A Musical Analysis and Edition of the Cantata

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A MUSICAL ANALYSIS AND EDITION OF THE CANTATA
MELODIous ACCORD: A CONCERT OF PRAISE, BY ALICE PARKER

by

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DEDICATION

To the Lord and to my wife, Hope.

God has opened the doors over a series of many years to pursue this project and to learn of this rich musical tradition. He has further given us the strength to work through the research, study, editing, and writing to reach its completion.

My wife, Hope, has given enthusiastic and indefatigable support throughout the degree program. In particular, she became enthralled with me in the study of and immersion in the spiritual and cultural history of the Harmonia Sacra. She has worked as a full partner alongside me in facilitating the lecture recital of the Melodious Accord cantata, capturing images from early editions of Genuine Church Music, and ordering and acquiring numerous editions of the tunebook (as early as 1869!). She has taken ownership of the research process, finding many valuable resources, including books on Mennonite and shape-note history by Steel, Smith, and Brunk, all of which are quoted in this document. I owe her more than words can say, and I thank God for her. My dearest Hope, I love you always.
ACKNOWLEDGEMENTS

For guidance on this project and throughout the program, I thank Professor Larry Wyatt. For assistance with preliminary studies preparing for this document, I thank Professors Ana Dubnjakovic and Julie Hubbert. For counsel and instruction, I thank Dean Tayloe Harding, Professor Samuel Douglas, and the other members of my review committee: Professors Gowan, Walker, and Lewis. For extensive assistance and advice with the research, I thank Lois Bowman and Cathy Baugh of Eastern Mennonite University. For orientation and acquaintance with the rich Mennonite hymn heritage and the life and history of Joseph Funk, the Shenandoah Valley, Singers Glen, and the Harmonia Sacra, I thank Sam Showalter, Dale MacAllister, Jeremy Nafziger, Ken Nafziger, Bill Oosterman, Danny Gray, Penny Imeson, and the many singers in my lecture recital who have lived this tradition. For “The Seven Joys of Mary,” I thank Susan Hagen. For hosting the recital, I thank Annie Barnes, the Virginia Mennonite Retirement Community, and the members of the Donovan Memorial United Methodist Church. For their friendship, support, prayers, and spiritual encouragement, I thank Jim Radford, Jim Maust, and Burress McCombe. For their gracious hospitality and warmth, I thank Boyd and Sharon Burkholder, Marlin and Christine Burkholder, and Steve and Kathy Rhodes. For continual prayers for this project, I thank my mother, Barbara Gunn, and my entire family. For her generous donation of time, analysis, musical mentoring, and the creation of these splendid and moving musical settings, I thank composer Alice Parker.
ABSTRACT

The objective of this document is to study the work of American choral composer and arranger Alice Parker in the twentieth-century cantata, *Melodious Accord: A Concert of Praise*. The study seeks to understand the musical content of the cantata, including its textual setting, spirit, and character. It further draws from the source material of the early editions of the nineteenth-century tunebook, *Harmonia Sacra: A Compilation of Genuine Church Music*, compiled by Joseph Funk. The study and its findings are intended to guide the reader, conductor, singer, and instrumentalist toward the creation of an authentic, informed, intelligent, artistic, and spiritually sensitive rendition of the cantata in its performance.

The approach of the research and analysis consisted of four primary components:

1. The background of musician and editor Joseph Funk, his Mennonite heritage, and his approach to hymn singing;
2. The history of each hymn selected and arranged in *Melodious Accord*, both from its occurrence in the *Harmonia Sacra* and in earlier source material;
3. A brief review of the work, style, and philosophy of Alice Parker;
4. An analysis of and performance suggestions for each of the thirteen arrangements, individually and collectively.

Concluding remarks of the study will consider the contribution of this work to the choral art, to the tradition of hymn-singing, and to the spiritual and aesthetic benefit of performer, listener, and researcher.
PREFACE

Dictionary.com defines “thesis” as “a dissertation on a particular subject in which one has done original research, as one presented by a candidate for a diploma or degree.” I would agree with that definition; however I would like to add that this dissertation, by Mr. Raymond Hebert, goes way beyond that to a journey—a journey that started over thirty-five years ago in Southern California at Biola College, now University. When we left Biola I said goodbye to my best friend, but over the years he would never be far from my mind.

For you see it was during this time that he discovered a copy of *Melodious Accord* by Alice Parker in the library at Biola College. Not more than two years after Alice Parker had composed the *Singers Glen* opera on the east coast, a group on the west coast called “The William Lock Chorale,” in which Mr. Hebert was singing, was putting on this opera. Mr. Hebert had been chosen to play the part of Joseph Funk, the creator of *Genuine Church Music*, later to be called the *Harmonia Sacra*, on which the thirteen tunes for the *Melodious Accord* had been based. In this opera Mr. Hebert now found himself in the midst of a gentle people called the Mennonites, in the middle of the Shenandoah Valley of Virginia. It was a role that would follow him for the next thirty-five years without his knowledge.

After receiving his Bachelor of Music from Biola, he would go on to get his MA in Christian Education at Talbot Theological Seminary, and later a JD from Santa Clara in the San Francisco Bay Area. During this time, however, he had to put his musical
interests on hold, as they say, to “earn a living,” and went to work for Pacific Bell–AT&T. But music was never out of his heart and mind. During his time at Pacific Bell he was able to lead a choir of employees called the Pacific Choral Company, and during his time at Peninsula Bible Church he was able to lead the church choir and the Nova Vista Symphony in Mendelssohn’s *Elijah*.

After twenty-two years with Pacific Bell, Mr. Hebert was laid off in 2006. During that time there were also some changes in his domestic situation which afforded Mr. Hebert the opportunity again to pick up and pursue his lifelong dream of working with his love, music.

Mr. Hebert was introduced to Charlene Archibeque with San José State University by his brother who would later himself earn a master’s degree in Choral Conducting. After only one class, Mr. Hebert left everything to finally pursue his love of choral music. He attended San Francisco State University and received an MM in Choral Conducting under the leadership of Josh Habermann in 2008. And in 2009 he received his California Teaching Credential. It was during this time that I became a part of Mr. Hebert’s life again. I had left him at Biola when he finished his undergraduate program, and after thirty-five years our paths crossed again. I had said goodbye to him at Biola and I would not say goodbye to him this time. So, in a way, we picked up where we had left off thirty-five years ago, pursuing music.

In 2009 Raymond and I attended a workshop by Alice Parker at a Presbyterian church in Palo Alto. We each had a copy of *Melodious Accord* and proceeded to ask Alice if she would sign them. She graciously did. Raymond had a chance to tell her that
he had been involved in the *Singers Glen* opera in California in 1980. It was a “chance” meeting that would later prove not to be so “chance.”

By this time, we questioned whether he should pursue music further or settle into a job. We “threw out the fleece,” so to speak, and he was accepted into the doctoral choral programs at not just one university, but four—Nebraska, Iowa, Ball State, and, last but not least, the University of South Carolina. We spent the next four months visiting the universities and each of their programs. Without a doubt, the decision was made when we reached South Carolina. We fell in love with South Carolina and the program that Larry Wyatt had put together. He was an unassuming man with a wealth of knowledge, and we knew that Raymond could flourish under his leadership. So in 2010 we moved across country for Raymond to attend the USC School of Music. We were never disappointed.

It was at USC that Raymond wandered into Larry Wyatt’s office and on the corner of the desk of Wyatt’s secretary, who happened to be Sara Brunk¹ Beardsley, was a copy of the *Harmonia Sacra*. Intrigued, he borrowed the copy and brought it home. When I saw it, I was fascinated by it. The tunes and words to so many hymns presented in the twenty-fifth edition of this book by Joseph Funk left us wanting to learn more about this hymnal and this man’s life. I was fascinated by it, so that year I searched for and found a copy of the thirteenth edition (1869) for Raymond as his Christmas present. This just fueled the fire in us to learn more.

When it came time in the program to decide what Raymond’s thesis topic should be, we both wanted to learn more about the *Harmonia Sacra*. When doing the research for previous doctoral dissertations, both the *Harmonia Sacra* and the *Singers Glen* opera had already been done. This, however, left the *Melodious Accord*.

¹ A family name with a long history in the Shenandoah Valley.
After deciding that Raymond would do his final concert and thesis on the *Melodious Accord*, we decided that the only way to truly understand the heart of the cantata would be to visit this place called Singers Glen. So we started making the trips to Harrisonburg, Virginia, and to EMU (Eastern Mennonite University) where they had copies of all twenty-seven editions in the university’s Historical Library. There Lois Bowman, the head librarian, led us to discover music, letters, and publications surrounding this man’s—Joseph Funk’s—life.

We also started attending monthly sings of the *Harmonia Sacra* in the local Mennonite communities. We met some of the most knowledgeable and influential men involved in preserving the heritage of Singers Glen and the *Harmonia Sacra*. These men were Dale MacAllister of Singers Glen, the local historian; Sam Showalter, founder of the Harmonia Sacra Society; and Boyd Burkholder, a descendent of Peter Burkholder in the *Singers Glen* opera. We became not only acquaintances but have since become very good friends. We also met many descendents of the Funk family and of the extended family. These people too became friends, and this place shortly became home.

Between trips, Raymond had phone interviews reacquainting himself with Alice Parker. In September of 2012 we met with Alice Parker in person during one of her workshops in Atlanta. After the meeting we headed up to Singers Glen where they were having the Singers Glen Festival, held only once every five years. We were in for a treat. They were putting on the *Singers Glen* opera, and we went to all three performances.

There we met several people who are close friends to this day. One family in particular was Steve and Kathy Rhodes. I have never been around a more warm, loving, and hospitable family. They welcomed us in as they were intrigued with why a couple
from South Carolina was so interested in the *Melodious Accord* and in the *Harmonia Sacra*. We threw out an idea, wondering whether the people in the area would be interested in performing the cantata. They thought that Raymond was crazy to think that he could pull something off like that. Yet they were on board.

Over the next several months we traveled to and from Virginia at the beginning of each month to immerse ourselves in the culture of the Mennonite people and to attend the monthly *Harmonia Sacra* sings as we did research on Joseph Funk and on the thirteen tunes called the *Melodious Accord*. By December, Raymond sent out trial emails to see what interest there would be in performing the *Melodious Accord* up in Singers Glen and Harrisonburg. By the middle of January, we had more than enough interest to pursue the concert in Virginia. We had considered doing the safe thing and having the concert presented with USC’s Graduate Vocal Ensemble, but we knew that only the people who had been raised with this music all their lives could do it justice in understanding the depth of heart that this music was to them.

On the last day of January, we packed up the dog and headed to Singers Glen to stay at Joseph Funk’s own home, which had been built around 1810. We had enough to get us through the month of rehearsals and the concert. We thought that we would be staying only for the month then heading back to South Carolina to finish the thesis. However, during that month of February, our lives changed. We decided to stay the next month so that Raymond would have access to all of the documents that he would need to finish the paper. We would go back to South Carolina only for meetings and doctor appointments. We stayed in Joseph’s house for the next six months going back and forth to move more of “the essentials.” By July 17th, a year ago today, we had made several
trips to South Carolina and had brought our last load of possessions finally to reside permanently in the countryside between Singers Glen and Harrisonburg.

Funny, I remember the first time that Raymond mentioned going up to EMU to do research, and looking at Harrisonburg on a map, saying, “Well it looks like it’s in a nice valley and it’s about 50,000 people, so it can’t be too desolate. Looks like it could be a nice place.” No one prepared me for how amazing the people and place were. Every day as I look out my office window and see the hills, valleys, and farmland, I thank the Lord for creating such a wonderful place. When I was a child, I remember seeing a picture of the Shenandoah Valley. It was so beautiful. I said, “One day I’m going to the Shenandoah Valley.”

So you see this is not just a dissertation on some piece of music or some valley or little glen. This is a journey of our life and how the pieces tied together to bring both Raymond and me to this time and place. This is the journey of our life. I don’t know why we are here, but it is very clear that we are a part of this valley and music and that this music and valley are a part of us.

This is the “Melodious Accord” that God has created for us, and I hope that it will have a place in your heart also as you read it. The music can touch every part of your life if you will let it. It has changed ours.

Graciously,

Hope Hebert
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2 The appendices to this document are attached as supplemental files.
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LIST OF ABBREVIATIONS

AC ................................................................. Authentic Cadence (perfect or imperfect)
CM ........................................................................ Common Meter
CT ........................................................................ Countertheme
D .......................................................... Dominant chord, harmony, or function (major or minor)
DC .......................................................... Deceptive cadence/motion
GCM ................................................................ Genuine Church Music
GCM-1, 2, etc. ............................................. Genuine Church Music, edition 1, edition 2, etc.
HC .................................................................. Half cadence (ending on dominant harmony)
HS .................................................................. Harmonia Sacra
HS-26, etc. ........................................................ Harmonia Sacra, edition 26, etc.
KH .................................................................. Kentucky Harmony
KH Supp ................................................................... Kentucky Harmony Supplement
LT .................................................................. Leading Tone
M, MM .......................................................... Measure, Measures
M2, M3, etc. .................................................. Major second, third, etc.
m2, m3, etc. ........................................................ Minor second, third, etc.
MA .................................................................. Melodious Accord: A Concert of Praise cantata
PAC .......................................................... Perfect Authentic Cadence
PD .......................................................... Pre-dominant harmony or function
T .................................................................. Tonic chord, harmony, or function
CHAPTER ONE

INTRODUCTION: HISTORY OF JOSEPH FUNK AND THE MENNONITES

The choral work of this study derives from the shape-note tunebook *Harmonia Sacra*, compiled by Mennonite farmer, printer, writer, and singing school master Joseph Funk. From this collection, noted American choral composer and arranger Alice Parker has selected thirteen tunes for presentation in the form of a praise cantata. The hymns selected represent a combination of styles and subject matters. They are organized to form a statement of musical and spiritual themes in which both performer and listener can express joy, sorrow, repentance, fellowship, and hope in a way that their Christian forebears in the nineteenth-century American frontier may have done before them.³

The combination of themes and styles in *Melodious Accord* is a representation of what exists likewise on a larger scale in the hymn collection *Harmonia Sacra (HS)*, originally known as *Genuine Church Music (GCM)*.⁴ Although the scope of the present study does not encompass an analysis of all such examples in the hymnal, the document does consider its background, sources, purpose, and compiler, in light of how they contributed to this cantata. Because the melodies and texts of the work originated from these sources as captured in the *HS*, a brief historical look at these sources will afford a greater understanding and appreciation of these hymns.

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Accordingly, the first chapter is an overview of the life of Joseph Funk and of his Anabaptist-Mennonite background. It will consider Funk’s views of religion, of God and spiritual matters, and of the role of music in worship and in society. Further, it will discuss the backdrop of the Mennonite tradition, an important part of the compiler’s life, and of the way it is represented in these hymns.

The second chapter relates elements of the textual and musical sources of the hymns of the cantata. Each one tells a story, paints a picture, or presents an idea. The chapter will consider these points and their implications. Because the hymns often use scriptural allusions and themes to state their ideas, the chapter will also identify many of these implied in the texts. Finally, it will briefly discuss selected relevant background information of poets, composers, and source collections.

The chapter following will present an overview of the background, life, and work of Alice Parker. More specifically, it will identify significant aspects of her philosophy of music making and how that philosophy informs an intelligent approach to the musical tradition of the HS and to the Melodious Accord cantata.

Building upon this background, Chapter Four will analyze the musical components and structure of the work, including voicing, instrumentation, harmonic elements, use of imitation and counterpoint, texture, and word painting. Chapter Five will offer recommendations for performance in light of both that analysis and comments and advice by Dr. Parker.

At the end of the fifth chapter is presented a set of conclusions of the study. Having explored the work and its background in some depth, the salient points and overarching themes are extracted. Derived and articulated from these points is the
significance of the work to the artistic community and to all who desire a deeper spiritual and aesthetic life journey.

The Life and Work of Joseph Funk

**Religious Writings**

Before being a farmer, teacher, translator, printer, composer, or even musician, Joseph Funk was a religious man.\(^5\) His fervor and devotion are shown in his writings, not only in the preface material in the *GCM* collection, discussed further below, but also in his books and letters. Excerpts from letters to Funk’s daughter, Mary, and son-in-law, John Kieffer, are: “That we may all look unto Him, to be our Guide, Comforter, Supporter, and Protector;”\(^6\) “My greatest concern for my Children is that they may live in love and peace…, truly devoted to God, and our Saviour, Jesus Christ;”\(^7\) “May His kingdom spread from shore to shore;”\(^8\) and “How often do we find it true that ‘Behind a frowning Providence He hides a smiling face.’ Let us all trust Him, unwaveringly in all His ways.”\(^9\)

Among the theological pursuits of Funk were his translations of two works by his grandfather, Bishop Heinrich Funck: A *Mirror of Baptism* and *Eine Restitution*; and one by Bishop Peter Burkholder: the *Virginia Confession of Faith*. A doctrinal debate over the meaning and method of baptism with Brethren Elder John Kline led to his writing of a

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\(^6\) Joseph Funk to John and Mary Kieffer, 24 December, 1837, Menno Simons Historical Library, Eastern Mennonite University.

\(^7\) Joseph Funk to John and Mary Kieffer, 2 October, 1842.

\(^8\) Ibid.

\(^9\) Joseph Funk to John and Mary Kieffer, May, 1840. Note also that Funk quotes here from stanza four of tune No. 13, *Union*. 
number of pamphlets known as *The Reviewer Reviewed*. A key contribution to the music of the Mennonite church was his role in the compilation of the denominational hymnal *A Collection of Psalms, Hymns, and Spiritual Songs*, begun in 1847.

Joseph’s attitude toward the expression of sacred sentiments through music is well voiced in another letter: “…Your brothers… played the instruments so delightfully that I had to stop awhile and go to the apartments where they were playing… How charming! How heavenly inspiring! is the sound of sacred music on these instruments!” These and similar statements show both his belief in music as a vehicle of sacred praise and his espousal to the view that instruments were worthy and even desirable to be used in that praise. The use of instruments was at odds with the beliefs of the Mennonite leaders of his time (and also of present times in some circles) who viewed instruments as possessing a “worldly appearance,” opening the church to “secular and sinful influences.” It seems possible, therefore, that this disagreement may have contributed to the departure of his children from the Mennonite church following his death.

**Development of the Harmonia Sacra**

Funk was born in Bucks County, Pennsylvania in 1778 to Henry Funk and Barbara Showalter, Mennonites, who moved during Joseph’s childhood to the

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12 Joseph Funk to John and Mary Kieffer, 20 February, 1840.
Shenandoah Valley of Virginia. Joseph eventually married and settled in an area near Harrisonburg which he named Mountain Valley. From there he began his music business as a printer and teacher, compiling his first German-language hymnal, *Choral Musik*, in 1816, followed some sixteen years later by *A Compilation of Genuine Church Music.*

This original title has served as the subtitle since the fifth edition of 1851, when the current title of *Harmonia Sacra* was adopted. Editions have continued to the present time, and the current one in long-book form, published in 2008, is the twenty-sixth and is available both in print and as a website.

The stated and implied purpose of the *Harmonia Sacra/GCM* collection is articulated in the title page, preface, and treatise on vocal music, all of which precede the hymns themselves. It appears that two main purposes are in view. These are (1) to express joyful praise and solemn devotion to God; and (2) as a way to accomplish the first purpose, to learn the skills of music reading and of expressive singing and vocal production.

Evidence of the first purpose can be found in statements such as the quote from Isaiah 35, found on the cover and the title page: “…The ransomed of the Lord shall return and come to Zion with songs and everlasting joy upon their heads.” In the preface,

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16 Hostetler, “Funk, Joseph (1778-1862).”
18 Joseph Funk and Sons, *Harmonia Sacra, Being a Compilation of Genuine Church Music*, enlarged 4th ed. (Mountain Valley, VA: Joseph Funk and Sons, 1851), title. Note that the “Fifth Edition” was originally published as the “Newly Arranged, Enlarged, and Improved” Fourth.
19 Doerfler, “Joseph Funk’s *A Compilation of Genuine Church Music,*” 110.
21 In this study the designation *Harmonia Sacra* (or HS) will be used when referring to the work in general. If one or more of the earlier editions are specifically in view, the name *Genuine Church Music* (or GCM) will be employed.
several statements are found as to the primary purpose of the compilation: “God should be praised in musical strains,” constituting “one of the most delightful and edifying parts of His worship;” by this set of hymns, “Servants of God” have “furnish[ed] materials for…worship;” music can “[strengthen] our devotional affections;” and the collection supplied a “variegated treasure of music…to heighten our religious desires, hopes and enjoyments.”23

In the subsequent note “To Teachers” (i.e., teachers of music in singing schools and other settings), further explanation is given that the instructions and tunes herein produced are to prepare the heart and voice for worship and for the serious “contemplation of holy things.” The note further provides an acknowledgement that this is “sacred church music” (rather than music for entertainment, etc.) and admonishes the reader-teacher that the music and guidance herein presented is to be used to prepare the members of the singing school “to engage in praising God acceptably in song.”24

The second primary purpose for the book is that of learning to read music and to sing with proper vocal technique and expression. Nearly the whole of the forty-six-page instructional material in the book is given to the discussion and explanation of these matters: musical sound; notation; rhythm and meter; melody, intervals, scales, and intonation; chords and harmony; and keys and transposition—to enable the student to obtain an understanding of the basic elements of music.

In this treatise, the compiler ends with a special admonition: “One of the greatest excellencies of sacred vocal music, is that strict union which should ever subsist between

23 Ibid., 1, 3-4.
24 Ibid., 6.
the words and the music.” Thus the singer should choose songs in which the music adequately and accurately portrays the sentiment and idea of the words.

Funk also addresses vocal execution, as both a matter of technique and expression thus: “In the connection of words with musical sounds…Every word to which music is applied, should be pronounced distinctly and grammatically. The sound should be prolonged entirely on the vowel…” He further demands study of “the true meaning and character of the subject” so that the entire idea is “understood and felt.”  

**Similar Hymn Collections**

The hymn collection *A Compilation of General Church Music* made its first appearance in 1832, as stated earlier. It was printed in Winchester and bound in Charlottesville, Virginia. The hymnal shared a number of characteristics of other collections of that era:

a. four-shape “fa-sol-la” notation

b. sharing hymns from folk and multi-denominational traditions, and

c. the inclusion of introductory material for pedagogical purposes.  

Other similar tune books of the early nineteenth century in and near the American South included John Wyeth’s *Repository of Sacred Music* in 1810, with a *Part Second* in 1813, Ananias Davison’s *Kentucky Harmony* (1816), James M. Boyd’s *Virginia Sacred Musical Repository* (1818), *The Virginia Harmony* of James P. Carrell and David L. Clayton (1831), and William Caldwell’s *Union Harmony* (1837). In addition, two books from the Deep South became widely popular. These were William Walker’s *The

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25 Ibid., 51.
Southern Harmony and Musical Companion (1835) and The Sacred Harp of 1844, originally compiled by Benjamin Franklin White and E.J. King.

These tune books shared a number of objectives, including

a. instruction in music reading (with the shapes corresponding to the solfège syllables in use today),

b. social stimulation and entertainment,

c. exposure to and expansion of hymn repertoire (from a variety of backgrounds), and

d. religious instruction.27

Anabaptist-Mennonite History

Joseph Funk and his sons, as successors, do not directly mention instruction in Mennonite belief and practice as a purpose for singing from the Harmonia Sacra. It is helpful, however, in considering the religious component of the collection, to review the Mennonite heritage from which Funk came. It is instructive also to discern the ways that this history may have influenced his work and to observe how the hymns expressed the views and practices of the Mennonites and their Anabaptist predecessors.

The history of the movement traces back to the time of the Reformation under Martin Luther, Ulrich Zwingli, and John Calvin. A group of followers of Zwingli, rather than attempting to move reform more slowly and with the “consent of political authorities,” wanted to create a new church from the ground up, in which adult, rather than infant, baptism was practiced, in keeping with New Testament teaching and narrative. In 1525, the group, known pejoratively as Anabaptists (i.e., “rebaptizers,” referring to a second baptism of older believers), but preferring to call themselves “Brethren,” broke from Zwingli and began their own “Radical Reformation.” It was

27 Ibid.
distinct from the larger Protestant movement and devoid of association with the state or with any formal organization.\textsuperscript{28}

Besides those mentioned above, other doctrinal teachings of the new group included (1) separation from the world, (2) mutual aid (i.e., a close and internally supportive community of Christians), (3) the practice of nonresistance (i.e., pacifism regarding warfare and use of any form of physical force), and (4) service to others. For these and other beliefs they were marked as heretics and many were tortured and executed.\textsuperscript{29}

Following this persecution,\textsuperscript{30} the group expanded to other regions including the Netherlands. There they met Catholic Priest Menno Simons, who joined them in 1536 and whose writing and teaching was influential to the point that the group associated with him eventually took the name “Mennonites.”\textsuperscript{31} His leadership continued until his death in 1561. His writings were prolific\textsuperscript{32} and, together with his studies, covered a variety of subjects including infant baptism,\textsuperscript{33} adult conversion through understanding of the work and mercy of God,\textsuperscript{34} extending the borders of the kingdom of God through leading others to faith, maintaining a “spotless church” of “followers of Christ” willing to follow a

\textsuperscript{28}C. Henry Smith, \textit{The Story of the Mennonites} (Newton, KS: Mennonite Publication Office, 1957), 3-5.
\textsuperscript{29}Smith, \textit{The Story of the Mennonites}, 8, 19. The latter reference includes the rejection of Mariolatry, worship of saints, and extreme unction as additional charges for which execution was ordered.
\textsuperscript{30}Engbrecht, “The Americanization of a Rural Immigrant Church,” 11-12. This study also notes that within ten years, some 5000 Anabaptists had been executed for their faith.
\textsuperscript{31}Fred Kniss, \textit{Disquiet in the Land} (New Brunswick, NJ: Rutgers University Press, 1997), 3. This work also points out that the Mennonites, as Anabaptists in general, comprise a series of complex and diverse groups. (Some have separate names including Brethren, Dunkards [or Dunkers], Amish, and Hutterites.) This study for its purposes will attempt to incorporate its references to Mennonites as a whole without regard to fine distinctions between separate bodies.
\textsuperscript{32}Simons, \textit{Complete Writings}.
\textsuperscript{33}Smith, \textit{The Story of the Mennonites}, 87.
\textsuperscript{34}Calvin Redekop, Stephen C. Ainlay, and Robert Siemens, \textit{Mennonite Entrepreneurs} (Baltimore: Johns Hopkins University Press, 1995), 7.
narrow way, nonresistance (i.e., pacifism and renunciation of vengeance), avoidance (church discipline or banning for those disobedient to the principles of faith), and the significance of the cross—both as the instrument of propitiation and as the requirement of discipleship.

Prior to this association with Simons, in 1527 the group had adopted a series of seven articles of faith, known as the Schleitheim Confession. While agreeing with the essential doctrines of orthodox Christianity, the articles articulated areas of distinction, as a congregational body. This confession and other later sources included the following points, each of which followed their understanding of biblical teaching and authority:

1. Baptism: this sign of conversion was to be taken by those who consciously believed in Christ, according to New Testament teaching, thus excluding infants.

2. The Ban (Excommunication, Shunning, or Avoidance): those who stray from the practices of faith, after two warnings, are banned from further participation (presumably until restoration).

3. Breaking of Bread: all believers can share in the Lord’s Table. Transubstantiation (the conversion of the elements of the Eucharist into the body and blood of Jesus) is rejected in favor of a symbolic fellowship feast of remembrance, an act of faith and obedience.

4. Separation from the Abomination: the church should be separate from the world and all its systems. Toleration for other churches is practiced. The government is to be honored and obeyed where its laws do not conflict with the scripture.

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5. Pastors in the Church: leaders are those of good report; they volunteer and are unpaid.

6. The Sword: believers are not called into armed conflict. All forms of violence are renounced, including war, capital punishment, and self-defense.

7. The Oath: do not swear; rather let your conversation be simply “yes” and “no.”

8. Willingness to suffer injustice, persecution, or death for faith in Christ and adherence to biblical teachings.  

9. The church as a gathered community of faith and should exhibit a life of humility, service, and mutual aid to those both within and outside the fellowship; including the disallowance of any members to become destitute.

10. Equality and freedom of all members in Christ.

11. Acceptance of the life and teaching of Jesus as the norm for believers, particularly with reference to the Sermon on the Mount (Matthew 5–7).

12. Participating in the cross of Christ, in sharing Christ’s work and sacrifice.

13. Extending the kingdom of God.

14. The primacy of biblical authority for all believers (rather than clergy only).

15. Jesus Christ is divine Lord and Savior. The person and work of Jesus is the basis of justification before God.

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41 Richard K. MacMaster, *Land, Piety, Peoplehood* (Scottdale, PA: Herald Press, 1985), 177. Heinrich Funck, ancestor to Joseph Funk, addressed the matter of suffering in a more symbolic or spiritual sense, as its presence and reality was less evident than it had been to their forebears of the sixteenth century. This was replaced with a willingness to suffer and a commitment to humility.

42 Stephen L. Longenecker, *Shenandoah Religion: Outsiders and the Mainstream, 1716-1865* (Waco, TX: Baylor University Press, 2002), 140. This tenet was invoked by Bishop Peter Burkholder in his written opposition to the slave trade. Regarding this social issue of early America, Henry Smith in *The Story of the Mennonites*, p. 534, records the first public protest against slavery as being issued by two Mennonite groups in 1688.

43 Marc Gopin, “The Religious Component of Mennonite Peacemaking and Its Global Implications,” in *From the Ground Up*, ed. Cynthia Sampson and John Paul Lederach (New York: Oxford University Press, 2000), 234. A slight discrepancy might be detected regarding the matter of proselytizing. On the one hand, Simons advocated extending the kingdom, as mentioned above. Yet, Mennonites, as relatively isolated from the society, were not historically inclined to proselytize. The manner and extent to which effort has been given to making new disciples, as commanded at the end of the book of Matthew, may have been a matter of congregation practice or emphasis.

44 Calvin Redekop, *Mennonite Society* (Baltimore: Johns Hopkins University Press, 1989), 53-54. This passage quotes Donovan Smucker. Some of these overlap the upper group.
16. Man is a fallen sinner in need of salvation. Salvation is granted by the grace of God alone, not by human good works.

17. The purpose of works is to give evidence of faith, and is an expression of obedience in love to God.\textsuperscript{45}

18. The person of God is three: Father, Son, and Holy Spirit.

19. Marriage is an institution of God, confirmed by the creation of Adam and Eve.

20. Jesus Christ will return and render judgment for deeds committed.

By the late seventeenth century Mennonite and other religious groups had begun to migrate to America, drawn especially by the invitation of William Penn to be given religious freedom.\textsuperscript{46} The first members of the Funk (originally “Funck”) family immigrated during this time and became influential members of the religious and social community.\textsuperscript{47}

Although artistic pursuits were generally downplayed as being associated with the world, the practice of (generally a cappella) singing among Mennonites became an important part of their worship and religious instruction. By the early nineteenth century, interest in literary and musical activity had increased among Virginia Mennonites.\textsuperscript{48} Thus it was timely from the traditions of both American musical culture and Mennonite practice for a songbook such as \textit{Genuine Church Music} to be created.


\textsuperscript{46} Smith, \textit{The Story of the Mennonites}, 134, 530.


CHAPTER TWO

THE SOURCES OF THE TUNE USED IN MELODIOUS ACCORD

The hymns selected for the *Melodious Accord Concert of Praise* \(^{49}\) are divided into four sections and take a total of about thirty-five minutes to perform. The text of each hymn tells its own story, enhanced by the melody, the harmony, the combination and interplay of voices in Parker’s arrangement, and the use or absence of instruments. \(^{50}\)

Further, there is a summation of thought in each movement and in the work as a whole, “organized in the form of a liturgical service…[in] four sections, ‘Welcome,’ ‘Old Testament,’ ‘New Testament,’ and ‘Farewells.’” \(^{51}\)

A discussion follows of the origins, within the *GCM/HS*, and from earlier sources, of each hymn text and tune in the order presented in the cantata. Included is a list of biblical quotes and references given in the poems from which the authors may have drawn. Textual and musical themes are also considered as they may have been encountered and contemplated by their early singers and congregants.

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\(^{49}\) This document will also refer to the cantata as MA.

\(^{50}\) In the set, one hymn tune is a cappella, five have harp accompaniment, four have brass, and three use both brass and harp. Seven of the arrangements also include vocal solos, duets, or quartets; in four of them the solos are prominent. The last movement invites the congregation to join.


1. **House of Our God (tune: Zion)**

   GCM-1-57, HS-26-223, MA-3 52

   a. Author/source of text: Philip Doddridge 53

   - Source collection identified in GCM-1: “Hymn 533.—Dr. Rippon.”

   b. Sample biblical quotes, references, and allusions 54

   - Revelation 5:8–14 – 1.4, “let every tongue be vocal with his name”
   - Psalm 136:1 – 1.5, “The Lord is good”
   - Matthew 5:45 – 1.6, “His goodness in perpetual showers descending”
   - Psalm 19:4 – 2.1, “enlightened by his rays divine”
   - Psalm 4:7; 72:16 – 2.2, “corn and oil and wine”
   - Psalm 65:11 – 2.3, “Crowned with his goodness”
   - Ephesians 5:20 – 2.5, “With grateful love”
   - Philippians 2:10–11; I Timothy 6:17 – 2.5–6, “liberal hand…every blessing”
   - Psalm 48:1–2; 50:2 – 3.1–3, “Zion enriched…Jehovah’s portion and delight”
   - I Peter 2:9 – 3.1, “distinguished grace”
   - Isaiah 49:16 – 3.4, “Graven on his hand”
   - Psalm 132:13; Zechariah 8:3 – 3.6, “his chosen dwelling”
   - Zephaniah 3:17 – the joy of God over his people

   c. Composer/source of tune: Unknown

   In the hymn, “House of Our God,” Phillip Doddridge captures an important Anabaptist theme: that of the church, the Christian community, as belonging to God and living and working together, both in support of each other and in separation from the world. The term “Zion,” often found in the *Harmonia Sacra*, is an Old Testament reference to a hill in Jerusalem which is used many times to represent both the dwelling place and the people of God—the nation of Israel and the church. The theme of the

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52 GCM-1 (etc.) refers to the page number of the edition of *Genuine Church Music* in which the tune first appears: in this example, it is page 57 of the first edition. HS-26 refers to the page number within the twenty-sixth edition. In these references, “t” represents the top selection on the page, and “b” represents the bottom, as applicable. MA refers to the page number within the *Melodious Accord* cantata.

53 Identifications of text and tune sources are from the GCM/HS/MA locations unless otherwise indicated.

54 Locations of scriptural references in a hymn are shown by stanza and line in the general order of their appearance in the hymn. A line is a discrete group of syllables within the specified meter. E.g., in a hymn whose meter is 8-6 - 8-6, “4.2” is the second group of syllables (the first group of 6) in stanza 4. Where no stanza/line designation is given, the reference relates to one or more general themes in the hymn.
hymns is praise and thanksgiving. Because many Anabaptist members and groups lived an agrarian life aloof from other parts of society, much of their attention was directed toward the condition of the produce of the land, including the corn, oil, and wine mentioned in stanza three.55

Doddridge was pastor of the Castle Hill Church in Northampton, England from 1730 until shortly before his death in 1751 at the age of forty-nine. He was known as a Nonconformist, serving outside the Church of England, but with a benevolent and ecumenical spirit that sought to avoid the religious divisions of his times.

He had learned Bible stories and lessons from his mother who died when he was only eight. After the death of his father and a close uncle just four years later, he wrote the “remarkably mature resolution…: ‘God is an immortal Father, my soul rejoiceth in Him; He hath hitherto helped me and provided for me; may it be my study to approve myself a more affectionate, grateful, and dutiful child.’” Those words came to characterize his life—one of discipline, gentleness, and good humor. Following the example of Isaac Watts, he published a series of verses on religious instruction in 1743, and a collection of his “Hymns Founded on Various Texts in the Holy Scriptures” was published posthumously in 1755.56

   a. Author/source of text: John Newton
      • Source collection identified in GCM-5: “Hymn 290.—Church Psalmody.”
   b. Sample biblical quotes, references, and allusions

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55 Numeric designations of stanzas in the text will generally be spelled out, except where a range of stanzas is identified. Measure numbers will generally be shown with Arabic numerals.
• Leviticus 16:15; Psalm 80:1; Hebrews 4:16 – 1.1, “Thy mercy seat”
• Matthew 11:28–30; John 7:37–38 – 2.3, “Thou callest burdened souls to thee”
• II Corinthians 7:5 – 3.1–2, “Bowed down…sorely pressed”
• II Samuel 22:3; Psalm 32:7; 119:114 – 4.1, “Be…my Shield…hiding place”
• Zechariah 3:1; Revelation 12:10 – 4.3, “fierce accuser”
• Isaiah 6:1–8 – unworthiness, repentance, forgiveness

c. Composer/source of tune: Attributed to Henry Purcell, in Chetham’s *Psalmody* of 1718

Author of perhaps the best-known of all hymns, “Amazing Grace,” pastor and poet John Newton called himself in his epitaph “A servant of slaves in Africa,” having become converted to Christ out of a work of overseeing ships that carried those slaves to America. Having also been tutored as a young boy in spiritual matters by his mother, his moment of belief came after delivery through a North Atlantic storm. His hymn, “Approach, my soul, the mercy-seat,” (an alternative name to the one of this study) is one that “combines penitence with courage.” The confessor knows that he is sinful but that God’s mercy is truly greater.57

This hymn can be the voice of the newly-converted believer, approaching the mercy-seat of God (a reference to the top of the Ark of the Covenant) for salvation and baptism, to wit, for entry into the community of the church. Besides mercy, the petitioner asks for protection, care, life, and rest. Perhaps more importantly, he asks for help in facing the accuser (Satan) with the sacrifice of Jesus. The accusation may have referred back in the minds of the singers to those condemning the group for heresy.58

3. Come Ye Disconsolate59

a. Author/source of text: Thomas Moore (stanzas one and two)

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58 This is not a historical reference within the hymn, as the writer, John Newton, lived in the eighteenth century. It could, however, relate back to earlier times of persecution in the minds of the Anabaptist singers.
59 The tune names for “Come Ye Disconsolate” and “Be Joyful in God” are the same as their titles.
b. Sample biblical quotes, references, and allusions

- Matthew 11:28–30 – 1.1, “Come ye disconsolate”
- John 8:12 – 2.1, “light of the straying”
- John 14:26–27 – 2.3, “Here speaks the Comforter”
- John 6:48 – 3.1, “Here see the bread of life”
- Psalm 23:5 – 3.3, “Come to the feast”
- Joel 2:13 – rending your heart before God
- II Corinthians 1:3–4 – receiving comfort from God

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- II Corinthians 1:3–4 – receiving comfort from God

C. Composer/source of tune: Samuel Webbe

Expressed in this lyric is the invitation to all to come to the mercy-seat, as did the seeker in the previous hymn. For the sorrowful and broken, God offers mercy. Stanza three refers to flowing waters, possibly those of baptism, to represent the cleansing away of moral stain. The hymn also references the Trinity: Father (“throne of God”), Son (“bread of life”), and Holy Spirit (“Comforter”). The last stanza, not used in the cantata, contrasts the offerings of the world, which cannot give healing to the heart.

Thomas Moore, who wrote the first two stanzas, was the son of an Irish tradesman. The text he gives is an inspired picture of the Christ, the Almighty, inviting sinners, “mourners,” to come to the place of spiritual and emotional renewal. Sorrow of any kind and dimension, the love and power of heaven can cure, heal, and remove.

The third stanza was authored by New York church choral musician Thomas Hastings and depicts the great feast and provision awaiting the faithful, a promise not

60 The omission of the source information from GCM-2 may have been an editorial oversight.
unlike that of the psalmist who acknowledged to the Lord that “You have set a table before me in the presence of my enemies.”

4. Be Joyful in God

   a. Author/source of text: James Montgomery

   b. Sample biblical quotes, references, and allusions

   - Psalm 23:1; John 10:3–5 – 1.8, “His sheep and we follow his call”
   - Acts 2:1; 4:24; Ephesians 5:19; Colossians 3:16 – 2.3, “melodious accordance,” praise and prayer with one accord
   - Psalm 86:5 – 2.5, “good is the Lord, inexpressibly good”
   - Exodus 3:14 – God, the great and eternal “I Am”
   - Psalm 100; 117 – praise and thanksgiving to God

   c. Composer/source of tune: Unknown

   James Montgomery (1771–1854) was the son of a Moravian minister and a collector and critic of hymns and referred to as the first English hymnologist. From the standpoint of substance, his hymnwriting is considered to be of noteworthy quality: “The more Montgomery is read the more his solid merit appears. It is a merit that is easily missed, for it has no showiness to recommend it.”

   “Be Joyful in God” is one of his psalm versions, in this case the well-known one hundredth.

   The end of the first phrase, “lands of the earth,” may again reflect the agrarian nature of many in the Mennonite lifestyle. Serving God “with gladness and fear” may

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62 See note 59 on page 19.
63 Routley, I’ll Praise My Maker, 179.
65 It is to be noted that many Mennonites have other forms of work as well, especially in present times. Yet, society at large was more oriented toward farming in the 1830s than today, so phrases like “lands of the earth” would have had present significance for them.
seem contradictory, but the Old Testament often puts these together. God is to be feared because of his power. Serving with gladness is because of his love and forgiveness. “We are his people” is another reference to the body of believers, separated from the world (in some cases even isolated), and called out (as is meant by the original Greek word for “church”66) to God. Relative to the Anabaptist doctrine of the baptism of adult believers, the invitation to “follow his call” has greater meaning with those who can decide to accept faith, rather than with infants who cannot consciously acknowledge salvation.

5. The Voice of My Beloved Sounds (tune: Spring) GCM-2-201, HS-26-254, MA-28
   a. Author/source of text: Unknown
   b. Sample biblical quotes, references, and allusions
      - John 10:4–5 – 1.1, “The voice of my beloved sounds”
      - Romans 13:11; Ephesians 5:14 – 1.6, “Rise, my love,” waking the believer
      - Matthew 3:16; Mark 1:10 – 2.6, “Coos the turtledove,” the Holy Spirit as a dove, delighting in the call of the believer
      - Song of Solomon 2:10–14 – the believer in close fellowship with Jesus
      - Luke 9:23; Revelation 22:17 – to come after Christ, as with joining a lover
   c. Composer/source of tune: Boyd, Virginia Sacred Music Repository, 1818

The text of the fifth song, “The Voice of My Beloved,” is a clear reference to the call of love in chapter two of the Song of Solomon. The picture could be one of newlyweds on a honeymoon, or, spiritually, of being taken to new places in one’s spiritual journey and fellowship with the Lord. As the believer “flies away” with the beloved, the turtledoves voice their coos in delight.

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The “beloved” is the name for the lover in the Song, often understood to symbolize Jesus for New Testament Christians. Poetically, he calls out his people from the world and its cares with the words, “come away.” The reference to the passing of winter may recall the end of the times of persecution in the early years of the church.

6. Guide Me, O Thou Great Jehovah (tune: Tamworth)  
   (poem) GCM-4-236b, HS-26-180  
   (tune) GCM-1-48b, HS-26-173t, MA-32

   a. Author/source of text: William Williams
      - Source collection identified in GCM-4: “Hymn 196.—Pious Songs.”

   b. Sample biblical quotes, references, and allusions
      - Psalm 23:1 – 1.6, “Feed me till I want no more”
      - Exodus 13:21 – 2.3–4, “Let the fiery, cloudy pillar Lead me all my journey…”
      - Psalm 28:7 – 2.6, “my strength and shield”
      - Psalm 78:24–25; John 6:32–33 – 3.1, “Feed me with the heavenly manna”
      - Acts 7:36 – 3.2, “In the barren wilderness”
      - Psalm 60:4 – 3.3, “Be my…banner”
      - Isaiah 61:10 – 3.4, “Be my robe of righteousness”
      - II Kings 2:6–11 – 4.1–2, “When I tread the verge of Jordan…fears subside”
      - Romans 15:9; Hebrews 2:12 – 4.5–6, “Songs of praises I will…sing to thee”

   c. Composer/source of tune: Charles Lockhart

   In “Guide Me, O Thou Great Jehovah” is found a rangy tune, spanning an octave and a fourth in less than two measures. It is one that the lower voices can enjoy, and it carries the flavor of the wanderings through the Sinai wilderness and the strong faith and work ethic of the early American settlers. The GCM and HS sources do not pair this hymn with the tune “Tamworth.” However, this combination can be found in other collections, such as Church Harmony of 1837. The text and this setting, as Parker has

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67 Henry Smith, The Church Harmony, Containing a Selection of Approved Psalm and Hymn Tunes, 8th ed. (Chambersburg, PA: Henry Ruby, 1837), 203. Also see Appendix B: MA #6.
chosen, depict the condition and petitions of those needing close reliance on divine protection and provision.

A “pilgrim through this barren land” may represent the world as barren, from which refuge and sustenance is sought. The healing streams, again, can be the baptism of the new convert, and the provision to slake spiritual thirst. To fight and conquer by sovereign grace is the way that a non-resistant Christian may behave in the world, rather than to take up physical arms. The robe of righteousness is provided by the goodness of God, not of the person. The verge of Jordan speaks of the passage of death, which need not be feared by the child of God.

7. When I Survey the Wondrous Cross (tune: Retirement) GCM-1-121b, HS-26-59t, MA-37

a. Author/source of text: Isaac Watts
   - Source collection identified in GCM-1: “Hymn 7, Book III.—Dr. Watts.”

b. Sample biblical quotes, references, and allusions
   - I Corinthians 2:7–8 – 1.2, “the Prince of Glory”
   - Philippians 3:7 – 1.3, “My richest gain I count but loss”
   - Psalm 2:1; Ecclesiastes 1:2 – 2.3, “vain things”
   - Galatians 2:20 – 2.4, “I sacrifice them to his blood”

c. Composer/source of tune: Henry Harington

Celebrated hymnwriter and theologian Isaac Watts (1674–1748) presents a profound juxtaposition of past and present in his well-known and moving “When I Survey the Wondrous Cross.” As the believer regards and contemplates the image of the death of the Christ, certain powerful implications are discovered: the things that a person regards and treasures suddenly become meaningless—because this sacrifice of love
means life itself. This concept captures the outlook and pervasive belief of Watts in the all-important place of the cross: “You will constantly find Watts ‘surveying’ the whole realm of Nature and finding at the centre of it its crucified and dying Creator.”

The pouring of contempt on pride reminds the singer that no merit of one’s own can earn salvation. Rather, it is accomplished by the work of Christ. The “vain things” of the world are cast aside and forsaken for the life of God’s call. In light of those who have gone before, the actor-singer further understands that the demand of “my life, my all” may require paying the ultimate price of physical death in standing for his or her faith.

8. Come, O Thou Traveler Unknown (tune: Vernon) GCM-1-82t, HS-26-183b, MA-41

a. Author/source of text: Charles Wesley

- Source collection identified in GCM-1: “Hymn 130, Part I.—M. H.”

b. Sample biblical quotes, references, and allusions

- Isaiah 62:7 – 2:1, “In vain thou strugglest”
- John 15:9; I John 4:7–8 – 3.6, “Thy nature and thy Name is Love”
- I Chronicles 4:10 – a prayer for blessing (as Jacob in Genesis 32:26)

c. Composer/source of tune: Chapin

Within this tune the image developed is of the pilgrim wrestling with God for a blessing as Jacob did in the book of Genesis. The human traveler desperately needs divine presence and blessing. A similar New Testament account is that of the woman in Mark 5 who, out of desperation for healing, touched the clothing of Jesus as he passed by in the crowd.

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68 Manning, The Hymns of Wesley and Watts, 83.
One of the greatest of the English hymnwriters, Charles Wesley, has created this inspired poetic story of the “Wrestling Jacob” who struggles with a heavenly visitor before a fateful encounter with his brother Esau. Wesley has then personalized it and brought the imagery to the New Testament and to Jesus as the One whose nature and name is Love. “Wesley saw in this story of Jacob prevailing over the mysterious Wrestler even under the old dispensation a mystical revelation of the humiliation of the Word; and he argues, commands, and hectors as if the Word of God were already wearing our Flesh.”⁶⁹ Like Jacob, the believer wants a blessing, but more than this, to come to know this unseen traveler.

This hymn also carries a more personal than community view, perhaps a reminder that being in a church does not substitute for personal faith. Instead, the community strengthens and supports the individual in the Christian walk, and vice-versa. The text also recognizes that humans in themselves have nothing—all must come from God.

9. Oh How Happy Are They (tune: New Concord) GCM-1-118t, HS-26-218b, MA-46

a. Author/source of text: Charles Wesley

   Source collection identified in GCM-1: “Hymn 26.—W. Parkinson.”

b. Sample biblical quotes, references, and allusions

   - Matthew 6:19–21; Luke 12:21 – 1.3, “have laid up their treasure above”
   - John 14:27; II Corinthians 1:3–5 – 1.5, “comfort and peace”
   - Revelation 2:4 – 1.6, “a soul in its earliest love”
   - John 17:3 – 2.2, “Redeemer to know”
   - Revelation 19:10 – 2.3–6, “the angels could do nothing more…”
   - Psalm 97:7; Hebrews 1:6 – 2.6, “the Savior of sinners adore”
   - Isaiah 12:2–3 – 3.1–2, “Jesus all the day long was my joy and my song”
   - I Timothy 2:4; II Peter 3:9 – 3.3, “Oh! that more his salvation might see”
   - I Timothy 1:15 – 3.6, “a rebel as me”
   - II Corinthians 5:15 – 4.1–6, “Now my remnant of days…devoted to him”

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⁶⁹ Ibid., 30.
- Revelation 5:9 – 4.3, “Who hath died me from death to redeem”
- Jeremiah 10:7 – 4.5, “All my days are his due”
- John 21:22 – 4.6, “May they all be devoted to him”
- Lamentations 3:22 – God is always there with new mercy

c. Composer/source of tune: Davisson, *Kentucky Harmony*, 1825

The second of two poems in the set by Wesley, the image of “O How Happy Are They” is a clear contrast to “Come O Thou Traveler.” In this story, the singer-speaker has crossed the line into acceptance, belief, and blessing. Its many inclusions of scriptural concepts and paraphrases give evidence of the “talented biblical exegete” that Wesley was. Further he calls the singer to “participate in the biblical action,” as when he puts stanzas three and four in the first person: e.g., “Now my remnant of days would I spend in his praise.”

The text is also a reminder that the individual should seek no position or power (no treasure) on the earth, but that made available by God alone. “A soul in its earliest love” recalls the reference to “first love” in the letter to Ephesus in Revelation 2. The church, and the Christian, must retain love for Christ. The life of the believer on the earth may be short, but as long as it belongs to God, length of physical days does not matter.

10. That Glorious Day Is Drawing Nigh (tune: *Zion’s Light*)

a. Author/source of text: in *Mercer’s Cluster*, 1810

- Source collection identified in GCM-2: “Hymn 162.—Dover Selection.”

b. Sample biblical quotes, references, and allusions

- II Peter 3:10 – 1.6, “earth’s foundations bend”
- Isaiah 43:5–7 – 1.5, “The north and south their sons resign”

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71 Ibid., 265.
Zechariah 8:3 – 2.1–8, “The King who wears the splendid crown…”
• Revelation 21:2–14 – 2.3, “The holy city shall bring down”
• Revelation 5:12 – 2.5, “Zion’s bleeding, conquering King”
• I Corinthians 15:25–26 – 2.6, “Shall sin and death destroy”
• Job 38:7 – 2.7, “The morning stars shall join to sing”

That Glorious Day is Drawing Nigh” presents an image of the future heavenly scene. Here is a true contrast from present experience as earth, the place that mortals call “home” and try often to cling to, will lose its foundations and give way to a new earth. Those who belong to God will be called out from all corners (“the north and south”), and a new city and dwelling will be brought to his church.

The hymn refers to the hope of eternity, in contrast to the transitory nature of physical existence. Because of this, there need be no fear of pain or death, as such pain, and even physical life itself, is quite short by comparison. “Zion” is again a symbol of the community of saints.

The singing of the morning stars is a reference to the book of Job in which the stars (possibly speaking of angels) sang at the creation of the world. With the stars, the believers join in their praise of God’s creative and redemptive activity.


a. Author/source of text: W.C. Tillou

• Source collection identified in GCM-2: none
• Source identified in GCM-5-220: “Hymn 703.—Virginia Selec.”

b. Sample biblical quotes, references, and allusions

• Hebrews 12:1–2 – 1.1, “the joys that await me”
• Hebrews 4:9 – 1.2, “the haven of rest”
• Luke 16:22 – “glorified spirits with welcome shall greet me”

72 No source is reflected in GCM-2, -3, or -4.
• John 14:2–3 – 1.4, “to mansions prepared for the blest”
• Luke 23:42–43; I Corinthians 13:12; Revelation 21:4 – 1.6, “My happiness perfect, my mind’s sky unclouded”
• Psalm 16:11; 36:8 – 1.7, “the ocean of pleasure unbounded”
• Revelation 5:8; 15:2–4 – 2.1, “angelic legions with harps tuned”
• Philippians 2:9–11; Revelation 5:9; 7:9 – 2.3 “saints as they flock”
• Revelation 19:1–6 – 2.4, “In loud hallelujahs their voices will raise”
• Revelation 5:11–14 – 2.5, “Then songs of the Lamb shall re-echo”
• Jude 24–25 – 2.7, “All glory, all honor, all might and dominion”
• Revelation 5:9; 12:11 – 2.8, “Who brought us through grace”

c. Composer/source of tune: Unknown

This hymn presents another picture of eternal hope for the believer. The Eden of Love looks back at the garden in Genesis and relates it to the heavenly realm. The picture and emphasis given are of the sweetness found in reflection “on the joys that await.” This contrasts with the common personal feelings of impatience and frustration in wishing for relief from painful life experiences.

The soaring lyric vocal line creates an ethereal effect of ascending to the regions of the next life in one’s anticipatory thoughts. The melody is of folk origin, using a combination of (ascending) tonal and (descending) modal scales. The blissful hope and realization to the singer is that in that place, all things that encumber and trouble the mind and emotions will have fallen away. Beyond the experience of external pristine beauty, the soul, the innermost being of the believer, is at one with God.

Songs of the Lamb are mentioned in Revelation, as a theme of praise for redemption of hosts from every nation. The praise is also offered to God for bringing the saints, by grace and through difficulties, to this place of purity and perfection.

12. How Pleasant Thus to Dwell Below (tune: Parting Hymn)    GCM-5-260, HS-26-260, MA-66

a. Author/source of text: Abraham D. Merrell
b. Sample biblical quotes, references, and allusions

- I John 1:3–7 – 1.2, “in fellowship of love”
- I Thessalonians 4:13–18 – 1.3–4, “though we part...shall meet above”
  4.4, “never part again”
  R.2, “To meet to part no more”
- I Corinthians 15:58; Galatians 6:9 – 2.4, “all their toil and care”
- Revelation 21:4 – 3.1–2, “free from earthly grief and pain”
- Revelation 5:13 – R.4–5, “And sing...with those who’ve gone before”

c. Composer/source of tune: Abraham D. Merrell (as shown in HS-26)

In the Anabaptist community much emphasis is placed on togetherness. From this dynamic, much strength is gained, in tangible and visible ways. Expressed in the Parting Hymn is recognition of the bittersweet experience of togetherness and of departing when a group is close-knit and mutually caring. The collective gathering is then reminded that one day parting will be no more. All will truly be perfect, and all good that is done will be rewarded.

The refrain of the hymn is one indicator that it is of the gospel genre. Another is its phrase repetition in both stanza and refrain on phrases such as “The good shall meet above” and “Oh! that will be joyful.” Both of these features facilitate learning the song and allow and encourage enthusiastic participation. Further, the tune is found elsewhere with different lyrics, such as with the folk song, “The Seven Joys of Mary.”

13. God Moves in a Mysterious Way (tune: Union)  GCM-1-113b, HS-26-99t, MA-77

a. Author/source of text: William Cowper

- Source collection identified in GCM-1: “Hymn 34.—Dr. Rippon.”

b. Sample biblical quotes, references, and allusions

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73 In tune 12, Parting Hymn, R.x represents a line within the refrain.
74 See Appendix B: MA #12.
Job 38:4–6 – 1.1–4, “God...plants his footsteps in the sea”
Nahum 1:2–8 – 1.4, “rides upon the storm”
Romans 11:33–36 – 2.1–4, “…unfathomable mines…”
Isaiah 40:13–28 – 2.1–4, “…And works his sovereign will”
6.3–4, “…he will make it plain”
Psalm 42; 43 – 3.1–4, “…Fresh courage take…”
4.1–2, “…trust him for his grace”
Ephesians 3:9–11 – 5.1–2, “His purposes will ripen fast…”
John 12:24 – 5.4, “sweet will be the flower”

Composer/source of tune: Alexander Gillet

The concluding hymn of the set recognizes the hand of God working as sovereign, often, as the saying goes, in mysterious ways. He does so with perfect skill and wisdom, to orchestrate the infinite workings of the world, of people and events, and even of the entire cosmos. It is fitting that this hymn of assurance should be written by William Cowper, a man who struggled with emotional instability and with self-doubts in his faith. Yet this poetry affirms recognition, not of fatality, but of the ultimate wisdom and sovereignty of God. By good fortune, Cowper was skilled as a writer and also had a close friend and pastor in John Newton at the church in Olney in England.75

The cantata includes a sixth stanza not found in GCM-1.76 The final words in the sixth are “God is his own interpreter, and he will make it plain.” They are words that both comfort and humble the singer and listener. In ending the concert of praise thus, the gathering is brought back to the present, knowing that one day all will be clear, resolved, and untangled.

75 Routley, I’ll Praise My Maker, 61-65.
76 See Appendix B: MA #13. Note that GCM-1 includes stanzas 1-5, and HS-26 includes 1-4 only.
CHAPTER THREE

THE PHILOSOPHY AND MUSICAL STYLE OF ALICE PARKER

Alice Parker (b. 1925) is an American composer, teacher, and conductor. Much of her compositional training came at the Juilliard School of Music from Robert Shaw, Vincent Persichetti, and Julius Herford. She later collaborated with Shaw on some two hundred choral arrangements, primarily of folk songs, hymns, spirituals, and sea chanteys for use with the Robert Shaw Chorale from 1949 to 1967. Her works also include operas and song cycles as well as books on musical performance and understanding.77

Since 1976, Parker has been the author or subject of at least six articles in the *Choral Journal*,78 the publication of the American Choral Directors Association, the most recent being a close look at her arrangements with Shaw, in the edition of June and July, 2012.79 Chorus America has presented an Alice Parker award for the last ten years, given to groups that advance the choral art. This organization also named Alice, whom they call “the Johnny Appleseed of melody,” their Director Laureate for 2012.80

The beginnings of the inspiration for *Melodious Accord* and other works based on Mennonite history began in the 1950s with Parker’s introduction to the group’s heritage of hymn singing. Much credit for this goes to Hiram Hershey, the former director of the

Franconia and Lancaster Choral Singers in Pennsylvania, who commissioned the cantata after one of their many collaborations in the annual Mennonite Music Camp near Pittsburgh and led its first performance in 1974. Alice had originally set several of the tunes to be part of the opera Family Reunion, and then moved them from that work into its present cantata form.81

Dr. Parker introduces the Melodious Accord cantata with a series of remarks on the practice of early American hymn singing, describing it as “a principal social activity for these hard-working religious people,” and noting that “it is easy to see why when we hear the variety and beauty of these songs.” She concludes with expression of the wish that this work would “remind us of our newly-discovered heritage of folk hymns, and serve to unite us with Melodious Accord in His praise.”82

Ms. Parker has directed and/or supervised at least two published recordings of Melodious Accord. In each she comments on her philosophy of arranging and of working with this set of pieces. In the recording by her professional singing ensemble (also called “Melodious Accord”) entitled Transformations, she summarizes her process of collecting folk tunes and her goal in using them: “I recognize the incredible value of folksongs, both as music and as social history, and wish to bring them alive to a new audience. The aim is simple: to preserve the unique quality of each tune while challenging the performer and delighting the listening ear.”83

81 Alice Parker, interview by Raymond Hebert, September 12, 2012, transcript, Appendix D, Interview One.
Hiram Hershey, interview by Raymond Hebert, February 10, 2013.
83 Alice Parker, Transformations, the musicians of Melodious Accord, conducted by Alice Parker, recorded April 30 and May 2, 1990, Americo Inc. 512895F, 1991, compact disc.

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Commentary included with another recording characterizes the *Melodious Accord* cantata as “a modern extension of [Joseph Funk’s] mission.” The process of Ms. Parker’s work is of “preservation and transmission, working with...the original but arranging…the pieces into a statement all her own. ‘I make no distinction between composer and arranger,’ she has said.” For her, the composing and musical organizing process is the same. The only difference is whether the original melody is created (by the composer) or provided in advance (to the arranger.)

Parker describes herself as “all about melody and the kind of fellowship that comes between human beings when we sing together.” Regarding folk music and hymn melodies of the past, she encourages and advocates the linking together of members of a culture, across generational boundaries, as these tunes are learned, explored, and shared. The sharing of hymns and religious songs, rediscovered from an 18th-century Mennonite singing book, is tastefully presented in the collection of arrangements, *Come, Let Us Join*, in which she affirms her intention for “the melody…to dominate and set the style” of each selection: whether chorale, folk-song, dance, or hymn.

A recent example of this rediscovery of hymns is found in her *Melodious Accord Hymnal*, published in 2010. The intent for its compilation is group, congregational, and choral singing, as well as to provide a place for a straightforward homophonic version of many hymns not presently in print—effectively bringing the process full circle: hymn to hymn.

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85 Parker, interview, September 12, 2012.
86 Alice Parker, interview by Raymond Hebert, September 23, 2012, transcript, Appendix D, Interview Two.
arrangement and back to hymn.\(^89\) Although the tunes from the cantata of this study remain in print in the current editions of the *Harmonia Sacra*, Alice has included seven of them in this new collection with her own harmonizations. Her instructions on “How to Use this Hymnal” include the advice to teach the text and melody first as a way to wed and feel these together.\(^90\)

In her 1976 volume, *Creative Hymn Singing*, Parker emphasizes the importance of aural learning and orientation in singing hymn melodies.\(^91\) The printed page can only transmit the “surface elements” of the music (about five percent by her estimation), and a mechanical following of the page will likely result in a sterile and lackluster rendition, devoid of expression or feeling.

An important work by Parker, giving fuller voice to her abiding thesis on the prominence of melody in vocal music, is *The Anatomy of Melody*. In it she analyzes the world of musical *sound*, as opposed to the musical *page*. The former approach fosters intuition and a deep inner sense of musicianship, while the latter (often the traditional pedagogical approach), can create “intellectual barriers” to meaningful experiences in singing.\(^92\) Melodies learned in childlike manners, by listening and imitating, become part of the human spirit, creating deep communication and understanding, verbally inexplicable and accomplished “entirely through the music.” The exploration of lasting folk and hymn melodies have captured Parker’s imagination, leading her to a crusade in the building of profound aesthetic expression in this special human art.

\(^{89}\) Parker, interview, September 23, 2012.
\(^{90}\) Alice Parker, *Alice Parker’s Melodious Accord Hymnal* (New York: Melodious Accord, Inc., 2010), 151-56, vi. See Appendix C for MA tunes found in Parker’s hymnal.
A number of elements that give a song lasting emotional strength are explored in *The Anatomy of Melody*. Parker, like Joseph Funk before her, considers the importance of a good alliance between text and tune. They must agree in mood, emphasis, and effect. The singer also needs to understand and identify with the historical setting of the song—its original use, audience, and purpose. Another of the many elements discussed is that of discerning the “inevitability” of a song: Why must it be sung? What is flowing through the singer or composer that must be present, as if found or discovered, rather than created?\(^93\)

All of these principles and ideas are relevant to a study of the cantata, *Melodious Accord*. Each hymn is based on a melody, comprising pitches and rhythms, to which harmonies and countermelodies are added and from which they grow. An understanding and application of these ideas and premises, as the key components to her approach and beliefs regarding the shared singing of these tunes, will render to the analyst, singer, and listener a fuller, richer, and more meaningful encounter with them.

\(^93\) Ibid., xix, 4, 82, 87, 122.
CHAPTER FOUR
ANALYSIS OF THE CANTATA

In this chapter is presented an analysis of the musical language, form, and overall structure of the cantata. Most of the analysis is from a study of the music itself, comparison with source material, recordings, and conversations with the composer.

Welcome (Numbers 1–3)

1. House of Our God (tune: Zion), GCM-1-page 57, HS-26-page 223, MA-page 3

Parker begins with the customary focus on melody. Its initial descending arpeggiated octave followed by a turn around the upper tonic pitch creates a sense of sturdiness and strength combined with sophistication and classicism. She gives it first to the brass, then to the voices in unison, then dividing the choir into soprano-tenor/alto-bass, with the former group on the melody and the latter beginning in inversion and then in a short canon entry with the “comes” voices (A/B) beginning a major sixth lower than the “dux” (S/T). This treatment respects the range limits of the both voice groups: the S/T parts when singing separately stay between F’s, and the lower parts stay between B-flats.

The second stanza is given to the soloists in layers: i.e., the alto carries the first half phrase (of four bars) as a solo and is then joined by the soprano in an upper

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94 The page numbers in this section, as in Chapter Two above, refer to the first edition of Genuine Church Music in which the hymn occurs, the twenty-sixth edition of the Harmonia Sacra, and the cantata. See note 52 on page 13 above.

95 As is reflected in Appendix B: MA #1, the meter of Zion, is 10-10 - 10-10 - 11-11, referred to as Meter 23 in HS-26. The discussion of phrases below treats each pair of 10s and 11s as a phrase, resulting in three phrases per stanza. Each such pair comprises eight bars of music. Thus a half-phrase is four bars, containing ten or eleven syllables of text, accordingly.
harmony-descant. On the first half of the second phrase the tenor joins, and the melody moves to the soprano. The bass enters in the second half, creating a full quartet, with the alto reassuming the melodic role. The quartet in unison introduces the third phrase, and the melody is retained in the soprano as the other parts break into harmony after the fourth syllable.

In the third stanza a regular canon begins with the chorus followed by the quartet. By the third bar (the fifth syllable of the quartet) the canon evolves into an antiphonal homophonic passage between choir and quartet as the second voice. In the second phrase, beginning in m. 67,\(^\text{96}\) the antiphonal texture thins to a single voice in the quartet, the bass, to which is added the alto after one and one-half bars. The tenor and soprano take the antiphonal role in descant-like counterpoint in the second half of phrase two. In phrase three, the dynamic enlarges to forte in the voices, the texture returns to full antiphony with all quartet parts included. The instrumental tacet during phrase three allows greater clarity of line, following a pacing practice similar to that incorporated in the classical style—thinning the voicing and texture as a preparatory gesture just preceding the climactic conclusion, in this case on the “Amen” in which first brass, then harp, join.

In this treatment, the shape of the melodic line, due to its triadic character, can be manipulated and inverted. Parker does this, retaining its characteristic sound without diluting or obscuring it. This happens at every point of inversion, such as mm. 13–14 in the soprano-tenor followed in quasi-inversion by bass-alto (Figure 4.1, below).\(^\text{97}\)

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\(^\text{96}\) See note 55 on page 15 above regarding referencing measure numbers.

\(^\text{97}\) Musical passages, as examples, or figures, will be formatted and inserted into the text or on the page following the citation as appropriate. Figure numbering refers to chapter-section/movement-number of figure.
The canon passages\(^98\) are also used effectively, in the scalar portion of the tune in mm. 17–18, retaining tonality with a shifting of imitation points (Figure 4.2, below). Similar treatment is found in imitation at the third in mm. 43–44, as though delaying parallel motion between the alto and soprano solo lines, and retaining dominant harmony (Figure 4.3, below). Further, the unison/octave canon passage between chorus and quartet in mm. 59–60 retains tonic sonority through the initial arpeggio figure ending on the dominant scale degree of F. The soprano chorus phrase followed by the bass solo entrance is shown from this passage (Figure 4.4).

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\(^{98}\) While the text here refers to “canon,” the example indications use the more general descriptive term of “imitation,” as the canonic figure itself is carried only for about one and one-half bars in these passages.
The writing for the brass and harp also employs these effects. Examples are the opening bars in which the tenor trombone introduces the opening phrase while the first trumpet enters a bar later in a canon figure a fifth higher (Figure 4.5, below). At the end of this introductory strain, Parker propels the ending of the phrase forward into the next by use of a countertheme (CT) in the second trumpet and bass trombone, constructed simply of an upward arpeggio, the inversion and augmentation of the opening motive of the melody. She reuses this figure at several points for the same purpose of connecting ending and beginning phrases. Examples are in mm. 12–14 in the tenor trombone, first trumpet, and bass trombone (the last instance in inversion) (Figure 4.6).

![Figure 4.5, Zion, mm. 1-5](image1)

![Figure 4.6, Zion, mm. 12-15](image2)

Mm. 28–29, second trumpet and bass trombone (Figure 4.7):

![Figure 4.7, Zion, mm. 28-30](image3)
Mm. 54–55, first trumpet and tenor trombone (Figure 4.8):

![Figure 4.8, Zion, mm. 54–56]

In m. 66 the harp connects phrases of the chorus with combined CT and CT-inversion figures (Figure 4.9).

![Figure 4.9, Zion, mm. 66–67]

Finally, after more than six measures of silence, the brass enters in unison with the CT to introduce the “Amen” for the singers to conclude the movement (Figure 4.10).

![Figure 4.10, Zion, mm. 82–83]
With the exploration of these melodic ideas without harmonic or rhythmic embellishment or alteration, Parker has maintained, even enhanced, the spirit of the tune, the flavor of the style, and the ideas and images of the text.

2. **Lord, I Approach Thy Mercy-Seat (tune: Burford), GCM-5-page 124, HS-26-page 124, MA-page 15**

The choosing of the relative key of g-minor allows an organic connection between the first tune and this one, even as the meter, mood, and texture are greatly contrasted. The elimination of instruments in this movement creates an opportunity for a more austere contrapuntal approach. The common meter of the poem (8-6-8-6) combined with the tune (modified from one attributed to Henry Purcell) gives two seven-bar phrases per stanza which in turn divide into half phrases of four and three bars each.

The first stanza, given to the tenor and bass choral voices, approaches the application of first species counterpoint (one to one), with a few instances (mm. 3, 8, 10, 13) of second species (two to one, albeit within triple meter). Parker ends the two half phrases (in mm. 4 and 11) with the perfect consonance of an open perfect fifth, characteristic of both an early Renaissance sound and of these American tunes. She ends the first full phrase, in m. 7, with the imperfect consonance of the major third, shifting an implied dominant harmony in the melody (ascending to D) to tonic harmony in first inversion with the B-flat in the bass. The second phrase ends on the perfect octave tonic-G, more stable than the fifth, and a suitable sonority for this cadence point, as both a moment of resolution and a preparation for the treble entry of the second stanza.
Parker follows her frequent practice of opening with simpler texture, in this case two vocal parts in homophonic counterpoint, before moving to more complex. As the sopranos enter in m. 16 at the next higher dynamic degree of *mezzo piano*, the tenors follow in imitation in the first two phrases (*Figure 4.11*, below). The bass line follows the tenor after the latter’s second entrance in m. 21, in an inverted imitation, creating an ingenious scheme of S-T-imitation in mm. 16–18 followed by S-T-imitation-B-inversion in mm. 19–23 (*Figure 4.12*).

In the third and fourth stanzas, Parker reemploys two-part counterpoint between the tenor and alto and tenor and soprano respectively. In the third, the tenor is on melody and is given the louder dynamic of *mp* against *piano* in the other parts. While the alto sings a duet line with the tenor until the last half phrase, beginning in m. 43, the bass

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99 This coined term refers to counterpoint of musical lines while maintaining simultaneous text between the parts.
entry is delayed, and its line exhibits more independence, including a brief passage in parallel thirds with the tenor in m. 33 and in imitation of the tenors in m. 41. In an echo effect of the last half-phrase of the tenor melody, the bass and alto join briefly in duet in mm. 44–46.

The fourth stanza entrance is the only one overlapping the prior stanza, although on the alto-bass echo following the independent utterance of the last word in the third stanza, “rest,” in the tenor melody. With the sudden onset of forte, soprano melody, and tenor harmony in upper range, the effect is dramatic and fervent. A counterpart to the soprano-tenor duet is another in the alto and bass lines, using a combination of counterpoint and brief imitation in the bass following the soprano in m. 47. The alto and bass are assigned a diminuendo in m. 49 and a return via crescendo in m. 51, again to match the other voices in dynamic and to strengthen the effect of four-part homophony which continues to the end of the hymn (Figure 4.13).

![Score Image](Image)

Figure 4.13, Burford, mm. 46-52

The phrase cadence in this stanza (four) in m. 52 is the only one that Parker handles as a half-cadence on D, with an open fifth, generating another level of harmonic tension as all
three intermediate cadence points (mm. 49, 52, 56) in this stanza are on the dominant, giving a greater sense of resolution in the final “perfect authentic cadence” at m. 59.100

3. **Come Ye Disconsolate,** GCM-2-page 220, HS-26-page 228, MA-page 18

The organization of this arrangement is a useful example of Parker’s preferred pattern of working in threes.102 The three stanzas may be seen as (1) opening statement and invitation, (2) present reflection, and (3) future blessing. The dynamics and texture of the music reflect this structure.

The introduction to stanza one is a simple repetition of the tonic chord in the upper chords of the harp with a melodic unit of three notes in descending steps emerging in the bass, a pattern that will be repeated frequently throughout the piece (Figure 4.14).

![Figure 4.14, Come Ye, mm. 1–3](image)

This first occurrence of the bass motive is of E-D-C, marked *espressivo.* The pattern occurs in some form no less than twelve times between mm. 2 and 66. Two of these (mm. 14–16 and 28–29) are augmented; one (mm. 36–39) includes interventions of other pitches; and in one (mm. 65–66) the figure is displaced to the treble instrumental line.

The effect created, sometimes pronounced (as in mm. 31–32, shown with accents; and in mm. 53–54, with a *crescendo*), and sometimes subdued (mm. 36–39, in the bass quarters

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100 In stanzas 1-3 each mid-point cadence is on g or B-flat while each half-phrase cadence is on D. The designation of “perfect authentic cadence” is qualified as Parker approaches the tonic in the soprano by subtonic rather than by leading tone, as would be generally done under the rubric of the common practice period.

101 The tune name is the same as that of the hymn title and first line. See note 59 on page 16 above.

102 Parker, interview, September 12, 2012.
of E-D-C), is of progress toward repose, creating a foundation and grounding for the lyric vocal line, a reinforcement of the melodic and thematic idea of invitation and promise of consolation (Figures 4.15–17).

This three-note motive is likewise found in the melody, at three points within the last two textual phrases: in stanza one, these occur in mm. 12, 14, and 17–18. The first two of these, each descending from G to F to E, anticipate and prepare the ear for the third, on E-D-C, which ends the stanza and resolves the phrase.

From a perspective of functional harmony, the bass line provides the reference and anchor points. Together with the harp treble, usually above the solo baritone, the instrument forms a harmonic and rhythmic “envelope” supporting and surrounding the vocal melody, allowing it to “tell its story” with the range, expression, dynamics, and energy needed.103

The “story” of the vocal line, as with each hymn, is told within the confines or form of a series of phrases and strophes. The metrical scheme here is 11-10 - 11-10. Treating each syllabic group as a half-phrase and each pair as a phrase, the melodic and

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103 The solo line can be performed by a group of singers, if the director chooses.
harmonic language conforms to the textual. The harmonic progression that Parker assigns in the opening stanza is, by four-bar half-phrase (Table 4.1):

Table 4.1, *Come Ye*, first stanza, progression

```
I - IV - I - ii - V\(^7\) - I / vi - IV - V/V - V / I\(^6\) - vi - V - vi / I\(^6\) - IV - V - I
```

Deviations found in the subsequent occurrences are identified here with further discussion given below.

Stanza two deviates in two places: (1) the first chord of the second half-phrase is a I chord (in m. 28), rather than a vi; and (2) the second chord of the third half-phrase is a IV\(^6\) (m. 34) rather than a vi. In the last stanza again are found two deviations from the first harmonic sequence: the third chord of sub-phrase one is now a first-inversion (I\(^6\)) rather than a root position tonic. The second variation is the deceptive cadence to a vi on the last chord including a *ritardando* and *crescendo* in the harp, in effect an *allargando*, leading to the tag of mm. 62–67.

The melodic line of the song may be considered to centralize in three places: (1) phrase one – on G (the dominant); (2) phrase two – on E\(^{104}\) with a resolution (3) to C (Figure 4.18).

![Figure 4.18, Come Ye, melody, 16 bars](image)

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\(^{104}\) Here, E refers to the melodic point, not a harmonic base. Harmonically it resides either as the middle voice of the tonic triad or as the fifth of the submediant.
The harmonic implications are: phrase one: tonic to dominant (T-D), by way of a borrowed or pre-dominant (PD; thus T-PD-D); phrase two: T-D-T (see Figure 4.18).

The first stanza sets the stage: all who mourn and sorrow may come to the mercy seat for spiritual and emotional healing. The accompaniment is chordal and straightforward: the half-cadence (HC) in m. 10 ends the first phrase, and the resolution is stated with an authentic cadence (AC) in m. 18.

The interlude by the harp is an echo of the last half-phrase, the signature melodic identity of the song, followed by a second introduction of a different character. The flowing eighths evoke a lighter mood. In this section Parker retains the tonic, in root position, in the opening chord of the second half of phrase one, in m. 28, rather than the minor submediant chord used in the other two stanzas (Figure 4.19).

The lighter harmonic and textural treatment is a subtle contrast from the dramatic effects in the corresponding passages in stanzas one and three.

Another example of this contrast is the incorporation of the major subdominant chord midway through the first half of the second phrase, in m. 34 (Figure 4.20, below).
The bass voice has the same motion here (G-C-A-F in mm. 33–34) as in the corresponding portions of the other stanzas (mm. 12–13, 55–56), yet the A in m. 34 does not function as the root but as the third of an F-major chord. This harmonic variation adds to the overall major flavor and mood of the stanza.105

The flowing texture in this passage is not, however, without energy of rhythm and articulation: Parker strategically places accents in the bass of the harp (or piano) in m. 23, just before the vocal entrance, even as the dynamic level is diminishing (Figure 4.21).

![Figure 4.20, Come Ye, mm. 33–34](image)

![Figure 4.21, Come Ye, m. 23](image)

Also, mm. 31 and 34 include accenting, still in the accompaniment bass, moving the music forward.

Following half notes in the first stanza and eighths in the second, the third presents a new rhythmic pattern in quarters. The colla voce marking allows the singer

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105 The structural chords in stanza one include four minor chords, in stanza three five minor chords, and in stanza two only two minor chords.
greater freedom of expression while the accompanied pulse on the beat lends rhythmic grounding and motion.

The third stanza also contains three special harmonic moments, as identified in Table 4.2:

Table 4.2, *Come Ye*, third stanza, harmonic changes

<table>
<thead>
<tr>
<th>Third stanza:</th>
<th>first-inversion tonic, bar 47</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>DC (vi), bar 61</td>
</tr>
<tr>
<td></td>
<td>repeated and extended last half-phrase, bars 62-67</td>
</tr>
</tbody>
</table>

The bass voice of the harp, in m. 47 moves stepwise in parallel motion with the voice, in an instance of the three-note unit discussed above, and forming a first-inversion tonic chord in the process (Figure 4.22).

![Figure 4.22, Come Ye, mm. 46-47](image)

This change from root position, which occurs at this point in the other stanzas (mm. 4, 25), contributes to forward harmonic motion and subtle harmonic tension until the conclusion of the movement.\(^{106}\)

The DC in m. 61 sets the stage for the repeat of the last phrase (Figure 4.23, below).

\(^{106}\) Between this point and the end are only two tonic chords in root position: in bars 49 and 55, each in the middle of a phrase rather than at resolution points.
The arpeggio of the harp reprises the sound of the middle stanza and introduces the joining of the chorus with the solo, two-plus volume levels lower, as heavenly voices from afar. By giving the melody to the choir, the solo is able to assume a more colorful descant-like role, as a celebrant in this reaffirmed statement of assurance.

**Old Testament  (Numbers 4–6)**

4. **Be Joyful in God,**\(^{107}\) GCM-6-page 330, HS-26-page 332, MA-page 22

This tune is of a different character from the refinement exhibited in those of the “Welcome” segment of the cantata. The spirit created is one of hearty joyfulness. This mood is expressed from a heavy pulse in the opening strophe to an expansive, connected, and lighter articulation in the second; to a broader, sweeping wave of sound in the third.

The rhythm and beat are strong, *well accented*, as indicated at the outset. The flavor is of a country dance or Irish jig. The main beat of the dotted quarter is emphasized in the brass in the first twelve bars to reinforce this rhythmic unit, over which the chorus sings often in eighths (**Figure 4.24**, below).

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\(^{107}\) The tune name is the same as that of the hymn title and first line.
The unison melody, first in the women’s voices, then in the men’s, gives a clarity and openness to the sound and creates the impression that more is to come. In the second half of m. 12 all voices join in two-part homophony and the brass shifts into eighth patterns. Parker shows her skill both in the details and in the design of the piece: keeping an articulation, texture, or voicing in place for just enough time, then shifting sounds and elements, not arbitrarily nor for the sake of variety alone, but to retain interest and to honor and enhance the text. The careful use of space with the different figures in the brass in mm. 12–20 creates clarity of another kind—that of rhythmic silence in the rests (Figure 4.25).

Figure 4.24, *Be Joyful*, mm. 1-5

![Figure 4.24, Be Joyful, mm. 1-5](image)

Figure 4.15, *Be Joyful*, mm. 12–14

![Figure 4.15, Be Joyful, mm. 12-14](image)
As the first stanza ends in m. 21, the tenor trombone emerges with a prominent figure first at medium volume, then quietly as the brass sound is subdued for the first time in the movement (Figure 4.26).

![Figure 4.26, Be Joyful, mm. 21-24](image)

The short motive in the tenor trombone is new yet somehow sounds familiar, and certainly as though it belongs. It may be traced to an inverted form of the opening melody: the E follows the A in the higher octave and the direction of subsequent scalar unit is reversed (see Figure 4.24, m. 5). M. 23 expands that motive, filling in and expanding the fifth with the third and seventh and extending the descending scale to a sixth. This is an instrumental solo passage, not just an interlude or bridge.\(^\text{108}\)

Stanza two features a vocal canon of men followed by women. The first 11-8 phrase is in two parts (tenor-bass and soprano-alto); in the second each unison line splits and a double-canon occurs briefly with alto following bass and soprano following tenor. After a 12/8 bar in which the women complete the second phrase, all four parts join in

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\(^{108}\) These variant forms of instrumental passages in the work should be distinguished. Here, the line is marked as a solo for the tenor trombone. At the end of m. 23 (not before), with the *diminuendo*, the player hands off the lead line to the singers.

\(^{109}\) The meter on this piece is 11-8 - 11-8 doubled. Musically it contains four eight-bar phrases per stanza. These phrases in turn consist of two four-bar half phrases each. The half phrases contain 11 and 8 syllables of text sequentially.
homophony in the third. The final phrase begins with alto and bass in unison melody followed by soprano-tenor in imitative structure but on a descant-like countermelody. The voices carrying the melody repeat the last half-phrase twice; the descant voices repeat it once, in quarter-note augmentation set as syncopation of three-against-two (voices against brass) in this triple-meter construct. The caesura sets apart the brilliant A-major chord in the chorus on “stand.” As the voices sustain their last chord, the final motive is again given to the tenor trombone who repeats a variation on the solo passage of mm. 21–13, first in eighths in a 6/8 bar, then augmented in a 9/8 in response to which the trumpets carry the same scalar line from the tonic to the dominant degree in the first and in parallels to the Picardy third in the second (Figure 4.27).

![Figure 4.27, Be Joyful, mm. 43–45](image)

The use of the Picardy in the voices, followed by instruments, is unique to this piece in the work. Of the tunes in the set with a forceful and rousing character, this is the only one whose key is minor. Parker handles the other tunes of similar character with a

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110 Parker, interview, September 23, 2012.
major chord, unison tonic, or open fifth.\(^{111}\) Although this device, emerging in the later Renaissance tonal era, departs from a strict following of the old-world style of these hymns, the concert effect is maintained as the original character remains intact, clothed in tonal garb. It is further noteworthy that Parker maintains the lowered third in the rising line of first trumpet just before the last chord (see Figure 4.27).

The frequent changing meter throughout the tune between 6/8, 9/8, and occasionally 12/8, allows for moments of pausing, breathing, reflecting, and emphasis. It reflects Parker’s compositional process, not of convenience or of variety for its own sake, but of authentic assimilation of the hymn as a whole, of envisioning and mapping the entirety, and of managing its pace, ebb, flow, and shape.

5. The Voice of My Beloved Sounds (tune: Spring), GCM-2-page 201, HS-26-page 254, MA-page 28

In Spring, the accompaniment returns to harp.\(^{112}\) The soprano duet can be sung as a treble chorus or possibly a semi-chorus or combination of soli and chorus. The harmonic pattern consists mainly of I and V chords (Figure 4.28)

![Figure 4.28, Spring, mm. 4–12](image)

and is underlaid by a two-bar pedal-ostinato pattern in the instrument, which pattern itself alternates between tonic and dominate tonalities (Figure 4.29, below):

\(^{111}\) These tunes are #6-Tamworth, #10-Zion’s Light, and #12-Parting Hymn. More detailed discussions of these will follow below.

\(^{112}\) The choice of instrumentation is another well-organized element of the cantata: the first and last two tunes combine both instrumental forces. The second is a cappella, and the others alternate between harp and brass. This corresponds to and complements well the mood combinations and contrasts from each piece to the next.
The harmonies tend to coincide during the first phrase, sung by the soprano II voice. In the second phrase (mm. 12–20), sung by the soprano I, the treble voice of the harp migrates to the soprano range, creating a frame for the solo and making a subtle shift in its harmonic implications: the tonic G is emphasized through repetition in the higher octave before sounding the dominant and fifth-of-the-triad D. The pedal-point function is now more evident as the tonic-dominant sound of the harp contrasts with the subdominant harmony of the voice in mm. 14–15 (Figure 4.30).

The metrical modulation from 2/4 to 6/8 comes from the original collection. In both stanzas it allows the singer to linger a bit on each thought as the tune takes on a feel of lilt or light waltz. The tune, accompaniment, rhythm, and harmony all convey

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113 The meter is 8-8 - 8-8 - 7-7. Each two lines and pairs of syllable groups forms an 8-bar musical phrase.
gentleness and sweetness, in compatibility with the text, by the compound duple meter pattern, the floating quality of the vocal line in thirds and steps, and the effect of skipping up the scale in the last quarter-phrase of sixteenths.

In the 6/8 sections Parker employs instrumental patterns that help introduce rhythmic energy into the line, punctuating each internal pulse. Most of the harmony alternates between tonic and dominant, synchronous with the vocal lines, and the combination of this functional harmonic support and of the vocal duet creates an integrated musical statement.

The harp introduces the second stanza with another ostinato, this one on a different figure that has a more airy and open sound. After eight bars, Parker shifts the pattern to octave G’s in the treble line, thus gradually enhancing the texture. Meanwhile, the bass evolves from a single note G toward a full open chord in m. 43 supporting the same upper-voice G in eighth-note tremolo, now elevated to the next higher octave. An unusual harmonic progression occurs between mm. 58 and 59 (Figure 4.31), partly due

![Figure 4.31, Spring, mm. 57-59](image)

114 One example in this passage of a leap in the melody wider than a third is the A to D in 26. These two pitches surround those of the main melodic flow of the C to the B. In this analysis, the A functions as a non-harmonic cambiata and the D as an escape tone, or échappée. The other larger leap is the D to G in 29 which depicts the textual idea of rising and coming away through word painting.

115 This feature is a prime example of the care of Joseph Funk in selecting this tune and text.
to the G pedal in the bass. The harp and voices form a ii₄ chord throughout the measure (versus a V7 at the end of the corresponding m. 28). This resolves not to the expected dominant but directly to a full tonic in root position in m. 59. This point previews the musical resolution through the T-PD-D-T progression in the voices and harp in mm. 60–61. Parker envelopes the movement with a closing pattern in the harp that combines those of the introduction of mm. 1–4 with the interlude of mm. 31–34, and ending in a simple, sustained tonic chord in mid-treble range.


A hallmark of Parker’s arrangement of this tune is the variant use of rhythmic patterns in the melodic line as different ideas are called forth. In the opening stanza, she alters the even eighths¹¹⁶ to dotted eighths and sixteenths in mm. 3 and 7, setting the stage for a vigorous and march-like image. In stanza two, sung by the male voices, the melody, carried in the bass, retains the source rhythms. These fit the mood of the text throughout the passage: dotted evokes a marcato and forceful effect; even rhythms are used when a flowing sound is needed.

In the third stanza, beginning in m. 30, the tenor trombone leads with the melody, dotting the eighths in mm. 32 and 33. After the second trumpet and bass trombone take the lead, a third point of divergence in the stanza occurs in m. 36 where the same change is applied. At these junctures the brass part is aligned with the subdued chorus, built on the dotted-rhythm motive (Figure 4.32, below). Notably, the brass does not always share the dotted rhythms of the chorus in this stanza. At three other points the brass maintains the even eighth notes (consistent with the hymnal source) while the chorus executes the

¹¹⁶ Quarters in HS-26-173, in 3/2 meter.
alternative rhythm around it. This treatment creates a combination of musical independence and synchronicity to maintain interest and to display separate statements of composite strength. In the fourth stanza (beginning in m. 47), Parker again follows the hymnbook model with the incorporation of a series of textual counterpoints that emphasize the dotted pattern (Figure 4.33, below).

Figure 4.32, Tamworth, mm. 30-38

Figure 4.33, Tamworth, mm. 56-63
The other recurring rhythm motive is that of the straight quarters, or a quarter note-half note combination, found usually in the brass lines. This motivic unit is seen at prominent points including the introduction to each stanza and at the end (Figures 4.34–37).

![Figure 4.34, Tamworth, mm. 1-3](image1)

![Figure 4.35, Tamworth, mm. 15-16](image2)

![Figure 4.36, Tamworth, mm. 29-30](image3)

![Figure 4.37, Tamworth, mm. 46-47](image4)

The imagery of a pattern of successive quarters is one of deliberate or heavy stepping, even plodding at times. The frequent quarter note-half note sequence may suggest moments of pausing such as to reflect or recalibrate, such as the opening bars and in mm. 47–48 and 51. The last two occurrences of this pattern, in mm. 52 and 63, emphasized by
the octave D’s in the bass trombone, accompany statements of firm deliberation and purpose.

New Testament (Numbers 7–9)

7. When I Survey the Wondrous Cross (tune: Retirement), GCM-1-page 121, HS-26-page 59, MA-page 37

Comparison of the arrangement with appearances of the hymn in the early editions of GCM shows two notable variations: in the collection the hymn is in duple cut time ($\frac{2}{2}$), rather than in $\frac{3}{2}$ as in the arrangement. In addition, the phrase ending at “glory died” adds two beats in the first edition—one on the note and a second as a rest. Later editions incorporate fermatas at this point and at other phrase endings. The recent twenty-sixth edition places a fermata only at “loss.”117 The meter that Parker has chosen preserves the natural emphases of the poetic scheme including the anacrusis of each line (Table 4.3):118

Table 4.3, Retirement, poetic scheme

<table>
<thead>
<tr>
<th>Musical stress ($\frac{3}{2}$)</th>
<th>3</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poetic stress (iambic)</td>
<td>/</td>
<td>/</td>
<td>/</td>
<td>/</td>
<td>/</td>
<td>/</td>
</tr>
<tr>
<td>When I survey the wondrous cross</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>On which the Prince of glory died…</td>
<td>/</td>
<td>/</td>
<td>/</td>
<td>/</td>
<td>/</td>
<td>/</td>
</tr>
</tbody>
</table>

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117 See Appendix B: MA #7 for more detail on these variations.
118 The downbeat of each bar is shown in bold text with the virgule above to indicate a greater syllabic stress. The second beat of the bar carries a secondary emphasis and is indicated by the virgule alone. The third and partial beats carry little or no stress and are given no indicators.
By contrast, the original settings create a displacement of some musical versus poetic accent points (Table 4.4).119

Table 4.4, Retirement, original metric stresses

<table>
<thead>
<tr>
<th>Musical ((\frac{3}{2}))</th>
<th>2</th>
<th>1</th>
<th>2</th>
<th>1</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poetic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When I survey the won-drous cross</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>On which the Prince of Glo-ry died…</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Although the poetic stress can be preserved through careful execution or delivery, even when at variance with musical accent points, in making this metrical adjustment Parker has evened out the phrase contour in conjunction with natural and poetic inflection. These conflicts are easier to resolve with the use of the triple meter, as this meter has more capability of nuance and variation in how a line and its textual inflections can be shaped.

The second variation mentioned above between the MA arrangement and the versions of the tune in GCM is the treatments of the ends of the phrases. While the first edition ends the phrase on “died” with a whole note followed by a half rest, other editions place fermatas at one or more half-phrase points.120 These stopping points can work well

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119 In this example, the syllable corresponding to the downbeat of each two-beat measure is given in bold. The poetic stress points are shown again by virgules. The places where these two correspond or diverge can therefore be seen.

120 When I Survey is in long meter: 8-8 - 8-8. Each eight-syllable line is treated in this analysis as a half phrase.
for a group of congregant singers to help keep the line together as well as to provide moments of reflection. In the choral arrangement for a concert setting, the continuation of the rhythm and forward motion creates a more cohesive statement, and the continuity of the line through these phrase junctures builds a greater connection throughout each component of the piece (Figure 4.38).\footnote{The measure numbers referenced in this movement correspond to those in the full score to which is added an introductory measure for the harp, at the suggestion of Dr. Parker. If following the vocal score, the reader should subtract one from each measure-number reference.}

![A Solo](image1)

Figure 4.38, *Retirement*, mm. 5–7

The tune from which these phrases is built is an intriguing one—pentatonic, but not based on the more common do-re-mi-sol-la pattern, except that under that analysis, if the “do” is B-flat, the central pitch sounds as the “re,” thus: re-mi-sol-la-do, or C-D-F-G-B-flat. This scalar reference produces a type of “Dorian” or modal version of the usual pentatonic pattern.\footnote{The feel of modality is common, of course, in the usual pentatonic scale as it consists of only whole steps and minor thirds, including a minor third below or approaching the tonic.} A modal scale of this type produces interesting harmonic possibilities which Parker explores to considerable effect (Figure 4.39; note that the entire ascending scale is present in pitches two through seven).

![Alto Solo](image2)

Figure 4.39, *Retirement*, mm. 2–3

The first of these is the opening C in the harp or piano, played both as an introduction and as a pedal underlay on middle C to which are added a double-octave, as though a reinforced fourth partial, and the treble voices also on middle C. The C’s are
accented and recur at every point in which the melody encounters that pitch (Figure 4.40).

Figure 4.40, *Retirement*, mm. 1–4

In their support role the soprano-alto voices go beyond a neutral sound or syllable on their ostinato tonic pitch: they voice the opening textual phrase as an almost subliminal reinforcement of the act of contemplating and pondering (Figure 4.41).

Figure 4.11, *Retirement*, mm. 3–11

The same occurs in the sustained tones of the S, A, and B voices in mm. 20–28 of stanza three. In this passage the harmony in the harp chords and in the SAB voices expands to a lush dissonance, creating an ethereal pad of sound progression over the tonic bass pedal (Figure 4.42, below).
The expansion is not simply a widening but an elevation and an intensification beginning in m. 20, gradually increasing with each bar, reinforced by a crescendo in m. 22, to a climactic yet subdued point on a g-minor chord over C in m. 25, then resolving back to a G7 over C in the penultimate bar. In the third beat, the alto retains the doubled pedal C as the bass, tenor, and soprano form a g-minor7. The soprano B-flat below the alto C allows the latter to retain the tonic as a pedal/anticipation and creates a balancing inversion between the soprano line and alto solo. All three resolve to C as they are joined by the other voices to form a final cadence on an open C chord.

The other prominent musical device used in this movement is that of echo and canon. The first occurrence is the tenor echo on the interval of a perfect fifth below at the end of the first stanza (Figure 4.43).
This instance forms both a conceptual reinforcement of the textual phrase, through echo, and a preview of the canon passages that follow. As an extension of the last sustained note of the stanza, this echo also maintains listener interest and initiates a mental and auditory link for the commencement point of the second stanza by the basses.\(^{127}\)

The bass entrance is marked *mezzo forte*, a sudden dynamic change, as the singers are uttering a present and urgent request of God. The alto echo, following two beats later at the octave, is marked *mezzo piano*: imitative of the melody which remains paramount (Figure 4.44).

Figure 4.44, *Retirement*, mm. 11–14

Echo-canon points occur again in the S and T in 18–19 and between the A solo and T voices beginning in mm. 19–20. In each instance, the *comes* of the canon, although quieter, enhances the melody by restating and reinforcing it.

8. **Come O Thou Traveler Unknown (tune: *Vernon*), GCM-1-page 82, HS-26-page 183, MA-page 41**

The treatment of this personal statement in hymn form is rather stark, similar to that in *Burford* above, but initially simpler in vocal handling, as the first two stanzas consist of unison or two-part tenor and bass only. The third adds a tenor solo on melody

\(^{127}\) *Audiation* (mental singing or sounding) of the confluence of the first two stanzas in bars 9 and 10 without the tenor echo will illustrate the loss of energy at this point. The same can be said of the echo in 18-19. (Note that the term “audiation” was coined by University of South Carolina Professor Edwin Gordon to denote a mental concept of sound.) “Audiation,” *The Gordon Institute for Music Learning*, 2014, web, accessed April 28, 2014, http://giml.org/mlt/audiation/.
or descant with the same two sections accompanying or in counterpoint. To the voices brass is added, primarily in chords with occasional counterpart lines or points of accent.

This surface simplicity, however, belies profundity. The tune could be likened to a work song but with deep spiritual dimensions and implications. The main character as a man is depicted in male voices who sing throughout. As the singers enter, the articulation prescribed is *firmly* in depiction of the weighty and resolved mental disposition of the singer-actor (*Figure 4.45*).

![Figure 4.45, Vernon, mm. 2-4](image)

At each half-phrase ending, Parker includes an additional beat for a reflective pause and breath. There are few breaks in the music, however: the brass or singers sound continually except just before “Wrestling” in m. 24 and at the beginning of the third beat of m. 43. Thus, the momentum and tension is always carried forward through the movement (*Figure 4.46*).

![Figure 4.46, Vernon, mm. 24-26](image)
Each of the first two stanzas begins with a unison melody. The third is, in a way, an even more personal statement, as the line is carried by a solo voice while the male chorus provides harmonic support. By contrast, the passage reflecting “community” is set homophonically in mm. 38–41: “to me, to all, thy mercies move.”

In the third stanza Parker sets off the theme of “‘Tis love” with responsive chants in the choral sections. In the second phrase, “The morning breaks,” beginning in mm. 33–34, the chorus takes the melody in unison to free the solo for a descant line, balancing him in his upper range. In the second half of the phrase the tenor voices ascend into a harmony as the solo continues the descant on a syncopated entrance. This is one of the most poignant moments of the cantata as the singers with the bass trombone form a second-inversion iv7 (g-minor$^3_3$) chord in the setting of “pure universal love” (Figure 4.47; note that the seventh enters in the vocal solo a half-beat later).

Figure 4.47, Vernon, mm. 35–37
Parker incorporates a number of ingenious instrumental lines to complement and comment musically on the vocal passages. These include the urgent-sounding repeated A’s in the first trombone in mm. 15–16. The countermelodies throughout stanza two (in mm. 17–24) in the three upper brass parts create connecting points for the texture between vocal phrases and balance the contour of the vocal lines. In mm. 45–46, the repeated echo of the descending minor third of “Name is love,” first in the second trumpet, then in the first trombone, emphasizes to the listener the concluding and central melodic theme of the piece (Figure 4.48).

Figure 4.48, Vernon, mm. 45–48

9. **O How Happy Are They** (tune: *New Concord*), GCM-1-page118, HS-26-page 218, MA-page 46

This tune is highlighted in the introductory treatise in the *Harmonia Sacra*, the Rudiments and Elucidation of Vocal Music, as an example of anapestic feet or metric form of poetry,\(^\text{128}\) that is, with the syllables in groups of three with the stress on the third syllable of each group. The meter is 6-6-9 - 6-6-9, designated as Meter 20 in the twenty-sixth edition. As such, the meter could be triple, as might be used in speech (Table 4.5, below):

However, the New Concord tune is in $\frac{2}{5}$, imposing the form of short-short-long for each anapest and adding length, or an agogic accent, to the dynamic on the third syllable (Table 4.6):

**Table 4.6, New Concord, duple pattern**

| 2 |  
| 2 |  

Oh how *hap-*py are *they* / Who their *Sa-*vior *o-*bey

The end of the first phrase is handled in the *GCM* editions with a fermata to allow for a pause (Figure 4.49).\(^{129}\) In an earlier source of the tune, the end of the phrase receives an additional measure (Figure 4.50).\(^{130}\)

\[^{129}\text{With the meter of 6-6-9 - 6-6-9, each musical phrase contains one group of 6-6-9 syllables of text, giving two phrases for the strophe. The phrase consists of 7 bars, or with the fermata, effectively 8 bars. With the extra measure in the Kentucky Harmony (*KH*) edition, the phrase is 8 bars in length.}\]

\[^{130}\text{Ananias Davison, *A Supplement to the Kentucky Harmony*, 3rd ed. (Harrisonburg, VA: Ananias Davison, 1825), 145.}\]
Parker has simply added a single beat, to create a 7.5-bar phrase, for a pause, but without resort to an even metered phrase ending. This treatment, as with other places in which the meter changes often, gives a sense of urgency or enthusiasm without breathlessness. It represents a balance of sensitivity to the singer, the text, and the listener. It also creates a playful or spontaneous air to the tune by not regarding strict metered regularity but by simply responding to what the melody and text are and taking them naturally as they come (Figure 4.51).

![Figure 4.51, New Concord, mm. 7-9](image)

Stanzas three and four are handled the same way at this point: adding a beat by way of a 3/2 bar. Because of the text, stanza two is different. The end of the 6-6-9 phrase (at “more”) is the middle of a sentence with no punctuation:

“…the angels could do nothing more Than to fall at his feet and the story repeat…”

Thus, the tenors, on the melody at this point, sing through without a break or rest, and even with a crescendo (Figure 4.52).

![Figure 4.52, New Concord, mm. 21–26](image)

Between these phrase breaks, the body of each phrase is rendered with a light and detached touch, combined with a gentle force and prolongation on each downbeat.

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131 In Parker’s hymnal, she applies the same balanced phrasing as is found in the 1825 Kentucky Harmony Supplement rendition. Further, she classifies the style of New Concord as Madrigal, an inherently lighter musical form. Alice Parker, Alice Parker’s Melodious Accord Hymnal, 102.
corresponding to the metric feet described above. The texture and the directives given in the tune bear out this description on several levels:

1. The articulation instruction at the opening is “Lightly.”

2. The harpist is further instructed to let the strings vibrate (“laissez vibrer”).

3. The singers enter non legato.

4. The harp accompaniment invariably plays a quarter on each downbeat throughout stanzas one, two, and four (Figure 4.53).

![Figure 4.13, New Concord, mm. 1-2](image)

5. The accompaniment in stanza three plays half notes in all but two downbeats and plays quarters in those two measures.

6. The careful and sparing mixture of polyphonic phrases within the primarily homophonic voicing retains a balance of the sound. It neither devolves into plodding (through overuse of homophony) nor excessive complexity, which would be uncharacteristic of the style.

A more detailed discussion of each of these traits follows:

No. 1. The “Light” execution that the arrangement calls for creates an effect described by Parker as of froth or rising bubbles.\(^{132}\) The rhythmic motive of (Table 4.7)

![Table 4.7, New Concord, rhythmic motive](image)

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\(^{132}\) Parker, interview, September 23, 2012.
borrows from the portions of the melody, one that exemplifies the “strict union” that Joseph Funk sought between the words and melody of any song. The vocal line freely rises and falls with a skipping pattern to its rhythm that may suggest lighthearted happiness and comfort (Figure 4.54; see also Figures 4.51–52). The “bubble” effect is heard in the ornamental harp figure that begins the piece and is found in forty-five measures, or more than two-thirds, of the sixty-five of the arrangement (see Figure 4.53).

No. 2. The continued and repeated vibrations of the strings create a sea or bed of musical tones, a subtle wash of sound. It is not static or shallow but is forward moving and dynamic, as a background for the voices. The intent of the same instruction (l.v.)* is transmitted to the piano line in the vocal score** by the use of the pedal to be depressed through each measure.

No. 3. Against the sustained broken chords of the harp is the non legato direction to the singers. Thus, an immediate contrast is heard as the singers detach lightly over a continued melding and renewing of the tones of the accompaniment.

As the texture thickens in stanzas two and three, each in four voices, and as the volume increases by degrees, the non legato articulation still applies. This light and detached texture returns in the last stanza, again more prominent with the SA voices alone but with the alto line now intricately weaving around the soprano.

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** Let vibrate; *laissez vibrer* (Fr.).
*** Noting that, in the absence of brass and harp, Parker instructs the piano to play the harp passages and the organ to play the brass.
No. 4. The predominant accompaniment pattern supports the natural up-up-down feel of the melody and the anapestic meter as it begins with a quarter from which the other notes seem to rebound upward. That quarter provides strength and weight to the musical downbeat and encourages the same for the text, causing the combination to fairly dance.

No. 5. The second harp pattern, found in stanza three, is less intricate than the first; but if anything it is stronger on the first beat, as a half note, elongated and re-prepared in each measure by the repeating staccato quarters in the last two beats of the accompaniment bass. Lest there be a danger in this stanza of two much detachment, particularly in the last half of each bar, the instructions of non legato (vs. staccato) and l.v. still apply. The sustain in the treble harp, although subtle, helps to keep the texture connected underneath the quarter-note articulation. The up-up-down feel is maintained and even reinforced vocally by the harp’s doubling of the vocal rhythm in the left hand. The reinforcement therefore, in one hand but not both, maintains a balance through each measure and avoids a rhythmically lopsided effect.

No. 6. The first salient passage in which the arrangement incorporates vocal polyphony is in the tenor entrance to stanza two, in which they hold forth in a bold rendition of the melody, singing mezzo forte against piano in the other parts. This volume level further increases on a crescendo in m. 24 with a corresponding diminuendo in m. 28 (see Figure 4.52). The other voices are subservient, giving the tenors a solo line in most of the pickup points. The second and third such passages are in the second phrase of stanza three, first as the tenors extend “love me” in mm. 42–43, to dwell on and reinforce that theme (Figure 4.55). Three bars later, the altos sustain “redeem” on the same pitch.
In the simple and straightforward ending, Parker creates a V–I cadence, but still with an arpeggio feel by playing F-F-C on the first three half beats of the bar, followed by a short pause as the hands are set for the final chord, with the third, D, included and in the soprano. The move from the C to D is gentler than other voice directions, such as F to B-flat. The simultaneous block chord (rather than arpeggio), is another articulation contrast, that when set off, or placed, renders a subtle but definite sense of resolve (Figure 4.56).
Farewells (Numbers 10–13)

10. That Glorious Day is Drawing Nigh (tune: Zion’s Light), GCM-2-page 28, HS-26-page 313, MA-page 52

Parker described this arrangement as similar to No. 4, Be Joyful in God, but “very much faster.” As in number 4, this is marked “Vigorously” and tends to place the weight on each dotted quarter pulse. By the use of compound meter and opening with an anacrusis, the stress of the poetry is elongated by the two eighths on the heavier syllables of each line (Table 4.8):

Table 4.8, Zion’s Light, metric stress

<table>
<thead>
<tr>
<th>6 8</th>
<th>/ / / / / / / /</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>That glo - rious day is draw - ing nigh / When Zi - on’s light shall come</td>
</tr>
</tbody>
</table>

This coordination of tune and text fits together more naturally than the combination appearing in the GCM/HS collections, primarily because these begin on the downbeat (Table 4.9).

Table 4.9, Zion’s Light, original metric stress

<table>
<thead>
<tr>
<th>6 8</th>
<th>/ / / / / / / /</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>That glo - rious day is draw - ing nigh / When Zi - on’s light shall come</td>
</tr>
</tbody>
</table>

136 Parker, interview, September 23, 2012.
137 See however, Appendix B: MA #10, showing an earlier source, from the Kentucky Harmony Supplement of 1825, beginning on the upbeat in the first and second phrases; still beginning on the downbeat on the third and fourth. Also, the key of D in KH (vs. in GCM/HS) is the same as in Parker’s rendition.
In Parker’s arrangement, 9/8 and occasional 12/8 bars are incorporated in instrumental passages and at strategic passages, not to create arbitrary rhythmic complexity but again to serve the text, to emphasize and dwell on specific important ideas (Figure 4.57),

Figure 4.57, Zion’s Light, mm. 32–34
to allow time to pause and assimilate or reflect, and to give space for instrumental highlighting of musical themes (Figure 4.58).

Figure 4.58, Zion’s Light, mm. 5–7
As with No. 1, Zion, the chorus is assigned to sing unison on the first half of stanza one, until the tune ventures outside the range of the lower voices. At this point parts are
divided into upper (soprano-tenor) and lower (alto-bass) until the last half-phrase in mm. 18–20 (Figure 4.59).¹³⁸

Figure 4.59, *Zion’s Light*, mm. 11–15

The typical simpler vocal (monophonic or homophonic) setting of stanza one, in this as in most others of this set,¹³⁹ allows the listener to hear not only the tune in a straightforward way but the initial idea of the text as well. This is an important point in this song as the tempo is rapid, set at $\frac{4}{4} = 96$ and with recordings ranging from $\frac{4}{4} = 91$ to 98. The text goes by quickly, and the breaks and occasional elongations allow the singers not to get tongue-tied and the audience not to become lost in following the words and ideas.

In this stanza the unison or two-part format, as ST-AB, creates an open and rather rustic sound, with frequent open fourths, fifths, and octaves (see Figure 4.59). The musical atmosphere or aesthetic in this style is of hardy and joyous celebration. The character of ruggedness and spontaneity in the harmonies is captured in this arrangement and structure and is retained throughout the piece.

Examples of this characteristic sound in stanza two begin after the call-response section of the first two phrases. The two-to-four-part passage beginning in mm. 32–35 contains additional open intervals (Figure 4.60, below) as does the climactic bar 45,

¹³⁸ This tune is in doubled Common Meter: 8-6 - 8-6 - 8-6 - 8-6, also 8-6 - 8-6 D or C M D. In this analysis each 8-6 group is considered a phrase and typically constitutes four measures of music.
¹³⁹ The exceptions are the middle two phrases of stanza one in No. 1, *Zion*; and the last half-phrase of stanza one in No. 4, *Be Joyful in God.*
including parallel fifths (Figure 4.61).

A lighter and more reflective passage is the first and second phrases of stanza two. In each of these, the SA sections voice the antecedent portion and the TB the consequent. The feeling of suspension after the first half phrase, in m. 25 on “crown” and in m. 29 on “down,” is melodic rather than harmonic as the tune outlines the ascending D major triad within these two bars and remains in tonic harmony. The second half phrase, in turn, outlines the descending triad but in passing and neighbor tones as it implies a PD-D-T progression on the primary pulses (Figure 4.62).
The pickup into the second half phrase in m. 25 might be considered dominant harmony as the bass trombone has moved from D to A on the third beat coincident with this TB pickup. However, as the notes in this verticality are F-sharp and A only, it is best analyzed as a $I_6$ with a missing root. The same harmony follows in the subsequent phrase, mm. 27–31, which is a melodic repetition of the first.

The brass accompaniment in this passage has followed a pattern set from the opening of the piece and bears out this harmonic analysis. The bass trombone has alternated between D and A, as I–V, in all but four measures (13, 15, 16, 17) thus far. While I and V harmony is sometimes indicated by this bass line movement, in several places it serves as an ostinato, as rhythmic or tonal punctuation, or as a two-point outline of the tonic triad (Figure 4.63).

![Figure 4.63, Zion’s Light, mm. 13–14](image)

The same bass function is present when the pitches outline other harmonies, primarily the submediant b-minor in a DC or PD (see m. 13, Figure 4.63). In these examples the bass supports the upper harmonies more directly yet retains its strong independent character and pulse reinforcement. The pull of the I-V-I pattern quickly

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140 The brass accompaniment reinforces this harmonic construct and will be discussed further below.
141 Bars 13 and 15, to be discussed below.
returns in both these examples as the bass reverts to A–D in mm. 14 (see Figure 4.63) and 33.

Above the lower trombone, the strength of the role of the upper brass is in its skeletal simplicity (in chords and responses to the bass line) over which melodic motives and doublings are heard. Momentum builds in volume and thickness of texture toward the pre-climactic passage in mm. 32–33, ebbing to octaves in mm. 35–37 and continuing the crescendo, begun in m. 36, from m. 38 to the end.

The shared and carefully-paced role of the chorus in this flow-ebb-flow section is voiced as harmony (mm. 32–35, flow—pre-climax), unison (mm. 35–37, ebb—slackening), antiphony (mm. 37–41, flow—crescendo, ending in a tenuto on “sing” in m. 41), discrete dual voices–ST/AB (mm. 41–42, ebb—approaching textual realignment of vocal parts), and unison-homophony-unison (mm. 43–48, flow—climax to fortissimo and accented release).


The harp returns as accompanist to this personal reflection of joy, albeit poignantly stated, in the key of g-minor. As it begins, an implied dissonance is immediately stated: the treble voice sounds an A, a semitone below the omitted B-flat in the opening g-minor chord (Figure 4.64) then resolves it to the root of G. In the first

![Harp.png](attachment:Harp.png)

Figure 4.64, Eden, mm. 1-2
stanza, this harp figure of A to G, or A to B-flat, over tonic (or extended tonic) harmony, appears three more times: in mm. 9, 11, and 28.

The same A also occurs in the harp treble within dominant harmony in mm. 6–7, 16, and 26; here not as a non-chord tone but as melodic support to the V-i (or v-i) progression (Figure 4.65). Each of these instances creates a musical antecedent on an HC

![Figure 4.65, Eden, mm. 15–18](image)

at the half-point of phrases 1–3 respectively. This harmonic effect occurs at the end of each 12-syllable half phrase. The structure of the poetry, complemented in the musical phrasing is (Table 4.10):

Table 4.10, Eden, phrase structure

<table>
<thead>
<tr>
<th>One phrase – 9 bars (phrases 1, 2, 4)</th>
<th>One phrase – 10 bars (phrase 3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>12-syllable half-phrase</td>
<td>11-syllable half-phrase</td>
</tr>
<tr>
<td>5 bars</td>
<td>4 bars</td>
</tr>
<tr>
<td>HC ending on the upbeat (bar 6, beat 2, etc.)</td>
<td>AC on downbeat (bar 11, etc.)</td>
</tr>
<tr>
<td>Antecedent</td>
<td>Consequent</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>12-syllable half-phrase</td>
<td></td>
</tr>
<tr>
<td>5 bars</td>
<td>5 bars</td>
</tr>
<tr>
<td>HC ending on downbeat (26, etc.)</td>
<td>HC on downbeat (31, etc.)</td>
</tr>
<tr>
<td>Antecedent</td>
<td>Antecedent</td>
</tr>
</tbody>
</table>

142 This cadence structure exists in each corresponding phrase of each stanza.
This gives an overall metrical phrase structure for each of the two stanzas as (Table 4.11):

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>HC – AC</td>
<td>HC – AC</td>
<td>HC – HC</td>
<td>HC – AC</td>
</tr>
<tr>
<td>1</td>
<td>8 bars</td>
<td>8 bars</td>
<td>10 bars</td>
<td>9 bars</td>
</tr>
<tr>
<td></td>
<td>suspension-resolution</td>
<td>s/r</td>
<td>s/s</td>
<td>s/r</td>
</tr>
<tr>
<td></td>
<td>(s/r)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Form</td>
<td>A</td>
<td>A</td>
<td>B</td>
<td>A</td>
</tr>
</tbody>
</table>

The interplay between harp and solo in stanza one is reflected in the shape of the line and in dynamic combinations. Both begin in mid-register. As the vocal line ascends a compound perfect fourth in the first phrase, the harp follows with its own rising and settling contour. Points of independent exposure occur for the solo in the first stanza at “sweet,” “joys,” “yon,” “rest,” and elsewhere. Here, the harp contour takes its own path, and the solo is joined only by the rocking patterns of the bass arpeggios. The resultant effect is that the texture here has become more transparent, even with its subtle dissonances.

The constant element in the harp through the first three solo phrases is the broken open g-minor or d-minor chord in the bass. Within these arpeggiations is a mid-voice pedal point on G. The lilting constancy of this recurrent pattern, even in the presence of dominant harmony (as in mm. 6, 7, and elsewhere), creates subtle dissonance and an abstract and somewhat ethereal harmonic flavor.

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143 The designations of suspension and resolution, similarly to those of antecedence and consequence, refer to the musical effect at the end of each half-phrase.
144 I.e., G3, or the fourth space of the bass staff.
The arpeggiation shifts to halves and quarters, without the pedal G, as the choir joins in the fourth phrase in m. 32.” The role of the harp is now more supportive as the focus transitions to the chorus with the solo. On the triple-octave D that punctuates the half-phrase-half-cadence point in m. 37, the simplified voicing of the harp is suspended through the a cappella half-phrase that ends the stanza, allowing the intricate vocal harmonies of this half phrase to be heard with greater clarity.

In the interlude beginning at m. 41 the harp climbs to its utmost register. In an effect somewhat similar to that in *Retirement* above, a series of layers is created; the main singer narrates lyrically as the choir combines in a harmonically-evolving bed of sound and as the harp lends rhythmic energy in treble eighth-note arpeggiations. The image and sound become clearer as the choir crescendos to “Hallelujah” in m. 61, then quickly fades in echo or to a distance.

The octaves in mm. 65–70 in the upper registers of both duet lines, ST and AB, render an archaic or austere effect of strength, particularly exposed as they are, and accompanied by only the octave A’s and D in the harp. The syncopated and textually gapped echo line in the AB emphasizes the fifth of the dominant in this extended dominant harmony passage. The conclusion of the half-phrase in m. 70 on the second inversion of the D chord creates a moment of structural tension, continued in dominant harmony through the *a cappella* phrase ending on the root-position D7 in mm. 74–75. As all voices descend in this phrase to mid-register, each moves with an expressive melody of its own.

At m. 76 the choir intones its humming for the third time, now with consonant harmonies and the embellishment of an arc of parallel lines in the soprano and tenor. The

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145 Eventually reaching G6 (using C4 as middle C).
choir then joins the soloist in a unison statement in “All glory…” in mm. 84–89. The final echoed hallelujahs in mm. 90–96 are stated clearly in reminiscence of the earlier pair in mm. 61–65: the first is in tonic, now hushed and in midrange; the second again as an AC with a doubled suspension\textsuperscript{146} in the soprano and tenor (Figure 4.66).

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure4_66.png}
\caption{Figure 4.66, Eden, mm. 90-96}
\end{figure}

In the closing bars for the harp, the repeated rising three-note figure echoes the melody at the start of the second half of each “A” phrase\textsuperscript{147} Parker employs however the lowered seventh as a calmer statement of that motive. The signature fragment ascends to the upper G as the reflection hangs in the air, followed not by a root-movement D to G in the bass on the AC, but by one last gentler movement, from A to G (Figure 4.67).

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure4_67.png}
\caption{Figure 4.67, Eden, mm. 96-98}
\end{figure}

\textsuperscript{146} The two suspended notes are octaves, so are called here a \textit{doubled} suspension, rather than a double suspension, as the latter term refers to different chord tones simultaneously suspended.

\textsuperscript{147} See the phrase and form outline in the tables in this section above.
12. **How Pleasant Thus to Dwell Below** (tune: *Parting Hymn*), GCM-5-page 260, HS-26-page 260, MA-page 66

This tune is the one in the set whose style is most like Southern Gospel. The sound and rhythm have elements similar to the dance-like tunes *Be Joyful in God* and *Zion’s Light*. The beat is not as heavy, however; rather the melodic shape has a more linear and lilting quality. This character is reflected in the opening direction: “Brightly; well accented.” The designation of “Brightly,” as in the tune *Zion*, suggests an element of a lifted or lighter sound.

Further elements that reinforce this character are (1) the step-wise, neighbor-tone motion of much of the melody, (2) the frequent use of parallel thirds and sixths in the harmonic lines, (3) the completion of triads with the third rather than the open fifth, (4) the major key, (5) the tonicization of the dominant (F) through use of the major supertonic chord, (6) the combined instrumental treatment of both harp and brass, (7) the character of the interludes of each instrument or group (harp in mm. 34–38, brass in mm. 70–74), (8) the repeating nature of the melody and the use of the refrain after each stanza (unique to the cantata), (9) the incorporation of the barbershop pastiches in mm. 83–87 and 100–103, and (10) the frequent occurrence of the rhythmic quarter-eighth-quarter (or dotted quarter), a pattern that disperses energy off the main dotted quarter beat to be shared by the eighth, resulting in a lilt and lyric momentum into the next beat. A more detailed consideration of these elements follows.

No. 1. **Step-wise, neighbor-tone motion**

Omitting repeated sections, the total count of intervals in the melody is sixty-nine of which thirty-five are steps, seventeen are wider than a step, and the remaining ones are melodic unisons. Thus over half the intervals are steps and three quarters are steps or
unisons. This melodic pattern lends a linear rather than angular character to the tune and song as a whole.

No. 2. Parallel thirds and sixths in the harmonies

This pattern is easily seen and heard, first in the men’s parts of stanza one, in mm. 7–9; then in the women’s parts in mm. 11–14. Similar passages are found throughout the piece, totaling thirteen occurrences in sixty-six measures containing vocal parallel motion of this kind. Especially prevalent is this treatment in neighbor-tone passages of the melody (occurring seven times in the stanza, as in mm. 7–8; and three times in the chorus) and in the stepwise pattern found once each in the stanza and chorus (as in mm. 12 and 28).

A related voice-leading harmonic device taken from common practice is the frequent use that Parker makes of “horn fifths.” It is convenient to place these when the prominent or melody line intones “do-re-mi” (or “mi-re-do”) or the major scale. The counterpoint voice plays the fifth, sixth, and eighth partials of the overtone series, as would natural horns. The result is that the second part plays (or sings) mi against do, sol against re, and do against mi. In this melody, the pitch sequence of mi-re-do (D-C-B-flat) occurs four times per stanza—twice in the verse and twice in the chorus—for a total of twelve times. The horn-fifth pattern is used in all twelve instances.

No. 3. Triads with the third rather than the open fifth alone

The cadences at ends of stanzas and, in this hymn, refrains, are the most noticeable places in the song as to the inclusion or exclusion of the third of the triad. With


149 E.g., the four occurrences in the first stanza and chorus are in mm. 15-16 and 31-32.
three stanzas and three refrains, the song includes six such points. In the first five of these, the chord contains only the root (sometimes doubled or tripled) and the third. The preceding chord in each cadence is the V7 (F7) and the cadence is a PAC (Figure 4.68).

![Figure 4.68, Parting Hymn, mm. 15-18](image)

The exception is the last choral chord, shared with the solo quartet (Figure 4.69).

![Figure 4.69, Parting Hymn, mm. 106-8](image)

The quartet is singing a type of descant, and the choral sopranos are carrying the third (LT) throughout mm. 107, which resolves to the root of B-flat in m. 108. The quartet part can omit the third in its final form on the last eighth of the bar. The tenor voice can then double the root of the dominant and remain there to create a fuller chord with all notes present, saved until the end.
In the intermediate cadences, at the end of each four-bar half phrase most likewise consist of the root and third only. The exceptions are in two groups: the first are those whose half phrases end on the root only, sung in a unison or solo line. These are the first half phrases of stanzas one and two (Figure 4.70).

![Figure 4.70, Parting Hymn, mm. 5-6, 41-42](image)

In the second group are cadential chords that include the fifth. The first of these is the end of the first half phrase of stanza three, in m. 78 (Figure 4.71, including the F).

![Figure 4.71, Parting Hymn, mm. 75-78](image)

The vocal harmony through the passage is close: the alto and bass lines remain nearly static and often all parts fit within an octave. The V-chord half of the PAC lacks the seventh, and the alto remains on the F to sound the fifth of the tonic. Another exception point is the extended HC ending in m. 87. Here, Parker adds to the tension of the dominant by adding a seventh, including a close fifth below, doubling the root for chord and harmonic clarity, and omitting the third. There is no sense of emptiness as the solo voices and the tenors are a m3 and M2 apart. In the companion passage, m. 103, the

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The half-phrases of the stanza can be designated as A A B C, with A and C ending on an AC and B on an HC.
fully-voice seventh chord is present—easily done with eight voices singing and well placed at this climactic point.

No. 4. The major key (B-flat)

While there are variations of handling and texture throughout the movement, the mood and sound is always cheerful and positive. No minor chords exist and the only dissonant chords are the dominant sevenths. Passages that may illustrate happy fellowship include the TB chorus and solo passage in mm. 26–30 and the descants of the quartet against the chorus in mm. 56–62 and 93–99.

No. 5. The tonicization of the dominant (F) through use of the raised fourth (E-natural)

In this melodic handling, Parker makes a small but significant departure from the source: in the hymn, as noted above, the ascending line in the third half phrase of the stanza retains the lowered fourth. By raising it and thus tonicizing the dominant F, the melodic energy and direction is strengthened. The occasional movement one note earlier to the E-natural (in mm. 13, 29, and 102) lends a slight additional emphasis to the immediate goal of F to end the half-phrase.

No. 6–7. Use of harp and brass and the character of the instrumental interludes

Parker introduces the movement with a single dominant F sounded in the trombones, as a pickup to the entrance of the male voices, joined by the first trumpet, on a strong dominant-to-tonic B-flat on the downbeat of m. 3. Throughout the first stanza, the brass play sparse and accented tones that reinforce the structural harmony. In the second half-phrase, sung by two-part men, only the bass trombone accompanies (Figure 4.72, below).
The complete brass quartet joins on the chorus of stanza one in m. 19, continuing to emphasize the basic harmonies, now with full chords and a single non-chord neighbor tone in the tenor trombone, doubling the tenor voices, in m. 25. By the next choral passage in mm. 30–34, both trumpets are engaged in melody and countermelody lines.

A turn is given to the harp in its opening entrance in mm. 34–38 (Figure 4.73) to execute a rhythmically tricky, cadenza-like pattern over dominant harmony ending on a disjointed arpeggiation of the tonic in m. 38. It is a fitting segue into the quieter accompaniment of soloists with chords in stanza two, the harmonies of each half-phrase of which are a straightforward T-PD-D-T.

In the second chorus, all finally join—chorus, vocal quartet, brass, and harp—for the first time since the end of the first movement, Zion. The brass and harp share chords on the main beats as they trade pickups in mm. 55–60, leaving enough transparency for
both the chorus and soloists to be heard. Similar instrumental voicing is applied, with stronger and fuller chords, in mm. 66–70.

The brass quartet now displays its own bit of articulate and rhythmic dexterity in mm. 70–74, outlining tonic, subdominant, dominant, and tonic in a light but *fortissimo* coordinated dance. As with the harp solo before, this passage introduces an accompaniment, here with the chorus, in a fairly conventionally structured passage with the brass stressing the main beats of the chorus with simple doubling of the neighbor-note figures.

No. 8. Repetitions in the melody and the use of the refrain after each stanza

The repetitive nature of the melody is evidence of its gospel style. The four-bar half-phrases of the stanza and chorus can be shown to be in the form of (Table 4.12):

<table>
<thead>
<tr>
<th>Table 4.12, <em>Parting Hymn</em>, form of stanza and refrain</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stanza (two phrases):</strong> A – A – B – C (A’)&lt;sup&gt;151&lt;/sup&gt;</td>
</tr>
<tr>
<td><strong>Refrain (two phrases):</strong> D – A – B – C (A’)</td>
</tr>
</tbody>
</table>

Thus, every phrase except the opening of the chorus (refrain) is heard at least twice. Even phrase D is built primarily around the descending third motive found in the middle of the A phrases.

Parker does not allow the repetition to become redundant or monotonous. Rather each occurrence is handled differently to maintain interest, vitality, and variety. As an example, the most frequently heard sequence is “A.” Its nine occurrences, three per stanza-refrain group, are each handled differently (Table 4.13, below).

<sup>151</sup> Half-phrase C is similar to A in its ending so could be considered A’ (A-prime). 89
Table 4.13, *Parting Hymn*, use of phrase A

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>i.</td>
<td>Unison TB</td>
<td>iv.</td>
<td>S solo</td>
<td>vii. SATB in parts</td>
</tr>
<tr>
<td>ii.</td>
<td>TB in parts</td>
<td>v.</td>
<td>SA soli duet with TB soli in harmony</td>
<td>viii. SA chorus in parts with TB in harmony</td>
</tr>
<tr>
<td>iii.</td>
<td>SATB in parts</td>
<td>vi.</td>
<td>SATB chorus in parts with quartet descant</td>
<td>ix. SATB chorus in unison with quartet descant</td>
</tr>
</tbody>
</table>

Other phrases are similarly varied in treatment of voicing or texture: all six occurrences of B, all six of C, and all three of D are different. This inventive structure creates ever new expressions at each point of combinations of sounds.

No. 9. The barbershop passages

Characteristic (or required) of barbershop singing, the instruments are omitted from both of these passages: mm. 83–87 and 99–103. The conventional harmonies of the style also use frequent seventh chords, and in the voice leading is found considerable chromatic movement, especially in contrary motion (**Figure 4.74**).

![Figure 4.74, Parting Hymn, mm. 83–87](image)

These are the two HC’s at the end of sub-phrase B in which the seventh is added and held for heightened tension and emphasis. The pastiches are short but effective and
unmistakable in style, presenting the theme of togetherness within that recognizable idiom.

No. 10. The quarter-eighth-quarter rhythmic pattern

This rhythmic pattern is different from repeated dotted quarters which would put weight on each main beat. Parker handles these rhythms in a way that enhances their linear energy. One way this is done is through the parallel motion on moving eighths in the voices as discussed above, rather than by framing the melody with static or non-motion (such as dotted quarters) in the harmonies. Where this framing seems to be done, such as in mm. 51–54 or 79–83 (Figure 4.75), the slower notes allow the melody and its counterpart to be heard more transparently and need not detract from them or weigh them down.\footnote{152 The transparency effect is seen by the spaces between the slower notes in these passages.} In other locations of slower harmonic lines, such as mm. 29–32 and 63–65 (Figure 4.76), the slower accompanying voice carries its own countermelody as another

\footnotesize

Figure 4.75, Parting Hymn, mm. 50–54

Figure 4.76, Parting Hymn, mm. 62–66
complement or commentary.

Another device that boosts the forward motion is used eight times in the piece. It is that of the running sixteenths in the alto line (chorus or solo) in the C half-phrase between the two occurrences of the horn fifths. In the last stanza the figure occurs both at the beginning and ending of C, both before and between the fifths patterns (mm. 87–88, 103–104, Figure 4.77).

![Figure 4.77, Parting Hymn, mm. 103-5](image)

The energy is at its strongest in these two half-phrases of the song, partly made so by these two sixteenths driving to the tonic in a middle voice.

In this tune, as much as any in the set, Dr. Parker’s compositional method of mapping out the piece, and seeing the whole in a voicing outline, has shown its effect.\(^ {153}\) Much is done with this simple gospel song to create and reinforce its feel of unrefined rollicking abandon. Yet this effect is reached with great care, shaping, and planning.

13. **God Moves in a Mysterious Way** (tune: *Union*), GCM-1-page 113, HS-26-page 99, MA-page 77

Alice Parker has expressed high regard for the tune *Union*,\(^ {154}\) and her sentiment is evident in this setting. In it the tune is played or sung seven times, including twice with

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153 Parker, interview, September 12, 2012.
the congregation. The arrangement also incorporates six stanzas, more than any other hymn in the set. By this gauge, as well as the number of measures (118) and the duration (about five minutes), it is the longest piece of the group. It also stands out as the fourth or extra piece in the “Farewells” group, while the other groups contain but three each. This feature gives it a special role: it is not a “farewell” song in the same sense as are the others. The singers are not merely saying “goodbye” but are giving with that gesture a simultaneous message of courage and hope.

Parker’s arrangement reflects these aspects of the song. The tenor trombone begins, as in the first tune, Zion, and plays the entire melody as a solo accompanied by the other brass. Against a legato articulation on the halves and wholes are written accents on the shorter notes: quarters and dotted quarter-eighth groups. The melancholy and soberness from the sustained lines and chords, combined with the energy and majesty reflected by the accents, strengthens and adds depth and breadth to the statement as a whole. The instruction to play and sing “Broadly” further indicates this character.

For only the second time the entire first stanza is sung by the unison choir. For this reason the tune becomes easy to follow. The opening statement is made clearly by the united voices, and the brass gives full harmonic support. An unusual aspect of the tune is that the first three of four half-phrases are in dominant harmony, each ending on an HC and on the melodic pitch class of D. The last half-phrase carries a V-I motion.

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155 Parker, interview, September 23, 2012.
156 After No. 6, Tamworth.
157 Parker, interview, September 23, 2012.
158 The tune is in common meter (CM): 8-6 - 8-6. Each phrase is one 8-6 group comprising a four-measure half phrase from the eight-syllable group and three measures with six syllables for the second half phrase. Each phrase is therefore seven measures long.
The harmonic scheme by half-phrase, at a structural level, can be expressed as (Table 4.14):

Table 4.14, *Union*, structural harmonic scheme

<table>
<thead>
<tr>
<th>Antecedent Phrase (1)</th>
<th>Consequent Phrase (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Half phrase 1</td>
<td>2</td>
</tr>
<tr>
<td>4 measures</td>
<td>3 measures</td>
</tr>
<tr>
<td>(CM) 8 syllables</td>
<td>6 syllables</td>
</tr>
<tr>
<td>(I)(^{159}) IV – V (HC)</td>
<td>I – V (HC)</td>
</tr>
</tbody>
</table>

Because of the prevalence of the dominant chord, the overall movement is V to I; the only tonic chord constituting a resolution point is at the end of the stanza and consequent phrase.

The harmonic treatment of the opening note (G) of each stanza is handled in four different ways: as tonic in stanzas one, five, and six (mm. 15, 85, 100) (Figure 4.78); dominant in three (m. 47) (Figure 4.79); mediant in four (m. 65), and ambiguously, with

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\(^{159}\) The tonic (I) is shown parenthetically as the first note of the melody is a G, the dominant pitch, and suggests dominant harmony. In some stanzas the underlying harmony is tonic, and in others it is dominant.
no chord, implying tonic or dominant, in two (m. 30). At the end of the instrumental introductory strain the stability of tonic is asserted from which the chorus begins.

The same effect is created at the end of the first choral stanza. Following a buildup and complete stanza of full sonority and a rest of a single beat, Parker brings in an immediate contrast in texture. The second stanza begins on a unison G in men’s voices and trombone, to be joined by only the second of the two trumpets throughout the TB passage. It is a necessarily quieter sound but marked richly and espressivo as the men’s chorus evolves into TTBB divisi with three lower brass voices.

Near the end of this and of each stanza is found the other area of diverse harmonic treatment. The last half phrase presents a potential challenge in rendering a strong, even compelling, progression to tonic. The penultimate note of D clearly warrants dominant harmony; yet the antepenultimate note of E clashes with the strongest PD chords of ii or IV. Yet Parker chooses to use these, rather than a consonant chord (i.e., I, iii, or vi), to create a more robust progression, and lets the dissonance stand. The six chords used in this half phrase, corresponding to the last six syllables of each stanza, are handled differently in each occurrence (Figure 4.80; Table 4.15, below).

![Figure 4.80, Union, last half-phrase of melody](image)

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160 At fifteen bars, including the pickup, this is the longest introduction in the cantata and affirmatively sets the mood to end the work.
161 The sound of the brass quartet plus choir is full in quality in this passage notwithstanding the mezzo piano and mezzo forte dynamic level.
The slight variations in these renditions create varying effects corresponding to each stanza and idea presented. In the introduction, the second trumpet and bass trombone punctuate and give rhythmic and harmonic definition to the tenor trombone lead. Stanzas one, two, and four begin the half-phrase on the mediant e-minor. Of these three, stanza one has the strongest harmonic movement. It is the only place that uses the progression of ii–I–IV in the second, third, and fourth chords as the bass descends by step to the tonic followed by a PD-D-T motion, all in root position. The use of the subdominant as the fourth chord, rather than the supertonic as in all other stanzas, is a manifestation of the potent root movement up a fourth in the common phrase-model pattern of I–IV–V–I.

The gentlest stanza is number three, sung by the women and the only one accompanied by harp alone. Uniquely, it begins this progression with a I\(^6\), and the bass

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Table 4.15, *Union*, chords of last half-phrase, by stanza

<table>
<thead>
<tr>
<th></th>
<th>iii</th>
<th>ii</th>
<th>I</th>
<th>IVmaj7</th>
<th>V</th>
<th>I</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td>I(^6)+maj7(^162)</td>
<td>ii11</td>
<td>V</td>
<td>I</td>
</tr>
<tr>
<td>3</td>
<td>I(^6)</td>
<td>IV</td>
<td>I(^6)</td>
<td>ii9</td>
<td>V</td>
<td>I</td>
</tr>
<tr>
<td>4</td>
<td>iii</td>
<td>IV</td>
<td>I(^6)maj7</td>
<td>ii11</td>
<td>V</td>
<td>I</td>
</tr>
<tr>
<td>5</td>
<td>V(^163)</td>
<td>IV</td>
<td>I(^6)</td>
<td>ii9</td>
<td>V7</td>
<td>I</td>
</tr>
<tr>
<td>6</td>
<td>V</td>
<td>IV</td>
<td>I(^6)</td>
<td>ii9</td>
<td>V7</td>
<td>I</td>
</tr>
</tbody>
</table>

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\(^{162}\) This chord could be analyzed as a I\(^6\) with a passing tone B in the B1 part. In stanza four the chord at this point is the same with the passing tone B in the Trumpet I and Trombone I parts.

\(^{163}\) On this beat in stanza five are unison G’s with no chord. Because the prior chord is G, the harmony is treated as remaining. It could be analyzed as the fifth of a I chord as the next chord is a IV, and I-IV is a more conventional progression than is V-IV.
line moves up rather than down. Further, the bass is less pronounced as it incorporates a series of arpeggios.

The strongest progression for this phrase segment is in stanzas five and six in which the bass continues a downward motion for three steps (G–F–E–D) until the V–I cadence. The passage in stanza five is played by the harp, accompanying the lyrics “and sweet will be the flower.” In the corresponding sequence in the last stanza, the bass trombone and harp carry together the same pitch series, ending on the tonic C. They then repeat the tonic as a pedal for the last five bars, save a single G in the harp on the beat preceding the final chord, in a reemphasis of the V–I movement on the “Amen.”

Throughout the final stanza Parker avoids the simple use of block chords only. All but three measures from mm. 101 to 117 contain a dotted pattern—half-quarter or quarter-eighth, most of them marked with accents (Figure 4.81).

![Figure 4.81, Union, mm. 108–11](image)

This treatment lends additional momentum and rhythmic energy to conclude the piece.

At the commencement points of both of these stanzas, Parker calls for an *ad lib* or optional inclusion of the congregation to sing with the chorus. By this time, as she has
pointed out, they will have heard the melody clearly five times. In these passages the line is further reinforced by the singers and brass. The invitation to the “congregation” rather than “audience” reminds the performer that this event has a spiritual purpose and is intended for fellow worshippers of God not to spectate but to engage and participate in this concert of praise.

164 Parker, interview, September 23, 2012.
CHAPTER FIVE
PERFORMANCE SUGGESTIONS AND CONCLUSIONS

Performance

From the foregoing analysis of the cantata and from advice given by Parker herself, this chapter offers a series of performance considerations for each piece and of the pacing and presentation of the work as a whole. The style, musical texture, rhythm, melodic contour, and textual content of the original tunes will provide further guidance. Also considered will be Parker’s treatment of the tunes, as in the passing of melodic line between parts, canonic and unison passages, use of instrumentation and of its relation to the voices, and markings of dynamics and articulation. In all cases, emphasis will be placed on prominence of the melody and of stylistic respect and preservation.\(^\text{165}\)

In addition to Parker’s own directions on interpretation, this section will consider how Joseph Funk’s remarks in his introductory musical treatise are instructive in terms of delivery, presentation, concept, and approach to each song. For example, Funk admonishes the singer to express ideas, or sentiment, rather than words alone. The attempt at expression should never be an “appearance of effort” but a clothing of song “in characteristic display of grace, majesty and pathos.”\(^\text{166}\) How these instructions can be understood and achieved will be explored in this section of the chapter.

\(^{165}\) Points in these notes where recommended dynamic levels are different from those in the printed score are those where the recommendations are given by Dr. Parker. The interpreter should weigh these comments carefully and accordingly, noting that, for example, even if a volume level is adjusted, the character of the printed dynamic may remain. E.g., the tenors in m. 20 of #7, Retirement, may need to execute a pianississimo to create a piano effect.

\(^{166}\) Funk and Sons, The Harmonia Sacra, 26th ed., 51.
1. **House of Our God (tune: Zion), page 223 of HS-26, MA-page 3**

   In this tune, as with each, it is important to discern the style and flavor of the original piece as well as that of Parker’s arranged setting. Parker is careful to note that the instruction “Brightly” does not mean “fast,” but denotes a mood of cheerful, classic elegance and energy. The articulation is non-legato, transparent, and tastefully detached. Observe the rests carefully, and keep these energetic and rhythmic also.

   Emphasize “cheerful” in the first line, but in doing so, do not be artificial but think and feel the sense of cheer, and let it come out in the voice. As Parker, and Robert Shaw before her, encourage their performers: make the word sound like its meaning. Other examples of text to bring out in the first stanza are “The Lord is good” in mm. 21–22.

   Ensure that the melody is heard and is predominant throughout. Even where there is canon, the second voice (the *comes*) is a repetition and enhancement of the melody. It should always be a little louder and more “present” than the answer. When lines of counterpoint or inversion are present, let them act as commentary to the melody. Where there is harmonic support, such as in homophonic passages, ensure that these voices function as an underpinning, never creating indiscriminate blocks or blurs of sound.

   Stanza two shifts the texture to a chamber sound of harp and solos. Again, the melody, begun in the alto line, needs to be heard over the soprano in mm. 35–38: the soprano in those bars, although on higher notes, should be sung gently and lightly. The

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167 As in note 52 on page 16 above, each page number in this section refers to the twenty-sixth edition of the *Harmonia Sacra*. MA refers to the page number in the cantata.

168 This emphasis is but one example of many that will occur in this performance study. Parker focuses on word meaning, stress, and sound to generate expressive imagery—beginning with the idea and continuing with its outward emission or voicing through the throat. This is consistent with Joseph Funk’s admonitions outlined in the first chapter above.

169 These comments apply as appropriate throughout the work.
same concept of balance applies to the other parts as they enter, including the soprano in mm. 44–45. To denote the idea of “love,” the soloists should sing the phrase legato that begins in m. 47.

When the chorus and quartet join beginning in m. 59, the chorus should be especially careful to detach and sing a light forte, with much crispness, clarity, and transparency. This will allow more of the texture to be heard, particularly as this is one of the few passages incorporating all singing and instrumental forces.

The meno mosso of the last six measures is just a “tiny bit slower.” It allows the moving parts better to be heard and adds just enough emphasis to express the theme of thanksgiving at God’s choosing of the “humble hill” of Zion in which to dwell. As the “Amen” is interpolated only here and at the end of the last tune, treat it with dignity and richness. Ensure that the duet syncopations in the soprano and tenor soli and first trumpet and trombone are executed accurately with enough slight accenting for clarity and retention of the bright character of the piece.

The foregoing applies in great part to the instrumental passages, taking into consideration the immediate musical context, choral forces, space, and acoustics. Treat the parts without phrase marks generally as non-legato, creating a classical feel of gentility and elegance. For example, the opening in the tenor trombone, followed by the first trumpet and the remaining brass voices, should be detached. The same applies to the interlude in m. 28–30. In the downbeat m. 54, the harp with the singers should end the phrase lightly. Treat all rests with “rhythmic respect,” observing them fully so that the rhythmic feel remains and other voices and parts can be heard clearly. In re-entrances,

170 Parker, interview, September 23, 2012.
such as in the last three bars, the brasses should enter boldly but, especially in m. 83 as the singers re-join, with awareness and sensitivity to balance.

2. **Lord, I Approach Thy Mercy-Seat (tune: Burford), page 124, MA-page15**

Because the mood of this selection seems sad and remorseful, the temptation may arise to sing it in a doleful, plodding way; yet, to do so does justice neither to the style of the musical setting nor to the intent of hymnist John Newton. There must be a sense of hope and faith in coming to the mercy seat. The musical style is still classical but is now slower with an attitude of pleading. Sing with a general feel of a subdued waltz or lilt, with a down-up-up feeling. The third beat is somewhat detached from the first. Do not overdo this effect or make it contrived. Rather, incorporate the mood and sense of the words *into* that musical framework. Because the movement is *a cappella*, tuning must be handled carefully. Open fifths, cadence points, and contrapuntal voice-leading must maintain accurate intonation. Each voice part should be sensitive to others, to balance, and to unity of sound and color. Handle carefully and paint the picture of the growing drama and story of the piece, denoted by the increasing dynamic levels and complexity of texture in each strophe and line.

In the opening lines the tenor part should be heard slightly over the bass as it carries the melody. This may require special attention if the group of tenors is smaller or has quieter voices. Create a *crescendo/diminuendo* shape to each phrase with a well-supported and rounded tone. Make the shape and expression organic by following the contour of the melody and the thoughts present in the words. On the last word “there” in stanza one, taper the sound so that it has faded out by beat two of bar 16 and has not
ended abruptly. The same concept of shape applies to each stanza in this tune, varying according to mood and voicing.

Let the singers picture in their minds each element of the narrative being described. They should manage the increasing volume gradually and carefully: in stanza two the sopranos need to be heard above the men’s voices, especially with the incorporation of polyphony and imitation, so that both melody and primary text are clearly discernible. To foster a warmer tone color and for strength in balance, depending on the makeup of the group, it may be advisable to add some altos to the soprano line in this stanza. In mm. 26–28, put brief pauses or lifts at the comma points after “thee,” “such,” and “Lord.”¹⁷¹ As the three voices reach the last word “I” the chord should be well balanced in color, vowel, and rate of a continued diminuendo begun in m. 28. The fifth, D, in the tenor should not predominate despite its relative height in the vocal range in comparison with the other two pitches. As part of accomplishing this balance, the tenor section will need to diminish its volume steadily through the rising line from m. 27 to 30.

In stanza three, despite the equivalent dynamic markings to the previous stanza, the sense of urgency is growing in the story line. The melody, carried by the tenors, should therefore be more pronounced, particularly with the alto line sounding above it. As the basses enter in m. 32, their tone should match the alto D, and in duet with the tenors, feel the weight of the spiritual load being carried, reflected by an articulation of *tenuto* in the line, even while maintaining detachment on “’Neath a” and “of.” Let the s’s in mm. 34–37 be heard in imitation of the hiss of the satanic serpent. Similarly,

¹⁷¹ In the interviews, Dr. Parker made several general points on interpretation. One that applies here is that whenever there is a comma in the text, she wants to infer that one is in the music, and apply it accordingly. This is another way in which the music serves the text.
emphasize the “f” in “fear.” There should be a feel of relaxation with diminuendo in the last phrase of the stanza.

The next passage enters dramatically, interrupting the tag of the prior one, as an urgent plea for help. The sopranos, on the melody, should sound forth without reservation, balanced by the tenors who should not need to hold back as they rise to the high G. By observing the diminuendo for alto and bass in m. 49, the ongoing S-T duet on “that sheltered” can be heard more distinctly. With this marking, Parker has helped the performers to keep the texture transparent and the text audible even with the mixture of polyphony; yet the same principle applies through all similar passages as well: the melody and text must remain clear and not be obscured.

This fourth stanza is not a demand but a confident and fervent petition for the Lord to fulfill His command and promise to be the shield and salvation for the humble believer. In mm. 54–56 is another set of “s” sounds, again representing the accuser and adversary. As Parker has suggested, the interpreter and chorus may also choose not to diminish the volume through the last four bars. Rather, keep the sound strong, with the poco ritardando, to assert more boldly that “Christ has died for me, so I don’t have to worry about you.”

Again, observe the pause after the comma on “him,” and ensure that the consonants are synchronized on “hast died” with a slight separation between these words. Place the notated accent on the “d” consonant more than on the vowel of “died” to avoid the creation of a mechanical effect. As with each piece, let the presentation of the idea as understood and felt be a guide on how to execute directions of articulation, tempo, dynamics, and color.

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172 Parker, interview, September 23, 2012.
3. **Come Ye Disconsolate, page 228, MA-page 18**

The texture is noticeably thinner in this movement, carried by a single vocal line, for baritone soloist, or the entire section, as is done in Alice Parker’s *Transformations* recording. By using a soloist, the invitation takes on a personal nature, representing the Christ inviting mourners to the mercy-seat, referenced here as in the preceding movement, for spiritual and emotional healing and sustenance.

The intimate nature of the setting is enhanced by the use of harp alone as accompaniment. Ensure that the markings are followed including dynamics and the *espressivo* for the bass in the second bar. Let the harpist be a soloist with some freedom in the interludes in mm. 19–23 and 40–43, as an echo and point of reflection from the preceding verses. Bring out the bass line wherever it moves forward and leads the harmony. Examples of these passages are in mm. 6, 10, 23 (accented), 31 (accented), and 49–53. M. 61, on submediant harmony, is an important transition. The director may choose to subdivide at least the last two beats as the harpist slowly ascends with a *crescendo* and accents into the climactic repeat (tag) of the last phrase. Finally, to enhance and enrich the experience, the harpist should know the words and mentally sing with the singer, to cultivate a unity of sound and interpretation.

The baritone soloist should sing with the warmest tone he has. If appropriate, the solo, or selected stanzas, can be sung by a small group or by the entire section. The call has to be inviting and sincere and the execution *legato* and lyric, never heavy or forced. He should pace the three stanzas in terms of volume and delivery: the first is the opening announcement; the second quieter, brighter, and positive; the third building on the prior two with a sense of breadth and abundance.
Before the first solo line, the singer should listen to the bass in the harp introduction so as to remain rhythmically grounded, letting the solo passage grow out of the instrumental line. Make a slight lift after “come” in m. 7, in keeping with the comma and to convey the thought to “kneel at the mercy seat.” Be aware of where each phrase is going and of its goal. Example points in the first stanza are “languish” (m. 6), “wounded” (m. 12), and “heaven” (m. 17).

Because of the accompaniment texture, stanza two has a flowing and lighter quality. The opening “joy” in m. 24 should be delivered with hushed excitement. “Hope” should be set off and breaks or lifts inserted after “die” and “fadeless.” The goal of the phrase in mm. 32–33 is “Comforter:” connect the line to this point. Continue the crescendo in m. 34 through 35 to “earth” in 36.

In the third stanza, expression and word-painting predominate over technique. The decorated line and the colla voce instruction to the harp imply that the singer may and should take liberties in tempo and rhythm, highly expressive and possibly incorporating a rubato approach. In m. 52, the singer should take “all the time in the world” as needed, including a slight lift before the sixteenth-note triplet as the harpist continues to listen, anticipate, and follow. If the soloist mentally subdivides the beats into eighths, he may be better able to maintain an internal sense of rhythm and forward motion, even with the expressive freedom allowed.

As the chorus joins on the last line, they should take the role of the distant heavenly choir affirming the message of hope, and sung at two dynamic levels below the soloist. Sing the second syllable of “sorrow” very lightly. A break after this word will help to set off the contrast between the malady suffered and the divine cure offered. It

173 Parker, interview, September 23, 2012.
will also create a musical contrast with the soloist who sustains to the next downbeat before a brief departure into a gentle melisma in m. 64. In m. 65, the G on beat three in the bass section should be heard distinctly, though not strongly accented. The slow rolls in the harp to end the piece should imitate the sound and effect of the opening chords and not be hurried. Sustain the final chord for its full length. Voices and harp should cut off together.

After “Come Ye Disconsolate” and at the end of each section it is advisable to have a break in the performance with a reading, such as Psalm 100, to introduce Number 4 and the Old Testament hymns. Brief discussions of the next three selections may also be helpful for the audience as a way to provide greater understanding and appreciation for what will follow.

4. **Be Joyful in God, page 332, MA-page22**

The character of this movement is decidedly different. As mentioned above, it is one of an Irish jig or country dance with a folk element, more “into the floor” with an “outward” expression, and representing the character of American westward expansion, hard work, and heavy boots, rather than the lighter and more refined European flavor of the previous selections. Put additional weight on the main (dotted-quarter) beats, and carefully observe accents where marked, such as the instruction for the brass in the beginning to play “well accented,” and the *forte* accent in m. 12 for the chorus on “Je-ho-vah.” Use the mixture of 9/8 with 6/8 bars to allow for breaths and phrase relief, both for the singers and listeners. The singers and players should come off rests not with a loss of momentum but with a rebound and renewed vigor for the next statement.

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174 Parker, interview, September 23, 2012.
As the brass opens, treat the eighth rests rhythmically, allowing the separation to bring an accented onset to the new notes in mm. 2, 4, and in similar following passages. On the first vocal phrase, the first trumpet, on the melody with the women, should be heard above the other brass. The same applies to the tenor trombone in the second phrase. In mm. 12–21 the brass should meticulously (but not mechanically) observe the staccato and tenuto articulation and rests, to punctuate the rhythm and allow the choral sound to come through the momentary silences. Even these short units should be expressive: e.g., in mm. 12–13, the first accent should be strong, then the repeated eighths beginning slightly softer and crescendo-ing to the eighth on the second beat.

The eighth note gap also occurs in the voices. At the end of the women’s phrase in m. 8, they should end just before the men’s entrance on beat three; and the men should do the same in m. 12. These rests and note endings preceding them should all be energetic and carry rhythmic forward motion in anticipation of what is next. Observe the diminuendo for the men in mm. 18–19 so that the women’s melody can be heard clearly and so that the contrasting forte re-entrance in m. 19 is more effective.

The transition between stanzas brings a shift in articulation whose way is prepared by the tenor trombone in mm. 19–20. In mm. 21–23, the same trombone should emphasize the phrased note groups and carefully observe the dynamic contrasts: m. 22 is an echo of 21, and m. 23 is an extension of the same motivic idea with a more pronounced swell and fall in the line. The subsequent brass passages are lighter, and the staccatos are still quite short to complement the more lyrical phrases of the singers in this section.
The second stanza, begun by the men, should be more connected to reflect entry into God’s presence with song. The women’s voices, as the comes of the canon, should be a little quieter, as a response to the main melody. On all sustained notes, allow the volume to taper down if another voice is entering or needs to be prominent. However, in m. 31 the men should not soften but should maintain or even increase volume as the momentum of energy is increasing in this measure into “For good.” At this point, the articulation and rhythmic patterns of the beginning of the song return, and the singing and playing should again be well accented.

In m. 32, drop suddenly to mezzo piano on “inexpressibly good,” as if speaking it with more intimate energy and sincerity, then to mezzo forte on “And we are” in mm. 33–34. Beginning on the second half of m. 35 the alto and bass, on the melody, should be slightly louder than the soprano and tenor, until m. 39 when all parts are in a hefty crescendo through the phrase handoffs to build energy until the last “stand.” Create a silence of brief length, enough to set off the concluding chord. In the two-against-three rhythms of mm. 41–42, the conductor should beat two, with the brass, while the choir syncopates around the main beats. Ensure that the brass observes the rests accurately on the instrumental tag in mm. 43–45. Insert a brief pause of about an eighth-rest length before emphatically placing the last brass chord in m. 45.

5. **The Voice of My Beloved Sounds (tune: Spring), page 254, MA-page 28**

The context and mood now moves from the broad and grand to the quiet and personal. The tempo of \( \frac{\text{♩}}{\text{4}} = 96 \) may be a little fast: the recordings take a pace closer to the high 80’s. The feel needs to be of a lilt, a gentle and sweet love song. Ask the singers to stretch the triplets to even out the beat and to observe the constant eighth note on the
meter change to 6/8. Nothing, however, should be done with a sense of rigidity or heaviness, but of lightness and spontaneity. Tempo changes should be fluid rather than abrupt. The style is reminiscent of the Renaissance age of recorders and dulcimers, and the setting could be thought of as casual, as in a garden, or intimate, as in a home.

The starting note of both stanzas should be sung in head voice as a pickup as should all of the lower notes for the soprano II voice or section. In m. 12 as the lower voice ends the first solo line, she should feel the beginning of the natural (and marked) crescendo and hold the word “bounds” until just before the start of the soprano I line. As this line ends in m. 20, the singer, harpist, and conductor should mentally count the eighth-note pulse to transition seamlessly into the 6/8 passage.

In the 6/8 passages the harpist should take an active role in the setting of the tempo and rhythm with the singers riding above the accompaniment line. Feel a sense of forward momentum and excitement in the sixteenth-note passage of “Rise my love” in m. 27; and let the tempo slacken a bit in m. 28, approaching the “Freely” passage. Take plenty of time here. A break after “love” in m. 30 will help to maintain a forward movement on “come away” and will accommodate a smoother transition into the a tempo in m. 31. The harp should carefully anticipate the entrance in m. 30 in preparation for the return to the original tempo and 2/4 in m. 31.

The mood of the second stanza is somewhat different as the singer-actor is now describing the surrounding scene as she is in flight. The feeling is more relaxed as the sights are enjoyed and described. Let each object or image be visualized and reflected in the voice: clouds, rain, flowers, and choir (birds). As the singers describe the turtledove, they should tastefully attempt to imitate its sound on “coos” in mm. 53 and 57. The
sixteenth note portions of this stanza are relished rather than rushed, leading to the *tenuto* in 58. Enjoy taking time in imitating the cooing sound once again in m. 59. In this cadenza passage, a break after “dove” will allow the soprano II to negotiate the high D gently and will give both singers adequate breath to hold the final bar for the prescribed three measures.

Maintain an overall mood of hopefulness, not frivolity or flippancy, with even a touch of humor, particularly in phrases such as “gently doth he chide” in mm. 21–22 and 25–26. Here the singer could emphasize, in a teasing way, the “ch,” showing that it is not a serious scold but a gesture of the rousing of love and joyful adventure. Other humorous or whimsical phrases are “warbling choir” in mm. 47–48 and “sweetly pensive moan” in mm. 51–52 and 55–56.

Encourage the singers and player to consider not just the imagery but the meaning (or a potential meaning) behind it, as a way to interpret and identify with the song (e.g., a literal love song, birds in flight, the spiritual journey of a believer). Do not make too much of technique in the grace notes and trills. Let these and all executions be easy and light. As the *a tempos* occur in m. 31 and again in 61, do not make the tempo returns too abrupt, but one with an organic and somewhat gradual feel. The same idea applies to the meter changes to 6/8 in mm. 21 and 51. The song should have no “hard edges” but should remain flowing and graceful.


In this song the chorus should envision the scene of travelers plodding through a difficult journey through a wilderness, such as in the wanderings of the Israelites after leaving Egypt. Out of this setting, the singers, identifying with the travelers, are offering
statements of petition and faith as they face obstacles and challenges. This imagery, as well as the nature of the tune, texture, and text as well as instructions, where they occur, will help to make interpretive decisions.

Two important considerations are tempo and articulation. Articulation may be suggested by elements such as the use of dotted versus even rhythms, instructions as they occur, the voicing employed, and the subject matter being addressed. The tempo is indicated first by the metronome marking of $\text{\textbullet} = 66$ and by the character instruction of “Firmly.” Thus the tempo is not simply slow, but carries a quality of weightiness and deliberateness that describes much of the tune.

Articulation in the first stanza is guided by text and by the rhythmic patterns employed: The first half-phrase “Guide me, O thou great Jehovah” should be sung marcato as should “I am weak but thou are mighty” and “Bread of heaven” to “want no more.” The indicators of this style are (1) the dynamic level of forte, (2) the dotted rhythm patterns, (3) the tenuto marks on the sixteenths,\textsuperscript{175} (4) the angular nature of the tune, (5) the heavy sound in the brass including the doubling of the dotted patterns in bars 10–13, and (6) the urgent nature of the textual subject as a prayer for guidance and sustenance.

By contrast, the half phrases “Pilgrim through this barren land” and “Hold me with thy powerful hand” should be legato. At these points the rhythm is in even eighths and quarters, the melodic line is more stepwise, and as the consequent portions of their respective phrases, they carry a feeling of relaxing and releasing.

\textsuperscript{175} Parker, interview, September 23, 2012. Where the sixteenths are not marked tenuto in the vocal score, they should still be emphasized.
Similar guidelines apply for articulation in each stanza. The second is clearly marked to begin as legato, even with the dotted rhythms. Parker has changed eighth notes in the descending arpeggio portions of the melody further to emphasize this idea. Because the subject is “healing streams,” a connected and flowing articulation is called for. In this passage the appropriateness of the slow tempo of $\frac{4}{4} = 66$ is apparent: it allows the sixteenths to be sung more freely and smoothly by the tenors. These phrases should have classical sound without rushing, as is needed to convey a colorful and elegant decoration of the melody.

In the “textual counterpoint” and forte passage of “Strong Deliverer,” a marcato style should return. Ensure that the dotted patterns line up between tenors, basses, and trombones. Doing so will add the rhythmic strength and integrity that the text and mood call for. A connection in the tenor line from “Deliverer” to “Be” in mm. 26–27 will contribute to the forward motion of this line. Insist that the singers contract the word “Deliv’rer” as shown in mm. 25 and 26; not interpolating the third syllable of the word onto the sixteenth, as to do so would slow the pace and thus weaken the effect.

In the following three-bar interlude, mm. 28–30, accent the repeating A’s in the first trombone, in relief from the other brass parts, and as the dominant pitch in leading to the tonic of the next stanza. Beginning in m. 30, in playing the following melodic lead with expression, as instructed, the same trombone, followed by the second trombone and second trumpet in m. 34, should be rhythmically accurate but with tones more connected, being aware of the plea being intoned for daily bread and spiritual strength. As all the brasses enter in m. 38, a firm marcato should return.
In stanza three the chorus is articulate but quiet and subdued. Ask for a gentle break between “manna” and “In” in m. 32 to keep the phrases distinct. Make a definite contrast from the mp to the mf in m. 35 and pace the crescendo carefully, using the rising lines as a guide. Reserve room for an additional crescendo and intensity on “Rise and conquer” so that the peak comes on the second beat of 41 with the last two syllables of the phrase still retaining considerable strength and fervency. Allow the brass interlude between mm. 42 and 46 to be a tag to the preceding passage. It must feature the bass trombone on the melody. However, the soft and distant triplets and syncopation in the first trumpet must be clear and distinct. Observe strict rhythmic accuracy as the parts play off each other.

The beginning of stanza three is legato as the unison women sing of fears. Treat the second phrase in mm. 51 to 55 as a transition to marcato—connected but with accenting on “Foe,” “death,” and the second syllable of “destruction.” The phrase beginning with “Land me” is legato with emphasis on “land” and “Ca-naan’s” and a crescendo to forte. From the third beat of m. 55 to the end, sing a hearty marcato with ever increasing sound and energy. Take plenty of breaks, generally at punctuation points, to emphasize each recurrence of “Songs of praises” and to maintain breath support of the sound. All voices should connect “praises” to “I” in m. 57. All should break after beat two of m. 61. Sopranos especially should sing the last motive beginning on “I” in that measure with a free tone and open vowels, all resembling [a]. Keep the tempo steady to the end, with no slowing, and ensure that the final low D in the bass trombone is heard clearly.
When I Survey the Wondrous Cross (tune: *Retirement*), page 59, MA-page 37

If the harp adds an introductory measure of a whole note C and dotted-quarter-eighth D and B-flat, the soloist is aided in entering with the correct sense of key and rhythm. Those who carry the melody (primarily the soloist and bass sections with alto and tenor on echo passages) should do so with an expression fitted into a *legato* phrase underlined by a deep and steady pulse. In mm. 2–9 the sopranos and altos should observe the accented C’s with subtlety and intensity. They should sing with an inside feel, not projecting outward but forming a bed of sound over which the melodic strains can ride. The conductor should cue these entrances, but the singers must count carefully and always be oriented to the location of each beat and at which point the next syllabic entrance will come. As they slowly sing “When…I…sur…vey…” the sound should not be a static drone but one with forward motion and a feeling of swelling and subsiding of intensity even if no actual change of volume occurs. The tenor tag in mm. 9–10 should be a true echo, imitating and emitted from the shape of the solo line.

The soloist in the first stanza should not attempt to force vocal projection but let the sound carry through the concept of an initial far-away scene of the cross, coming ever closer. To accomplish this, she may choose to direct the sound and envision the scene through and beyond the back of the performance hall. Suggested breath points are after “cross,” “died,” and “loss.” If intermediate breaths are taken, following beat two in any of mm. 2, 4, 6, or 8 should be appropriate. In any case, the words “of Glory” in mm. 4–5 should be connected.

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176 The edited full score in Appendix A incorporates these added notes as an introductory measure. See note 121 on page 60 above regarding this addition.

177 If balancing the solo against the chorus is a problem, the director may assign a partial chorus to the combined passages.
The second stanza should start with a contrasting *mezzo forte*, as the singers are uttering an affirmative petition (“Forbid it, Lord…”). Because this is in a low register, the basses must put considerable energy and presence of sound into this entrance. The altos should sing at a *mezzo piano* or softer level than the basses, again as an echo. Both voices should build the phrases according to the contour of the line in sensitivity to the text. An exception is that in “the vain things” in m. 15 in both parts, “the” should be subdued, while “vain things” is emphasized.

The approach to stanza three should understand and balance the layers of sounds that it contains: (1) the bass chords of the harp, (2) the chords of the SAB choral sections (partially but not completely duplicating those in the harp), (3) the tenor echo line, (4) the octave doubling of the echo in the harp, and (5) the alto solo.

Thus, the chords in the harp and choral voices should build and progress steadily, swelling by degrees to the climactic gm7 chord over the pedal C in m. 25, before diminishing to the last chord. The *crescendo*, however, must be carefully restrained so as not to drown out the solo, especially in m. 25 as the solo drops into the low register coincident with the peak of the choral dynamic arc. Using the *mp* in the solo against the *pp* in the chorus at the beginning of the stanza as a guide, the choral chords should remain under the *mf* of the solo at m. 25 by at least one loudness level (i.e., remaining below *mp*), even with the sopranos on the upper D. Each new chord note beginning in m. 20 should be articulated by both harp and chorus with a slight accent to reflect the intensity and quiet fervency of the character of this passage.
The tenor echo in this passage should be a mere thread of sound, quite soft (approaching ppp), and in the effect of the “palest echo.” Its crescendo should peak at a level close to piano in m. 24. As the tenors hold the F in m. 28, they should be aware of its subtle harmonic tension as the seventh of a dominant seventh over the pedal C and move precisely but gently with the other voices to the consonant G in the last chord. The doubling line of the harp, of course, must match the tenor part in volume and timing. The singers and harpist should listen to each other so that their phrasing and sound are together.

The alto solo should be sung with a warm tone combined with crisp consonant articulation, conveying not words alone, but a sense of conviction in a way that is more reflective than outwardly dramatic or projected. The crescendo beginning in m. 21 will come rather naturally if the singer is engaged in the feeling and idea of the text. The point of climax for the soloist arrives in m. 24, one bar before that of the other voices and the harp. Yet the stronger sound should remain through m. 25 and the intensity continued through the statement of resolution and its repetition, “my life, my all” in the last two bars. In this repetition, the soloist should have freedom to break between “life,” and “my” while the conductor cues the SA and B sections of the chorus to break in m. 28 after beat two (while the tenors hold), then re-entering on beat three with the harp on “my.” The same occurs with the downbeat cue in m. 29. The conductor should acknowledge the tenor section to ensure that they know that this final cue applies to them also. The soloist and conductor must coordinate the last two bars for these breaks and entrances to match. Neither should dictate to the other, but they should work together to ensure a smooth

178 Parker, interview, September 23, 2012.
ending. The conductor should show the *diminuendo* in m. 29 and let the length of the *fermata* extend to about three slow beats before a gentle release.

8. **Come O Thou Traveler Unknown (tune: Vernon), page 183, MA-page 41**

In this ballad-like hymn, the outward sound is *legato*, but with a feeling of wrestling, pulling, and struggling. The inner pulse gives a strong and rhythmic energy and structure to this feeling, but it should not be conspicuous or overly expressed. The feeling of fervency and of strain is prominent in the first two stanzas while the third resolves to understanding and receiving.

In m. 1 the vocal score omits the opening low D in the bass trombone. Be sure to include this, as notated in the edited score, as a foundation to the feeling of heaviness (shown by instruction in the piano reduction) in the introductory bars. In the repeated and sustained chords of the brass, the sound should sink or press into the note, creating a sense of ominousness. The conductor should also show this character through use of slow and pulling gestures as though the hands are traveling through dense liquid. The instruction of *firmly* in the beginning vocal line is of a different kind than in *Tamworth* above. The actor, represented by the male voices of the choir, is in a state of desperation. Intensity, to the point of shaking or quivering in the voice, would not be inappropriate if generated sincerely. “Left alone with thee” in mm. 9 and 10 is both a statement of fear and hope. Observe the sudden *forte*, led by the brass accented *mezzo forte* in m. 10 in asserting the commitment to wrestle through the night. The quarter notes must all be given weight, varied only to the extent needed to create proper word inflection.\(^\text{179}\) The eightths must be sung through as part of a heavy (not lightly flowing) *legato* line. In mm. 11–14 the basses will have the greater challenge in maintaining a connected line, but need

\(^{179}\) As in “*com*-pa-ny be-*fore*” in 7-8.
to do so, as they sing nearly all quarter notes and with difficult leaps of a descending minor seventh in mm. 11–12 and minor sixth in 14. Ensure also that the tenor trombone doubling of the tenor section in this passage is together in timing, phrasing, and tone.

The repeated A’s in the tenor trombone in mm. 15–16 are quiet but should be accented and distinct. This stanza starts somewhat quieter, even with the same mezzo forte dynamic indication, because the basses alone are singing. (It may be advisable to include a few tenors in this phrase.) Bring out the countermelody in the tenor trombone in mm. 17–20. It should also be well connected and expressive. In “Art thou the man that died for me?” extra emphasis in the form of accenting is appropriate as the question is urgent. Legato should return in the next line, as forming a request, not a demand. The quarter rest on the second half of beat two in m. 24 is a critical silence. The fervency returns with an accented first syllable in “Wres-tling” and the quarters on “will not” must also be weighty and insistent. The countermelody in the first trumpet in this passage is likewise important. This, as all such instrumental passages in this piece, can be treated as solos, albeit not overriding but intermixed within the musical fabric as a whole.

The two motives in the second trumpet in the interlude of mm. 28–30 are to be brought out, as an extension of the end of the vocal line. The diminuendo at the end of m. 29 is important to give place for the soloist to sing of the personal theme of love. As the basses and tenors punctuate the beats of mm. 30–33, allow space and flexibility for the soloist to breathe and phrase, such as after the first “Love” in m. 30. They should gently explode the T’s in “‘Tis” as a subtle cymbal effect. The accents in the bass trombone can be slightly detached as a textual contrast to the vocal lines. From the end of mm. 33 to 37 the chorus and soloist are in partnership as the unison chorus, and later the basses, take
over the melody with the soloist on a lyric descant. Their delivery should be intense,
sufficient to reflect the emotional climax in this passage, despite its quieter dynamic.
Joining in the partnership is the second trumpet in mm. 33–35 and first trombone in 35–
37. In 37–39, the poet moves from wrestling to assurance. The mood and tone should
depict this mood, with a warm (as instructed) yet confident delivery.

The echo beginning at the end of m. 41 must have a noticeable dynamic contrast
from \textit{mf} to the quiet side of \textit{piano}, to prevent its sounding simply as a repeat or tag. This
line and the second tag by the soloist should be sung with subdued expression that is
reaffirming and reflective in nature. The first trombone has another expressive rising
countermelody in mm. 41–43 that should be heard. The same applies to the motives in
the second trumpet and first trombone in mm. 45–47. An effective approach to the ending
can be to stop all parts before the downbeat of m. 48 so that only the first trombone is
momentarily heard before placing the final chord with the other two brass parts.

\textbf{9. O How Happy Are They (tune: \textit{New Concord})}, \textit{page 218, MA}-page 46

Treat the harp figure as ornaments. The effect is of musical effervescence and
light exuberance. The harp instruction to \textit{let vibrate} will create an airy and continuously-
rejuvenated wash of sound over which the chorus can sing its passages with \textit{non legato}
crispness. The figure of quarter-quarter-half should be that of up-up-down with
separation between the quarters throughout the piece, even as energy and weight
increases. Recommended slight pauses or lifts in stanza one are: after “they” in m. 4, after
“obey” in 6, and after “peace” in 13. The alto line, although simple and within the B-flat
pentatonic scale, is a bit tricky and should be rehearsed sufficiently to be sung with
expression, confidence, and accuracy.
As the tenor enters in stanza two, ensure that the melody remains prominent. Let them show off a bit with a firmer tone, as the tune carries into the lyric range in m. 23. Slight lifts after “feet” in m. 26 and “repeat” in 28 are advisable. The remaining voices should be well under the tenors, creating a light and detached accompaniment. In m. 24, the high soprano F may require only a few voices as they still need to hear the tenor melody and remain light, connecting, with all voices, into “Than” in m. 25. The short soprano figure at the end of m. 30 is primarily for feel and effect.

The pattern in the harp changes in the interlude from m. 31 to 34 to a short solo line. It should be well expressed in the treble melody and accented in the bass. The crescendo into the choral passage demonstrates the increased level of firmness, now at forte, in this fully homophonic stanza. The harpist here should not have to hold back as the singers employ a strong and bright tone throughout the stanza. Likewise, the tenor line in mm. 42–43 should not have to be held back, although it should not overpower the others; the soprano melody should balance and still be clearly heard. A brief break after “died” in 45 will allow the word to be set off and distinct.

The harp transition in mm. 48–49 is shorter, but the accented F in the bass should be strong and vibrant. As the volume diminishes, the emotional engagement remains. Because of what has gone before, the return of the SA voices in this stanza does not bring with it an exact duplication of the articulation of the first. The thoughtfulness of devotion will be shown by a more connected line combined with the same lilt as before, and still with a bright and forward sound. This alto line is more challenging than in previous stanzas. The section should learn it sufficiently so that it becomes second nature and can balance well and weave sensitively and accurately against the sopranos. Before the last
chord, allow the harpist to leave off the prior pattern and set the hands in place. The chorus should cut off on the last downbeat.

10. **That Glorious Day is Drawing Nigh** (tune: *Zion’s Light*), page 313, MA-page 52

The character of this arrangement and tune is similar to *Be Joyful in God* but is quite a bit faster. Follow Joseph Funk’s instruction to prolong the sound on the vowel: e.g., do not go to the “r” in “glorious,” (which appears near the beginning and end of stanza one) but hold the open “o” sound and quickly attach the consonant to the front of the subsequent syllable. The mood is vigorously hopeful, of the joyous assurance of beautiful and victorious things to come. This is perhaps the wordiest of the tunes, partly because of its speed. The chorus should practice words carefully, sustained and in rhythm, until they flow naturally from the voice.

The opening accents in the trombones should be vigorous with the attack strong then backed off quickly, as though imitating bells heralding the arrival of a new event or victory. This articulation should remain through m. 22. The line of the first trumpet, in doubling the melody throughout stanza one, should be soloistic, lyrical, and more connected. The same character applies, at a reduced volume, to the echoes in the second trumpet in mm. 6 and 11. In mm. 12–20, the second trumpet, on harmony (and doubling the melody in 18–20), should retain the lyric character of the first and of the chorus.

In this stanza, because of the step-wise nature of much of the melody, the vocal articulation should be rather connected with extra emphasis on the main beats. The effect should be sweeping as though all the earth will be caught up in this new day. In m. 6 as in 11 and 20, the chorus should cut off on beat three. On “bend” in m. 16, the cutoff is on beat two. Connect each phrase between rests including the extra beat in m. 14. The
recommended pronunciation for “Jerusalem” in mm. 17–18 is [dʒəˈruːzələm],\(^{180}\) as the [ə] in the first syllable, deemphasized, and the [z] to begin the last will aid in maintaining the flow of the line. The first syllable of “descend” should be [dI], also deemphasized.

Carefully coordinate the diminuendo in the brass parts in m. 22, from f to p, and ensure a contrast to a lighter and softer delivery (to mp) in the voices in stanza two. The brass should discontinue accenting in m. 23. The lyric and clarion quality of the brass that doubles the melody is needed also in this stanza: first trumpet in m. 23–33, tenor trombone in 33–35, first trumpet in 35–37, and second trumpet in 37–41. As the momentum builds into m. 31, the brass crescendo to forte, and the accented and rhythmic articulation returns.

In the voices, as each phrase is traded between women and men in this stanza, allow the sustained final note to diminish gradually in volume to make room for the following one. Add a feeling of swelling and expansion on the 12/8 in m. 33, bringing out the accented A to D in beats 2 and 3 in the bass trombone. Emphasize distinctly the words “sin and death,” so that their import is maintained.\(^{181}\) In pacing this stanza, notice and observe the terraced increase of dynamic in mm. 23 and 27 to the forte in 31, then the dynamic retreat to mf in 35, and again building through f in mm. 39–40 to ff in 43.

Strategic and rhythmic silences will add much to the effect of this passage. These include m. 37 in which all voices and instruments should cut on beat two so that only altos and basses are heard on “And” before soprano, tenor, and trumpets join. Beat four

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\(^{180}\) A modern dictionary lists [dʒəˈruːzələm] as the second pronunciation option; the first begins the third syllable with an s. The vowel [ə] is recommended in the last syllable over the schwa because that syllable is elongated in the setting.

\(^{181}\) Parker, interview, September 23, 2012. “Don’t just mumble through them.”
of m. 41 should be silent after the *tenuto* beat three.\(^{182}\) In m. 43, the second and third eighths of beat two should be silent except for the tenor trombone holding the A. In mm. 44–45, the singers will break before and after “shout.” On this word, imitate a shouting sound, without overdoing it, and while retaining pitch. Save enough reserve to add a slight *crescendo* and an accented release with a clear [ɔɪ] diphthong on the end of “joy!”

Let the final D in the bass trombone be heard at the point of the cutoff.

11. **How Sweet to Reflect (tune: *Eden of Love*), page 220, MA-page 58**

The director and performer must respect the combined modal-tonal inflections of this folk tune. Be cognizant and listening for the distinction between the F-natural and F-sharp as well as the E-natural in some ascending passages. Whether a section or soloist sings the solo line, encourage a floating falsetto quality from the beginning of the line. This can be enhanced by vocalizing first from the upper G lightly down to the lower early notes of the phrase. The breath on the rest in m. 6 can further serve to prepare the vocal registration, pharyngeal space, high placement, freedom, and diaphragmatic support for the high passage to follow. Brief pauses after “reflect” in m. 4 and after “region” in 9 can both preserve air\(^{183}\) and assist in enunciation of the text. It is noteworthy that Parker extends each phrase to a half beat beyond the barline. The performer or section should observe this as the completion of the phrase and word at this point in the measure. This will help engender a smoother release, rather than an abrupt one that might occur if done precisely on the downbeat. An articulation of *legato* is essential in creating the ethereal atmosphere that the text and music paint.

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\(^{182}\) Because the brass does not play after the *staccato* first eighth on beat four, with the exception of the first trumpet joining the voices on the pickup, it is recommended that the low B-flat in the piano reduction on beat four be played as *staccato*.

\(^{183}\) “Preserve” does not mean to hold back the air but to maintain the reservoir for a bit longer as needed.
The harp and voice duet should not feel hurried but create a lilting reverie-like dialogue in representation of the “reflection” of the coming state of paradise. The harp is important in propelling the rhythm forward. The soloist should feel the underlying bass pattern of quarters and eighths over which to allow the melody to ride. Yet there should be no heavy landing on any beats; the execution of the melody should always be lyric and linear.

As the chorus enters with the solo in m. 32 and elsewhere, the movement of the phrase must feel gentle and lush, through careful tuning and a warm yet light delivery. The quarter-note extension beyond the barline of each phrase should again be observed: place a gentle “d” on the second quarter in m. 37 and a “v” at this spot in m. 42. The chorus should not be intimidated in the a cappella passage in mm. 37–40, but should increase its volume with a sense of excitement. The “de” of “delight” should be subdued and pronounced [dl] as in “diminish.” Insert a rhythmic break on the “t” of this word on the second quarter of m. 39, and maintain the mf through the phrase until the diminuendo mark in 41. Resist the temptation to slow the tempo in this passage as to do so would weaken the rhythmic energy and momentum. Throughout this piece, rhythm, tempo, and a complete legato must all be maintained in balance. The lower choral voices each have beautifully shaped lines. Ensure that the singers know them well so that the phrase is sung with an ensemble unity and facility.

Make the choral hums in the second verse resonant, like strings, not forced. Each entrance should be clear with a feel of definiteness, not one of “oozing.” Singers must

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184 An alternative approach is to start the “v” on the downbeat and be subtly extended quarter note in 42. To show this, the conductor may wish to use a gentle flick or closure of fingers and thumb in the left hand with a simultaneous subdivision in the wrist in the right.

185 Parker, interview, September 23, 2012.
count and be sure of their entrance points, pitches, and volume levels. Balance throughout the choir is important in each humming passage (mm. 46–53, 56–61, and 76–84). To accomplish this it may be advisable to divide men and/or women each into three groups of equal volume: high, middle, and low. Let the expressive tenor line in mm. 53–55 come out, without being pushed. The other voices should maintain a constant and hushed volume level.

Manage the *molto crescendo* carefully in mm. 60–61, into a strong *mezzo forte* on “Hallelujah” whose second syllable should line up with the second eighth of the solo line. Follow this with an equally carefully managed *diminuendo* into the *piano* of the second “Hallelujah,” as though from a distance. This word and its repetition are the only places in the movement where accenting should be applied in the voices. Rehearse the choir sufficiently to hear the C in m. 65 and the A in 66, as these notes are easily missed.¹⁸⁶

“My soul will respond” in mm. 70–72 should be handled sweetly. Do not slur the eighths in the soprano and alto in 71, but make them distinct and clear as well as *legato*. As with *New Concord*, the pattern of quarter-quarter-half should be treated with an up-up-down feel. As the harmony tightens into m. 74, make the delivery intense, yet still free.

Bring out the soprano and tenor lines in mm. 80–84, although without using a *crescendo*. This can be accomplished by allowing the other voices to sing more softly and by sensitive coordination and precise timing among and S and T voices on each note. The vowels in “All glory” in mm. 84–85 should be rounded, as in [ɔ] or “awe.” The *crescendo* that follows approaches *forte* in mm. 88–89. Employ a slight *diminuendo* at the end of “dominion” to make way for the solo entrance and to prepare more gradually for the *piano* “Hallelujah.”

¹⁸⁶ Sufficient familiarity with the melody should preclude great difficulties with these entrances.
The *pochissimo ritardando* in m. 92 should be just enough to hear the eighth note in the “Hallelujah” of the chorus. The conductor can subdivide the second beat of that measure to show where this articulation occurs. The last syllable may diminish but should have a definite and light end at the beginning of m. 97. As at the end of *New Concord*, allow the harpist the use of the break at the end of this measure to set the hands for the final quiet chord.

12. **How Pleasant Thus to Dwell Below (tune: Parting Hymn), page 260, MA-page 66**

The initial dominant pitch, F, must be delivered with a firm and crisp attack, not heavily but with a feel of rollicking vigor. From this note, the male singers need to hear internally their move to the tonic, despite the doubling of the first trumpet, immediately following their anacrusis entrance. While maintaining a rhythmic onset-release articulation, the brass players must follow the markings carefully in these opening bars to avoid overpowering the singers; and the first trumpet should take care not to go beyond the *mezzo forte* dynamic in its opening, treating it as supportive to the singers and maintaining a careful balance even within the carefree spirit of the passage.

One challenge in this piece, a gospel song with three verses and refrains comprising four eight-bar phrases each, is to keep the pacing varied and moving forward. The approach and execution should be unrefined in its effect, even if the chorus has to work hard to achieve this. Do not attend meticulously to diction; let the vocal sounds roll naturally off the voice. Treat the sound and character as of a barn dance. The song can therefore be sung in a celebratory fashion and with a sense of glorious hope and the joy of ultimate togetherness.

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187 Parker assists greatly with this in the creative and imaginative setting that she renders.
As each group sings a passage,\textsuperscript{188} treat it as if they are another group conversing among themselves about the fellowship they share and anticipate in heaven. This especially applies in the two freely-expressive sections in mm. 83–87 and 100–103. In these the barbershop style is to be applied—lingering on each harmony as an expression of camaraderie of spirit. In the first of these passages, the conductor must hold beat one, give a cue on two for the brass, and cut the singers on three as the brass enters. In the second, hold beat two and cut and cue together on three for the next entrance. From that point apply a slight \textit{accelerando} to the end, which is treated as a resolution rather than itself a climax.

As an example of spontaneity of sound, separate each word “joyful” where it is repeated; letting each occurrence be a separate expression of joy. As the singers envision each such scene and occasion, its character will come out in the voice.

These changes of social dynamic in the song are reflected in the softer (\textit{mp}) passages. These passages create opportunities for pacing and volume management while retaining energy within changing contexts. They are (1) the TB solo and chorus passage in mm. 26–30, (2) the SA soli in 38–46, (3) the quartet in 62–66, and (4) the first barbershop passage in 82–87. Further, the first and last of these are \textit{a cappella}, in addition to the second barbershop pastiche in mm. 99–103. In each of these places, the sound must be rendered as energetically as ever, even within the thinner texture, so the attention of the listeners is ever redirected and challenged to remain alert.

The tempo throughout is fairly fast and should not change. It should be set so as to allow the two instrumental interludes in mm. 34–38 for harp and 70–74 for the brass to be delivered cleanly. The effect is worth the trouble to coordinate these carefully. The\textsuperscript{188}

\textsuperscript{188} Examples are the TB soli in 26-29, the S and A soli in 45, and others throughout the piece.
instruments should anticipate and deliberately and lightly execute the articulations of these passages, not allowing the slightest flagging of tempo. Let them be showcase moments for a modest display of agility and dexterity, as their form of celebration. The character should evoke the image of dance interludes.


The key point on this hymn is to follow the tune and to send it out. It is a stately and dignified one, well-suited to Cowper’s text on the sovereignty of God, and it should be presented in this way. Played first in the tenor trombone, and then sung by the chorus in unison, this melody must predominate, with the harmony and counterpoint always in a supportive role. The sounds should remain steady and sustained, not accented (except as noted below). The tone of the singers should be well supported and open, creating a dignified and confident sound. As each image is described, encourage the singers to picture and to allow their voices to show it: sea, storm, mines, treasure, clouds, blessings, frowning providence, smiling face, bitter bud, and sweet flower.

Bring out accents and dotted rhythms wherever they occur. For example, the bass trombone plays offbeat accents in mm. 5–7. The main tune contains two instances of a dotted-quarter-eighth pattern in the third phrase. A slight detachment just before the eighth will help to accentuate this as will the sustaining of the surrounding notes. Keep a forward-motion feel in the melody as it retains a dominant character until the last note. Let the melodic movement from the dominant G to the upper tonic C suggest a bright image of victorious resolution.

In the first stanza the chorus should break between each poetic line and four-bar phrase: thus, after “way” and “sea,” where there are no rests. Yet, the forward motion

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189 Parker, interview, September 23, 2012.
should continue. Keep the sound strong through the ends of each phrase to help connect the thought into the next. Likewise, maintain the volume on the held note “storm” at the end of the stanza.

Create a pregnant silence on the second beat of m. 30 leading into stanza two. Carried by the men, it should have a deep and rich quality. The four-part harmony should be balanced, still with the melody clearly heard. Bring out the dotted rhythms in the second tenor (on the melody) in mm. 39–40. A short, coordinated rhythmic rest in both voices and brass on the second half of beat two in m. 41 will set off the last phrase effectively.

The third stanza is the gentlest of the hymn. The harp should bring out the upper motivic line as it enters in m. 44. The women should join with a calmly reassuring tone, connected, lyric, soft, and sweet. Break after “saints” in m. 49 and build the phrase to emphasize “courage” in m. 50. To respect the text, connect the words at “dread are” in m. 54 and break after “mercy” in m. 56 as shown with a de-emphasis of the second syllable. Sing “break in” in m. 58 also without a break. Even with the comforting message, retain a crispness and precision of enunciation on the consonants, ensuring that vowels are on the beat. The women should hold steadily to beat three of m. 62, through the brass entrance.

The brass players must enter on a quiet mezzo piano in m. 61 in order not to overshadow the women and harp. Let a subtle natural crescendo begin just before m. 63 and continue gradually through m. 65. In this stanza, each voice part should sing in its normal octave. The tenor and soprano should sing with fullness and not force; the melody in the bass and alto must remain prominent. The retention of volume in the voices against the diminuendo in the brass in mm. 80–81 will create a different dimension of excitement.
and intensity, approaching an *a cappella* sound. This effect reinforces the message by the singers in this line as consoling, not exhortative.

Following the *diminuendo*, the brass are able to begin the new passage growing from quietness out of the musical fabric and building to a broad *mf* in m. 85. The lead part in this interlude should be the bass trombone, both to provide a rhythmic and accented definition to the line and to establish a strong tonal foundation for the next vocal entrance. The pause marks in the brass in m. 85 should be observed to set off the next vocal entrance. It can be treated as a half or, more effectively, as a whole beat. Observing two beats on the whole note and adding a beat for the comma/pause may be an effective alternative for this purpose.

By this time, the congregation will have heard the tune five times. They may be invited to join, given the words in a program or on overhead. To provide the notation of the tune may be of some interest but is not necessary and may actually intimidate some into thinking that it is too high. The director should face the audience and sing with them, with words memorized. Even with this varied gesture pattern, keep the tempo strict so as to ensure togetherness by the choral and instrumental forces. Show a dynamic change to *piano* in 96 and give a cue to the harp, primarily as an acknowledgement for the benefit of the congregation.

Beginning with the tenor trombone entrance on the third beat of m. 99, the interpreter may slow the tempo for the final stanza. Doing so will require rehearsal but may be found to be an effective approach in hearing more elements of the thicker texture. Clarity will also be enhanced by separating and accenting quarter notes, such as for the bass trombone in m. 101, tenor trombone and first trumpet in m. 102, and especially the
first and second trumpets in mm. 108–110. Reserve enough sound capacity for the *fortissimo* in mm. 107–108 and for an additional swell at the end. Let the director show the Amen to the congregation while still giving each beat for the benefit of the moving parts in the upper voices and harp in m. 117. It is suggested not to retard the tempo in the penultimate measure but to sustain the last chord for two or more extra beats.

Conclusions

This document has provided a glimpse of the man known by one historian as the “father of song in northern Virginia.”\(^{190}\) His remarkable variety of pursuits seemed to focus primarily on spreading the praise of God through hymns that he found, compiled, and possibly composed to texts expressing faith and biblical understanding. Although associated throughout his life with the Mennonite tradition, he did not limit himself to sectarianism in his religious or artistic practice. Rather, he wanted his work to promote the use of music “wherever man inhabits the earth” as an “instrument of much good” and as a furtherance to “the cause of religion and devotion…in the Church of God.”\(^{191}\)

Extending and carrying this vision, Dr. Alice Parker advocates the practice of congregational singing as “a huge teaching mission the church has” in which all who have voices can “savor the common experience of the people of God.” She has said that “the better we sing, the better the message of the hymn gets across,” and “when the music is alive, the words come leaping off the page at us.”\(^{192}\) The process thus begins with pondering and understanding what one is singing about. It is then extended into the

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\(^{192}\) Alice Parker, *When We Sing: Conversations with Alice Parker and Friends* (Chicago: Archdiocese of Chicago: Distributed by Liturgy Training Publications, 1994), videocassette (VHS), 30 min.
expression of the singing itself. Finally, it comes full circle to yet greater understanding
and spiritual realization.

All of the joy and enrichment that can and should be experienced in group singing
of hymns can be shared, even enhanced, in the context of a rehearsed chorus preparing
and presenting a cantata such as *Melodious Accord*, built on such songs of faith. Different
from a spontaneous congregational gathering, but equally valuable, this work, this series
of hymns, now tells with eloquence a well-thought-out story: it becomes not only a
meeting, but “A Concert of Praise.”

The story of praise, as this study has found, is not always about ease, comfort, or
pleasantness. It is about the human experience. More particularly, it is about the human
*spiritual* experience—about searching for understanding of how people find,
communicate with, and hear God. Praise then takes on many forms: thanksgiving,
seeking, struggling, fighting, traveling, thirsting, hungering, longing, sharing, waiting,
and hoping. All of these themes and more are found in the *Melodious Accord*. The music,
tunes, rhythms, harmonies, instruments, and voices all contribute to that composite
pursuit and understanding of praise.

Each person who has had a part in forming this cantata—Parker, Funk, the
hymnwriters, composers, collectors, compilers, and publishers—has brought personal
skill and experience to bear in that pursuit and understanding. Each role is both unique
and essential, adding a link to the chain to bring this concert to the present-day student,
musician, and listener. It is evident that each in some way has come closer to the Creator,
has tapped into the “primal energy that was the world’s creation,” has found in music and
sacred poetry the “living water that renews us.”\textsuperscript{193} The next link in the chain belongs to us who study, perform, and hear this music; to us who bring creativity, personal commitment, and fervent energy to our own expression of the story of praise.

\textsuperscript{193} Ibid.
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