


The Choral Arrangements of Alice Parker and Robert Shaw

Jim Taylor





Alice Parker (b.1925) and Robert Shaw (1916–1999) created two hundred arrangements of carols, early American folk hymns, love songs, sea shanties, hymns, Irish songs, spirituals, and Stephen Foster songs for audio recordings made by the Robert Shaw Chorale between 1950 and 1967 for the RCA Victor Corporation. The Parker/Shaw arrangements have been great favorites over the years with choral conductors because they are well-crafted, earnest and passionate, and fun to sing and hear. Their accessibility and lively sense of musical intelligence make them excellent vehicles for training developing singers in the art of four-part unaccompanied singing, particularly in building skills in contrapuntal independence, text expression, and rhythmic vitality. This article provides an overview of Parker’s and Shaw’s output, and describes their remarkable collaboration and the unique time in which they worked.

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The Choral Arrangements of

The Robert Shaw Chorale made seventeen recordings between 1950 and 1967 that contained arrangements by Alice Parker and Robert Shaw (Table 1). Of the musical material on these albums, some were arranged by Shaw alone, or by other arrangers. The last two albums were arranged by Parker alone: Shaw made no editorial changes to her work. The far right column refers to the number of masterworks that were edited by Parker and Shaw as distinguished from their arrangements, because these editions did not involve arrangement but only provided performance suggestions regarding dynamics, phrasing, tempo, etc.

These seventeen recordings may be grouped into nine musical genres, as follows:

The Nine Genres of Parker-Shaw Arrangements

- Easter and Christmas carols
 - A Treasury of Easter Songs
 - Christmas Hymns and Carols, Vol. II²
 - Christmas Hymns and Carols, Vol. I
- Love songs
 - Sweet and Low
 - With Love from a Chorus
 - My True Love Sings
 - A Chorus of Love
- Hymns and songs of faith
 - A Mighty Fortress
 - Songs of Faith and Inspiration
- Spirituals
 - Deep River
 - I'm Goin' to Sing
- Stephen Foster songs
 - A Stephen Foster Songbook
- Early American folk hymns
 - What Wondrous Love
 - Sing to the Lord
- Sea shanties
 - Sea Shanties
- Glee club songs
 - Twenty-Three Glee Club Favorites
- Irish songs
 - Irish Folk Songs

The Parker-Shaw arrangements recorded on the first two albums were published by G. Schirmer, and are today distributed by the Hal Leonard Corporation. From the third album onward, Robert Shaw and

Table 1
Robert Shaw Chorale Recordings Containing Parker-Shaw Arrangements¹

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

Alice Parker and Robert Shaw

Walter Gould (Shaw's manager) published the arrangements under the company "Lawson-Gould Publishing" that they formed in 1953.³ Warner Brothers acquired the Lawson-Gould catalogue in 2000, and Alfred Music Publishing Company subsequently bought it in 2005.⁴ A number of Parker/Shaw arrangements are, unfortunately, on Alfred Music's "permanently out-of-print" list.

An alphabetical catalogue of the Parker-Shaw arrangements, that contains publisher and other information, follows this article. Traditionally, this body of music has been known as the "Shaw-Parker" catalogue, due to the more famous name of Robert Shaw. The arrangements, however, were really primarily the work of Alice Parker, with Shaw serving principally as a scrupulous editor. For this reason, this article will refer to them throughout as the "Parker-Shaw" arrangements.

The Genesis of the Collaboration

Robert Shaw moved from California to New York City in 1938 to work with the Fred Waring Glee Club and its radio broadcast performances. Three years later, Shaw founded and directed the Collegiate Chorale, a highly dedicated amateur New York chorus that grew into a significant symphonic chorus under his leadership.⁵ In the following years, Shaw established a reputation in America through performances which, according to choral historian Ray Robinson, brought a quality of excellence to choral singing that had not previously been experienced by American audiences.⁶ In 1948, Shaw formed the Robert Shaw Chorale, which for two decades was America's premier touring choral group, being sent by the U.S. State Department to 30 countries in Europe, the Soviet Union, the Middle East, and Latin America.⁷

In 1948, the Robert Shaw Chorale first toured the United States and was signed to an exclusive recording contract by RCA Victor. Shaw wished to record only choral masterworks, but RCA Victor wanted to produce recordings of the Shaw Chorale performing light popular music as well, in the hope that these would sell well to the

American public, and thus fund the recordings of more serious music.⁸ As Shaw considered the limited time available in his schedule for producing such arrangements, he remembered Alice Parker, who had been a graduate student under him at Juilliard.⁹ In addition to her studies and many rehearsals, she had written program notes, researched repertoire, and done all manner of odd jobs for him.¹⁰ More than that, she had a degree in music composition from Smith College, and had a temperament that was easy for him to work with. He approached her with the suggestion that she seek out appropriate melodies and texts, and compose a series of arrangements of them that the two would rework together before the recording session.¹¹

Shaw believed that the best approach would be to produce albums of folk materials that would be both attractive to singers and listeners and inexpensive to produce. Only melodies and texts in the public domain would be used in order to avoid paying

royalties, and the cost of instrumentalists could be avoided by arranging for unaccompanied voices.¹²

For the first project of Easter carols, Parker went to the Music Division of the New York Public Library and was delighted to find an abundance of melodies and texts that suited their needs. During the next few months, Parker prepared a sheaf of sketches, which she played for Shaw at their next meeting. Shaw listened to the whole set, and, according to Parker, reworked them in a way more demanding than any she had ever seen. "Each note, word, and phrase had to be just right. Each voice part had to invite the singer into the phrase. He allowed no splitting of voice parts, no new and 'interesting' harmonizations, no effects for effects' sake."¹³

The texts were to be expressed artfully, and the melodies were to be respected for their original beauty. She had majored in composition in college, but no one, she says, had ever subjected her pieces to this kind of detailed reworking.¹⁴

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The Choral Arrangements of

This process was repeated with each new album, and after 1959, Parker chose the songs herself; Shaw had no idea what he might hear.¹⁵ He would stand behind her; and, as she played, she was forbidden to say a word: no explanations, no justifications, no pointing out a clever bit of counterpoint. She played and occasionally sang a line that would not fit under her fingers. Quite frequently, a hand with a pencil would come into vision and place a small "x" on the page. She had to keep playing, knowing that some imperfection had grazed that listening ear.¹⁶

Gradually, I was able to anticipate the pencil and to feel its presence even in my first sketches. I learned to edit my own ideas and brought in sketches that needed fewer changes. ...Robert brought to my sketches his incredible ear and a God-given sense of structure, inevitability of movement, and clear linear simplicity. He saved me from my youthful excesses: too many ideas, sprawling structures, awkward diction, and unfinished, un-honed vocal lines. ...The last two albums the Shaw Chorale recorded were entirely mine: subject matter, choice and sequencing of tunes, arrangements, and markings. It took me 15 years, but I finally learned.¹⁷

It can be seen that this collaboration, at first, was not one of equals. Shaw was the master; Parker was the student tasked with fulfilling the master's requirements. She learned his method, acquired more freedom as she progressed, and, finally, required no more supervision by Shaw. The collaboration is a perfect modern example of the historic apprentice/master relationship: teaching by doing under the close scrutiny of a master craftsman. Parker used this metaphor herself when she said in 1996,

It finally struck me that I had experienced a Medieval-style apprenticeship in Renaissance compositional techniques, a rarity in the twentieth-century musical world. I had learned the craft of writing for voices, which, in a strange and wonderful way, released my own compositional ideas.¹⁸

Historical Context

According to Walter Gould, the period between 1950 and the mid-1960s was a unique time in American musical culture, especially suited for the kind of music created by Shaw and Parker. He referred to this era as the "Golden Age" of choral music in America.¹⁹ Choral music was popular in

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

According to Philip Jeffrey Morrow, two different types of American professional choruses existed at this time: those primarily oriented toward entertainment, and those that focused on the performance of traditional choral literature, though each might present the other style to a minimal degree as well. The former included the well-known choirs of Fred Waring, Ward Swingle, and Ray Coniff, and the male chorus directed by Mitch Miller in his syndicated television show, *Sing Along with Mitch*. The latter, those choirs performing primarily traditional literature, included the Robert Shaw Chorale, the Roger Wagner Chorale, and the Gregg Smith Singers, and other choirs representing the different choral traditions of the period.²⁰ This was also the period of the American Folk Music Revival, and a concomitant expansion of scholarship on American folk hymns. Beginning with Woody Guthrie in the late 1930s, this revival featured lyrics of harsh personal experience in the Dust Bowl era and the Great Depression with social commentary and criticism in blues- and Appalachian-influenced songs.²¹ It continued with Pete Seeger in the 1940s, and the engagement of college students and intellectuals in the ideals of populist folk song.²² The popularity of folk music found yet a wider audience when in 1958 a group called the Kingston Trio placed a folk song, *Tom Dooley*, at the top of the pop chart ratings. Their success was aided by their image as all-American boys from California, wearing crew cuts and collegiate outfits, not overalls and work shirts, and singing Tennessee ballads, not protest songs.²³

These cultural changes influenced the choices of Parker and Shaw, who were responding to their label's request for music that would be popular with a general audience. The Parker-Shaw catalogue is comprised primarily of folk music materials, to which the discography of Robert Shaw

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Chorale albums containing Parker-Shaw arrangements attests. Easter and Christmas carols, and favorite hymns, can also be considered folk music: they are songs that have been transmitted to us through years of folk-culture tradition.²⁴

The presence of choral music and folk music in American popular culture diminished quickly, however, likely due to the changes that occurred in popular music in the mid-1960s. Folk music icon Bob Dylan himself turned toward rock 'n' roll, and changes in popular music across the board proved to be pervasive, international in scope, and lasting.²⁵ Shaw's move in 1967 to Atlanta to assume directorship of the Atlanta Symphony Orchestra and Chorus—the end of the Robert Shaw Chorale and the Parker-Shaw collaboration—happened to coincide with the Beatles' release of "Sgt. Pepper's Lonely Hearts Club Band," a definitive point in the history of modern popular music.

Classical and Popular Music Elements

The endurance and quality of the Parker-Shaw catalogue lie, to a large part, in its creators' thorough knowledge of classical and popular music. Shaw knew popular music thoroughly: he grew up singing gospel songs in his pastor father's family choir, and went on to sing and ultimately direct the men's Glee Club at Pomona College. His work with Fred Waring's Glee Club in New York stood at the top of the pop vocal world of the day. Once Shaw began preparing the Collegiate Chorale for performances by renowned conductors, his innate musicianship became apparent, and these musicians urged Shaw to remedy his lack of technical musical training. This was accomplished by intense structural and analytical studies with Julius Herford through a Guggenheim Fellowship in 1942 and 1943, the first such fellowship ever awarded to a conductor.²⁶ Shaw's classical training became so complete that he was appointed in 1946 by William Schuman to the faculty of the Juilliard School, an appointment only understandable in the light of Shaw's ability

to grasp the essence of music, and his "fanatical attention to detail."²⁷ He was praised by classical musicians of the highest stature, including Francis Poulenc, Arturo Toscanini, Leopold Stokowski, and Julius Herford.²⁸ Alfred Mann, Professor of Musicology at the Eastman School of Music and editor of the *American Choral Review*, mused, "I imagine that [Shaw's] music-making is something similar to—and is as wholesome and alive as—what Bach's and Handel's must have been; though we can be sure that neither of the two great masters had anything approaching Shaw's miraculous rehearsal technique."²⁹

For her part, Parker had earned a degree in composition from a highly respected college, while, as a teenager, she was fond of big band and swing music, popular songs, and songs from shows,³⁰ so she was not at all out of touch with music in the popular culture.

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

We were very conscious of the great a cappella literature of the past centuries as we worked. (We were putting together programs for the Chorale in those same months, so were saturated with it.) There are moments in the arrangements that remind me of specific measures of Brahms, of Victoria, of Poulenc, of Bach (of course!) and Haydn—just to take a beginning look. It wasn't so much that we were using other folk arrangements as models, as that we were fitting what we were doing into the great tradition. (In the process, I lost whatever scruples I had had about 'arranging' as an inferior species, and saw it, too, in a historical light: all the pieces based on *canti fermi*, or chorales, or all the 'theme and variations' of the past eras, as superb examples of creative work.)³¹

This music was created for profit in the commercial market of album sales, yet imbued with classical experience, taste, and

training, often infusing rustic music with a classic quality. A parallel can be made with the dances and divertimenti written by Mozart for a few gulden: musicians with the highest mastery of the most complex forms of music of their day were applying all of their knowledge of their craft to a simple, yet worthy and pure, repertoire.

Summary

The Parker-Shaw collaboration began in the bustle and rush of what Shaw's biographer Joseph A. Mussulman called his "white-hot years," his 30s and 40s, during which time he exerted tremendous energy in numerous endeavors.³² Shaw needed some good arrangements of popular folk materials, but he was busy and needed to delegate their creation; he needed someone whom he could trust to do good research, to make intelligent sketches from which to begin, and with whom he could work and teach "the ropes" of producing the choral sound he desired. Alice Parker was his "go-to" person, and she succeeded wonderfully, beginning as a learner and developing into a consummate master of the style.

It was the perfect time for them to work, with choral music and folk music being concurrently popular, providing a wealth of copyright-free foundational material, and an enthusiastic audience to appreciate it. As Shaw considered the style of music that would best meet RCA Victor's requirements, he brought to bear his vast glee club experience and combined it with the great classical knowledge he had gained, resulting in a choral concept which he taught to Parker. This music reflects folk-based music of high quality that communicates the text, is faithful to the spirit of the original melody, exercises good taste, and entertains the listener. The variety of the catalogue is great: among these choral arrangements emotional expression ranges from the dark, serious, and mystical to the joyous, lighthearted, and downright fun. It is no wonder that the Parker-Shaw arrangements have remained on the performance lists of church choirs, high school choirs, college and university choirs, and community choruses for over half a century.



The Choral Arrangements of

Style Characteristics of Alice Parker/Robert Shaw Arrangements³³

• **Almost all of the arrangements are for unaccompanied voices.** Tunes were to be taken from public domain sources and arranged for unaccompanied voices primarily for financial reasons.

• **The scores are excellently edited and clearly marked**—but not over-marked. It is almost always possible to discern their expressive intent, but there is also room for the conductor to interpret. Too many markings becomes tedious and the conductor is inhibited; too few and the performance is left without sufficient guidance. These show a wonderful balance.

• **The pieces are accessible** to a good high school choir or community chorus, though they were originally arranged for the professional voices of the Robert Shaw Chorale, and not intended for sales to the choral market. Not one can be termed “extremely difficult.” This is noteworthy, because in our own day, the spirituals of Moses Hogan and the arrangements of Whitacre and Lau-

ridsen usually require large accomplished choruses for successful performance, due to frequent advanced divisi voicings. Most of the Parker-Shaw works can be sung by a small unaccompanied ensemble.

• **Ranges are not extreme**, but fall within the normal *tessitura* of the voice. Only a few of the arrangements have the basses descend to a low D, and the sopranos sing no higher than an A above the staff. (Basses in *Dere's No Hidin' Place* do descend to a low C in the penultimate bass note, a Parker-Shaw text painting denoting the depths of hell.)

• **Phrase lengths are within the capacity of the breath.** Very rarely is the effect of staggered breath required, and then only to maintain a continuous “oo” sound in background voices.

• **Texts are at all times clearly understandable.** Communication of the text and its message was absolutely essential to Parker and Shaw. Polyphony was handled in such a way that the story of the song was never obscured.

• **An emphasis on simplicity and clarity.** The Parker-Shaw catalogue is marked by form that is crystal clear, counterpoint that is never muddy, and textures that tend to be lean rather than over-weighted. Unison and two-part textures are frequent, especially the ST/AB two-part voicing. Music is never “over-arranged.”

• **Multiplicity of voicings within an arrangement.** Invariably the arrangers will alter the combinations of singers during the arrangement for the sake of expression of the text and interest. This compensates for the simplicity mentioned above in providing variety within restraint.

• **A wide variety of dynamics and articulation within a piece, often with sudden contrasts.** The Parker/Shaw works sparkle with vitality, and it is often the sudden changes of musical expression from loud to soft or from *marcato* to *legato* that provide energy and intensity. These changes are always based upon the message of the text.

• **These arrangements are melody-oriented rather than harmony-oriented.** The focus of this music is not so much on the beauty of its harmony, but on the melody and the counterpoint that flows from it. Each voice part has its own tunefulness, which makes it fun to sing, and the music has a clear direction with a sense of destination. This is in opposition to choral music that is principally chordal, or that which depends on beautiful harmonies for its appeal.

• **Counter-melodies and background harmony lines are largely taken from melodic motives.** This characteristic brings about a homogeneous quality in an arrangement, and a distinct character pervading each.

• **Harmonies are not complex;** “resultant harmony” is frequent. When working with melodies with conventional scales in major and minor tonality, chords are extremely simple, with only an occasional ninth or similar extended chord. When working with modal melodies, however, there is much diatonic non-triadic harmony, which is called by Parker “resultant” harmony. This refers to the vertical harmony resulting from the confluence of independent vocal lines. The composer is not giving primary attention to harmony here, but to melody.

• **Voice part independence in four-part homophony.** Though straight, hymn-style block writing is certainly present in short passages, more often in homophony, voices will enter or exit with a sense of independence, behaving melodically, and giving life and character to each voice part.³⁴

• **Great rhythmic drive/interest in rhythmically-based pieces.** Syncopations, strong background rhythms, accents, meter changes, tenutos, *ritardandos*, silences, and other rhythmic effects create a sense of vitality. The Robert Shaw Chorale was particularly known for its rhythmic precision, and those who have sung under Shaw recall the attention he gave it.

• **Frequent use of imitation** in a variety of forms; for instance, voice parts might enter with Josquin-like imitative counterpoint, one

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voice part may imitate another exactly, or a cluster of background voices might echo the words and rhythm of the melody but with different pitches.

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

• **A preference for modality and gapped scales over tonality.** Parker prefers to be free from the constraints of the melodic leadings and chordal relationships inherent in tonality. Working within a modal idiom gives the arranger, she says, great freedom to use devices such as imitation, pedal points, and ostinatos.³⁵

• **General avoidance of the leading tone, even in dominant function.** In this same context, Dr. Parker feels there is more elemental power in staying clear of the leading tone, even when working in a tonal idiom.³⁶

• **A tendency to write more frequently for men's voices than women's.** A second or third verse, for variety, will be more often given to men's voices than to women's. Parker says this stems not only from Shaw's vast experience with men's glee clubs, but also from the fact that, with men's voices, there is a bass line, whereas with women, "there's often that 'floating in the air' feeling that comes from no anchor."³⁷

NOTES

¹ Alice Parker, "Parker-Shaw Memories," *Choral Journal* 36, no. 9 (April, 1996): 17. Mussulman's discography differs on some of the dates. Joseph A. Mussulman, *Dear People...Robert Shaw*. (Bloomington, IN and London: Indiana University Press, 1979), 251–56.

² The earlier Christmas album is titled Vol. II for the following reason: "Shaw recorded Carols I before I came to NY. My first Xmas Album was #2, and they re-recorded Vol.

I later. So it's not as backward as it sounds. (One can still get that first version of Vol. I—it's amazingly different." (Parker, e-mail communication with author; March 18, 2011)

³ "Lawson" was Shaw's middle name.

⁴ Alice Parker, e-mail communication with author; August 4, 2011.

⁵ Joseph A. Mussulman, *Dear People...Robert Shaw*. (Bloomington, IN and London: Indiana University Press, 1979), 4, 22.

⁶ Ray Robinson, "Robert Shaw: A Tribute," *Choral Journal* 39, no. 8 (March, 1999): 33, 83.

⁷ Jeffrey W. Baxter, "An Interview with Robert Shaw: Reflections at Eighty," *Choral Journal* 36, no. 9 (April, 1996): 9.

⁸ Alice Parker, "Parker-Shaw Memories," 15.

⁹ Shaw was at Juilliard from 1946–49, and Parker was there from 1947–49.

¹⁰ Parker, "Remembering Robert Lawson Shaw," *The Voice of Chorus America* 21, no. 4 (Summer, 1999): 13.

¹¹ Parker, "Parker-Shaw Memories," 15.

¹² *Ibid.*

¹³ *Ibid.*

¹⁴ "We didn't have any rules when we started. He just reacted to each piece that was in front of him at the moment, trying to make it work for next week's recording session. He would never begin without an 'idea'—and the idea always came from (1) the text and (2) the melody of the tune. (My formulation, not his. He never theorized)." (Parker, e-mail communication with author; August 3, 2011)

¹⁵ Parker, e-mail communication with author; September 17, 2011.

¹⁶ Parker, "Parker-Shaw Memories," 15.

¹⁷ *Ibid.*, 16, 18.

¹⁸ *Ibid.*, 18.

¹⁹ William Wells Belan, "Recording, Touring, and Publishing—Yesterday and Today: An Interview with Walter Gould," *Choral Journal* 36, no. 9 (April, 1996): 32.

²⁰ Phillip Jeffrey Morrow, "The Influence of the Robert Shaw Chorale, the Roger Wagner Chorale, and the Gregg Smith Singers on the Professional Chorus in the United States," (DMA dissertation, Southern Baptist Theological Seminary, 1993): 28. A treatise on the different approaches to choral singing in America during the 20th century and the choirs that represented them is found in Howard Swan, "The Development of a Choral Instrument: Schools of Choral Singing in America," in Harold A. Decker and Julius Herford, ed., *Choral Conducting: A Symposium*

(Englewood Cliffs, NJ: Prentice-Hall, 1973): 8–33.

²¹ Martha Bayles, *Hole in Our Soul: The Loss of Beauty and Meaning in American Popular Music* (Chicago: The University of Chicago Press, 1994): 210.

²² Carole Pegg, "Folk music," *Grove Music Online, Oxford Music Online*, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/09933>>, accessed June 19, 2010.

²³ Bayles, *op. cit.*, 211–12. Other leading artists in the genre included the Limelighters, Peter, Paul, and Mary, and ethnic singers such as Harry Belafonte.

²⁴ Many scholars now prefer the term "traditional music" to "folk music" to distinguish it from art or popular music. According to Carole Pegg, the word "traditional" is helpful "to distinguish between indigenous rural and urban traditions (as in the Middle East); and to distinguish 'community music-making' from 'popular music' intended for mass dissemination or marketing" (i.e., Cuban music). Pegg *op. cit.*, accessed May 16, 2009.

²⁵ Bayles, *op. cit.*, 213ff.

²⁶ Mussulman, *op. cit.*, 53–54.

²⁷ *Ibid.*, 54.

²⁸ Quoted in Musselman at 97, 58, 25, and 54.

²⁹ Alfred Mann, "Shaw as Student of Musicology: Recollections," *Choral Journal* 36, no. 9 (April, 1996): 21.

³⁰ Alice Parker, telephone interview with author; May 27, 2009.

³¹ Parker, e-mail communication with author; May 27, 2009.

³² Mussulman, *op. cit.*, 81ff.

³³ Alice Parker concurs with this summary of the style characteristics of her work with Shaw. (E-mail communication with author; July 31, 1911)

³⁴ "Shaw would often change one voice part to be non-homophonic—in order to get variety in the hymn-sounding texture." (Parker, e-mail communication with author; July 31, 2011)

³⁵ Parker, e-mail communication with author; December 29, 2011.

³⁶ *Ibid.*

³⁷ Parker, e-mail communication with author; August 3, 2011.





The Choral Arrangements of

ALPHABETICAL CATALOGUE OF PUBLISHED PARKER-SHAW ARRANGEMENTS AND EDITIONS

by Jim Taylor

Entries appear alphabetically, including the following information: title; statement as to whether the entry is a choral arrangement, edition, or translation; date of arrangement; voicing; tune source; text source; publisher and its catalogue number, approximate duration where available; and copyright date when different from date of arrangement. Selections on the Alfred “Permanently Out-of-Print” list are indicated at the end of the entry. All titles are SATB a cappella unless indicated otherwise.

G. Schirmer titles are distributed by the Hal Leonard Corporation, and where possible, current Hal Leonard numbers are included, prefixed by “HL.” Those lacking this are still obtainable from Hal Leonard with the old G. Schirmer number. Alfred Music Publishing distributes the Lawson-Gould catalogue, which retains the initial “LG” prefix.

Abbreviation AMH = American Mountain Hymns

Choral Arrangements And Editions

Adios Catedral de Burgos, Choral Arr; 1956, TTBB(A), Tune source: Trad Spanish, Text source: Trad Spanish, LG658, 2:49

Al Olivo, Choral Arr; 1956, TTBB, Tune source: Trad Spanish, Text source: Trad Spanish, LG670, 1:02—permanently out of print

All Hail the Power, Choral Arr; 1958, SATB/org, Tune source: Shrubsole, Text source: Perronet, LG769, 2:15—Available in Alfred collection *Hymns and Carols* LG51097—permanently out of print as an individual octavo

Allons, Gay Bergeres (Costeley) Choral Ed, 1952, Tune source: Costeley, Text source: Trad, G. Schirmer HL50305000

Amazing Grace, Choral Arr; 1960, Tune source: *Solon*, Text source: Newton 1779, LG918, 3:35

Angels We Have Heard on High, Choral Arr; 1957, Tune source: Trad French, Text source: Trad French, LG718, 1:58

Annie Laurie, Choral Arr; 1956, Tune source: Trad Scottish, Text source: Douglas, LG647, 2:45

A-Roving, Choral Arr; 1961, TTBB(T)pno, Tune source: English shanty, Text source: English shanty, LG51054, 2:54

Auld Lang Syne, Choral Arr; 1960, TTBB, Tune source: Trad Scottish, Text source: Burns, LG51018, 3:35

Aupres de ma Blonde, Choral Arr; 1956, Tune source: Trad French, Text source: Trad French, LG644, 1:32

Aura Lee, Choral Arr (w/ Shaw and Robert Hunter), 1954, TTBB, Tune source: Poulton, Text source: Fosdick, LG527, 2:24

Avenging and Bright, Choral Arr; 1967, TTBB, Tune source: Trad Irish, Text source: Trad Irish, LG51443, 1:55

Away in a Manger, Choral Arr; 1957, Tune source: Trad carol, Text source: Trad carol, LG719, 1:45

Ballynure Ballad, A, Choral Arr; 1967, SATB(B), Tune source: Trad Irish, Text source: Trad Irish, formerly LG51457, now APMC (Alice Parker Music Co.), 1:45, Copyright date 1969

Beautiful Dreamer, Choral Arr; 1959, SATB(T), Tune source: S. Foster, Text source: Foster, LG853, 3:00, Copyright date 1960

Begin, My Soul, Choral Arr; 1960, Tune source: AMH: Watt’s Lyre, Text source: Mountain hymn, LG909, 1:30

Believe Me If All Those Endearing Charms, Choral Arr (with Shaw and Robert Hunter), 1954, TTBB(T), Tune source: Trad Irish, Text source: Moore, LG528, 2:58—permanently out of print

Black, Black, Black, Choral Arr; 1956, SATB(T), Tune source: Trad USA, Text source, Trad USA, LG656, 3:20

Blow the Man Down, Choral Arr; 1961, TTBB(B), Tune source: English shanty, Text source: English shanty, LG51055, 1:32

Boar’s Head Carol, The, Choral Arr; 1951, TTBB, Tune source: Trad English 1521, Text source: Trad English 1521, G. Schirmer HL50305010, 1:02, Copyright date 1952

Bound for the Rio Grande, Choral Arr; 1961, TTBB(T), Tune source: Trad shanty, Text source: Trad shanty, LG51056, 2:19

Break Forth (Bach) Choral Ed, 1952, Tune source: J.S. Bach, Text source: Rist, 1641, G. Schirmer 10180, 1:28

Bright Canaan, Choral Arr; 1960, Tune Source: AMH: Bright Canaan, Text source: Mountain hymn, LG919, 2:00, Copyright date 1961

Bring a Torch, Jeanette, Isabella, Choral Arr; 1957, Tune source: Trad French, Text source: Trad French, LG713, 1:30

Broad Is the Road, Choral Arr; 1960, Tune source: AMH: Read, Windham, Text source: Watts, LG910, 2:20, Copyright date 1961—Available in Alfred collection of *Hymns and Carols* LG51097—permanently out of print.

Bunker Hill (Law) Choral Ed, 1955, Tune source: Law, Text source, Nathaniel Niles, LG553

Calvary’s Mountain, Choral Arr; 1967, Tune source: AMH: Calvary’s Mountain, Text source: Mountain hymn, LG51341, 3:41

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Camptown Races, De, Choral Arr; 1959, SATB/pno, Tune source: S. Foster; Text source: Foster; LG865, 1:35, Copyright date 1960

Carol of the Birds, Choral Arr; 1951, SATB(S), Tune source: Trad Spanish; Text source: Trad Spanish, tr Schindler/Taylor; G. Schirmer HL50304960, 4:02, Copyright date 1952

Charge to Keep I Have, A, Choral Arr; 1967, Tune source: AMH: Carolina; Text source: C. Westley; LG51311, 2:52

Cherry Tree Carol, The, Choral Arr; 1952, SATB(T), Tune source: Trad USA; Text source: Trad USA, G. Schirmer HL50304950, 4:14

Chester (Billings) Choral Ed, 1955, Tune source: Billings; Text source: Unknown; LG501

Christ the Lord Hath Risen, Choral Arr; 1951, Tune source: Christ ist erstanden; Text source: Trad chant; G. Schirmer 9945

Christ the Lord Is Risen Today, Choral Arr; 1951, Tune source: Hymn 1708; Text source: C. Wesley; G. Schirmer 9951

Christ Was Born on Christmas Day, Choral Arr; 1951, SATB(SB), Tune source: Trad German; Text source: Trad German; G. Schirmer HL50305030, 2:09, Copyright date 1952

Come and Taste, Choral Arr; 1966, tune source: AMH: Farabee; Text source: Leland; LG51342, 2:10, Copyright date 1967

Come Away to the Skies, Choral Arr; 1966, Tune source: AMH: Exaltation; text source: Mountain hymn; LG51334, 2:45, Copyright date 1967

Come Where My Love Lies Dreaming, Choral Arr; 1959, SATB(S), Tune source: S. Foster; Text source: Foster; LG812, 4:10

Come, Lovely Spring (Haydn, from *The Seasons*) Choral Ed, 1978, Tune source: Haydn; Text source: tr APT; Pyle; LG52078

Come, Ye that Love the Lord, Choral Arr; 1966, tune source: AMH: Albion; Text source: Watts; LG51309, 1:00, Copyright date 1967

Comin' Thro the Rye, Choral Arr; 1956, TTBB(S), Tune source: Trad Scottish; Text source: Burns; LG655, 1:40

Croppy Boy, The, Choral Arr; 1967, SATB/hp or pno, Tune source: Trad Irish; Text source: Trad Irish; LG51410, 3:53, Copyright date 1968

Da unten im Tale (Brahms) Choral Ed, 1957, Tune source: Brahms; Text source: Tr AP; LG671, 1:24

Darling Nellie Gray, Choral Arr; 1960, TTBB(T), Tune source: Trad USA; Text source: Trad USA; LG969, 2:39

Death of General Washington, The (French) Choral Ed, 1955, Tune source: French; Text source: unknown; LG554

Death of Nathan Hale, (Anonymous) The, Choral Ed, 1955, Tune source: unknown; Text source: unknown; LG586—permanently out of print

Death Shall Not Destroy, Choral Arr; 1960, Tune source: AMH: Mount Watson; Text source: Mountain hymn; LG920, 3:00

Deck the Halls, Choral Arr; 1957, Tune source: Trad Welsh; Text source: Trad Welsh; LG720, 1:06

Deep River, Choral Arr; 1959, Tune source: Spiritual; Text source: Spiritual; LG813, 3:06

Dere's No Hidin' Place, Choral Arr; 1962, SATB(T), Tune source: Spiritual; Text source: Spiritual; LG51110, 1:23

Die Lorelei, Choral Arr; 1960, TTBB, Tune source: Silcher; Text source: Heine; LG51045, 3:51

Dolcy Jones, Choral Arr; 1959, TTBB(B)/pno, Tune source: S. Foster; Text source: Foster; LG860, 1:50, Copyright date 1960

Down by the Sally Gardens, Choral Arr; 1960, TTBB, Tune source: Trad Irish; Text source: Yeats; LG51019, 2:45

Drink to Me Only with Thine Eyes, Choral Arr; 1954, TTBB, Tune source: Trad English; Text source: Jonson; LG530, 2:54

Drummer and the Cook, The, Choral Arr; 1961, TTBB(B)/pno, Tune source: English shanty; Text source: English, shanty; LG51057, 3:05

Du, du liegst mir im Herzen, Choral Arr; 1960, TTBB, Tune source: Trad German; Text source: Trad German; LG51043, 2:27 – permanently out of print

Easter Eggs, Choral Arr; 1951, SATB(SBar or T), Tune source: Trad Russian; Text source: tr A.F.D.; G. Schirmer 9956

Fa una canzone (Vecchi) Choral Ed, 1956, Tune source: Vecchi; Text source: tr AP; LG556

Fairest Lord Jesus, Choral Arr; 1951, SATB/org, Tune source: Silesian; Crusader's Hymn; Text source: Trad Silesian; LG752, 3:25, Copyright date 1953

First Nowell, The, Choral Arr; 1957, Tune source: Trad English; Text source: Trad English; LG714, 2:20

Flow Gently, Sweet Afton, Choral Arr; 1956, SATB(T), Tune source: Trad Scottish; Text source: Burns; LG648, 3:07

Fum, Fum, Fum, Choral Arr; 1953, SATB/orch and org, Tune source: Catalanian; Text source: tr AP; G. Schirmer HL50305040, 2:10

Fum, Fum, Fum, Choral Arr; 1966, SAB, Tune source: Catalanian; Text source: Catalanian; G. Schirmer 11210

Garden Hymn, Choral Arr; 1960, SATB(T), Tune source: AMH: Garden Hymn; Text source: Mountain hymn; LG912, 3:30

Gentle Annie, Choral Arr; 1959, TTBB/pno, Tune source: S. Foster; Text source: Foster; LG859, 2:40, Copyright date 1960

Gentle Lena Clare, Choral Arr; 1959, TTBB(T), Tune source: S. Foster; Text source: Foster; LG832, 2:30, Copyright date 1960

Gently, Johnny My Jingalo, Choral Arr; 1956, Tune source: Trad English; Text source: Trad English; LG643, 2:30

Girl I Left Behind Me, The, Choral Arr; 1967, Tune source: Trad Irish; Text source: Trad Irish; LG51460, 1:25, Copyright date 1969

Glorious Things of Thee Are Spoken, Choral Arr; 1958, SATB/org, Tune source: Haydn; Austrian Hymn; Text source: Newton; LG756, 2:35—Available in Alfred collection of *Hymns and Carols* LG51097—permanently out of print as an individual octavo

Go Down Moses, Choral Arr; 1962, SATB(B), Tune source: Spiritual; Text source: Spiritual; LG51115, 4:19, Copyright date 1963



The Choral Arrangements of

God Is Seen, Choral Arr; 1967, SATBB, Tune source: AMH: Captain Kidd, Text source: Mountain hymn, LG51333, 2:25

God Rest You Merry, Gentlemen, Choral Arr; 1957, Tune source: Trad English, Text source: Trad English, LG729, 1:14

Good Christian Men, Rejoice, Choral Arr; 1951, Tune source: Trad English, Text source: Trad English, G. Schirmer HL50305050, Copyright date 1952

Good King Wenceslas, Choral Arr; 1951, SATB(SB), Tune source: Trad English, Text source: Neale, G. Schirmer HL50305060, Copyright date 1952

Good Morning, Brother Pilgrim, Choral Arr; 1967, Tune source: AMH: Salutation, Text source: Mountain hymn, LG51330, 2:04

Good-bye, Fare Ye Well, Choral Arr; 1961, TTBB/pno, Tune source: English shanty, Text source: English shanty, LG51050, 3:05

Green Grow the Rushes, O, Choral Arr; 1960, TTBB(B), Tune source: Trad Scottish, Text source: Burns, LG51022, 3:11

Hacia Belen, Choral Arr; 1951, SATB(Bar), Tune source: Trad Spanish, Text source: Trad Spanish, G. Schirmer HL50305070, 2:13, Copyright date 1952

Hark, I Hear the Harps Eternal, Choral Arr; 1965, SATB(S), Tune source: AMH: Invitation, Text source: Mountain hymn, LG51331, 2:08, Copyright date 1967

Hark, the Herald Angels Sing, Choral Arr; 1957, Tune source: Mendelssohn, Text source: C. Wesley, LG728

Has Sorrow Thy Young Days Shaded, Choral Arr; 1967, Tune source: Trad Irish, Text source: Moore, LG51449, 4:00, Copyright date 1969

Haul Away, Joe, Choral Arr; 1961, TTBB(B), Tune source: English shanty, Text source: English shanty, LG51058, 1:49

He's Gone Away, Choral Arr; 1956, SATB(S), Tune source: Trad USA, Text source: Trad USA, LG672, 3:40

Hebrew Children, The, Choral Arr; 1967, Tune source: AMH: The Hebrew Children, Text source: Mountain hymn, LG51323, 2:05

Here 'Mid the Ass and Oxen, Choral Arr; 1951, SATB(S), Tune source: Trad French, Text source: tr AP, G. Schirmer HL50305080, 2:35, Copyright date 1952

Hilariter, Choral Arr; 1951, Tune source: Hymn 1623, Text source: G.R. Woodward, G. Schirmer 9952

His Voice as the Sound, Choral Arr; 1960, Tune source: AMH: Samantha, Text source: Mountain hymn, LG915, 2:00

Holly and the Ivy, The, Choral Arr; 1951, Tune source: Trad English, Text source: Trad English, G. Schirmer HL50305090, 2:36, Copyright date 1952

How Far Is It to Bethlehem, Choral Arr; 1951, Tune source: Trad English, Text source: F. Chesterton, formerly G. Schirmer 51017, now LG51017, 1:54, Copyright date 1954

How Firm a Foundation, Choral Arr; 1967, Tune source: AMH: Foundation, Text source: Mountain hymn/K, LG51324, 6:00

How unto Bethlehem, Choral Arr; 1951, Tune source: Trad Italian, Text source: Shaw, G. Schirmer HL50304940, 1:12, Copyright date 1953

I Dream of Jeanie, Choral Arr; 1956, Tune source: S. Foster, Text source: Foster, LG652, 3:00—permanently out of print

I Got a Key, Choral Arr; 1962, SATB(T), Tune source: Spiritual, Text source: Spiritual, LG51105, 2:17, Copyright date 1963

I Got Shoes, Choral Arr; 1962, Tune source: Spiritual, Text source: Spiritual, LG51116, 2:21, Copyright date 1963

I Know My Love, Choral Arr; 1956, Tune source: Trad Irish, Text source: Trad Irish, LG657, 1:59—permanently out of print

I Know Where I'm Goin', Choral Arr; 1967, Tune source: Trad Irish, Text source: Trad Irish, LG51444, 2:41, Copyright date 1969

I Saw Three Ships, Choral Arr; 1951, Tune source: Trad English, Text source: Trad English, G. Schirmer HL50305100, 1:20, Copyright date 1952

I Want to Die Easy, Choral Arr; 1962, SATB(T), Tune source: Spiritual, Text source: Spiritual, LG51114, 3:02, Copyright date 1963

I Will Arise, Choral Arr; 1960, Tune source: AMH: Restoration, Text source: R. Robinson, LG905, 1:15

I'm Goin' to Sing, Choral Arr; 1963, Tune source: Spiritual, Text source: Spiritual, LG51101, 1:18, Copyright date 1963

It Came upon the Midnight Clear, Choral Arr; 1957, Tune source: R.S. Willis, Text source: E.M. Sears, LG717, 2:28—permanently out of print

John Saw Duh Numbuh, Choral Arr; 1962, Tune source: Spiritual, Text source: Spiritual, LG51109, 2:12

Johnny Has Gone for a Soldier, Choral Arr; 1956, SATB(S), Tune source: Trad USA, Text source: Trad USA, LG502

Johnny, I Hardly Knew Ye, Choral Arr; 1967, SATBB, Tune source: Trad Irish, Text source: Trad Irish, LG51452, 3:15, Copyright date 1969

Joy to the World, Choral Arr; 1957, Tune source: Handel/Mason, Text source: Watts, LG712, 1:20

Juanita, Choral Arr; 1954, TTBB, Tune source: Trad Spanish, Text source: Horton, LG534, 2:40—permanently out of print

L'Amour de Moy, Choral Arr; 1960, TTBB(T), Tune source: Trad French 15th cent, Text source: Trad French 15th cent, LG51044, 4:36

La Tarara, Choral Arr; 1960, TTBB, Tune source: Trad, Text source: Trad Spanish, LG51046, 2:04

La Virgen Lava Panales, Choral Arr; 1951, SATB(A), Tune source: Trad Spanish, Text source: Trad Spanish, G. Schirmer HL50305200, 1:57, Copyright date 1952

Laura Lee, Choral Arr; 1959, TTBB(T), Tune source: S. Foster, Text source: Foster, LG874, 2:55, Copyright date 1960—permanently out of print

Lay Down Your Staffs, Choral Arr; 1951, Tune source: Trad French, Text source: Trad French,

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G. Schirmer HL50305110, Copyright date 1952

Lo, How a Rose E'er Blooming (Praetorius) Choral Ed, 1958, Tune source: Praetorius, Text source: Trad German, 16th cent, LG730, 2:21

Loch Lomond, Choral Arr, 1960, TTBB, Tune source: Trad Scottish, Text source: Lady Jane Scott, LG51023, 2:21

Lord Christ, When First Thou Cam'st to Men, Choral Arr, 1951, Tune source: trad, Mit Freuden zart, Text source: Bowie, G. Schirmer 9957

Lord, What Is Man, Choral Arr, 1966, Tune source: AMH: Dublin, Text source: Mountain hymn, LG51321, 2:04, Copyright date 1967

Lorena, Choral Arr, 1954, TTBB, Tune source: Webster, Text source: Webster, LG536, 2:30—permanently out of print

Love Is Come Again, Choral Arr, 1951, Tune source: French carol, Text source: S.M.C. Cream, G. Schirmer HL50304080, 1:15

Love's Old Sweet Song, Choral Arr (w/ Shaw and Robert Hunter), 1954, TTBB(T), Tune source: Mosley, Text source: Binham, LG537, 3:45—permanently out of print

Lowlands, Choral Arr, 1961, TTBB(B), Tune source: U. S. shanty, Text source: U. S. shanty, LG51059, 4:45

March of the Kings, Choral Arr, 1951, TTBB, Tune source: Trad French, Text source: Trad French, G. Schirmer HL50305120, 1:19, Copyright date 1952

Marianina, Choral Arr, 1960, TTBB(TT), Tune source: Trad Italian, Text source: Trad Italian, LG974, 2:29—permanently out of print

Mary Had a Baby, Choral Arr, 1952, TTBB(T), Tune source: Spiritual, Text source: Spiritual, G. Schirmer HL50305130, 2:24

Mass in G (Schubert) Choral Ed, 1954, SATB/kybd, Tune source: Schubert, Text source: Trad, G. Schirmer HL50324620, 21:28

Masters in This Hall, Choral Arr, 1951, SATB(SB), Tune source: Trad French, Text source: Morris, G. Schirmer 10192, Copyright date 1952

Mighty Fortress, A, Choral Arr, 1958, SATB/org, Tune source: Luther, Ein feste Burg, Text source: Luther, tr Hedge, LG770, 3:35—Available in Alfred collection of *Hymns and Carols* LG51097—permanently out of print

Minstrel Boy, The, Choral Arr, 1967, SATB/hp or pno, Tune source: The Moreen, Text source: Moore, LG51411, 2:48, Copyright date 1968

Morning Trumpet, Choral Arr, 1960, SATB(Bar), Tune source: AMH: Morning Trumpet, Text source: Leland, LG906, 2:20

My Bonnie, Choral Arr, 1960, TTBB, Tune source: Trad USA, Text source: Trad USA, LG968, 2:14

My Dancing Day, Choral Arr, 1957, Tune source: Trad English, Text source: Trad English, LG731, 2:35

My Gentle Harp, Choral Arr, 1967, SATB/hp or pno, Tune source: Londonderry Air, Text source: Moore, LG51409, 3:20, Copyright date 1968

My God Is a Rock, Choral Arr, 1962, SATB(B), Tune source: Spiritual, Text source: Spiritual, LG51107, 4:52

My Old Kentucky Home, Choral Arr, 1959, Tune source: S. Foster, Text source: Foster, LG851, 3:50, Copyright date 1960

My Soul's Been Anchored, Choral Arr, 1962, SATB(T), Tune source: Spiritual, Text source: Spiritual, LG51111, 2:14

Nellie Bly, Choral Arr, 1959, SATB/pno, Tune source: S. Foster, Text source: Foster, LG861, 2:40

Nobody Knows, Choral Arr, 1962, SATB(A), Tune source: Spiritual, Text source: Spiritual, LG51108, 4:18

Now April Has Come, Choral Arr, 1951, Tune source: Welsh carol, Text source: G. Deamer, G. Schirmer 9955

Now Thank We All Our God, Choral Arr, 1958, SATB/org, Tune source: J. Crüger, Nun danket, Text source: Rinkart, tr Winkworth, LG753, 3:30

O Come, All Ye Faithful, Choral Arr, 1957, Tune source: Wade 1740, Text source: Wade 1740, LG716, 2:14

O Come, O Come, Emmanuel, Choral Arr, 1957, Tune source: Trad chant, Veni Emmanuel, Text source: Trad chant, LG727, 2:48

O Happy Souls, Choral Arr, 1967, Tune source, AMH: Happy Souls, Text source: Mountain hymn, LG51310, 1:34

O Little Town of Bethlehem, Choral Arr, 1957, Tune source: Redner, Text source: Brooks, LG739, 1:55

O Magnum Mysterium (Victoria) Choral Ed, 1952, Tune source: Victoria, Text source: Trad, G. Schirmer 10193, 3:29

O Sanctissima, Choral Arr, 1951, Tune source: Trad, Text source: Trad, G. Schirmer 10194

O Sons and Daughters, Choral Arr, 1951, Tune source: French 15th cent, Text source: Tisseraud, tr Neale, G. Schirmer 9950

O Tannenbaum, Choral Arr, 1951, TTBB(T), Tune source: Trad German, Text source: Trad German, tr AP, G. Schirmer 10195, 2:17, Copyright date 1952

O Thou in Whose Presence, Choral Arr, 1960, Tune source: AMH: Davis, Text source: Mountain hymn, LG917, 2:40

O Worship the King, not published

Oh! Susanna, Choral Arr, 1959, Tune source: S. Foster, Text source: Foster, LG854, 1:35, Copyright date 1960

Old Black Joe, Choral Arr, 1959, Tune source: S. Foster, Text source: Foster, LG852, 2:30, Copyright date 1960—permanently out of print

Old England Forty Years Ago, Choral Arr, 1955, Tune source: Trad, Text source: Trad, LG503

Old Folks at Home, Choral Arr, 1959, Tune source: S. Foster, Text source: Foster, LG847, 4:30, Copyright date 1960

On Easter Morn, at Break of Day, Choral Arr, 1951, Tune source: Trad Scottish, Text source: Greek, tr G.R. Woodward, G. Schirmer HL50304070

Parting Glass, The, Choral Arr, 1969, TTBB, Tune source: Trad Irish, Text source: Trad Irish, LG51440, 2:15



The Choral Arrangements of

Passing By, Choral Arr, 1960, TTBB, Tune source: Purcell, Text source: Trad English, LG967, 2:17—permanently out of print

Pensive Dove, Choral Arr, 1960, Tune source: AMH: Pensive Dove, Text source: Mountain hymn, LG916, 3:05—Available in Alfred collection of *Hymns and Carols* LG51097—permanently out of print as an individual octavo

Poor Mourner, Choral Arr, 1962, SATB(T), Tune source: Spiritual, Text source: Spiritual, LG51102, 4:30

Psalms 4. God of My Justice, Choral Arr, 1955, Tune source: Ainsworth Psalter, Text source: Ainsworth Psalter, LG584, 1:40—Available in Alfred collection of *Hymns and Carols* LG51097—permanently out of print as an individual octavo

Psalms 81. To God Our Strength, Choral Arr, 1955, Tune source: Ainsworth Psalter, Text source: Ainsworth Psalter, LG585, 1:30—permanently out of print

Psalms 124, Choral Arr, 1955, Tune source: Ainsworth Psalter, Text source: Ainsworth Psalter, LG583

Red, Red Rose, A, Choral Arr, 1956, SATB(T), Tune source: Trad Scottish, Text source: Burns, LG645, 3:25

Ride On, King Jesus, Choral Arr, Tune source: Spiritual, Text source: Spiritual, LG51106, 2:45

Ring de Banjo, Choral Arr, 1959, TTBB/pno, Tune source: S. Foster, Text source: Foster, LG864, 2:10, Copyright date 1960

Saints Bound for Heaven, Choral Arr, 1960, Tune source: AMH: Saints Bound for Heaven, Text source: Mountain hymn, LG911, 1:45

Salem, Choral Arr, 1951, Tune source: AMH: Salem, Text source: Watts, G. Schirmer 9947

Same Train, Choral Arr, 1962, Tune source: Spiritual, Text source: Spiritual, LG51113, 2:22

Santy Anna, Choral Arr, 1961, TTBB, Tune source: US shanty, Text source: US shanty, LG51060, 2:01—permanently out of print

Seeing Nellie Home, Choral Arr, 1954, TTBB, Tune source: Fletcher, Text source: Kyle, LG538, 2:05

Shaver, The, Choral Arr, 1961, TTBB(B)/pno, Tune source: English shanty, Text source: English shanty, LG51061, 2:04—permanently out of print

Shenandoah, Choral Arr, 1961, TTBB(T)/pno, Tune source: US shanty, Text source: US shanty, LG51062, 4:37

Shout On, Choral Arr, 1967, SATB(B), Tune source: AMH: Immortality, Text source: Mountain hymn, LG51332, 2:04

Silent Night, Choral Arr, 1957, Tune source: Franz Grüber, Text source: S. Mohr, LG715, 3:14

Silent, O Moyle, Choral Arr, 1967, SATTB(B)(M), Tune source: Trad Irish, Text source: Moore, LG51442, 3:23, Copyright date, 1969

Sing to the Lord, Choral Arr, 1967, Tune source: AMH: Dunlap's Creek, Text source: Watts, LG51322, 1:55

Sing, Sing, Choral Arr, 1967, SATB/hp or pno, Tune source: Trad Irish, Text source: Moore, LG51345, 2:50, Copyright date 1968

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

Soldier Boy, The, Choral Arr, 1956, SATB(A), Tune source: Song of Confederacy, Text source: Anon Song of Confederacy, LG552

Some Folks, Choral Arr, 1959, SATB/pno, Tune source: S. Foster, Text source: Foster, LG863, 1:50

Sometimes I Feel, Choral Arr, 1963, SATB(A), Tune source: Spiritual, Text source: Spiritual, LG51112, 5:16

Spanish Ladies, Choral Arr, 1961, TTBB(B), Tune source: English shanty, Text source: English shanty, LG51051, 2:34

Ständchen (Serenade)(Schubert) Choral Arr, 1954, TTBB(M)/pno, Tune source: Schubert, Text source: Grillparzer, tr AP, LG521, 5:52

Stars of the Summer Night, Choral Arr, 1954, TTBB, Tune source: Woodbury, Text source: Longfellow, LG539, 2:38

Steal Away, Choral Arr, Tune source: Spiritual, Text source: Spiritual, LG51104, 4:10

Stodole Pumpa (Walking at Night), Choral Arr, 1960, TTBB(B), Tune source: Trad Czech, Text source: Trad Czech, LG51049, 2:51

Storm Along John, Choral Arr, 1961, TTBB(B), Tune source: English shanty, Text source: English shanty, LG51063, 2:23

Strife Is O'er, The, Choral Arr, 1951, Tune source: Palestrina, Victory, Text source: tr F. Pott, G. Schirmer 9943, 1:15

Susanni, Choral Arr, 1951, Tune source: Trad German, Text source: Trad German, G. Schirmer HL50304930, Copyright date 1952

Swansea Town, Choral Arr, 1961, TTBB, Tune source: English shanty, Text source: English shanty, LG51052, 2:55

Swing Low, Sweet Chariot, Choral Arr, 1961, Tune source: Spiritual, Text source: Spiritual, LG984, 3:33

Teach Me the Measure, Choral Arr, 1966, Tune source: AMH: Suffield, Text source: Watts/Mountain hymn, LG51308, 3:22, Copyright date 1967

That Lonesome Valley, Choral Arr, 1962, SATB(B), Tune source: Spiritual, Text source: Spiritual, LG51103, 4:22—permanently out of print

The Creation (Haydn) Translation, 1957, Tune source: Haydn, Text source: Bible/von Swieten, LG51595

The Heavens are Telling (Haydn, from *The Creation*) Translation, 1957-8, Tune source: Haydn, Text source: Bible/von Swieten, LG51147

This Joyful Eastertide, Choral Arr, 1951, Tune source: Vreuchten 1623, Text source: Trad Dutch, G. Schirmer HL50303920

Thou Art the Queen of My Song, Choral Arr, 1959, SATB(B), Tune source, S. Foster, Text source: Foster, LG811, 3:40, Copyright date 1960

'Tis Finished, Choral Arr, 1951, Tune source: AMH: Munich, Text source: Stennet, G. Schirmer HL50303940, 2:00

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Tis Pretty to Be in Balinderry, Choral Arr; 1967, Tune source: Trad Irish, Text source: Trad Irish, LG51441, 1:53, Copyright date 1969

To Ladies' Eyes, Choral Arr; 1967, TTBB/TTBB, Tune source: Trad Irish, Text source: Moore, LG51458, 1:46, Copyright date 1969

Tom's Gone to Hilo, Choral Arr; 1961, TTBB(B), Tune source: English shanty, Text source: English shanty, LG51064, 2:45—permanently out of print

Touro-louro-louro, Choral Arr; 1951, Tune source: Saboly, Text source: tr W. Norman, G. Schirmer HL50304920, 2:05, Copyright date 1952

Treue Liebe, Choral Arr; 1956, TTBB, Tune source: Trad German, Text source: Trad German, LG669, 2:09—permanently out of print

Turn Ye to Me, Choral Arr; 1960, TTBB(T), Tune source: Trad Scottish, Text source: Trad Scottish, LG975, 3:37, Copyright date 1961

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

Vive L'Amour, Choral Arr; 1960, TTBB(B), Tune source: Trad USA, Text source: Trad USA, LG51026, 2:00

Wassail Song, Choral Arr; 1957, Tune source: Trad English, Text source: Trad English, LG740, 1:10

Way Down in Cairo, Choral Arr; 1959, TTBB/pno, Tune source: S. Foster; Text source: Foster, LG862, 2:50, Copyright date 1960—permanently out of print

We May Roam Thro' this World, Choral Arr; 1969, Tune source: Trad Irish, Text source: Moore, LG51459, 1:58

We Three Kings, Choral Arr; 1957, Tune source: J. Hopkins, Text source: Hopkins, LG738, 3:40—permanently out of print

Wearing o' the Green, Choral Arr; 1967, Tune source: Trad Irish, Text source: Trad Irish, LG51451, 1:23, Copyright date 1969

Were You There, Choral Arr; 1962, SATB(S), Tune source: Spiritual, Text source: Spiritual, LG51249, Copyright date 1965

What Child Is This, Choral Arr; 1951, Tune source: Greensleeves, Text source: W.C. Dix, G. Schirmer HL50305210, 2:27, Copyright date 1952

What Shall We Do with the Drunken Sailor? Choral Arr; 1961, TTBB, Tune source: English shanty, Text source: English shanty, LG51053, 2:48

When I Can Read My Title Clear, Choral Arr; 1967, Tune source: AMH: Pisgah, Text source: Watts, LG51340, 1:47

When Jesus Wept, Choral Arr; 1960, Tune source: Billings, Text source: Trad USA, LG913, 2:15

When Love Is Kind, Choral Arr; 1956, SATB(B), Tune source: Trad English, Text source: Trad English, LG646, 1:41

When You and I Were Young, Maggie, choral Arr; 1954, TTBB(B), Tune source: Butterfield, Text source: Johnson, LG542, 3:15, Copyright date 1955

Whup Jamboree, Choral Arr; 1961, TTBB, Tune source: Trad shanty, Text source: Trad shanty, LG51065, 1:49

Widerspruch (Contradiction) (Schubert) Choral Ed, AP translation, 1964, TTBB/pno, Tune source: Schubert, Text source: Schiller, LG513, 2:33

Wondrous Love, Choral Arr; 1960, Tune source: AMH: Wondrous Love, Text source: Mountain hymn, LG907, 3:25

World Itself Keeps Easter Day, The, Choral Arr; 1951, Tune source: Piae Cantiones, Text source: Neale, G. Schirmer 9942

Worthy the Lamb, Choral Arr; Tune source: AMH: Worthy the Lamb, Text source: Mountain hymn, LG914, 1:45

Ya Viene La Vieja, Choral Arr; 1952, Tune source: Trad Spanish, Text source: Trad Spanish, G. Schirmer HL50305220, 0:43

Yellow Rose of Texas, The, Choral Arr; 1955, SATB/kbd, Tune source: Trad, Text source: Trad, LG587

Zion's Soldier, Choral Arr; Tune source: AMH: Zion's Soldier, Text source: Mountain hymn, LG908, 2:15



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