
David Alan Luther

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An annotated compendium of selected vocal solo literature for Protestant churches, 1958–1988

Luther, David Alan, D.M.A.
The Louisiana State University and Agricultural and Mechanical Col., 1990
AN ANNOTATED COMPENDIUM OF SELECTED VOCAL SOLO LITERATURE FOR PROTESTANT CHURCHES, 1958–1988

A Monograph
Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in The School of Music

by
David Alan Luther
B.A., Bob Jones University, 1970
M.C.M., New Orleans Baptist Theological Seminary, 1976
M.M., Louisiana State University, 1977
August 1990
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ABSTRACT

The topic of this study is the sacred art song of the past three decades (1958-1988). One-hundred forty-eight songs have been selected for the Compendium which, in the writer's opinion, are suitable in both quality and appropriateness for the Protestant worship service. The listing does not include solo literature which would be classified as "gospel" or "Christian Contemporary," nor does it include selections which may be more fitting for recital use. Each entry gives the title, composer, author of text, publisher, date, range, tessitura, occasion, and type of accompaniment. In the annotation which follows, notable musical and textual features are discussed.
INTRODUCTION

Protestant Churches today are characterized by a wide divergence of musical styles used in their worship services. Classically oriented sacred music in some of the liturgical denominations, such as Episcopal and Lutheran, is in sharp contrast to the popular styles of less formal sects, as observed in certain Baptist and Independent churches. The plurality of musical tastes is reflected in all areas of worship music—instrumental, choral, congregational and vocal solo.

The present study addresses the repertoire of the last category: literature for the vocal soloist in a Protestant worship service. The singer interested in solos reflecting nineteenth-century gospel style or twentieth-century vernacular trends (rock, pop, folk, and country) can select from the abundance of available published materials. The singer interested, on the other hand, in traditional concert-quality material for church use has several guides available to him; a major one specifically designed for this purpose is Vocal Solos for Christian Churches by Noni Espina.¹ The standard repertoire guides for singers by

Coffin, Kagen, and Espina are geared to the recitalist and contain, in addition to secular works, solo anthems suitable for formal services.\textsuperscript{2}

The specific focus of this paper is on recent sacred vocal solos that can serve a variety of congregational tastes, excluding the informal styles listed above as well as songs which, in the writer's opinion, would be primarily appropriate for recital use. In the last three decades, composers writing serious sacred songs have increasingly incorporated aspects of twentieth-century compositional techniques into their music. It is this body of literature, rather than the earlier standard works, which has not received sufficient exposure. Investigation has revealed numerous examples not included in repertoire guides. For this reason, the present study is limited to sacred vocal solos which have been published between 1958 and 1988.

Mention should be made of characteristics frequently found in the songs under consideration. Succinct descriptions of the contemporary sacred vocal solo can be found in articles by Schalk and Koopman\textsuperscript{3} as well as in the book


The New Song by Sateren. Koopman summarizes the distinguishing features of worship solos in the modern idiom as "advanced harmonies, avoidance of melodic cliché, and considerable rhythmic freedom." In more recent publications, Wilkey speaks of the "moderately 'contemporary'" sacred art song as a reaction to its romantic-style predecessor, and Hustad contrasts the serious sacred art song with those songs based on popular styles.

Within the chronological and stylistic delimitations set forth above, this compendium is designed to be selective rather than comprehensive. Songs were selected which have a sacred text successfully set to an effective melody and accompaniment, in a harmonic style and language that is—in the writer's judgment—generally accessible to most mainline protestant congregations. Songs were omitted that did not meet these criteria. Even within a collection by a single composer, not all songs have been chosen for this study. Disqualifying features fell into one of the following four categories. First, there were songs of weak musico-poetic synthesis, displaying problems such as consistent placement of unaccented syllables on high notes of phrases or on

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strong beats (e.g., "Blessing of the Lord" by Kurt Kaiser from *Five Biblical Songs*). Secondly, songs were omitted whose texts, although of poetic worth, were not befitting a worship service due to a lack of direct reference to God or to a scriptural theme (e.g., "The Rose" by Mary Caldwell from *A Celebration of Melody*). Thirdly, some songs were found to be lacking in interest due to the static nature of their melodies (e.g., "Christmas Prophecy" by Bob Burroughs from *New Testament Songs*). Finally, certain pieces were characterized by heavy dissonance throughout, rendering them more suitable for recital use than for worship (e.g., "Save Me O Lord" by Carlisle Floyd from *Pilgrimage*). The 148 songs that remain meet the criteria here set forth and may contribute significantly to worship in Baptist, Methodist, Presbyterian, and other protestant churches.

Selections for the project have been obtained from seminary libraries and publishing companies. The songs are alphabetized by composer, and each is classified according to the following:

- Composer
- Author of text
- Publisher
- Date
- Range
- Tessitura
- Occasion
- Accompaniment
- Additional instruments (if any)

A brief annotation then describes the most distinctive features of text, formal plan, melody, harmony, rhythm, and vocal demands. The nature of each composition to some
extent determines the scope of its annotation. In order for the reader to locate songs for specific occasions, an index for this purpose is included at the conclusion of the general listing. It is hoped that this compendium will serve to enrich protestant music programs by presenting information about vocal solos that are both recent and functional.
This selection is dramatic textually and musically from beginning to end. The text deals with man's pride as having "sky-rocketed heaven-ward." The use of quickly ascending arpeggios in the opening theme of the vocal line helps to color this basic subject. The second theme is a short-lived respite as the writer's thoughts turn to God's dwelling places in the heavens and on earth; here the music relaxes into a soft legato and moves into F major from the C minor opening. An interlude builds from "pianissimo" to "forte" to reintroduce the original C minor theme, once again on the subject of the pride of man. The song climaxes in C major as the text proclaims that man's only hope is to find God.
Artman, Ruth, arr. "Wedding Prayer"

Text:  Ruth Artman  
Publisher:  Harold Flammer  
Date:  1976  
Range:  $f^1 - f^2$  
Tessitura:  $b^1 - e^2$  
Occasion:  Wedding  
Accompaniment:  Piano or organ  
Additional instruments:  Optional flute, oboe, or violin  

The composer indicates that the music is "based on a theme by J. S. Bach." It is located in the flute part of the first movement ("Sonatina") of the cantata Gottes Zeit ist die allerbeste Zeit (BWV 106). In keeping with the Baroque derivation of the melody, the accompaniment includes homophonic motion over a quarter-note bass line, reminiscent of Handel's "Largo" from Serse. The text is a nuptial prayer which would be appropriate as the couple kneels at the altar. The solo line is primarily an eighth-note pattern, with the instrumental part providing a counter-melody. There are a few short melismatic passages in the vocal part, which are simple but effective.

Banks, Harry "O Brother Man"

Text:  John Greenleaf Whittier  
Publisher:  H. W. Gray  
Date:  1962  
Range:  $f - f^2$  
Tessitura:  $b - f^1$  
Occasion:  General  
Accompaniment:  Piano or organ  

This piece is suitable for bass or contralto. The text, by the well known poet Whittier (1807-1892), is
effectively set to music by the composer. The first two sections, in the contrasting major keys of B-flat and G, display a meditative chordal style and smooth eighth-note figurations respectively in their accompaniments. The third and final section returns to the opening key of B-flat major and uses a quasi-recitative style to accentuate such phrases as "then shall all shackles fall," and "love shall tread out the baleful fires of anger." The song ends gently on the text "tree of peace," with low $f$, an unusually low pitch for a singer outside the realm of opera, employed on the penultimate note.

Barrus, Lamar "Praise"

Text: Psalm 106, 108
Publisher: Harold Flammer (from Songs of Praise by Contemporary Composers)
Date: 1975
Range: $e_1-e_2$
Tessitura: $a_1-e_2$
Occasion: General
Accompaniment: Piano or organ

This song is quite appealing in its use of dynamic contrast and striking ascents to high pitches. There is no designation of key signature, although cadences occur on A-major triads at the ends of the first and third of the three sections. The initial "maestoso" section is followed by an "allegretto" section which is light and rhythmically syncopated in both accompaniment and vocal line. The final section is "allegro" and intensifies to a dramatic allargando on the text "Praise ye the Lord." Overall, the song is a
fine example of a contemporary praise anthem.

Barrus, Lamar "Prayer"

Text: Christiana Rosetti
Publisher: Harold Flammer (from Songs of Praise by Contemporary Composers)
Date: 1974
Range: $c^1-f^2$
Tessitura: $f^1-d^2$
Occasion: General
Accompaniment: Piano or organ

This is a short, colorful poem which speaks of the wonders of creation. It makes use of vivid descriptions of God's handiwork and then states the need for man to "see beyond all creatures Thee." The last phrase quotes a Biblical promise from the Creator himself, "Fear not, it is I," (Matthew 14:27). The song ends on a high $e$, which requires a difficult decrescendo from "mezzo-forte" to "pianissimo" over two measures and a fermata in common time ($J = 63$). Throughout the selection, the smooth, arching melody is continually joined by a countermelody in the bass register of the accompaniment.

Baumgartner, H. Leroy "Lord, I Have Loved the Habitation of Thy House" Op. 48, No. 3

Text: Adapted from Psalm 26, 27, 96
Publisher: Concordia (from Four Songs, Op. 48)
Date: 1958
Range: $d^1-g^2$
Tessitura: $b\text{-flat}^1-e\text{-flat}^2$
Occasion: General
Accompaniment: Piano or organ

An example of an extended sacred art song, this
selection abounds in variety of mood and color. A characteristic immediately observed is constantly changing meter, which enhances the syllabic setting of the text and assists in the projection of textual mood variations. Section A is an accented "allegro" with alternating 4/4 and 3/2 meters. Section B begins with Psalm 27:4, "One thing have I desired of the Lord." It is in a smoother-flowing 6/4 meter alternating with 9/4 and containing frequent quarter-note duplets and eighth-note quadruplets. Rounding out a tripartite structure, the song ends "fortissimo" and "maestoso" in 2/2 on the words "of whom shall I be afraid." The selection is basically tonal with considerable dissonance.

Baumgartner, H. Leroy  "O Lord, My God, Thou Art Very Great" Op. 48, No. 1

Text: From Psalms 104, 145, 147, Romans (from the Revised Standard Version)
Publisher: Concordia (from Four Songs, Op. 48)
Date: 1958
Range: d1-d2
Tessitura: a1-f
Occasion: General
Accompaniment: Piano or organ

There are many similarities between this Psalm setting and Op. 48, No. 3, described above. They share the compositional techniques of fluctuating meters and key centers. Little stylistic change, however, is found within this particular selection; the text is one of consistent praise and grandeur, with music befitting this mood. Numerous markings of "mezzo-forte" or louder appear on higher
notes, but each is well prepared and placed on an important
word such as "heavens," "Lord," "all," and "God." Because
of its rhythmic drive and high dynamic levels, this piece
is recommended for dramatic voices.

Beck, John Ness  "Song of Devotion"

Text: Adapted from Philippians 1:3
Publisher: G. Schirmer
Date: 1968
Range: c-sharp-f-sharp
Tessitura: a-f-sharp
Occasion: General
Accompaniment: Piano

Seldom is this scriptural passage set to music.
"I thank my God on every remembrance of you" is the begin­
ing of a letter from the apostle Paul to the Church at
Philippi, but it can appropriately be used as a personal
expression of prayer. The rising vocal line begins with an
accompaniment that provides a Debussy-like texture of os­
cillating fourths. Within the same framework, tension in­
creases on the text "always in every prayer of mine for you
with joy." The middle section is chantlike in the solo
part with its repeated notes and narrow range. A culmina­
tion is reached in the phrase "unto the glory and praise of
God," which is followed by a dramatic pause. A delicate
interlude prepares for a recapitulation of the first theme,
which softly closes the song.

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Beck, John Ness  "Song of Joy"

Text: From Psalm 40  
Publisher: C. F. Peters  
Date: 1972  
Range: C-sharp↑-F-sharp↑2  
Tessitura: C-sharp↑-E↑  
Occasion: General  
Accompaniment: Piano

Rhythmic drive characterizes this piece, especially as it relates to the piano accompaniment. Two measures of rapid eighth notes in 6/8 meter (J. = 92) in the piano prepare for the vocal entrance on dotted quarters, syllabically setting the text, "He hath put a new song in my heart." The rhythmic pace is unrelenting; however, there are several points of dynamic change, some of which are quite effective in their sudden execution. The vocal line in the middle section presents a rhythmically syncopated setting of the text "many shall see it and fear . . . ."
Referring to praise, "unto our God" is repeated four times, each time at a higher pitch, until the last E-flat↑2 on "God," which is held for eight measures while the accompaniment builds to an accented, resounding climax. The piece is technically challenging for both singer and pianist.

Blair, Kathleen  "Love Never Faileth"

Text: Adapted from I Corinthians 13  
Publisher: H. W. Gray  
Date: 1962  
Range: F↑-G↑2  
Tessitura: A↑-E↑2  
Occasion: General or wedding  
Accompaniment: Piano or organ

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The composer treats this text, often referred to as the "great love chapter," with sensitivity and drama. The vocal line rises in A minor through three long, well-developed crescendos. The first, with an initially light, arpeggiated accompaniment, builds from the words "Though I speak with the tongues of men" to the text "give my body to be burned" on a "fortissimo" fermata. The next crescendo leads to the phrase "endureth all things" on a "fortissimo" high $g^2$. The last crescendo reaches culmination at the announcement, "now abideth faith, hope, love," the final word being sustained and "forte" in A major.

Bouman, Paul, arr. "O God of Love" (alt. "O God of Mercy")

Text: William Vaughn Jenkins (wedding text)  
Godfrey Thring (general use text)  
Publisher: Augsburg  
Date: 1986  
Range: $d^4$–$e^1$  
Tessitura: $g^1$–$d^2$  
Occasion: Wedding or general  
Accompaniment: Piano or organ  
Additional instruments: Oboe (or other C instrument may be substituted)

This arrangement is based on the tune "St. Mary Magdalene" by Gerre Hancock. An interesting feature of the score is the inclusion of an entirely different text for general worship directly beneath the main text for wedding use. Both versions are well-suited to the lyrical flow of the music. The designated obbligato instrument is the oboe, whose part is provided with the score. After four measures of keyboard and oboe introduction, the voice and
oboé alternate continuously. The meter smoothly shifts between 3/4, 4/4, and 5/4. In the concluding two measures, the voice and instrument perform simultaneously for the first time, ending the song in unison on the final word of the text "those whom thou makest one."

Burroughs, Bob  "I Am the Good Shepherd"

Text:  John 10: 14, 16a
Publisher:  Hope (from New Testament Songs)
Date:  1970
Range:  d⁰-d-flat²
Tessitura:  g¹-b-flat¹
Occasion:  General
Accompaniment:  Piano or organ

This piece, with its 26 measures in moderate tempo, would seem short as a regularly scheduled solo in a worship service. It would be effective, however, as an introduction to a sermon or reading related to this scripture. The song begins in G minor and ends in E-flat major, with several modal inflections in both keys. The last half employs a vocal pedal point against continually changing keyboard harmony. The selection is simple to sing, but it has interesting harmonic features, especially the repeated tonic chord with added ninth at the conclusion.
Busarow, Donald  "Come, Lord Jesus, to This Place"

Text: Jaroslav Vajda
Publisher: Concordia (from Seven Wedding Songs)
Date: 1980
Range: G₁ - E₂ (also available in high)
Tessitura: G₁ - C₂
Occasion: Wedding
Accompaniment: Organ

From the opening measures of the introduction, this selection imitates Baroque style, with animated treble eighth notes running above a foundational bass in dotted quarter notes. The vocal line is more sustained and legato in style than the shorter-valued notes in the organ. The song is strophic, with an introduction that returns by means of overlapping cadences as an interlude between the two verses. The sense of perpetual motion gives this song continuity and interest. It is quite conventional harmonically, and not difficult to perform vocally.

Busarow, Donald  "The Lamps that Light this Wedding Day"

Text: Borghild Jacobson
Publisher: Concordia (from A Ring of Gold)
Date: 1981
Range: D¹ - C₂
Tessitura: G¹ - C₂
Occasion: Wedding
Accompaniment: Organ

The melody used in the six verses of this selection is the famous Thomas Tallis Canon, a simple step-wise tune with an almost chant-like effect. Verses one, two, and four are supported by a four-part, homophonic
accompaniment. By contrast, the accompaniment of verses three and five omits the bass line and employs closely-spaced triads and seventh chords. All verses are joined by brief interludes. An unusual feature is an instruction in verse four which enables the singer to be either the leader or follower in a canon. Verse six reaches a forceful climax, heightened by running eighth notes in the accompaniment. The song is lengthy, and in this writer's opinion the singer may choose to delete one or two verses, particularly since the melody remains constant.

Busarow, Donald, arr. "Love is the Sunlight"

Text: Borghild Jacobson
Publisher: Concordia (from A Ring of Gold)
Date: 1981
Range: C¹-C₂
Tessitura: C¹-C₂
Occasion: Wedding
Accompaniment: Organ

Usually associated with the hymn "Morning Has Broken," by Eleanor Farjean, this traditional Gaelic tune, entitled "Bunessan," serves as an excellent melodic vehicle for this text. In describing God's place in a marriage, the poem is quite colorful in its use of metaphors, such as "Love is the sunlight, shaped of your splendor," and "Love is the star bright born of your hand." The tune possesses a refreshing, lively waltz movement in 9/4 meter, with a recurring rhythmic pattern throughout the piece. The organ part, registered for pedal and flute stops, presents
tranquil seventh chords, counterpoint against the melody, and brief transitions between the three verses.

Busarow, Donald, arr. "Now with Thanksgiving"

Text: Borghild Jacobson
Publisher: Concordia (from A Ring of Gold)
Date: 1981
Range: b-flat-e-flat<sup>2</sup>
Tessitura: e-flat-c<sup>2</sup>
Occasion: Wedding
Accompaniment: Organ

The tune "Slane" used in this selection is better known as the melody for the hymn entitled "Be Thou My Vision." This same tune, with the more familiar text, is the basis for a setting by Craig Courtney listed later in this Compendium (p. 32). The vocal line rises and falls quickly over the interval of a twelfth, demanding considerable flexibility and control on the part of the singer.

In the second verse, the organ accompaniment moves in canonically imitation of the voice. Each of the three verses receives new registrations and rhythmic treatments, with interludes based on the opening phrase of the tune. The last verse is slow and majestic, as it presents the text "May our hosannas returning above bring joy to the Blessed who brought us our love."
Butler, Eugene  "Come, Peace of God"

Text: May Rowland (adapted from 1935 text by Whitmore and Smith)
Publisher: Sacred Music Press (from Sacred Songs, Nine Solos for Medium Voice)
Date: 1988 (arr. from a 1966 setting, Lorenz Publ. Co.)
Range: $c^1-f^2$
Tessitura: $d^1-a^1$
Occasion: General
Accompaniment: Organ

A distinguishing aspect of this setting is the use of the unaccompanied voice in verses one and four. This technique coupled with a D-minor tonality and a recurring pedal point on $d$ gives the song an austere quality. The text and music reach a culmination in the third verse with the words "bring selfish lives from shadowlands of loss into radiance of the Savior's cross." It is also at this point that the vocal line departs from the otherwise medium-low register and rises to a high $f^2$. The song ends like the beginning with unaccompanied, meditative solo singing. The organ provides transitions to prepare for each verse and cadences in the final two measures on a Picardy third.

Butler, Eugene  "Lord Bless the Souls Who Pledge their Love"

Text: Wade A. Mansur
Publisher: Sacred Music Press (from Two Wedding Songs)
Date: 1982
Range: $d^1-d^2$
Tessitura: $e^1-e^2$
Occasion: Wedding
Accompaniment: Piano or organ

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This very simple wedding song in C major contains a lofty, worshipful text. Verses one, two, and four are musically identical and are characterized by expressive two-note slurs in the piano part. Verse three strays from the tonic to E-flat major and is slightly modified rhythmically. A single measure of piano accompaniment introduces each verse.

Butler, Eugene "The Lord Reigns"

Text: From Psalm 97
Publisher: Sacred Music Press (from The Solo Psalmist)
Date: 1969
Range: C♯ - F♯
Tessitura: C1 - C2
Occasion: General
Accompaniment: Piano or organ

This selection is marked "With vigor" at the outset and continues in this mood throughout, despite several changes of dynamics, including "subito piano" and "subito pianissimo." The song is suitable for either piano or organ accompaniment, although the left hand intervals of a tenth may require a rolling execution on the piano. The formal scheme is that of a rondo (ABACA). The A theme is stately and accented, while themes B and C are more rhythmically intricate, with several examples of syncopation and cross-rhythm. These techniques effectively highlight specific references to the creations of God, such as "mountains," "Lightning," "clouds," and "coastlands." The tonal center wanders, but returns to C major at the end of each section. In the main theme, chord clusters are used
in syncopation against the vocal line; otherwise, the song is conventional in its structure.

Butler, Eugene  "O God of Love"

Text: Wade A. Mansur, alt., Eugene Butler
Publisher: Sacred Music Press (from Two Wedding Songs)
Date: 1982
Range: e-flat1-e2
Tessitura: g1-d2
Occasion: Wedding
Accompaniment: Piano or organ

The text of this song is set to an arching melody and a harmonically simple background. The keyboard interlude preceding the third and final verse modulates up a half step from E-flat major to E major. This verse introduces a vocal line that is higher in tessitura and calls for a sustained e2 on the last word of the phrase "to live their lives beneath thy blessed face." Overall, this piece has a simple attractiveness and is easy to perform.

Butler, Eugene  "Save Me, O God"

Text: From Psalm 69
Publisher: Sacred Music Press (from The Solo Psalmist)
Date: 1969
Range: b1-e2
Tessitura: b1-e2
Occasion: General
Accompaniment: Organ

In comparison with other compositions included in this compendium by this composer, this piece is unconventional, especially in its harmonic structure. The E-minor tonal center is often obscured by many dissonances. The
vocal line is declamatory in style, which serves to point out the despair found in such phrases as "I sink in deep mire," and "I am weary of my crying." Special effects are featured, such as sudden dynamic changes and the use of a vocal technique designated "almost a spoken whisper" on the repeated pitch $e_1$ in the phrase "O God, Thou knowest my foolishness." The text "I will praise Thee with a song, and magnify Thee with thanksgiving" ends the piece triumphantly against an ascending organ accompaniment that cadences in the parallel major.

Caldwell, Mary E. "A Carol for Advent"

Text: Mary E. Caldwell  
Publisher: Triune Music (from A Celebration of Melody)  
Date: 1967  
Range: $e_{-5} - f_2$  
Tessitura: $f^1 - c_2$  
Occasion: Christmas  
Accompaniment: Organ

Mary Caldwell is represented by more songs that any other composer in this study. Of the nine pieces included, all but three are settings of her own texts and the musico-poetic synthesis is consistently high. This delicate carol flows along gracefully in 6/8 meter in F minor. Verse three is in the parallel major, and departs from the lilt­ting movement of the first two verses, climaxing with a "fortissimo" dynamic level on the text "Blessed Son of God." The final five measures act as a benedictory prayer—"We await Him with reverent hearts; O come Lord..."
Jesus, come"—and conclude with an unexpected cadence in D major.

Cladwell, Mary E. "A Carol for Lent"

Text: Mary E. Caldwell
Publisher: Triune Music (from A Celebration of Melody)
Date: 1967
Range: e₁ - e₂
Tessitura: a₁ - e₂
Occasion: Lent
Accompaniment: Organ (or piano)
Additional instrument: Flute obbligato

This descriptive text deals with the subject of Jesus in the Garden of Gethsemane. A lovely, lyrical flute obbligato opens the piece and establishes a serene and mysterious mood in D minor. The music of the introduction acts as a refrain, reappearing between verses and at the conclusion. The accompaniment is characterized by simple, open chord structures and a continuous pedal point on A. The two verses are almost identical musically, with the exception of the repetition of the last phrase of verse two, "in anguish and sorrow, to pray," which is accompanied by closely-spaced seventh and ninth chords. The flute then returns to end the song. Because of the sustained pedal points, organ may be more appropriate than piano for the accompaniment.
Caldwell, Mary E. "A Lute Carol"

Text: Robert Herrick
Publisher: Triune Music (from A Celebration of Melody)
Date: 1963
Range: d-flat \(- \frac{1}{2}\) - f\(^{-2}\)
Tessitura: f\(^{-1}\) - e-flat\(^{-2}\)
Occasion: Christmas
Accompaniment: Piano
Additional instruments: Flute (or violin) obbligato

The lute is not named in the text of this selection, but it is suggested by rolling chords in the piano that imitate strumming and precede as well as accompany the three verses. The song is rich in chords borrowed from the parallel minor, often creating the slightly modal flavor of the early lute song. The seventeenth-century text includes spellings appropriate to that era, such as "musick," "eare," and "finde."

Caldwell, Mary E. "Easter Morning"

Text: Mary E. Caldwell
Publisher: Triune Music (from A Celebration of Melody)
Date: 1968
Range: e-flat\(^{-1}\) - g\(^{-2}\)
Tessitura: f\(_{\sharp}\)-sharp\(^{-1}\) - c\(_{\sharp}\)-sharp\(^{-2}\) (first half), c\(^{-2}\) - f\(^{-2}\) (second half)
Occasion: Easter
Accompaniment: Organ (or piano)

This is a colorful sacred art song for a most important day of the church year. It possesses lyricism, mystery, text-painting, striking dynamic changes, majesty, and a dramatic climax. The keyboard introduction imitates a bird call through the use of a trill, fermatas, and descriptive rhythmic nuances. The almost monotone voice then

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enters softly on the text "Misty shadows veil the garden," surrounded by chromatic, descending thirds in the accompaniment. This monotone vocal theme returns to open the second section of a binary structure. The song builds in intensity, then drops "somberly" to a low vocal register when describing the lilies as they "seek to shade a new-made grave, for Christ is buried here." With sudden acceleration and volume, the theme of resurrection brings the song to an ascending and exultant finale.

Caldwell, Mary E. "Glad Hosannas"

Text: Mary E. Caldwell
Publisher: Triune Music (from A Celebration of Melody)
Date: 1965
Range: $d^1$–$f\#^2$
Tessitura: $a^1$–$d^2$
Occasion: Palm Sunday
Accompaniment: Organ (or piano)

As the title implies, this song is spirited and energetic. Set in a ternary structure, its primary key center of D major is offset by an excursion into the relative minor, as well as brief appearances of several other major and minor keys. A crisp staccato introduction sets up the predominantly animated mood and tempo. Momentum is interrupted by a dramatic pause following a reference to the Crucifixion. The first theme returns and develops into a grand climax to the text "Hosanna, evermore," ending on a sustained $f\#^2$. 

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Cladwell, Mary E.  "Morning Prayer"

Text: Mary E. Caldwell  
Publisher: Triune Music (from *A Celebration of Melody*)  
Date: 1966  
Range: $e_1^-$f-sharp$^2$  
Tessitura: $a^1$-$d^2$  
Occasion: General  
Accompaniment: Organ (or piano)

Slowly alternating tonic seventh and subdominant triads immediately give this song an ethereal quality. The mood makes a fitting backdrop for the text "How lovely is the hour before dawn." At the beginning of the second section, the mood is broken with the indication "suddenly faster, with brilliance," as the text describes the day breaking into a "dazzle of brilliant sunshine." Alternating major and minor key centers dominate until the music climaxes on the text "O soul, be pure, be brave, be strong." The peaceful opening material returns to bring the song to a "pianissimo" conclusion.

Caldwell, Mary E.  "O Love That Will Not Let Me Go"

Text: George Matheson  
Publisher: Triune Music (from *A Celebration of Melody*)  
Date: 1974  
Range: $c$-sharp$^1$-$e^2$  
Tessitura: $a^1$-$d^2$  
Occasion: General  
Accompaniment: Organ (or piano)

This profound and poignant hymn is based upon the poet's own experience of abandonment by his fiancee in reaction to his impending blindness. Soon after this disappointment, he was able to pen words that acknowledged a
God whose love would not forsake him. The music captures this emotion of hope. The keyboard accompaniment establishes A major and follows a rhythmic pattern of
\[
\begin{align*}
\text{J} & \text{J} \text{J} \text{J} \\
\end{align*}
\] in 3/4 meter throughout most of the piece.

The second verse, which begins "O Light that followest all my way," retains the same musical scheme as the first in both vocal melody and accompaniment. The third and final verse, however, modulates to the parallel minor, and calls for a faster tempo to enhance the text "O Joy that seekest me through pain." The opening pace returns and leads to a gentle, sustained ending on the tonic.

Caldwell, Mary E. "The Shepherd"

Text: From Isaiah 40
Publisher: Triune Music (from A Celebration of Melody)
Date: 1971
Range: b-e
Tessitura: c-sharp l-c-sharp 2
Occasion: General
Accompaniment: Organ (or piano)
Additional instrument: Optional flute obbligato

This is a pastoral setting of the familiar scriptural passage "He shall feed his flock like a shepherd and He shall gather the Lambs in his arms." The ABA form includes a flute obbligato when section A returns. The accompaniment is deliberate in its quarter-note motion, making consistent use of a single grace note on the second beat of the measure. The text of section B departs from scripture, giving a prose commentary on the shepherd who "gave His life for us with His death upon the Cross." This
song could be effective in a Christmas program as part of a prophetic theme.

Caldwell, Mary E.  "Sweet, Holy Child"

Text: Mary E. Caldwell
Publisher: Triune Music (from A Celebration of Melody)
Date: 1959
Range: e\textsuperscript{1}-e\textsuperscript{2}
Tessitura: e\textsuperscript{1}-c\textsuperscript{2}
Occasion: Christmas
Accompaniment: Organ (or piano)

This setting is an effective Christmas lullaby. The text relates to the opening question "What Shall I Bring for the Sweet, Holy Child?" The delicate music, in a 6/8 meter, reflects the sensitivity of the words. Although the vocal lines are generally easy to sing, some passages call for a subito "pianissimo" on high e\textsuperscript{2}. The three verses are in E minor, each ending with a Picardy third. Changing accompaniment styles lend variety to the melodically identical verses. Organ is the preferred supporting instrument, allowing for solo oboe and flute stops in the introduction, the interlude following the first verse, and in the concluding measure.
Carlson, J. Bert  "Alleluia, Lullaby"

Text:  Nancé Carlson
Publisher:  Sacred Music Press (from Sacred Songs, Nine Solos for Medium Voice)
Date:  1977
Range:  $c^1-e^2$
Tessitura:  $g^1-d^2$
Occasion:  Baptism or blessing of a child
Accompaniment:  Piano or organ

This piece provides music for an occasion which has traditionally been neglected in the sacred vocal repertoire. The text is one of praise for a child as "a gift from the Lord." The setting is simple and strophic, with a shortened third and final verse. Although the key center is E-flat major, there are several shifts into the relative minor. The harmonic vocabulary includes numerous examples of parallel seventh chords.


Text:  Josua Stegmann, alt. version G. Winston Cassler
Publisher:  Augsburg
Date:  1968
Range:  $c'-sharp\{d\}$
Tessitura:  $d'>b'\}
Occasion:  Wedding or general
Accompaniment:  Organ

This setting is based on the chorale tune "Ach bleib mit deiner Gnade," by Melchior Vulpius (c. 1560-1615). It is in chorale style—the voice moves syllabically with the frequent chord changes of the accompaniment. There are three verses, the last two of which become increasingly chromatic in the organ part. The first two verses include
an alternate wedding text as well as a text for general worship. The third verse is an affirmation to the Trinity (suitable for either occasion) and a culmination of the rising dynamic levels throughout the song.

Cassler, G. Winston, arr. "Carol of the Birds"

Text: English version by K. Schindler and D. Taylor
Publisher: Augsburg (from Christmas Carols for Solo Voice)
Date: 1964
Range: b-e²
Tessitura: b₁-e₂
Occasion: Christmas
Accompaniment: Piano or organ

This traditional Spanish tune makes some use of the harmonic form of the E minor scale, including an augmented second in the vocal line. Descriptions of the birds are depicted musically by means of grace notes, trills, and sixteenth-note figurations in the accompaniment. The three verses contain only slight modifications in the texture of the accompaniment. The song is delicate and haunting, with a number of instances of the major tonic.

Cassler, G. Winston, arr. "Infant Jesus"

Text: Translation from Polish by E. M. G. Reed
Publisher: Augsburg
Date: 1964
Range: c₁-e-flat²
Tessitura: e-flat₁-e-flat²
Occasion: Christmas
Accompaniment: Piano or organ

The traditional Polish tune, set to an old poem, is better known as "Infant Holy, Infant Lowly." The two verses

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are in A-flat major, with the exception of the opening phrase of the second, which is in F major to color the text "Flocks were sleeping, shepherds keeping vigil 'til the morning dew." A phrase modulation back to the original key brings in a "subito forte" presentation of the contrasting text "saw the glory, heard the story . . . ." Overall, the song is a simple yet effective setting on the subject of the nativity.

Cassler, G. Winston "Whither Thou Goest"

Text: Ruth 1:16-17
Publisher: Augsburg
Date: 1961
Range: a-d' (also available in medium)
Tessitura: C-sharp-b'
Occasion: Wedding
Accompaniment: Organ

A distinguishing feature of this piece is the number of times in which the key changes. The actual signature changes six times, but this figure does not include additional instances when the tonal center is different from the signature. Despite these changes, there is unity in the flow of the music and its relationship to the familiar scripture. Adding to the unity is the return of the second section of the ABCB' form and the accompaniment introduction and conclusion, both occurring in D major. Although the accompaniment is at times chromatically complex, the vocal melody is not technically difficult.
Chaplin, Marian Wood  "Dwell Thou in Me"

Text:  Marian Wood Chaplin
Publisher:  Harold Flammer
Date: 1978
Range:  C-2
Tessitura:  C-C
Occasion:  General
Accompaniment:  Piano or organ

This prayer for God's indwelling the soul, heart, and mind is adapted to a modified strophic musical setting in the style of a gospel song. The second of the three verses differs slightly melodically, includes the climax of the selection, and temporarily strays from the initial key of C major. The few times the meter is altered from 4/4 to 2/4 have little effect on the rhythmic flow.

Cory, George  "The Lord's Prayer"

Text:  Matthew 6:9-13
Publisher:  General Music Publ. Co.
Date: 1964
Range:  e-flat 1-e-flat 2
Tessitura:  e-flat 1-e-flat 2
Occasion:  General
Accompaniment:  Piano or organ

Among the many musical settings of this prayer, this is one of the most effective in a modern idiom. The consistent interchange of 4/4, 2/4, and 3/4 meters provides a style which is primarily declamatory. The E-flat major tonality of the through-composed song is broken by means of an excursion into the keys of C-flat major (bVI) and F-flat major (Neapolitan) at the text "Give us this day our daily bread." Like most settings of this text, the song
culminates in dramatic fashion on the text "For Thine is
the kingdom, and the power, and the glory, forever," fol-
lowed by a subdued "Amen" ending.

Courtney, Craig, arr.  "Be Thou My Vision"

Text:  Ancient Irish (trans. by Mary Byrnes, versified by
Eleanor Hull)
Publisher:  Beckenhorst (from Music for the Master)
Date:  1988
Range:  b-flat-e-flat
Tessitura:  b-flat-c
Occasion:  General
Accompaniment:  Piano or organ

This old Irish melody is the tune "Slane" found in
many hymnals to the same text and title. A setting by
Donald Busarow of the same tune to a different text is
listed earlier in this Compendium (p. 17). The vocal line
of the three-verse strophic form is simple and primarily
pentatonic. It is supported by an accompaniment made in-
teresting through frequent, quickly-arpeggiated bVII har-
monies above open-fifth bass pedal point in the rhythmic
pattern \( \uparrow \downarrow | \uparrow \downarrow \).

Courtney, Craig, arr.  "Of the Father's Love Begotten"

Text:  A. P. Clemens (trans. by J. M. Neale)
Publisher:  Beckenhorst (from Music for the Master)
Date:  1988
Range:  c\(^1\)-e-flat
Tessitura:  c\(^1\)-c
Occasion:  Christmas or general
Accompaniment:  Piano or organ

The unaccompanied thirteenth-century plainsong

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verse establishes a delicate, two-part background, which is harmonically uncomplicated. The rhythm of the accompaniment in the last verse approximates the unmetered vocal line, and at several places begins two beats after the voice in imitation.

Courtney, Craig "Take My Life"

Text: Frances Havergal
Publisher: Beckenhorst
Date: 1988
Range: c"-g-flat
tessitura: e-flat"-e-flat
toccasion: General
Accompaniment: Piano
Additional instrument: Flute

Four of the six original verses by the hymnwriter are used in this setting. The composer includes a flute obbligato, which is synchronized rhythmically with the voice in the third verse and is more independent elsewhere. The melody is varied and the tessitura rises in each consecutive verse. Lower voices may find the high tessitura in the last two verses to be somewhat difficult to maintain. Although this piece contains such features of gospel style as regular phrase lengths and repeated rhythmic and melodic motives, it presents a challenge to the singer, demanding considerable control in the upper register and in the medium-high ranges marked "pianissimo."
Cundick, Robert  "Thou, Whose Unmeasured Temple Stands"

Text: William Cullen Bryant  
Publisher: Harold Flammer (from Songs of Praise by Contemporary Composers)  
Date: 1973  
Range: e-flat - f  
Tessitura: d - e-flat  
Occasion: Church building dedication  
Accompaniment: Piano or organ

Written by an eminent poet, the text used in this art song is well suited for this infrequent occasion. It begins "Thou whose unmeasured temple stands, built over earth and sea, accept the walls that human hands have raised, O God, to Thee." Theme A of the ternary form is given continuous treatment—when it is not in the voice part, it is found in the keyboard accompaniment. The piece is stately, making use of a marcato style and several crescendos. There are numerous key changes, but the harmonic vocabulary is fairly conventional.

Dello Joio, Norman  "A Christmas Carol"

Text: G. K. Chesterton  
Publisher: Edward B. Marks Music Corp.  
Date: 1967  
Range: c - e  
Tessitura: a - d  
Occasion: Christmas  
Accompaniment: Piano

While the melody is typical of many Christmas lullabies in its pastorale style of lilting 6/8 meter, the accompaniment in this piece is replete with colorful harmonies, including seventh, ninth, and quartal chords within a
general A major tonality. Each of the four verses of the strophic form is slightly modified in melody, harmony, and style of accompaniment.

Dickson, Richard  "Praise, Praise the Lord"

Text: Richard Dickson
Publisher: Harold Flammer (from Songs of Praise by Contemporary Composers)
Date: 1975
Range: e⁴-g⁴
Tessitura: a¹-e²
Occasion: General
Accompaniment: Piano or organ

This piece is subtitled "Allelujah." Marked "allegro giocoso," it is an example of neoclassicism in its concise motivic structure, accompanimental broken chord figurations, and conventional harmonies. There are several short melismas in the vocal line, none of which is difficult to sing. Set in a ternary format is an animated Old Testament praise text in section A and a sostenuto New Testament paraphrase of Christ's Crucifixion in section B, ending with the text "that man might live again." The final "allelujah" is repeated on several short melismas as momentum builds to an ending "fortissimo" statement on a sustained high g².
Ehret, Walter, arr.  "We Gather at Your Table, Lord"

Text:  Wade Alexander Mansur, alt., Dale Wood
Publisher:  Sacred Music Press (from Sacred Songs, Nine Solos for Medium Voice)
Date:  1988
Range:  \( d^1-f^2 \)
Tessitura:  \( d^1-c^2 \)
Occasion:  Communion (Eucharist)
Accompaniment:  Piano or organ

The quality of this setting makes it suitable for both informal and liturgical worship services. The accompaniment is more readily accessible to the piano than to the organ, due to its arpeggiated style throughout the song. The simplicity of melody and harmony is appropriate for the solemnity of the occasion. The strophic song modulates from D major to the foreign key of F major for the fourth and final verse in a phrase modulation which would require special attention on the part of the singer, since the F-natural vocal entrance is unprepared by the accompaniment.

Engel, James  "Whither Thou Goest"

Text:  Ruth 1:16-17
Publisher:  Augsburg (from Three Solos for Medium Voice)
Date:  1979
Range:  \( e^1-e^2 \)
Tessitura:  \( f\text{-sharp}^1-c\text{-sharp}^2 \)
Occasion:  Wedding
Accompaniment:  Organ
Additional instrument:  Flute

The scriptural passage used in this piece has often been set to solo vocal music. The restful, arching melody is supported by complex yet diatonic chords in A major and
its dominant and relative minor. The flute alternates with the voice, usually with independent melodic material. The form is ternary, with a return of the flute introduction and the first two vocal phrases at the conclusion of the song.

Fischer, Irwin    "If Ye Love Me, Keep My Commandments"

Text: John 14
Publisher: Coburn Press
Date: 1976
Range: $f\text{-}\text{sharp}^1 \text{a}^2$ high (also available in medium)
Tessitura: $a^-\text{g}$
Occasion: General
Accompaniment: Piano or organ

This sacred art song is patterned after a type common to the first half of this century, such as "Come, Ye Blessed," by James McDermid. The introduction consists of a lengthy recitativo. The aria that follows is highly chromatic in style and presents vocally challenging dramatic passages in the upper register. A specific place in the music that should be cited for its demanding technical challenge is the approach to the end of the phrase "that your joy might be full," with three measures of high $a^2$ on the word "full." This taxes both breath control and vowel placement. The form of the aria is through-composed, with a brief, modified return of some of the beginning material seventeen measures from the end.
Fischer, Irwin  "Let the Beauty of the Lord Be Upon Us"

Text:  Psalm 90, 92
Publisher:  Coburn Press (from Eleven Scriptural Songs)
Date:  1975
Range:  e - f-sharp
Tessitura:  b - e
Occasion:  General
Accompaniment:  Piano or organ

After a brief recitative on the scriptural text
"Lord, Thou hast been our dwelling," comes a lyrical aria
marked "espressivo." A portion of the aria beginning with
the text of the title suggests an ethereal, modern version
of a Chopin nocturne, with its arpeggiated triplet pattern
over a bass pedal point. The recitative style returns
twice and the "espressivo" theme reappears once. The song
is marked by a considerable variety of mood and style,
both vocally and instrumentally. The harmony features con­
stantly shifting tonal centers, a variety of augmented
triads, and augmented sixth chords.

Floyd, Carlisle  "For I Am Persuaded"

Text:  Romans 8
Publisher:  Boosey and Hawkes (from Pilgrimage)
Date:  1959
Range:  a-a
Tessitura:  a-d
Occasion:  General
Accompaniment:  Piano (orchestral score available)

This is one of two selections extracted for this
anthology from the song cycle Pilgrimage, which was written
for baritone voice by Carlisle Floyd. The opening piano
passage in bare octaves on ascending intervals (perfect
fifth, major seventh, and octave) serves as a ritornello throughout the accompaniment. Within the through-composed vocal part, the composer colors the words "life" and "height" with high pitches, and "death" and "depth" with low pitches. Two demanding technical features should be mentioned: one is the extreme two-octave vocal range; the other is the execution of a high $a^1$ in "sotto voce." Performed by a competent singer, this song would be a satisfying part of a worship service.

Floyd, Carlisle  "O Lord, Thou Hast Searched Me and Known Me"

Text: Psalm 139
Publisher: Boosey and Hawkes (from Pilgrimage)
Date: 1959
Range: $b-e\text{-flat}$
Tessitura: $d-d^1$ (last page $b\text{-flat}-f^1$)
Occasion: General
Accompaniment: Piano (orchestral score available)

Unlike the other song listed from this cycle, this one is much more dissonant and harmonically complex. Chromaticism pervades and there is no clear prevailing key center, although several phrases and cadences are tonal. The range of the through-composed piece is large, but the tessitura is comfortable until the last page, where the writing lies high and requires a powerful and dramatic style. The song is declamatory with the exception of the "Calmato" section, which begins with the text "Whither shall I go from Thy Spirit."
Gieseke, Richard   "Wedding Song"

Text: Ruth 1:16-17, adapted by Richard Gieseke  
Publisher: Concordia  
Date: 1983  
Range: c¹-c²  
Tessitura: C⁰-C₂  
Occasion: Wedding  
Accompaniment: Organ

The organ accompaniment of this simple ABA structure moves constantly in a graceful eighth-note stepwise pattern in alternating 6/8 and 9/8 meters. Added text to this familiar Old Testament passage is included in the final section, with the words "Christ is our Joy, Christ is our Strength, He is our Life."

Goode, Jack C.   "The Innkeeper's Sorrow"

Text: Isabel Sanderson  
Publisher: Abingdon (from Seven Sacred Solos)  
Date: 1967  
Range: b-flat-e₂  
Tessitura: d⁻¹-a  
Occasion: Christmas  
Accompaniment: Organ

The poem used in this piece ponders the kind of emotional aftermath the innkeeper may have suffered by not offering Mary an actual room in which Jesus could have been born. The innkeeper expresses his regret with the words "Did ever a man so mourn, to think in his own bedchamber the Saviour might have been born." Organized into a formal structure of AA'BA', the vocal line is primarily conjunct and syllabic within 6/8 and 9/8 meters. Falling chromatic slurs in the accompaniment color such words as "grieving"
and "mourn." The D minor tonal center suggests the Dorian mode through appearances of b-natural.

Goode, Jack C. "Psalm 23"

Text: Psalm 23
Publisher: Abingdon (from Seven Sacred Songs)
Date: 1967
Range: d' - g-sharp
Tessitura: g - e
Occasion: General
Accompaniment: Organ

Among the many settings of this Psalm, this is a most eloquent one in the modern idiom. The harmony in the organ accompaniment often wanders from the initial key of E minor while maintaining a serene mood. The second section of the through-composed song, beginning with the text "Yea though I walk through the valley" is chromatic and suggests C minor. The fourth and final section modulates to E major and progresses in a conventional manner to a high, dramatic finish. The vocal line is well contoured, though at times it includes some difficult octave leaps.

Graham, Robert "At the Cross Her Station Keeping"

Text: Thirteenth-century Latin
Publisher: H. W. Gray
Date: 1960
Range: a - e
Tessitura: c' - g
Occasion: Lent
Accompaniment: Piano or organ

This tune is designated as a Pennsylvania miner's song and has been adapted to a serious and plaintive poem.
The song fulfills the "Lachrymose" directive in its thin texture, use of D natural minor, and the emphasis on open fifths in the bass register of the accompaniment and at cadences. Meter changes and cross-rhythms of four against three between keyboard and voice lend an improvisatory quality to the music. The form is strophic, with varying interludes and an exclusively treble placement of the accompaniment in the second verse.

Gustafson, Dwight "A Christmas Alleluia"

Text: Bob Jones Jr.
Publisher: J. Fischer
Date: 1969
Range: c-sharp\textsuperscript{1}–f\textsuperscript{2}
Tessitura: f\textsuperscript{2}–c
Occasion: Christmas
Accompaniment: Piano or organ

This refreshing Advent solo may present difficulty for the performer due to its lack of a consistent tonal center. The key of A major is a favored tonal destination, but parallelism of major triads frequently implies other key centers, and the final cadence is in C-sharp minor. The opening melodic motive of "Silent Night" is repeatedly quoted at the conclusion in the vocal line, having been alluded to in all three sections of the ternary form.
Haan, Raymond H. "Benediction"

Text: Numbers 6:24-26
Publisher: A.M.S.I.
Date: 1986
Range: b-flat-e-flat
Tessitura: e-flat-b-flat
Occasion: General, benedictory, or wedding
Accompaniment: Organ
Additional instrument: Flute, violin, or oboe

This through-composed setting of the well-known text "The Lord bless you and keep you" possesses several interesting features despite its very brief length of sixteen measures. The accompaniment, designated for organ, indicates registration for such delicate stops as celeste and solo flute. The melody of the flute stop can be taken by an actual flute, violin, or oboe. The manual writing is quite low and sustained, while the solo obbligato is high and curved, moving gracefully in counterpoint with the vocal melody. The dynamic level is consistently "pianissimo" or softer. Adding interest to the conventional harmony is the final vocal cadence, which resolves from the Neapolitan directly into the tonic chord in B-flat major.

Held, Wilbur "Lord, Who at Cana's Wedding Feast"

Text: Adelaide Thrupp
Publisher: Augsburg (from Three Solos for Medium Voice)
Date: 1979
Range: e-flat-f
Tessitura: f-e-flat
Occasion: Wedding
Accompaniment: Piano or organ

This text, referring to John 2: 1-11,
describes the Biblical story of the feast at Cana and makes application to the modern-day wedding ceremony. With the exception of recurring bVII triads, the harmonic structure is predictable. The song suits this occasion well, in either a formal or informal setting. The second of the two verses is altered to facilitate a dramatic ending in the upper vocal register.

Hokanson, Margrethe  "Child of Bethlehem"

Text: Ella Hjertaas Roe
Publisher: Hope
Date: 1968
Range: d1-d2
Tessitura: a1-d2
Occasion: Christmas
Accompaniment: Piano or organ

This is a delightful, simple setting written in a nineteenth-century romantic style. Its delicate and lyrical flow in 6/8 meter creates a lilting Christmas lullaby of two verses. Characteristic of the accompaniment is the use of parallel thirds, enlarged at the first cadence into first inversion triads.

Hovhaness, Alan  "Watchman, Tell Us of the Night"

Text: John Bowring
Publisher: C. F. Peters
Date: 1964
Range: d1-g2
Tessitura: g1-g2
Occasion: Christmas
Accompaniment: Organ (piano)
This is a lengthy piece (indicated five minutes
duration) written for soprano and organ. The song employs
certain twentieth-century techniques such as quickly-
changing meters, including 5/8 and 7/8, and sustained sec-
onds and tone clusters in the accompaniment. The six
verses are set off by interludes and a lengthy introduc-
tion. In the fourth verse, the vocal line presents a
melismatic variation of the simple tune. The song is
challenging, with its many soft ascents to the upper reg-
ister.

Humphreys, Don  "An Easter Song"

Text:  Don Humphreys
Publisher:  Willis Music Co.
Date:  1962
Range:  f¹–f²
Tessitura:  c²–e-flat²
Occasion:  Easter
Accompaniment:  Piano

All aspects of this selection are akin to those of
a late nineteenth or early twentieth-century sacred art
song. Dramatic qualities are found throughout the piece,
sometimes to the point of becoming operatic. The con-
struction is through-composed and possesses several stylistic transitions in accordance with the text. The dark mood
of the opening "Lamentoso" section gives way to a quasi-
recitative on the text "But did He die?" followed by a
bright F major section marked "con moto." The high tessi-
tura may be taxing to lower voices.
Hustad, Donald "I Saw the Lord, and All Beside Was Darkness"

Text: E. Margaret Clarkson  
Publisher: Hope (from *Everything for the Church Soloist*)  
Date: 1976  
Range: \( e^1 - g^1 \)  
Tessitura: \( g^1 - e\flat^2 \)  
Occasion: General  
Accompaniment: Piano

The scriptural basis of the text is found in Isaiah 6:1-8, as the prophet has a vision of God on His throne. As Isaiah expressed his total inadequacy in God's presence, so does the writer convey similar thoughts in phrases such as "How can I serve a God so holy?" A simple repeated chordal accompaniment establishes a ponderous mood in C major. The three verses are musically similar, the dramatic climax occurring at the end of the second verse in E-flat major. The writing is best suited to performance by a dramatic, high voice.

Hustad, Donald "Spirit of God"

Text: George Croly  
Publisher: Fred Bock  
Date: 1964  
Range: \( c^1 - d^2 \)  
Tessitura: \( f^1 - c^2 \)  
Occasion: Baptism or general  
Accompaniment: Piano or organ

This distinguished hymn text, better known as "Spirit of God, descend upon my heart," receives a lyrical and satisfying treatment in this setting. The formal scheme is ABCA, C being in the relative major of the home
key of D minor. Horn fifths characterize the accompaniment in the introduction and interludes. An interesting use of the Picardy third at the ends of sections highlights the inflections of the text at those places. The repetitious metrical scheme in the poem, 10, 10, 10, 10, found in each verse is given considerable variety in the music through changing meters and well-marked dynamics and breath points. Although the primary tune is original, a brief appearance of the tune "Morecambe" presents the melody associated with this text in most hymnals. The quoted tune occurs in a complete though altered form in the vocal part of section B.

Hustad, Donald  "This Is My Commandment"

Text: John 15:12, 13:35, James 5:16
Publisher: Hope (from Everything for the Church Soloist)
Date: 1980
Range: d¹ - e¹ 2
Tessitura: a - d²
Occasion: General
Accompaniment: Piano or organ

With the exception of Debussy-like parallelism and major-minor shifts, this piece is harmonically conventional. The song is primarily declaratory in style, making use of "parlando" effects and "tenuto" markings. The ternary form includes only an abbreviated return of section A.
This piece is characterized by an economy of means.

A simple Scottish secular melody, "Candler," featuring an ascending-descending broken chord outline, is supported by an equally simple keyboard part. The accompaniment displays a two-part texture during the first verse, an arpeggiated style in the second, and a chordal texture in the third. The individual verses of the strophic song are unvaried vocally and display an AABA phrase structure.

Open, hollow chords in the manner of the early American tunesmiths are common throughout the piece. The line of the additional instrument doubles the right hand counter-melody of the accompaniment in the outer verses and is omitted in the second.
Jackson, Mary K., arr. "Lo, He Comes with Clouds Descending"

Text: Charles Wesley and Revelation 1:17
Publisher: Hinshaw (from *Sweet Singer: Hymns of Charles Wesley*)
Date: 1987
Range: $d^1$ - $e^f$-
Tessitura: $g^1$ - $d^2$
Occasion: General
Accompaniment: Piano or organ

This song is based on the tune "Bryn Calfaria" by William Owen. What makes this setting distinctive is the use of a reiterated pedal on low G, each time followed by clashing quartal and added-tone chords in a higher register of the accompaniment. This pattern takes place in a "pianissimo" level in the first verse, and "fortissimo" in the final verse to augment the text "Yea, Amen! Let all adore Thee." The outer verses employ sparse, broken-chord figures and recurring triplets. Against this variety in the accompaniment, the melody remains the same throughout the four verses of the piece. The emphasis on beat two in triple meter gives a sarabande-like quality to the more subdued sections.

Jackson, Mary K., arr. "Spirit of Faith Come Down"

Text: Charles Wesley
Publisher: Hinshaw (from *Sweet Singer: Hymns of Charles Wesley*)
Date: 1987
Range: $e^f$ - $f^2$
Tessitura: $a^1$ - $c^2$
Occasion: General or baptism
Accompaniment: Piano

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The melody "Bealoth" in verses one, two, and four is taken from Lowell Mason's *Sacred Harp* of 1843. The third verse is by the composer; it is much more extended in the upper vocal range and has a more dramatic nature. Under a simple vocal line the keyboard part makes use of running triplet eighths, double-note triplet arpeggios, and syncopated chords.

Johnson, David N., arr. "Sweet Was the Song the Virgin Sang"

Text: William Ballet, adapted by David N. Johnson
Publisher: Augsburg
Date: 1969
Range: C−E
Tessitura: F−E−flat
Occasion: Christmas
Accompaniment: Piano or organ

This arching melody is "Holy City" by B. F. White from *The Sacred Harp*, 1859. The accompaniment is uncomplicated and hymn-like in the two-verse strophic setting. The introduction returns like a refrain following both verses. The F Aeolian tonality includes a half cadence on the minor dominant. Considerable vocal control is required in the last two phrases, which diminish from "pianissimo" to "pianississimo." The song ends with an unusual vocal placement of "Amen" on a low dominant pitch, C1, harmonized by a Picardy third cadence in F.
Johnson, David N., arr. "When Jesus Left His Father's Throne"

Text: James Montgomery, alt.  
Publisher: Augsburg  
Date: 1967  
Range: $d^2-d_2^2$ (opt. $f^2$)  
Tessitura: $a-d$  
Occasion: Christmas  
Accompaniment: Piano or organ

The southern folktune "Fairfield" from The Sacred Harp, 1844, is slightly varied from the original in this arrangement. The original folk character is not lost, but rather is subtly displayed in the harmonic and rhythmic texture. The song is a modified strophic form in G minor. In the first verse, unaccompanied phrases alternate with accompanied ones. The second of the two verses is much more majestic in style and accompanied throughout. At the end, optional higher notes are written for the voice, followed by a soft Picardy-third ending in the accompaniment.

Kaiser, Kurt "Let the Lord Be Magnified"

Text: Psalms 40:16, 35:3, 27-28  
Publisher: Word (from Five Biblical Songs for High Voice)  
Date: 1978  
Range: $d^1-a_2^2$  
Tessitura: $e^1-f$-sharp$^2$  
Occasion: General  
Accompaniment: Piano or organ

This is a high-spirited, through-composed setting in $6/8$ ($\lambda = 84$). The consistently high tessitura and sudden leaps to the top portion of the range make the song demanding. Within a D-major tonality numerous ninth and
eleventh chords can be found in compact, cluster forma-
tions. A subtle quotation from the gospel song "Blessed
Assurance" on the words "all the day long" occurs in the
last three measures of the first and the final sections of
the song. This musical quotation is also found in the
final six measures of the keyboard accompaniment.

Kaiser, Kurt  "The Longing Soul"

Text:  Psalms 84:2, 63:1-2, 143:6
Publisher:  Word (from Five Biblical Songs for High Voice)
Date:  1978
Range:  $d^1-a^2$
Tessitura:  $b^1-g^2$
Occasion:  General
Accompaniment:  Piano or organ

Several isolated phrases from the above Psalms are
condensed into a rather short, through-composed setting.
Technically, the piece is made difficult, even for an ac-
complished tenor or soprano, by numerous wide leaps in the
vocal part, as well as several sustained tones above $f^2$,
including two that are marked "pianissimo." The musico-
poetic synthesis is close; the accompaniment, however, con-
sists of interjections of progressions written in a type of
pop-jazz style with blurred tonal centers of E minor and
G minor.
Kaiser, Kurt  "Sing and Bless the Lord"

Text: From Psalms 145-150
Publisher: Word (from Five Biblical Songs for High Voice)
Date: 1978
Range: e\textsuperscript{-}g\textsuperscript{2}
Tessitura: d\textsuperscript{-}g\textsuperscript{2}
Occasion: General
Accompaniment: Piano or organ

Unlike the other two pieces by this composer annotated above, this song is conventional harmonically. The movement is fast-paced (marked $J = 132$), constantly shifting between 3/4 and 4/4. The high tones for the voice are incidental until the last nine measures in which high g\textsuperscript{2} is repeated in a sustained, exultant closing. The formal scheme is two-verse modified strophic, with alterations in the second half of the last verse.

Lane, Richard  "Rejoice in the Lord"

Text: Philippians 4
Publisher: Coburn Press (from Eleven Scriptural Songs)
Date: 1975
Range: e\textsuperscript{-}flat-g\textsuperscript{2}
Tessitura: b\textsuperscript{-}flat-e\textsuperscript{2}
Occasion: General
Accompaniment: Piano or organ

This selection has touches of quartal harmony and unexpected modulations. The march-like quality of the opening changes to a highly expressive, neo-romantic setting of "whatsoever things are lovely," accompanied by flowing arpeggios and conventional harmony. The song is through-composed, with a brief return of the vocal introductory statement "rejoice in the Lord, rejoice!" at the
conclusion.

Laster, James, arr. "There's A Song in the Air"

Text: Josiah G. Holland  
Publisher: Augsburg  
Date: 1988  
Range: d\(^1\)-d\(^2\)  
Tessitura: a\(^1\)-d\(^2\)  
Occasion: Christmas  
Accompaniment: Harp (or piano)  
Additional instrument: Flute

The early American tune "Kohoutek" used here is not the one usually connected with this text, namely "Christmas Song" by Karl Harrington. The solo unaccompanied flute introduction utilizes part of the main vocal theme. While the melody remains the same throughout the four verses, the accompaniment varies slightly. The third verse is an unaccompanied duet between flute and voice. The flute ends this tranquil D-minor setting on the raised third.

Liljestrand, Paul  "May the Mind of Christ"

Text: Kate B. Wilkinson  
Publisher: Hope (from *Everything for the Church Soloist*)  
Date: 1980  
Range: d\(^1\)-f\(^2\)  
Tessitura: f\(^1\)-c\(^2\)  
Occasion: Communion (Eucharist) or general  
Accompaniment: Piano or organ

This introspective prayer is beautifully set in a perpetually moving legato style in F major. The four verses are organized into a rounded binary format, with the third verse in the relative minor. An interesting aspect
of the accompaniment is the use of several measures of parallel consonant intervals in the form of thirds, sixths, and tenths.

Liljestrand, Paul  "Whither Thou Goest"

Text:  Ruth 1:16
Publisher:  Hope (from Everything for the Church Soloist)
Date:  1980
Range:  C₂ - G₁
Tessitura:  C - C
Occasion:  Wedding
Accompaniment:  Piano or organ

Section A of the ternary form contains a straight-forward melody in F major against gently syncopated chordal accompaniment. Section B in A-flat major is more declamatory. Interesting harmonic touches include iii-i progressions in F major and a German-sixth modulation at the return of section A.

Lovelace, Austin  "Faith Is"

Text:  Hebrews 11:1-2, 13, 16b, 12:1-2a, adapted by Austin Lovelace
Publisher:  Augsburg (from Three Solos for High Voice)
Date:  1979
Range:  D₂ - A₂
Tessitura:  B₁ - E₂
Occasion:  General
Accompaniment:  Piano or organ

This essentially conventional, through-composed anthem produces the overall effect of stateliness, with heavily-accented high notes in the voice. The text beginning "therefore seeing we are surrounded by so great a
cloud of witnesses" is expressed by monotone chanting in
the voice over sustained complex chords, such as eleventh
chords, quartal chords, and a whole-tone cluster.

Lovelace, Austin  "O God of Love, Our Rest and Hope"

Text: Ernest Title
Publisher: Augsburg (from Three Solos for Medium Voice)
Date: 1979
Range: d-flat\textsuperscript{1}-d-flat\textsuperscript{2}
Tessitura: e-flat\textsuperscript{1}-d-flat\textsuperscript{2}
Occasion: General
Accompaniment: Piano or organ

For the most part, this piece is conventional in
harmony and rhythm. The accompaniment has consistent
quarter-note movement in 6/4 meter ($\text{\textsuperscript{\textbullet}} = \text{c. 126}$) under a
sustained vocal line. There is close motivic unity between
voice and keyboard. Several key changes coincide with mood
and tempo transitions. The sectional form follows the
scheme ABA'C, with a coda based on section A.

Lovelace, Austin  "O God of Love"

Text: William V. Jenkins
Publisher: Augsburg
Date: 1972
Range: c\textsuperscript{1}-e-flat\textsuperscript{2}
Tessitura: c\textsuperscript{1}-c\textsuperscript{2}
Occasion: Wedding
Accompaniment: Piano or organ

The ABA' form in this piece develops in a smooth,
uncomplicated manner. The meter alternates regularly be­t­
 tween 3/2 and 2/2 every seven to ten measures. A reiterated
rhythm of \textsuperscript{\textbullet}\textsuperscript{\textbullet}\textsuperscript{\textbullet}\textsuperscript{\textbullet} is common to both the accompaniment
and to the voice. The song is extremely easy to sing, but provides a dignified mood for a wedding ceremony.

Macphail, Frances "My Master"

Text: Harry Lee
Publisher: H. W. Gray
Date: 1967
Range: b-d^2 low (also available in high)
Tessitura: d^1-a^1
Occasion: Lent or general
Accompaniment: Piano or organ

The most striking characteristic of this song is the contrast in each verse of D minor followed by D major key centers to express the themes of Christ's earthly poverty and "rich" mission, respectively. The three verses are varied slightly, and each increases in volume and intensity. The song is very effective in depicting the Crucifixion through the use of thick chords in the low register of the keyboard, the use of a ponderous d pedal point, and unadorned perfect fifths in the introduction and interludes.

Marshall, Jane "The Prayers I Make"

Text: Michelangelo Buonarroti (translated by William Wordsworth)
Publisher: Sacred Music Press (from Sacred Songs, Nine Solos for Medium Voice)
Date: 1988
Range: C-J f^2
tessitura: C-d^2
Occasion: General
Accompaniment: Organ

This tranquil setting is characterized by an essentially conjunct vocal melody over a sustained organ.
accompaniment. The prayer text is thought-provoking and lofty. The consistent alternation of various duple and triple meters provides interest and momentum when combined with a gradual swelling of dynamics throughout. The vocal line is organized into a modified strophic form of three verses with a short, dramatic coda.

Martin, Gilbert  "No Golden Carriage, No Bright Toy"

Text: Gilbert Martin  
Publisher: Heritage Music Press  
Date: 1970  
Range: c -e-flat  
Tessitura: c -c  
Occasion: Christmas  
Accompaniment: Piano or organ

The mood of this advent lullaby is accomplished by a broken chord accompaniment in 4/4 rather than the typical compound duple meter. Section A of the ternary structure is basically in the style of white gospel music with its simple harmony and repetitious melodic movement. Section B contains a progression of root-position seventh chords and a triplet melodic pattern superimposed on the quadruple meter to color the text "soft rushing wind like angels winging thro' the sky." Both of these features give a mild jazzy quality to the section.
Maue, Philip, arr. "Wexford Carol"

Text: Traditional English
Publisher: Harold Flammer
Date: 1981
Range: d\textsuperscript{1}-f\textsuperscript{2}
Tessitura: d\textsuperscript{1}-e\textsuperscript{2}
Occasion: Christmas
Accompaniment: Piano or organ

The setting of this traditional English carol contains variety in its harmonic vocabulary and rhythmic scheme. Of the many modal touches in this piece, a particularly noteworthy one is the Lydian feeling resulting from the repeated progression of I-major II in the third and final verse. The running eighth-note pattern of the introduction, conclusion, and second verse accompaniment contrasts with the quarter-note chordal style of the first verse, and the iambic (\texttt{j\ j\ j}) rhythmic basis of the third. Amid these accompanimental changes, the simple, lilting melody, with its triplets and syncopations, remains unchanged.

Maue, Philip "Wondrous Love"

Text: American folk hymn
Publisher: Harold Flammer
Date: 1982
Range: e-flat\textsuperscript{1}-e-flat\textsuperscript{2}
Tessitura: e-flat\textsuperscript{1}-e-flat\textsuperscript{2}
Occasion: Lent or general
Accompaniment: Piano or organ

This is a new musical setting of a well known, traditional text. Unlike the original modal melody, this setting is in E-flat major. The accompaniment is chordal.
and expressively syncopated. The harmony is enriched by the presence of nonharmonic notes in the repeated chords, as well as unexpected minor dominant ninth and quartal chords, which color the word "curse." The tranquil flow of the 6/4 meter changes to a more stately 4/4 for stronger phrases such as "O my soul," and "to bear the dreadful curse." Only the accompaniment varies slightly in the second of the two verses.

McAfee, Don "A Living Sacrifice"

Text: Romans 12:1,2
Publisher: Hope (from New Testament Songs)
Date: 1970
Range: g-flat¹ - g²
Tessitura: d¹ - g²
Occasion: General
Accompaniment: Piano or organ

This piece is suitable only for those churches which are more progressive in their appreciation of twentieth-century musical style. The writing is quite fragmented in its recitative-like construction, with sudden shifts between upper and lower registers in the accompaniment, two-note slur motives separated by rests, and changing tonal implications. The harmony, which derives much of its dissonance from the conjunction of linear motion of individual lines, is sometimes widely-spaced between the hands, giving the basic texture a sense of hollowness. The declamatory nature of the vocal line is demanding in range, but the high pitches are well prepared.
McAfee, Don  "If I Am Without Love"

Text:  I Corinthians 13:1-7
Publisher:  Hope (from New Testament Songs)
Date:  1970
Range:  d-sharp\textsuperscript{1}g-sharp\textsuperscript{2}
Tessitura:  a\textsuperscript{-d}
Occasion:  General
Accompaniment:  Piano or organ

The styles in this piece change quickly, but the overall effect is declamatory. The keyboard introduction, which reappears twice as interludes, imitates a brass fanfare, with its characteristic dotted, staccato rhythm and open fourths and fifths. The keyboard fanfare alternates with a lyrical vocal line that is often unaccompanied. The harmony includes frequent shifts of tonal center and special emphasis on the interval of the second as a dissonant appoggiatura figure.

McAfee, Don  "0 Clap Your Hands"

Text:  From Psalm 47
Publisher:  Sacred Music Press (from The Solo Psalmist)
Date:  1969
Range:  c\textsuperscript{-e-flat}
Tessitura:  f\textsuperscript{-c}
Occasion:  General
Accompaniment:  Piano or organ

This song features fast, driving rhythm, highlighted by accented staccato and syncopated passages. The accompaniment is more idiomatic of the organ because of its extended low pedal tones, but can be performed on the piano as well. Two unusual aspects of the song should be noted.
One is the slower, chant-like central section of the ternary form, with its quadruplet and quintuplet vocal figures over sustained chords in the accompaniment; and the other is the vocally demanding length of the last phrase, which is eleven measures long and should be sung with a single breath. The harmony includes quartal formations and parallel major seventh chords.

McAfee, Don "The Two Commandments"

Text: Matthew 22:37-39
Publisher: Hope (from New Testament Songs)
Date: 1970
Range: e₂-f₂
Tessitura: e'-d₂
Occasion: Communion (Eucharist) or general

Due to its brevity (only two pages), this selection may be best used as an introduction to a communion service or a sermon with this scripture as its topic. The piece is composed in recitative style; however, the accompaniment has considerable movement and harmonic interest. Open fifths and parallelism are two of the prominent harmonic techniques in evidence. The song is an arch form, containing a partial recapitulation of the first two vocal phrases.
McCabe, Michael  "A Family Prayer"

Text: Sally S. Robinson
Publisher: Sacred Music Press (from Nine Solos for Medium Voice)
Date: 1988
Range: c-f-sharp2
Tessitura: f'-c2
Occasion: General
Accompaniment: Piano or organ

This meditative setting is a prayer for the family unit. The vocal line is supported by a simple chordal accompaniment, of which the most interesting features are the modulations based on melodic sequence between section B (A major) and its surrounding A sections (F major).

McConnell, Douglas  "Baptized in Your Name Most Holy"

Text: Rambach-Catherine Winkworth
Publisher: Chantry Music Press
Date: 1988
Range: d-f2
Tessitura: e'-e2
Occasion: Baptism or general
Accompaniment: Organ

This piece is designated as a soprano solo, however it may also be recommended for any medium-high voice. The well known German chorale tune "Neumark," named after its composer Georg Neumark (1621-1681), is given a fitting neo-baroque treatment. The four verses are in strophic variation structure. The first is unassuming and in a graceful hymn style, with the voice presenting the chorale tune. A brief interlude introduces the second, which is characterized by slight modifications of rhythm in the
vocal line, and lovely running treble eighth notes over sustained pedal tones in the organ. A suddenly faster interlude \((J = 92-96)\) leads into a still faster third verse \((J = 96)\), which employs the evenly flowing chorale tune in the upper tones of the organ, while the voice takes on a new countermelody with two or three beats of rest between phrases. In the final verse, the subtly changed chorale melody returns to the voice in triumphant fashion with a full registration in the organ accompaniment to end the song.

McConnell, Douglas "Set Me As A Seal"

Text: Song of Solomon 8:6,8 (alt.)
Publisher: Chantry Music Press
Date: 1987
Range: d\(^1\)-f\(^2\)
Tessitura: a\(^1\)-d\(^2\)
Occasion: Wedding or general
Accompaniment: Flute (organ registration is provided if flute is unavailable)

This unusual piece is a pensive duet between soprano and solo flute. Contemporary musical elements include changing meters and vague tonality. While the music is purely diatonic, the writing shifts without warning through several minor and Dorian scale patterns. The central section of the ternary form is the most consistent, with six flats almost continually present. Even here, however, the key center fluctuates between B-flat minor and E-flat Dorian. Effective text painting includes a rapid sixteenth-note line in the flute against the words "many waters
cannot quench love."

Moe, Daniel  "The Greatest of These Is Love"

Text:  I Corinthians 13
Publisher:  Augsburg
Date:  1958
Range:  b-d-sharp
Tessitura:  d1-c2
Occasion:  General
Accompaniment:  Piano or organ

This rather lengthy through-composed piece requires proper execution of all changes of style and mood for a successful performance. The vocal line approximates the subtle inflections of the text as it would be spoken. The song is scored for either organ or piano accompaniment, but organ would be preferred in view of the frequent long, sustained bass notes. The diatonic writing is rich in non-harmonic material, and travels through eight key centers, beginning in C minor and ending in G minor with a Picardy third. Adding variety to the flowing accompanimental texture is a recurring rhythmic motive.

Moody, Michael F.  "The Master's Touch"

Text:  Horatius Bonar
Publisher:  Harold Flammer (from Songs of Praise by Contemporary Composers)
Date:  1975
Range:  d1-d2
Tessitura:  e1-d2
Occasion:  General
Accompaniment:  Piano or organ

From the respected hymn writer Horatius Bonar,
known for such hymns as "No, Not Despairingly," and "I Heard the Voice of Jesus Say," comes a poignant text that is less well known. The musical setting yields a piece that is more of an art song than a hymn arrangement. The central section of the ternary form is over twice as long as the surrounding sections. Recitative-style phrasing throughout the piece allows for considerable rubato by the performer. Following the opening sections in F major and its relative minor, the foreign key centers of G major and A major help to portray the idea of surrender in the phrases "Great Sculptor, hew and polish us," and "do with us as Thou wilt."

Murray, Lyn  "Jesus, Thou Joy of Loving Hearts"

Text: Anonymous (translated by Ray Palmer)
Publisher: Fred Bock Music Co. (from The Sanctuary Soloist)
Date: 1964
Range: b - d-flat
Tessitura: c - f
Occasion: General
Accompaniment: Piano or organ

This delightful setting of the well known twelfth-century hymn text captures the mood of the words describing Jesus as a source of peace and contentment. The vocal line is abundant in rhythmic and metric nuance, including several melismas, syncopations, and notes held longer than expected due to the frequent alternation between triple and quadruple meter. Compared to the first, the second of the two verses is slightly modified rhythmically and
melodically. This verse begins in C major, one half step lower than the key center of the song's beginning; both verses end in F major.

Murray, Lyn  "When I Survey the Wondrous Cross"

Text:  Isaac Watts
Publisher:  Fred Bock Music Co. (from The Sanctuary Soloist)
Date:  1964
Range:  c-sharp\textsuperscript{1}d\textsuperscript{2} low (also available in high)
Tessitura:  d\textsuperscript{1}-d\textsuperscript{2}
Occasion:  General
Accompaniment:  Piano or organ

This text is among the most popular for congregational use. Regrettably, the composer has chosen not to include the second of the four verses in this setting, thus taking away from the progression of thought in the text. The first verse ends with the phrase "And pour contempt on all my pride." The second verse develops this idea with the text "Forbid it, Lord, that I should boast, save in the death of Christ my God . . . ." whereas the song under consideration omits this introspective application as it progresses immediately into Watt's literal description of the Crucifixion. The three verses, treated as an ABA form, include a bright, melodious section A and a darker, more chromatic and tonally wandering section B to accentuate the physical agony of the Crucifixion scene. Changes of meter serve to prolong cadences at the end of every phrase.
Nelson, Ronald A. "Not Two, But One"

Text: Matthew 19:6, Ephesians 5:25, I John 4:12, adapted by Ronald A. Nelson
Publisher: Augsburg
Date: 1985
Range: a-d2
Tessitura: d1-c2
Occasion: Wedding
Accompaniment: Guitar or keyboard

The scriptural setting is simple in structure, yet it maintains interest through the use of harmonic sequences in the two verses. The accompaniment, designated for "guitar or keyboard," contains both a piano score and guitar symbols. This accompaniment is not designed for the novice guitarist, as it moves quickly, "flowing in one," within a 3/4 meter, and contains a number of altered chords. Although designated by the composer for medium voice, the range and tessitura of the song are much more suitable for a low voice.

Nibley, Reid "O Thou Who Bidd'st the Torrent Flow"

Text: John Greenleaf Whittier
Publisher: Harold Flammer (from Songs of Praise by Contemporary Composers)
Date: 1975
Range: d1-g-sharp2
Tessitura: g1-f2
Occasion: General
Accompaniment: Piano

This piece is technically demanding for both the singer and the accompanist. Midway through the song, the vocalist is required to sing an extended "fortissimo" g-sharp2 as well as a "pianissimo" g2 introducing a
high pitched phrase which describes the stars melting in heaven at twilight. The keyboard part includes sixteenth-note arpeggios marked "agitato accel. e cresc." Amid the rising quartal dissonances of the accompaniment, the dramatic appeal of the melodious vocal line remains strong. The response of the "pianissimo" G major ending marked "perdendosi" on the text "that I might lose myself in finding Thee" is a refreshing conclusion.

Peeters, Flor "The Lord's Prayer"

Text: Matthew 5:9-13
Publisher: C. F. Peters
Date: 1961
Range: d-flat to f, medium (also available in low and high)
Tessitura: g to f
Occasion: General
Accompaniment: Piano or organ

The full text is included in this setting, but because of the primarily syllabic, through-composed structure and the lack of instrumental introduction, interludes, or conclusion, the result is shorter than most settings of this prayer. The vocal line reaches several dynamic heights with the support of a chordal accompaniment in C minor that contains a series of unusual altered chords. The song concludes in a dramatic fashion, with the final four bars in the parallel major.
Peeters, Flor  "Wedding Song"

Text: Adapted by Hugh Ross
Publisher: C. F. Peters
Date: 1962
Range: $f^1 - a^2$
Tessitura: $b$-flat$^1 - f^2$
Occasion: Wedding
Accompaniment: Piano or organ

This text is a paraphrase of the Biblical verse Ruth 1:16, which begins "Whither thou goest will I go."
Supplied beneath the adapted English text is the original German version by Peeters. Much of the time the vocal line lies in the "break" area of the upper register of the high voice, between $e$-flat$^2$ and $g^2$, requiring great control and support. Except for an energetic, modulatory "declamando" section in the middle of the ternary form, the piece is lyrical and legato in style.

Pelz, Walter L.  "A Wedding Blessing"

Text: John Newton, alt.
Publisher: Augsburg
Date: 1973
Range: $c^1 - e^2$ medium (also available in high)
Tessitura: $c^1 - b$-flat$^2$
Occasion: Wedding
Accompaniment: Organ

This hymn-text is better recognized by the title "May the Mind of Christ Our Savior." A variety of keys and tempos brings much appeal to this setting. The organ part is not just supportive, but plays an important role in developing the stylistic changes through interludes and alternation with the voice. The first and third verses of
the ABA form are meditative, in contrast to the faster second verse, marked "Joyfully."

Pelz, Walter L. "Happy Are They Who Dwell in Your House"

Text: Psalm 84:3-4, 10-12 (from The Book of Common Prayer)
Publisher: Augsburg (from Three Solos for High Voice)
Date: 1979
Range: e\textsuperscript{-}f\textsuperscript{-}sharp\textsuperscript{2}
Tessitura: a\textsuperscript{-}d
Occasion: Wedding or general
Accompaniment: Organ
Additional instrument: Oboe obbligato (separate score provided)

The essence of this piece is its spirited nature, owing to a fast triple meter. While the vocal line is deployed primarily in quarter-note motion and a moderate compass, the oboe part demands considerable facility with its shorter note values and a substantial range from f\textsuperscript{-}sharp\textsuperscript{2} to d\textsuperscript{4}. The ternary form has an extended B section, which departs from the initial key of D major to A major. A variety of seventh chords characterizes much of the piece. The return of section A is followed by a broadening "fortissimo" finale in which both voice and oboe rise in pitch and are sustained, while the organ accompaniment creates contrast by means of detached chords separated by eighth rests.
Although of generous length, approximately 4½ to 5 minutes, this piece maintains interest and appeal within its through-composed format. The interest stems from the numerous changes of mood and tempo, ranging from expressively slow, lyrical sections (marked $J = 54$), to a lively accented section in the middle portion (marked $J = 144$). There is no key signature; however, with the exception of two brief excursions into closely-related keys, the predominant center is A major. A recurring harmonic technique employed in the organ accompaniment is successive two-hand major or minor chords in root position related by chromatic third (e.g., A major and C major) or by whole step root movement. The cello obbligato takes on an integral role in the interludes and requires double and triple stops as well as agility in the fast passages.
Powell, Robert J.  "I Will Sing of the Mercies of the Lord"

Text:  From Psalm 89
Publisher:  Sacred Music Press (from The Solo Psalmist)
Date:  1969
Range:  \( c^1-f^2 \)
Tessitura:  \( g^1-d^2 \)
Occasion:  General
Accompaniment:  Piano or organ

The two measure introduction, most effectively performed by organ, presents a stately fanfare, which returns as a recurring interlude. Although the fanfare is a progression of treble major triads in D major (I-IV-bVI-bVII-I), much of the piece is in F major. The first section of the ABA form carries out the majestic mood of the fanfare, while section B relaxes in both tempo and volume. An especially effective accompanimental treatment, a repeated treble pattern of descending major triads (E-C-A-F) leads to a varied return of the opening two phrases. New musical material builds to a dramatic "fortissimo" vocal conclusion, intensified by a final appearance of the fanfare figure in the organ.

Powell, Robert J.  "O Give Thanks"

Text:  From Psalm 107
Publisher:  Sacred Music Press (from The Solo Psalmist)
Date:  1969
Range:  \( d^1-e^2 \)
Tessitura:  \( d^1-d^2 \)
Occasion:  General
Accompaniment:  Piano or organ

This selection assumes a conservative harmonic and
melodic approach to the sacred art song form. Beginning in D major, the moderate tempo in majestic duple time presses forward without variance from the opening to the conclusion. One noticeable contrast within the music is the softer level in the second section of the ABA structure, as the music moves into F-sharp minor. This change enhances the contemplative text which states, "Whoever is wise, let him give heed to these things." The return to the initial theme of praise includes a gradual rise to a "fortissimo" ending.

Powell, Robert J. "Three Wedding Songs"

Text: Psalm 33:21 (no. 1), Psalm 128:1 (no. 2), Robert Powell (no. 3)
Publisher: Concordia
Date: 1974
Range: $c^1$-$e^2$
Tessitura: $g^1$-$d^2$
Occasion: Wedding
Accompaniment: Piano or organ

These three songs are separately subtitled "Our Heart Shall Rejoice in the Lord," "Blessed Are Those Who Fear the Lord," and "May the Lord Watch over This House." They are presented together here because they should be performed as a set. Each song is only two pages in length, and the set consists of only 68 measures, with a total timing of approximately 3½ minutes. All three pieces are in G major and have short introductions. Stylistically, there is considerable contrast amongst them. The first is in 4/4 meter with syncopation and melismas in the voice,
all at a "piano" dynamic level. The second is in animated 6/8-9/8, with an active accompaniment. The vocal line in the final piece is in a sostenuto style in a slower 4/4 meter, while its keyboard support has gentle, running eighth notes in the right hand.

Rickard, Jeffrey "Lead Us, Heavenly Father"

Text: James Edmeston
Publisher: A.M.S.I. (from Five Wedding Songs)
Date: 1969
Range: C-£
Tessitura: e-flat-C^2
Occasion: Wedding
Accompaniment: Organ

This piece is composed in the style of an eighteenth-century chorale prelude on the tune "St. Thomas." The score includes an indication that the vocal solo part ("Cantus") can be taken by the left hand of the organist or in the pedal an octave lower, thus producing an instrumental composition. Throughout the delicately-flowing, three-verse setting the right hand accompaniment part continually moves in either parallel thirds or sixths over a slower-moving bass line. The vocal line, in cantus firmus style, offers a deliberate syllabic treatment of the text. The second verse presents a new vocal theme, but continues in a style similar to the surrounding verses of the ABA structure. The use of 4/2 meter in the vocal part against 12/4 in the organ creates cross-rhythms of duplets in the voice against triplets in the accompaniment.
Rider, Dale G. "Establish A House"

Text: Joseph Smith, Jr.
Publisher: Chantry Music Press
Date: 1972
Range: C^-E^2 (also available in high)
Tessitura: E-flat^-C^2
Occasion: Wedding or dedication of church
Accompaniment: Organ

This brief, twenty-seven measure song is written in recitative style. The organ accompaniment is initially marked "extremely legato throughout," while the voice is to sing in a "declarative" manner. The first half of the piece builds to a musical and textual high point as various types of houses are named ("house of prayer," "house of faith," etc.). After a dramatic pause at this climax, the music subsides gradually to a meditative conclusion on the text "Therefore see that ye love one another, as I have loved you."

Rogers, Sharon Elery "Song of Hosanna"

Text: From Matthew 21:9, alt.
Publisher: Hope (from New Testament Songs)
Date: 1970
Range: F^-G^2
Tessitura: C^-F^2
Occasion: General
Accompaniment: Piano or organ

This spirited setting is organized into an ABA format and has considerable rhythmic drive throughout, mostly in a fast 6/4 meter. The vocal part of the A theme rises and falls quickly and evenly, while the accompaniment is accented and syncopated. Section B is built textually on
a repeated "Hosanna," with several melismas in the voice part. Each verse climaxes on high $g^2$ for the vocalist, which is all the more challenging in light of the fact that the entire piece maintains a high level of volume and medium high tessitura. The writing includes frequent quartal sounds and the use of the Aeolian and Dorian modes.

Rogers, Sharon Elery "Song of the Redeemed"

Text: Ralph Parks (Revelation 5:8-10)
Publisher: Hope (from New Testament Songs)
Date: 1970
Range: $e^1-g^2$
Tessitura: $a_1-f^2$
Occasion: General
Accompaniment: Piano or organ

Quartal harmonies, unmetered rhythm, absence of key signature, and a general lack of any tonal center characterize this scriptural setting. The first section of the ABA form is in recitative style, while the second is marked "jubilantly (fast)" on textual repetitions of "Sing a new song of joy and release." This portion of the selection makes use of quickly alternating metrical patterns including 4/4, 3/4, 5/4, and 6/4. The return of section A begins in the same manner as the opening, but also adds new musical material which broadens to an ending high $g^2$ in the voice.
Rogers, Sharon Elery  "A Song of Victory"

Text: Rev. Ralph Parks (Revelations 14:3, 15:3)
Publisher: Hope (from New Testament Songs)
Date: 1970
Range: d¹-g²
Tessitura: c²-f²
Occasion: General
Accompaniment: Piano or organ

Many of the characteristics of the two preceding works by this composer are found in this piece. Such techniques include harmonies built on fourths and fifths, an obscured tonal center, a driving, accented rhythmic motion, and a generally fast tempo. The three verses in this song begin with the same material, but are varied after the first two phrases. The two interludes and the conclusion are quite fast and virtuosic for the accompanist, containing rapid two-hand broken chord figurations.

Routley, Erik, arr.  "A Wedding Song"

Text: Erik Routley
Publisher: Hinshaw
Date: 1979
Range: e-flat¹-f²
Tessitura: a-flat¹-e-flat²
Occasion: Wedding
Accompaniment: Organ

The old English tune, "O Walv, Waly," used in this piece has been adapted to several sacred and popular texts, including "The Water Is Wide" (collected by Cynthia Gooding, as listed in the 1961 adaptation by Luigi Zaninelli from Shawnee Press, Inc.). It remains intact in the vocal line in all of the five verses except the third,
where the tune is found in the accompaniment, and the arranger has added his own vocal tune. Also in this verse, the melody changes from simple and folk-like to broader and more dramatic. The accompaniment provides an unassuming background in traditional harmony throughout the song.

Rutter, John "Shepherd's Pipe Carol"

Text: John Rutter
Publisher: Oxford University Press
Date: 1967
Range: c'–g'2
Tessitura: a–e2
Occasion: Christmas
Accompaniment: Piano

This song has a crisp, light-hearted texture throughout. The eighth-note rhythm in the fast 4/4 meter (J = 132) requires precise articulation on the part of the singer. Adding to the general mood are instrumental and vocal staccato markings, unexpected rests, and quick changes of meter. After the second verse, each of the remaining three verses introduces slight stylistic variations in the accompaniment, from sustained legato to lighter and more accented.

Sanborn, Janet "Draw Thou My Soul"

Text: Lucy Larcom
Publisher: Fred Bock (from The Sanctuary Soloist)
Date: 1964
Range: a–d' (also available in high)
Tessitura: a–a
Occasion: General
Accompaniment: Organ

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This unusual piece captures the meditative quality of the poem, which is a prayer of self-examination. The strophic format begins with an oboe solo stop, which sets a mood and pattern closely resembling early plainchant. The vocal line enters with the main theme, which is also chant-like, in the Dorian mode. The piece is unmetered, but does provide numbers above each measure to indicate the total number of beats for the measure. The second verse is transposed up a whole step. While the vocal line of the song is almost entirely of a quarter-note stepwise motion, the accompaniment is primarily sustained and establishes a mystical mood through frequent open fifth chords.

Sanborne, Janet  "What A Friend We Have in Jesus"

Text: Joseph Scriven
Publisher: Fred Bock (from The Sanctuary Soloist)
Date: 1964
Range: a-b¹ low (also available in high)
Tessitura: a-a¹
Occasion: General
Accompaniment: Piano or organ

This familiar gospel text, with the second of its three verses omitted, receives an entirely new musical treatment in this song, as compared with the setting found in most Protestant hymnals. The primary harmony and chordal texture of the familiar setting of the hymn tune "Converse" are replaced by a more active accompaniment of eighth notes, often moving in thirds and sixths, as well
as a more sophisticated harmonic treatment which includes secondary dominants and passages in the relative minor. The voice part gently rises and falls on each two-measure phrase, incorporating a brief climactic passage in the second verse, supported by powerful chords in the accompaniment.

Sateren, Leland B. "Deep Were His Wounds"

Text: William Johnson
Publisher: Augsburg
Date: 1984
Range: \( d^4 \rightarrow f^2 \)
Tessitura: \( a^1 \rightarrow e^2 \)
Occasion: Lent
Accompaniment: Organ

The lovely tune "Marlee" used in this song was written by the composer and treated as a German chorale harmonization. The setting effectively colors the text depicting the Crucifixion scene, with its arching lines in A minor, and an effective stressing of syllables in key words, such as "disgrace," "afflicted," and "dying," by having them sung on the leading tone. The composer provides added depth to the mood with rich harmonies of seventh chords, ninth chords, and secondary dominants. The three verses, sung to the same melody, are slightly varied in the accompaniment. A "quasi recitative," based on a paraphrase of Isaiah 53:4 and written by the composer, is added between the second and third verses.
Sateren, Leland B. "God of Earth and Heaven"

Text: Kathleen Hurty, alt. by Dale Wood
Publisher: A.M.S.I. (from Five Wedding Songs)
Date: 1969
Range: e-flat\textsuperscript{1}–d-flat\textsuperscript{2}
Tessitura: a-flat\textsuperscript{1}–d-flat\textsuperscript{2}
Occasion: Wedding
Accompaniment: Piano or organ

This three-verse song is characterized by deliberate, sporadic placement of chords in a popular jazz manner. These sounds, however, occur in a framework of unmetered music in a quasi-recitative style. Section B of the AAB form is marked "broadly" in a piece already designed to be slow. The melody is simple and forthright, and what it lacks in tunefulness it provides in improvisatory effect.

Schultz, Ralph C. "Love, In Christ"

Text: Dorothy N. Schultz
Publisher: Concordia (from Seven Wedding Songs)
Date: 1980
Range: a-sharp–d\textsuperscript{2} low (also available in high)
Tessitura: d–b
Occasion: Wedding
Accompaniment: Organ
Additional instruments: Oboe, flute, or violin

A delightful aspect of this setting is the alternation between the voice and the obbligato instrument in regular, four-measure phrases. Each phrase extends into the next downbeat, overlapping with the succeeding phrase. The styles of the two contrast each time, with the voice in a purposeful, stately pattern, and the instrument in a lilting Baroque-like sequential pattern. The alternation
is broken in section B of the ABA structure, where the
music eases into a simple, chordal style. The organ part
consists primarily of a four-part hymn style when support­
ing the voice, and only a "continuo" style bass line when
accompanying the instrumental solo during the introduction,
interludes, and the final three measures.

Sjoland, Paul  "A Mother's Love"

Text:  Grace Crowell
Publisher:  Fred Bock (from The Sanctuary Soloist)
Date:  1964
Range:  a-flat-d² low (also available in high)
Tessitura:  b-flat-c²
Occasion:  Mother's Day
Accompaniment: Piano or organ

This song fulfills the need for music of quality
designed for this occasion. The poem, though not overly
sentimental, is quite poignant in likening a mother's love
to God's love. The four verses are organized in an AA'BA'
form, with most of the harmonic interest in section B. The
composer accomplishes this through a departure from the
previously established key of B-flat major, and an unaccomp­
panied solo transition back to this key for the fourth
verse.
Sjoland, Paul  "O Master, Let Me Walk with Thee"

Text:  Washington Gladden
Publisher:  Fred Bock (from The Sanctuary Soloist)
Date:  1964
Range:  c-sharp\textsuperscript{1}-c-sharp\textsuperscript{2}  low (also available in high)
Tessitura:  f-sharp\textsuperscript{1}-b\textsuperscript{1}
Occasion:  General
Accompaniment:  Piano or organ

This often used hymn text is deserving of such a fine modern setting as this. The first and second verses are identical musically, presenting a well shaped melody of moderate dynamic level over a simple accompaniment in D major. The third verse develops a new vocal theme against a more sustained, higher-placed accompaniment in B minor. Following a "forte" climax and interlude, the fourth verse returns to the musical material of the first two verses. The predominantly introspective nature of most of the song changes in this last verse to a more stately mood, on a text which speaks of hope and the future.

Smith, Douglas, arr.  "Come, Humble Sinner"

Text:  Edmund Jones
Publisher:  Broadman (from O Master, Let Me Walk with Thee)
Date:  1982
Range:  d\textsuperscript{1}-d\textsuperscript{2}
Tessitura:  g\textsuperscript{1}-d\textsuperscript{2}
Occasion:  General
Accompaniment:  Piano or organ

The three verses of this hymn are set to the tune "Salvation" (from Ananias Davison, Kentucky Harmony, 1816) with varied accompaniment in each. The pensive melody in G minor is given added solemnity through the use of single,
sustained pedal tones in the accompaniment, as well as open octaves and parallel fourths in the treble staff. Because of the long sustained chords and the sparse texture in much of the keyboard, the voice sounds nearly un­accompanied.

Smith, Douglas, arr. "O Come, Little Children"

Text: Christoph Von Schmid
Publisher: Broadman (from O Master, Let Me Walk with Thee)
Date: 1982
Range: e-flat\textsuperscript{1} - e-flat\textsuperscript{2}
Tessitura: g\textsuperscript{1} - d\textsuperscript{2}
Occasion: Christmas
Accompaniment: Piano or organ

The charming tune in this piece is by Johann P. Schulz (1742-1800). The fast (\( \frac{3}{4} \) = 132) 2/4 meter is annotated to be performed "with child-like anticipation." The song is designed for an adult soloist to sing to small children in a Christmas program; the text states in the opening line, "O come, little children, o come one and all, to Bethlehem come, to the crib in the stall." The ternary form maintains an accompaniment that is accented, with staccato markings and touches of syncopation. The last of the four verses is set in a delightful alternation of the melody between voice and keyboard.
Smith, Timothy W. "Jesus, I Am Resting, Resting"

Text: Jean S. Pigott
Publisher: Concordia
Date: 1981
Range: \( d^3 - e^1 \)
Tessitura: \( a - d \)
Occasion: General
Accompaniment: Piano or organ

The three verses of this poignant hymn move tranquilly, with very little in the way of introduction or interludes. The strophic format contains subtle modifications in both melody and harmony in each verse. The vocal phrase markings ("poco allargando," "a tempo," etc.) are clear, and are particularly helpful for the singer in some of the longer phrases.

Smith, Timothy W. "The Twenty-third Psalm"

Text: Psalm 23
Publisher: Concordia
Date: 1984
Range: \( c^1 - e-flat^2 \)
Tessitura: \( b-flat^1 - e-flat^2 \)
Occasion: General
Accompaniment: Piano

This pastoral setting is through-composed and is characterized by an appealing melodic and harmonic flow throughout. After proceeding smoothly through the first several phrases in E-flat major, the musical motion comes to a sudden stop while the voice, marked "almost speaking," introduces the phrase "even though I walk through the valley of death." A transition from E-flat major to G-flat major takes place in the middle of the phrase "For Thou art
with me." The ensuing section in this key is the high point of the song in pitch, mood, and dynamics. Returning to E-flat major, the last scriptural verse, "goodness and mercy . . .," is to be performed in a "reflective and restrained" manner, rather than the normal climactic fashion found in most settings of this text.

Stearns, Peter Pindar  "Hymn"

Text:  Paul O. Williams  
Publisher:  Coburn Press (from Lift Up Your Voice)  
Date:  1971  
Range:  d'-e'  
Tessitura:  f'-sharp - d  
Occasion:  General  
Accompaniment:  Piano or organ

After a two-measure instrumental introduction, the piece takes on a form suggested by its title, three verse strophic. The vocal line begins in a stately and straightforward manner in quadruple meter, with a hymn-like keyboard accompaniment. The text is lofty in its description of the "steadfastness" and "confidence" (verse two) that those "rooted in the thought of love" (verse one) can possess, even "though outside, the storm of comment shouts its claim to overthrow" (verse one).
Stupp, Mark A. "The Lamb"

Text: William Blake  
Publisher: Shawnee Press  
Date: 1970  
Range: c’-a-flat  
Tessitura: b-flat’-e-flat  
Occasion: General  
Accompaniment: Piano or organ

This metaphorical story involves a question to a lamb—"Who made thee?" With only slight changes in the accompaniment, the second of the two verses begins, "Little lamb, I'll tell thee," and proceeds to describe Christ, who also "calls Himself a Lamb." Generally the accompaniment uses gently-moving parallel thirds in both treble and bass staves. The vocal melody has several nuances which render the text more vivid, such as "pianissimo" high a-flat on the word "tender," and the alternation of rests with individual words.

Travis, Albert, arr. "Come Ye Sinners, Poor and Needy"

Text: Joseph Hart  
Publisher: Broadman (from The Gospel Soloist)  
Date: 1974  
Range: e-flat’-a-flat  
Tessitura: a’-f  
Occasion: General  
Accompaniment: Organ

This poignant text is set to the well-known tune, "Beach Spring," from The Sacred Harp, 1844. After a short introduction, the voice enters without accompaniment and continues alone for nearly eight measures until the organ enters with a gentle flute stop as the voice sings, "He is
able." The sustained quality of the first verse is con-
trasted in the second with a running quarter-note pattern 
in the accompaniment. The third and final verse is intro-
duced with majestic chords, which continue throughout the 
stately, accented section. The song ends with a dramatic 
and broadening "Hallelujah." The last vocal pitch is $a^2$, 
but an optional $e^2$ works equally well.

Travis, Albert, arr. "Jesus, Lover of My Soul"

Text: Charles Wesley
Publisher: Broadman (from O Master, Let Me Walk with Thee)
Date: 1982
Range: $f^\#-d^2$
Tessitura: $f^1-c^2$
Occasion: General
Accompaniment: Piano or organ

The tune employed in this piece is "Martyn" by 
Simeon Marsh (1798-1875), and is normally associated with 
an extremely simple setting of this text, utilizing only 
primary chords in F major. This particular arrangement 
harmonizes the original tune in the relative key of D 
minor, with portions in F major, and is in a similarly 
basic construction; the harmony, however, is considerably 
contrasting in mood and vocabulary. The two verses are 
diminutive ternary forms, nearly identical, and are sung 
above a bass pedal point in the accompaniment. Appoggi-
turas are a favored harmonic device, especially the leading 
tone sounding with the tonic triad before resolving. This 
sonority (I+7) is also used to close the piece.
Triplett, Robert F.  "I Will Sing of Thy Steadfast Love"

Text: Psalm 89:1-5, 15-18, 52
Publisher: Abingdon Press
Date: 1968
Range: $e^1-a^2$
Tessitura: $a^1-e^2$
Occasion: General
Accompaniment: Organ

This majestic setting maintains a continuous marcato style throughout its through-composed structure. The organ accompaniment is highlighted with many full-registered major chords in fanfare style, along with several rhythmically driving interludes. Vocal endurance and power are required from beginning to end. The song closes with the voice singing a demanding "fortissimo" high $a^2$ over three measures of accompaniment.

Wagner, Douglas E. arr.  "A Time for All Things"

Text: Adapted from Ecclesiastes by Douglas Wagner
Publisher: Sacred Music Press (from Songs for All Seasons)
Date: 1982
Range: $c^1-d^2$
Tessitura: $f^1-c^2$
Occasion: General
Accompaniment: Piano or organ
Additional instrument: "C" instrument obbligato

The memorable, lilting melody of the Scottish folk tune used in this piece is of unknown origin. In the two verses, the accompaniment remains basic and unobtrusive. The instrumental obbligato in the second verse creates a canon with the voice. The concluding coda of ten measures displays a rapid alternation between voice and obbligato.
instrument.

Wagner, Douglas E.  "I Will Give Thanks"

Text: Douglas Wagner
Publisher: Sacred Music Press (from Songs for All Seasons)
Date: 1984
Range: $c^1-e^2-flat\_2$
Tessitura: $g^1-d^2$
Occasion: General
Accompaniment: Piano or organ

The ABA form and the stately nature of this piece are typical of the kind of traditional sacred art song common from 1920-1950. The harmonic support, however, is more akin to popular jazz, with many examples of seventh and ninth chords in addition to some quartal harmonies. The dynamic level of "mezzo-forte" to "forte" and the moderately fast tempo are constant, even through the temporary transition from quadruple to triple meter between sections A and B. The final phrase, "I will give Him thanks," displays a broadening of tempo and an unusual staccato downbeat on the final chord of both voice and accompaniment.

Wertsch, Nancy, arr.  "America"

Text: Samuel F. Smith
Publisher: Gene Gabriel
Date: 1981
Range: $c^1-a-flat\_2$
Tessitura: $b^1-f^2$
Occasion: Patriotic
Accompaniment: Piano or organ

The rousing setting of the familiar patriotic song

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is a theme and variations. After a brief introduction, the first verse has a simple chordal accompaniment under the famous melody (originally "God Save the Queen") by Henry Carey (1690-1743). Verse two remains in D major, avoids the lower keyboard register, and adds more eighth-note movement. Following an interlude, which builds in intensity and modulates to C major, the third verse presents an accompaniment of arpeggiated two-hand chords. An extended interlude of A-flat major introduces a broad, "fortissimo" fourth verse, characterized by running left-hand octaves and noticeable variation for the first time in the vocal melodic line.

Wertsch, Nancy, arr. "America, the Beautiful"

Text: Katherine Lee Bates
Publisher: Gene Gabriel
Date: 1981
Range: C^1^−A^2^_2
Tessitura: B-flat^1^−F^2^_2
Occasion: Patriotic
Accompaniment: Piano

As in the above selection, the arranger once again makes use of the variation technique, this time in the piano only, in four verses of a familiar tune by Samuel Ward (1847-1903). Beginning in B-flat major, the music flows lyrically until the refrain of the second verse, which employs a long series of running triplets in the accompaniment. The third verse, in C major, is characterized by a serene, sustained accompaniment on a "pianissimo"
level, which subtly gains in intensity to a highly ac­cented interlude. The keyboard then plays the music of the verse alone, followed by a grand vocal entrance on the refrain. The final verse is "fortissimo," supported by wide-ranging chords in the piano accompaniment.

Wertsch, Nancy  "Love Song"

Text:  Song of Solomon 2:10-14  
Publisher:  Gene Gabriel  
Date:  1981  
Range:  b-flat-f'  
Tessitura:  a - d'  
Occasion:  Wedding  
Accompaniment:  Piano

This lovely setting has as a main textual theme  "Rise up my love, and come away." The song is divided formally into an ABA' pattern, and is substantial in length (seven pages, lasting approximately three and a half minutes). After a brief recitative in E-flat minor, the main theme begins in the parallel major. The accompa­niment in this section is traditional harmonically, and supports a melody of sweeping curves with several held notes on key words. The central section is primarily in recitative style and modulates to G major, the tonal center of the remainder of the song.
Wertsch, Nancy  "Set Me As a Seal"

Text: Song of Solomon 8:6-7
Publisher: Gene Gabriel
Date: 1981
Range: b-g-sharp
Tessitura: b\textsuperscript{1}-e
Occasion: Wedding
Accompaniment: Piano

As in the above wedding selection by this composer, the music is quasi-romantic in style. Beginning in E major, the ternary piece has a short, arpeggiated piano introduction which sets up the pattern for section A. During this portion of the song, broken chords built upon either an e or a b pedal point support a smooth, arching vocal line. Section B is marked "quasi recitative and faster." It contains several examples of vocal text-painting, including a sudden descending octave leap at the end of the phrase "neither can the floods drown it," and quickly-executed triplets in passages such as "It burns like a blazing fire."

Wetherill, Edward H.  "A Marriage Prayer"

Text: Dorothy F. Gurney
Publisher: Harold Flammer
Date: 1979
Range: c\textsuperscript{-f\sharp\textsuperscript{2}}
Tessitura: g\textsuperscript{-d}\textsuperscript{2}
Occasion: Wedding
Accompaniment: Organ

The text employed in this meditative setting is entitled "O Perfect Love" in many hymnals. Although appealing and appropriate for this occasion, the song is simple
and accommodating for both singer and organist. Section B of the ternary structure, which modulates from E-flat major to A-flat major, differs melodically and harmonically from section A, but retains the same peaceful mood and flow.

Wetzler, Robert "Psalm 128"

Text: Psalm 128
Publisher: Augsburg
Date: 1964
Range: c'-e'2
Tessitura: a1-c2
Occasion: Wedding
Accompaniment: Organ

The third scriptural verse in this Psalm, which reads "Your wife will be like a fruitful vine within your house," provides appropriateness for this occasion. A single flute stop begins the song with the rhythmic pattern $\frac{\text{a}}{\text{g-a}}$ on the pitches a-g-a, which act like reciting tones. The voice then duplicates these tones unaccompanied, proceeding then in phrases that are to be sung "smoothly, like ancient chant." This passage returns later; otherwise, the piece is through-composed. Although metered, the song possesses a rhythmic movement which sounds free and improvisatory. As in certain early chant, the vocal line has a narrow range and melismatic passages.
Wetzler, Robert  "We Wait in Hope for the Lord"

Text: Psalm 33:20-22
Publisher: A.M.S.I. (from _Two Scriptural Songs_)  
Date: 1979  
Range: $d^1-e^2$  
Tessitura: $g^1-d^2$  
Occasion: Wedding or general  
Accompaniment: Organ  
Additional instrument: Flute obbligato

After a substantial introduction involving flute with organ, the voice establishes a graceful melodic flow in G major. The flute soars liltingly above the voice, primarily in its upper register. The organ accompaniment reflects the gentle vocal pacing except for a few isolated measures of quickly-moving parallel sixths. Section B of the ternary form introduces the key centers of E-flat Mixolydian and C major, as well as establishing the musical climax of the piece. Only the first two phrases of the opening vocal theme return, the second of which becomes the subject of repeated exchange between voice and flute.

Wienhorst, Richard  "I Will Sing the Story of Thy Love"

Text: From Psalm 89:1, Jeremiah 33:11, Psalm 100:5, as found in the _Marriage Service of Contemporary Worship_ (3)  
Publisher: Chantry Music Press  
Date: 1980  
Range: $c^{\#1}-e^2$  
Tessitura: $f^1-d^2$  
Occasion: Wedding  
Accompaniment: Organ  
Additional instrument: Flute obbligato

This rather unusual setting is recommended only for formal church weddings. Its appeal lies mainly in the
joyful melody and the intricacies of the flute part. The vocalist begins the piece by singing an unaccompanied antiphon in chant style. The unaccompanied flute then plays an introductory solo, featuring several consecutive triplet figures. From that point on, the through-composed song adds organ accompaniment to the voice as the voice continues to alternate with the flute. The active flute line is balanced by the simple, unadorned organ part. The primary key center is A minor, with D minor as a secondary tonality.

Williams, David H. "Lord, Who at Cana's Wedding Feast"

Text: Adelaide Thrump and Godfrey Thring
Publisher: Augsburg
Date: 1960
Range: e-flat to f
Tessitura: g to d
Occasion: Wedding
Accompaniment: Organ

The style of this piece is Romantic in accompanimental style and harmony. The song makes use of a variety of rich chords, including diminished, half-diminished, and minor-sevenths, over repeated pedal tones. Five-note ascending arpeggios in the opening section of the ABA structure become eighth-note ascending-descending arpeggios in an elevated dynamic level at the return of section A. By contrast, section B introduces chordal support, much of which is confined to the treble register. Vocal lines throughout the selection rise and fall gently with the

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devotional text.

Wolford, Darwin "Christ Is Arisen"

Text: Johann Von Goethe (translator unnamed)
Publisher: Harold Flammer (from Songs of Praise by Contemporary Composers)
Date: 1975
Range: d\textsuperscript{1}-f\textsuperscript{2}
Tessitura: f\textsuperscript{1}-c\textsuperscript{2}
Occasion: Easter
Accompaniment: Piano or organ

In a brisk triple meter, this piece effectively captures the joyous mood of Easter. The accompaniment often doubles the voice and includes contrapuntal interest such as double thirds in contrary motion. The key scheme of the ternary form is F major-D-flat major; and the writing, although strictly diatonic, is marked throughout by dissonant added tones. The last vocal note is difficult to execute because of its quiet high pitch (f\textsuperscript{2}) following a four-measure diminuendo from "forte" to "pianissimo."

Wolford, Darwin "Now, Let Us Give Thanks"

Text: Ruth H. Barrus
Publisher: Harold Flammer (from Songs of Praise by Contemporary Composers)
Date: 1975
Range: d\textsuperscript{1}-f\textsuperscript{2}
Tessitura: c\textsuperscript{2}-e-flat\textsuperscript{2}
Occasion: Thanksgiving
Accompaniment: Piano or organ

This song of praise, in an unvarying "Allegro maestoso" (J = 126), falls into a two-part form. The first two vocal phrases of the opening section are identical.
musically and textually to the corresponding phrases of the second section. In the first phrase, the progression which establishes the home key of F major exemplifies the tonal yet non-traditional chord movement throughout the song. It consists of added-note chords with the root movement mediant-supertonic-dominant-supertonic-tonic. Another feature of the harmony is its frequent direct modulations into the foreign key centers of A-flat major and E-flat major. In addition to dotted rhythms, the vocal line is characterized by sustained tones occurring at the ends of phrases, several of which last eight or more quarter-note beats.

Wood, Dale  "A Manger Carol"

Text:  John Brent Mills
Publisher:  Sacred Music Press (from I Sing a Gentle Song)
Date:  1979
Range:  D-flat–C²
Tessitura:  C–G
Occasion:  Christmas
Accompaniment:  Harp or keyboard

An attractive aspect of this piece is the perpetual broken-chord movement in eighth notes of the accompaniment, a style that is designed for harp, though is also effective on the keyboard. When executed on keyboard, the composer instructs the accompanist to "sustain all notes which are consonant with the harmonic structure." The delicate timbre of the harp is appropriate for the sensitive nature of the text, which describes the Christ-child sleeping, in a
nocturnal scene. The two verses are the same harmonically, while the vocal line changes rhythmically only to adapt to syllabic differences in the text.

Wood, Dale "I Walk a Stranger on This Land"

Text: Stephen Lazicki, alt. by Dale Wood
Publisher: Sacred Music Press (from I Sing a Gentle Song)
Date: 1970
Range: $d^1-e^2$
Tessitura: $e^1-b^1$
Occasion: General
Accompaniment: Organ

The meaning of the poem of this song is obscured at the outset, but as it progresses its intent becomes perceptible. The "land" in the title and the road referred to in the song relate to the Christian pilgrimage. Following considerable development, the text concludes in the fourth and final verse with the concept of divine guidance. Each of the verses displays identical vocal melodies, which gravitate around the pitches of the tonic chord of the continuous E minor tonality. The accompaniment varies in each verse through slight modifications of register and rhythm. Two notable characteristics of the accompaniment, the interval of the open fifth as well as a pedal point on low $e$, give a mystical quality to the piece.
Wood, Dale  "Jesus, the Very Thought of Thee"

Text:  Ascribed to Bernard of Clairvaux, translated by Edward Caswell
Publisher:  Sacred Music Press (from I Sing a Gentle Song)
Date:  1964
Range:  e¹-f-sharp¹
Tessitura:  e¹-c¹
Occasion:  General
Accompaniment:  Organ

The text of this tranquil setting is attributed to Bernard (1091-1153), and is among the earliest to be included in modern-day hymnals, other than Biblical quotations. The five short verses, all in E minor, are in common meter (8-6-8-6), and each is provided an individual melody, except for a reappearance of the melody of the first three measures of the first verse to begin the last. The keyboard introduction and each interlude foreshadow the rhythmic subtleties of the verse to come. The fifth verse, the text of which is often omitted in Protestant hymnals, is given a wide dynamic range, extending from "piano" to "forte," as it departs from the contemplative mood of the first four to a triumphant one on the text "Jesus, be thou our glory now, and through eternity."

Wood, Dale  "O God of Love"

Text:  Dale Wood
Publisher:  Art Masters Studios (from Five Wedding Songs)
Date:  1969
Range:  d¹-d²
Tessitura:  f-sharp¹-g-sharp²
Occasion:  Wedding
Accompaniment:  Organ

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A unifying device in this ABA format is a descending four-note motive ( ). It occurs in the organ introduction, as well as in the vocal line at the beginning and ending of section A, the final ending being in augmentation. This motive is also found fragmented and varied in the vocal melody of section B. The absence of a metrical signature allows for a conversational sort of fluency in the vocal phrasing throughout the selection.

Wood, Dale  "Slumber, O Holy Jesus"

Text: Dale Wood
Publisher: Sacred Music Press (from _I Sing A Gentle Song_)
Date: 1976
Range: C₂–F₂
Tessitura: C¹–C₂
Occasion: Christmas
Accompaniment: Organ
Additional instrument: Flute obbligato

This simple setting consists of two brief verses which are vocally and harmonically identical. The ternary structure of each verse evinces a graceful Mixolydian melody for the singer. Providing a background for the rhythmically repetitive vocal line are frequent triplets in the flute and half-note chords in the organ. In this lullaby, the composer is careful to separate vocal eighth notes from flute triplets, thus avoiding the tension of cross-rhythm. The flute obbligato can be performed on the organ if a flute is unavailable.
Young, Gordon  "Entreat Me Not to Leave Thee"

Text: Ruth 1:16, 17
Publisher: Galaxy Music
Date: 1961
Range: $f^1_e - f^2_e$
Tessitura: $g^1 - d^2$
Occasion: Wedding
Accompaniment: Piano or organ

After a declarative phrase in recitative style, section A of the ternary structure commences with a cantabile vocal melody in F major. The accompaniment for this section exhibits chords in continuous eighth-note rhythm; predominant in this accompaniment are a variety of suspensions, including 9-8, 7-6, 4-3, and 5-4. The text of section B, which begins "thy people shall be called my people," is also set in recitative style in the key of the subdominant, leading to a return of section A.

Zaninelli, Luigi  "O Love Divine"

Text: Charles Wesley
Publisher: Shawnee Press (from Seven Sanctuary Songs)
Date: 1987
Range: $f^1_e - e - f^2_{la}$
Tessitura: $g^1 - d^2$
Occasion: General
Accompaniment: Piano

The eight measures of introduction portend a mysterious mood, created by alternating chords of vague tonality. As the vocal line begins, the key of G minor emerges and the repeated harmonic progression is identified as $v^7 - VI^2$ in that key. The two verses of the song are identical, except for slight modifications in the accompaniment.
of the second verse. Flowing delicately in a moderate 3/4 meter ($J = 126$), the song is rhythmically simple in both the voice and the accompaniment. An optional high $g^2$ for the singer would make a more satisfying ending than the alternative pitch an octave lower, notwithstanding the technical difficulty of its decrescendo from "mezzo-piano" to "piano."

Zaninelli, Luigi  "When Jesus Was Here"

Text: Jemina Luke, adapted
Publisher: Shawnee Press (from Seven Sanctuary Songs)
Date: 1987
Range: $d^1 - e^2$
Tessitura: $b^1 - d^2$
Occasion: General
Accompaniment: Piano

The main texture of the accompaniment coupled with the modal harmony in this piece produces an expressive and ethereal atmosphere. The strophic vocal melody in E Dorian is supported by a widely-spaced two-voice accompaniment moving in contrary motion in the first and third of the three verses, and a more sustained, fuller harmony and texture in the second. All three end with the unusual cadence of $bV$ to minor I: $\text{[music notation]}$. A Picardy third cadence introduces a five-measure codetta in E major for both voice and piano.
Zaninelli, Luigi  While Shepherds Watched Their Flocks

Text:  Nahum Tate, adapted
Publisher:  Shawnee Press (from Seven Sanctuary Songs)
Date:  1987
Range:  e'-e'1  2
Tessitura:  a - d  2
Occasion:  Christmas
Accompaniment: Piano

Lending a pastoral tone to this setting are drone bass fifths and a treble rhythmic motive (J J ) in the accompaniment, both together suggesting a bagpipe or hurdy-gurdy. Three verses with varying accompaniments precede a final "Allelujah" section that is slightly longer than any of the verses. As the song progresses, the piano part develops through increased range, thickness of texture, and embellishments until a powerful ending is reached. The voice generally proceeds in a gentle, syllabic manner, with simple melismatic treatment in the "Allelujah" portion.
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**Journal Articles**


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APPENDIX

Songs for Specific Occasions

Baptism
Carlson, J. Bert  "Alleluia, Lullaby"
Hustad, Donald  "Spirit of God"
Jackson, Mary K., arr.  "Spirit of Faith Come Down"
McConnell, Douglas  "Baptized in Your Name Most Holy"

Christmas
Caldwell, Mary E.  "A Carol for Advent"
Caldwell, Mary E.  "A Lute Carol"
Caldwell, Mary E.  "Sweet, Holy Child"
Cassler, G. Winston  "Carol of the Birds"
Cassler, G. Winston  "Infant Jesus"
Courtney, Craig  "Of the Father's Love Begotten"
Dello Joio, Norman  "A Christmas Carol"
Goode, Jack C.  "The Innkeeper's Sorrow"
Gustafson, Dwight  "A Christmas Alleluia"
Hokanson, Margrethe  "Child of Bethlehem"
Hovhaness, Alan  "Watchman, Tell Us of the Night"
Johnson, David N., arr.  "Sweet Was the Song the Virgin Sang"
Johnson, David N., arr.  "When Jesus Left His Father's Throne"
Laster, James, arr.  "There's a Song in the Air"
Martin, Gilbert  "No Golden Carriage, No Bright Toy"
Maue, Philip, arr.  "Wexford Carol"
Rutter, John  "Shepherd's Pipe Carol"
Smith, Douglas, arr.  "O Come, Little Children"
Wood, Dale  "A Manger Carol"
Wood, Dale  "Slumber, O Holy Jesu"
Zaninelli, Luigi  "While Shepherds Watched Their Flocks"

Church Building Dedication
Cundick, Robert  "Thou, Whose Unmeasured Temple Stands"
Rider, Dale G.  "Establish a House"

Communion
Ehret, Walter  "We Gather at Your Table, Lord"
Liljestrand, Paul  "May the Mind of Christ"
McAfee, Don  "The Two Commandments"

Easter

Caldwell, Mary E.  "Easter Morning"
Caldwell, Mary E.  "Glad Hosannas"
Humphreys, Don  "An Easter Song"
Wolford, Darwin  "Christ is Arisen"

Lent

Caldwell, Mary E.  "A Carol for Lent"
Graham, Robert  "At the Cross Her Station Keeping"
MacPhail, Frances  "My Master"
Maue, Philip  "Wondrous Love"
Sateren, Leland B.  "Deep Were His Wounds"

Mother's Day

Sjoland, Paul  "A Mother's Love"

Palm Sunday

Caldwell, Mary E.  "Glad Hosannas"

Patriotic

Wertsch, Nancy, arr.  "America"
Wertsch, Nancy, arr.  "America the Beautiful"

Thanksgiving

Wolford, Darwin  "Now, Let Us Give Thanks"

Wedding

Artman, Ruth  "Wedding Prayer"
Blair, Kathleen  "Love Never Faileth"
Bouman, Paul, arr.  "O God of Love"
Busarow, Donald  "Come, Lord Jesus, to this Place"
Busarow, Donald  "The Lamps that Light this Wedding Day"
Busarow, Donald  "Love Is the Sunlight"
Busarow, Donald  "Now with Thanksgiving"
Butler, Eugene  "O God of Love"
Cassler, G. Winston "Whither Thou Goest"
Engel, James "Whither Thou Goest"
Gieseke, Richard W. "Wedding Song"
Haan, Raymond H. "Benediction"
Held, Wilbur "Lord, Who at Cana's Wedding Feast"
Liljestrand, Paul "Whither Thou Goest"
Lovelace, Austin "O God of Love"
McConnell, Douglas "Set Me as a Seal"
Nelson, Ronald A. "Not Two, But One"
Peeters, Flor "Wedding Song"
Pelz, Walter L. "A Wedding Blessing"
Pelz, Walter L. "Happy Are They Who Dwell in Your House"
Pelz, Walter L. "Our Soul Waits for the Lord"
Powell, Robert J. "Three Wedding Songs"
Rickard, Jeffrey "Lead Us, Heavenly Father"
Rider, Dale G. "Establish a House"
Routley, Erik, arr. "A Wedding Song"
Sateren, Leland B. "God of Earth and Heaven"
Schultz, Ralph C. "Love, In Christ"
Wertsch, Nancy "Love Song"
Wertsch, Nancy "Set Me as a Seal"
Wetherill, Edward H. "A Marriage Prayer"
Wetzler, Robert "Psalm 128"
Wetzler, Robert "We Wait in Hope for the Lord"
Wienhorst, Richard "I Will Sing the Story of Thy Love, O Lord"
Williams, David H. "Lord, Who at Cana's Wedding Feast"
Wood, Dale "O God of Love"
Young, Gordon "Entreat Me Not to Leave Thee"
David Alan Luther was born in Chicago and raised in Michigan and Florida. He received the Bachelor of Arts degree in Sacred Music from Bob Jones University (1970), the Master of Church Music degree from New Orleans Baptist Theological Seminary (1976), and the Master of Music degree in voice from Louisiana State University (1977). Between undergraduate and graduate training, he sang with the Eighth Army Chorus in Korea and served on the faculty of Pillsbury Baptist College in Owatonna, Minnesota. Since 1978 he has been Assistant Professor of Music at Bryan College in Dayton, Tennessee, where he teaches voice, conducting, and sacred music and chairs the music department. He also directs the 16-voice Chamber Singers and the 44-voice Bryan Chorale, a group which has toured widely in North America and Europe. In addition to his college responsibilities, he is soloist and summer music director for the nationally-syndicated television broadcast of First Presbyterian Church, Chattanooga, Tennessee.
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Candidate: David Alan Luther

Major Field: Music

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Approved:

[Signature]

Major Professor and Chairman

[Signature]

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signature]

[Signature]

[Signature]

[Signature]

[Signature]

Date of Examination:

June 19, 1990

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