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*I hereby recommend that the thesis prepared under my supervision by* James E. Moore, Jr.

*entitled* THE CHORAL MUSIC OF UNDINE SMITH MOORE

*be accepted as fulfilling this part of the requirements for the degree of* DOCTOR OF MUSICAL ARTS IN CHORAL CONDUCTING

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by

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## PREFACE

Dr. Undine Smith Moore, composer, arranger and educator, is an Afro-American who has made a lasting mark on the twentieth century. Her music reflects both her cultural heritage and her educational background. This thesis studies her published choral works showing their background and their importance.

Dr. Moore is a former professor of this writer and this writer firmly believes in her importance as a composer, arranger and educator. It is hoped these pages will interest the conductors and performers who read them in performing more of her music.

There are several people I wish to thank for making this thesis a reality! Dr. Undine Smith Moore for herself and her music; Dr. Elmer Thomas, my advisor; Mr. Jack Baker, Dr. Phillip Crabtree and Dr. John Leman, my readers; Mrs. Jean Barrett, typist; many other people for their support and prayers, especially my Mother, Mrs. Nellie H. Moore; Father Giles Pater and other faculty and students of Mt. St. Mary's Seminary; and members of St. Agnes Parish.

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## CHAPTER I.

### UNDINE SMITH MOORE - A BIOGRAPHICAL SKETCH

Undine Smith Moore, composer, arranger, organist, choir director, and theorist, was born in Jarratt, Virginia, on August 25, 1905. Her parents were James William and Hardie Turnbull Smith, both of whose parents were slaves. James William Smith's parents were slaves for the noted Virginia politician George Mason, and Hardie Turnbull Smith's parents were slaves for the Turnbull family of Brunswick County, Virginia.<sup>1</sup>

As a child, Undine loved music and enjoyed listening to her parents and relatives sing. Her father worked for the railroad and spent much of his time in Petersburg, Virginia, away from the family. Tiring of this separation, he moved his entire family to Petersburg to be with him. The family then consisted of Undine and her older brother and sister, Clarence William and Eunice.

While living in Jarratt, Undine began studying piano with a local piano teacher. After moving to Petersburg, she continued her studies with Mrs. Lillian Darden, a graduate of Fisk University. Mrs. Darden had a profound and lasting effect on Undine's musical life.

In Petersburg, she attended East Ward Elementary School for grades one through three, and then attended Peabody School. Finishing elementary school, she attended

the then new Peabody High School. During her elementary and secondary school years, she served as a pianist for many school functions. She proudly remembers being called upstairs while only a fifth grader to accompany the high school commencement practice.<sup>2</sup> In 1920, Undine graduated from Peabody High School with honors. The school at that time had only a three year curriculum which would graduate each student in what was the equivalent of his junior year in high school.

Because of Undine's outstanding musical and academic achievements, Miss Goffney, her high school music director, and Dr. John M. Gandy, the President of what was to become Virginia State College, made special efforts to have Undine accepted at Fisk University in Nashville, Tennessee, where she would complete her final year of high school as well as Fisk's four-year college program. Since Undine's family was unable to finance her education, Miss Goffney and Dr. Gandy also procured financial aid for her. Attending Fisk University proved to be a vital stage in the development of Undine Smith (Moore) as a composer.

Fisk University was established in 1866 for the education of the newly freed slaves. In the midst of its struggle for existence, it received many threats, such as bankruptcy and the fear of being burned by groups opposing the education of blacks. In 1871, George White, a northern

white officer sent to Fisk to aid in the education of the newly freed slaves, formed a small group of singers to perform at the school and neighboring towns. In public they performed the so-called classical repertoire, but at the request of White they would close each concert with a slave song. George White was also the treasurer of the university; and, when the school was in financial difficulty, he proposed to take the choir on a northern tour to raise money. After much discussion, the group left Fisk on tour. Initially, the tour was disheartening and unsuccessful. At Oberlin, Ohio, the group sang "Steal Away" and afterwards became an overnight success. They returned to Fisk with \$150,000.00. The Fisk Jubilee Singers in succeeding years toured Europe and England, singing command performances for kings and queens and bringing their slave songs to millions of Europeans.<sup>3</sup>

It was into this strong Afro-American heritage that Undine came. Exposure to this heritage had a significant effect on her. At Fisk she began composing and arranging. Her first attempts were mainly classroom exercises. One of these early attempts resulted in a large choral work, "Sir Olaf and the Erl King's Daughter", which was performed by the Fisk University Girl's Glee Club, with Mary E. Hellman conducting and Undine Smith herself at the piano.<sup>4</sup> The score to this work has been lost.

At Fisk University, Undine had the opportunity to hear great performers. She was also influenced by her piano teacher, Alice M. Grass, who, as Undine stated, "demanded perfection whether she got it or not."<sup>5</sup> As a member of Fisk's Mozart Society, she sang large choral works in addition to the unbroken tradition of unaccompanied spirituals under the direction of John W. Work, Sr., father of the late Dr. John Work, Jr., eminent conductor and arranger of Negro spirituals.

In the fall school term of 1925, Undine Smith (Moore) completed the requirements for a Bachelor of Arts degree and was the recipient of the First Juilliard Scholarship given at Fisk University. This scholarship was originally established to enable Fisk graduates to study music at Juilliard. Because of the high quality of preparation evident in these students, the funds were provided to undergraduates at Fisk who were deserving and in financial need. This enabled Undine to complete the additional requirements for the diploma in piano, music history and theory. All of these were awarded to her in 1926 with honors as the highest ranking student in her class.

With her undergraduate education completed, Undine served as Supervisor of Music in Goldsboro, North Carolina. After one year in this position, she was invited to join the faculty of the music department at

Virginia State College in her hometown of Petersburg, Virginia where she still resides.

For the next forty-five years, at Virginia State College, Undine Smith (Moore) contributed significantly to the musical and educational world and affected the lives of a countless number of talented students. While at Virginia State, she met and married Dr. James Artuhr Moore, chairman of the Physical Education Department. Dr. Moore was the first black recipient of a Ph.D in Physical Education from the University of Cincinnati, in Cincinnati, Ohio. He was also a singer. He first came to Virginia State as a guest tenor soloist with the Virginia State College Glee Club, which was then accompanied by Undine Smith. Dr. Moore and Undine were married on December 22, 1938, and had one daughter, Mary Easter, who is a professional dancer and mother presently residing in Minnesota. Dr. James A. Moore died on October 27, 1963, and Mrs. Moore has not remarried.<sup>6</sup>

Undine's academic pursuits did not end while she was at Virginia State. She furthered her education, receiving the Master of Arts degree in Music Education from Columbia University in New York and the Professional Diploma from the Teacher's College of Columbia University, in 1931. She studied privately with Howard Murphy of Columbia Teacher's College and the Manhattan School of Music in

1952. She also attended a workshop in music theory at the Eastman School of Music in 1954.

While at Virginia State, Mrs. Moore served in many capacities: instructor of piano and music history, chairman and primary developer of the music theory department, acting head of the music department, and founder and coordinator of the college's "music and art" course.

As a teacher she influenced many students, some of whom have become prominent in their own right: Dr. Leon Thompson, education director for the New York Philharmonic; his wife, Jewell Taylor Thompson, theory teacher at Hunter College, who submitted as part of her requirements for the Master's degree in Music Theory from the Eastman School of Music a thesis which included an analytical chapter on the unaccompanied choral works of Undine Moore; Dr. Billy Taylor, noted composer and jazz musician, Camilla Williams, the first black woman to sing opera with a major opera company in the United States; and many others.

Mrs. Moore also co-directed a project with the late Mrs. Altona Johns, namely the "Black Man in American Music Project", which was funded by the National Endowment for the Humanities, The Southern Education Foundation, and the Title III College Development Project from 1969 to 1972. The major purpose of the "Black Man In American Music Project" was to ". . .aid in elevating the study of

this (black) music to a position commensurate with its influence."<sup>7</sup> The project presented over sixty lectures, concerts, and seminars, which made available to the public such outstanding artists and lecturers as Dr. Fela Sowande, Dr. Billy Taylor, The Georgia Sea Island Spiritual Singers, Brownie McGhee and Sonny Terry, Pearl Williams Jones, The Voices Supreme, Dr. Aldrich Adkins, George Walker, William Grant Still, Hale Smith, Dr. Frederick Hall, Dr. Samuel Dewitt Proctor, and Dr. Eileen Southern. This project gained nationwide acclaim and has enabled Virginia State College to become one of the major repositories of information on black music. As part of the project, Mrs. Moore and Mrs. Johns traveled to West Africa where several performances at the Daniel Sorrano Theatre were arranged by Ambassador Rudolph Aggrey. They also performed and lectured at the Nigerian Embassy.

Upon her retirement from Virginia State College in 1972, Mrs. Moore was awarded the degree, Doctor of Music-Honoris Causa and given a "Gala" in Town Hall in New York City by several of her students. At this "Gala," she was presented a certificate of appreciation from John Lindsay, Mayor of New York City, for her contributions to the musical life of New York City through her students. In 1975, Dr. Moore was also given a "Gala" concert and reception by the Beaux-Twenty Club in Petersburg, Virginia, at which

time she received a similar citation from the Mayor of Petersburg.

Since her retirement, Dr. Moore has made several trips abroad and has received many honors and awards, and has become affiliated with many organizations. She has served as Chairman of a 30-member International Advisory Board for the Black Music Center at Indiana University in Bloomington, Indiana, and as a part-time Professor of Theory at Virginia Union University in Richmond, Virginia. She has served as guest professor at the Colleges of St. Benedict and St. John in Minnesota and as visiting professor at Carleton College in Northfield, Minnesota. She has served as lecturer at Eastern Michigan State University, Ypsilanti, Michigan; The University of Michigan, Ann Arbor, Michigan; The MENC Southern Regional Meeting, April, 1971; The Third Annual Seminar on Black Music at Indiana University, 1971; Livingstone College, Salisbury, North Carolina; University of Missouri, Kansas City, Missouri; the Ohio MENC Convention, Columbus, Ohio, 1974; and the Virginia College Music Society Meeting at Hampton Institute, Hampton, Virginia. She also was named to the board of Governors of the Windsor Mountain School in Lenox, Massachusetts; was elected a member of the governing board of the John Wesley Work Foundation, 1973; and was named a member of the evaluation team for the National

Council for the Accreditation of Teacher Education, 1973.<sup>8</sup>

Her other awards include an Honorary Doctorate from Indiana University, 1976; the Seventh Annual Humanitarian Award at the 44th Annual Music and Art Festival at Fisk University; and being designated Music Laureate of the State of Virginia by Governor Mills Godwin, 1977.

Dr. Moore has been active not only as a lecturer but also as a writer, having as her most substantial document an unpublished handbook, "A Recorded Supplement to Studies in Traditional Harmony", which is an aid used in the teaching of theory and harmony. She has contributed to a chapter, "Black Music in the Undergraduate Curriculum", in Dominique-Rene De Lerma's book, Reflections on Afro-American Music, and has supplied information for a chapter in the book The Black Composer Speaks, edited by David Baker.

As a composer, Dr. Moore has been rather prolific in her output. There is one published art song, Love Let the Wind Cry How I Adore Thee, written in 1961 for soprano and organ on a text from Sappho rendered by Bliss Carman after the prose of T. W. Wharton, written for and first performed at the wedding of Leon and Jewel Taylor Thompson. Her unpublished works number thirty-seven: ten instrumental works (cf. Table I), eight vocal solos

(cf. Table II), and nineteen choral works (cf. Table III). Her published choral works total twenty-three. These will be discussed in Chapter II.

Table I - Unpublished Instrumental Works

<u>Work</u>	<u>Performing Forces</u>	<u>Date</u>
<u>Afro-American Suite</u>	Flute/alto flute, violin-cello, piano	1969
<u>Fugue in F</u> (3-voice, 18th c. style fugue)	String Trio	1952
<u>Introduction and Allegro</u> (two movements)	Clarinet and piano	1953
<u>Introduction, March, and</u> <u>Allegro</u> (three movements) (identical to the three pieces for flute and piano)	Clarinet and piano	1958
<u>Organ Variations on Nettleton</u> (commissioned by Mamye Maye)	Organ	1976
<u>Reflections for Piano and Organ</u>	Piano and organ	1952
<u>Romance for Two Pianos</u>	Two pianos	1952
<u>Romantic Young Clown</u>	Piano	1952
<u>Scherzo for Piano</u>		1930
<u>Valse Caprice</u>	Piano	1930

Table II - Unpublished Vocal Solos

<u>Work</u>	<u>Performing Forces</u>	<u>Date</u>
<u>Heart Have You Heard the News</u> (Text by Christina Rosetti)	Soprano, piano	1926
<u>I Am In Doubt</u> (Text by Florence Hynes Willett)	Soprano, piano	1975
<u>Lyric For True Love</u> (Text by Florence Hynes Willett)	Soprano, piano	1975
<u>I Want To Die While You Love Me</u> (Text by Georgia Douglas Johnson)	Contralto, piano	1975
<u>Set Down</u>	Soprano, piano	1951
<u>To Be Baptized</u> (Here Comes Another One To Be Baptized and Take Me To The Water - dedicated to Camilla Williams)	Soprano, piano	1973 1973
<u>Uphill</u> (Text by Dante Gabriel Rosetti)	Soprano, piano	1926
<u>Watch and Pray</u> (Arrangement of the Spiritual, "Massa Goin to Sell Us Tomorrow")	Soprano, piano	1973

Table III - Unpublished Choral Works

Work	Performing Forces	Date
<u>Alleluia</u>	SATB, optional organ accompaniment	1975
<u>Benediction</u>	SATB, unaccompanied	1974
<u>The Blind Man Stood On The Way and Cried</u>	SATB, unaccompanied	1932
<u>Choral Prayers:</u> <u>Glory to God in the Highest</u> <u>O Holy Lord</u>	SATB, unaccompanied	1974
<u>A Christmas Alleluia</u> (commissioned and first performed by the Spelman Glee Club)	SSA, unaccompanied	1970
<u>Glory To God</u>	TTBB, narrator, flute organ, piano, with optional brass and percussion	1974
<u>How I Got Over</u>	SATB, unaccompanied	1966
<u>Into My Heart's Treasury</u> (text by Sara Teasdale)	SATB, unaccompanied	1950
<u>Is There Anybody Home?</u>	SSA, unaccompanied	1949
<u>Lord Make Us More Holy</u>	2-part canonic treatment of a spiritual, piano accompaniment	1966
<u>No Condemnation</u>	TTBB, unaccompanied	1935
<u>O Spirit Who Dost Prefer Before All Temples</u> (text by John Milton)	Unison chorus, organ, piano	1966

Table III cont.

Work	Performing Forces	Date
<u>Rise Up Shepherd and Follow</u> (arrangement of spiritual, commissioned by First Baptist)	TTBB, unaccompanied	1970
<u>Scenes from the Life of a Martyr</u> in progress	Large chorus, accompanied, narrator	1975
<u>Sir Olaf and the Erl King's Daughter</u> (text of Cantata from a Scandinavian folk poem)	SSA, piano	
<u>Teach Me to Hear Mermaids Singing</u> (text by John Donne)	3-part canon, treble voices	1953
<u>Thou Hast Made Us for Thyself</u> (choral fugue - text by St. Augustine)	SATB, unaccompanied	1952
<u>A Time For Remembering</u> (text by U.S. Moore; commissioned by Dr. Keager of Virginia State Board of Education in memory of the late Dr. C. J. Heoch.)	SATB, piano	1976
<u>Who Shall Separate Us From the Love of Christ</u>	SATB, piano or organ	1953

CHAPTER II  
MUSICAL ANALYSIS

Chapter II is an analysis of the twenty-three published choral works of Dr. Undine Moore. The analysis will be of texts and melodies, form, harmony, meter, rhythm, and dynamics. The twenty-three works will be divided into two categories: original works (cf. Table IV) and arrangements (cf. Table VIII, p.49).

Analysis of Published Original Choral Works

Table IV - Published Original Choral Works

Title	Performing Forces	Copyright Year
<u>For My People Everywhere</u>	SATB, accompanied	1979
* <u>I Would Be True</u>	SATB, accompanied	1979
<u>Let Us Make Man In Our Image</u>	SATB, unaccompanied	1960
<u>Lord, Have Mercy</u>	SATB, unaccompanied	1978
<u>Lord, We Give Thanks To Thee</u>	SATB, unaccompanied	1973
<u>Mother To Son</u>	SSAATTBB, unaccompanied Alto solo, and women's trio	1955
<u>Striving After God</u>	SATB, unaccompanied	1958
<u>Tambourines To Glory</u>	SATB, unaccompanied	1973
<u>The Lamb</u>	SS, accompanied	1958
* <u>When Susanna Jones Wears Red</u>	SATB, unaccompanied	1975

\*These works were written in 1958, but were not submitted to the publishers until almost twenty years later.

Texts and Melodies

Dr. Moore's choice of texts reflects both her wide reading interests and her cultural heritage. The texts of the ten original works come from a variety of sources. The text for Lord, Have Mercy comes from the traditional penitential text of the Roman Catholic Church: "Lord have mercy; Christ have mercy; Lord have mercy." There are however, some trope-like additions, such as the adverbial phrases, "every evening" and "every morning." Lord We Give Thanks To Thee, based on Leviticus 25:9 in the Bible, was commissioned by the Fisk Jubilee Singers to commemorate their 100th anniversary in 1973. The text is:

Lord, we give thanks to thee,  
We give thanks to thee for these, thy servants  
Alleluia, Alleluia.  
Then shalt Thou cause the trumpet to sound,  
The trumpet of the Jubilee  
Alleluia, Alleluia

The texts of the other eight works come from a variety of writers. There are three compositions whose texts come from the poems of the noted black poet, Langston Hughes (1902-67). These works are Mother To Son, When Susanna Jones Wears Red, and Tambourines To Glory. Mother To Son was dedicated to the A Capella Choir of Virginia State College with Mozart Trevis Fraser as conductor. The poem is found in a collection, Dream Keeper, by Langston Hughes, published by Knopf in 1934. The text of the work is:

Well, son, I'll tell you life for me ain't been no crystal stair. It's had tacks in it and splinters, and boards torn up and places with no carpet on the floor. Bare, bare. But all de time I'se been a climbin' on and reachin' landin's, and turning corners and sometimes goin' in de dark, where there ain't been no light. So, Boy, don't you turn back! Don't you set down on de step 'cause you find its kinder hard. O Boy don't you fall now. 'Cause I'se still climbin'; climbin' on! And life for me ain't been no crystal stair.

At the time When Susanna Jones Wears Red was published, it was dedicated to Dr. Carl Harris and the Virginia State College Choir. Its text is:

When Susanna Jones wears red,  
Her face is like an ancient cameo  
turned brown by the ages.  
Come with a blast of trumpets, Jesus! Blow!

When Susanna Jones wears red,  
A queen from some time-dead Egyptian  
night walks again.  
Blow trumpet, blow.

And the beauty of Susanna Jones in red  
burns, burns in my heart  
a love-fire sharp like pain!  
Sweet silver trumpets blow! Blow!

Tambourines To Glory was dedicated to John Motley and his choruses in New York City. Mr. Motley is presently the Director of Music Education in New York City. The text is:

Tambourines! tambourines!  
Tambourines to the Glory of God!  
Tambourines, tambourines  
Tambourines to Glory!

A gospel shout, tambourines!  
And a gospel song, tambourines!  
Life is short, tambourines!  
But God is long! tambourines!

I Would Be True was written to the hymn text of Howard

A. Walter (1883-1918) and dedicated to the Ruther and Jacox Junior High School Choruses in Norfolk, Virginia. Its text is:

I would be true, for there are those who trust me;  
 I would be pure, for there are those who care;  
 I would be strong, for there is much to suffer;  
 I would be brave, for there is much to dare!  
 I would be friend of all, the foe, the friendless;  
 I would be giving and forget the gift.  
 I would be humble, for I know my weakness;  
 I would look up and laugh, and love, and lift!

Striving After God is based on a text by the famous painter and sculptor, Michelangelo:

True art is made noble and religious by the mind producing it. For those who feel it, nothing makes the soul so religious and pure as the endeavor to create something perfect. For God is perfection. And whoever strives after perfection, is striving after God.

Let Us Make Man In Our Image is based on a text from John Milton's Paradise Lost:

Let us now make man in our own image.  
 Let us now make man in our solicitude.  
 Let them rule over the fish and fowl of the sea and  
 air.  
 Beast of the field, over all the earth,  
 and every living thing that creeps the ground.  
 This said, He form'd thee Adam,  
 He form'd thee O man, dust of the ground,  
 And in thy nostrils breath'd the breath of life.  
 In his own image, He created thee,  
 In the Image of God' express  
 And thou becamst a living soul.

This work was dedicated to Drs. Noah and Georgia Ryder and the music department of Norfolk State College.

The Lamb is based on a text of William Blake. It was written for and dedicated to the children's choir of

Gilfield Baptist Church in Petersburg, Virginia, with Mrs. Altona Johns as director. The Lamb was published by the H. W. Gray Co. in Church Music Review. Its text is:

Little Lamb, who made thee?  
 Dost thou know who made thee,  
 Gave thee life, and bid thee feed  
 By the streams and o'er the mead;  
 Gave thee clothing of delight,  
 Softest clothing, woolly, bright;  
 Gave thee such a tender voice,  
 Making all the world rejoice?  
 Little lamb, who made thee?  
 Dost thou know who made thee?

Little lamb, I'll tell thee.  
 He is called by thy name,  
 For he calls Himself a lamb;  
 He is meek and He is mild.  
 He became a little child.  
 I a child, and thou a lamb,  
 We are called by his name.  
 Little lamb, God bless thee.

For My People Everywhere is based on a poem by Dr. Margaret Walker, professor of drama at Virginia State College. It was written for Nathan Carter and the Morgan State College Choir, Baltimore, Maryland. Presently, it is in the process of being printed and is to be released shortly. Since it is in publication, it is included in this study of published choral works. The text is:

. . . Let a new earth rise. Let another world be  
 born.  
 Let a bloody peace be written in the sky.  
 Let a second generation full of courage issue forth,  
 Let a people loving freedom come to growth  
 Let a beauty full of healing and strength of the  
 final clenching be the pulsing in our spirits  
 and our blood.  
 Let the martial songs be written,  
 Let the dirges disappear.  
 Let a race of men now rise and take control.

The melodies of all ten of the compositions are original and indicative of Dr. Moore's ingenious creativity. Unlike the pre-existing melodies of Dr. Moore's arrangements, these original melodies can and do reflect the sum total of her heritage and educational background. The strong rhythmic character which is a part of the Afro-American heritage can be found in the melodies of For My People Everywhere; Lord, Have Mercy; Tambourines to Glory; Lord, We Give Thanks To Thee and Mother To Son. The flexibility and the level of complexity of some of the melodies of the original compositions reflects Dr. Moore's extensive educational background.

The melodies themselves range in scope from the simple scalar melody of The Lamb (cf. Ex. 1) to the wide, angular, syncopated and somewhat disjunct melody of For My People Everywhere (cf. Ex. 2).

Ex. 1: The Lamb, mm. 1-7.

SOPRANO II

*p*

Lit-tle lamb, who made thee?

Dost thou know who made thee, — Gave thee life, and

Ex. 2: For My People Everywhere, mm. 5-11

(f) Let a new earth rise, a new earth, a  
new earth rise, a new earth a

Filling in the middle of this range are the compositions, I Would Be True, Lord Have Mercy and Let Us Make Man In Our Image whose melodies are scalar with skips within the triad. The melodies of Lord, We Give Thanks To Thee, Mother To Son, Tambourines To Glory, When Susanna Jones Wears Red and Striving After God make use of more skips outside of the triad.

One interesting note about the melody of Striving After God is its melodic sequence which musically depicts striving in ascending eighth-note movement with the penultimate use of an eighth note triplet and resolving with two quarter-notes on the syllables *fect-ion* of the word perfection.

## Form

The forms used in the ten original compositions vary. For the most part, they are through-composed or A B A.

Lord Have Mercy is in a large tripartite form, A B A. The first A opens with the melody in the bass, answered by

the tenors a fifth higher, and followed by rhythmic interjections in the soprano and alto which builds to a bridge leading to the closing statement of A. The B section, "Christ have mercy," opens with the sopranos and altos singing the melody in octaves accompanied by a chromatic line in the tenors and basses. Next, there is a three-measure pedal point which leads to the unison, octave setting of the tropes mentioned earlier. The two trope statements are set as exact repetitions of the women followed by the men (cf. Ex. 3). The B section closes with three overlapping statements of the theme in the soprano, tenor, and bass respectively. The final A section is a four-part chromatic setting of the text which contains divisi in all parts.

Ex.3: Lord Have Mercy, mm. 25-28

②③

Ev - 'ry eve-ning,

me. Ev - 'ry eve-ning,

mer-cy on me, mer-cy on me. Ev - 'ry eve-ning,

mer-cy on me, mer-cy on me. Ev - 'ry eve-ning,

## Ex. 3 continued

The musical score consists of four staves. The first staff is a vocal line with lyrics: "Ev - 'ry morn-ing, Christ, have mer-cy on me..". The second staff is another vocal line with lyrics: "Ev - 'ry morn-ing,". The third staff is a vocal line with lyrics: "Ev - 'ry morn-ing,". The fourth staff is a vocal line with lyrics: "Ev - 'ry morn-ing,". The music is written in a single system with a key signature of one flat and a common time signature. The first staff has a treble clef, and the other three have bass clefs. The music features a mix of eighth and quarter notes, with some rests and dynamic markings like *f*.

Tambourines To Glory is also A B A in form. The first A is a small two-part form itself: "a" consists of unison statements of the melody split between sopranos and tenors, and altos and basses, which eventually expands to a six-part chord; "b" consists of opposing statements between sopranos and altos, and tenors and basses, and it cadences with a full four-part setting of the text. The B section is a form of call-and-response with the verse in the sopranos, in divisi, and altos, answered each time by the men singing "tambourines" in complete divisi (cf. Ex. 4). The final A section opens with an exact repetition of the first eight measures in the reverse order, having the last four measures first and the first four measures last. This final section closes with a coda which uses a tenor solo and choral interjections of the word "tambourines".

Ex. 4: Tambourines To Glory, mm. 21-23

Life is short \_\_\_\_\_ But God is long! \_\_\_\_\_

Life is short \_\_\_\_\_ But God is long! \_\_\_\_\_

Tam - bou - rines!\_

Tam - bou - rines!\_

Lord We Give Thanks To Thee is another large A B A in form. The initial A is a straight four-part chordal setting. The B section is in three parts: the first part is a fugue, the second part develops the fugue subject with melodic and rhythmic figures from the initial A section; the last part combines all these principles into an exuberant four-part setting. The final A is a more widely-spaced setting of the initial A with a coda.

I Would Be True is in a small A B A form. The B section is an imitative setting of the melody (cf. Ex. 5). The final A section is based on portions of the initial A with a coda.

Ex. 5: I Would Be True, mm. 22-30

22 *ff* *A* *S* \*

dare! I would be friend of

*a tempo*

dare! I would be friend of all, the foe, the-

*ff* *poco rit.* *a tempo*

26

all the foe, the friend - less; I would be giv - ing, and -

friend - less; I would be giv - ing, and - for - get the gift.

\* This note may be omitted.

When Susanna Jones Wears Red is A B A B C in form. The A section has the voices in imitative entrances singing, "when Susanna Jones wears red" (cf. Ex. 6).

Ex.6: When Susanna Jones Wears Red, mm. 1-6.

With abandon ( $\text{♩} = 92-96$ )

When Su - san - na Jones wears - red, —

When Su - san - na Jones wears - red, —

When Su - san - na Jones wears —

When Su -

When Su - san - na Jones wears —

When Su -

red, —

When Su -

san - na Jones wears - red, —

*div.*

The B section, which is a verse form, is in a straight homophonic setting (cf. Ex. 7). The C section is a very slow and broad setting of the last phrase of the poem.

Ex. 7: When Susanna Jones Wears Red, mm. 6-13.

*very smoothly*

The musical score consists of four staves. The top staff is the vocal line, with lyrics: "red, —" and "Her face is like an A queen from some time-". The second and third staves are piano accompaniment, with lyrics: "san-na Jones wears — red, —" and "Her face is like an A queen from some time-". The bottom staff is the bass line, with lyrics: "When Su-san-na Jones wears — red, —" and "Her face is like an A queen from some time-". The score includes dynamic markings: *mf* at the beginning and *f* in the bass line. A bracket groups the lyrics "Her face is like an A queen from some time-" across all four staves.

1.

The musical score consists of four staves. The top staff is the vocal line, with lyrics: "an - cient cam - e - o turned brown — by the a - ges. —" and "dead E - gyp - tian". The second and third staves are piano accompaniment, with lyrics: "an - cient cam - e - o turned brown — by the a - ges. —" and "dead E - gyp - tian". The bottom staff is the bass line, with lyrics: "an - cient cam - e - o turned brown — by the a - ges. —" and "dead E - gyp - tian". The score includes a dynamic marking: *div.* in the piano accompaniment.

Let Us Make Man In Our Own Image is in A B C B D form. The second statement of B has the same melodic and harmonic material but with different texts. The A section opens with all the voices in divisi, using a descending scalar theme (cf. Ex. 8). The C section uses mostly parallel, paired voices, cadencing *fff*. The final section, D, contains a reminiscence of the opening descending scalar movement, and it comes down dynamically to *ppp*.

Ex. 8: Let Us Make Man In Our Own Image: mm. 1-4.

Let us — now make man in our own im - age,

Let us now make man in — our own im-age. Let us now make

Let us — now make man in our own im - age,

Let us now make man in — our own im-age. Let us now make

Let us — now make man in our own im - age,

Let us now make man in — our own im-age. Let us now make

Let us now make man in — our own im-age. Let us now make

Let us — now make man, \_\_\_\_\_

Mother to Son is through-composed. The phrase, "and life for me ain't been no crystal stair," is used at the beginning and the end with different harmonizations. The opening section of the piece is an alto recitative which is followed by a unison choral passage. The next section is for alto solo with four-part accompaniment (cf. Ex. 9). This section expands into a passage for a full eight-part choir, women's trio, and alto soloist (cf. Ex. 10). The last section begins with tiered entrances of voices and expands to a very full final cadence.

Ex. 9: Mother To Son, mm. 15-17.

all de time Ise been a - climb-in' on and reach-in' land-in's, and turn-ing

*cresc.*

*ppa tempo*

Ah

*ppa tempo*

Ah

Ah

*ppa tempo*

Ah

*ppa tempo*

Ah

floor.

Ah

div.

Ah



Striving After God is through-composed, opening with a recitative-like statement in the soprano and expanding to a full, seven-part cadence. The fermata in measure ten could be used as a point of division, since all the music before it builds to that point, and all the music after it virgually starts again with a thematic idea and builds to the cadence.

The Lamb is a strict two-part accompanied canon. There are two twenty-two-measure statements of the canon with a coda. The canonical form was used by Dr. Moore in only two other works, Lord Make Us More Holy (two-part canon), and Teach Me To Hear Mermaids Sing (three-part canon). Both of these works are unpublished.

For My People Everywhere opens with a four-measure introduction using paired voices and full chorus. The next section is a fugue which uses an angular subject (cf. Ex. 2, p. 20). This is followed by a statement of the words used in the fugue in parallel octaves. The final section uses unison lines and parallel seconds which constantly expand to a very full and broad final cadence.

## Harmony

Modal/Tonal Considerations

In her original works Dr. Moore uses a great deal of modality. Let Us Make Man In Our Image is basically E and A phrygian. There is one passage which is a direct statement of the Gregorian Psalm Tone Mode IV (cf. Exs. 11 and 12).

Ex. 11: Let Us Make Man In Our Image, mm. 47-48.

(Solo tenor)(♩ = c. 96) Tutti

In His own im-age He cre-a-ted thee. In the im-age of God ex-press

In the im-age of God ex-press

Ex. 12: Gregorian Mode IV Psalm Tone.<sup>9</sup>

Int. Tenor and Flex Mediant Tenor Terminations.

† \*

g

E

There are two E major cadences, measures 20 and 52.

Mother To Son is basically A locrian with strong cadences in A major, A<sup>b</sup> major, and the final one in C minor. For My People is written using the phrygian mode transposed to various keys. The fugue subject is in A phrygian and G phrygian with a real answer using D phrygian and C phrygian. On the word "healing" there is, for the first time, the usage of unaccompanied parallel thirds

(cf. Ex. 13), which then reverts back to a passage of chromatic seconds and continues to build and finally cadences on an  $E^b \frac{6}{4}$ . Lord, Have Mercy is based on the D dorian mode. Striving After God has the last fourteen measures in A mixolydian leading to a final cadence on D major. When Susanna Jones Wears Red is basically E mixolydian with frequent statements of chords that have a change of mode.

Ex. 13: For My People Everywhere, mm. 57-60.

There are two compositions in the major mode, Lord, We Give Thanks To Thee and I Would Be True. Lord, We Give Thanks To Thee is basically in C Major. The fugal section has a subject which makes use of the flat seventh and the flat sixth (cf. Ex. 14).

Ex. 14: Lord We Give Thanks To Thee, mm. 16-18.

[16] Steady tempo, strongly marked rhythm ( $\text{♩} = 80$ )

Then shalt Thou cause the trum-pet to sound, the trum-pet of the ju - bi - lee

The answer is real but is altered to return to C. This is then extended to a statement of the subject accompanied in C minor and again followed by an answer which is altered to return to C major. Using octave C's as a pivotal point, the development section begins in A<sup>b</sup> major, using a portion of the subject and portions of the various figures to accompany the subject. This development section moves to E<sup>b</sup> major in measure 39, C major for three measures, and then E minor. In measure 58, Dr. Moore begins to stack voices in fourths, G-C, D-G, and cadences using the C as 4 in a 4-3 suspension, thus producing a G major chord. This is followed by a statement of a portion of the subject in augmentation above the regular statement of the subject harmonized in thirds in the male voices (cf. Ex. 15).



Also, there is the development of the "Alleluia" motive introduced at the beginning of the fugue. The final cadence makes use of borrowed chords from  $E^b$  major. I Would Be True is in  $E^b$  major. The flat seventh is used in measures 23, 25, and 26.

### Parallelism

Parallelism is a strong characteristic of Dr. Moore's music. It can be found in virtually every composition. The most common parallel movement is that of parallel octaves, which can be found in Mother To Son; Let Us Make Man In Our Image; Tambourines To Glory; Striving After God; Lord, Have Mercy; Lord, We Give Thanks To Thee; and For My People Everywhere. Parallel seventh chords are used in the accompaniment of I Would Be True (cf. Ex. 16).

Ex. 16: I Would Be True, mm. 37-41.

The image shows a musical score for two staves, treble and bass clef. The time signature is 4/3. The music consists of several measures, each featuring parallel seventh chords. The chords are primarily triads with a flat seventh, such as E-flat major with a flat seventh (E-flat, G, B-flat) and F major with a flat seventh (F, A, C, E-flat). The notation includes stems, beams, and slurs, indicating the parallel movement of the chords across the staves.

Mother To Son; Lord, We Give Thanks To Thee; and The Lamb not only have parallel sevenths but also parallel ninth chords in their accompaniments (cf. Ex. 17), and When Susanna Jones Wears Red has parallel seventh chords in 4/3 position (cf. Ex. 18).

Ex. 17: The Lamb, mm. 18-21.

*mf*

*poco rit. p a tempo*

Ex. 18: When Susanna Jones Wears Red, mm. 32-40.

*ff*

(Opt. Trio)  
Blow!

Blow, trum - pets! Blow! And the beau - ty

*ff*

Blow, trum - pets! Blow! And the beau - ty

*ff unis.*

Blow! —

*ff*

Blow! —

*a tempo*

of Su - san - na Jones in red,

of Su - san - na Jones in red,

*p*

Su - san - na Jones in red,

*cresc. p* Burns,

*P* Burns,

Parallel chain suspensions can be found in I Would Be True, measures 1-6 and 40-47, and in a similar passage in Striving After God (cf. Ex. 19).

Ex. 19: Striving After God, mm. 24-29.

The musical score for 'Striving After God' (Ex. 19) consists of four staves. The lyrics are: 'fec-tion, is striv-ing, striv-ing, striv-ing, is striv-ing af-ter God. is striv-ing, is striv-ing, striv-ing, striv-ing, is striv-ing af-ter God. is striv-ing, is striv-ing, striv-ing, striv-ing, is striv-ing af-ter God. is striv-ing, is striv-ing, striv-ing, striv-ing, af-ter God.' The score includes performance instructions such as 'increasing in power to end poco accel.', 'very broadly to the end', 'div.', and 'fff'.

Parallel chromatic movement of triads is used in Mother To Son (cf. Ex. 9, p. 28). and in Lord, Have Mercy.

Parallel thirds and sixths are found in Lord, We Give Thanks To Thee and parallel fifths are found in For My People Everywhere.

#### Pedal Points

Pedal points are also frequently used by Dr. Moore. For My People Everywhere has a G pedal over which chords constantly expand, measures 60-63, and Lord, We Give Thanks To Thee utilizes the same concept (cf. Ex. 16, p. 35). There is a four-measure G pedal in Lord, Have

Mercy and in the accompaniment of I Would Be True, there are three short pedals, A<sup>b</sup>, F, and E<sup>b</sup>, above which there are chain suspensions as mentioned earlier (cf. Ex. 20).

Ex. 20: I Would Be True, mm. 42-48.

Let Us Make Man In Our Image uses an "E" pedal frequently throughout and strongly in the final cadence (cf. Ex. 21).

Ex. 21: Let Us Make Man In Our Image, mm. 49-52.

The Lamb uses a C pedal in the accompaniment, and Mother To Son uses a very strong D pedal (cf. Ex. 9, p. 28).

### Chord Structures

In comparison to the arrangements of spirituals, Dr. Moore uses a greater variety of chords in her original works. Her chordal vocabulary includes: basic triads; seventh, ninth, eleventh, and augmented chords, and chords built in fourths. All of these chords can be found in structural positions varying from root position through all the inversions. Some of these were already discussed under the heading of Parallelism.

In I Would Be True the chorus makes use of basic triads and the accompaniment utilizes rich seventh and ninth chords. The chord structures used in The Lamb and For My People Everywhere are basically the result of linear melodic movement in the voice parts. In addition, The Lamb has an accompaniment which also uses seventh and ninth chords. There are only a few times in the original works where the chord structures are conceived vertically as opposed to being conceived from linear contrapuntal movement. These few times can be found in the compositions Lord, We Give Thanks To Thee, When Susanna Jones Wears Red and Mother To Son.

### Cadences

The cadences used in the original works do not fit into any set pattern. They vary greatly in keeping with the concept of flexibility and freedom which is more prominent in the original works than in the arrangements.

Striving After God provides a good example of this flexibility. The cadence in measure ten uses a 4-3 suspension followed by a lower neighbor non-harmonic tone resulting in an extremely conventional sound on the word "perfect" (cf. Ex. 21a).

Ex. 21a. Striving After God, mm. 9-12

*L'istesso tempo*  $\text{♩} = 104$   
*ritardando* *pp* *mp* *a tempo* *mf*

deav-or to cre-ate some-thing per-fect... For God is per-fec-tion; For

*ritardando* *mp* *a tempo*  
*mp*

deav-or to cre-ate some-thing per-fect. God is per-fec-tion;

*ritardando* *pp* *a tempo* *mp*

deav-or to cre-ate some-thing per-fect... For God is per-

*ritardando* *pp* *a tempo*

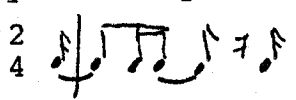
some-thing per-fect...

The final cadence of Striving After God uses parallel sixth chords on the two beats preceding the final chord resulting in a not-so-conventional sound (cf. Ex. 19, p. 37).

### Meter and Rhythm

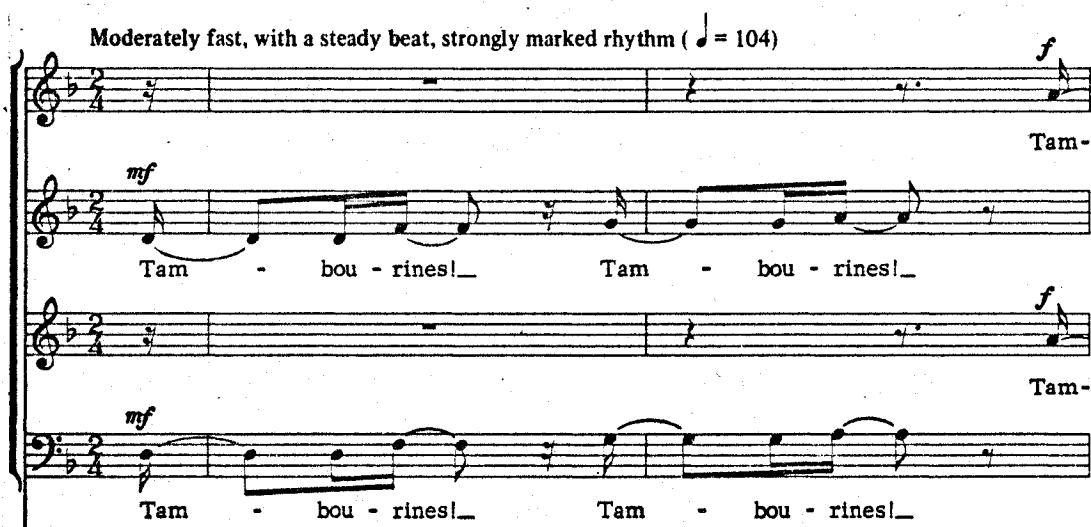
All but one of the ten compositions have meter signatures ranging from  $\frac{2}{4}$  to  $\frac{5}{4}$  (cf. Table V, p. 42). The one which has no signature, Let Us Make Man In Our Image, has measures varying in length from one beat to seven beats using the quarter note as the unit.

The majority of the compositions are in duple meter. Lord, We Give Thanks To Thee is the only one which uses the  $\frac{5}{4}$  meter.  $\frac{3}{4}$  is used only in I Would Be True, Striving After God, and Lord, We Give Thanks to Thee.

Syncopation is a strong characteristic of Dr. Moore's style of writing. Tambourines To Glory is rhythmically complex in its use of the syncopated figure,  $\frac{2}{4}$   (cf. Ex. 22).

Ex. 22: Tambourines To Glory, mm. 1-2.

Moderately fast, with a steady beat, strongly marked rhythm ( $\text{♩} = 104$ )

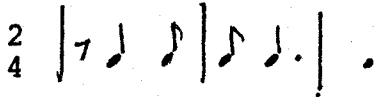


The fugal sections of both Lord, We Give Thanks To Thee and

Table V  
Original Published Works  
Metronome Markings, Meter Signatures, Dynamic Ranges

Title	MM.	Meter Signatures	Dynamic Ranges
<u>For My People</u>	♩ = ca. 96 ♩ = ca. 76 ♩ = ca. 52 ♩ = ca. 76-80	4 - 2 4 4	<i>p - ff</i>
<u>I Would Be True</u>	None	2 - 3 4 - 4	<i>mp - ff</i>
<u>Let Us Make Man In Our Image</u>	♩ = 88-92 ♩ = 72 ♩ = 96 ♩ = 60	None given	<i>ppp - fff</i>
<u>Lord, Have Mercy</u>	♩ = c. 63	2 4	<i>p - f</i>
<u>Lord, We Give Thanks To Thee</u>	♩ = 138 ♩ = 80 ♩ = ca. 96	3 - 4 5 4 4 - 5	<i>p - fff</i>
<u>Mother To Son</u>	None	2 - 4 4 - 4	<i>ppp - fff</i>
<u>Striving After God</u>	♩ = 80 ♩ = 104	4 3 4 - 4	<i>pp - fff</i>
<u>Tambourines To Glory</u>	♩ = 104	2 4	<i>mp - ff</i>
<u>The Lamb</u>	None	2 4	<i>p - f</i>
<u>When Susanna Jones Wears Red</u>	♩ = 92-96	2 4	<i>pp - ff</i>

For My People Everywhere are both based on syncopated subjects. Mother To Son, When Susanna Jones Wears Red, The Lamb, I Would Be True and Lord, Have Mercy all have sections which are based on some form of the syncopated rhythm,



#### Tempo and Dynamics

Seven of the ten compositions have metronome markings indicated in the score (cf. Table V). These markings are given for virtually every section of each composition, always using the quarter note as the unit. The metronome markings range overall from  $\text{♩} = 52$  to  $\text{♩} = 138$ . The changes in tempo within the compositions are closely related to the texts. Like other composers, Dr. Moore does not use metronome markings for each change in tempo. She frequently uses the words *ritard* and *slightly faster*.

The dynamics of these ten compositions range overall from *ppp* to *fff* (cf. Table V). Let Us Make Man In Our Image and Mother To Son have the widest ranges. The following groups of compositions have the same dynamic ranges: For My People Everywhere and Lord, We Give Thanks To Thee; Lord, Have Mercy and The Lamb; Tambourines To Glory and I Would Be True.

#### Other Features

Other features used by Dr. Moore include the use of the "Ah" chorus in Mother To Son (cf. Ex. 9, p. 28).

Mother To Son is the only composition which has soloists indicated on the title page. However, soloists also participate in Let Us Make Man In Our Image, Tambourines To Glory, Lord, We Give Thanks To Thee, and When Susanna Jones Wears Red (cf. Table VI).

Table VI  
Published Original Works  
Soloists and Divisi

Title	Soloist	Divisi
<u>For My People</u>	None	S A T B
<u>I Would Be True</u>	None	S A (optional on last chord)
<u>Let Us Make Man</u>	S T	S A T B
<u>Lord, Have Mercy</u>	None	S T
<u>Lord, We Give Thanks To Thee</u>	S A	S A T
<u>Mother to Son</u>	Alto Women's Trio	S A T B
<u>Striving After God</u>	None	S A T
<u>Tambourines To Glory</u>	T	S A T B
<u>The Lamb</u>	None	None
<u>When Susanna Jones Wears Red</u>	T plus opt. trio	S A T B

The soloist in When Susanna Jones Wears Red has a spoken voice part, the only one in any of Dr. Moore's printed choral works (cf. Ex. 23).

Ex. 23: When Susanna Jones Wears Red, mm. 46-49.

Sweet sil-ver trum-pets blow!\_

Sweet sil-ver trum-pets blow!\_

Blow!\_ Je - sus! Blow!\_

Blow!\_ Blow!\_

(Solo voice)  
spoken

*sfz* *pp* *pp*

This is optional, however. The soloist in Lord, We Give Thanks To Thee is indicative of the spontaneous interjection from within the chorus. The soloist in Tambourines To Glory is more of a call-and-response between the tenor and chorus.

All of the works have some form of divisi in the parts, except for The Lamb. None of these works have their use of divisi marked on the title page. The resultant sonorities are often full and thick, especially in the works with an eight part sound.

Because of the use of divisi and soloists Dr. Moore uses wide ranges in her writing. Collectively, the vocal

ranges found in the original compositions span the scope of D to c''' (cf. Table VIII). Individually the sopranos range from an octave plus a perfect fourth to two octaves. The altos range from an octave plus a minor third to an octave plus a major seventh. The tenors range from an octave plus a minor second to an octave plus a major seventh. The basses range from an octave plus a minor third to two octaves. This shows that the sopranos and basses have the widest range followed by the altos and tenors respectively.

Table VII  
Published Original Works  
SATB Vocal Ranges

Title	S	A	T	B
<u>For My People Everywhere</u>	b <sup>b</sup> - b <sup>b''</sup>	a - d <sup>b''</sup>	B <sup>b</sup> - a'	G - e <sup>b'</sup>
<u>I Would Be True</u>	c' - g''	c' - e <sup>b''</sup>	c - B <sup>b'</sup>	c - e <sup>b'</sup>
<u>Let Us Make Man In Our Image</u>	c - c'''	f - d''	e - a'	E - e'
<u>Lord, Have Mercy</u>	c' - c'''	g - c''	d - g'	f - b <sup>b</sup>
<u>Lord, We Give Thanks To Thee</u>	c' - a''	g - e''	d - a <sup>b'</sup>	E - d'
<u>Mother To Son</u>	d' - a''	g - d''	d - g'	D - d''
<u>Striving After God</u>	d' - a''	a - d''	d - g'	a - e'
<u>Tambourines To Glory</u>	a' - a''	a - d''	f - g'	G - d'
<u>The Lamb</u>	c' - f''			
<u>When Susanna Jones Wears Red</u>	b - b''	f - e''	f <sup>#</sup> - g <sup>#'</sup>	E - e'

### Analysis of Published Choral Arrangements

All thirteen of the arrangements are unaccompanied settings (cf. Table VIII). Only seven of these have dedications or some indication of having been written for a specific group. Daniel, Daniel, Servant of the Lord, the most frequently recorded work of the composer, was dedicated to her mother. Both Oh, That Bleeding Lamb and Come Along in Jesus' Name were dedicated to the Concert Choir of Southern University in Baton Rouge, Louisiana, with Dr. Aldrich Adkins as director. Dr. Adkins was a former co-worker of Dr. Moore's at Virginia State College. I Believe This is Jesus is dedicated to the Virginia Union University Choir of Richmond, Virginia, directed by Dr. Odell Hobbs as director. Walk Through the Streets of the City was dedicated to the I. Sherman Greene Chorale in Norfolk Virginia, with Mr. Greene as director. Long Fare You Well was written for Drs. Noah and Georgia Ryder, Music Department, Norfolk State College of Norfolk, Virginia. Bound For Canaan's Land was written for the Armstrong High School Choir of Richmond, Virginia, with Harry E. Savage, conductor, a former student of Dr. Moore's.

### Texts and Melodies

All thirteen of the choral arrangements utilize the texts and melodies of the traditional spirituals which come

Table VIII - Published Choral Arrangements

Title	Performing Forces	Copyright year
<u>Bound for Canaan's Land</u>	SATB, unaccompanied tenor solo	1960
<u>Come Along in Jesus' Name</u>	SATB, unaccompanied	1977
<u>Daniel, Daniel, Servant of the Lord</u>	SSAATTBB, unaccompanied	1953
<u>Fare You Well</u>	SATB, unaccompanied soprano and tenor solos	1951
<u>Hail Warrior</u>	SATB, unaccompanied	1958
<u>I Believe This Is Jesus</u>	SATB, unaccompanied	1977
<u>I Just Come From the Fountain</u>	SATB, unaccompanied soprano solo	1951
** <u>I'm Going Home</u>	SATB, unaccompanied	1978
* <u>Long Fare You Well</u>	SATB, unaccompanied	1960
<u>Oh, That Bleeding Lamb</u>	SATB, unaccompanied	1977
<u>Sinner, You Can't Walk My Path</u>	SATB, unaccompanied	1958
<u>Walk Through the Streets of the City</u>	SATB, unaccompanied	1977
<u>We Shall Walk Through the Valley</u>	SATB, unaccompanied	1977

\* Long Fare You Well was originally copyrighted in 1960 but was later returned to the composer and then reassigned in 1978.

\*\* I'm Going Home was originally written in 1948.

from a variety of sources including the composer's own personal collection and through the oral tradition. One example of transmission through the oral tradition is the arrangement of Sinner, You Can't Walk My Path, which is footnoted in the score as having been written as it had been sung to Dr. Moore by her aunt, Maggie Gillian Brown, who lived in Stoney Creek, Virginia.

#### Form

The arrangements were all written in either a strophic form or in a verse and refrain form. I'm Going Home, We Shall Walk Through the Valley, and Come Along in Jesus' Name are in strophic form. It should be noted that even though Dr. Moore uses strophic form and verse and refrain form, none of the repetitions is exact. Something is changed, such as the scoring or the harmonies.

Come Along in Jesus' Name has two verses set to the same music. The verses are:

1. Come along the warfare'll soon be ended!  
Come along in Jesus' name.
2. Bless his name, the warfare'll soon be ended!  
Bless his name, Hosanna in the highest!

There is a two-measure introduction and a two-measure interlude between verses.

We Shall Walk Through the Valley has an eight-measure introduction which makes use of entrances in all voices using a short melodic figure which is repeated later (cf. Ex. 24).

Ex. 24: We Shall Walk Through the Valley, mm. 1-4.

The musical score consists of four staves. The top staff is marked 'Serenely' and 'mf'. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. Below this staff is the vocal line 'Ah' with a long horizontal line underneath. The second staff begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. Below this staff is the vocal line 'Ah' with a long horizontal line underneath. The third staff begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. Below this staff is the vocal line 'Ah' with a long horizontal line underneath. The fourth staff begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. Below this staff is the vocal line 'Ah' with a long horizontal line underneath.

Verses one and two are set identically, each verse ends with the same music as used in the eight-measure introduction.

The verses are:

1. We shall walk through the valley in peace,  
We shall walk through the valley in peace.  
If Jesus, himself shall be our leader,  
We shall walk through the valley in peace.
2. There will be no trials there,  
There will be no trials there.  
If Jesus, himself shall be our leader,  
We shall walk through the valley in peace.

I'm Going Home has three verses with each one arranged differently. The first verse is set in a four-part homophonic setting. The second verse is scored for soprano solo with varying choral accompaniment. The third verse is scored for alto solo against a four-part male section.

The verses are:

1. I'm going home, my Lord, I'm going home;  
I'm going home when I die.  
I'm going home, my Lord, I'm going home,  
I'm going home when I die.
2. I'll meet my Saviour Lord, I'm going home.  
I'll meet my Saviour when I die.  
I'm going home, my Lord, I'm going home,  
I'm going home when I die.
3. My troubles done with, Lord, I'm going home;  
My troubles done with, Hallelu  
I'm going home; I'm going home;  
I'm going home when I die.

Verse three contains a coda (cf. Ex. 25).

Fare You Well; Hail Warrior; I Just Come From the Fountain; Sinner, You Can't Walk My Path; Daniel, Daniel, Servant of the Lord; I Believe This is Jesus; Oh, That Bleeding Lamb; Long Fare You Well; Walk Through the Streets of the City; and Bound for Canaan's Land are all written in some form of verse and refrain structure.

Fare You Well is structured with four repetitions of the refrain and four verses. The refrain is:

Fare you well, fare you well,  
fare you well everybody,  
Fare you well, fare you well,  
Whenever I do get home.

The four verses are set in varying textures. The first two are set in a call-and-response structure between the tenor soloist and the chorus (cf. Ex. 26), and the last two are set in a call-and-response form between a women's trio and a male quartet (cf. Ex. 27).

Ex. 25: I'm Going Home, mm. 47-51.

④⑦ *pp* go *quasi echo* - ing home; *p*

home: \_\_\_\_\_ *quasi echo* Go - ing home when I  
*pp* go - ing home: \_\_\_\_\_ *p*

home: \_\_\_\_\_ *p* Go - ing home when I

*p* Go - ing home: home when I

*p* Home when I

⑤① *rit.* Solo: Home *ppp*

die. \_\_\_\_\_

*rit.* die. \_\_\_\_\_

*rit.* die. \_\_\_\_\_

*rit.* die. \_\_\_\_\_

*rit.* die. \_\_\_\_\_

Ex. 26: Fare You Well, mm. 16-23.

**Tenor Solo**

1. Be - fore I'd lay in Hell one day ————— I'd  
 2. I went a - bout from door to door ————— And

home, \* when-ev-er I do get home, —

home, \* when-ev-er I do get home, —

home, \* when-ev-er I do get home, —

home, \* when-ev-er I do get home, —

sing and pray my soul a - way,  
 what to do I did not know, **Solo**  
 My moth-er said:

\* when-ev-er I do get-a home.

\* when-ev-er I do get home.

\* when-ev-er I do get home.

\* when-ev-er I do get home.



Ex. 28: Fare You Well, mm. 48-52.

home, when-ev-er I do get-a home, when-ev-er I do-get-a home!

home, when-ev-er I do get home,— when-ev-er I do-get-a home!

home, when-ev-er I do get home,— when-ev-er I do-get-a home!

home, when-ev-er I do get home,— when-ev-er I do get home!

The verses of Hail Warrior are:

1. I don't never 'tend to leave God's army,  
Never 'tend to leave God's army,  
Never 'tend to leave God's army,  
'Til I gain God's promised land.
2. I'm goin' to sing all 'round God's army  
Sing all 'round God's army,  
Sing all 'round God's army,  
'Til I gain God's promised land.
3. I'm goin' to pray all 'round God's army,  
Pray all 'round God's army,  
Pray all 'round God's army,  
'Til I gain God's promised land.

Each of the five repetitions of the refrain is different. The first is a straight forward homophonic setting. The second uses a soprano duet and tenor solo in alternation with tutti chorus. The third statement uses divisi tenor and bass ending with the same setting of the words, " 'til I gain God's promised land," as used in the first four of

five statements. The fourth setting makes use of a *divisi* ostinato in the bass with the same ending as mentioned earlier. The fifth, and final, statement begins with the ostinato figure used in the fourth statement and moves into a unison setting with the altos, tenors, and basses accompanied by an obbligato in the sopranos in *divisi*. Hail Warrior also has a typical extended ending.

I Just Come From the Fountain has two verses and four statements of the refrain. The first three statements of the refrain are alike, and the fourth one is modified with a coda (cf. Ex. 29).

Ex. 29: I Just Come From the Fountain, mm. 21-26.

The musical score consists of four staves. Each staff begins with the tempo marking *allargando* and the dynamic marking *ff*. The lyrics are written below each staff. The first three staves have identical lyrics, while the fourth staff has a modified ending. The music is written in a key signature of one sharp (F#) and a common time signature (C).

The entire text of the refrain is:

Oh, I just come from the fountain,  
 I just come from the fountain, Lawd,  
 I just come from the fountain,  
 His Name so sweet.

The verses are set in a call-and-response form between the soprano soloist and the full chorus. It should be noted that there are only a few word changes in each verse (cf. Ex. 30).

Ex. 30: I Just Come From the Fountain, mm. 9-16.

2 Solo  
Broth-er, do you love Je - sus? -  
Sis - ter,

Tutti  
I know my soul — love Him too, —  
Broth-er, do you love Je - sus? Je - sus, His -  
Sis - ter,  
Oh, Broth-er, I love Him too, — Oh,  
Sis - ter,  
Broth-er, do you love Je - sus? - I love Him too, — His  
Sis - ter,

Solo  
I come sing-in' when I D.S.  
Oh, — Je - sus, His Name so — sweet.  
Name so — sweet, — Je - sus, His Name so sweet.  
Broth-er, do you love Je - sus? Je - sus, His Name so sweet.  
Sis - ter,  
Name so sweet, Je - sus, His Name so sweet.

The musical score is written for soprano soloist and full chorus. It features a call-and-response structure. The soloist's part is marked 'Solo' and the chorus's part is marked 'Tutti'. The score includes lyrics for both parts, with some words in italics. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into two systems. The first system contains the first two verses, and the second system contains the third and fourth verses. The fourth verse ends with 'D.S.' (Da Capo).

Sinner, You Can't Walk My Path has two verses and four statements of the refrain. The refrain is:

Sinner, you can't walk my path!  
 You can't walk my path!  
 My path's all stained with blood;  
 You can't walk my path.

The three repetitions of the refrain are all different. The first is a setting for soprano solo against tutti chorus. The second is a more contrapuntal interweaving of the melodic line. The third statement utilizes a divisi soprano obbligato against the melody in the tenors.

The verses are set in a call-and-response form using soloists and chorus. The text of the first verse is:

Hear the Angels mourn, Harken to the sound,  
 Angels mourn, Harken to the sound.  
 Hear the Angels mourn, Harken to the sound,  
 You can't walk my path.

The second verse is similar except that the words, "trumpet blow," replace the words, "Angels mourn," as found in verse one. The last phrase of verse two is extended and set for an echo effect with the choir being divided into two groups, creating an antiphonal effect (cf. Ex. 31).

Daniel, Daniel, Servant of the Lord has the odd number, in comparison to the others, of five statements of the refrain and two verses. The first verse is:

Among the Hebrew nations,  
 One Hebrew, Daniel was found.  
 They put him in-a-the lion's den.  
 He stayed there all night long.



It is scored for tenor solo against a chant-like four-part male setting of the word, "Daniel." The second verse is:

Now the King in his sleep was troubled,  
And early in the morning he rose,  
To find God had sent-a-his angel down  
To lock the lion's jaws.

This verse is scored in a quasi-recitative style for bass solo with a humming chorus for background.

The refrains are written in various fashions. The first one is a straight homophonic setting. The second refrain has the melodic and rhythmic figures characteristic of the melody in the sopranos and altos accompanied by tenor and bass fragments. This is followed by the basses alone singing one phrase which leads into a full choral cadence. Refrain three is exactly the same as refrain two. Refrain four has an interplay between the melody in unison in the tenors and basses and a treble obbligato accompaniment. This then is reversed with the melody in the treble voices which leads to a full choral cadence. Refrain five begins with tenors alone and then expands to an extensive and very full ending in eight parts (cf. Ex. 32).

I Believe This is Jesus has one verse:

The light of God shines in his face,  
He offers all his pard'ning grace;  
Come and see, come and see.

It is scored for unison male voices with treble interjections. There are four refrain statements. The first and second statements are somewhat imitative. They both begin

Ex. 32: Daniel, Daniel, Servant of the Lord, mm. 59-67.

allargando  
 oh, oh, Ser-vant of the Lord,-  
 a tempo f

allargando  
 oh, Ser-vant of the Lord,-  
 a tempo f

allargando  
 oh, oh, that He-brew Dan-i-el, Ser-vant of the Lord,-  
 a tempo f

allargando  
 oh, Ser-vant of the Lord,-  
 a tempo f

Very broadly with great power  
 p ff sff  
 that Ser-vant of the Lord,- that Ser-vant of the Lord.

p ff sff  
 that Ser-vant of the Lord,- Ser-vant of the Lord.

p ff sff  
 that Ser-vant of the Lord,- that Ser-vant of the Lord.

p ff sff  
 that Ser-vant of the Lord,- Ser-vant of the Lord.

similarly but have different scorings for the cadences. The third refrain has the melody split between the tenors, altos, and sopranos accompanied by SATB interjections of the word, "yes." The fourth statement begins in the same manner as the third but it is extended with repetitions of the words "come and see" along with a coda using materials from the second part of the refrain (cf. Ex. 33).

Oh, That Bleeding Lamb has two verses and three statements of the refrain. The verses are:

1. The holy way the prophets went.  
That saved the soul's from banishment.
2. I never felt such love before.  
I'll go in peace and sin no more.

All three statements of the refrain are scored with the melody in the soprano voice and a homophonic style accompaniment in the other voices. The last refrain has an extension similar to those already discussed (cf. Ex. 34).

Ex. 33: I Believe This is Jesus, mm. 40-48.

— come and see, — come and see, — oh, my Lord. —

— come and see, — come and see, — oh, my Lord. —

— come and see, — come and see, — oh, my Lord. —

— come and see, — come and see, — oh, my Lord. —



## Ex. 34: continued.

(35)

sanc - ti - fied - a my soul. \_\_\_\_\_

sanc - ti - fied - a my soul. \_\_\_\_\_

sanc - ti - fied - a my soul. \_\_\_\_\_

soul, \_\_\_\_\_ soul. \_\_\_\_\_

sanc - ti - fied - a my, sanc - ti - fied - a my soul.

Long Fare You Well is different from the arrangements mentioned in that it has two verses and two refrains. The overall form is A B A with both A sections being the refrain and the B section being the two verses. The verses are:

1. We will all kneel together, 'til we meet again,  
We will all kneel together, 'til we meet again.  
We will ask God to help us, 'til we meet again,  
We will ask God to help us, 'til we meet again.
2. When we meet in heaven we will part no more,  
When we meet in heaven we will part no more.  
When we meet in heaven we will part no more,  
When we meet in heaven we will part no more.

The first verse is repeated. The melody is divided between the treble voices and a bass solo. The second verse is written homophonically with a soprano soloist singing an obbligato. The two refrains are different mainly in that the first one is two measures longer than the second one.

Walk Through the Streets of the City has three verses and two refrain statements. Unlike the other arrangements, this work begins with a verse instead of a refrain. The verses are:

1. My father has crossed over Jordan,  
And my mother has crossed over too;  
My sisters and brothers are trav'lin\_  
And I am goin' there too.
2. I'm a pilgrim and a stranger  
While in this world I roam,  
I heard of a city called heaven,  
I started to make it my home.
3. One morning bright and early  
I'm go'n' bid farewell to the shore,  
I'm go'n' to fly right-a up in heaven  
And never come here no more.

The refrain is scored for the melody to be sung by the tenors and basses with an obbligato accompaniment in the treble voices. The refrain is:

I'm go'n' walk thro' the streets of the city,  
And my Captain is gone on before,  
I'm go'n' sit down on the banks of the river  
And I'll never come here no more.

Bound for Canaan's Land has one verse, for tenor solo, which is accompanied by a scalar melodic figure. There are five repetitions of the refrain, all of which make use of the call-and-response form between soloist and chorus (cf. Ex. 35). The first two repetitions of the refrain are the same. The third refrain combines the melody of another spiritual, Get on Board. The fourth refrain adds yet another melody to that of the two already in use, On My Journey Home (cf. Ex. 36).



Ex. 36: Bound for Canaan's Land, mm. 25-34.

room for man-y more. — Get on board! — Litt- le

(Solo) On my jour - ney now. —

bound for Ca-naan's land — Bound — for Ca-naan's land. —

bound for Ca-naan's land. — Ca - - - naan's

room for man-y more. — Get on board! —

bound for Ca-naan's land. — Ca - - - naan's

chil-dren, Get on board! Lit-tle chil-dren, Get on board! Lit-tle

Where you bound? — Where you bound? —

— Bound for Ca-naan's land — Bound for Ca-naan's land..

land, Ca - - naan's land, Ca - - naan's

— Get on board! — Get on board! —

land Ca - - naan's land, Ca - - naan's

## Ex. 36: continued.

chil - dren, There's room for man - y more. — There's  
 I am bound for Ca-naan's land. —  
 land, Ca-naan's hap - py land. I'm bound for Ca-naan's land. —  
 There's room for man - y more. — Where you bound? —  
 land. I'm bound for Ca-naan's land. — Where you bound? —

The fifth repetition contains the last part of the melody of On My Journey Home along with the original melody and the melody of Get On Board.

## Harmony

Six of the thirteen arrangements are in the major mode and the other seven are in the minor mode (cf. Table IX). Of the seven in the minor mode, two end on a major chord using the picardy third, I'm Going Home and Fare You Well. Come Along in Jesus' Name ends on a chord with six C<sup>#</sup>'s and one G<sup>#</sup> with no third, thereby providing no strong designation of either the major or minor modes. It is probably coincidental but nevertheless interesting to note that picardy thirds are used in proximity with the thought of "going home."

Table IX - Published Choral Arrangements - Keys

Title	Key
<u>Bound for Canaan's Land</u>	D
<u>Come Along in Jesus' Name</u>	C# minor
<u>Daniel, Daniel, Servant of the Lord</u>	F# minor
<u>Fare You Well</u>	E <sup>b</sup> minor
<u>Hail Warrior</u>	G major
<u>I Believe This Is Jesus</u>	D major
<u>I Just Come From the Fountain</u>	D major
<u>I'm Going Home</u>	F minor
<u>Long Fare You Well</u>	G major
<u>Oh, That Bleeding Lamb</u>	A minor
<u>Sinner, You Can't Walk My Path</u>	C major
<u>Walk Through the Streets of the City</u>	E minor
<u>We Shall Walk Through the Valley</u>	E <sup>b</sup> major

In her arrangements as in the original works, Dr. Moore uses a great deal of parallelism. Come Along in Jesus' Name opens with the use of open fifths in parallel movement (cf. Ex. 37).

Ex. 37: Come Along in Jesus' Name, mm. 1-2.

Soprano  
Alto

Tenor  
Bass

Come a - long in Je - sus' name, —

This is then expanded through a form of composite organum to create parallel movement at the octave and fourth (cf. Ex. 38).

Ex. 38: Come Along in Jesus' Name, mm 18-20.

The image shows a musical score for four voices (Soprano, Alto, Tenor, and Bass) in G major. The lyrics are: "bless his name, Ho - san - na in the high - est!". The score illustrates parallel motion between voices, with the Soprano and Tenor parts moving in parallel thirds and the Alto and Bass parts moving in parallel fifths. The Soprano and Alto parts are in treble clef, and the Tenor and Bass parts are in bass clef. The key signature has one sharp (F#).

Parallel thirds, fifths, and octaves are used in measure 59 of Daniel, Daniel, Servant of the Lord (cf. Ex. 32, p. 58).

Another favorite concept is her use of unison and parallel octave statements of the theme accompanied by parallel thirds. Hail Warrior opens and closes using this principle. I Just Come From the Fountain uses parallel third in the tenor and bass to accompany the melody in measures 5, 17, and 18. This same concept can be found in measures 11-13 of Walk Through the Streets of the City. Parallel thirds are also used in the male voices to accompany the soloists.

in measures 15-18 and 41-43 (cf. Ex. 39).

Ex. 39: Walk Through the Streets of the City, mm. 41-43.

④1 *sostenuto*  
 Through the streets, my  
*sostenuto*  
 Through the streets, my  
*sostenuto*  
 Walk, walk, and my Cap-tain is gone on be-  
 walk through the streets of the cit-y, and my Cap-tain is gone on be-

Parallel first inversion chords are also used as accompaniment figures. Daniel, Daniel, Servant of the Lord has its last statement of the refrain, in parallel octaves, accompanied by an obbligato of parallel first inversion chords (cf. Ex. 40). In measure 50 of Fare You Well, there are parallel first inversion seventh chords (cf. Ex. 28, p. 52). In Walk Through the Streets of the City, parallel first inversion chords are used to accompany the verse in parallel octaves, measures 36-38.

Other uses of parallelism include: the parallel octaves in the fourth statement of the refrain of Daniel, Daniel, Servant of the Lord; parallel sixths in the baritones and tenors in I'm Going Home (cf. Ex. 25, p. 53);

Ex. 40: Daniel, Daniel, Servant of the Lord, mm. 46-52.

The musical score consists of two systems of four staves each. The first system contains staves 1-4, and the second system contains staves 5-8. The music is in G major (one sharp) and 4/4 time. Dynamics include *ff* (fortissimo) and *f* (forte). The lyrics are: "jaws! 'Oh! Dan-i-el, Dan-i-el, Dan-i-el, Dan-i-el, oh! Oh, the king cried, 'Oh! Dan-i-el, Dan-i-el, oh! Dan-i-el, Dan-i-el, oh! That He-brew Dan-i-el, Dan-i-el, Dan-i-el, oh! That He-brew Dan-i-el, Dan-i-el, oh! Dan-i-el, oh! Dan-i-el, oh!"

parallel octaves in the approach to the cadence of Sinner, You Can't Walk My Path; and the parallel octaves in the last statements of the theme in I Believe This is Jesus (cf.

Ex. 33, p. 63).

Pedal points are used by Dr. Moore in many of her arrangements. In Daniel, Daniel, Servant of the Lord, there are several pedal points: a two-measure  $F^\sharp$  pedal at the beginning of the second and third statements of the refrain;

a four measure F<sup>#</sup> pedal accompanying the bass soloist for verse two; and a C<sup>#</sup> pedal in measure sixty at the climax of the parallel movement discussed earlier. I'm Going Home has an F pedal in measures 51-53 (cf. Ex. 25, p. 53). In Bound for Canaan's Land there are alternating G and D pedals in measures 18-31. Long Fare You Well has a G pedal accompanying the soloist's verse in measure 14-16. Hail Warrior has a pedal of open fifths, G-D, used to accompany the fourth statement of the refrain and a portion of the fifth statement (cf. Ex. 41).

Ex. 41: Hail Warrior, mm. 38-41.

gain God's prom-ised land... Hail, war-rior,

gain God's prom-ised land... Hail, war-rior,

gain God's prom-ised land... Hail, war-rior,

div.  
Hail, war-rior, hail, war-rior, hail, war - rior,

There is an eight-note ostinato figure in the tenors with an E pedal in the basses accompanying the second verse of Walk Through the Streets of the City (cf. Ex. 42). In measures 22 and 23, the first four notes of the tenor figure are repeated, followed by two statements of the last

four notes of the figure, measures 24-25. This is followed by the entire eight-note figure in measures 26-29.

Ex. 42: Walk Through the Streets of the City, mm. 18-21.

nev - er come here no more.

nev - er come here no more. *mf* I'm a

more. *mp* hum hum hum

more. *mp* hum hum hum

### Meter and Rhythm

All thirteen of the arrangements are in some form of duple meter and all but six of the works have metronome markings given (cf. Table X). I Believe This is Jesus is the only one which has a change of meter in that it has one measure in  $\frac{3}{2}$ , measure 23.

The metronome markings vary from  $\text{♩} = 56$  to  $\text{♩} = 88$ . The half note and the quarter note are always used as the unit of measurement.

Table X  
Published Choral Arrangements  
Metronome Markings, Meter Signatures, Dynamic Ranges

Title	MM	Meter Signatures	Dynamic Ranges
<u>Bound For Canaan's Land</u>	$\text{♩} = 88$	$\text{♩}$ 2 2	---
<u>Come Along In Jesus' Name</u>	$\text{♩} = \text{C. } 58$	2 2	---
<u>Daniel, Daniel, Servant of the Lord</u>	---	$\text{♩}$ 2 4	ppp - fff
<u>Fare You Well</u>	---	2 4	pp - f
<u>Hail Warrior</u>	---	$\text{♩}$ 2 3	pp - fff
<u>I Believe This Is Jesus</u>	$\text{♩} = \text{c. } 76$	2-2 4	f - fff
<u>I Just Come From The Fountain</u>	---	4 4	f - ff
<u>I'm Going Home</u>	---	4 4	ppp - ff
<u>Long Fare You Well</u>	$\text{♩} = 63$	4 4	ppp - fff - ppp
<u>Oh That Bleeding Lamb</u>	$\text{♩} = 56$	2 2	ppp - mf
<u>Sinner, You Can't Walk My Path</u>	$\text{♩} = 84-88$	2 4	p - fff
<u>Walk Through The Streets</u>	$\text{♩} = \text{ca. } 84$	4 4	pp - fff
<u>We Shall Walk Through the Valley</u>	---	4 4	p - mf

Syncopation is a common rhythmic device used by Dr. Moore in her arrangements as well as in the original works. We Shall Walk Through the Valley is the only one of the thirteen arrangements that does not use some form of syncopation. Each of the others uses, in varying forms, one or more of three rhythmic patterns (cf. Table XI). The most common rhythmic figure is the one in which the accents fall on beats one, two, and four (cf. column two, Table XI).

To accompany these syncopations, Dr. Moore will often use a straight walking rhythmic figure which will thereby bring out the syncopation. Examples of this can be found in:

Walk Through the Streets of the City, mm. 11-17

Oh, That Bleeding Lamb, mm. 9-13

Come Along In Jesus' Name, mm. 3-12

I Just Come From the Fountain, mm. 17-18

Daniel, Daniel, Servant of the Lord, mm. 46-49

Bound for Canaan's Land, mm. 10-12

Several of the ostinatos are rhythmic as well as harmonic. These rhythmic ostinatos are found in Hail Warrior, I Believe This is Jesus, and Bound For Canaan's Land.

In Oh, That Bleeding Lamb, the melody is written in augmentation on the last statement of "sanctified-a my soul" (cf. Ex. 34, p.65).



### Dynamics

In the arrangements, Dr. Moore's dynamics range overall from *ppp* to *fff*. Only two songs, Come Along in Jesus' Name and Bound for Canaan's Land, have no dynamics given (cf. Table XI). Both I Believe This is Jesus and I Just Come From the Fountain begin forte and get louder. Long Fare You Well, Walk Through the Streets of the City, We Shall Walk Through the Valley, I'm Going Home, and Oh, That Bleeding Lamb end softly, with Long Fare You Well ending the softest at *ppp*.

### Other Features

Other features of concern to this analysis include Dr. Moore's use of special effects and her use of soloists and divided voices. One of her most frequently used special effects is that of the humming chorus. In Fare You Well, at the asterisk in measures 17 and 21, she has given the indication that the choir is to close the word "home" into a hum on the down beat (cf. Ex. 26, p. 54). Other humming choruses are found in: Daniel, Daniel, Servant of the Lord, to accompany the bass solo on the second verse; I'm Going Home, to accompany the second verse; Walk Through the Streets of the City, to accompany verse three; Long Fare You Well, as accompaniment to the first verse, alternating with different voices in the repeat. Other special effects used by Dr. Moore include: the singing of "ah" in the four-

measure introduction to We Shall Walk Through the Valley (cf. Ex. 24, p. 51) the use of divided chorus in creating an echo effect in Sinner, You Can't Walk My Path (cf. Ex. 31, p. 60) the "quasi echo" effect in I'm Going Home (cf. Ex. 25, p. 53).

Of the thirteen arrangements, there are only five which do not use soloists (cf. Table XII). Of the remaining eight, only three have the use of soloists indicated on the title page: Bound for Canaan's Land, Fare You Well, and I Just Come From the Fountain (cf. Table VIII, p. 60).

Bound for Canaan's Land has printed on its title page the use of a tenor soloist, but there is also a soprano soloist. In measure 38 of Bound for Canaan's Land, Dr. Moore indicates to the conductor to use "another solo voice as in spontaneous interjections of Negro group singing." This statement can be interpreted as the foundation for Dr. Moore's style of solo writing in her arrangements. Bound for Canaan's Land and Daniel, Daniel, Servant of the Lord are the only works which contain a separate staff for the soloist. Bound for Canaan's Land has the tenor soloist opening with the question "Where you bound?" written in the choral score. When the tenor switches to the melody of Get On Board, he has his own staff from which to sing and the soprano soloist takes his part in the choral score. The spontaneous solo voice, as indicated earlier, also has her

own separate staff. In Daniel, Daniel, Servant of the Lord, both the tenor solo for verse one and the bass solo for verse two sing from separate and different staves from the regular SATB parts.

Table XII  
Published Choral Arrangements  
Soloists and Divisi

Title	Soloists	Divisi
<u>Bound For Canaan's Land</u>	S T	S A T B
<u>Come Along in Jesus' Name</u>	None	S T B
<u>Daniel, Daniel, Servant of the Lord</u>	T B	S A T B
<u>Fare You Well</u>	S T	None
<u>Hail, warrior</u>	S T	S A T B
<u>I Believe This Is Jesus</u>	None	S A T B
<u>I Just Come From the Fountain</u>	S	A
<u>I'm Going Home</u>	S A	S A T B
<u>Long Fare You Well</u>	S T B	S A T B
<u>Oh, That Bleeding Lamb</u>	None	S T B
<u>Sinner, You Can't Walk My Path</u>	S A	S A T B
<u>Walk Through the Streets of the City</u>	None	S A T
<u>We Shall Walk Through the Valley</u>	None	B

Based on their frequency of usage, Dr. Moore favors the tenor, soprano, alto, baritone, and bass solo voices respectively. There is also a soprano duet in measures 16 and 17 of Hail Warrior and a women's trio and male quartet in Fare You Well.

Daniel, Daniel, Servant of the Lord is the only arrangement which is specifically designated as SSAATTBB. However, of the remaining twelve, Fare You Well is the only one which does not use some form of divisi (cf. Table XII).

In the arrangements the total vocal ranges of the choirs vary from two octaves plus a seventh to three octaves plus a third (cf. Table XIII). There are two arrangements with the range of two octaves plus a seventh: Walk Through the Streets of the City and We Shall Walk Through the Valley, and there are three arrangements with the range of three octaves and a third: Daniel, Daniel, Servant of the Lord, I Just Come From the Fountain, and I'm Going Home. There are six arrangements with the range of three octaves: Come Along in Jesus' Name; Fare You Well; Hail Warrior; I Believe This is Jesus; Long Fare You Well; and Oh, That Bleeding Lamb. Two of the arrangements have the range of three octaves and a second: Bound for Canaan's Land and Sinner, You Can't Walk My Path.

Individually the sopranos range from an octave to an octave plus a major sixth. The altos range from a major sixth to an octave plus a perfect fifth. The tenors range from a minor seventh to an octave plus a fifth. The basses range from an octave plus a major second to an octave plus a major sixth. Overall the individual voice ranges are from a major sixth to an octave plus a major sixth. In order of largest to smallest range the voicings are soprano and bass, tenor, and alto respectively.

Table XIII  
Published Choral Arrangements  
SATB - Vocal Ranges

Title	S	A	T	B
<u>Bound For Canaan's Land</u>	a' - a''	d' - d''	a - g'	G - d'
<u>Come Along in Jesus' Name</u>	g' - g''	g# - c#''	c# - e'	G# - c#'
<u>Daniel, Daniel, Servant of the Lord</u>	e' - a''	a - d''	f# - a'	F# - d'
<u>Fare You Well</u>	d'b' - e'b''	b - b'	e - g'b'	E: - b <sup>b</sup>
<u>Hail Warrior</u>	d' - b''	a - d''	d - g'	G - e'
<u>I Believe This Is Jesus</u>	d' - a''	a - d''	d - a'	A - d'
<u>I Just Come From the Fountain</u>	d' - a''	a - d''	f# - g'	F# - d'
<u>I'm Going Home</u>	c' - a <sup>b</sup> ''	g - c''	c - f'	F - d <sup>b</sup> '
<u>Long Fare You Well</u>	c' - a''	g - d''	g - g'	G - d'
<u>Oh, That Bleeding Lamb</u>	e' - a''	c' - a'	e - f'	A - b
<u>Sinner, You Can't Walk My Path</u>	c' - a''	g - c''	e - g'	E - c'
<u>Walk Through the Streets of the City</u>	b - g''	a - d''	e - e'	A - d'
<u>We Shall Walk Through the Valley</u>	d' - g''	b <sup>b</sup> - c''	e - f'	A - c'

CHAPTER III  
COMPARISON OF ORIGINAL AND ARRANGED PUBLISHED  
CHORAL WORKS

As mentioned earlier, there are twenty-three published choral works. There are three more arrangements than there are published works.

The texts of the arrangements are all spirituals while the texts of the original works come from a variety of sources. These sources reflect both the diversity of the composer and her deep love for the Afro-American heritage.

The call-and-response form, which is characteristic of the spiritual, is more consistently used in this genre than in the original works. The forms of the original works are mainly A B A or some variation thereof, while the form of the arrangements is mainly verse and refrain. There are fugal sections in two of the original works but none in the arrangements.

Harmonically, for her original works, Dr. Moore favors modal writing. The picardy third is used two times at final cadences in the twenty-three works. Parallelism, one of Dr. Moore's stylistic traits, is used extensively in all of her works. The use of pedal points, harmonic and rhythmic, is also another characteristic of the composer and can be found in many of her works.

Rhythmically speaking, syncopation, in various forms, is indicative of Dr. Moore's compositional style. Syncopation can be found in twenty-two of the twenty-three works analyzed, the one exception being We Shall Walk Through the Valley.

Let Us Make Man In Our Image is the only composition of the twenty-three which does not have a meter signature. In the other twenty-two Dr. Moore mostly uses duple meters. Her original works reflect a greater sense of rhythmic freedom in their use of more varying meters as opposed to the consistent use of duple meters in the arrangements. I Believe This Is Jesus is the only arrangement which has any meter other than a duple meter. It has one measure in  $\frac{3}{2}$ .

Metronome markings are given for all but nine of the twenty-three compositions. In many cases these markings are given for each section of the composition.

There is a wide range of dynamics used in all of Dr. Moore's work. Overall they cover the gamut of *ppp* to *fff*. There are only two compositions which have no dynamics indications, Bound For Canaan's Land and Come Along in Jesus' Name. Both of these are arrangements.

The other compositions, except for two, which have dynamic markings begin using some degree of piano and get louder. The two exceptions, I Believe This Is Jesus and

I Just Come From the Fountain begin *forte* and get louder. Long Fare You Well is the only composition marked to end *ppp*.

With regard to the use of soloists, there is no difference between the original works and the arrangements. In both, the solo parts are rarely indicated at the beginning of the composition and only infrequently in the solo part written on a separate staff. This is due in part to the spontaneity of using soloists from within the group. This concept, as mentioned earlier, is part of the tradition of having the spontaneous interjections coming from within the group. The most frequently used soloists are soprano and tenor voices. Trios and quarters are used infrequently.

The vocal ranges used in the twenty-three works range from one octave and a fourth to three octaves and a sixth. Both extremes are found in the original works and not in the arrangements.

Many devices are used by Dr. Moore to create special effects. These include the use of: divided choirs, humming choruses, "ah" choruses, and spoken voice parts. Division of parts is another common characteristic of Dr. Moore's writing. These divisions are seldom indicated at the beginning of the composition.

CHAPTER IV  
PERFORMANCE CONSIDERATIONS

Dr. Moore is a very articulate composer. Her scores are full of indications for the performer (cf. Tables XIV and XV). She is adamant about having her ideas clearly delivered by the performer and she does not wish to have her music edited and rewritten.<sup>10</sup> In many of her scores, Dr. Moore provides the performer with various options. When Susanna Jones Wears Red has an optional trio in measure 33, and I Would Be True has optional notes in the final chord.

Specific instructions are provided, in Daniel, Daniel, Servant of the Lord, as to the pronunciation of the word, "Daniel." I Just Come From the Fountain has grace notes in the melody (cf. Ex. 43), and Dr. Moore wishes to have these sung on the beat.<sup>11</sup>

Ex. 43: I Just Come From the Fountain, mm. 1-4.

Oh, I just come from the foun-tain, - I just come from the foun-tain, Lawd, I  
Just come from the foun-tain, just come from the foun-tain, Lawd, I  
Just come from the foun-tain, just come from the foun-tain, Lawd,  
Just come from the foun-tain, just come from the foun-tain, Lawd,

The instructions given to the performer are in Italian and English. Some of them are lengthy.

Rhythmically, the one comment which is frequently used is "steady tempo." Keeping a steady tempo is imperative because of the highly syncopated nature of Dr. Moore's compositions.

The terms, *sforzando* and *subito*, are only used in her original works. The original works also contain many more performance directions overall than do the arrangements.

"Solo ad lib," as marked in some of the scores, means that the conductor has the option of using either a soloist or a full section. It does not mean that the performer has a free hand in performance.

The majority of Dr. Moore's compositions, twenty out of twenty-three are unaccompanied, have only a piano reduction for rehearsal purposes. This point reflects the strong influence of the a cappella tradition at Fisk University on Dr. Moore. It is also a very important factor in performing her music.

In summary, Dr. Moore has provided many aids for the conductor who would prepare an authentic performance of her works. An analysis of the works, as shown in Chapter II, reveals the work of a masterful and ingenious composer and arranger. The conductor who studies the scores and is guided by Dr. Moore's careful and detailed markings cannot

help but achieve a true and beautiful performance of these fine compositions.

Table XIV  
Published Original Works  
Performance Indications in Score

Title	Performance Indications
<u>For My People</u>	With martial spirit, strongly marked rhythm poco leggiero subito (mp) marcato sempre allargando slower with expression, very legato a tempo Ca. 76 - 80 marcato sostenuto e dolce poco marcato molto marcato e allargando strongly accented steady beat still broader slowly with utmost passion and power to the end.
<u>I Would Be True</u>	<i>cresc. e marc.</i> <i>poco rit.</i> <i>a tempo</i> * This note may be omitted. <i>cresc. e marcato</i> to the end. * All six notes may be used, or the notes in brackets may be omitted. It is also permissible to close on the E flat alone.
<u>Let Us Make Man</u>	Adante Maestoso <i>cresc.</i> <i>poco rit.</i> <i>a tempo</i> <i>decresc. e rit.</i> <i>molto rit.</i> Slightly faster Very legato Adagio
<u>Lord, Have Mercy</u>	Prayerfully, Steady tempo, well accented <i>misterioso</i> <i>f (subito)</i> <i>sfz</i>

Table XIV continued

Title	Performance Indications
<u>Lord We Give Thanks To Thee</u>	Joyfully steady tempo <i>poco rit.</i> Steady tempo, strongly marked rhythm allargando a tempo (Exuberantly) <i>subito p</i> <i>crescendo</i> Very broadly with great power molto marcato
<u>Mother to Son</u>	A piacere - quasi recitative <i>Growing in intensity</i> <i>Descresc. poco rit.</i> <i>a tempo</i> <i>sfz</i> Meno Moso <i>Poco accel.</i> <i>Allargando</i> <i>Well marked to the end</i>
<u>Striving After God</u>	Moderato <i>Quasi recitative</i> <i>Legato</i> L'istesso tempo <i>Ritardando</i> <i>a tempo</i> Broader <i>poco rit.</i> <i>increasing in power to end</i> <i>poco accel.</i> <i>very broadly to the end</i>
<u>Tambourines to Glory</u>	Moderately fast, with a steady beat strongly marked rhythm exultantly <i>crescendo</i> *Small group of 1st basses, 2nd tenors
<u>The Lamb</u>	<i>Simply</i> <i>cresc.</i> <i>poco rit.</i> <i>melody well marked</i> <i>a tempo</i> <i>ten.</i>

Table XIV continued

Title	Performance Indications
<u>When Susanna</u> <u>Jones Wears Red</u>	With abandon very smoothly Slower, very legato a tempo cresc. Passione <i>sfz</i> <i>(Solo voice spoken)</i> *This bar optional

Table XV  
Published Choral Arrangements  
Performance Indications in Score

Title	Performance Indications
<u>Bound For Canaan's Land</u>	Slow tempo *another solo voice as in spontaneous interjections of Negro group singing.
<u>Come Along In Jesus' Name</u>	Steady rhythm, strongly marked.
<u>Daniel, Daniel Servant of the Lord</u>	Moderately fast <i>(a very soft rhythmic chant)</i> <i>emphatically</i> <i>more slowly</i> <i>deliberately and well marked</i> <i>(gradually increasing in power)</i> <i>allargando</i> <i>a tempo</i> <i>Very broadly with great power</i>
<u>Fare You Well</u>	Allegro ( <i>rhythm well marked</i> ) <i>poco rit.</i>
<u>Hail Warrior</u>	Steady tempo, no ritards except where marked <i>poco rit.</i> <i>a tempo</i> <i>senza rit.</i> <i>rit. e marcato</i>
<u>I Believe This Is Jesus</u>	Brightly, with spirit Swinging rhythm <i>accel. e cresc.</i> Broadly
<u>I Just Come From the Fountain</u>	Allegro ( <i>with exuberance and religious fervor</i> ) <i>allargando</i>
<u>I'm Going Home</u>	Semplice andante <i>very legato</i> <i>quasi echo</i>

Table XV continued

Title	Performance Indications
<u>Long Fare You Well</u>	Moderato (No ritard except as marked) <i>poco rit.</i> <i>a tempo</i> (close to hum) (sing words on repeat) (Melody well marked) <i>rallentando</i>
<u>Oh, That Bleeding Lamb</u>	Serene, sustained <i>poco rit.</i>
<u>Sinner, You Can't Walk My Path</u>	Steady tempo <i>marcato senza rit.</i>
<u>Walk Through the Streets of the City</u>	Serenely

## CHAPTER V

### SUMMARY

Dr. Undine Smith Moore is destined to be remembered as one of the great Afro-American composers and arrangers of the twentieth century, ranking with John Work, Hall Johnson, R. Nathaniel Dett and William Grant Still.

As a composer Dr. Moore is quite skillful and as an arranger she ranks second to none. She has been able to combine her educational background and her cultural heritage into the production of works of art which are worthy of serious study and performance. She has taken the plaintive yet poignant melodies of the Negro spirituals and used her skill and craftsmanship to produce beautiful harmonizations and arrangements. However, the true Afro-American concepts are not overshadowed by her training but are enhanced and quite clearly portrayed by it.

Dr. Moore's original works illustrate that, like any other good composer, an educated black composer can write in several styles and idioms. Her arrangements of spirituals are well written and provide something whereby the performer can, if he follows them, give the listener an authentic reproduction of music from the Afro-American heritage.

## NOTES

<sup>1</sup>Undine S. Moore, Telephone interview at her home (Ettrick, Virginia, January 7, 1979).

<sup>2</sup>Ibid. (January 26, 1979).

<sup>3</sup>Clyde Owen Jackson, The Songs of Our Years: A Study of Negro Folk Music (New York: Exposition Press, 1968), pp. 21-23.

<sup>4</sup>David N. Baker, Lida M. Belt, and Herman C. Hudson eds., The Black Composer Speaks (New Jersey: The Scarecrow Press, 1978), p. 199.

<sup>5</sup>Ibid., p. 174.

<sup>6</sup>Moore, Telephone interview (January 22, 1979).

<sup>7</sup>Altona Johns and Undine Moore, An American Heritage: Twentieth Century Music of Black American Composers (Petersburg, Virginia: The Black Man In American Music Project, February 24, 1972), p. iii.

<sup>8</sup>Undine Moore, Personal Vita (1973).

<sup>9</sup>Monks of Solesmes, eds., The Liber Usualis (Tournai: Desclée, 1956) p. 115.

<sup>10</sup>Moore, Telephone interview (February 9, 1979).

<sup>11</sup>Ibid. (March 28, 1979).

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