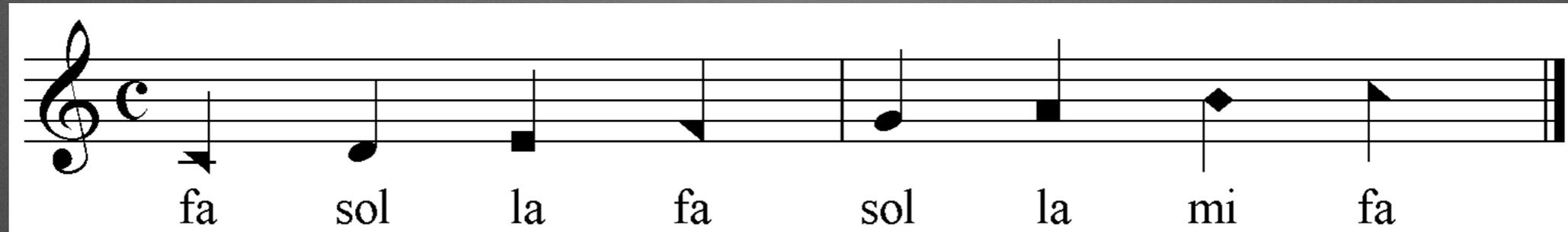


Exploring Wind Band Repertoire Based on Shape Note Melodies

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CBDNA National Conference
Arizona State University
February 21, 2019 - 10:45am

What is Shape Note Music?



- Originated in the early 19th century to assist in sight singing
- *The Sacred Harp*, 1844
- Survived in rural churches of Alabama, Georgia, and Texas
- Spread in 21st century due to the internet and 2003 movie *Cold Mountain*



WONDROUS LOVE. 12,9,6,6,12,9.

"A man that hath friends . . ." -- Pro. 18:24.

159

F Minor Mead's *General Selection*, 1811.

James Christopher, 1840.

1. What won-drous love is this! oh, my soul! oh, my soul! What won-drous love is this! oh, my soul! What won-drous love is this

2. When I was sink-ing down, sink-ing down, sink-ing down, When I was sink-ing down, sink-ing down, When I was sink - ing down

3. To God and to the Lamb I will sing, I will sing, To God and to the Lamb I will sing; To God and to the Lamb,

4. And when from death I'm free, I'll sing on, I'll sing on, And when from death I'm free, I'll sing on, And when from death I'm free,

That caused the Lord of bliss To bear the dread - ful curse for my soul, for my soul, To bear the dread-ful curse for my soul.

Be - neath God's righ - teous frown Christ laid a - side His crown for my soul, for my soul, Christ laid a - side His crown for my soul.

Who is the great I Am, While mil-lions join the theme, I will sing, I will sing, While mil-lions join the theme, I will sing.

I'll sing and joy - ful be Through - out e - ter - ni - ty, I'll sing on, I'll sing on, Through - out e - ter - ni - ty I'll sing on.

Used with permission of the Sacred Harp Publishing Company, Inc.,
Carrollton, GA, publishers of the *Sacred Harp*, 1991 Edition.

Wondrous Love

- First published in *Southern Harmony* in 1840, attributed to composer James Christopher; Lyrics date to 1811
- Since 1995, ranks #21 of most popular songs
- Most used shape note tune in the wind band canon - used 13 times from 1971 to 2018
- Three occurrences are Grade 2-2.5, seven are Grade 3-3.5, and three are Grade 5

Wondrous - Brant Karrick

Daehn Publications - Grade 3.5 - 7:15

- Commissioned by two schools near Searcy, AR, in memory of tragic events surrounding a deadly tornado that destroyed much of the town
- Begins with chorale setting, followed by more uptempo 5/4 “train” section
- Timed aleatoric section emulates the tornado followed by a calm ending and final C Major “victory” chord

Brant Karrick

WONDROUS

INSTRUMENTATION

1 – Conductor	2 – Trombone 3
3 – Flute 1	1 – Euphonium TC
3 – Flute 2	2 – Euphonium BC
2 – Oboe	4 – Tuba
2 – Bassoon	1 – Timpani
3 – B♭ Clarinet 1	3 – Mallet Percussion
3 – B♭ Clarinet 2	<i>Orchestra Bells,</i>
3 – B♭ Clarinet 3	<i>Vibraphone, Xylophone,</i>
2 – B♭ Bass Clarinet	<i>Chimes</i>
2 – E♭ Alto Saxophone 1	3 – Percussion 1
2 – E♭ Alto Saxophone 2	<i>Snare Drum, Train Whistle,</i>
2 – B♭ Tenor Saxophone	<i>Suspended Cymbal, Bass</i>
1 – E♭ Baritone Saxophone	<i>Drum</i>
2 – B♭ Trumpet 1	3 – Percussion 2
2 – B♭ Trumpet 2	<i>Suspended Cymbal, Whip,</i>
2 – B♭ Trumpet 3	<i>Brake Drum, Triangle,</i>
2 – F Horn 1	<i>Vibraslap, Crash Cymbals,</i>
2 – F Horn 2	<i>Cabasa, Temple Blocks,</i>
2 – Trombone 1	<i>4 Tomtoms</i>
2 – Trombone 2	

Complete Band \$76.00
Full Score 6.00
Parts, each 1.50

Daehn
PUBLICATIONS

— P. O. Box 175 • New Glarus, Wisconsin 53574 • www.daehnpublishings.com —

Recommended order: a.) Tbn. 1, Perc. 2, b.) Tbn. 2,3, Mlt. Perc., c.) Fl., Cl., d.) Tpt., Hn., e.) all others

122 cue in about 6" about 40" repeat until cued for m. 123

Fl. 1 2 fast, random notes *p* avoid playing with anyone else

Ob. *p* fast, random notes avoid playing with anyone else repeat until cued for m. 123

Bsn. *pp* continue to sustain until cued for m. 123

B^b Cl. 1 fast, random notes avoid playing with anyone else *p* repeat until cued for m. 123

B. Cl. 2 3 *a2* *p* repeat until cued for m. 123

A. Sax. 1 2 cue at about 16" *pp* random soft trills repeat until cued for m. 123

T. Sax. *pp* random soft trills repeat until cued for m. 123

Bar. Sax. *pp* continue to sustain until cued for m. 123

122 123 cue in about 10" move valves fast, random notes up and down, like a murmur avoid playing with anyone else

Tpt. 1 2 3 *pp* *a2* move valves fast, random notes up and down, like a murmur avoid playing with anyone else

Hn. 1 2 *pp* *a2* move valves fast, random notes up and down, like a murmur avoid playing with anyone else

Tbn. 1 *mp* slow, random sirens, repeat until cued for m. 123

Tbn. 2 3 *a2* *mp* slow, random sirens, repeat until cued for m. 123

Euph. *pp* continue to sustain until cued for m. 123

Tba. *pp* continue to sustain until cued for m. 123

Timp. *pp* repeat until cued for m. 123

Mlt. Perc. *mp* roll with random *cresc.* and *dim.* don't get too loud too soon repeat until cued for m. 123

Perc. 1 S. D. and B. D. continue previous two measure pattern, randomly, and getting louder. roll with random *cresc.* and *dim.* don't get too loud too soon repeat until cued for m. 123

Perc. 2 *mp* repeat until cued for m. 123

124 Solemnly $\text{♩} = 96$ 132

Fl. 1 2

Ob.

Bsn. *mp* one player *mf* tutti *mf*

B^b Cl. 1 2 3

B. Cl. Play *mp* *mf*

A. Sax. 1 2

T. Sax.

Bar. Sax. *mp* *mf*

124 125 126 127 128 129 130 131 132

Tpt. 1 *mp* solo expressively *legato* *tutti* *mf*

Tpt. 2 3 *mp* *mf*

Hn. 1 2 one player *mp* *tutti* *a2* *mf*

Tbn. 1 one player *mp* *legato* *tutti* *mf* *mf*

Tbn. 2 3

Euph. one player *mp* *tutti* *mf*

Tba. one player *mp* *tutti* *mf*

Timp.

Mlt. Perc. Chimes *f* *mp* *p* *pp*

Perc. 1

Perc. 2

WAYFARING STRANGER. P.M.

"Thus have they loved to wander..." -- Jer. 14:10.

457

F Minor Bever's *Christian Songster*, 1858.

Arr. - John M. Dye, 1935.

1. I am a poor, way-far-ing stran-ger, While jour-n'ying thru this world of woe, I'm go-ing there to see my
Yet, there's no sick-ness, toil nor dan-ger, In that bright land to which I go.

2. I know dark clouds will gath-er o'er me, I know my way is rough and steep; I'm go-ing there to see my
Yet beau-t'ous fields lie just be-fore me, Where God's re-deemed their vig-ils keep.

3. I want to wear a crown of glo-ry, When I get home to that good land; I'm go-ing there to meet my
I want to shout sal-va-tion's sto-ry, In con-cert with the blood-washed band.

Fa-ther, I'm go-ing there no more to roam; I'm on-ly go-ing o-ver Jor-dan, I'm on-ly go-ing o-ver home.

Moth-er, She said she'd meet me when I come; I'm on-ly go-ing o-ver Jor-dan, I'm on-ly go-ing o-ver home.

Sav-ior, To sing His praise for-ev-er-more; I'm on-ly go-ing o-ver Jor-dan, I'm on-ly go-ing o-ver home.

Used with permission of the Sacred Harp Publishing Company, Inc.,
Carrollton, GA, publishers of the *Sacred Harp*, 1991 Edition.

Wayfaring Stranger

- Passed down orally with origins possibly to the late 18th century
- First published in the *West Virginia Lute* in 1868, first seen in four shapes in the 1908 *Sacred Harp*
- Covered by Joni Mitchell, Eva Cassidy, Johnny Cash, Jack White (*Cold Mountain* movie), Ed Sheeran
- Arranged by George Crumb for solo female voice, amplified piano, and percussion quartet

Wayfaring Stranger - Christopher Nelson

C. Alan Publications - Grade 4 - 5:00

- “This setting is intended to convey not only the difficulty experienced by the Traveler, but also the resolve which is displayed as he moves forward despite hardship, and disappointment”
- Opening solo originally written for euphonium, but can be played by English Horn (or both!)
- Second half of the piece in e minor
- Uses major tonality moments to “wander” from the original minor key

For the Washington State University Symphonic Wind Ensemble, Dr. Danh T. Pham, Conductor

WAYFARING STRANGER

Christopher M. Nelson
ASCAP

Slow, Thoughtful (♩ = 66) *rall.* 10 a tempo

Piccolo

Flute 1 & 2

Oboe

English Horn

Bassoon

Clarinet in Bb-1

Clarinet in Bb-2

Clarinet in Bb-3

Bass Clarinet in Bb

Alto Saxophone 1 & 2

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb-1 & 2

Trumpet in Bb-3

Horn in F 1 & 2

Horn in F 3 & 4

Trombone 1 & 2

Trombone 3

Euphonium

Tuba

Double Bass

Piano

Harp

Timpani

Suspended Cymbal

Percussion 1
Wind Chimes, Chimes,
Gong, Bass Drum

Percussion 2
4-way Maracas, Bell Tree,
Congas, Suspended Cymbal

Percussion 3
Tom-toms,
Suspended Cymbal

Percussion 4
Bells, Vibraphone (dubbed)

1 2 3 4 5 6 7 8 9 10 11

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58 *rall.* 66 **Broadly** (♩ = 62)

Picc. *f* *ff*

Fl. 1-2 *f* *ff*

Ob. *f* *ff*

E. Hn. *f* *ff*

Bsn. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. *f* *ff*

A. Sax. 1-2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

58 *rall.* 66 **Broadly** (♩ = 62)

Tpt. 1-2 *f* *ff*

Tpt. 3 *f* *ff*

Hn. 1-2 *f* *ff*

Hn. 3-4 *f* *ff*

Tbn. 1-2 *f* *ff*

Tbn. 3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Bass *f* *ff*

Pno. *f* *ff*

Harp *f* *ff*

Timp. *f* *ff*

Perc. 1 W.Ch., Chm., B.D. *f* *ff*

Perc. 2 Mar., Bell Tine, Croc., Sus. Cym. *f* *ff*

Perc. 3 Vib., S.C. *f* *ff*

Perc. 4 Bells, Vibes *f* *ff*

58 59 60 61 62 63 64 65 66 67 68

69 *rit.*

Picc. *p* *pp*

Fl. 1-2 *p* *pp*

Ob. *p* *pp*

E. Hn. *p* *pp*

Bsn. *p* *pp*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Cl. 3 *p* *pp*

B. Cl. *p* *pp*

A. Sax. 1-2 *p* *pp*

T. Sax. *p* *pp*

B. Sax. *p* *pp*

69 *rit.*

Tpt. 1-2 *p* *pp*

Tpt. 3 *p* *pp*

Hn. 1-2 *p* *pp*

Hn. 3-4 *p* *pp*

Tbn. 1-2 *p* *pp*

Tbn. 3 *p* *pp*

Euph. *p* *pp*

Tuba *p* *pp*

Bass *p* *pp*

Pno. *mp* *p*

Harp *mp* *p*

Timp. *mf* *p*

Perc. 1 W.Ch., Chm., B.D. *mp* *p* *pp*

Perc. 2 Mar., Bell Tine, Croc., Sus. Cym. *mp* *p* *pp*

Perc. 3 Vib., S.C. *mp* *p* *pp*

Perc. 4 Bells, Vibes *mp* *p* *pp*

69 70 71 72 73 74 75 76 77

Poor Wayfaring Stranger - Andrew Boysen, Jr.

Alfred Publications - Grade 4 - 4:00

- 1st movement of “Three Folk Song Settings for Band”
- Melody first heard in chalumeau clarinet to create a soft, dark contrast to the introduction
- Uses a tonal row throughout the three settings; heard in bass line and combined to form crunch chords

POOR WAYFARING STRANGER

Mvt. 1 from *Three Folk Song Settings for Band*

Arranged by Andrew Boysen, Jr.

Three Folk Song Settings for Band is comprised of three folk songs, each opening with a similar motive of a rising fifth followed by a descending second. This unifying motive sets the foundation for the entire suite and is used both harmonically and melodically in each of the three movements.

The opening movement, "Poor Wayfaring Stranger," is a dramatic and dark presentation of the well-known song. *Three Folk Song Settings for Band* was commissioned by Russ Kramer and the Mason City (IA) High School Symphonic Band and premiered in 2007.

Instrumentation

1 — Conductor Score
5 — 1st Flute/Piccolo
5 — 2nd Flute
1 — 1st Oboe
1 — 2nd Oboe
1 — 1st Bassoon
1 — 2nd Bassoon
4 — 1st B \flat Clarinet
4 — 2nd B \flat Clarinet
4 — 3rd B \flat Clarinet
2 — B \flat Bass Clarinet
2 — 1st E \flat Alto Saxophone
2 — 2nd E \flat Alto Saxophone
2 — B \flat Tenor Saxophone
1 — E \flat Baritone Saxophone
2 — 1st B \flat Trumpet
2 — 2nd B \flat Trumpet
2 — 3rd B \flat Trumpet
2 — 4th B \flat Trumpet
1 — 1st F Horn
1 — 2nd F Horn
1 — 3rd F Horn
1 — 4th F Horn

2 — 1st Trombone
2 — 2nd Trombone
2 — 3rd Trombone
1 — 4th Trombone
2 — Euphonium
4 — Tuba
1 — Piano
Percussion — 5 players:
4 — Percussion 1
(Bells/China Cymbal/
Vibraphone/Snare Drum)
4 — Percussion 2
(Tam-Tam/Marimba/Crotales/
Brake Drum)
3 — Percussion 3
(Chimes/Medium Suspended
Cymbal/Field Drum)
2 — Percussion 4
(Small Suspended Cymbal/
Bass Drum)
2 — Timpani
(Large Suspended Cymbal)

World Parts

available for download from
www.alfred.com/worldparts

E \flat Alto Clarinet
E \flat Contra Alto Clarinet
B \flat Contra Bass Clarinet
1st E \flat Horn
2nd E \flat Horn
3rd E \flat Horn
4th E \flat Horn
1st Trombone in B \flat T.C.
2nd Trombone in B \flat T.C.
3rd Trombone in B \flat T.C.
4th Trombone in B \flat T.C.
1st Trombone in B \flat B.C.
2nd Trombone in B \flat B.C.
3rd Trombone in B \flat B.C.
4th Trombone in B \flat B.C.
Euphonium in B \flat B.C.
Euphonium T.C.
Tuba in B \flat T.C.
Tuba in B \flat B.C.
Tuba in E \flat T.C.
Tuba in E \flat B.C.
String Bass



8

Fls./Picc. 1/2 *f cresc.*

Obs. 1/2 *f cresc.*

Bsns. 1/2

Cls. 1/3 *f cresc.*

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2 3/4

Hns. 1/2 3/4

Trbs. 1/2 3/4

Euph.

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Timp.

37834S

35 36 37

ff

Brake Drum *ff*

Field Drum *ff*

9

41 A tempo

rit. +Picc

Fls./Picc. 1/2 *ffp* *ff*

Obs. 1/2 *ffp* *ff*

Bsns. 1/2 *ffp* *ff*

Cls. 1/3 *ffp* *ff*

B. Cl.

A. Saxes 1/2 *ffp* *ff*

T. Sax.

Bar. Sax.

Tpts. 1/2 3/4 *ffp* *ff*

Hns. 1/2 3/4 *ffp* *ff*

Trbs. 1/2 3/4 *ffp* *ff*

Euph.

Tuba

Pno. *ff* (Octave up)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Timp.

37834S

38 39 40 41 42

ffp *ff* *ff* *ff*

Bells (Hard plastic Mallets) *f*

Tam - Tam *f*

Crotales *f*

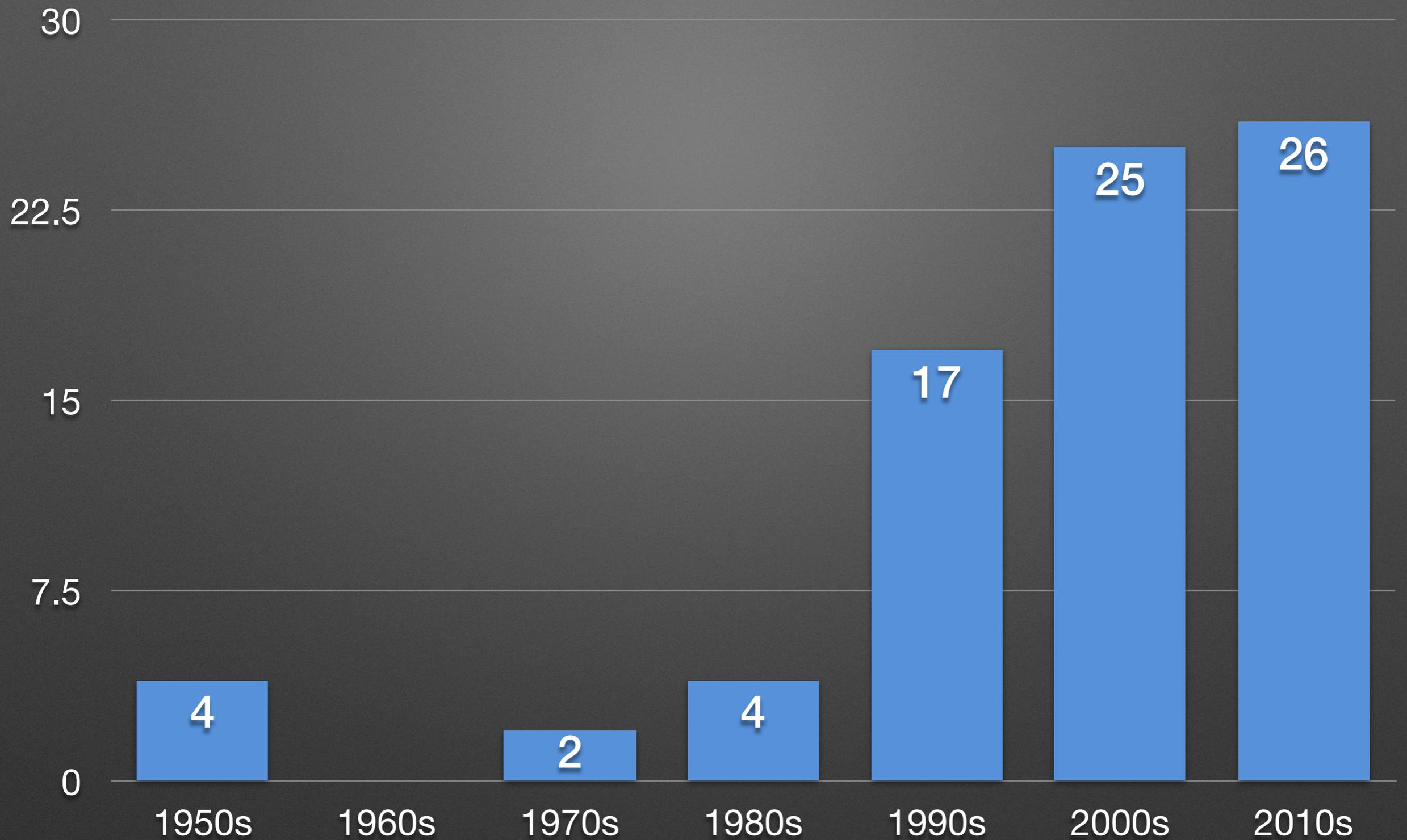
Med. Sus. Cym. (yarn) *mf*

Chimes *f*

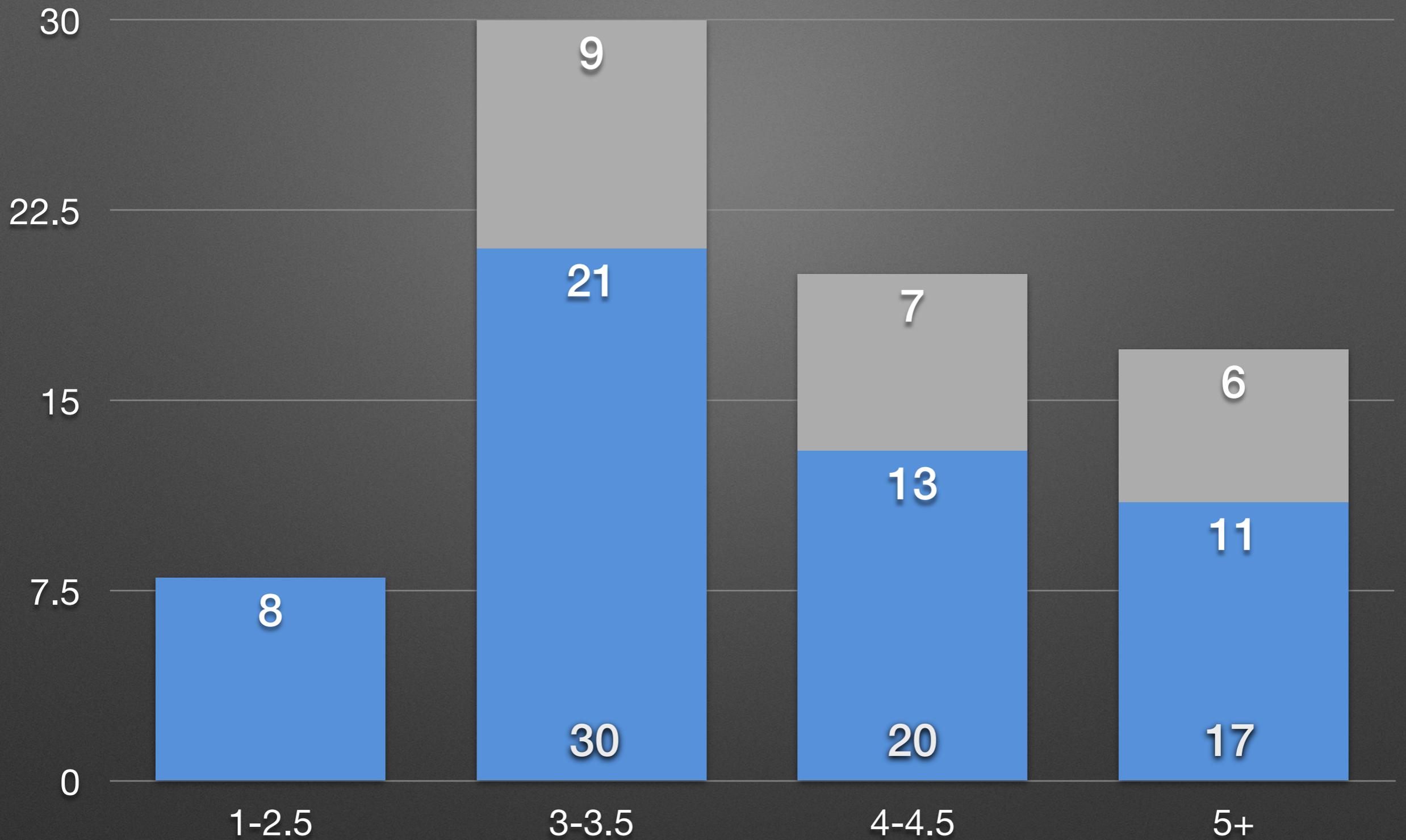
(Bb to C, Eb to G)

Results from Preliminary Research

- Parameters for inclusion
- Exclusion of hymns like NETTLETON (“Come Thou Fount of Every Blessing”), NEW BRITAIN (“Amazing Grace”)
- 79 examples of shape note tunes used
 - 57 large scale works, 22 occurrences where multiple tunes exist within multiple movements or a medley
- 37 composers represented
 - Curnow, Grantham, Hartley, Vinson with 5+
- 45 different tunes used, 31 of which show only one occurrence
 - Wondrous Love (13), Bellevue (8)



Publication Dates of Works



Grade Level of Works

How Can I Use This Information?

- Programming/Commissioning
- Collaboration
 - Choral ensembles
 - Musicology (American Music)
 - Music Theory
 - Local singing groups (fasola.org/singings)

More Information

www.fasola.org - Information about Sacred Harp singing

www.originalsacredharp.com - Publishing Company

www.jpkarlsberg.com - leading scholar's website