The Choral Music of Joseph Willcox Jenkins

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A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
Doctor of Musical Arts

THE CHORAL MUSIC OF JOSEPH WILLCOX JENKINS

Richard Skirpan

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Composer Joseph Willcox Jenkins (b. 1928), longtime professor at Duquesne University in Pittsburgh, Pennsylvania (since 1961) and the first arranger for the United States Army Chorus (1956-1959), has composed and arranged a prolific amount of choral music, much of which has remained unpublished. After presenting a brief biography of Jenkins, this essay examines a sample of seven of his choral works, with analyses and scores of each. Catalogs of the choral compositions to which he assigned opus numbers and his U.S. Army Chorus arrangements follow, along with a classified list of remaining choral works and arrangements. The document concludes with the transcription of a conversation between Jenkins and the author about his career and music. It is hoped that this resource for choral musicians will encourage a more widespread knowledge of Jenkins’ choral music, providing increased possibilities for performance and further study.
DEDICATION

Written for the Honour and Glory of God

and respectfully dedicated to

Joseph Willcox Jenkins

a humble composer and teacher

whose daily work has brought the joy and understanding of music
to countless audiences, performers, and students.
ACKNOWLEDGMENTS

I wish to thank the many different people, without whose help this essay would not have been possible:

- Brady Allred, for first planting the idea in my mind during our time at Duquesne University that a doctoral essay could and should be written on this topic.

- Donald Oglesby and Joshua Habermann, for their initial enthusiasm and continued support for this project, as well as Paul Wilson, Gary Green, and Tony Boutté for their help and guidance through its completion.

- Terra Mobley, music librarian at the Gumberg Library at Duquesne University, for sharing her resources and granting me generous, unrestricted access to the Jenkins collection.

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- Christine Jordanoff and the staff of the Children’s Festival Chorus of Pittsburgh, for their quick and ready help in supplying me with works Jenkins has written for them.

- R. Craig Dobbins of Sewickley Presbyterian Church, Kurt Schibe of Shadyshide Presbyterian Church, Barbara McKelway of Ben Avon Community Presbyterian Church, Martha Berg and Don Megahan of Rodef Shalom Congregation, and Martin Kessler of University School in Cleveland, Ohio, as well as Guy Russo and Rebecca Rollett, for searching for, helping me locate, or sharing with me Jenkins scores.
• My family, Tom, Jeanne, Brian and Jason Clark, for allowing their home to be both my home and office during research trips to Pittsburgh.

• And last, but certainly not least, my wife and “bonnie dearie” Diane, for her encouragement, support, and love always.
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<th>Abbreviation</th>
<th>Long Form</th>
<th>Abbreviation</th>
<th>Long Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>2pt</td>
<td>two-part</td>
<td>Mz</td>
<td>mezzo-soprano</td>
</tr>
<tr>
<td>A</td>
<td>alto</td>
<td>ob</td>
<td>oboe</td>
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<td>afl</td>
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<td>alto saxophone</td>
<td>org</td>
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<td>ozalid</td>
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<td>bassoon</td>
<td>perc</td>
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<td>century</td>
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<td>pno</td>
<td>piano</td>
</tr>
<tr>
<td>cel</td>
<td>celesta</td>
<td>pno4h</td>
<td>piano, four-hands</td>
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<tr>
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<td>clarinet</td>
<td>publ.</td>
<td>published</td>
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<tr>
<td>cong</td>
<td>congregation</td>
<td>S</td>
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<td>horn</td>
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<td>trumpet</td>
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<td>hpsc</td>
<td>harpsichord</td>
<td>trb</td>
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<tr>
<td>LoW</td>
<td>List of Works⁠¹</td>
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<td>tenor saxophone</td>
</tr>
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<td>measure(s)</td>
<td>TUSAB</td>
<td>U.S. Army Band catalog</td>
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<tr>
<td>mvt.</td>
<td>movement</td>
<td>v(v)</td>
<td>voice(s)</td>
</tr>
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---

¹ Ann Labounsky and Virginia Fisher, “Joseph Willcox Jenkins list of works,” Microsoft Excel spreadsheet, January 9, 2009, received June 8, 2009 from Terra Mobley, music librarian, Gumberg Library, Duquesne University.
The name Joseph Willcox Jenkins is recognized by concert band musicians as the composer of *American Overture for Band* (composed in 1953 and first published in 1956), a standard work in the wind ensemble repertoire and often noted for its virtuosic writing for the horns. Standing behind this eminent work in Jenkins’ compositional output are about thirty other lesser-known compositions for concert band, many of them having once been published but now out of print. There are also works for orchestra, brass band, and various solo instruments.

Forming the greatest portion of Jenkins’ output, however, are hundreds of original compositions and arrangements for chorus, largely unknown to choral musicians. Included in this corpus of work are sacred, secular, and holiday pieces variously suited for church, synagogue, community, high school, collegiate, professional, men’s, women’s, and children’s choirs. In this music, Jenkins’ skill at setting text is always evident, and his style is usually characterized by a unique modal harmonic language that is reminiscent of the music of Ralph Vaughan Williams. Jenkins often employs traditional compositional devices such as imitation, canon, and inversion in his choral music, while taking care to avoid posing especially difficult technical challenges to the performers.

With such a variety of well-written choral music, it is unclear why so much of it has remained unpublished and, as a result, unknown. Perhaps the reason is because most

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of Jenkins’ choral works were written for people with whom he had personal connections, or, according to the composer himself, he is simply “not much of a salesman.”

In 2008, Jenkins donated nearly all of his manuscripts to a special collection at the Gumberg Library of Duquesne University in Pittsburgh, Pennsylvania, allowing the opportunity for study of his work with a broader scope. From that collection, a small representative sampling of Jenkins’ works for the most common types of choirs for which he wrote (religious choirs of various denominations, men’s chorus, community/symphonic choir, and college/professional choirs) has been selected for individual attention here. It should be noted that many works, however, fall into several of these categories, and can be performed by a variety of different choral ensembles.
CHAPTER 2

BIOGRAPHY

Joseph Willcox Jenkins was born on February 15, 1928 outside Philadelphia in Wawa, Pennsylvania, the middle child of Genevieve Brosseau, a French-Canadian, and William Jenkins, from Tidewater Maryland. The family moved to the Mount Airy section of northwest Philadelphia early in the 1930s, where they encouraged his appreciation of classical music. As a result Jenkins was exposed to many of the great musical offerings available to him in the city. His earliest musical education came in the form of piano lessons from his mother, who insisted from the beginning that he be able to transpose into any key. Later, Jenkins attended a local parochial school and was enriched by the musical traditions of the Catholic Church, studying organ and singing alto in the school choir. He was able to improvise with ease, and by the time he attended high school from 1941-1945 at St. Joseph’s Preparatory School, the Jesuit high school of Philadelphia, his musical interests naturally turned to composition.

Jenkins’ father discouraged him from studying music as an undergraduate student, so he entered St. Joseph’s College (now St. Joseph’s University) and earned a pre-law
Bachelor of Arts degree in three years. During this time, Jenkins pursued his musical interests at the Philadelphia Conservatory of Music, studying piano with Allison Drake as well as counterpoint and composition with Vincent Persichetti, with whom he continued lessons in the year following his graduation.\(^5\)

In 1949, with his father’s blessing and at Persichetti’s recommendation, Jenkins enrolled as a composition student at the Eastman School of Music, studying with Thomas Canning, Howard Barlow, Bernard Rogers, and Howard Hanson, and graduating in 1951. Having graduated during the Korean War, Jenkins was drafted into the army and assigned to Fort Meade, Maryland, as an arranger for the United States Army Field Band and the Armed Forces Radio Network. This gave him the opportunity to travel to Europe, where he spent time in London, Paris, and Berlin. While in London he met Ralph Vaughan Williams, who along with fellow Army Field Band arranger Earl Mays impressed upon Jenkins the importance of writing music that was easily playable by the performers, urging him to always adhere to the principles of good part-writing. During his time with the Army Field Band he composed his famous *American Overture for Band*, Op. 13.\(^6\)

After the war ended, Jenkins had hoped to return to Eastman to earn his doctorate, but he was encouraged to first gain some teaching experience. Beginning in the fall of

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\(^5\) In the Jenkins manuscript collection at Duquesne University, there are the following pieces from his undergraduate years: *The Newborn King* (Christmas Carol in the Aolian [sic] Mode) for voice and organ, dated 1945; *Little French Nun, Wee Scot*, and *Tarheel Madrigal* (“Christus Natus Est”), three separate short pieces for piano, all dated 1947; *Pentatonic Rhapsody* for SSAA choir and piano, dated December 10, 1948, and dedicated to the Eden Hall Glee Club; and *Ave Maria* for solo alto and SATB chorus, dedicated to Dr. R. Mills Silby (see p. 248), and undated but labeled “1947-8” by Jenkins on the box containing the manuscript.

\(^6\) Jenkins’ ties with the ensemble remained strong; in 1995 he composed *I Hear America Singing*, Op. 170, for the U.S. Army Field Band and Soldiers Chorus for the fiftieth anniversary of the band.
1953, he held a one-year interim position\(^7\) at Catholic University of America and, impressed by the quality of the faculty and courses offered, decided to complete his doctorate there with the help of the G.I. Bill, studying with William L. Graves and others.\(^8\)

In 1956, Jenkins became the first arranger for the newly-formed United States Army Chorus at Fort Myer, Virginia, creating at least 270 arrangements and performing editions for male chorus during his three years there,\(^9\) as well as a handful of original works.\(^{10}\) Jenkins’ affiliation with the Army Chorus continued long after he left, with a number of additional arrangements in the 1980s and 1990s.\(^{11}\) In June 1957, he married Margaret Mary Miles from near London, England, whom he had met in Philadelphia through his family there.

Jenkins applied and was selected in 1959 as one of twelve young composers to serve as composers-in-residence for school systems across the United States as part of the Young Composers Project, funded by the Ford Foundation and administered by the National Music Council.\(^{12}\) He was assigned to Evanston Township in Illinois.\(^{13}\)

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\(^7\) According to a 1956 résumé (presumably for his application to the U.S. Army Chorus) found in the Jenkins manuscript collection at Duquesne University, Jenkins was serving as replacement for Dr. G. Thaddeus Jones, who was in Italy for a year on a Fulbright Scholarship. Jenkins taught “Form and Analysis, Orchestration, Composition, Pedagogy of Theory, Coordinating Seminar, [and] History,” and was “assistant conductor and special arranger for the University Chorus and Orchestra.”

\(^8\) Choral works composed for the Catholic University of America choir include Opp. 14 and 17, and various arrangements.

\(^9\) CS-38–CS-486 (see pp. 163-240).

\(^{10}\) Opp. 26 and 28.

\(^{11}\) CS-1140–CS-1338 (see pp. 235-240).


\(^{13}\) Choral works include Opp. 35, 38, and 40, and various arrangements.
In the fall of 1961, after a year working as an editor for the music publisher Schmitt, Hall & McCreary Company in Minneapolis, Jenkins joined the faculty of the Duquesne University School of Music in Pittsburgh, Pennsylvania. There, for over forty years, he taught composition, arranging, orchestration, music theory, counterpoint, analysis, and music history, in addition to composing works for the school’s ensembles.\textsuperscript{14} He remains Professor Emeritus of Music Theory and Composition. Jenkins has also been commissioned to write choral music by the State University of New York at Geneseo,\textsuperscript{15} Manhattanville College,\textsuperscript{16} and Westminster Choir College.\textsuperscript{17}

At the elementary level, Jenkins was for more than twenty years organist and instrumental music teacher at St. Edmund’s Academy, composing and arranging for student ensembles of varying instrumentation. He also composed a number of musicals for the Ellis School, a school for girls from pre-kindergarten through high school, where his wife taught fourth grade for thirty years. Additionally Jenkins composed or arranged choral music for Holy Innocents High School (Pittsburgh, now closed),\textsuperscript{18} the National Catholic Music Educators Association of the Diocese of Altoona-Johnstown,\textsuperscript{19} the Montgomery County (Maryland) Honors Chorus,\textsuperscript{20} and Marlborough School (Los Angeles, CA).\textsuperscript{21}

\textsuperscript{14} Choral works include Opp. 114, 184, 192, and 198.

\textsuperscript{15} Op. 56.

\textsuperscript{16} Op. 74.

\textsuperscript{17} See p. 244.

\textsuperscript{18} Opp. 51, 62, and 73.

\textsuperscript{19} Op. 79.

\textsuperscript{20} Op. 127.

\textsuperscript{21} Op. 158.
Apart from his teaching, Jenkins served as organist and choirmaster for a number of houses of worship in and around Pittsburgh. His first notable church position in the Pittsburgh area was at St. Bernard Roman Catholic Church in Mount Lebanon during the 1960s, leading a choir of men and boys (and later, a mixed choir). In the 1970s, Jenkins took a position as organist and choirmaster at the historic Sewickley Presbyterian Church in Sewickley, Pennsylvania, and in the 1990s he was organist at Rodef Shalom Congregation in the Shadyside area of Pittsburgh. Other religious institutions for which Jenkins has composed choral works include Shadyside Presbyterian Church (Pittsburgh), the United Church of Christ Hymnal of 1974, Sixth Presbyterian Church (Pittsburgh), the hymn committee of the Anglican Church, Calvary Episcopal Church (Pittsburgh), the Congregation of the Sisters of Divine Providence, Community

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22 Jenkins’ most published genre of choral works consists of English-language settings of propers of the Roman Catholic Mass (Opp. 52, 53, 55, 57-59, 65-68, and 70). Although those that were published carry the inscription, “Commissioned by the Music Commission of the Diocese of Pittsburgh,” it was likely Jenkins’ St. Bernard choir he had in mind when he composed them. Now long out of print, they were composed during the transitional period of the Second Vatican Council. Ironically, as the reforms of the Council continued, these settings were rendered liturgically obsolete within a few short years of their composition. It is also likely that Jenkins composed Music for the Mass and Responses, Op. 78 for use at St. Bernard.

23 Opp. 81, 87, 97, 98, 100, and 110.

24 Opp. 140, 156, 159, 162, 168, 172, and 176.

25 Opp. 64, 101, and 122.

26 Op. 80.

27 Opp. 117 and 132.


30 Op. 137.
Presbyterian Church of Ben Avon (Pittsburgh),\textsuperscript{31} and Church of the Redeemer (Pittsburgh).\textsuperscript{32}

Apart from the institutions and organizations already mentioned, Jenkins has been commissioned to write choral music by community-based organizations such as the Pittsburgh Oratorio Society,\textsuperscript{33} the Harmonie Associates of Old Economy Village (Ambridge, PA),\textsuperscript{34} Pittsburgh Theological Seminary,\textsuperscript{35} the American Harp Society,\textsuperscript{36} the Palmetto Mastersingers (Columbia, SC),\textsuperscript{37} the Greater Uniontown Chorale (Uniontown, PA),\textsuperscript{38} the Children’s Festival Chorus of Pittsburgh,\textsuperscript{39} the Musica Dolce Chamber Orchestra (Westerly, RI),\textsuperscript{40} and the Bach Choir of Pittsburgh.\textsuperscript{41}

\textsuperscript{31} Opp. 186 and 189.
\textsuperscript{32} Op. 204.
\textsuperscript{33} Op. 138.
\textsuperscript{34} Op. 91.
\textsuperscript{35} Op. 131.
\textsuperscript{36} Op. 143.
\textsuperscript{37} Opp. 152 and 173.
\textsuperscript{38} Op. 169.
\textsuperscript{39} Opp. 174, 179, 185, 187, 194.
\textsuperscript{40} Op. 183.
\textsuperscript{41} Op. 197.
CHAPTER 3
CONDUCTOR’S ANALYSES OF SELECTED CHORAL WORKS


Jenkins’ first sacred choral work to which he assigned an opus number is *Beata Viscera*, Op. 17. Of all of his choral music, it is one that has been continuously recommended by the composer and frequently performed. It was composed in October 1954 during the time Jenkins was at Catholic University of America (as were the secular *Three Choral Ayres*, Op. 14, in May of the same year). In September 1976, Jenkins, who from time to time openly borrows from himself, set the English text of Psalm 103 to the same music as *Beata Viscera* for his choirs at Sewickley Presbyterian Church, calling it the “Exeter” Psalm. According to R. Craig Dobbins, the current Director of Music Ministries at Sewickley Presbyterian, it remains one of the favorites of the choir there.⁴²

In 1993, it was performed and recorded by the Duquesne University Chamber Singers,⁴³ and in June 2010, Jenkins again shared the original *Beata Viscera* version with attendees of the Sacred Music Colloquium of the Church Music Association of America.⁴⁴

The text of *Beata Viscera* comes from the communion antiphon in the commons for Feasts of the Blessed Virgin Mary, according to both the pre-⁴⁵ and post-Vatican II⁴⁶

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⁴² R. Craig Dobbins, telephone conversation with author, February 2, 2011.
missals. The text is “Beata viscera Mariae Virginis, quae portaverunt Aeterni Patris Filium. [Blessed is the womb of the Virgin Mary who has carried the Eternal Son of the Father.]47 Alleluia.” If originally conceived with liturgical use in mind, the “Alleluia” suggests that it would have been intended for performance during the Easter season, but its use during other times of the year, in practice, would not have been completely precluded (except during specifically penitential seasons such as Lent). At a basic level, the setting of the text is well-crafted with the melodic and harmonic shape appropriately congruous with the agogic stresses of the Latin. The larger textual phrases, however, are somewhat awkwardly split so that the final cadence of the first large section comes at the end of the verb “portaverunt.” The conclusion of the sentence, “Aeterni Patris Filium,” then becomes a sentence fragment which, along with “Alleluia,” forms the entirety of the text of the central section.

Not only is Beata Viscera homophonic in texture, but all of the voices consistently share the same exact textual rhythm, with only one exception (m. 6). As a result, while the soprano voice may be appreciated as a kind of melody by nature of its being the highest voice in a homophonic texture, in most cases the essence of the music may be more easily perceived as being constructed of blocks of chords. Although the cadences never stray from E major, the importance of harmony over melody is emphasized by Jenkins’ extensive use of modally borrowed chords.

When considering the form of the work, the final return of the opening material (m. 29) and the sense of overall symmetry this brings suggests a kind of ABA form. At another level, however, the three-time return of the “Alleluia” (mm. 16-19) material

47 Translation from The Gregorian Missal for Sundays (Solesmes, France: St. Peter’s Abbey, 1990), 654.
reveals an element of episode-refrain form with a delayed first refrain. The formal structure, therefore, may be considered to operate on both levels (Table 1).

Table 1. Form of *Beata Viscera*, Op. 17.

<table>
<thead>
<tr>
<th>ABA</th>
<th>Episode-Refrain</th>
<th>Mm.</th>
<th>Motive</th>
<th>Alterations</th>
<th>Cadence</th>
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<td>A</td>
<td>E1</td>
<td>1-5</td>
<td>a1</td>
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<td>A major</td>
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<td></td>
<td></td>
<td>6-8</td>
<td>a2</td>
<td><em>initial presentation</em></td>
<td>E (no 3rd)</td>
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<tr>
<td>B</td>
<td>E2</td>
<td>9-12</td>
<td>b1</td>
<td><em>initial presentation</em></td>
<td>B7 (no 3rd)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12-15</td>
<td>b2</td>
<td>soprano transposed m3 lower modally (as in a sequence)</td>
<td>D major/E</td>
</tr>
<tr>
<td></td>
<td>R</td>
<td>16-19</td>
<td>c</td>
<td><em>initial presentation</em></td>
<td>A major</td>
</tr>
<tr>
<td></td>
<td>E2'</td>
<td>20-23</td>
<td>b1'</td>
<td>harmonization, passing tones added, extended cadence</td>
<td>E minor</td>
</tr>
<tr>
<td></td>
<td>R'</td>
<td>25-28</td>
<td>c'</td>
<td>rhythm and meter only</td>
<td>A major</td>
</tr>
<tr>
<td>A'</td>
<td>E1'</td>
<td>29-32</td>
<td>a1'</td>
<td>cadence tonality shifted</td>
<td>C major</td>
</tr>
<tr>
<td></td>
<td>R''</td>
<td>33-38</td>
<td>c</td>
<td>rhythm and meter, final cadence</td>
<td>E major</td>
</tr>
</tbody>
</table>

Jenkins’ tempo indication is “Moderately flowing,” with the note “− about the pace of Gregorian chant.” The meters of the outer A sections are based on the half note and the slower harmonic rhythm suggests that half notes (or dotted-half notes in the case of the occasional 5/4 or 3/4 measures) be the unit conducted.

For the central section, it can be assumed that the quarter note stays the same.\(^{48}\) In order to support the faster harmonic rhythm, the louder dynamic, and increased intensity here, it may be preferable to conduct this section in quarter notes, although after much

\(^{48}\) Jenkins explicitly includes this instruction in the Op. 100, No. 3 version, according to Jenkins, “due to the nature of the English language” (letter to author, March 26, 2011).
experience in rehearsal and performance, a choir quite comfortable performing the piece may benefit more from the conducting of half and dotted half notes, particularly in the softer dynamics.

It would be informative for the performance of both versions of the work to examine the changes Jenkins made when he recast *Beata Viscera* as *Psalm 103* in 1976 (Table 2). Some of these changes are clearly to accommodate the new text (mm. 5, 19-20), and others show Jenkins adding details that may not have occurred to him as a young composer (m. 31[29]). In addition to the textual change, the different ensembles and acoustics of the venues for which he was writing could have influenced the changes to

<table>
<thead>
<tr>
<th>Mm.*</th>
<th>Difference</th>
<th>Op. 17</th>
<th>Op. 100, No. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>all</td>
<td>key</td>
<td>E major†</td>
<td>F major</td>
</tr>
<tr>
<td>all</td>
<td>text</td>
<td><em>Beata viscera</em></td>
<td><em>Psalm 103:1-2</em></td>
</tr>
<tr>
<td>1</td>
<td>tempo</td>
<td><em>Reverently flowing</em> (<em>about the pace of Gregorian chant)</em></td>
<td><em>Moderately Slow - rather like chant</em></td>
</tr>
<tr>
<td>1,3</td>
<td>dynamics</td>
<td>no crescendo or diminuendo</td>
<td>crescendo in m. 1; diminuendo in m. 3</td>
</tr>
<tr>
<td>3-4</td>
<td>beat removed; meter</td>
<td><img src="image1.png" alt="image" /></td>
<td><img src="image2.png" alt="image" /></td>
</tr>
<tr>
<td>5</td>
<td>rhythm; harmony</td>
<td><img src="image3.png" alt="image" /></td>
<td><img src="image4.png" alt="image" /></td>
</tr>
<tr>
<td>12</td>
<td>dynamic</td>
<td><em>mp</em></td>
<td><em>mf</em> (remaining from m. 9)</td>
</tr>
<tr>
<td>14-18</td>
<td>dynamic</td>
<td>no crescendos or diminuendos; <em>p</em> in m. 16</td>
<td>diminuendos in mm. 14,15,17; crescendos in mm. 16,18; no explicit dynamic in m. 16</td>
</tr>
<tr>
<td>19</td>
<td>fermata</td>
<td>no fermata</td>
<td>optional fermata</td>
</tr>
<tr>
<td>Mm.*</td>
<td>Difference</td>
<td>Op. 17</td>
<td>Op. 100, No. 3</td>
</tr>
<tr>
<td>------</td>
<td>------------</td>
<td>--------</td>
<td>----------------</td>
</tr>
<tr>
<td>19-20</td>
<td>rhythm; mode; harmony</td>
<td>m. 20 in tonic major†</td>
<td>anacrusis to m. 20; m. 20 in tonic minor</td>
</tr>
<tr>
<td>23</td>
<td>beat added; meter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23, 24, 28(26)</td>
<td>dynamic</td>
<td>mp in m. 24</td>
<td>diminuendos in mm. 23,26; p in m. 24.</td>
</tr>
<tr>
<td>24-28 (24-26)</td>
<td>meter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27(26)</td>
<td>rhythm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28(26)</td>
<td>fermata</td>
<td>no fermata</td>
<td>optional fermata</td>
</tr>
<tr>
<td>31(29)</td>
<td>dynamic; articulation</td>
<td>f dynamic; no explicit articulation</td>
<td>no explicit dynamic; tenuto marks on half notes</td>
</tr>
<tr>
<td>32(30)</td>
<td>non-chord tones in tenor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33(31)</td>
<td>dynamic</td>
<td>no explicit dynamic</td>
<td>pp dynamic</td>
</tr>
<tr>
<td>35(33)</td>
<td>beat added; meter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37-38 (35)</td>
<td>dynamic</td>
<td>diminuendo a niente</td>
<td>diminuendo only</td>
</tr>
<tr>
<td></td>
<td>shortened one measure</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* From m. 24 forward, measure numbers differ between the two versions; the corresponding measure numbers for Op. 100, No. 3 are given in parentheses.

† For ease of comparison all musical examples in this table are shown in F major.
dynamics. The small alterations to the rhythm and meter are the most interesting for a conductor to consider, as in many cases the notation of Op. 100, No. 3 seem to reflect a particular interpretation of what was notated in Op. 17. For example, the lengthening of m. 23 likely arises from an expressive stretch at the end of the small section before the first reprise of the “alleluia” motive. The fermata in m. 32 of Op. 17, rather than specifically lengthening a note that is already long, likely served more to allow the breath before the final phrase, now notated by the rest on the downbeat of m. 31 in Op. 100, No. 3. In the new version Jenkins also seems to trust conductors and performers to execute a more gradual ritardando in m. 33, where in Op. 17 he rhythmically wrote this out in m. 35. The variety of subtle differences between the two versions allows a conductor preparing either of them for performance to choose options that may work better given the individual situations he or she faces with a given ensemble or venue.

The primary challenges for the performers of this work (in either form) come from the unexpected rhythms and modal harmonies. While the voice leading here rarely creates difficult melodic leaps, it is important that the ensemble and conductor listen carefully for tuning of unisons, octaves, and fifths, especially in shifts to modally-borrowed chords.

*Au Clair de la Lune*, CS-242

Jenkins’ arrangement of the French folk song *Au Clair de la Lune* for men’s chorus and piano was written during his time with United States Army Chorus. The exact date is unknown, but the works near to it in the U.S. Army Chorus catalog appear to have been numbered chronologically and suggest *Au Clair de la Lune* was likely arranged in
March 1957. In 1965 Jenkins published through Franco Colombo a slightly edited version of the arrangement, now out-of-print.

The melody has traditionally been attributed to Jean-Baptiste Lully, and Jenkins indicates this in the manuscript copy. The song is strophic, consisting of only two verses:

<table>
<thead>
<tr>
<th>Original</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Au clair de la lune,</td>
<td>In the moonlight,</td>
</tr>
<tr>
<td>Mon ami Pierrot,</td>
<td>My friend Pierrot,</td>
</tr>
<tr>
<td>Prête-moi ta plume,</td>
<td>Lend me your pen,</td>
</tr>
<tr>
<td>Pour écrire un mot.</td>
<td>To write a word.</td>
</tr>
<tr>
<td>Ma chandelle est morte,</td>
<td>My candle is out,</td>
</tr>
<tr>
<td>Je n’ai plus de feu;</td>
<td>I have no fire;</td>
</tr>
<tr>
<td>Ouvre-moi ta porte,</td>
<td>Open up your door,</td>
</tr>
<tr>
<td>Pour l’amour de Dieu.</td>
<td>For the love of God.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Original</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Au clair de la lune,</td>
<td>In the moonlight,</td>
</tr>
<tr>
<td>Pierrot répondit:</td>
<td>Pierrot replied:</td>
</tr>
<tr>
<td>Je n’ai pas de plume,</td>
<td>I have no pen;</td>
</tr>
<tr>
<td>Je suis dans mon lit.</td>
<td>I’m in my bed.</td>
</tr>
<tr>
<td>Va chez la voisine,</td>
<td>Go to my neighbor’s,</td>
</tr>
<tr>
<td>Je crois qu’elle y est,</td>
<td>I think she is there,</td>
</tr>
<tr>
<td>Car dans sa cuisine,</td>
<td>Because in her kitchen,</td>
</tr>
<tr>
<td>On bat le briquet.</td>
<td>Someone lit a match.</td>
</tr>
</tbody>
</table>

Rather than create a simple two-verse setting, as is not uncommon in many of Jenkins’ Army Chorus arrangements, here he crafts an extended arrangement employing a theme and variations form (Table 3), making much extensive use of the familiar first-verse text.

There are a number of small, but critical differences between the original manuscript edition and the published version (Table 4). While some of these changes are clearly emendations made by a developing composer, others appear to have been made to prepare a version for publication that was more easily performable by (or marketable to) a high school or extracurricular collegiate men’s chorus. For the most part, the edition included in this document includes the former changes while excluding the latter. The
published version also provides more specific performance instructions.\textsuperscript{49} Additions of this nature are included in the present edition without comment.

In the arrangement, Jenkins showcases his burgeoning compositional abilities. His use of contrary motion (mm. 22-29, 60-67), imitation (mm. 32-33, 40-47, 52-55, 62-63, 70-78), canon (mm. 68-71), modal shadings (mm. 34, 50, 63), and key changes brought about through deceptive cadences all foreshadow devices which will become hallmarks of his compositional vocabulary.

\textsuperscript{49} e.g., dynamic markings and breaths, and in the piano part, slurs and pedaling.
Table 4. Variant readings to included edition of *Au Clair de la Lune*, CS-242.

<table>
<thead>
<tr>
<th>Mm.</th>
<th>Element</th>
<th>Source and Variant Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>all</td>
<td>key†</td>
<td>published version: down a minor third</td>
</tr>
<tr>
<td>all</td>
<td>tempo indication</td>
<td>published version: <strong>Poco moderato</strong> (with same metronome marking)</td>
</tr>
<tr>
<td>16, 33</td>
<td>piano part, l.h.</td>
<td>published version: does not explicitly tie over G♯ (although it would be sustained with the pedal)</td>
</tr>
<tr>
<td>34</td>
<td>harmony (modal)</td>
<td>published version: does not include the Mixolydian A♯ in baritone part; instead the initial F♯ sustains for the duration of a half note</td>
</tr>
<tr>
<td>40-58</td>
<td>piano part</td>
<td>manuscript: piano part continuous throughout this section, either using the same accompaniment pattern as in mm. 40-41, or a simple striding accompaniment with the r.h. mostly doubling voices</td>
</tr>
<tr>
<td>60-62,</td>
<td>harmony</td>
<td>published version: simplifies voice-leading in tenor parts, resulting in occasional open sonorities, but also introduces 7th chords in mm. 61 and 65 (shown in cue-size notes in this edition)</td>
</tr>
<tr>
<td>64-66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>harmony (modal)</td>
<td>published version: simplifies the tenor parts, notably removing the Mixolydian D♯ in the first tenor part; instead both parts read (in half notes), first tenor: B-C♯, second tenor: G♯-F♯</td>
</tr>
<tr>
<td>72-73</td>
<td>voice leading</td>
<td>manuscript: baritone and bass voices are exchanged from the middle of m. 72 until the end of m. 73, with the resulting text setting obscuring the imitative entries</td>
</tr>
<tr>
<td>63-64,</td>
<td>piano part</td>
<td>manuscript: does not include piano in these measures; published version apparently includes it for harmonic reference; its inclusion in these measures may easily be dispensed with if so desired</td>
</tr>
<tr>
<td>67-68</td>
<td></td>
<td></td>
</tr>
<tr>
<td>105-107</td>
<td>notation (fermatas)</td>
<td>manuscript: the four pitches of the solo part in these measures are notated in one measure as quarter notes with fermatas over each; as a result there are two additional measures in the published version (and here)</td>
</tr>
</tbody>
</table>

† For ease of reference, all pitches in this table are given according to the key of the included edition.
“Benedictus” from Two Palm Sunday Anthems, Op. 98

The Two Palm Sunday Anthems were composed in 1976. Many of Jenkins’ works for church choir from this time are Psalm settings, and he describes the circumstances surrounding their genesis: “I was at the time organist and choirmaster at the Presbyterian Church in Sewickley [PA]. The minister—a dour but kindly Arkansan, Jack Maxwell—called me into his office just after Christmas to tell me that the choir was in revolt. (I shuddered to think of what I might have done.) ‘They refuse to sing The Palms ever again,’ he said trying to hide a smile.” The result was a commission for Two Palm Sunday Anthems, of which “Benedictus” is the first. At the end of the manuscript of “Benedictus,” Jenkins “swipes” a quote from Edward Elgar’s Violin Concerto, signing, “My best is here.”50

The text of the movement is from a traditional antiphon for Palm Sunday:51 “Blessed is He, who cometh in the Name of the Lord. Hosanna to the Son of David.” While not directly from the Psalms, these words from Matthew 21:9 are the response of the crowd to the entrance of Jesus into Jerusalem, and they can be recognized as being based on similar texts in the Psalms. Many settings of this antiphon are triumphant and loud, beginning with the “Hosanna” as the Biblical verse does. Jenkins, however, inverts the order of the two sentences, beginning instead with “Blessed is He.” This seemingly minor textual shift dramatically alters the mood of the piece, giving it instead a sense of astounded wonder and awe. The resulting affect is similar to that found in many settings

51 Graduale Romanum (1974), 137.
of the Benedictus of the Mass which is also based on the same Biblical passage and may be the reason Jenkins gave the otherwise English-language work a Latin title.

“Benedictus” is scored throughout for solo alto voice and mixed choir with organ accompaniment. The choir consistently follows the soloist so that its entries amplify, echo, or complete the previous phrase of the soloist. All melodic material in the movement is essentially based on two motives, the “Benedictus” motive (Example 1) and the “Hosanna” motive (Example 2), so named for the sections of the text with which they are first presented.

Example 1. “Benedictus” motive, mm. 3-6.

Example 2. “Hosanna” motive, mm. 6-10.

Using these motives, the movement is constructed in a modified ABA form, consisting of an initial presentation (A) and shortened reptition (A₂), a short developmental section (B), and a reharmonized reprise (A’) (Table 5).

Harmonically, in order to create interest through additional variation, Jenkins moves quite freely between various keys and modes, usually through the use of common-tone deceptive cadences at the ends of most phrases. Despite this, the “Benedictus”
Table 5. Form of “Benedictus” from *Two Palm Sunday Anthems*, Op. 98, No. 1.

<table>
<thead>
<tr>
<th>Section</th>
<th>Mm.</th>
<th>Motive</th>
<th>Voice</th>
<th>Alterations</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-3</td>
<td>Benedictus</td>
<td>organ intro</td>
<td>shortened in uppermost voice; its inversion following in the bass</td>
</tr>
<tr>
<td>A</td>
<td>3-6</td>
<td>Benedictus</td>
<td>soloist</td>
<td><em>initial presentation</em></td>
</tr>
<tr>
<td>A</td>
<td>6-9</td>
<td>Hosanna</td>
<td>soloist</td>
<td><em>initial presentation</em></td>
</tr>
<tr>
<td></td>
<td>9-12</td>
<td>Hosanna</td>
<td>S</td>
<td>transposed, extended slightly, modally altered (from mm 7-9)</td>
</tr>
<tr>
<td>A₂</td>
<td>12-15</td>
<td>Benedictus</td>
<td>soloist</td>
<td>transposed down m2 (from mm. 3-6), brief imitation/canon in organ part</td>
</tr>
<tr>
<td></td>
<td>15-18</td>
<td>Hosanna</td>
<td>S</td>
<td>modally altered (from mm. 9-12)</td>
</tr>
<tr>
<td>B</td>
<td>18-20</td>
<td><em>new</em></td>
<td>soloist</td>
<td><em>based on Hosanna motive</em></td>
</tr>
<tr>
<td></td>
<td>20-23</td>
<td>Hosanna</td>
<td>S</td>
<td>words changed, melodically altered slightly (from mm. 15-18)</td>
</tr>
<tr>
<td></td>
<td>23-26</td>
<td><em>new</em></td>
<td>soloist</td>
<td><em>based on Hosanna motive</em></td>
</tr>
<tr>
<td>A'</td>
<td>26-28</td>
<td>Benedictus</td>
<td>choir</td>
<td>analogous to mm. 1-3, transposed up M2, organ part now doubled by choral voices</td>
</tr>
<tr>
<td>A'</td>
<td>28-31</td>
<td>Benedictus</td>
<td>soloist</td>
<td>analogous to mm. 3-6, anticipated slightly, new harmonization in organ</td>
</tr>
<tr>
<td>A'</td>
<td>31-34</td>
<td>Hosanna</td>
<td>soloist</td>
<td>analogous to mm. 7-9, new harmonization in organ</td>
</tr>
<tr>
<td>A'</td>
<td>34-38</td>
<td>Hosanna</td>
<td>S</td>
<td>analogous to mm. 9-12, new harmonization in ATB voices</td>
</tr>
</tbody>
</table>

motive remains largely unaltered as the movement unfolds, and when it is altered,\(^52\) the changes to it are very minor. One reason for this is simply that the “Benedictus” motive is not employed by Jenkins in the movement’s most developmental section (mm. 18-26). Another is that the motive itself only uses scale degrees which allow it to appear unaltered in a number of modal contexts.\(^53\)

\(^{52}\) e.g., its slight truncation and the addition of its inversion in mm. 1-3 and 26-28, its transposition in mm. 12-15.

\(^{53}\) Mixolydian, Dorian, or Aeolian.
By contrast, the “Hosanna” motive is melodically altered every time it appears to allow for the underlying harmonic development. These alterations take as their starting point not the original form of the motive, but its previous alteration, so that by the end of the developmental section, the motive’s connection to its original form is less easily perceived (Example 3).

Example 3. Development of “Hosanna” motive.

mm. 6-10

\[ \text{Hosanna to the Son of David.} \]

mm. 9-12

\[ \text{Hosanna to the Son of David.} \]

mm. 15-18

\[ \text{Hosanna to the Son of David.} \]

mm. 20-23

\[ \text{To the Son of David.} \]

The meter of “Benedictus” changes freely to provide varying groupings of two and three beats, as in Gregorian chant, which influences much of Jenkins’ sacred music. This keeps the flowing melodic and textual accents from falling into regular or predictable patterns. The meter is often expressed in 6/4 or common time (which Jenkins seems to use indiscriminately from 4/4 even within the same movement). Most of the 6/4
measures usually appear to be divided 3+3, but in a handful of cases (mm. 5, 14, 28, and 30) the textual, melodic, and harmonic motion suggest that conducting 2+2+2 may be preferable. Jenkins does not ultimately specify a preference in the score, and so each of these cases may be left up to the discretion of the conductor. In fact, there are many instances where Jenkins purposefully obscures strong metrical accents, particularly with regard to passages for the soloist (e.g. mm. 3, 20, 26, 37). This is also the case with the single measure in 5/4 (m. 19), which could conceivably be divided equally as well into 2+3 or 3+2. The bass motion on the third beat coinciding with the soloist’s breath, however, suggests that 2+3 may be the better choice.

Although the modal shifts and frequent accidentals may cause the work to appear difficult at first, Jenkins did conceive it for performance by an average church choir and provides an organ accompaniment that constantly prepares and supports the singers for and through all of the modulations. Careful voice leading keeps all voice parts moving mostly in conjunct motion, especially around less predictable harmonic progressions. This includes the solo part, which Jenkins has asked be young in character.54


In addition to a number of smaller pieces and arrangements, the largest compositional fruit of Jenkins’ time as organist and choirmaster at Pittsburgh’s Rodef Shalom Congregation in the 1990s is Music for a Shabbat Service, Op. 168. Composed in

1994, the work is dedicated to the memory of Dr. Solomon B. Freehof, rabbi emeritus of the congregation, with text in Hebrew, scored for cantor, mixed choir, organ, flute, and strings.

The “Adon Olam” is used as a concluding hymn in the Jewish liturgy, and it is likewise the final vocal movement in Jenkins’ *Music for a Shabbat Service*. Jenkins follows contemporary custom in setting the text strophically, with the character of the music having more importance than the manner in which each specific verse is set. A poetic translation of the text reveals that it “dwells on God as eternal, omnipresent, omnipotent, life-giving, and life-restoring beyond comprehension.”

The Lord of all did reign supreme
Ere yet this world was made and formed.
When all was finished by his will,
Then was His name as king proclaimed.

And should those forms no more exist,
He still will rule in majesty.
He was, He is, He shall remain;
His glory never shall decrease.

And one is He, and none there is
To be compared or joined to Him.
He ne’er began and ne’er will end;
To him belongs dominion’s power.

He is my God, my living God;
To Him I flee when tried in grief;
My banner high, my refuge strong,
Who hears and answers when I call.

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55 Opp. 140, 156, and 159 (CS-1250, and CS-1252) are also dedicated to Dr. Freehof.

56 Ethan Nash and Joshua Jacobson, *Hebrew Texts*, vol. 4 of *Translations and Annotations of Choral Repertoire* (Corvallis, OR: earthsongs, 2009), 33.


58 Nash and Jacobson, 33.
My spirit I commit to Him,
My body, too, and all I prize;
Both when I sleep and when I wake,
The Lord is with me; I shall not fear.

While many movements in Jenkins’ *Music for a Shabbat Service* take full advantage of the musical abilities of the cantor, choir, and instrumentalists\(^{59}\) as well as the range of compositional possibilities such forces allow, “Adon Olam” is not only strophic, but all voices sing in unison throughout. With that in mind, the movement is representative not only of Jenkins’ Jewish music, but also of his ability to compose music that is accessible for congregational singing while maintaining elements which provide musical interest.

In this case, the entire movement is in 5/4 meter. Although this is a choice typically avoided by composers writing for an assembly or congregation, the harmonic preparation in the introduction and further reinforcement given through the repeated rhythmic patterns in the opening measures of the melody help make it easily singable.

Only when the meter of the melody is firmly established does Jenkins introduce any harmonies outside the D Aeolian mode (m. 8). While there is one instance of modal borrowing which is characteristic of Jenkins (m. 11), most of the modal influences are atypical for him, invoking Hebrew folk music through the use of a diminished interval (F\(_7^{-}\)–B\(_3\)) and cross-relation (F\(_7^{-}\)–F\(_2\)) (mm. 8-9).

Although the initial dynamic in all parts is marked *forte* and remains unchanged throughout the movement, Jenkins makes subtle increases to the dynamic by altering the orchestration in each group of verses (1-2, 3-4, and 5). By changing the orchestration

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\(^{59}\) Three movements (1. Prelude, 3b. Meditation Interlude, and 11. Postlude – Tocatta) are purely instrumental.
after every two verses instead of after each verse, Jenkins again provides a situation that allows the congregation the most chance of success in performing its part. The orchestration of verses 1 and 2, which merely doubles the harmonization in the organ part, also aids congregational singing. For verses 3 and 4, all instruments double the melody in octaves for added intensity (with the exception of the modal borrowing in m. 23, which is harmonized in the strings). In the final verse, the strings, although still mostly doubling the organ harmonization, are scored in a higher register and somewhat more independently, leading to the movement’s conclusion and brief two-measure coda, again featuring the modal clash of F♯ and B♭.

Because of its simplicity, Jenkins’ setting of “Adon Olam” is fitting in that it allows participation by all present in a sacred text emphasizing the most universal aspects of the Creator. It remains Jenkins’ own favorite from his Music for a Shabbat Service.60

_A Song of Joys, Op. 169_

One of the best examples of Jenkins’ writing for community chorus is _A Song of Joys_, a setting of selected stanzas from the Walt Whitman poem of the same name in the collection _Leaves of Grass_. The music was commissioned by the Greater Uniontown Chorale of Uniontown, PA, near Pittsburgh, to whom Jenkins dedicated the manuscript, dated February 18, 1995. It is scored for mixed chorus with very limited divisi and piano accompaniment. A quartet of soloists is required, but they should probably be drawn

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60 Joseph Willcox Jenkins, telephone conversation with author, February 22, 2011.
from the chorus, as they sing only three times during the entire piece (for a total of only six measures), each time echoing a development of the previous phrase of the full chorus.

Jenkins relies very much on the Whitman poem\(^{61}\) for organization, although he used only a portion of the complete text, selecting and setting the following stanzas:

O to make the most jubilant song!  
Full of music—full of manhood, womanhood, infancy!  
Full of common employments—full of grain and trees.

O for the voices of animals—O for the swiftness and balance of fishes!  
O for the dropping of raindrops in a song!  
O for the sunshine and motion of waves in a song!

O the joy of my spirit—it is uncaged—it darts like lightning!  
It is not enough to have this globe or a certain time,  
I will have thousands of globes and all time.

O the engineer’s joys! to go with a locomotive!  
To hear the hiss of steam, the merry shriek, the steam-whistle, the laughing locomotive!  
To push with resistless way and speed off in the distance!

[Jenkins omits four stanzas here.]

O the joy of that vast elemental sympathy which only the human soul is capable of generating and emitting in steady and limitless floods.

O the mother’s joys!  
The watching, the endurance, the precious love, the anguish, the patiently yielded life.

O the joy of increase, growth, recuperation,  
The joy of soothing and pacifying, the joy of concord and harmony.

Jenkins then omits the remaining stanzas of the poem, and he reverses the order of two elements of the poetry: In the second stanza, he initially omits “O for the swiftness and balance of fishes!” but later inserts it after “O for the sunshine and motions of waves in a

---

song!” This capitalizes on the dramatic opportunity to depict waves of water and fish in closer musical proximity to one another. Jenkins also inverts the order of the penultimate and antepenultimate stanzas of his setting, placing “O the joy of that vast elemental sympathy” after “O the mother’s joys!” using it as part of the build-up from the tender setting of the latter to the final triumphant “O the joy of increase.”

The form of *A Song of Joys* is free and rhapsodic, made up of small sections that set the text of one stanza or even one individual line of the poem. Each of these smaller sections can be grouped together into quasi-movements based on common tempo, musical material or accompaniment, and extra-musical themes (Table 6).

The opening movement introduces the entire work and focuses on themes of life (e.g. “manhood, womanhood, infancy…the voices of animals”). Its three smaller sections all have individually defined characteristics. The first (mm. 1-22) alternately presents the developing introductory fanfares between piano and chorus. The brief contrasting lyrical section that follows (mm. 22-39) foreshadows an accompaniment figure in the piano (mm. 23-28) which will become prominent in the second movement. Hinting at the motive of a previous or upcoming section is a recurring characteristic of Jenkins’ piano writing throughout *A Song of Joys*. The final section (mm. 38-48) presents its own fanfare in the chorus, introduced by rapid ascending scales in the piano. These three sections are unified into one movement through constant tempo (unlike the movement which follows) and the brief return of fragments of the opening piano fanfare material in the middle of the second section (mm. 32-33) and at the end of the third section (mm. 47-49).

The second movement emphasizes the natural elements suggested at this point in the poem, and is in four smaller sections. The tempo increases immediately at the
opening section (mm. 49-59), which uses the piano accompaniment figure that was briefly hinted at in the first movement (mm. 23-28), with its repetitious accent like that of rainfall (“raindrops in a song”). A two-measure meter change to 3/4 (mm. 57-58) with undulating melodic lines in the chorus are evocative of the “motion of waves.” The next tempo increase signals the start of the second section (mm. 60-74), along with fast triplet

<table>
<thead>
<tr>
<th>Movement</th>
<th>Sections/Motives*</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>mm. 1-22</td>
<td>“O to make the most jubilant song!”</td>
</tr>
<tr>
<td></td>
<td>mm. 22-39</td>
<td>“Full of music—full of manhood, womanhood…”</td>
</tr>
<tr>
<td></td>
<td>mm. 38-48</td>
<td>“O for the voices of animals!”</td>
</tr>
<tr>
<td>II.</td>
<td>mm. 49-59</td>
<td>“O for the dropping of raindrops in a song! O for the sunshine and motion of waves in a song!”</td>
</tr>
<tr>
<td></td>
<td>mm. 60-74</td>
<td>“O for the swiftness and balance of fishes!”</td>
</tr>
<tr>
<td></td>
<td>mm. 74-97</td>
<td>“O the joy of my spirit—it is uncaged—it darts like lightning!”</td>
</tr>
<tr>
<td></td>
<td>mm. 97-113</td>
<td>“It is not enough to have this globe or a certain time, I will have thousands of globes and all time.”</td>
</tr>
<tr>
<td>III.</td>
<td>mm. 116-126; 137-140; 164-167; 189-192</td>
<td>“O the engineer’s joys! to go with a locomotive!”</td>
</tr>
<tr>
<td></td>
<td>mm. 127-136; 141-150;</td>
<td>“To hear the hiss of steam, the merry shriek, the steam-whistle,”</td>
</tr>
<tr>
<td></td>
<td>mm. 150-154; 192-195</td>
<td>“the laughing locomotive”</td>
</tr>
<tr>
<td></td>
<td>mm. 155-164</td>
<td>“To push with resistless way”</td>
</tr>
<tr>
<td></td>
<td>mm. 167-189; 196-201</td>
<td>“and speed off in the distance”</td>
</tr>
<tr>
<td>IV.</td>
<td>mm. 210-232</td>
<td>“O the mother’s joys!…”</td>
</tr>
<tr>
<td></td>
<td>mm. 232-234</td>
<td><em>piano interlude</em></td>
</tr>
<tr>
<td></td>
<td>mm. 235-254</td>
<td>“O the joy of increase, growth, recuperation. O the joy of that vast elemental sympathy…”</td>
</tr>
<tr>
<td></td>
<td>mm. 254-271</td>
<td>“O the joy of soothing and pacifying, the joy of concord and harmony!”</td>
</tr>
</tbody>
</table>
arpeggios in the piano accompaniment like a rolling river, babbling brook, or swiftly swimming “fishes.”

By the beginning of the third section (mm. 74-97), the tempo has increased to the point that Jenkins expresses its metronome marking in terms of a half-note value, signaling to the conductor that by this point, if not earlier, half notes should be the unit conducted. The third section concentrates less on the intangible concept of “the joy of my spirit” (which seems to be more the focus of the poetry) and again uses the opportunity to paint natural effects in the piano. Not only does Jenkins plainly depict the “lightning” with skyrocketing scales and a short middle-register tremolo (mm. 84-86, 95-96), but also more subtly includes the implied thunder that would come with it, using a series of steady chords building from a single bass octave (mm. 74-75, 78-80, 81-84, 89-91, 94-95). The intention of this effect is reinforced by the notation of ties to empty measures, signifying that the chord is not to be immediately dampened but allowed to vibrate.

The fourth section (mm. 97-113) functions more like a sort of coda and transition to the following movement, without any obvious opportunities for painting the text. Jenkins still makes a subtle attempt to do so with the diminishing repetitions of the phrase “and all time” in the chorus (mm. 106-112). Also in this section is another example of Jenkins’ piano foreshadowing, with the initial accompaniment of the third movement briefly given a preview (mm. 101-103). While the series of examples of text-painting in this movement are enough to give it its own unique character compared to the first movement, the constantly increasing tempo from section to section in and of itself gives a secondary purpose to this movement as an extended transition to the fast tempo of the following movement.
While the poetry of the third movement turns from the joys of nature to an industrial machine made by humans, there is no less occasion or inspiration for musical depiction. Jenkins has always admitted to having a fascination with trains. This is further evidenced by the somewhat disproportionate but enjoyable attention he gives to the third movement of *A Song of Joys*, which depicts a steam locomotive. Rather than being divided into smaller sections as the other movements are, this movement is organized through a collection of motives, each associated with a particular phrase of text. The motives move from one to the other in order, but often with steps back to briefly recollect a previous motive. The accompaniment begins by portraying sounds of an operating locomotive, with a rhythmic pattern like that of a train over tracks or the specific interruption of a “steam sound” (m. 129-130). This role continues for the piano until m. 165, where it instead begins to increasingly interpolate and develop the melody of the movement’s opening motive. The motives in the chorus, however, almost always depict some aspect of a train throughout the movement.

The beginning of the “engineer’s joys” motive (mm. 116-126) features a long “O” with a crescendo that imitates the increasing volume of an approaching train. The cross-fade between the men’s and women’s voices (m. 121) adds the effect of two trains passing in opposite directions. The rhythm at the motive’s conclusion hints at the chugging sound of an operating steam locomotive.

The rhythm, tessitura, and vowel sound of “the merry shriek” in mm. 129-131 are to good effect, but this becomes even clearer when this motive is further developed in mm. 145-149. The “laughing locomotive” motive is based on the same chugging rhythm

62 See p. 251.
as at the end of the “engineer’s joys” motive, but is often slowed down for increased emphasis (mm. 152-154, 192-195). Finally “and speed off in the distance” is always echoed or repeated in increasingly softer dynamic levels, just as something physically at a distance would slowly fade out of earshot. The movement ends with a large piano flourish and transition to the final movement (mm. 200-209) based on material that had gradually been developed from the “engineer’s joys” motive in the piano interpolations (mm. 164-167, 189-192).

The extra-musical themes of the final movement are centered on human progress, and therefore, like the opening movement, it does not attempt to depict specific things or sounds, but rather expresses emotion through the combination of rising and falling melodic lines with harmonies that become increasingly less shaded by unexpected and distant tonalities. The first section (m. 210-232) arises out of the piano-flourish transition from the previous movement with the almost imperceptible early entrance of the altos (m. 208). The melodic lines are arch-like, but the harmonic language is unsettled and frequently shifts tonal areas. While the most dramatic words are often highlighted melodically and harmonically (e.g. “anguish,” “edurance”), unlike earlier in A Song of Joys the melodic material here can be considered more independent of the text because the same musical motives from the first section are reused again in the second (mm. 235-254). There, after the piano interlude (mm. 232-234) which leads comfortably to A major, there is a stronger sense of a stable tonic, even with the more distant harmonies employed in the extended cadential material (mm. 245-254). The interlude/introduction (mm 254-257) to the final section (mm. 254-271) confirms this, with the harmonic language now firmly and immovably rooted in A major for the concluding repetitions of
“concord and harmony” accompanied by piano flourishes that recall the opening fanfares of the first movement.

Although *A Song of Joys* was conceived for a community chorus and Jenkins is careful as always to employ good voice leading, the challenges presented by this work are the subtle rhythmic, melodic variations often made between two statements of the same motive. Because of this and the nature of the piece as a collection of small motives, it is important that these sections should receive individual attention, but be put into the context of the complete work (or at least the larger quasi-movements) as early as possible in the rehearsal process.

“Kyrie” from *Requiem*, Op. 198

The *Requiem* is Jenkins’ most recent large-scale choral-orchestral work. It is scored for mixed chorus and a quartet of vocal soloists, accompanied by orchestra, including bagpipe and organ, and its performance lasts approximately seventy-three minutes. It was commissioned by Duquesne University in honor of the seventy-fifth anniversary of the Mary Pappert School of Music, and Jenkins chose to dedicate the work to Rev. Henry J. McAnulty, C.S.Sp., president of Duquesne University from 1959-1980. The *Requiem* was premiered on April 24, 2001 by the Duquesne University Orchestra, Concert Choir, and Chamber Singers, conducted by Brady R. Allred.

Jenkins drew on a number of very personal influences when writing the *Requiem*. The work opens with the playing of bagpiper processing into and through the performance space, reflecting Jenkins’ own Scottish heritage. Just prior to the bagpiper’s processing out in a similar way at the conclusion, Jenkins inserts a setting of the
traditional Irish blessing in honor of Fr. McAnulty’s heritage, the only text in the work not drawn from the typical Latin Requiem Mass.

At one of the final rehearsals before the premiere, Jenkins shared with the performers that much of the music was drawn from a piece he had once written for the memorial service of a close friend. It is likely the work he was speaking of is *Requiem Aeternam*, Op. 144, for solo voice and organ, composed from November 1-2, 1987, dedicated to the memory of Anthony Rushford, and first performed on November 5, 1987 by Guy Russo with Jenkins accompanying. While a cursory look at Op. 144 does not reveal any of the exact music used in Op. 198, closer examination reveals there are a number of themes, particularly in the most tender moments of Op. 198, which seem reminiscent of melodic fragments from Op. 144.63 Given Jenkins’ reference to it in the rehearsal, it is likely that Op. 144 served as a source for melodic ideas which were then taken and developed further in the composition of Op. 198.

The “Kyrie” is set in ternary form as is customarily suggested by the tripartite nature of its text, “Kyrie eleison. Christe eleison. Kyrie eleison. [Lord, have mercy. Christ, have mercy. Lord, have mercy.]” There is an extensive orchestral introduction and coda which share much of the same unique musical material, giving the entire movement the character of a palindrome (Table 7).

The introduction begins without a break from the previous movement and is at first scored for strings alone, presenting the simple F-major harmonies that will eventually underscore the “Kyrie” melody of the choir. The undulating 7/4 meter is quickly and firmly established by constantly repeating quarter notes in the second violins

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63 See example below regarding “Kyrie,” mm. 23-24, as well as moments in the “Recordare” and “Lacrimosa.”
and cellos. Jenkins shared in rehearsal that this should create the same effect as that of the opening of Sibelius’s Second Symphony, as should the pastoral entrance of the solo oboe which follows (m. 4) and whose melodic material is drawn from the forthcoming choral “Kyrie” melody. The music unexpectedly tonicizes D♭ (m. 8), with the 7/4 meter briefly changing to 4/4 (mm. 9-12), before a kind of deceptive half-cadence (mm. 12-13) brings about a return to F major. A brief two-measure reprise of the opening music for strings (mm. 13-14) brings the introduction to a close and prepares for the introduction of the “Kyrie” melody.

Nowhere in the Requiem is the influence of Gregorian chant more pronounced than it is in the “Kyrie” melody (Example 4), which is sung by unison women’s voices. Rather than incorporating and developing existing chant melodies in the manner typified by Maurice Duruflé in his Requiem and Messe cum jubilo, Jenkins creates a melody which is so much in the style of Gregorian chant that it can easily be expressed in traditional chant notation with only minor rhythmic modifications (Example 5). While the
third phrase, with its sequence-like descending perfect fifths (mm. 23-24), is admittedly unusual from a chant perspective, it is interestingly this motive in particular that seems to be inspired by a passage from Op. 144 (mm. 7-9) (Example 6).

Example 4. “Kyrie” melody.

Example 5. “Kyrie” melody in traditional chant notation (with minor rhythmic alterations).

The strings play a largely supportive role in accompanying the “Kyrie” melody, here without the undulating quarter notes of the introduction. They will, however, occasionally be given more melodic material in order to provide interest during held notes or rests in the voices (mm. 17-18, 21-22), support the voices through the high point of their melodic arch in this section (violins, mm. 23-25), or add a subtle countermelody (viola, mm. 19-20).

The final note of the “Kyrie” melody is structurally elided with the beginning of the brief transition to the “Christe” section (m. 29). The melody of this transition is played in octaves by the flute and oboe and is developed over short tonicizations from F major through F♯ minor (mm.32-34), B♭ minor (mm. 35-36), and D minor (mm. 36-37) to G major.

The central “Christe” section contrasts with the rest of the movement in a number of ways. The asymmetric and varying meters common to the introductory and “Kyrie” material are replaced through most of this section by a steady, square 2/2. The texture of the voices becomes polyphonic through the use of various canonic melodies in an increasing number of voices from two to four, while the tonal center changes more often, from G major through C major and C♯ minor to B Dorian (Table 8). The orchestration in this section changes drastically, with the strings relinquishing their role of providing the primary accompaniment to the harp and instead joining with the horns, mainly for brief melodic interpolations.

The transition from the “Christe” section to the reprise of the “Kyrie” melody is in two parts. The first is an extension of the final “Christe” canonic material with modal tonicizations of D major (alto, mm. 57-58), F♯ Dorian (m. 59), and Bb Dorian (m. 60)
leading to F major (mm. 61-62). The second is a very brief reprise of the initial two measures of introductory music. It is altered here ever so slightly (second violin and viola, beginning of mm. 63) to allow the harmonic rhythm, which had been moving briskly at the quarter note (mm. 60-62), to ease more gradually into that which accompanies the “Kyrie” melody.

The repetition of the “Kyrie” melody and its accompaniment is exact until its third phrase, which is now completed by the English horn instead of the women’s voices (mm. 76-79). The coda then begins (m. 79) with material from the oboe’s initial entrance

Table 8. Canonic entries in “Christe” section.

<table>
<thead>
<tr>
<th>Mm.</th>
<th>Voices</th>
<th>Tonality</th>
<th>Melody</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>37-39</td>
<td>1: alto</td>
<td>D Dorian</td>
<td><img src="image" alt="Image" /></td>
<td>This initial entry is a false one. The melody is a truncated, modally transposed version of the first actual canon between the soprano and tenor voices.</td>
</tr>
<tr>
<td>37-42</td>
<td>2: soprano, tenor</td>
<td>G major</td>
<td><img src="image" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>42-46</td>
<td>3: alto, bass, flute/oboe (in 8ves)</td>
<td>C major</td>
<td><img src="image" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>50-53</td>
<td>3: soprano, alto/tenor, bass</td>
<td>C# minor</td>
<td><img src="image" alt="Image" /></td>
<td>Extended beyond this in various ways in all voice parts except the tenor. The alto (initial entry) has the D-C# as ( \text{C}\sharp ); all others have ( \text{C}) as shown here.</td>
</tr>
<tr>
<td>53-58</td>
<td>4: alto, soprano, tenor, bass</td>
<td>B Dorian</td>
<td><img src="image" alt="Image" /></td>
<td></td>
</tr>
</tbody>
</table>
in the introduction (m. 4), remaining in 3/2 meter and now played by the flute an octave higher. After the brief tonicization of D, familiar from the introduction, the approach to the cadential return to F major is augmented for dramatic effect and played only by string quartet. A short chorale-like setting of the “Kyrie” melody for unaccompanied choir concludes the movement.


The most recent choral composition by Jenkins, *Five Love Poems of Thomas Hardy* was written in 2003 after his retirement from full-time teaching. His impetus was that Thomas Hardy’s poetry has long been a favorite of his wife, and the collection is dedicated to her: “To Margaret, my darling, my love, my treasure, my joy, my beloved wife, my best friend, my reason for living happily and well.” While Jenkins composed the work as a set, each movement may be performed individually; the first movement, “When I set out for Lyonesse,” was the first to be performed (on October 3, 2010 by the University of Miami Chamber Singers with the author conducting). It is set for baritone soloist and unaccompanied mixed chorus with very minimal divisi.

The text is from Thomas Hardy’s poem of the same name:

When I set out for Lyonesse,
   A hundred miles away,
   The rime was on the spray,
   And starlight lit my lonesomeness
When I set out for Lyonesse
   A hundred miles away.

---

What would bechance at Lyonnesse
While I should sojourn there
No prophet durst declare,
Nor did the wisest wizard guess
What would bechance at Lyonnesse
While I should sojourn there.

When I came back from Lyonnesse
With magic in my eyes,
All marked with mute surmise
My radiance rare and fathomless,
When I came back from Lyonnesse
With magic in my eyes.

Inspired by the poem’s three equal-length stanzas flavored with the mysteriousness of English folklore, Jenkins set it strophically to an original melody in Dorian mode quite reminiscent of English folk tune (Example 7). The construction of the movement, then, may be examined as if it were an arrangement of this composed folk-like tune (Table 9).

Example 7. Melody of “When I set out for Lyonnesse” (edited to remove changes of meter or ties over the barline, in the manner of a folk song).
The introduction immediately sets a dramatically mysterious stage through the use of textless four-part women’s voices expanding outward from a single unison $C_5$ to $A_5$ in octaves by means of contrary motion, the highest voice outlining a rising diminished-seventh chord.

When the first verse begins in unison men’s voices in D Dorian, the women continue holding this drone until the melody’s downward skip (mm. 10-11) affords the compositional opportunity for the countermelody to rise in contrary motion. The sopranos continue to ascend briefly, before Jenkins introduces the first bit of imitative writing. The melodic figure in mm. 14-15 is imitated first in the soprano at the fourth, and then in the alto at the sixth, both modally. Elided by means of a one-beat anticipation in the alto part, the short extension of the first verse assigns words to the women’s parts for the first time, changes the mode with the introduction of $B_5$, and cadences on a G minor chord, ultimately preparing the modulation to F Dorian which follows.

<table>
<thead>
<tr>
<th>Mm.</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-7</td>
<td>introduction</td>
</tr>
<tr>
<td>8-20</td>
<td>verse 1</td>
</tr>
<tr>
<td>20-24</td>
<td>verse 1 extension</td>
</tr>
<tr>
<td>24-39</td>
<td>verse 2</td>
</tr>
<tr>
<td>40-44</td>
<td>verse 3 introduction</td>
</tr>
<tr>
<td>45-59</td>
<td>verse 3</td>
</tr>
<tr>
<td>59-67</td>
<td>coda</td>
</tr>
</tbody>
</table>

The second verse is set homophonically with the melody in the soprano part, although the inner voices are not used only to fulfill their harmonic obligations and have moments of interest (e.g. alto-tenor duet in mm. 27-28). Jenkins’ fondness for subtle imitation is still present in this homophonic writing, as the same portion of the melody imitated in the first verse (mm. 31-32) is not only taken up as a canon by the bass one beat later, but also subtly foreshadowed by the tenor in the previous measure. The use of an open octave E♭ at the cadence in m. 33 actually heightens expectation for the final musical phrase of the verse, despite being shortened by one beat when compared with the first verse. At the end of this verse (mm. 35-36), Jenkins alters the rhythm slightly, creating a continuing hemiola-like feel (mm. 35-39) to slow down the harmonic rhythm to the conclusion of the verse. Again, the altos provide the elision to the next material, holding over their Cs into the material that follows.

The third verse is nearly an exact reprise of the first with text from the third stanza and the melody now assigned to a baritone soloist instead of unison men’s voices. More subtle differences to note are the simplification and shortening of the introduction in the women’s voices (mm. 40-44), the absence of the lower-octave drone in the alto, the change in the textless vowel from “ah” to a hum, the lack of a rest in the alto on the downbeat of m. 53, and the influence of the hemiola-like ending of the second verse on baritone soloist’s conclusion of the melody (mm. 57-58).

In a similar manner to the extension of the first verse, a brief coda follows the final verse with a surprising deceptive cadence to B♭ minor repeated twice in quick succession before finally working out (through F minor) to the final v-i modal cadence.
All voices are instructed to fade *a niente*, with the tenor voice holding over for an extra measure.

As the first of the *Five Love Poems of Thomas Hardy*, this movement is the most easily performable and has the least number of divisi passages, and as such it forms not only a listener’s but also a performer’s introduction to the complete set. While it is based on a simple and beautifully singable melody, the greatest challenge this movement presents is one of developed vocal technique, particularly for the women’s voices in singing their accompanying countermelodies pianissimo in the upper register. While one may consider opening the hum of the third verse to a vowel like [u], this must be weighed against the consideration of disturbing the balance with the baritone soloist.
All of the choral works below by Joseph Willcox Jenkins were prepared by the composer in handwritten manuscript. These computer-engraved editions are included to help facilitate ease of study, rehearsal and performance of these works. All elements of the composer’s original notation were preserved as much as possible, with the following exceptions:

- The composer’s division of music into systems has been honored where it was practical with the typeset page layout. In cases where the page layout required reformatting, as much consideration as possible was given to the work’s formal structure and to ensuring that sections of similar music were organized visually in the same way.
- Meter signatures which in the manuscript span more than one staff are here placed individually on each staff.
- Double barlines used solely for the purpose of emphasizing meter changes have been replaced with ordinary single barlines.
- Courtesy accidentals provided by the composer are reproduced but enclosed in parentheses.
- *Au Clair de la Lune*, CS-242, includes elements of both the original manuscript and published versions. For details see pp. 15-17.
Beata Viscera

Communion Antiphon for Feasts of the Blessed Virgin Mary

Joseph Willcox Jenkins
Op. 17 (1954)

Reverently flowing
(about the pace of Gregorian chant)

Soprano

Alto

Tenor

Bass

Vir-gi-nis, quae por-ta ve-runt

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46
Laus Deo
Semper
Psalm 103
(Exeter)

Vss. 1-2

Joseph Willcox Jenkins
Op. 100, No. 3

Moderately Slow - rather like chant

Bless the Lord, O my soul, and all that is within me, bless His Holy Name.

Copyright © 1976 Joseph Willcox Jenkins
Bless, now, the Lord, O my soul, bless the Lord, O

Bless, now, the Lord, O my soul, bless the Lord, O

Bless, now, the Lord, O my soul, bless the Lord, O

Bless, now, the Lord, O my soul, bless the Lord, O

my soul. Alleluia.

O my soul. Alleluia.

O my soul. Alleluia.

O my soul. Alleluia.
iah. Forget not His ev'ry loving

kindness. Alleluia.
Bless the Lord, O my soul: Bless His Holy Name.

Bless the Lord, O my soul: Bless His Holy Name.

Bless the Lord, O my soul: Bless His Holy Name.

Bless the Lord, O my soul: Bless His Holy Name.

Bless the Lord, O my soul: Bless His Holy Name.

Al-le-lu-iah.

Al-le-lu-iah.

Al-le-lu-iah.

Al-le-lu-iah.

Al-le-lu-iah.
Au Clair de la Lune

French Folk Tune
Arranged by Joseph Willcox Jenkins

To the U.S. Army Chorus, Major Samuel Loboda, director

Allegro moderato (\( \text{\textit{a = 86-92}} \))

Piano

Ped. sempre (to meas. 13)

Au clair de la lune, Mon ami Pierrot, Préte-moi ta plume,

Pour écrire un mot. Ma chandelle est morte, Je n'ai plus de

feu; Ouvre-moi ta porte, Pour l'amour de Dieu.
Au clair de la lune, Pierrot répondit:
Je n'ai pas de plume,

Je suis dans mon lit.
Va chez la voisine,
Je crois qu'elle y est,

Car dans sa cuisine,
On bat le briquet.
Au clair de la lune, Mon ami Pierre,

rot, Prête-moi ta plume, Pour écrire un mot.
Ma chandelle est morte, Je n'ai plus de feu; Ouvre-moi ta porte, Ouvre-moi ta porte,

Je n'ai plus de feu, Je n'ai plus de feu; Ouvre-moi ta porte, Ouvre-moi ta porte,

Je n'ai plus de feu, Je n'ai plus de feu; Ouvre-moi ta porte, Ouvre-moi ta porte,
Slower

Au clair de la lune, Mon ami Pierrot, Préte-moi ta plume, Pour écrire un mot.

Ma chandelle est morte, Je n'ai plus de feu; Ouvre-moi ta porte,

Pour l'amour de Dieu.

Tempo I

Ped. sempre
58

Solo

Mouvement: Pia-rot,

Pour l'amour de

Ouvrez-moi ta porte,

T

B

Solo

Dieu,

l'amour de Dieu, l'amour de Dieu, de Dieu...

 Talante

Ped. al fine
Two Palm Sunday Anthems

I. Benedictus

Joseph Willcox Jenkins
Op. 98, No. 1

Copyright © 1976 Joseph Willcox Jenkins
Blessed is He, who cometh in the Name of the Lord.

Hosanna to the Son of David.

Hosanna to the Son, the Son of David.
- na, ho - san - na...

To the Son, to the Son of

Ho - san - na to the Son of Da - vid.

Bless-ed is Da - vid.
Blessed is He, who cometh

Blessed is He, who cometh

in the Name of the Lord. Hosanna to the Son of

Poco Lento

Hosanna to the Son of David.

Hosanna.
Adon Olam
from *Music for a Shabbat Service*, Op. 168

Joseph Willcox Jenkins

Copyright © 1994 Joseph Willcox Jenkins
A Song of Joys

Dedicated to the Greater Uniontown Chorale

Walt Whitman
from Leaves of Grass

Joseph Willcox Jenkins
Op. 169

Allegro $\frac{j = 120}{(\text{with strength, joy and purpose})}$

Soprano

Alto

Tenor

Bass

Piano

Copyright © 1995 Joseph Willcox Jenkins
Full of music, full of manhood,

Full of music, full of manhood,

Full of music, full of manhood,

Full of music, full of manhood,

sim.

wom-an-hood, in-fan-cy! Full of com-mon em-

wom-an-hood, in-fan-cy! Full of com-mon em-

wom-an-hood, in-fan-cy! Full of com-mon em-

wom-an-hood, in-fan-cy! Full of com-mon em-
ployments,
full of grain and trees, full of
poco dolce

ployments,
full of grain and trees, full of
poco dolce

ployments,
full of grain and trees, full of
poco dolce

ployments,
full of grain and trees, full of
poco dolce

grain and trees.

grain and trees.

grain and trees.

grain and trees.
O for the voices of animals!

O for the voices of animals!

O for the voices of animals!

O for the voices of animals!
O for the dropping of raindrops in a

song!

O for the sunshine and motion of waves in a

song!
Move \( \text{\( \frac{d}{2} \)} = 144 \\

\text{\( \text{\( \frac{d}{2} \)} \)}}

for the swiftness and balance of 

for the swiftness and balance of 

and balance of 

and balance of 

song!
not enough to have this globe or a certain time, I will

have thousands of globes and all time, and

with great intensity

un poco marcato

with great intensity
the engineer's joys! to go with a locomotive!

the engineer's joys! to go with a locomotive!

the engineer's joys! to go with a locomotive!

the engineer's joys! to go with a locomotive!
O the engineer's joys! to go with a locomotive!

To hear the hiss of steam,
the merry shrick, the steam
the merry shrick, the steam
the merry shrick, the steam
the merry shrick, the steam

whistle, the laughing locomotive, the
whistle, the laughing locomotive, the
whistle, the laughing locomotive, the
whistle, the laughing locomotive, the
laughing locomotive! To push with re-
laughing locomotive! To push with re-
laughing locomotive! To push with re-
laughing locomotive! To push with re-
sisters way,
sisters way,
sisters way,
sisters way,
to push with relentless way
and speed off in the distance,
and speed off in the distance,
hold pedal until sound dies away
precious love, the precious love, the anguish, the

an

guish, the

an

pa-tient-ly yield-ed life, the

an

guish, the

an

pa-tient-ly yield-ed life, the

an

guish, the

an

pa-tient-ly yield-ed life, the

an

guish, the

an

pa-tient-ly yield-ed life, the

an

guish, the

an

pa-tient-ly yield-ed life, the
patient-ly yield-ed life.

O the joy of in-crease,

O the joy of in-crease,
growth, recuperation. O the joy of that vast
capable of generating and emitting in

steady and limitless floods.
O the joy of

O the joy of

Sooth ing and pac ing, the joy of con cord

Sooth ing and pac ing, the joy of con cord

Sooth ing and pac ing, the joy of con cord

Sooth ing and pac ing, the joy of con cord

Sooth ing and pac ing, the joy of con cord

Sooth ing and pac ing, the joy of con cord

Sooth ing and pac ing, the joy of con cord
Kyrie
from Requiem, Op. 198

Joseph Willcox Jenkins

Copyright © 2001 Joseph Willcox Jenkins
When I set out for Lyonnesse
No. 1 from Five Love Poems of Thomas Hardy, Op. 202

Thomas Hardy

Joseph Willcox Jenkins

Soprano

Alto

Tenor

Bass

In the style of a simple ballad ($d = 63-66$)

(stagger breathing)

Copyright © 2003 Joseph Willcox Jenkins
Spray, and star-light lit my loneliness
When I set out for

Spray, and star-light lit my loneliness
When I set out for

Lyonnaise a hundred miles away.
When I set out for

Lyonnaise a hundred miles away.
When I set out for
Ly - on - nesse. What would be - chance at Ly - on - nesse while

Ly - on - nesse. What would be - chance at Ly - on - nesse while

Ly - on - nesse. What would be - chance at Ly - on - nesse while

Ly - on - nesse. What would be - chance at Ly - on - nesse while

I should so - journ there no prophet durst de - clare, nor

I should so - journ there no prophet durst de - clare, nor

I should so - journ there no prophet durst de - clare, nor

I should so - journ there no prophet durst de - clare, nor
did the wis-est wiz - ard guess what would be-chance at Ly - on - nesse

did the wis-est guess what would be-chance at Ly - on - nesse

did the wis-est guess what would be-chance

did the wis-est wiz - ard guess what would be-chance

while I should so - journ there.

while I should so - journ there.

while I should so - journ there.

while I should so - journ there.
BARITONE SOLO:

When I came back from Lyonnesse with magic in my eyes, all marked with mute sup \- mise my ra \- diance rare and
fathomless,

When I came back from Lyonnese with

With magic in my eyes, with

With magic in my eyes, with

With magic in my eyes!
magic in my eyes!

TUTTI: pp
CHAPTER 5
CATALOG OF CHORAL WORKS

The following is a catalog of the choral works of Joseph Willcox Jenkins in three sections:

1. A catalog of those choral works to which the composer assigned opus numbers, according to opus number.

2. A catalog of choral works and arrangements for the United States Army Chorus, according to the U.S. Army Band catalog numbers, which are notated on the original scores and still in use at the U.S. Army Band library at Fort Myer, VA.

3. A classified list of any remaining choral works or arrangements that were not assigned an opus number by the composer.

For each entry, titles of choral works appear in italic type after the opus or catalog number. When the title varies among different sources, preference is always given to the published version, when available. For titles of entire works, any editorial additions or corrections appear in brackets in italic type while citations or editorial comments appear in brackets in roman type.

If a work is divided into individual movements, the titles of each movement appear below the title of the work in roman type with their respective numbers. Preferred movement titles are those of the published version, when available. Parenthetical notations in movement titles are reproduced from the source. For titles of individual movements, any editorial additions or corrections appear in brackets in roman type while citations or editorial comments appear in brackets in italic type.
The following is a list of headings that, when applicable, may appear below the title and movements of each entry and a description of their respective contents. If there is information specific to individual movements, it follows any information pertaining to the entire work, and is headed by the number of the movement to which it applies. Editorial additions or corrections appear in brackets in roman type while citations or editorial comments appear in brackets in italic type.

**Alternate Title(s):** Any alternate titles for the entire work or individual movements appear here.

**Subtitle(s):** Any subtitles for the entire work or individual movements appear here.

**Forces:** Performing forces of the work or individual movements appear here, with choral voicing first, followed by the voice types of any significant vocal solos with the indication “solo.” If accompanied, the instrumental forces are given in as much detail as available. Apart from primary accompanying instruments (i.e. piano, organ), which are listed first, additional instruments appear in a traditional score order.

**Tune:** If Jenkins credits another source for the tune or melody of the work or individual movements, it appears here.

**Language:** The language of the text of the work or individual movements appears here.

**Text:** The source or author of the text of the work or individual movements, if known, appears here. For Biblical text references, Psalms are listed according to the Septuagint. When the score itself references the numbering of Psalms in the Vulgate, the Vulgate numbering also appears in parentheses.
Date: The date of the composition of the work or individual movements appears here. In the case of a conflict between various sources, dated manuscripts are given preference. When the composer noted the place of composition, it appears after the date in parentheses. For works for the U.S. Army Chorus, the date when the manuscript first went through the ozalid process is given where it is helpful and legible.

Publication: The publication information appears here in as much detail as available, including the publisher, with their location in parentheses, and the year of publication based on printed copyright notices. If the publisher’s catalog numbers for the work or individual movements are known, they are given in parentheses. If the work was published as part of a collection, all of the above information is preceded by the title and editor of the collection. In the case of unpublished works, “manuscript” appears in italic type.

Dedication: If Jenkins includes one or more dedications in the work, they are transcribed here in quotation marks.

Source: The version or versions of the music consulted in creating the entry are listed.

Notes: Any additional information or commentary about the work or entry appears here.

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65 A monochromatic method of photographic document reproduction used in the middle of the 20th century.
Choral Works with Opus Numbers

**Op. 14 – *Three Choral Ayres***

1. Better Late Than Never
2. The Silver Swan
3. Fa La!

**Alternate Titles:** *Three Songs for “Betsy” and “Mary Carroll”* [ms.]; 3. Fa-Lah [ms.]

**Forces:** SATB

**Language:** English

**Text:** 1. anon., 16th c.; 2. Orlando Gibbons (Christopher Hatton?); 3. anon.

**Date:** February 18, 1954 [ms.]; revised 1960\(^66\)

**Publication:** Art Masters Studios (Minneapolis, MN), 1962. (1. AM1006; 2. AM1007; 3. AM1008)

**Dedication:** “Written for the Honour and Glory of God and for the Catholic University Chorus and dedicated to Mr. John Paul.” [ms.]

1. “To the Catholic University Chorus, Dr. John Paul, Director” *publ. octavo*

2. “In memory of my mother” *publ. octavo*

**Source:** publ. octavos; manuscript

**Op. 17 – *Beata Viscera***

**Subtitle:** Motet *[LoW]*

**Forces:** SATB

**Language:** Latin

**Text:** [Communion Antiphon for Feasts of the Blessed Virgin Mary]\(^67\)

**Date:** October 1954 *[LoW]*

**Publication:** manuscript

**Source:** manuscript (recopied by the composer for the 2010 Church Music Association of America Sacred Music Colloquium)

**Notes:** original version of op. 100, no. 3

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\(^{67}\) *Liber Usualis*, 1268.
Op. 26 – *Three Latin Motets*

1. Puer Natus Est (Latin Motet)
2. Popule Meus (Latin Motet – Good Friday)
3. Haec Dies (Latin Motet – Easter Sunday)

**Forces:** 1,3. TTBB; 2. TTBB, TTBB solos

**Language:** Latin

**Text:**
1. [Isaiah 9:6](68) ([Introit [for] Christmas Mass [of the Day]]), [69]
2. [Micah 6:3-4](70) ([Veneration of the Cross [for Good Friday] Mass of the Presanctified]), [71] 3. [Psalm 118(117):24,1; 1 Corinthians 5:7](72) ([Gradual [and Alleluia for Easter Sunday]]) [73]

**Date:** 1. February 14, 1958; 2. March 1958; 3. April 1958

**Publication:** manuscript

**Dedication:** “written in 1958 for the U.S. Army Chorus”

**Source:** manuscript

**Notes:** also in TUSAB catalog: CS-301, CS-302, CS-303

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69 *Liber Usualis*, 408.


73 *Liber Usualis*, 778-779.
Op. 28 – *Three Railway Madrigals*
1. Morning Commuter (Electric)
2. The Funeral March of a Steam Engine (Steam)
3. Dieselita (Diesel)

**Forces:** 1, 2. TTBB, pno; 3. TTBB, TBar solos, pno

**Language:** English

**Text:** Joseph Willcox Jenkins

**Date:** 1. December 3, 1958; 2. December 8-9, 1958; 3. December 8-11, 1958

**Publication:** manuscript

**Dedication:** “Dedicated to Mr. Paul Chandler Hume and the Georgetown University Glee Club.”

**Source:** manuscript

**Notes:** also in TUSAB catalog: CS-398, CS-399, CS-400.

Op. 29 – *Terrible is this Place*

**Subtitles:** Introit [ms.]; Motet [LoW]

**Forces:** SATB, org, 2tpt, 2hn, 2trb, euph, tuba

**Language:** English

**Text:** [Genesis 28:17,22; Psalm 84(83):2-3][74] (Introit for the Dedication of a Church)[75]

**Date:** May 1, 1959

**Publication:** manuscript

**Dedication:** “in memory of Ralph Vaughn Williams; dedicated to Jack Cogar, as a token of fondest esteem”

**Source:** manuscript

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75 *Liber Usualis*, 1250.
<table>
<thead>
<tr>
<th>Op. 31 – The Blue and the Gray</th>
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</thead>
<tbody>
<tr>
<td>A. When Johnny Comes Marching Home (Blue)</td>
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<td>B. For Bales (Gray)</td>
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<tr>
<td>C. Rally 'Round the Flag (Blue)</td>
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<tr>
<td>D. The Bonnie Blue Flag (Gray)</td>
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<tr>
<td>E. Tramp, Tramp, Tramp (Blue)</td>
</tr>
<tr>
<td>F. Yellow Rose of Texas (Gray)</td>
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<tr>
<td>G. The Bowld Soger Boy (Blue and Gray)</td>
</tr>
<tr>
<td>H. Cavaliers of Dixie (Gray)</td>
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<tr>
<td>I. All Quiet along the Potomac, Tonight (Blue and Gray)</td>
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<tr>
<td>J. I’ll Be a Sergeant (Blue)</td>
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<tr>
<td>K. Kingdom Come (Blue)</td>
</tr>
<tr>
<td>L. Stonewall Jackson’s Way (Gray)</td>
</tr>
<tr>
<td>M. Touch the Elbow (Blue)</td>
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<tr>
<td>N. Eating Goober Peas (Gray)</td>
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<tr>
<td>O. Tenting on the Old Camp Ground (Blue)</td>
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<tr>
<td>P. Here’s Your Mule (Gray)</td>
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<tr>
<td>Q. Marching Along (Blue)</td>
</tr>
<tr>
<td>R. Dixie!</td>
</tr>
<tr>
<td>S. Battle Hymn of the Republic</td>
</tr>
</tbody>
</table>

**Subtitles:** Civil War Medley; B. Battle-Cry of Freedom

**Forces:** TTBB, pno

**Tune:** various, none cited

**Language:** English

**Text:** various, none cited

**Date:** March 3, 1959 [ms.]; March 8, 1959 [pno. part]

**Publication:** manuscript

**Dedication:** “for the U.S. Military Academy Glee Club”

**Notes:** “compiled and arranged by Joseph W. Jenkins;” D. for another arrangement, see CS-250; R. for another arrangement, see CS-249

**Source:** manuscript
Op. 34 – Psalm 67

Subtitle: Deus Misereatur Nostri
Forces: SATB, org, fl, ob, hn, tpt
Language: English
Text: Psalm 67
Date: December 8, 1959 (Evanston, IL)
Publication: Contemporary Music Project Library Edition, University Microfilms, 1968. (029-3-02)\textsuperscript{76}
Dedication: “Dedicated to my friend, Gil Mitchell”
Source: manuscript
Notes: First performance given in 1962 by the Pittsburgh Oratorio Society, Pittsburgh, PA. “Choral and instrumental parts are intended for young players and are not too demanding. In the absence of oboe, a second flute, violin or clarinet may be substituted.”\textsuperscript{77}


\textsuperscript{77} Ibid.
**Op. 35 – Rounds and Sounds**

1. Overture (in the French Style)
2. Madrigal “Lend Us Your Listening Ears”
3. Intermezzo
4. Madrigal “The Silver Swan”
5. Madrigal “Ah, What Is Love”
6. Finale: Rondo “The King’s Hunt”

**Subtitles:** “in memory of Messrs. Purcell and Byrd;” Suite

**Forces:** TTBB, str, perc (5 players): 1. TTBB, perc; 2,4. TTBB, str; 3. perc; 5. TTBB; 6. TTBB, str, perc

**Language:** English

**Text:** [anon 16th c., Orlando Gibbons, Thomas Weelkes]

**Date:** February 28, 1960

**Publication:** Contemporary Music Project Library Edition, University Microfilms, 1968. (029-3-03)

**Dedication:** “Written for the Honour and Glory of God, this was composed, under the sponsorship of the Ford Foundation, for the Evanston Township High School Spring Festival, 1960, and is respectfully dedicated to my father, William Jenkins.”

**Source:** manuscript

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**Op. 36 – Laetentur Coeli**

**Subtitle:** Motet [LoW]

**Forces:** SATB, org

**Language:** Latin

**Text:** Psalm 96(95):11,13 ([Offertory for] Christmas Midnight Mass)

**Date:** February 1960 [LoW]


**Dedication:** “Ad William Graves”

**Source:** publ. octavo

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78 Ibid., s.v. “Jenkins, Rounds and Sounds.”

79 Ibid.

80 Ibid.

81 Liber Usualis, 394-395.
Op. 38 – *The Seasons*

**Subtitle:** Cantata

**Forces:** SATB, 2fl, 2ob, 2cl, 2bsn, asax, tsax, hn, 3tpt, 2trb, tuba, timp, perc, pno4h, str

**Language:** English

**Text:** *not cited*

**Date:** February 1960

**Publication:** manuscript

**Dedication:** “written for the Honour and Glory of God and The Evanston Junior High School System Festival Chorus and Orchestra … under the sponsorship of the Ford Foundation”

**Source:** manuscript

Op. 40 – *The Valiant Woman*

1. Intrada
2. Chorus I
3. Chorus II
4. Intermezzo
5. Chorus III and Solo
6. Finale

**Subtitle:** Cantata

**Forces:** SATB, S solo, orch, org

**Language:** English

**Text:** 2. [Proverbs 31:10-13,26]; 3. [Proverbs 31:19-20,14,18]; 5. [Proverbs 31:28,25,29]; 6. [Proverbs 31:30-31]

**Date:** March 26, 1960

**Publication:** manuscript

**Dedication:** “Written under the sponsorship of the Ford Foundation for the Evanston Township High School Spring Festival – 1960. This work is written for the Honour and Glory of God in memory of my mother and is dedicated, as a token of fondest esteem to Miss Sadie Rafferty — truly – a valiant woman!”

**Source:** manuscript
**Op. 51 – Celebrate Your Gift of Worship**

**Subtitles:** Festival Chorus [publ. folio]; Processional [LoW]

**Forces:** unis, SATB, org, 2tpt, 2trb

**Language:** English

**Text:** Beatrice McDade

**Date:** June 1964 [LoW]

**Publication:** McLaughlin & Reilly Co. (Boston, MA), 1966. (No. 2658)

**Dedication:** “To the Holy Innocents H.S. Choir, Sister Cecelia Mary, S.C., director”

**Source:** publ. folio

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**Op. 52 – 18th Sunday after Pentecost**

1. Gradual – I rejoiced because they said to me
2. Alleluia – The nations shall revere your name

**Subtitle:** Lesson Chants

**Forces:** TBB or SAA, org

**Language:** English

**Text:**
1. Psalm 122(121):1,7 (Gradual for the 18th Sunday after Pentecost);
2. Psalm 102(101):16 (Alleluia for the 18th Sunday after Pentecost)

**Date:** unknown; imprimatur given by John. J. Wright, D.D., Bishop of Pittsburgh, July 23, 1965

**Publication:** World Library of Sacred Music, Inc. (Cincinnati, OH), 1965.

**Dedication:** “Commissioned by the Music Commission of the Diocese of Pittsburgh.”

**Source:** publ. octavo

**Notes:** The first movement is the same as that in op. 53. A manuscript fragment, incorrectly labeled as op. 68, contains different settings of these texts for the same performing forces with the dedication: “In memory of Pierre Brosseau, died November 11, 1963. Written for the Mass in English to be given at Heinz Memorial Chapel, Pittsburgh, PA, December 8, 1963.”

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82 *Liber Usualis*, 1056, 560-561.

83 *Liber Usualis*, 1056-1057.
Op. 53 – *Fourth Sunday in Lent*
1. Gradual – I rejoiced because they said to me
2. Tract – They who trust in the Lord

**Subtitle:** Lesson Chants

**Alternate Title:** *Laetare Sunday [LoW]*

**Forces:** TB or SA, org

**Language:** English

**Text:**
1. Psalm 122(121):1,7 (Gradual for the Fourth Sunday of Lent),\(^{84}\)
2. Psalm 125(124):1-2 (Tract for the Fourth Sunday of Lent)\(^{85}\)

**Date:** unknown; imprimatur given by John. J. Wright, D.D., Bishop of Pittsburgh, January 6, 1966

**Publication:** World Library of Sacred Music, Inc. (Cincinnati, OH), 1966.

**Dedication:** “Commissioned by the Music Commission of the Diocese of Pittsburgh.”

**Source:** publ. octavo

**Notes:** The first movement is the same as that in op. 52.

Op. 54 – *A Feast Day Mass for the Parishes*
1. The Short Litany [Kyrie]
2. The Angelic Hymn [Gloria]
3. The Creed [Credo]
4. The Conclusion of the Preface [Sanctus]
5. The Song in Preparation for Communion [Agnus Dei]

**Forces:** 1. SA or TB, cong, org; 2-5. SSA or TTB, cong, org

**Language:** English

**Text:** “Official English Text” [of the Mass]

**Date:** unknown; nihil obstat given by Rt. Rev. Msgr. Jacob C. Shinar, J.C.L., Censor Deputatus, October 1, 1964; imprimatur given by John. J. Wright, D.D., Bishop of Pittsburgh, October 7, 1964

**Publication:** World Library of Sacred Music, Inc. (Cincinnati, OH), 1965.

**Dedication:** 5. “for Jody”

**Source:** publ. folio

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\(^{84}\) *Liber Usualis*, 560-561.

\(^{85}\) *Liber Usualis*, 561-562.
Op. 55 – *Votive Mass for Unity, Votive Mass for Peace*

1. Gradual – Pray for the peace of Jerusalem
2. Alleluia – Glorify the Lord, O Jerusalem
3. Tract – God is renowned in Judah

**Subtitle:** Lesson Chants

**Forces:** TTB or SSA, ad lib boychoir, org

**Language:** English

**Text:**
1. Psalm 122(121):6-7 (Gradual for the Votive Mass [to beg] for Peace);\(^{86}\)
2. Psalm 147:12,[14]\(^{87}\) (Alleluia for the Votive Mass [to beg] for Peace);\(^{88}\)
3. Psalm 76(75):2-4 (Tract for the Votive Mass [to beg] for Peace)\(^{89}\)

**Date:** unknown; imprimatur given by John. J. Wright, D.D., Bishop of Pittsburgh, July 23, 1965

**Publication:** World Library of Sacred Music, Inc. (Cincinnati, OH), 1966.

**Dedication:** “Commissioned by the Music Commission of the Diocese of Pittsburgh.”

**Source:** publ. octavo


**Subtitle:** A Handelian Fanfare [*ms.*]

**Forces:** SATB, org, 3tpt, 2hn, 3trb, tuba, timp

**Tune:** *Antioch* by George F. Handel

**Language:** English

**Text:** Isaac Watts, alt.

**Date:** unknown [1965?]

**Publication:** MorningStar Music Publishers of St. Louis (Fenton, MO), 1999

**Source:** publ. full score; manuscript

**Notes:** Jenkins does not appear to have assigned an opus number to this work, but it is listed in *LoW* between op. 55 and op. 56.

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\(^{86}\) *Liber Usualis*, 1285.

\(^{87}\) *Graduale Romanum* (1974), 364.

\(^{88}\) *Liber Usualis*, 1285-1287.

\(^{89}\) *Liber Usualis*, 1286.
Op. 56 – *Pied Beauty*

**Forces:** SSAA, SA solos, pno

**Language:** English

**Text:** Gerard Manley Hopkins

**Date:** September 28, 1965 (Pittsburgh, PA)

**Publication:** manuscript

**Dedication:** “To the Carol Choristers of the State University College at Geneseo, New York, John Kucaba, director”

**Source:** manuscript

**Notes:** An incomplete copy, presumably a working draft, exists with the manuscript.

Op. 57 – *Trinity Sunday*

1. Gradual – Blessed are you, O Lord, who look into the depths
2. Alleluia – Blessed are you, O Lord, the God of our fathers

**Subtitle:** Lesson Chants

**Forces:** unis with opt second part, org

**Language:** English

**Text:** 1. Daniel 3:55-56 (Gradual for Trinity Sunday); 2. Daniel 3:52 (Alleluia for Trinity Sunday)

**Date of Composition:** unknown; imprimatur given by John. J. Wright, D.D., Bishop of Pittsburgh, April 6, 1966

**Publication:** World Library of Sacred Music, Inc. (Cincinnati, OH), 1966.

**Dedication:** “Commissioned by the Music Commission of the Diocese of Pittsburgh.”

**Source:** publ. octavo

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90 Liber Usualis, 910-911.

91 Liber Usualis, 911.
Op. 58 – *Votive Mass for the Sacred Heart of Jesus*

1. Gradual – Good and upright is the Lord
2. Alleluia – Take my yoke upon you; Double-Alleluia – Come to me
3. Tract – Merciful and gracious is the Lord

**Subtitle:** Lesson Chants

**Forces:** unis, org

**Language:** English

**Text:** 1. Psalm 25(24):8-9 (Gradual for the Sacred Heart of Jesus); 92
2. Matthew 11:29,[28] 93 (Alleluia for the Sacred Heart of Jesus); 94
3. Psalm 103(102):8-10 (Tract for the Sacred Heart of Jesus) 95

**Date:** March 23, 1966; imprimatur given by John. J. Wright, D.D., Bishop of Pittsburgh, April 19, 1966

**Publication:** Apogee Press, Inc. (Cincinnati, OH), 1967.

**Dedication:** “Commissioned by the Music Commission of the Diocese of Pittsburgh.”

**Source:** publ. octavo

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92 *Liber Usualis*, 1283, 971.


94 *Liber Usualis*, 972-973.

95 *Liber Usualis*, 972-973.
Op. 59 – Votive Mass of the Blessed Sacrament
1. Gradual – The eyes of all look hopefully to you, O Lord
2. Alleluia [– My flesh is food indeed]
3. Tract – From the rising of the sun
4. Paschal Alleluia [– The disciples recognized the Lord Jesus]

Alternate Title: Votive Mass of Corpus Christi [LoW]

Subtitle: Lesson Chants

Forces: STB or TTB, org

Language: English


Date: April 11, 1966 [ms.]; imprimatur given by John. J. Wright, D.D., Bishop of Pittsburgh, September 21, 1966 [publ. octavo]


Dedication: “Commissioned by the Music Commission of the Diocese of Pittsburgh.”

Source: publ. octavo; manuscript

Op. 60, No. 1 – Magnificat

Forces: SATB, org, 3tpt, 3trb, timp

Language: English


Date: March 12, 1966

Publication: manuscript

Dedication: “To the Pittsburgh Diocesan Festival, 1966”

Source: manuscript

\(^{96}\) Liber Usualis, 1282, 944.

\(^{97}\) Liber Usualis, 944-945.


\(^{99}\) Liber Usualis, 1282-1283.

\(^{100}\) Liber Usualis, 1283, 817.
**Op. 60, No. 2 – *Votive Mass in Honor of St. Pius X***
1. Introit
2. Communion

**Date:** April 1966 [LoW]

**Publication:** manuscript [LoW]

**Source:** LoW (music unavailable for examination)

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**Op. 62 – *Choral Recessional on “Old 100th”***

**Alternate Titles:** Recessional “Praise God from Whom all Blessings Flow” [ms.];
*A Choral Postlude on Old 100th* [LoW]

**Forces:** SATB, org

**Tune:** Louis Bourgeois

**Language:** English

**Text:** Anglo-Saxon, 11th c.; Thomas Ken

**Date:** 1966 [ms. copyright]

**Publication:** Apogee Press, Inc. (Cincinnati, OH), 1969.

**Dedication:** “To the Holy Innocents Choir, Sheraden, Penna., Sister Louise Hermesky, S.C., director.”

**Source:** publ. folio; manuscript

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**Op. 64 – *A Preface for Christmas and All Seasons***

**Forces:** SATB, children, org, opt. bass drum

**Language:** English

**Text:** [Mark 10:14; Preface of the Nativity; 101 Sanctus; Benedictus]

**Date:** November 23, 1966

**Publication:** manuscript

**Dedication:** “in loving memory of those little children of Aberfan, Wales … is written for the The Honour and Glory of God and the Centenary of the Shadyside Presbyterian Church, Pittsburgh, Pa., and is dedicated to Russell G. Wichmann”

**Source:** manuscript

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Op. 65 – Feast of Saint Joan of Arc

1. Gradual
2. Alleluia

Alternate Title: Votive Mass in Honor of Saint Joan of Arc [LoW]

Forces: SSAA, org, brass [2tpt, 2trb?], timp

Language: English

Text: 1. [based on Judges 5:8-11]\(^{102}\) (Gradual for the Feast of St. Joan of Arc out of Paschal Time);\(^{103}\) 2. [Judith 13:17-18] (Alleluia for the Feast of St. Joan of Arc out of Paschal Time)\(^{104}\)

Date: January 1967 [LoW]

Publication: manuscript

Dedication: “Respectfully dedicated to the Most Reverend John J. Wright, Bishop of Pittsburgh”

Source: ms. vocal score and set of instrument parts

\(^{102}\) Graduale Romanum (1974), 865.

\(^{103}\) Liber Usualis, 2nd Supplement for Certain Religious Congregations, 6.

\(^{104}\) Liber Usualis, 2nd Supplement for Certain Religious Congregations, 6-7.
Op. 66 – *A Stronghold in Times of Distress*

1. Gradual
2. Tract

**Alternate Title:** *Septuagesima Sunday* [LoW]

**Forces:** unis, org

**Language:** English

**Text:** 1. Psalm 9:10,11,19,20 (Gradual for Septuagesima Sunday);\(^{105}\)
   2. Psalm 130(129):1-4 (Tract for Septuagesima Sunday)\(^{106}\)

**Date:** unknown; imprimatur given by John. J. Wright, D.D., Bishop of Pittsburgh, September 6, 1967

**Publication:** Apogee Press, Inc. (Cincinnati, OH), 1970.

**Dedication:** “Commissioned by the Music Commission of the Diocese of Pittsburgh.”

**Source:** publ. octavo

**Notes:** Although clearly a setting of the “Lesson Chants” for Septuagesima Sunday and composed during or before 1967, the publication did not take place until 1970 for unknown reasons. This delay is likely why the title was changed when publication finally took place, as the Roman Catholic liturgical calendar was by that point in revision, removing pre-Lent.

\(^{105}\) *Liber Usualis*, 498-499.

\(^{106}\) *Liber Usualis*, 499-500.
Op. 67 – *Nuptial Mass*
1. Gradual – Your wife shall be like a fruitful vine
2. Alleluia – May the Lord send you help
3. Tract – Behold, this is the man blessed

**Alternate Title:** *Votive Mass for Weddings* [LoW]

**Subtitle:** Lesson Chants

**Forces:** unis, org

**Language:** English

**Text:** 1. Psalm 128(127):3 (Gradual for a Nuptial Mass);\(^{107}\)
2. Psalm 20:3(19:13);134(133):3 (Alleluia for a Nuptial Mass);\(^{108}\)
3. Psalm 128(127):4-6 (Tract for a Nuptial Mass)\(^{109}\)

**Date:** unknown; imprimatur given by John. J. Wright, D.D., Bishop of Pittsburgh, September 6, 1967

**Publication:** Apogee Press, Inc. (Cincinnati, OH), 1968.

**Dedication:** “Commissioned by the Music Commission of the Diocese of Pittsburgh.”

**Source:** publ. octavo

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Op. 68 – *Feast of the Most Precious Blood*
1. Gradual
2. Alleluia

**Forces:** 1. SAA or TBB, org; 2. SA or TB, org

**Language:** English

**Text:** 1. [1 John 5:6-8] (Gradual for the Feast of the Most Precious Blood);\(^{110}\)
2. [1 John 5:9] (Alleluia for the Feast of the Most Precious Blood)\(^{111}\)

**Date:** June 1, 1966

**Publication:** *manuscript*

**Source:** manuscript

**Notes:** *LoW* indicates this was published by World Library in 1968, but a published version is unavailable for examination.

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\(^{107}\) *Liber Usualis*, 1289.

\(^{108}\) *Liber Usualis*, 1289-1291.

\(^{109}\) *Liber Usualis*, 1290.

\(^{110}\) *Liber Usualis*, 1533-1534.

\(^{111}\) *Liber Usualis*, 1534.
Op. 70 – *Fourth Sunday after Easter*

**Subtitles:** Lesson Chants; Double Alleluia

**Forces:** 2pt mixed, org

**Language:** English

**Text:** Psalm 118(117):16; Romans 6:9 (Alleluia for the Fourth Sunday after Easter)

**Date:** January 27, 1967; imprimatur given by John. J. Wright, D.D., Bishop of Pittsburgh, February 11, 1967

**Publication:** Apogee Press, Inc. (Cincinnati, OH), 1967.

**Dedication:** “To James Martin Jenkins, (1882-1967); Commissioned by the Music Commission of the Diocese of Pittsburgh.”

**Source:** publ. octavo

Op. 71 – *Two Hymns in the Dorian Mode*

1. How Happy You, Who Fear the Lord
2. O Mary, of All Women

**Alternate Titles:** Two Old Hymn Tunes in the Dorian Mode [LoW]; 1. Happy Those Who Fear the Lord [LoW]; 2. Maria, of all Women [LoW]

**Forces:** SATB

**Tune:** 1. Appalachian tune; 2. Flemish, 17th c.

**Language:** English

**Text:** 1. [Psalm 128]; 2. Michael Gannon

**Date:** unknown; 1968 [LoW]

**Publication:** Apogee Press, Inc. (Cincinnati, OH), 1970.

**Source:** publ. octavo

**Notes:** LoW indicates there is a version for three equal voices (SSA or TTB). Given the multiple copyright dates in the published SATB version, the version for equal voices may be the original. In that form, the first movement is unavailable for examination. For the second movement, see Op. 71a below.

\[112 Liber Usualis, 827.\]
**Op. 71a – O Mary of All Women**

**Alternate Title:** Maria, of all Women \([LoW]\)

**Forces:** SSA or TTB

**Tune:** Flemish, 17th c.

**Language:** English

**Text:** [Michael Gannon]

**Date:** January 8, 1968

**Publication:** manuscript

**Dedication:** “To the Sister’s Choir”

**Source:** manuscript

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**Op. 73 – Two Scottish Songs after Robert Burns**

1. My Jean
2. Naebody

**Alternate Title:** 2. Thanks to Naebody \([LoW]\)

**Subtitle:** 1. Scottish Song #2

**Forces:** SATB

**Language:** English

**Text:** Robert Burns

**Date:** 1. February 8, 1968; 2. March 20, 1968

**Publication:** manuscript

**Dedication:** 2. “to Sister Cecilia Mary and the Holy Innocents Choir for their spring Concert”

**Source:** manuscript

**Notes:** “Naebody” is labeled only as op. 71, while “My Jean” is labeled op. 71, no. 2. In \(LoW\), however, Jenkins has assigned the *Two Scottish Songs after Robert Burns* op. 73, avoiding a conflict with *Hymn Tunes in the Dorian Mode*, which was published as op. 71.

There is also an unfinished sketch, “Ha’ ye a Haggis,” labeled op. 71, no. 3. When this was left incomplete, it seems that Jenkins decided to reorder the existing movements, placing “My Jean” first.
**Op. 74 – *Seven Hymns of Praise***

1. Hymn for All Saints
2. Hail to the Lord’s Anointed
3. Now Let the Earth with Joy Resound
4. Sing We Triumphant Hymns of Praise
5. Hymn of Praise (Gradual and Alleluia) after the First Lesson
6. With Voice of Joy and Gladness
7. Hymn on the First Psalm

**Forces:** 1,7. unis, org; 2-4,6. SATB; 5. SATB, org

**Language:** English

**Text:** 1,2,7. *not cited*; 3. anon., 10th c.; 4. St. Bede the Venerable, tr. B. Webb; 5. Gradual and Alleluia for Trinity Sunday [*see Op. 57*]; 6. Angela Cave; 7. Psalm 1

**Date:** July 9, 1968 (Pittsburgh, PA)

**Publication:** manuscript

**Dedication:** “written especially for, and dedicated to Josephine Morgan, R.S.C.J. and The Pius X School of Liturgical Music [at Manhattanville College]”

**Source:** manuscript

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**Op. 77 – *Symphony No. 2***

1. I. Introit, II. Kyrie, III. Gloria
2. IV. Gradual and Alleluia, V. Credo, VI. Offertorium
3. VII. Sanctus, VIII. Benedictus, IX. Elevation, X. Agnus Dei, XI. Communion, XII. Benediction

**Subtitle:** Missa in Principio

**Forces:** SATB, MzTBar solos, 2hn, tpt, 3trb, timp, perc, pno, hpse, cel, hp, org, str

**Language:** Latin

**Text:** [I. Genesis 1:1-4; II. Kyrie; III. Gloria; IV. Genesis 1:16-17; V. Credo; VI. Luke 1:28-35,38; VII. Sanctus; VIII. Benedictus; IX. *none*; X. Agnus Dei; XI. John 1:1-3,14; XII. Luke 2:49]

**Date:** 12:00noon, September 27, 1973

**Publication:** manuscript

**Dedication:** “in honor of Copernicus who by making the earth smaller, made man larger”

**Source:** manuscript
Op. 78 – *Music for the Mass and Responses*
1. Kyrie No. 1 (for Choir and Congregation)
2. Kyrie No. 2 (for Choir) In the “Russian Style”
3. Gloria No. 1
4. [unavailable for examination]
5. Sanctus and Benedictus No. 2
6. Lamb of God No. 1
7. Lamb of God No. 2 (choir and congregation)
8. Great Amen No. 1
9. Great Amen No. 2
10. Great Amen No. 3
11. Deo Gratias No. 1
12. Deo Gratias No. 2
13. Deo Gratias No. 3

**Forces:** SATB, (org)

**Language:** English

**Text:** [Mass]

**Date:** 1969 [ms. copyright]; 1971 [LoW]

**Publication:** manuscript

**Source:** manuscript

**Notes:** Pages 3-4 of the manuscript are unavailable for examination, including a portion of the third movement and all of the fourth movement.

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Op. 79 – *Mass in Tudor Modes*
1. Kyrie
2. Gloria
3. Sanctus and Benedictus
4. Agnus Dei

**Forces:** SAB, org

**Language:** English

**Text:** Mass

**Date:** 1970 [ms.]; 1971 [LoW]

**Publication:** Elkan-Vogel, Inc. (Bryn Mawr, PA), 1975. (362-03198)

**Dedication:** “Commissioned by the National Catholic Music Educators Association of the Diocese of Altoona-Johnstown, Pennsylvania to commemorate the Bicentennial of Prince Demetrius Galitzin”

**Source:** publ. octavo; manuscript
Op. 80 – *Five Diverse Hymns*

1. Two Adams Walked upon the Earth [publ. hymnal]
2. Adoro te supplex, latens deitas
3. Creator Spirit, Come to Us [publ. hymnal]
4. Anointed of God
5. Tambourines!

**Alternate Titles:** 1. The Carol of the Two Adams [ms.], WILLCOX [hymntune name]; 3. Veni Creator [ms.], GROVE STREET [hymntune name]; 4. DUQUESNE [hymntune name]

**Subtitles:** 1. Christmas; 2. Communion; 3. Pentecost; 4. Epiphany; 5. Children

**Forces:** 1,3. unis, org; 2,4. SATB, org; 5. unis, perc, guit

**Language:** English

**Text:** 1. adapted from Iranaeus of Lyon by F.L. Battles; 2. Thomas Aquinas, Gerard Manley Hopkins; 3. Veni Creator Spiritus tr. F.L. Battles; 4. F.L. Battles; 5. not cited

**Date:** September 1970 [ms.]; 1970-1971 [LoW]

**Publication:** 1,3,4. *United Church of Christ Hymnal*, United Church Press (Philadelphia, PA), 1974; 2,5. manuscript

**Source:** manuscript; published hymnal

**Notes:** “Broken Bread and Outpoured Wine,” also by Jenkins, appears as #209 in the 1974 *United Church of Christ Hymnal* with the hymntune name DELAWARE, for unison voices and organ, with text in English by Scott McCormick, Jr., and dated 1968.

Op. 81 – *Communion Services (Presbyterian)*

**Date:** 1973 [LoW]

**Publication:** manuscript [LoW]

**Source:** LoW (music unavailable for examination)
**Op. 87 – Fanfares for Banner Sunday**

1-2. [unavailable for examination]
3. When Christ Calls a Man
4. Response of Praise

**Forces:** 3. SATB, TBar solos, org; 4. SATB

**Tune:** [3. Martin Luther\textsuperscript{113} and original music]

**Language:** English

**Text:** not cited

**Date:** 1972 [LoW]; October 24, 1976 [service bulletin including a performance]

**Publication:** manuscript

**Source:** manuscript

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**Op. 88 – A Dream or a Vision**

1. Overture
3. We are surrounded by so great a cloud of witnesses
4. Vignette
5. Vignette
10. Anthem – Be Thou my vision
9. Doxology (Old 100\textsuperscript{th})
11. Vignette
14. Benediction – Be Thou my vision

**Forces:** SATB, org, 2fl, ob, cl, hn, 2tpt, 2trb, timp/perc, handbells

**Tune:** [SLANE, Irish; 9. Louis Bourgeois]

**Language:** English

**Text:** not cited

**Date:** 1972 [LoW]; a copy of the script is marked “revised September 22, 1972” and references the 23rd anniversary of Christ Church

**Publication:** manuscript

**Source:** manuscript

**Notes:** Only the movements composed or arranged by Jenkins are included in this entry, listed in the order they appear in the score (contradicting the numbering of the movements).

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Op. 91 – *Lobgesang*

1. Sinfonia Breve [*itself in four movements*]
2. O Schöne Harmonie – Part I
3. O Schöne Harmonie – Part II
4. Echo Chorale “Alle Menschen”
5. Pastorale
6. Peasant Chorale “Der Lillien Zweig”
7. Duo-Chorale
8. Voluntary “Kinder, sucht euch schöne zu schmücken”
9. Hautbois Chorale “Lobe den Herren”
10. Garden Chorale (Spinlied)
11. Freundschaft March
12. Das Apostolische Glaubens-Bekenntis (The Apostles Creed)
13. O Schöne Harmonie (Finale)

**Forces:** SATB, SATB solos, fl, ob, cl, bsn, 2hn, tpt, timp, bass drum, strings

**Tune:** *see notes*

**Language:** 2,3,12,13. German; 4,6,7,9,10. English, German

**Text:** *see notes*

**Date:** 11:00pm, June 30, 1974

**Publication:** manuscript

**Source:** manuscript (choral part)

**Notes:** This work was commissioned by the Board of Trustees of the Harmonie Associates affiliated with the Old Economy Village historic settlement in Ambridge, PA, and is “based on original and favorite music of the nineteenth-century Harmony Society,” as cataloged by Richard D. Wetzel, music archivist and music director at Old Economy from 1969-1971. The premiere was given October 4, 1974 in honor of the Ambridge Sesquicentennial, with Jenkins conducting the Duquesne University Orchestra and the Harmoniechor, which was assembled and prepared by Lee Kohlenberg, Jr.¹¹⁴

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¹¹⁴ *Lobgesang*, world premiere, music by Joseph Willcox Jenkins, program, Old Economy, [Ambridge, PA], October 4, 1974.
Op. 92 – *Two Choral Pieces*

1. Tender Thought
2. The Shell

Alternate Title: 2. God’s Will [ms.]

Forces: 1. SATB, solo voice; 2. SATB, ST solos

Tune: 1. from *Kentucky Harmony*

Language: English

Text: 1. [Psalm 139:1-12]; 2. John of Kent

Date: 1. August 26, 1974; 2. September 12, 1974

Publication: *manuscript*

Source: *manuscript*

Notes: A working manuscript of a choral piece titled *Lord, How Can We Know Thee?* is also labeled op. 92, but trails off in mm. 23-27.

Op. 97 – *A Colonial Triptych*

1. Chester
2. Amanda
3. Hallelujah!

Forces: 1. SATB, org; 2. SATB, T solo; 3. SATB, org, bells


Language: English


Date: Ascension Day [May 8 or 11], 1975

Publication: *manuscript*

Dedication: “For the Choir of Sewickley Presbyterian Church”

Source: *manuscript*

Notes: a revision, expansion, and setting for mixed voices of CS-287 (and earlier SATB arrangement of “Chester”), CS-288, and CS-289

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115 It is unclear whether Jenkins was referring to the traditional Ascension Day on Thursday or its transference to the following Sunday.
Op. 98 – *Two Palm Sunday Anthems*

1. Benedictus
2. Ride on in Majesty

**Forces:** 1. SATB, A solo, org; 2. SATB, TBarB solos, org

**Language:** English

**Text:** 1. [Matthew 21:9]; 2. [Henry Hart Milman]116

**Date:** 1. February 4, 1976; 2. February 25, 1976

**Publication:** manuscript

**Dedication:** 1. “For Joan Smith;” 2. “For Dr. Jack Maxwell”

**Source:** manuscript

Op. 100 – *Two Joyful Songs of Praise*

1. Somerset Psalm [unavailable for examination]
2. A Joyful Song (Isle of Ely)
3. Psalm 103 (Exeter)

**Forces:** 2. SATB, T solo, org; 3. SATB

**Language:** English


**Date:** 2. September 26, 1976; 3. September 17, 1976

**Publication:** manuscript

**Dedication:** 2. “To Dean Shuster with profound thanks for a glorious quarter century praising God in the choir of the Sewickley Presbyterian Church”

**Source:** manuscript

**Notes:** “Psalm 103 (Exeter)” is a reworking of *Beata Viscera*, Op. 17 with new text. The title *Two Joyful Songs of Praise* comes from LoW. Indeed, op. 100 contains only two works, “A Joyful Song (Isle of Ely)” and “Psalm 103 (Exeter),” but those manuscripts are labeled as op. 100, nos. 2 and 3, and LoW does not in this instance specify the titles of the individual movements. The subtitle for op. 100 in LoW is “Somerset Psalm,” which also appears in LoW as op.110, no. 3, but no manuscript with a title or subtitle of “Somerset” has been found.117

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117 See notes under Op. 110, below.
Op. 101 – Two Joyful Songs of Thanksgiving
1. Psalm 112: Praise, O Servants of the Lord
2. Psalm 132

Forces: 1. SATB, ST solos, SSATBB solos, org, cb; 2. SATB, cb

Language: English

Text: 1. Psalm 113(112); 2. Psalm 133(132)

Date: 1. October 5, 1976; 2. Feast of All Souls, November 2, 1976

Publication: manuscript

Dedication: “To Russell G. Wichmann and the Shadyside Presbyterian Church Choir for their Bi-Centennial Thanksgiving Service, 1976”

Source: manuscript

Op. 110 – Three Anthems
1. [Ten] Responses of Thanks
2. The Invitation from Rabbi Ben Ezra
3. The Work of Christmas

Subtitle: Sewickley Presbyterian Church [LoW]

Forces: 1,3. SATB; 2. SATB, solo voice

Language: English

Text: 1. “Thanks be to God” [ten settings in various styles]; 2. Robert Browning; 3. [Howard Thurman]118


Publication: manuscript

Source: manuscript

Notes: Of the manuscripts cataloged for this entry, only “The Invitation from Rabbi Ben Ezra” is explicitly labeled as op. 110, no. 2, the others labeled only as op. 110. According to LoW for this opus, no. 1 is “Response of Praise,” no. 2 is “Isle of Ely,” and no. 3 is “Somerset [sic] Psalm.” Because the manuscript of “Isle of Ely” is clearly labeled as op. 100, no. 2, and the “Somerset Psalm” has not been found,119 Jenkins adjusted the entries as given above on July 29, 2011.

An additional manuscript labelled Responses of Thanks, Op. 110 contains only two settings: the first (with an independent organ part) is not included in the ten in op. 110, no. 1 and the second is perhaps a draft of the tenth in op. 110, no. 1.

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119 See notes under Op. 100, above.
Op. 114 – *Duquesne Hymn*

**Forces:** SATB, org and/or brass  
**Language:** English  
**Text:** Samuel [John] Hazo  
**Date:** September 18, 1980  
**Publication:** manuscript  
**Source:** manuscript  
**Notes:** Commission, Duquesne University [*LoW*]

Op. 117 – *An Easter Fanfare*

**Forces:** SATB, brass  
**Language:** English  
**Text:** “Christ is risen, as he said, alleluia.”  
**Date:** March 12, 1981  
**Publication:** manuscript  
**Source:** manuscript  
**Notes:** Commission, Sixth Presbyterian Church [*LoW*]

Op. 122 – *Let Us Adore the Ever-Living God*

**Date:** 1982 [*LoW*]  
**Publication:** manuscript [*LoW*]  
**Source:** *LoW* (music unavailable for examination)  
**Notes:** Commission, Shadyside Presbyterian Church [*LoW*]

Subtitles: A Stephen Collins Foster Medley [ms.]; Choral Fantasy on the Songs of Stephen Foster [LoW]

Forces: SATB, S[T]Bar solos, pno4h

Tune: Stephen Collins Foster

Language: English

Text: Stephen Collins Foster

Date: September 25, 1982

Publication: manuscript

Dedication: “dedicated to Sidney G. Mollard and the Montgomery County [MD] Youth Chorus”

Source: manuscript

Notes: Commission, Montgomery Co., MD Honors Chorus [LoW]; includes the following Stephen Foster songs: Some Folks, Oh Susanna, Old Folks at Home, Beautiful Dreamer, Laura Lee, Ring de Banjo, Jeanie with the Light Brown Hair, Camptown Races, My Old Kentucky Home
Op. 131 – *Symphony No. 4*

1. Sonata
2. Scherzo (The Ministry of Truth)
3. Tryst (The Golden Country)
4. Victory March
5. Epilogue

**Subtitles:** 1984; In Tyrannide Mendacium

**Forces:** SATB, children, [contralto] solo, org, orch

**Tune:** [4. “He watching over Israel” from *Elijah* by Felix Mendelssohn; 5. “Pie Jesu” from *Requiem* by Gabriel Fauré; *Ave verum corpus* by Wolfgang Amadeus Mozart; “When I am laid in earth” from *Dido and Aeneas* by Henry Purcell; “Sanctus” from a Mass by or in the style of Giovannia Pierluigi da Palestrina; *SINE NOMINE* by Ralph Vaughan Williams; OLD 100TH attributed to Louis Bourgeois; *W ŻLOBIE LEŻY*, a traditional Polish carol; *EIN’ FESTE BURG* by Martin Luther; “Kadosh;” *Ca’ the Ewes*, a Scottish folk song; *Pange lingua* and “Kyrie” from Mass XI, traditional Gregorian chants]

**Language:** English, Latin, Hebrew

**Text:** *not cited* [based on 1984 by George Orwell and quotes from traditional Western music]

**Date:** 1984 [*LoW*]

**Publication:** *manuscript*

**Dedication:** “To Eberhard von Waldow with deepest thanks for allowing me the honour of [illegible] a tiny fraction of your marvelous recent success.”

**Source:** *manuscript*

**Notes:** Commissioned for the George Orwell Days, Pittsburgh Theological Seminary [*LoW*]

Op. 132 – *An Easter Carol*

**Date:** 1984 [*LoW*]

**Publication:** *manuscript [*LoW*]

**Source:** *LoW* (music unavailable for examination)

**Note:** Commission, Sixth Presbyterian Church [*LoW*]
Op. 134 – *A Wedding Hymn*

**Alternate Title:** SAINT THOMAS MANOR [*hymntune name*]

**Subtitle:** O God of Love

**Forces:** unis, org

**Language:** English

**Text:** William Vaughn Jenkins (1868-1920), alt.

**Date:** June 27, 1984

**Publication:** manuscript

**Source:** manuscript

**Notes:** Commission, Hymn Committee, Anglican Church [*LoW*]

Op. 136 – *A Psalm of Jubilee*

**Forces:** SATB, org

**Language:** English

**Text:** Psalm 118(117):15,16,22,23,24 (tr. Msgr. Ronald A. Knox)

**Date:** July 26, 1984

**Publication:** manuscript

**Dedication:** “for the thirty glorious years that Donald Wilkins has given to the honour and glory of God as Organist and Choirmaster of Calvary Episcopal Church”

**Source:** manuscript

**Notes:** Commission, Calvary Episcopal Church for the [30th] Anniversary of Donald Wilkins, their renowned organist and choir director [*LoW*]
Op. 137 – *Le Cantique de la Confiance*

**Alternate Title:** Chanson de la Confiance [LoW]

**Subtitle:** Song of Trust

**Forces:** SA, org, 2fl, cl, guit

**Language:** English

**Text:** Mother Marie de la Roche

**Date:** October 4, 1984

**Publication:** manuscript

**Dedication:** “for the Silver Jubilee of Sister Carole Riley in the Congregation of the Sisters of Divine Providence”

**Source:** manuscript

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Op. 138 – *Geburstagkantate*

**Date:** 1984 [LoW]

**Publication:** manuscript [LoW]

**Source:** LoW (music unavailable for examination)

**Notes:** Silver Jubilee of the Pittsburgh Oratorio Society [LoW]
Op. 139 – Alleluia
1. Prelude
2. Lament
3. Faith
4. Lilies
   Of the Father’s Love Begotten (Congregational Hymn)
5. Intermezzo
6. Two Angels
7. Mary Magdalene
8. Alleluia
9. Interlude
10. Benedictus
11. Postlude

Subtitle: Incidental Music for an Eastertide Chancel Drama by Jane B. Morrison
Forces: SATB, youth choir, MzBar solos, boy solo, org, fl, tpt, perc
Language: English, Latin
Text: not cited
Date: April 3, 1985
Publication: manuscript
Source: manuscript
Notes: Only the movements composed or arranged by Jenkins are included in this entry.
   Because pp. 89-90 of manuscript are unavailable for examination, including the first page of the eleventh movement, it is assumed the final movement is a postlude or recessional, as there are no vocal parts on the remaining pages.
   Commission, Parkview Presbyterian Church [LoW]

Op. 140 – Three Songs of Adoration
Forces: SATB, solo voice, org
Language: English, Hebrew
Text: Alenu, three settings
Date: 1985-1986 [LoW]
Publication: manuscript
Dedication: “To Dr. Solomon B. Freehof, Rabbi Emeritus, Rodef Shalom Congregation”
Source: manuscript
Notes: three different settings of the same text
Op. 143 – *Song of the Harp*

Alternate Title: *Amhran Clarseach (orang charsha)*

Forces: SATB, 2hp, fl/picc/afl

Language: English

Text: Samuel [John] Hazo

Date: 1987 [*LoW*]

Publication: *manuscript*

Dedication: “for the [25th] Anniversary of the American Harp Society” [*LoW*]

Source: manuscript

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Op. 152 – *Noel*

Date: 1989 [*LoW*]

Publication: *manuscript [*LoW*]

Source: *LoW* (music unavailable for examination)

Notes: Commissioned by the Palmetto Mastersingers of South Carolina [*LoW*]

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Op. 156 – *Music for a Rededication*

1. Fanfare
2. Processional
3. Mah Tovu
4. Intermezzo (pour les enfants)
5. A Joyful Recessional (Homage à Purcell)

Forces: 1. tpt; 2,4,5. tpt, org; 3. SATB, solo voice, org, tpt

Language: Hebrew

Text: 3. Ma Tovu


Publication: *manuscript*

Dedication: “Written, in loving memory of Dr. Solomon B. Freehof, for the rededication of Rodef Shalom Temple, Erev Sukkot, 14 Tishri 5751, 3 October 1990.”

Source: manuscript

Notes: Commissioned by Temple Rodef Shalom [*LoW*]
Op. 158 – Two Choral Carols for Marlborough
1. To see the world (Blake’s Prayer)
2. May the words of my mouth (Yin’yu L’ratson)

**Forces:** SSAA, guit

**Language:** English

**Text:** 1. William Blake; 2. [Psalm 19:15]

**Date:** 1. February 12, 1991 (Pittsburgh, PA); 2. February 13, 1991

**Publication:** manuscript

**Dedication:** “For the Marlborough Madrigals, Timothy Bruneau, director”

**Source:** manuscript

**Notes:** Commissioned by the Madrigals of the Marlborough School, Los Angeles, CA [LoW]

Op. 159 – Two Hebraic Prayers in Memory of Rabbi Solomon B. Freehof
1. Sim Shalom
2. Ma Tovu

**Forces:** 1. SATB; 2. SATB, solo voice, org

**Language:** Hebrew

**Text:** 1. Sim Shalom, 2. Ma Tovu

**Date:** 1. April 1, 1991; 2. April 15, 1991

**Publication:** manuscript

**Source:** manuscript

**Notes:** 1. for transposition for men’s voices, see CS-1250; 2. for arrangement for men’s voices, see CS-1252

Op. 162 – Responses for the High Holidays – Sephardic Songs of Worship and Praise

**Date:** 1992 [LoW]

**Publication:** manuscript [LoW]

**Source:** LoW (music unavailable for examination)

**Notes:** Commissioned by Rodef Shalom Temple [LoW]
Op. 168 – *Music for a Shabbat Service*

1. Prelude  
2. Opening Anthem – Schachar Avakeshcha  
3. Sim Shalom I  
3a. Sim Shalom II  
3b. Meditation Interlude  
4. Yi h’yu l’Ratzon  
5. Birkat Hachodesh  
6. Ein Kamocha – Av Harachamim  
7. L’cha Adonai  
8. Hodo al Eretz  
9. Etz Chayim – Hashiveinu  
10. Adon Olam  
11. Postlude – Toccata

**Alternate Title:** *A Torah Service* [ms.]

**Forces:** SATB, solo voice, org, fl/picc, string quartet

**Language:** Hebrew

**Text:** Shabbat Service

**Date:** September 21, 1994

**Publication:** manuscript

**Dedication:** “Dedicated to the blessed memory of Dr. Solomon B. Freehof and Maurice Hoffrichter; Commissioned by the Rodem Shalom Congregation, Pittsburgh, Pennsylvania, Dr. Walter Jacobs, Rabbi [and] Mimi Lerner, Music Director”

**Source:** manuscript

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Op. 169 – *A Song of Joys*

**Forces:** SATB, SATB solos, pno

**Language:** English

**Text:** *Leaves of Grass* by Walt Whitman

**Date:** February 18, 1995

**Publication:** manuscript

**Dedication:** “Dedicated to the Greater Uniontown Chorale”

**Source:** manuscript
Op. 170 – *I Hear America Singing*

**Forces:** SATB, SA solos, band  
**Language:** English  
**Text:** [Walt Whitman]  
**Date:** 1995 [*LoW*]  
**Publication:** *manuscript*  
**Source:** manuscript (chorus part)  
**Notes:** Commissioned by the U.S. Army Field Band and Soldiers Chorus for their 50th anniversary [*LoW*]

Op. 172 – *Bless the Lord, All You, His Works*

**Subtitle:** An Anthem for Yom Kippur  
**Forces:** SATB  
**Language:** English  
**Text:** [Psalm 103:22]  
**Date:** September 8, 1995  
**Publication:** *manuscript*  
**Dedication:** “For Rodef Shalom Temple, Pittsburgh, PA.”  
**Source:** manuscript

Op. 173 – *A Christmas Visitor*

**Forces:** TTBB, TB solos, 3fl, 2ob, 2cl, bsn, 2hn, 2tpt, 2trb, tuba, perc, pno/synth, str  
**Language:** English  
**Text:** *not cited*  
**Date:** October 8, 1995  
**Publication:** *manuscript*  
**Source:** manuscript  
**Notes:** Commissioned by the Palmetto Mastersingers, Columbia, SC [*LoW*]
Op. 174 – *A New Psalm*

**Forces:** SAA, S solo, pno  
**Language:** English  
**Text:** William Murry  
**Date:** 4:20pm, January 26, 1996  
**Publication:** manuscript  
**Dedication:** “dedicated to Estelle Campbell; for the Children’s Festival Chorus, Christine Jordanoff, Music Director and Conductor”  
**Source:** manuscript

Op. 176 – *Two Psalms for Two Score Years and a Century*

1. Psalm 100 (Hariu l’adonai)  
2. Psalm 121 (I lift mine eyes unto the hills)  
**Forces:** SATB, cantor, cong, org  
**Language:** 1. Hebrew; 2. English  
**Text:** 1. Psalm 100; 2. Psalm 121  
**Date:** 1. April 25, 1996; 2. April 18, 1996, tr. version May 2, 1996  
**Publication:** manuscript  
**Dedication:** “Written in honour of the one hundred and fortieth anniversary of the signing of the charter of the Rodef Shalom Congregation and most respectfully dedicated to Dr. Walter Jacob”  
**Source:** manuscript


**Alternate Title:** Psalm XXVII [ms.]  
**Forces:** SATB, org  
**Language:** English  
**Text:** Psalm 27:1,4  
**Date:** May 15, 1996  
**Publication:** manuscript  
**Dedication:** “for Ann and Lewis [Steele]” [organist Ann Labounsky and her husband]  
**Source:** manuscript
Op. 179 – *A Wee Encore*

**Subtitle:** A Happy Afterthought

**Forces:** SA, pno

**Language:** English

**Text:** Estelle Campbell

**Date:** May 20, 1996, Eliza Doolittle Day

**Publication:** *manuscript*

**Dedication:** “With deepest thanks to the Children’s Festival Chorus of Pittsburgh and Mrs. Estelle Campbell”

**Source:** manuscript
Op. 183 – *The Westerly Carols*

1. Hark, the Herald Angels Sing
2. Deck the Halls
3. Silent Night
4. What Child Is This?
5. O Come, All Ye Faithful

**Subtitle:** Five Carols for Singing

**Forces:** unison, opt. SATB, opt. org, fl, fl/picc, ob, ob/Ehn, cl, cl/bcl, bsn, 2hn, 2 tpt, tbn, timp, perc, hp, str

**Tune:** [1. Felix Mendelssohn;\(^{120}\) 2. traditional;\(^{121}\) 3. Franz Xaver Gruber;\(^{122}\) 4. traditional;\(^{123}\) 5. anonymous\(^{124}\)]

**Language:** English


**Date:** 8:25pm, October 2, 1997

**Publication:** manuscript

**Dedication:** “For the Musica Dolce Chamber Orchestra of Westerly, Rhode Island, and dedicated to the music director, Joseph Ceo”

**Source:** manuscript

**Notes:** Manuscript is labeled op. 181, but entered into *LoW* as op. 183.

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\(^{121}\) Ibid., 561-562.

\(^{122}\) Ibid., 301-305.

\(^{123}\) Ibid., 354.

\(^{124}\) Ibid., 238-239.

\(^{125}\) Ibid., 322-323.

\(^{126}\) Ibid., 561-562.

\(^{127}\) Ibid., 304.

\(^{128}\) Ibid., 354-355.

\(^{129}\) Ibid., 238-239, 241.
Op. 184 – *Four Folk Songs from Eastern Europe*  
1. Kalinka  
2. Kangakudumise Laul (The Weaver’s Song)  
3. Podkóweczki Davcie Ognia (Click Your Heels) & Wiosenka (Spring)  
4. Milinkej Pan Děkan (Our Village Deacon)  

**Subtitles:** 1. Russia; 2. Estonia, 3. Poland, Two Mazurkas; 4. Czech Republic  
**Forces:** 1. SATB, TBar solos, perc; 3,4. SATB, perc; 2. SATB  
**Tune:** 1. Russian folk tune; 2. Eduard Oja; 3. two Polish folk songs … with reverent echoes of Chopin; 4. with a grateful nod to Dvořák  
**Language:** Russian, Estonia, Polish, Czech  
**Text:** *not cited* [traditional?]  
**Date:** 1997 [*LoW*]; 1. March 7, 1997; 2. March 8, 1997  
**Publication:** *manuscript*  
**Dedication:** “To Dr. Brady Allred, the Duquesne University Chamber Singers and Tempus Fugit for their 1997 Eastern European Concert Tour”  
**Source:** *manuscript*  

Op. 185 – *Six American Songs*  
1. Oh, Susanna  
2. Shenandoah  
3. All the Pretty Little Horses  
4. Skip to My Lou  
5. Riddle Song  
6. The Fox  

**Subtitle:** with hints of Some Folks, Turkey in the Straw, Arkansaw Traveler, Wabash Cannonball  
**Forces:** SSA, pno  
**Tune:** *not cited*  
**Language:** English  
**Text:** *not cited*  
**Date:** 9:00am, July 1, 1997 [*op. 185a ms.*]  
**Publication:** *manuscript*  
**Source:** *manuscript*
Op. 185a – *Six American Songs*

1. Oh, Susanna
2. Shenandoah
3. All the Pretty Little Horses
4. Skip to My Lou
5. Riddle Song
6. The Fox

**Subtitle:** with hints of Some Folks, Turkey in the Straw, Arkansaw Traveler, Wabash Cannonball

**Forces:** SATB, S solo, 4A solos, T solo, B solo, pno

**Tune:** *not cited*

**Language:** English

**Text:** *not cited*

**Date:** 5:00pm, February 15, 2005

**Publication:** manuscript

**Source:** manuscript

Op. 186 – *Etz Chayim*

**Subtitle:** The Tree of Life

**Forces:** SATB, children, org, bells

**Language:** English

**Text:** Revelation 22:1-3

**Date:** September 26, 1997

**Publication:** manuscript

**Dedication:** “Commissioned by The Community Presbyterian Church of Ben Avon, Pennsylvania in celebration of the rededication of the sanctuary. Dedicated to Guy Russo, director of the Chancel Choir and Barbara McKelway, director of the Junior and Bell Choirs.”

**Source:** manuscript
Op. 187 – *Heartland*

1. Dan Tucker
2. Crockett County
3. I Shall Not Live in Vain
4. Washington Street Parade
5. An Indian Summer on the Prairie

**Forces:** SSAA, brass band  
**Tune:** not cited  
**Language:** English  
**Text:** 1. not cited; 2,4. none; 3. Emily Dickinson; 5. Vachel Lindsay  
**Date:** 12:45pm, February 13, 1998  
**Publication:** manuscript  
**Dedication:** “Dedicated to the Children’s Festival Chorus, Christine Jordanoff, conductor, and the River City Brass Band, Denis Colwell, music director”  
**Source:** manuscript

Op. 189 – *Praise to the Holiest in the Height*

**Forces:** SATB, children, org, bells  
**Language:** English  
**Text:** John Henry Newman  
**Date:** April 25, 1996, Feast of St. Mark  
**Publication:** manuscript  
**Dedication:** “To Guy Russo and all those wonderful musicians under his direction at the Community Presbyterian Church of Ben Avon”  
**Source:** manuscript

Op. 191 – *Psalm 100*

**Date:** 1998 [LoW]  
**Publication:** manuscript [LoW]  
**Source:** LoW (music unavailable for examination)
Op. 192 – Ave Maria

Subtitle: Hommage à Josquin
Forces: SATB, SATB solos
Language: Latin
Text: Ave Maria
Date: 1:35pm, December 8, 1998, La grande fête de Notre Dame
Publication: manuscript
Dedication: “written as promised for the Duquesne University Chamber Singers, Brady Allred, director”
Source: manuscript

Op. 193 – Vitis Mysterium

Date: 2000 [LoW]
Publication: manuscript [LoW]
Source: LoW (music unavailable for examination)

Op. 194 – A Children’s Festival of Carols
1. I Saw Three Ships
2. Away in a Manger
3. Christmas is Coming
4. The Friendly Beasts
5. In the Bleak Mid-Winter
6. Jolly Old Saint Nicholas
7. Good King Wenceslaus (Finale)

Forces: SAA, 2tpt, hn, 2trb, tuba
Tune: not cited
Language: English
Text: not cited
Date: 3:00pm, October 8, 1999
Publication: manuscript
Source: manuscript
Op. 197 – Cantate Hodie

Subtitle: Sing Forth This Day
Forces: SATB, 2tpt, hn, 2trb, tuba
Tune: Good Christian men rejoice (Germany); In ducle jubilo (Germany); The Rocking Carol (Czech Republic); Bring Your Torches (France); A La Nanita Nana (Spain); I saw three ships (England); O Little Town of Bethlehem (England); Kolyada (Russia) [ms.]
Language: English; Latin
Text: not cited
Date: 9:45am, August 23, 2001
Publication: manuscript
Dedication: “for the Bach Choir [of Pittsburgh], Brady Allred, conductor”
Source: manuscript
Op. 198 – Requiem
1. Piobaireachd (A Gaelic Lament)
2. Introit - Requiem Aeternam
3. Kyrie
4. Sequentia: Dies Irae
5. Sequentia: Tuba Mirum
6. Sequentia: Rex Tremendae
7. Sequentia: Recordare
8. Sequentia: Confutatis
9. Sequentia: Lacrimosa
10. Offertorium - Domine Jesu Christe
11. Sanctus
12. Elevation – Ego A et Ω sum
13. Benedictus
14. Pie Jesu
15. Agnus Dei
16. In Paradisum
17. A Gaelic Blessing
18. A Gaelic Farewell

Subtitles: In Blessed Memory of “Father Mac”; 1. Cha till McAnulteigh

Forces: SATB, SATBar solos, fl/picc/afl, ob/Ehn, 3hn, 3tbn, timp, perc, bagpipe, hp, org, str

Language: 2-16. Latin; 17. English

Text: 2-16. Requiem Mass; 17; not cited [traditional Irish blessing]

Date: 8:54pm, January 19, 2001

Publication: manuscript

Dedication: “In blessed memory of Henry McAnulty, Chancellor of Duquesne University, a gentle man of God, a dedicated servant of all, a heroic soul”

Source: manuscript
Op. 202 – *Five Love Poems of Thomas Hardy*

1. When I set out for Lyonnesse
2. The End of the Episode
3. Read by Moonlight
4. She Opened the Door
5. Something Tapped (The Moth)

**Forces:** 1. SATB, Bar solo; 2,4. SATB; 3. SATB, SSAATTBB solos; 5. SATB, A2 solo

**Language:** English

**Text:** Thomas Hardy

**Date:** 2003 [ms. copyright]

**Publication:** manuscript

**Dedication:** “To Margaret, my darling, my love, my treasure, my joy, my beloved wife, my best friend, my reason for living happily and well”

**Source:** manuscript

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Op. 204 – *Hymn of Praise*

**Subtitle:** Sing the Praise of Famous People

**Forces:** SATB, org

**Language:** English

**Text:** Sirach (Ecclesiasticus) 44, tr. Madeleine Marshall

**Date:** September 25, 2003; revised version December 28, 2003

**Publication:** manuscript

**Dedication:** “Dedicated to the Church of the Redeemer, Pittsburgh, Pennsylvania, in celebration of its one hundredth anniversary and in praise of the congregations, clergy, musicians and staff over the century.”

**Source:** manuscript

**Notes:** An earlier version with considerable differences is dated September 25, 2003.
All of the arrangements and works listed in this section exist only in unpublished manuscripts, which are the primary sources for all entries below, unless otherwise cited.

**CS-38 – Soldiers Three**

*Forces:* TB, pno  
*Tune:* not cited  
*Language:* English, French (briefly)  
*Text:* 16th c. verse? [sic]  
*Date:* February 21, 1958 [ms.]; February 24, 1958 [oz.]  
*Notes:* pno. part missing [TUSAB]

**CS-43 – Pack Up Your Troubles (in Your Old Kit Bag)**

*Subtitle:* World War I  
*Forces:* TTBB, pno  
*Tune:* Felix Powell [TUSAB]  
*Language:* English  
*Text:* George Asaf [TUSAB]  
*Date:* May 3, 1957 [oz.]

**CS-87 – Mutual Admiration Society**

*Subtitle:* Parody (Office of D.C.S. for Personnel)  
*Forces:* TTBB solos, pno  
*Tune:* [Harold Karr]^{130}  
*Language:* English  
*Text:* not cited  
*Date:* unknown  
*Notes:* parody with special text

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CS-200 – *On the Street Where You Live*

**Subtitle:** from *My Fair Lady*

**Forces:** TTBB, T solo, pno [ms.]; TTBB, T solo, concert band [*TUSAB*]

**Tune:** [Frederick] Loewe

**Language:** English

**Text:** Alan Jay Lerner [*TUSAB*]

**Date:** unknown

CS-201 – *Get Me to the Church on Time*

**Subtitle:** from *My Fair Lady*

**Forces:** TTBB, pno

**Tune:** [Frederick] Loewe

**Language:** English

**Text:** [Alan] Jay Lerner [*TUSAB*]

**Date:** unknown

**Notes:** “segue Danced All Night” [ms.]; two parodies with special texts: CS-201A “We’re Glad to Say Hello” and CS-201B “We Welcomed Here in ’57 (for Secretary of Defense)”

CS-202 – *I Could Have Danced All Night*

**Subtitle:** from *My Fair Lady*

**Forces:** TTBB, T solo, pno

**Tune:** [Frederick] Loewe

**Language:** English

**Text:** [Alan] Jay Lerner [*TUSAB*]

**Date:** unknown
CS-205 – *What Child Is This*

**Forces:** TTBB  
**Tune:** [traditional][131] English  
**Language:** English  
**Text:** [William Chatterdon Dix][132]  
**Date:** November 7, 1956

CS-206 – *Veni, Veni, Emmanuel*

**Forces:** unison  
**Tune:** [traditional chant]  
**Language:** Latin  
**Text:** [traditional (“Veni, veni, Emmanuel” and “Veni, Clavis Davidica”)]  
**Date:** unknown  
**Notes:** a transcription, not an arrangement; “taken from the season of Advent of the Catholic Church liturgical year” [ms.]

CS-207 – *I Wonder as I Wander*

**Forces:** TTBB, T solo  
**Tune:** American carol [ms.]; John Jacob Niles [*TUSAB*]  
**Language:** English  
**Text:** not cited  
**Date:** unknown  
**Notes:** “segue Carol of the Bells”

CS-208 – *We Three Kings of Orient Are*

**Forces:** BarBarB solos, pno  
**Tune:** John Henry Hopkins [*TUSAB*]  
**Language:** English  
**Text:** John Henry Hopkins [*TUSAB*]  
**Date:** November 8, 1956

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[132] Ibid., 354-355.
CS-211 – *White Christmas*

**Subtitle:** for orchestral medley  
**Forces:** TTBB, pno  
**Tune:** Irving Berlin [*TUSAB*]  
**Language:** English  
**Text:** [Irving Berlin]  
**Date:** unknown  
**Notes:** “segue Silent Night”

CS-212 – *Silent Night*

**Forces:** TTBB, [pno?]  
**Tune:** [Franz Xaver] Gruber  
**Language:** English  
**Text:** [Joseph Mohr, tr. John F. Young]¹³³  
**Date:** unknown

CS-214 – *Dormi, Dormi, O Bel Bambin*

**Alternate Title:** *Sleep, O Holy Child of Mine*  
**Forces:** TTBB  
**Tune:** Italian carol  
**Language:** Italian  
**Text:** *not cited*  
**Date:** unknown

CS-219 – *The Twelve Days of Christmas*

**Forces:** TTBB, pno [*ms.*]; TTBB, wind ensemble [*TUSAB*]  
**Tune:** traditional English; [as arranged by Eric] Siday, [Lara] Hoggard [*ms.*]; transcribed by Samuel R. Loboda [*TUSAB*]  
**Language:** English  
**Text:** [traditional English]¹³⁴  
**Date:** unknown

¹³³ Ibid., 304.  
¹³⁴ Ibid.
CS-220 – *The Holly and the Ivy*

**Forces:** TTBB  
**Tune:** [traditional English]^{135}  
**Language:** English  
**Text:** [traditional English]^{136}  
**Date:** unknown

CS-221 – *Somewhere Over the Rainbow*

**Forces:** TTBB, T solo, pno  
**Tune:** Harold Arlen [*TUSAB*]  
**Language:** English  
**Text:** Edgar “Yip” Harburg [*TUSAB*]  
**Date:** December 1956

CS-222 – *Friendly Persuasion*

**Subtitle:** Thee I Love  
**Forces:** TTBB, B solo, pno  
**Tune:** [Dimitri] Tiomkin  
**Language:** English  
**Text:** [Paul Francis Webster]^{137}  
**Date:** January 1957

CS-223 – *Oh What a Beautiful Morning*

**Subtitle:** from *Oklahoma*  
**Forces:** TTBB, solo voice, pno  
**Tune:** [Richard] Rodgers  
**Language:** English  
**Text:** Oscar Hammerstein II [*TUSAB*]  
**Date:** January 1957

^{135} Ibid., 436-437.  
^{136} Ibid.  
CS-224 – *Surrey with the Fringe on Top*

**Subtitle:** from *Oklahoma*

**Forces:** TTBB, solo voice, pno

**Tune:** [Richard] Rodgers

**Language:** English

**Text:** Oscar Hammerstein II *TUSAB*

**Date:** January 1957 *ms.*; February 15, 1957 *oz.*

CS-225 – *Come Back to Sorrento*

**Alternate Title:** *Torna a Surriento* *TUSAB*

**Forces:** TTBB, T solo, pno

**Tune:** [Ernesto] de Curtis

**Language:** Italian

**Text:** [Giambattista de Curtis]138

**Date:** January 16, 1957

**Notes:** for another arrangement, see CS-1222

CS-230 – *Sail, Sail Thy Best Ship of Democracy*

**Subtitle:** from *Song of Democracy*

**Forces:** TTBB, pno

**Tune:** Howard Hanson

**Language:** English

**Text:** Walt Whitman

**Date:** January 8, 1957 *oz.*

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CS-231 – *O Sacred Head Surrounded*

**Forces:** TTBB  
**Tune:** Hans Leo Hassler  
**Language:** English  
**Text:** [attributed to Bernard of Clairvaux,\(^{139}\) tr.]  
**Date:** January 8, 1957 [oz.]

CS-232 – *A Mighty Fortress Is Our God*

**Subtitle:** Chorale, Fuguing Tune, and Amen  
**Forces:** TTBB  
**Tune:** [Martin Luther]\(^{140}\)  
**Language:** English  
**Text:** [Martin Luther,\(^{141}\) tr.]  
**Date:** February 14, 1957 [oz.]

CS-233 – *Kentucky Babe*

**Forces:** TTBB, pno  
**Tune:** Adam Geible  
**Language:** English  
**Text:** [Richard Henry] Buck  
**Date:** February 12, 1957 [oz.]

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\(^{141}\) Ibid.
CS-234 – *Cornell University Alma Mater*

**Alternate Title:** *Far Above Cayuga’s Waters* [TUSAB]

**Forces:** TTBB

**Tune:** H.S. Thomson\(^{142}\)

**Language:** English

**Text:** Wilmot Moses Smith, Archibald Croswell Weeks

**Date:** January 8, 1957 [oz.]

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CS-235 – *Des winters als het reggent*

**Alternate Title:** *In Winter, When It’s Raining*

**Forces:** TTBB, T solo, pno

**Tune:** Dutch folk tune

**Language:** Dutch, English

**Text:** *Horae Belgicae*

**Date:** unknown

**Notes:** for another arrangement, see CS-417

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CS-236 – *Waltzing Matilda*

**Subtitle:** The Unofficial National Anthem of Australia

**Forces:** TTBB, pno

**Tune:** Marie Cowan

**Language:** English

**Text:** [Andrew Barton “Banjo”] Paterson

**Date:** January 11, 1957 [oz.]

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CS-237 – Mangerico
   Forces: TTBB, pno
   Tune: Artur Santos
   Language: Portuguese
   Text: Artur Santos
   Date: unknown

CS-238 – Arraial de Santo Antonio
   Alternate Title: Festival of Saint Anthony
   Forces: TTBB, TB solos, pno
   Tune: [Frederico] de Freitas
   Language: Portuguese
   Text: [Julio] Dantas
   Date: February 25, 1957 [oz.]

CS-239 – Yoh-Wu-Mo
   Forces: TB, T solo, pno
   Tune: Chinese folk song
   Language: Chinese [sic], English
   Text: Chinese folk song
   Date: March 4, 1957 [oz.]

CS-240 – Ich grolle nicht
   Alternate Title: I chide thee not
   Forces: TTBB, Bar solo, pno [ms.]; TTBB, Bar solo, wind ensemble [TUSAB]
   Tune: Robert Schumann
   Language: German
   Text: [Heinrich] Heine
   Date: March 4, 1957 [oz.]
CS-241 – *Now is the Hour*

**Alternate Title:** Haere Ra  
**Subtitle:** New Zealand  
**Forces:** TTBB, solo voice, pno  
**Tune:** Clement Scott [*TUSAB*]  
**Language:** Māori, English  
**Text:** Maewa Kaihau, Dorothy Stewart [*TUSAB*]  
**Date:** March 8, 1957 [*oz.*]

CS-242 – *Au Clair de la Lune*

**Forces:** TTBB, T solo, pno  
**Tune:** attributed to Jean-Baptiste Lully  
**Language:** French  
**Text:** *not cited*  
**Date:** unknown  
**Publication:** Franco Colombo, Inc. (New York), 1965.

CS-243 – *For He’s a Jolly Good Fellow*

**Forces:** TTBB, pno  
**Tune:** [traditional]  
**Language:** English  
**Text:** [traditional]  
**Date:** unknown
CS-244 – *California, Here I Come*

**Forces:** TTBB, pno  
**Tune:** [Buddy DeSylva, Joseph Meyer]^{143}  
**Language:** English  
**Text:** [Buddy DeSylva, Joseph Meyer]^{144}  
**Date:** unknown  
**Notes:** reassigned to CS-1414 in TUSAB catalog by July 27, 2010

CS-245 – *Julie*

**Forces:** TTBB, pno  
**Tune:** *not cited*  
**Language:** English  
**Text:** *not cited*  
**Date:** March 25, 1957 [oz.]

CS-246 – *Easter Parade*

**Forces:** TTBB, pno  
**Tune:** Irving Berlin  
**Language:** English  
**Text:** Irving Berlin  
**Date:** April 9, 1957 [oz.]

CS-247 – *Carolina in the Morning*

**Subtitle:** Charlie and the Navy  
**Forces:** TTBB, T solo, pno  
**Tune:** Walter Donaldson [*TUSAB*]  
**Language:** English  
**Text:** Gus Kahn [*TUSAB*]  
**Date:** March 24, 1957 [oz.]

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^{144} Ibid.
CS-248 – *Yankee Doodle*

**Forces:** TTBB, pno [ms.]; TTBB, pno, picc [TUSAB]
**Tune:** American folk song [TUSAB]
**Language:** English
**Text:** American folk song [TUSAB]
**Date:** April 1957 [oz.]

CS-249 – *Dixie*

**Forces:** TTBB, pno
**Tune:** Daniel Decatur Emmett [TUSAB]
**Language:** English
**Text:** Daniel Decatur Emmett [TUSAB]
**Date:** April 25, 1957 [oz.]
**Notes:** for another arrangement, see Op. 31, letter R

CS-250 – *The Bonnie Blue Flag*

**Forces:** TTBB, pno
**Tune:** folk song [TUSAB]
**Language:** English
**Text:** not cited
**Date:** April 25, 1957 [oz.]
**Notes:** for another arrangement, see Op. 31, letter D

CS-251 – *Sa Kabukiran*

**Alternate Title:** In the fields [TUSAB]
**Subtitle:** Filipino
**Forces:** TTBB, pno
**Tune:** Manuel P. Velez
**Language:** Tagalog
**Text:** Emilio Severino
**Date:** April 19, 1957 [oz]
CS-252 – *Arirang*

**Subtitle:** Korea  
**Forces:** TTBB, T solo  
**Tune:** Korean folk song [*TUSAB*]  
**Language:** Korean, English  
**Text:** Korean folk song [*TUSAB*]  
**Date:** May 15, 1957 [oz.]

CS-254 – *The Cab Song*

**Alternate Title:** *Le fiacre*  
**Forces:** TTBB, pno  
**Tune:** [Xanroff]  
**Language:** French, English  
**Text:** [Xandroff; tr. Harold Rome, alt.]  
**Date:** May 2, 1957 [oz.]

CS-255 – *De Feierwon*

**Alternate Title:** *The Firewagon*  
**Subtitle:** Luxembourg  
**Forces:** TTBB, pno  
**Tune:** [Michel Lentz]  
**Language:** Luxembourgish[?], English  
**Text:** [Michel Lentz]  
**Date:** May 3, 1957 [oz.]

**Notes:** reassigned to CS-1501 in TUSAB catalog by July 27, 2010

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146 Ibid.


148 Ibid.

Forces: TTBB, pno, narrator  
Tune: *various, none cited*  
Language: English, German (briefly)  
Text: *various, none cited*  
Date: March 12, 1958  
Notes: a medley of short excerpts of songs used to illustrate the life of Lt. Gen. Booth, as narrated; current (as of July 27, 2010) CS-255 in TUSAB catalog, with no previous catalog number indicated

CS-256 – *This Is the Army Mr. Jones*

Subtitle: World War II  
Forces: TTBB, pno  
Tune: Irving Berlin  
Language: English  
Text: [Irving Berlin]  
Date: May 13, 1957 [oz.]

CS-257 – *George (etc.) Jones*

Forces: TTBB  
Tune: traditional barbershop  
Language: English  
Text: traditional barbershop  
Date: unknown  
Notes: “edited and copied by J.W. Jenkins”

CS-258 – *Drinking Song*

Subtitle: from *The Student Prince*  
Forces: TTBB, pno  
Tune: Sigmund Romberg  
Language: English  
Text: [Dorothy Donnelly]  
Date: May 31, 1957 [oz.]
CS-259 – Serenade

Subtitle: from The Student Prince
Forces: TTBB, T solo, pno
Tune: [Sigmund] Romberg
Language: English
Text: Dorothy Donnelly [TUSAB]
Date: June 1957 [ms.]; June 6, 1957 [oz.]

CS-260 – Deep in My Heart

Subtitle: from The Student Prince
Forces: TTBB, Bar solo, pno
Tune: [Sigmund] Romberg
Language: English
Text: Dorothy Donnelly [TUSAB]
Date: June 1957 [ms.]; June 3, 1957 [oz.]

CS-261 – The Sweetheart of Sigma Chi

Forces: TTBB, pno
Tune: [F. Dudleigh] Vernor
Language: English
Text: [Byron D.] Stokes
Date: May 31, 1957 [oz.]

CS-262 – The Minstrel Boy

Forces: TTBB, TTBB solos, T solo
Tune: Irish tune
Language: English
Text: Thomas Moore
Date: June 1957 [ms.]; June 26, 1957 [oz.]
CS-263 – *Funiculi, Funicula*

**Forces:** TTBB, pno  
**Tune:** Luigi Denza  
**Language:** English  
**Text:** [Peppino Turco,149 tr.]  
**Date:** July 8, 1957 [oz.]

**Notes:** separate sheet with: “optional introduction and piano bridge for unfit, untuned, unworthy, lousy old pianos”

CS-264 – *Jeanie with the Light Brown Hair*

**Forces:** TTBB, T solo  
**Tune:** Stephen Collins Foster  
**Language:** English  
**Text:** Stephen Collins Foster  
**Date:** July 1957 [J.W. Jenkins]

CS-265 – *Beautiful Dreamer*

**Forces:** TTBB, T solo  
**Tune:** Stephen Collins Foster  
**Language:** English  
**Text:** [Stephen Collins Foster]  
**Date:** July 10, 1957 [oz.]

**Notes:** orchestrated by Paul A. Murtha [TUSAB]

CS-266 – *Oh, Susanna*

**Forces:** TTBB, pno  
**Tune:** Stephen Collins Foster  
**Language:** English  
**Text:** Stephen Collins Foster  
**Date:** July 15, 1957 [oz.]

**Notes:** orchestrated by Paul A. Murtha [TUSAB]

CS-267 – *Old Folks at Home*

**Forces:** TTBB  
**Tune:** Stephen Collins Foster  
**Language:** English  
**Text:** Stephen Collins Foster  
**Date:** July 15, 1957 [*oz.*]

CS-268 – *Old Black Joe*

**Forces:** TTBB  
**Tune:** Stephen Collins Foster  
**Language:** English  
**Text:** Stephen Collins Foster  
**Date:** July 1957 [*J.W. Jenkins*]

CS-269 – *Nelly Bly*

**Forces:** TTBB  
**Tune:** Stephen Collins Foster  
**Language:** English  
**Text:** Stephen Collins Foster  
**Date:** July 1957 [*J.W. Jenkins*]

CS-270 – *Massa’s in the Cold, Cold Ground*

**Forces:** TTBB, B solo  
**Tune:** Stephen Collins Foster  
**Language:** English  
**Text:** Stephen Collins Foster  
**Date:** July 1957
CS-271 – *Some Folks*

**Forces:** TTBB, pno  
**Tune:** Stephen Collins Foster  
**Language:** English  
**Text:** Stephen Collins Foster  
**Date:** August 7, 1957 [oz.]  
**Publication:** [Franco Colombo?]

CS-272 – *Angelina Baker*

**Forces:** TTBB, pno  
**Tune:** Stephen Collins Foster  
**Language:** English  
**Text:** Stephen Collins Foster  
**Date:** July 26, 1957 [oz.]

CS-273 – *Ring, Ring de Banjo*

**Forces:** TTBB, pno  
**Tune:** Stephen Collins Foster  
**Language:** English  
**Text:** Stephen Collins Foster  
**Date:** July 1956 [ms.]; August 7, 1957 [oz.]

CS-274 – *Oh! Boys, Carry Me 'Long*

**Forces:** TTBB, T solo  
**Tune:** Stephen Collins Foster  
**Language:** English  
**Text:** Stephen Collins Foster  
**Date:** July 26, 1957 [oz.]
CS-275 – *The Glendy Burk*

- **Forces:** TTBB, pno
- **Tune:** Stephen Collins Foster
- **Language:** English
- **Text:** Stephen Collins Foster
- **Date:** July 1957 [J.W. Jenkins]

CS-276 – *Laura Lee*

- **Forces:** TTBB
- **Tune:** Stephen Collins Foster
- **Language:** English
- **Text:** Stephen Collins Foster
- **Date:** July 1957 [J.W. Jenkins]

CS-277 – *Camptown Races*

- **Forces:** TTBB
- **Tune:** Stephen Collins Foster
- **Language:** English
- **Text:** Stephen Collins Foster
- **Date:** July 1957 [J.W. Jenkins]

CS-278 – *Polly-Wolly-Doodle*

- **Forces:** TTBB
- **Tune:** traditional American
- **Language:** English
- **Text:** traditional American
- **Date:** August 29, 1957 [oz.]
**CS-279 – Oklahoma**

Subtitle: from *Oklahoma*
Forces: TTBB, pno
Tune: [Richard] Rodgers
Language: English
Text: [Oscar] Hammerstein [II]
Date: August 1957 [J.W. Jenkins]

**CS-280 – I Have Dreamed**

Subtitle: from *The King and I*
Forces: TTBB, pno
Tune: [Richard] Rodgers
Language: English
Text: [Oscar] Hammerstein [II]
Date: August 1957 [J.W. Jenkins]
Notes: “In medley, segue CS-281 ‘Getting to Know You.’ For 1st and final ending for performance of this ending alone, see p. 4.”

**CS-281 – Getting to Know You**

Subtitle: from *The King and I*
Forces: TTBB, pno
Tune: [Richard] Rodgers
Language: English
Text: [Oscar] Hammerstein [II]
Date: August 1957 [J.W. Jenkins]
Notes: “Medley ending: segue CS-282 ‘We Kiss in a Shadow.’ Other ending, p. 4.”
CS-282 – *We Kiss in a Shadow*

**Subtitle:** from *The King and I*

**Forces:** TTBB, pno

**Tune:** [Richard] Rodgers

**Language:** English

**Text:** [Oscar] Hammerstein [II]

**Date:** July 31, 1957 [ms.]; August 1, 1957 [oz.]

**Notes:** “Medley, take 2nd ending, segue CS-283 ‘Song of the King.’”

---

CS-283 – *Song of the King*

**Subtitle:** from *The King and I*

**Forces:** TTBB, pno, narrator

**Tune:** [Richard] Rodgers

**Language:** English

**Text:** [Oscar] Hammerstein [II]

**Date:** July 31, 1957 [ms.]; August 1, 1957 [oz.]

**Notes:** “Segue CS-284 ‘Shall We Dance.’”

---

CS-284 – *Shall We Dance?*

**Subtitle:** from *The King and I*

**Forces:** TTBB, pno

**Tune:** [Richard] Rodgers

**Language:** English

**Text:** [Oscar] Hammerstein [II]

**Date:** August 1, 1957

---

CS-285 – *A Puzzlement*

**Subtitle:** from *The King and I*

**Forces:** TTBB, Bar solo, pno

**Tune:** [Richard] Rodgers

**Language:** English

**Text:** [Oscar] Hammerstein [II]

**Date:** August 1957 [*J.W. Jenkins*]
CS-286 – Beneath a Weeping Willow’s Shade

Forces: TTBB, T solo, pno [ms.]; TTBB, T solo, pno, recorder, cello [TUSAB]
Tune: Francis Hopkinson
Language: English
Tune: Francis Hopkinson [TUSAB]
Date: October 18, 1957 [oz.]

CS-287 – Chester

Subtitle: Revolutionary War Hymn – 1778
Forces: TTBB, pno [ms.]; TTBB, pno, cello, bass [TUSAB]
Tune: William Billings
Language: English
Text: William Billings [TUSAB]
Date: October 1957 [J.W. Jenkins]
Notes: for revised, expanded setting for mixed voices, see Op. 97, No. 1

CS-288 – Amanda

Forces: TTBB
Tune: Justin Morgan
Language: English
Text: not cited
Date: October 20, 1957 [oz.]
Notes: for revised, expanded setting for mixed voices, see Op. 97, No. 2

CS-289 – Hallelujah

Subtitle: 1764
Forces: TTBBB, pno
Tune: Josiah Flagg
Language: English
Text: “Hallelujah”
Date: October 23, 1957 [oz.]
Notes: for revised, expanded, setting for mixed voices, see Op. 97, No. 3
CS-290 – *Rise, Sons of Bowdoin*

**Subtitle:** Bowdoin College  
**Forces:** TTBB  
**Tune:** [C.T. Burnett] \(^{150}\)  
**Language:** English  
**Text:** [Kenneth C.M. Sills] \(^{151}\)  
**Date:** October 20, 1957 [oz.]

CS-291 – *A Life on the Ocean Wave*

**Forces:** TTBB, pno  
**Tune:** [Henry Russell] \(^{152}\)  
**Language:** English  
**Text:** [Epes Sargent] \(^{153}\)  
**Date:** September 19, [1957] [ms.]; October 20, 1957 [oz.]

CS-292 – *Tammy*

**Forces:** TTBB, Bar solo, pno  
**Tune:** [Jay] Livingston  
**Language:** English  
**Text:** [Ray] Evans  
**Date:** October 27, 1957 [oz.]


\(^{153}\) Ibid.
CS-293 – *Around the World (in 80 Days)*

**Forces:** TTBB, pno  
**Tune:** Victor Young  
**Language:** English  
**Text:** [Harold] Adamson  
**Date:** September 1957 [ms.]; October 27, 1957 [oz.]

CS-294 – *Blow the Wind Southerly*

**Forces:** TTBB  
**Tune:** Scots folk [song]  
**Language:** English  
**Text:** Scots folk [song]  
**Date:** September 1957 [ms.]; November 4, 1957 [oz.]

CS-295 – *Skye Boat Song*

**Forces:** TTBB  
**Tune:** Jacobite-Scots song  
**Language:** English  
**Text:** Jacobite-Scots song  
**Date:** September 1957 [ms.]; November 4, 1957 [oz.]

CS-296 – *Ye Banks and Braes*

**Forces:** TTBB  
**Tune:** Scots tune  
**Language:** English  
**Text:** Robert Burns  
**Date:** November 4, 1957 [oz.]
CS-297 – *Bonnie Banks o’ Loch Lomon’*

**Forces:** TTBB, T solo  
**Tune:** Scots folk [song]  
**Language:** English  
**Text:** Scots folk [song]  
**Date:** October 1957 [*J.W. Jenkins*]

CS-298– *Will Ye No Come Back Again*

**Forces:** TTBB  
**Tune:** Scots tune  
**Language:** English  
**Text:** Lady Nairne  
**Date:** October 1957 [*ms.*]; October 24, 1957 [*oz.*]

CS-299 – *Ca’ the Ewes to the Knowes*

**Forces:** TTBB  
**Tune:** Scots tune  
**Language:** English  
**Text:** [Robert] Burns  
**Date:** October 1957 [*ms.*]; October 24, 1957 [*oz.*]

CS-300 – *Linden Lea*

**Forces:** TTBB, pno  
**Tune:** Ralph Vaughan Williams  
**Language:** English  
**Text:** [William Barnes]^{154}  
**Date:** October 24, 1957 [*oz.*]

CS-301 – *Puer Natus Est*

see Op. 26, No. 1

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CS-302 – Popule Meus
    see Op. 26, No. 2

CS-303 – Haec Dies
    see Op. 26, No. 3

CS-304 – South American Medley
1. Chacarera (Argentina)
2. El Día Que Yo Nací (Colombia)
3. La Comparsita (Uruguay)
4. La Yunsita (Peru)
5. Cantemos, Cantemos (Venezuela)
6. He Venido A Despedirme (Bolivia)
7. Mi Dicha Lejana (Paraguay)
8. Pabre Corazón (Ecuador)
9. Ay Ay Ay (Chile)
10. Meu Limão, Meu Limoeiro (Brazil)

Alternate Titles: 1. A Dance; 2. The Day I Was Born; 3. Little Carneval Troupe; 4. Indian Song; 5. Let Us Sing, Let Us Sing; 6. I Have Come to Say Goodbye; 7. My Distant Happiness; 8. Poor Heart

Subtitle: 5. Christmas Carol

Forces: TTBB, pno


Date: October 1957 [J.W. Jenkins]

Notes: 4. revised and expanded in CS-439

\textsuperscript{155} see CS-439
CS-305 – *Adeste Fideles*

**Alternate Title:** *O Come, All Ye Faithful*

**Forces:** TTBB

**Tune:** [anonymous] \(^{156}\)

**Language:** Latin, English

**Text:** [anonymous] \(^{157}\)

**Date:** November 1957

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CS-306 – *Good King Wenceslas*

**Forces:** TTBB

**Tune:** [14th c. *Piae Cantiones* (1582)] \(^{158}\)

**Language:** English

**Text:** [J.M. Neale] \(^{159}\)

**Date:** December 1957

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CS-307 – *The First Noel*

**Forces:** TTBB

**Tune:** [traditional English] \(^{160}\)

**Language:** English

**Text:** [traditional English] \(^{161}\)

**Date:** November 1957

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\(^{157}\) Ibid., 238-239, 241.

\(^{158}\) Ibid., 352-353.

\(^{159}\) Ibid.

\(^{160}\) Ibid., 478-479, 482-483.

\(^{161}\) Ibid.
CS-308 – *Away in a Manger*

**Forces:** TTBB

**Tune:** James Ramsey Murray [*TUSAB*]

**Language:** English

**Text:** [anonymous]\(^{162}\)

**Date:** November 1957

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CS-309 – *O Tannenbaum*

**Alternate Title:** *O Christmas Tree*

**Forces:** TTBB

**Tune:** traditional German

**Language:** German, English

**Text:** [August Zarnack,\(^ {163}\) alt.]

**Date:** November 13, 1957 [oz.]

**Notes:** for another arrangement of this tune (with different words), see CS-378

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CS-310 – *Come All Ye Shepherds*

**Alternate Title:** *Nessem vám noviny*

**Forces:** TTBB

**Tune:** Czech carol

**Language:** Czech, English

**Text:** Czech carol

**Date:** November 1957 [ms.]; November 29, 1957 [oz.]

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\(^{162}\) Ibid., 360-361.

\(^{163}\) Ibid., 598-600.
CS-311 – *Dance Carol*

**Alternate Title:** *Nu är det Jul igen*

**Forces:** TTBB

**Tune:** Scandinavian

**Language:** Swedish, English

**Text:** Scandinavian

**Date:** November 1957

CS-312 – *Fum, Fum, Fum*

**Forces:** TTBB, TTBB solo

**Tune:** Spanish carol

**Language:** Spanish, English

**Text:** Spanish carol

**Date:** November 1958 [ms.]; November 18, 1958 [oz.]

CS-313 – *A La Nanita Nana*

**Forces:** TTBB

**Tune:** Spanish–Latin American

**Language:** Spanish, English

**Text:** Spanish–Latin American

**Date:** November 1958 [ms.]; November 18, 1958 [oz.]

CS-314 – *Born is Jesus, the Infant King*

**Alternate Title:** *Il est né, le divin Enfant*

**Forces:** TTBB

**Tune:** French carol

**Language:** French, English

**Text:** French carol

**Date:** November 1958 [ms.]; November 18, 1958 [oz.]
CS-315 – *Shepherds, Shake Off Your Drowsy Sleep*

**Forces:** TTBB  
**Tune:** [traditional French] \(^{164}\)  
**Language:** English  
**Text:** [traditional French, \(^{165}\) tr.]  
**Date:** November 1957

CS-316 – *Infant Lowly*

**Alternate Title:** *W żlobie leży*  
**Forces:** TTBB  
**Tune:** [traditional Polish]  
**Language:** English  
**Text:** [traditional Polish, \(^{166}\) tr.]  
**Date:** November 1958 [ms.]; November 18, 1958 [oz.]

CS-317 – *Coventry Carol*

**Forces:** TTBB  
**Tune:** [traditional] English carol  
**Language:** English  
**Text:** [16th-century English] \(^{167}\)  
**Date:** November 1957

CS-318 – *Wassail Song*

**Forces:** TTBB  
**Tune:** [traditional] English carol  
**Language:** English  
**Text:** [traditional] English carol  
**Date:** November 1957 [ms.]; November 20, 1957 [oz.]

\(^{164}\) Ibid., 632-633.  
\(^{165}\) Ibid.  
\(^{166}\) Ibid., 604-605.  
\(^{167}\) Ibid., 118-120.
CS-319 – *As Joseph was a-walking*

**Forces:** TTBB, T solo  
**Tune:** Appalachian carol – U.S.A.  
**Language:** English  
**Text:** [traditional English,\textsuperscript{168} alt]  
**Date:** November 1957 [ms.]; November 20, 1957 [oz.]

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CS-320 – *Resonet in Laudibus*

**Forces:** unison  
**Tune:** 12\textsuperscript{th} c. Gregorian chant  
**Language:** Latin  
**Text:** *not cited*  
**Date:** November 1957 [ms.]; November 20, 1957 [oz.]

**Notes:** “trans. J.W. Jenkins”

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CS-321 – *Boar’s Head Carol*

**Forces:** TTBB  
**Tune:** [traditional] English  
**Language:** English, Latin (briefly)  
**Text:** [traditional] English  
**Date:** November 20, 1957 [oz.]

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CS-322 – *It Came Upon a Midnight Clear*

**Forces:** TTBB  
**Tune:** Richard Storrs Willis [*TUSAB*]  
**Language:** English  
**Text:** Edmund Hamilton Sears [*TUSAB*]  
**Date:** November 1957 [ms.]; November 27, 1957 [oz.]

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\textsuperscript{168} Ibid., 440-445.
CS-323 – *Ihr Kinderlein Kommet*

**Alternate Title:** *O Come, Little Children*

**Forces:** TTBB

**Tune:** [Johann Abraham Peter Schulz]\(^{169}\)

**Language:** German, English

**Text:** [Christoph von Schmid]\(^{170}\)

**Date:** November 27, 1957 [oz.]

CS-324 – *Cantique de Noël*

**Alternate Title:** *O Holy Night*

**Forces:** TTBB, T solo

**Tune:** [Adolphe Charles] Adam

**Language:** English

**Text:** [John Sullivan Dwight]\(^{171}\)

**Date:** November 1957 [ms.]; November 26, 1957 [oz.]

CS-325 – *Birthday of a King*

**Forces:** TTBB, pno

**Tune:** [William] H. Neidlinger

**Language:** English

**Text:** William H. Neidlinger [*TUSAB*]

**Date:** November 1957 [ms.]; November 27, 1957 [oz.]

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\(^{170}\) Ibid.

\(^{171}\) Adolphe Adam, *Cantique de Noël* (Bryn Mawr, PA: Oliver Ditson, 1900).
CS-326 – *Without a Song*
   - **Forces:** TTBB, pno
   - **Tune:** Vincent Youmans
   - **Language:** English
   - **Text:** Billy Rose, Edward Eliscu [TUSAB]
   - **Date:** December 1957–January 1958 [pno. part]; January 7, 1958 [pno. part oz.]

CS-327 – *Next Big River*
   - **Forces:** TTBB, pno
   - **Tune:** Ozark tune
   - **Language:** English
   - **Text:** *not cited*
   - **Date:** January 7, 1958 [oz.]

CS-328 – *Wand’rin’ Star*
   - **Subtitle:** from *Paint Your Wagon*
   - **Forces:** TTBB, pno
   - **Tune:** [Frederick] Loewe
   - **Language:** English
   - **Text:** [Alan Jay] Lerner
   - **Date:** January 1958 [ms.]; January 21, 1958 [oz.]

CS-329 – *They Call the Wind Maria*
   - **Subtitle:** from *Paint Your Wagon*
   - **Forces:** TTBB, TTBB solos, pno
   - **Tune:** [Frederick] Loewe
   - **Language:** English
   - **Text:** [Alan Jay] Lerner
   - **Date:** January 1958 [ms.]; January 21, 1958 [oz.]
CS-330 – *I’m on My Way*

**Subtitle:** from *Paint Your Wagon*

**Forces:** TTBB, pno

**Tune:** [Frederick] Loewe

**Language:** English

**Text:** [Alan Jay] Lerner

**Date:** unknown

CS-331 – *She Is More to be Pitied than Censured*

**Forces:** TTBB, opt pno

**Tune:** William B. Gray *[TUSAB]*

**Language:** English

**Text:** William B. Gray *[TUSAB]*

**Date:** January 1958

CS-332 – *Strolling in the Park One Day*

**Alternate Title:** *The Fountain in the Park*[^172]

**Forces:** TTBB, opt pno

**Tune:** [Edward Haley][^173]

**Language:** English

**Text:** [Edward Haley][^174]

**Date:** January 1958


[^173]: Ibid.

[^174]: Ibid.
CS-333 – *The Band Played On*
- **Forces:** TTBB, pno
- **Tune:** Charles Ward [TUSAB]
- **Language:** English
- **Text:** John Palmer [TUSAB]
- **Date:** January 1958 [J.W. Jenkins]

CS-334 – *The Sidewalks of New York*
- **Forces:** TTBB, pno
- **Tune:** Charles B. Lawlor [TUSAB]
- **Language:** English
- **Text:** [James W. Blake]^{175}
- **Date:** January 1958 [J.W. Jenkins]

CS-335 – *Bicycle Built for Two*
- **Forces:** TTBB, opt pno
- **Tune:** Harry Dacre [TUSAB]
- **Language:** English
- **Text:** [Harry Dacre]
- **Date:** January 1958 [J.W. Jenkins]

CS-337 – *A Bird in a Guilded Cage*
- **Forces:** TTBB, pno
- **Tune:** Harry von Tilzer [TUSAB]
- **Language:** English
- **Text:** Arthur Lamb [TUSAB]
- **Date:** January 1958

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<td><strong>Forces:</strong> TTBB, pno</td>
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<td><strong>Tune:</strong> Paul Dresser [<em>TUSAB</em>]</td>
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<tr>
<td><strong>Language:</strong> English</td>
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<tr>
<td><strong>Text:</strong> [Paul Dresser]</td>
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<tr>
<td><strong>Language:</strong> English</td>
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<tr>
<td><strong>Text:</strong> [Michael Nolan]</td>
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<td><strong>Date:</strong> unknown</td>
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<td><strong>Forces:</strong> TTBB, pno</td>
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<td><strong>Tune:</strong> [Harry] Carroll [<em>TUSAB</em>]</td>
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<tr>
<td><strong>Language:</strong> English</td>
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<tr>
<td><strong>Text:</strong> Harold Atteridge [<em>TUSAB</em>]</td>
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<td><strong>Date:</strong> January 1958</td>
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<th>CS-341 – <em>Rainbow Valley</em></th>
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<td><strong>Forces:</strong> TTBB</td>
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<td><strong>Tune:</strong> [Brown] Bolte</td>
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<td><strong>Language:</strong> English</td>
</tr>
<tr>
<td><strong>Text:</strong> [Ruby Jane] Douglass</td>
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<tr>
<td><strong>Date:</strong> January 1958 [<em>ms.</em>]; January 30, 1958 [<em>oz.</em>]</td>
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<tr>
<td><strong>Dedication:</strong> “to ‘Rainbow Division’ wives” [<em>TUSAB</em>]</td>
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<tr>
<td><strong>Notes:</strong> “segue CS-342”</td>
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</table>
CS-342 – *There’s a Rainbow in the Army*

**Subtitle:** Official Song [of the] 42nd [Infantry] “Rainbow” Division

**Forces:** TTBB, pno

**Tune:** Norman Monath

**Language:** English

**Text:** Norman Monath

**Date:** January 30, 1958 [oz.]

CS-343 – *You Can’t Take It with You (When You Go)*

**Forces:** TTBB, solo voice, pno

**Tune:** Bond [*TUSAB*]

**Language:** English

**Text:** Gillis [*TUSAB*]

**Date:** February 1958

CS-344 – *Soldier’s Field*

**Subtitle:** Harvard University

**Forces:** TTBB, pno

**Tune:** Fletcher

**Language:** English

**Text:** *not cited*

**Date:** January 5, 1958 [oz.]

CS-345 – *Abraham Lincoln’s Adam and Eve*

**Subtitle:** Wedding Song

**Forces:** TTBB, T solo, pno

**Tune:** compiled by van Nather

**Language:** English

**Text:** *not cited*

**Date:** January 1958 [*J.W. Jenkins*]
CS-346 – *There’s Been Some Changes Made*

**Alternate Title:** *There’ll Be Some Changes Made*

**Subtitle:** Parody

**Forces:** TTBB, pno

**Tune:** W. Benton Overstreet [*TUSAB]*

**Language:** English

**Text:** Billy Higgins [*TUSAB]*

**Date:** February 14, 1958 [ms.]; February 19, 1958 [oz.]

CS-347 – *Marching Along Together*

**Forces:** TTBB, pno

**Tune:** [Edward] Pola, [Franz] Steininger

**Language:** English

**Text:** [Edward Pola, Franz Steininger,] Mort Dixon [*TUSAB]*

**Date:** February 1958 [ms.]; February 25, 1958 [oz.]

CS-348 – *All Glory, Laud and Honor*

**Forces:** TTBB

**Tune:** 16th c. German

**Language:** English

**Text:** [Theodulph of] Orleans, [tr.] [*TUSAB]*

**Date:** February 24, 1958 [ms.]; February 25, 1958 [oz.]

CS-349 – *Catch a Falling Star*

**Forces:** TTBB, pno

**Tune:** Paul Vance, Lee Pockriss

**Language:** English

**Text:** Paul Vance, Lee Pockriss

**Date:** February 1958 [*J.W. Jenkins]*
CS-350 – The Fox

**Forces:** TTBB, T solo, pno  
**Tune:** English and American folk [song]  
**Language:** English  
**Text:** English and American folk [song]  
**Date:** March 1958 [J.W. Jenkins]

CS-351 – I Still See Elisa

**Subtitle:** from Paint Your Wagon  
**Forces:** TTBB, Bar solo, pno  
**Tune:** [Frederick] Loewe  
**Language:** English  
**Text:** [Alan Jay] Lerner  
**Date:** March 1958 [J.W. Jenkins]

CS-352 – On the Road to Mandalay

**Forces:** TTBB, B solo, pno  
**Tune:** Oley Speaks  
**Language:** English  
**Text:** Rudyard Kipling  
**Date:** April 25, 1958 [oz.]

CS-353 – Sometimes I’m Happy

**Subtitle:** from Hit the Deck  
**Forces:** TTBB, pno  
**Tune:** Vincent Youmans  
**Language:** English  
**Text:** Irving Caesar  
**Date:** July 15, 1958 [oz.]
CS-354 – *Hallelujah!*

**Subtitle:** from *Hit the Deck*
**Forces:** TTBB, pno
**Tune:** Vincent Youmans
**Language:** English
**Text:** Leo Robin, Cliff Grey
**Date:** April-May 1958 [ms.]; May 27, 1958 [oz.]

CS-355 – *Begin the Beguine*

**Subtitle:** from *Jubilee*
**Forces:** TTBB, pno
**Tune:** Cole Porter
**Language:** English
**Text:** Cole Porter
**Date:** April-May 1958 [ms.]; May 27, 1958 [oz.]

CS-356 – *Valencia*

**Forces:** TTBB, Bar solo, pno
**Tune:** José Padilla
**Language:** English
**Text:** *not cited*
**Date:** July 1958 [ms.]; July 25, 1958 [oz.]

CS-357 – *Cherry Blooms*

**Alternate Title:** *Sakura*
**Forces:** unis, pno
**Tune:** Japanese folk [song]
**Language:** English, Japanese
**Text:** Japanese folk [song]
**Date:** March 1958 [ms.]; March 31, 1958 [oz.]
CS-358 – *It Is Spring*

*Alternate Title:* *Sama to tabi surya*

*Forces:* TTBB, pno

*Tune:* Japanese folk tune, recorded by Yoshio Fujii

*Language:* English, Japanese

*Text:* *not cited*; tr. Shigeyoshi Obata

*Date:* March 31, 1958 [*oz.*]

*Notes:* attached: “CS-358 not appropriate for performance. Embassy does not recognize this song. See Maj. Lamb or Malovic.”

CS-359 – *Colonel Bogey*

*Forces:* TTBB, whistlers, pno

*Tune:* Kenneth J. Alford

*Text:* *none*

*Date:* April 2, 1958 [*oz.*]

CS-360 – *The Kleftman*

*Alternate Title:* Ο Κλέφτης (Ho Kleftis)

*Forces:* TTBB, solo voice, pno

*Tune:* Greek folk tune

*Language:* Greek, English

*Text:* *not cited*

*Date:* April 1958 [*oz.*]

CS-361 – *I Love America*

*Subtitle:* Freedoms Foundation Award 1958

*Forces:* TTBB, pno

*Tune:* William B. Richter

*Language:* English

*Text:* William B. Richter

*Date:* April 1958 [*ms.*]; April 28, 1958 [*oz.*]
CS-362 – *Hymn to St. John the Baptist*

**Alternate Title:** *Ut queant laxis* [*TUSAB*]

**Forces:** unison

**Tune:** Guido d’Arezzo

**Language:** Latin

**Text:** *not cited*

**Date:** Good Friday [April 4] 1958 [*ms.*]; April 4, 1958 [*oz.*]

**Notes:** a transcription, not an arrangement

CS-363 – *Bonnie Eloise*

**Forces:** TTBB, pno

**Tune:** [John Rogers] Thomas (American tune of Scottish-Germanic origin)

**Language:** English

**Text:** [George W. Elliott][176]

**Date:** April 1958

**Notes:** reassigned to CS-1427 in TUSAB catalog by July 27, 2010

CS-364 – *Bless This House*

**Forces:** TTBB, pno

**Tune:** May H. Brahe

**Language:** English

**Text:** Helen Taylor

**Date:** May 1958

CS-365 – *Song of the Open Road*

**Forces:** TTBB, Bar solo, pno

**Tune:** Albert Malotte

**Language:** English

**Text:** Albert Malotte

**Date:** May 1958 [*ms.*]; May 14, 1958 [*oz.*]

CS-366 – Sing You Sinners

Subtitle: from the film Honey [TUSAB]
Forces: TTBB, Bar solo, pno
Tune: Sam Coslow
Language: English
Text: W. [Franke] Harling
Date: June-July 1958 [ms.]; July 2, 1958 [oz.]

CS-367 – Vainement, ma bien-aimée

Subtitle: from Le Roi d’Ys
Forces: TTBB, T solo, pno
Tune: Édouard Lalo
Language: French
Text: [Édouard Blau]177
Date: July 1958 [ms.]; July 2, 1958 [oz.]

CS-368 – Lady of Spain

Subtitle: Beguine [TUSAB]
Forces: TTBB, pno
Tune: Tolchard Evans
Language: English
Text: Erell Reaves
Date: unknown

177 Édouard Lalo, Le roi d’Ys, libretto by Édouard Blau, vocal score (Paris: G. Hartmann & Cie., [1887-1891?]).
CS-369 – *Song of Norway*
   1. Strange Music
   2. I Love Thee

**Forces:** TTBB, T solo, pno

**Tune:** Edvard Grieg, adapted by [Robert] Wright & [George] Forrest

**Language:** English

**Text:** Robert Wright & George Forrest [*TUSAB*

**Date:** July 23, 1958 [*ms.*]; July 24, 1958 [*pno. part*]; July 25, 1957 [*oz.*]

CS-370 – *Wayfaring Stranger*

**Forces:** TTBB, B solo, pno

**Tune:** [traditional] American, adapted by John Jacob Niles

**Language:** English

**Text:** [traditional] American

**Date:** July 22, 1958 [*ms.*]; July 25, 1958 [*oz.*]

CS-371 – *Stein Song*

**Subtitle:** University of Maine

**Forces:** TTBB, pno

**Tune:** [E.A.] Fenstad, [after Johannes Brahms]¹⁷⁸

**Language:** English

**Text:** [Lincoln] Colcord¹⁷⁹

**Date:** July 21, 1958

CS-372 – *Ritual Fire Dance*

**Alternate Title:** [*Danza ritual del fuego*]

**Forces:** TTBB, pno

**Tune:** Manuel de Falla

**Text:** *none*

**Date:** August 26, 1958 [*oz.*]

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¹⁷⁹ Ibid.
CS-373 – *German Student Song Medley*

1. Ça, ça geschmauset
2. Mädele (Die Auserwählte)
3. Krambambuli
4. Was kommt [dort von der Höh]? 
5. Gaudeamus

**Forces:** TTBB, Bar solo, pno

**Tune:** *various, none cited*

**Language:** German, English

**Text:** *various, none cited*

**Date:** September 1958

**Notes:** reassigned to CS-1419 in TUSAB catalog by July 27, 2010

CS-373 – *Clarkson Tech Songs*

**Subtitle:** Green and Gold [*TUSAB*]

**Forces:** [TTBB?], Bar solo, concert band [*TUSAB*]

**Tune:** Carmen Bellavia [*TUSAB*]

**Language:** [English?]

**Text:** John Dacey [*TUSAB*]

**Date:** unknown

**Source:** *TUSAB* (music not available for examination)

CS-374 – *La donna è mobile*

**Subtitle:** from *Rigoletto*

**Forces:** TTBB, T solo, pno

**Tune:** Giuseppe Verdi

**Language:** Italian

**Text:** [Francesco Maria Piave]¹⁸⁰

**Date:** September 9, 1958 [oz.]

CS-375 – *Down the Field*

**Subtitle:** Yale University  
**Forces:** TTBB, pno  
**Tune:** [Stanleigh P.] Friedman  
**Language:** English  
**Text:** [Caleb W. O’Conner]\(^{181}\)  
**Date:** September 30, 1958 [ms.]; October 2, 1958 [oz.]

CS-376 – *Here Comes Carolina*

**Subtitle:** University of North Carolina  
**Forces:** TTBB, pno  
**Tune:** [Vic Huggins]\(^{182}\)  
**Language:** English  
**Text:** [Lonnie Sides]\(^{183}\)  
**Date:** September 30, 1958

CS-377 – *Fight for California*

**Subtitle:** University of California  
**Forces:** TTBB, pno  
**Tune:** [Earl E. McCoy]\(^{184}\)  
**Language:** English  
**Text:** [Robert N. Fitch]\(^{185}\)  
**Date:** September 1958 [ms.]; October 2, 1958 [oz.]

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\(^{182}\) Ibid., 30-31.

\(^{183}\) Ibid.

\(^{184}\) Ibid., 22.

\(^{185}\) Ibid.
CS-378 – *Maryland! My Maryland*

**Subtitle:** Official State Song of Maryland  
**Forces:** TTBB  
**Tune:** German tune  
**Language:** English  
**Text:** James [Ryder] Randall  
**Date:** October 1, 1958 [ms.]; October 2, 1958 [oz.]  
**Notes:** for another arrangement of this tune (with different words), see CS-309

CS-379 – *There’s a Goldmine in the Sky*

**Forces:** TTBB, solo voice, pno  
**Tune:** Charles Kenny [*TUSAB*]  
**Language:** English  
**Text:** Nick Kenny [*TUSAB*]  
**Date:** October 2, 1958 [ms.]; October 3, 1958 [oz.]

CS-380 – *Freedom March*

**Forces:** TTBB, pno or band  
**Tune:** Joseph Enos  
**Language:** English  
**Text:** Joseph Enos  
**Date:** October 1958 [ms.]; November 6, 1958 [oz.]

CS-381 – *Irish-American Medley*

1. [If you’re Irish]  
2. Rose of Tralee  
3. I’ll take you home again, [Kathleen]  
4. The harp that once through Tara’s halls  

**Forces:** TTBB, pno  
**Tune:** various, none cited  
**Language:** English  
**Text:** various, none cited  
**Date:** October 14-21, [1958]  
**Notes:** not in TUSAB catalog, but found in TUSAB library
CS-382 – *The Last Time I Saw Paris*

**Forces:** TTBB, pno  
**Tune:** [Oscar] Hammerstein [II]  
**Language:** English  
**Text:** [Jerome] Kern  
**Date:** October 7, 1958

CS-383 – *Carry on, Loyola*

**Subtitle:** Loyola University of the South (New Orleans, LA)  
**Forces:** TTBB, pno  
**Tune:** *not cited*  
**Language:** English  
**Text:** *not cited*  
**Date:** October 13, [1958] [ms.]; October 14, 1958 [oz.]

CS-387 – *Washington-Lee High School Songs*

1. Hymn to Washington-Lee  
2. Enthusiasm  

**Subtitle:** Arlington, VA  
**Forces:** TTBB, pno  
**Tune:** *not cited*  
**Language:** English  
**Text:** *not cited*  
**Date:** October 20, 1958 [ms.]; October 21, 1958 [oz.]

CS-388 – *I Love Life*

**Forces:** TTBB, T solo, pno  
**Tune:** Mana-Zucca  
**Language:** English  
**Text:** Irwin M. Cassel [*TUSAB*]  
**Date:** October-November 1958 [ms.]; November 6, 1958 [oz.]
CS-389 – *The Citadel Alma Mater*

**Forces:** TTBB  
**Tune:** Carl Metz  
**Language:** English  
**Text:** [A. Preston Price]\(^{186}\)  
**Date:** October 22, 1958 [ms.]; October 24, 1958 [oz.]

CS-390 – *Serenade*

**Alternate Title:** *Ständchen* [D. 957, no. 4]  
**Forces:** TTBB, T solo, pno  
**Tune:** Franz Schubert  
**Language:** English, German  
**Text:** [Ludwig Rellstab]\(^{187}\)  
**Date:** November 1958

CS-391 – *Vesti la Giubba*

**Subtitle:** from *Pagliacci*  
**Forces:** TTBB, T solo, pno  
**Tune:** [Ruggero] Leoncavallo  
**Language:** Italian  
**Text:** [Ruggero Leoncavallo]  
**Date:** November 1958 [ms.]; November 25, 1958 [oz.]


CS-392 – *Donne mie, la fate a tanti*

**Alternate Title:** *I would like a word with all you lovely women*

**Subtitle:** from *Cosi fan tutte*

**Forces:** TTBB, Bar solo, pno

**Tune:** Wolfgang [Amadeus] Mozart

**Language:** Italian, English

**Text:** [Lorenzo] da Ponte [TUSAB]

**Date:** November 1958 [*ms.*]; February 27, 1959 [*oz.*]

CS-393 – *Home on the Range*

**Forces:** TTBB, B solo, pno or band

**Tune:** David Guion

**Language:** English

**Text:** as collected by John A. Lomax\(^{188}\)

**Date:** November 1958 [*ms.*]; December 5, 1958 [*oz.*]

CS-394 – *Softly, as in a Morning Sunrise*

**Subtitle:** from *The New Moon* [TUSAB]

**Forces:** TTBB, T solo, pno

**Tune:** Sigmund Romberg

**Language:** English

**Text:** Oscar Hammerstein II

**Date:** November 1958 [*ms.*]; January 13, 1959 [*oz.*]

CS-395– *The Riddle Song*

**Forces:** TTBB, T solo, pno

**Tune:** American folk song

**Language:** English

**Text:** American folk song

**Date:** November 24, 1958 [*ms.*]; December 5, 1958 [*oz.*]

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CS-396 – *His Eye Is on the Sparrow*

**Forces:** TTBB, T solo, pno  
**Tune:** Charles H. Gabriel  
**Language:** English  
**Text:** [Civilla D. Martin]  
**Date:** December 1, 1958 [ms.]; March 23, 1959 [oz.]

CS-397 – *The Donkey Serenade*

**Subtitle:** from *The Firefly*  
**Forces:** TTBB, T solo, pno  
**Tune:** Rudolf Friml, [Herbert Stothart]  
**Language:** English  
**Text:** [Otto Harbach]  
**Date:** December 8, 1958

CS-398 – *Morning Commuter*

see Op. 28, No. 1

CS-399 – *The Funeral March of a Steam Engine*

see Op. 28, No. 2

CS-400 – *Dieselita*

see Op. 28, No. 3

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191 Ibid.
CS-401 – Beloved Land

Alternate Title: Mijn Nederland
Subtitle: Holland
Forces: TTBB, pno
Tune: Richard Hol
Language: Dutch
Text: [Pieter] Louwerse
Date: April 1958 [ms.]; April 30, 1958 [oz.]

CS-403 – Roselille

Forces: TTBB, pno
Tune: Danish folk [song]
Language: Dutch[?], English
Text: Danish folk [song]
Date: May 1, 1958 [ms.]; May 9, 1958 [oz.]

CS-404 – Terve, Suomeni maa

Alternate Title: Hail, Finland my land
Subtitle: Patriotic Song of Finland
Forces: TTBB, pno
Tune: Emil Genetz
Language: Finnish, English
Text: not cited
Date: May 1958
CS-405 – *Ingerid Sletten av Sillejord*

**Alternate Title:** Ingerid Sletten from Sillejord  
**Subtitle:** Norway  
**Forces:** TTBB, pno  
**Tune:** Rikard Nordraak  
**Language:** Norwegian, English  
**Text:** not cited  
**Date:** May 1958 [ms.]; May 14, 1958 [oz.]  
**Notes:** “from ‘Norge Synger’”

CS-406 – *Per Spelmann*

**Alternate Title:** *Tom Fiddler*  
**Subtitle:** Norway  
**Forces:** TTBB, pno  
**Tune:** Norwegian folk [song]  
**Language:** Norwegian, English  
**Text:** Norwegian folk [song]  
**Date:** May 1958 [ms.]; May 14, 1958 [oz.]  
**Notes:** “from ‘Norge Synger’”

CS-407 – *Rödan Guldband*

**Alternate Title:** *The Purple-Gold Ribbon*  
**Subtitle:** Sweden  
**Forces:** TTBB, pno  
**Tune:** Swedish dance song  
**Language:** Swedish, English  
**Text:** not cited  
**Date:** May 1958 [ms.]; May 15, 1958 [oz.]
CS-408 – *Rule Britannia*

Subtitle: England  
Forces: TTBB, pno  
Tune: Dr. [Thomas] Arne  
Language: English  
Text: [James Thomson]^{192}  
Date: May 1958 [ms.]; May 16, 1958 [oz.]  
Notes: reassigned to CS-1417 in TUSAB catalog by July 27, 2010

CS-409 – *The Men of Harlech*

Subtitle: Wales, United Kingdom  
Forces: TTBB  
Tune: [traditional] Welsh tune  
Language: English  
Text: *not cited*  
Date: May 1958 [ms.]; May 16, 1958 [oz.]  
Notes: “courtesy – St. David’s Society – St. David’s, PA”

CS-410 – *The Blue Bell of Scotland*

Subtitle: Scotland, United Kingdom  
Forces: TTBB  
Tune: traditional Scots  
Language: English  
Text: traditional Scots  
Date: June 1958 [ms.]; July 2, 1958 [oz.]  
Notes: “from – Oxford Song Book”

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^{192} Louis Albert Banks, *Immortal Songs of Camp and Field*, (Cleveland: Burrows Brothers, 1898), 249-250.
CS-411 – *Cockles and Mussels*

**Subtitle:** Irish Free State – Eire  
**Forces:** TTBB, T solo  
**Tune:** traditional Irish  
**Language:** English  
**Text:** traditional Irish  
**Date:** July 1958 [ms.]; July 17, 1958 [oz.]

**Notes:** “from – Oxford Song Book”

CS-412 – *The Star-Spangled Banner*

**Subtitle:** Male Chorus Version  
**Forces:** TTBB  
**Tune:** John Stafford Smith [*TUSAB*], “arr. Emerson Meyers” [ms.]

**Language:** English  
**Text:** Francis Scott Key  
**Date:** May 1958  

**Notes:** “taken from the original score;” “trans. J.W. Jenkins”

CS-413 – *Vlaggelied*

**Alternate Title:** *The Song of the Flag*  
**Subtitle:** Holland  
**Forces:** TTBB, pno  
**Tune:** W. Smits  
**Language:** Dutch, English  
**Text:** [Jan Pieter Heije]^{193}  
**Date:** May 25, 1958 [oz.]

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CS-414 – *To the Hem of Thy Garment I Cling, O Rama*

Subtitle: India
Forces: TB, T solo
Tune: as sung by R.D. Scharma
Language: “Indian” [*TUSAB*], English
Text: tr. Ananda K. Coomaraswamy
Date: September 1958 [ms.]; September 12, 1958 [oz.]

CS-415 – *Our Nativeland*

Subtitle: Ghana
Forces: TTBB
Tune: [Ephraim] Amu
Language: non-cited African language, English
Text: *not cited*
Date: September 1958 [ms.]; September 23, 1958 [oz.]

CS-416 – *Leyiz-me Plorer*

Alternate Title: *Let Me Weep*
Subtitle: Belgium
Forces: TTBB, B solo
Tune: Walloon folk tune
Language: Walloon[?], English
Text: *not cited*
Date: September 23, 1958
CS-417 – *Het Visschertje*

**Alternate Title:** *The Fisherman*

**Subtitle:** Belgium

**Forces:** TTBB, Bar solo, pno

**Tune:** Flemish folk song

**Language:** Dutch, English

**Text:** [*Horae Belgicae*][194]

**Date:** September 25, 1958 [ms.]; September 26, 1958 [oz.]

**Notes:** for another arrangement, see CS-235

CS-418 – *El Vito*

**Subtitle:** Spain

**Forces:** TTBB, pno

**Tune:** Andalusian folk [song]

**Language:** Spanish, English

**Text:** Andalusian folk [song]

**Date:** December 30, 1958

CS-419 – *Weggis Song*

**Subtitle:** Switzerland

**Forces:** TTBB, solo yodeler, pno

**Tune:** Alpine yodel song

**Language:** German [Swiss], English

**Text:** *not cited*

**Date:** December 31, 1958 [ms.]; March 19, 1959 [oz.]

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[194] see CS-235
CS-420 – *Official West Point March*

**Forces:** TTBB, pno  
**Tune:** Philip Enger  
**Language:** English  
**Text:** [Alfred] Parham  
**Date:** November 12, 1958 [ms.]; November 14, 1958 [oz.]

CS-421 – *West Point, Thy Sons Salute Thee*

**Subtitle:** Alumni Marching Song  
**Forces:** TTBB, pno  
**Tune:** Brig. Gen. R.J. Burt, [class of? 18]96  
**Language:** English  
**Text:** Brig. Gen. R.J. Burt, [class of? 18]96  
**Date:** November 13, 1958 [ms.]; November 14, 1958 [oz.]

CS-422 – *On, Brave Old Army Team*

**Subtitle:** West Point  
**Forces:** TTBB, pno  
**Tune:** Philip Egner  
**Language:** English  
**Text:** [Philip Egner]¹⁹⁵  
**Date:** November 13, 1958 [ms.]; November 14, 1958 [oz.]

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CS-423 – *Navy Blue and Gold*

**Subtitle:** U.S. Naval Academy – Annapolis  
**Forces:** TTBB  
**Tune:** J.W. Crosley  
**Language:** English  
**Text:** [Roy de S. Horn]  
**Date:** November 14, 1958 [ms.]; November 14, 1958 [oz.]

CS-424 – *When Jesus Christ Was Yet a Child*

**Alternate Titles:** [Legend, Op. 54, No. 5; The Crown of Roses]  
**Subtitle:** Christmas and Easter Hymn  
**Forces:** TTBB  
**Tune:** Pyotr Ilyich Tchaikovsky  
**Language:** English  
**Text:** Richard Henry Stoddard, tr. Aleksey Pleshcheyev,197 tr. Geoffrey Dearmer,198 alt.]  
**Date:** November 25, 1958 [ms.]; December 4, 1958 [oz.]

CS-425 – *A Virgin Unspotted*

**Subtitle:** Christmas Hymn of Colonial New England  
**Forces:** TTBB  
**Tune:** William Billings  
**Language:** English  
**Text:** [traditional]  
**Date:** November 26, 1958 [ms.]; December 4, 1958 [oz.]

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CS-426 – *Quittez Pasteurs*

Alternate Title: *Oh Leave Your Sheep*

Forces: TTBB

Tune: [French traditional]²⁰⁰

Language: English

Text: [French traditional,²⁰¹ tr.]

Date: November 28, 1958 [*ms.*]; December 4, 1958 [*oz.*]

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CS-427 – *A Babe Is Born in Bethlehem*

Alternate Title: *Et barn er født I Betlehem*

Forces: TTBB

Tune: Norwegian carol

Language: English, Norwegian

Text: Norwegian carol

Date: November 19-20, 1958

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CS-428 – *The Old Calliope*

Alternate Title: *[Sobre las olas]*²⁰²

Forces: TTBB

Tune: [Juventino Rosas]²⁰³

Text: *none*

Date: January 2, 1959 [*ms.*]; February 4, 1959 [*oz.*]

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²⁰⁰ Ibid., 627-629.

²⁰¹ Ibid.


²⁰³ Ibid.
CS-429 – *That Old Black Magic*

Forces: TTBB, pno  
Tune: Harold Arlen  
Language: English  
Text: Johnny Mercer  
Date: February 16, 1958 [ms.]; March 16, 1959 [oz.]

CS-430 – *Il lacerato spirito*

Subtitle: from *Simon Boccanegra*  
Forces: TTBB, B solo, pno  
Tune: Giuseppe Verdi  
Language: Italian  
Text: [Francesco Maria Piave; Arrigo Boito]²⁰⁴  
Date: January 1959

CS-431 – *Brother Will, Brother John*

Forces: TTBB, Bar solo, pno  
Tune: John Sacco  
Language: English  
Text: [Elizabeth Charles Welborn]²⁰⁵  
Date: February 1959 [ms.]; April 6, 1959 [oz.]

CS-432 – *A Soldier’s Prayer*

Forces: TTBB, pno  
Tune: Capt. Brown Bolte  
Language: English  
Text: Lt. Col. Hoffman  
Date: January 10, 1959


CS-433 – *The Wreck of the Old 97*

**Forces:** TTBB, pno  
**Tune:** traditional American  
**Language:** English  
**Text:** traditional American  
**Date:** March 1959

CS-434 – *Smoke Gets in Your Eyes*

**Subtitle:** from *Roberta*  
**Forces:** TTBB, pno  
**Tune:** Jerome Kern  
**Language:** English  
**Text:** Otto Harbach  
**Date:** March 1959 [ms.]; March 16, [1959] [oz.]

CS-435 – *Wunderbar*

**Subtitle:** from *Kiss Me, Kate*  
**Forces:** TTBB, pno  
**Tune:** Cole Porter  
**Language:** English  
**Text:** [Cole Porter]  
**Date:** February 1959

CS-436 – *S’wonderful*

**Forces:** TTBB, pno  
**Tune:** George Gershwin  
**Language:** English  
**Text:** Ira Gershwin  
**Date:** March 1959
CS-437 – *M'appari tutt'amor*

**Subtitle:** from *Martha*

**Forces:** TTBB, T solo, pno

**Tune:** [Friedrich] von Flotow

**Language:** Italian

**Text:** [F.W. Riese;\(^{206}\) tr.]

**Date:** February 1959 [ms.]; February 26, 1959 [oz.]

CS-438 – *La Paloma*

**Subtitle:** Mexico

**Forces:** TTBB, pno

**Tune:** Sebastian Yradier

**Language:** Spanish, English

**Text:** [Sebastian Yradier]

**Date:** March 1959 [ms.]; March 3, 1959 [oz.]

CS-439 – *La Yunsita*

**Subtitle:** Peru

**Forces:** TTBB, pno

**Tune:** Peruvian, Andean festive folk song

**Language:** Quechua[?]

**Text:** Peruvian, Andean festive folk song

**Date:** March 1959 [ms.]; March 3, 1959 [oz.]

**Notes:** a revision and expansion of CS-304, no. 4

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CS-440 – *Praise God, from Whom All Blessings Flow*

**Subtitle:** The Old 100th  
**Forces:** TTBB  
**Tune:** Louis Bourgeois  
**Language:** English  
**Text:** Thomas Ken [*TUSAB*]  
**Date:** March 1959 [ms.]; March 5, 1959 [oz.]

CS-441 – *Faith of Our Fathers, Living Still*

**Forces:** TTBB  
**Tune:** [Henri F. Hemy]²⁰⁷  
**Language:** English  
**Text:** Rev. [Frederick William] Faber  
**Date:** March 1959 [ms.]; March 5, 1959 [oz.]

CS-442 – *Fairest Lord Jesus*

**Subtitle:** Crusader’s Hymn  
**Forces:** TTBB  
**Tune:** from *Schlesische Volkslieder*  
**Language:** English  
**Text:** [from *Munster Gesangbuch*,²⁰⁸ tr.]  
**Date:** March 1959 [ms.]; March 5, 1959 [oz.]

CS-443 – *Stabat Mater*

**Forces:** TTBB  
**Tune:** Mainz hymnal  
**Language:** Latin, English  
**Text:** Jacapone da Todi  
**Date:** March 1959 [ms.]; March 13, 1959 [oz.]


²⁰⁸ Ibid., “Fairest Lord Jesus.”
CS-444 – *Adoramus Te, Christe*

**Forces:** TTBB  
**Tune:** Marc’Antonio Ingegneri (often attributed to Palestrina)  
**Language:** Latin  
**Text:** [cited on ms. as St. Francis of Assisi, however this is not supported]  
**Date:** March 1959  
**Notes:** not in TUSAB catalog, but found in TUSAB library July 26-27, 2010

CS-445 – *Christ the Lord Is Risen Today*

**Forces:** TTBB  
**Tune:** [from *Lyra Davidica*209]  
**Language:** English  
**Text:** Charles Wesley  
**Date:** March 1959

CS-446 – *Fair Harvard*

**Subtitle:** Harvard University  
**Forces:** TTBB  
**Tune:** [Irish tune]210  
**Language:** English  
**Text:** [Samuel Gilman]211  
**Date:** March 16, 1959 [ms.]; March 16, 1959 [oz.]

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209 Ibid., “Christ the Lord Is Risen Today.”


211 Ibid.
CS-447 – *Beneath the Cross of Jesus*

**Forces:** TTBB  
**Tune:** [Frederick] C. Maker  
**Language:** English  
**Text:** Elizabeth C. Clephane [*TUSAB*]  
**Date:** “St. Patrick’s Day, [March 17,] 1959!” [*ms.*]; March 18, 1959 [*oz.*]

CS-448 – *When I Survey the Wondrous Cross*

**Forces:** TTBB  
**Tune:** Lowell Mason  
**Language:** English  
**Text:** [Isaac Watts]^{212}  
**Date:** “St. Patrick’s Day, [March 17, 19]59”

CS-449 – *The Sevenfold Amen*

**Forces:** TTBB  
**Tune:** Sir John Stainer  
**Language:** English  
**Text:** “Amen”  
**Date:** March 18, 1959 [*ms.*]; March 19, 1959 [*oz.*]

CS-450 – *Lovely Hula Hands*

**Subtitle:** Hawaii  
**Forces:** TTBB, pno  
**Tune:** [R.] Alex Anderson  
**Language:** English, Hawaiian (briefly)  
**Text:** [R. Alex Anderson]  
**Date:** March 20, 1959 [*ms.*]; March 23, 1959 [*oz.*]

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CS-451 – *Old Rockin’ Chair*

**Forces:** TTBB, pno  
**Tune:** Hoagy Carmichael  
**Language:** English  
**Text:** [Hoagy Carmichael]  
**Date:** April 13, 1959 [ms.]; April 14, 1959 [oz.]

CS-452 – *I’m Forever Blowing Bubbles*

**Forces:** TTBB, pno  
**Tune:** [John] Kellette  
**Language:** English  
**Text:** [Jaan] Kenbrovin  
**Date:** April 14, 1959 [ms.]; April 15, 1959 [oz.]

CS-453 – *Down by the Riverside*

**Subtitle:** Ain’t Gwine Study War No More  
**Forces:** TTBB, pno [ms.]; TTBB, concert band [TUSAB]  
**Tune:** spiritual  
**Language:** English  
**Text:** spiritual  
**Date:** April 1959 [ms.]; April 24, 1959 [oz.]

CS-454 – *The Desert Song*

**Forces:** TTBB, B solo, pno  
**Tune:** Sigmund Romberg  
**Language:** English  
**Text:** [Otto Harbach, Oscar Hammerstein II]²¹³  
**Date:** April 1959 [ms.]; April 28, 1959 [oz.]

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CS-455 – *Old Man River*

Subtitle: from *Show Boat*
Forces: TTBB, B solo, pno
Tune: Jerome Kern
Language: English
Text: Oscar Hammerstein II [*TUSAB]*
Date: April 1959 [ms.]; April 24, 1959 [oz.]

CS-471 – *Granada*

Forces: TTBB, T solo, pno [ms.]; TTBB, T solo, pno, opt concert band [*TUSAB*
Tune: Augustín Lara
Language: Spanish, English
Text: [Augustín Lara]
Date: May 1959 [ms.]; May 27, 1959 [oz.]

CS-472 – *Pedro the Fisherman*

Subtitle: from *The Lisbon Story*
Forces: TTBB, T solo, pno [ms.]; TTBB, T solo, concert band [*TUSAB*
Tune: Harry Parr Davies
Language: English
Text: [Harry Purcell]²¹⁴
Date: May 1959

CS-473 – *Summertime*

Subtitle: from *Porgy and Bess*
Forces: TTBB, T solo, pno
Tune: George Gershwin
Language: English
Text: Ira Gershwin [*TUSAB*
Date: May 26, 1959 [ms.]; June 9, 1959 [oz.]
Notes: for another arrangement, see CS-1338, No. 7

²¹⁴ *The Lisbon Story*, book and lyrics by Harold Purcell, music by Harry Parr-Davies, playbill, London Hippodrome, [June 1943?].
**CS-474 – Love Walked In**

**Forces:** TTBB, pno  
**Tune:** George Gershwin  
**Language:** English  
**Text:** Ira Gershwin  
**Date:** May 27, 1959 [ms.]; June 11, 1959 [oz.]

**CS-475 – Etude in E major**

**Subtitle:** Op. 10, No. 3  
**Forces:** TTBB, pno  
**Tune:** Frédéric Chopin  
**Text:** none  
**Date:** May 22, 1959 [ms.]; June 12, 1959 [oz.]

**CS-476 – The Hunting Song**

**Forces:** TTBB, Bar solo, pno  
**Tune:** Tom Lehrer  
**Language:** English  
**Text:** Tom Lehrer  
**Date:** July 7, 1959 [oz.]

**CS-477 – Some Enchanted Evening**

**Subtitle:** from *South Pacific*  
**Forces:** TTBB, B solo, pno  
**Tune:** [Richard] Rodgers  
**Language:** English  
**Text:** [Oscar] Hammerstein [II]  
**Date:** June 1, 1959 [ms.]; July 2, 1959 [ms.]
CS-478 – *Eri tu che macchiavi*

**Subtitle:** from *The Masked Ball [Un ballo in maschera]*

**Forces:** TTBB, Bar solo, pno

**Tune:** Giuseppe Verdi

**Language:** Italian, English

**Text:** [Antonio Somma]^{215}

**Date:** March 1959

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CS-479 – *Dancing in the Dark*

**Forces:** TTBB, pno

**Tune:** Howard Dietz

**Language:** English

**Text:** Arthur Schwartz

**Date:** June 1959 [*ms.*]; July 7, 1959 [*oz.*]

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CS-480 – *So In Love*

**Subtitle:** from *Kiss Me, Kate*

**Forces:** TTBB, pno

**Tune:** Cole Porter

**Language:** English

**Text:** [Cole Porter]

**Date:** July 7, 1959 [*ms.*]; July 9, 1959 [*oz.*]

**Notes:** reassigned to CS-1418 in TUSAB catalog by July 27, 2010

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CS-481 – *The Singing Telegram*

**Subtitle:** for the Retirement of Gen. Maxwell Taylor  
**Forces:** TTBB, pno, narrator  
**Tune:** various, none cited  
**Language:** English  
**Text:** various, none cited  
**Date:** June 17, 1959 [oz.]  
**Notes:** a medley of short excerpts of songs used to illustrate the life of Gen. Maxwell Taylor, as narrated; “arranged by S.R. Loboda, J.W. Jenkins; compiled by Bob Lamb”

CS-482 – *O Waly, Waly*

**Subtitle:** Somerset, England  
**Alternate Title:** [The Water is Wide]  
**Forces:** TTBB, T solo, pno  
**Tune:** [English folk song] from Cecil Sharp collection  
**Language:** English  
**Text:** [English folk song]  
**Date:** July 1, 1959 [ms.]; July 14, 1959 [oz.]

CS-483 – *Sit Down, You’re Rockin’ the Boat*

**Subtitle:** from *Guys and Dolls*  
**Forces:** TTBB, T solo, pno  
**Tune:** Frank Loesser  
**Language:** English  
**Text:** Frank Loesser [*TUSAB*]  
**Date:** August 1959 [ms.]; August 19, 1959 [oz.]
CS-484 – *This Was Nearly Mine*

**Subtitle:** from *South Pacific*

**Forces:** TTBB, Bar solo, pno

**Tune:** [Richard] Rodgers

**Language:** English

**Text:** [Oscar] Hammerstein [II]

**Date:** July 9, 1959 [ms.]; July 14, 1959 [oz.]

CS-485 – *Younger Than Springtime*

**Subtitle:** from *South Pacific*

**Forces:** TTBB, T solo, pno

**Tune:** [Richard] Rodgers

**Language:** English

**Text:** [Oscar] Hammerstein [II]

**Date:** July 14, 1959

CS-486 – *The Flower Song*

**Subtitle:** from *Carmen*

**Forces:** TTBB, T solo, pno

**Tune:** Georges Bizet

**Language:** French, English

**Text:** [Henri Meilhac, Ludovic Halévy]216

**Date:** July 1959 [ms.]; July 19, 1959 [oz.]

CS-606 – *Vinson Hall Medley*

**Notes:** a collection of CS-332, CS-333, CS-335, CS-337, and CS-340

CS-861 – *How Firm a Foundation*

**Notes:** “arranged by Jenkins-[Samuel R.] Loboda, [Allen] Crowell;” new words and adaptation of Jenkins arrangement of *Adeste Fideles*, CS-305

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CS-1140 – *New York, New York*

- **Forces:** TTBB, pno
- **Tune:** John Kander
- **Language:** English
- **Text:** Fred Ebb
- **Date:** June 23, [1984]; “score July 6, 1984”

CS-1141 – *One*

- **Alternate Title:** from *A Chorus Line*
- **Forces:** TTBB, pno
- **Tune:** Marvin Hamisch
- **Language:** English
- **Text:** Edward Kleban
- **Date:** June 10, 1984; “copy June 23, 1984”

CS-1148 – *Dig a Little Deeper in the Well*

- **Forces:** TTBB, TTTB solos, rhythm section
- **Tune:** Oak Ridge Boys
- **Language:** English
- **Text:** [Oak Ridge Boys]
- **Date:** November 19, 1984

CS-1157 – *Skimbleshanks the Railway Cat*

- **Subtitle:** from *Cats*
- **Forces:** TTBB, TTTB solos, pno
- **Tune:** [Andrew Lloyd] Webber
- **Language:** English
- **Text:** T.S. Eliot
- **Date:** June 3, 1985
CS-1159 – “42nd Street” Fantazia
Forces: TTBB, TBar solos, pno
Tune: Harry Warren
Language: English
Text: Al Dubin
Date: July 1, 1985

CS-1187 – You’ll Never Walk Alone
Subtitle: from Carousel
Forces: TTBB, B solo, pno
Tune: Richard Rodgers
Language: English
Text: Oscar Hammerstein II
Date: July 1, 1986

CS-1188 – Something’s Coming
Subtitle: from West Side Story
Forces: TTBB, T solo, pno
Tune: Leonard Bernstein
Language: English
Text: Stephen Sondheim
Date: June 24, 1986

CS-1191 – I Got Rhythm
Subtitle: Piano-Choral Variations
Forces: TTBB, pno
Tune: George Gershwin
Language: English
Text: Ira Gershwin
Date: July 15, 1986
CS-1192 – *Someone to Watch Over Me*

- **Forces:** TTBB, T solo, pno
- **Tune:** George Gershwin
- **Language:** English
- **Text:** Ira Gershwin
- **Date:** September 30, 1986

CS-1195 – *Song of Norway*

- **Notes:** duplicate entry in TUSAB catalog; see CS-369

CS-1195 – *Strike Up the Band*

- **Subtitle:** from *Strike Up the Band* [TUSAB]
- **Forces:** TTBB, pno
- **Tune:** George Gershwin
- **Language:** English
- **Text:** Ira Gershwin
- **Date:** October 12, 1986
- **Notes:** reassigned to CS-1431 in TUSAB catalog by July 27, 2010

CS-1197 – *We Welcomed Here in '57*

- **Notes:** duplicate entry in TUSAB catalog; see CS-201B (note under CS-201)

CS-1216 – *Not While I’m Around*

- **Subtitle:** from *Sweeney Todd*
- **Forces:** TTBB, T solo, pno
- **Tune:** Stephen Sondheim
- **Language:** English
- **Text:** [Stephen Sondheim]
- **Date:** July 20, 1987
CS-1222 – Torna a Surriento

Alternate Title: Come Back to Sorrento

Forces: TTBB, T solo, pno

Tune: Ernesto de Curtis

Language: Italian

Text: [Giambattista de Curtis]217

Date: May 25, 1988

Notes: “If this is included in an Italian set or medley, it is an excellent choice for the concluding number.”

for another arrangement, see CS-225

CS-1223 – Mattinata

Alternate Title: I’m always the one

Subtitle: from the movie The Great Caruso

Forces: TTBB, T solo, pno

Tune: Ruggero Leoncavallo

Language: English, Italian

Text: [Ruggero Leoncavallo]

Date: May 23, 1988

Notes: “This can be used as a single number, an encore, or can segue directly to any of the other Italian numbers as part of a medley. Any abruptness of modulation will be taken care of by applause.”

CS-1224 – That’s Amore

Subtitle: from the movie Moonstruck

Forces: TTBB, T solo, pno

Tune: Harry Warren

Language: English

Text: Jack Brooks

Date: May 27, 1988

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CS-1225 – *Santa Lucia*

**Forces:** TTBB, guit or pno  
**Tune:** Italian folk song  
**Language:** Italian  
**Text:** Italian folk song  
**Date:** May 31, 1988

CS-1243 – *Kalinka*

**Forces:** TTBB, TBar solos, pno  
**Tune:** Russian folk song  
**Language:** Russian  
**Text:** Russian folk song  
**Date:** March 13, 1990

CS-1250 – *Sim Shalom*

**Forces:** TTBB  
**Notes:** for original version for mixed voices, see Op. 159, No. 1

CS-1252 – *Mah Tovu*

**Forces:** TTBB, T solo  
**Notes:** for original version for mixed voices, solo voice, and organ, see Op. 159, No. 2

CS-1253 – *A Fantazia on “Dark Eyes”*

**Forces:** TTBB, T solo, pno  
**Tune:** [Russian folk song]  
**Language:** Russian  
**Text:** [Russian folk song]  
**Date:** July 1991, revised September 1991
CS-1268 – Júrame

Alternate Title: Promise, Love
Subtitle: Spanish tango
Forces: TTBB, T solo, pno
Tune: Maria Grever
Language: Spanish
Text: Maria Grever
Date: May 9, 1995 (Pittsburgh, PA)

CS-1269 – Novillero

Subtitle: Pasodoble (Mexico)
Forces: TTBB, T solo, pno
Tune: Maria Teresa Lara
Language: Spanish
Text: Maria Teresa Lara
Date: May 12, 1995 (Pittsburgh, PA)

CS-1338 – Porgy and Bess

1. It ain’ necessarily so
2. I got plenty o’ nuttin’
3. My man’s gone now [optional]
4. Bess, you is my woman now
5. I loves you, Porgy [optional]
6. Oh, I can’t sit down
7. Summertime
8. Oh, Bess, Oh where’s my Bess?
9. Oh Lawd, I’m on my way

Subtitle: Medley [TUSAB]
Forces: TTBB, TB solos, opt S solo, pno4h
Tune: George Gershwin
Language: English
Text: Ira Gershwin
Date: May 29, 1990 (Pittsburgh, PA)
Notes: 7. for another arrangement, see CS-473
CS-1414 – *California, Here I Come*

Notes: by July 27, 2010 reassigned here in TUSAB catalog; see entry under original number CS-244

CS-1417 – *Rule Britannia*

Notes: by July 27, 2010 reassigned here in TUSAB catalog; see entry under original number CS-408

CS-1418 – *So In Love*

Notes: by July 27, 2010 reassigned here in TUSAB catalog; see entry under original number CS-480

CS-1419 – *German Student Song Medley*

Notes: by July 27, 2010 reassigned here in TUSAB catalog; see entry under original number CS-373

CS-1427 – *Bonnie Eloise*

Notes: by July 27, 2010 reassigned here in TUSAB catalog; see entry under original number CS-363

CS-1431 – *Strike Up the Band*

Notes: by July 27, 2010 reassigned here in TUSAB catalog; see entry under original number CS-1195

CS-1501 – *De Feierwon*

Notes: by July 27, 2010 reassigned here in TUSAB catalog; see entry under original number CS-255
The following list of Jenkins’ other choral works and arrangements is classified according to Christmas, sacred, and secular pieces, and then further divided into music for mixed, men’s, and women’s voices. An asterisk (*) following the title indicates that the work has keyboard (piano or organ) accompaniment; a dagger (†) indicates there are other instrumental parts. Additional information is provided when available.218

Christmas (Mixed Voices)
Adeste Fideles†
Evanston HS; “Festival” orchestration, October 30, 1959; later reorchestrated for SSATB and orchestra.
Adeste Fideles†
September 8, 1965 (different from Evanston version).
As Joseph was a-walking
Born Is Jesus, the Infant King (Il est né, le divin enfant)*†
December 4, 1958 (oz.)
Come All Ye Shepherds*†
November 25, 1958.
Coventry Carol
Gesù Bambino†
[for use with River City Brass Band]; June 14, 1996.
Good King Wenceslas (A Christmas Legend)
October 23, 1969.
Il est né, le Divin Enfant
“Reconstructed from St. Louis Cathedral fragments (New Orleans, 18th c.);” September 16, 1976.
Infant Holy (W żłobie leży)
4 versions: one undated, December 4, 1958 (oz.), November 6, 1967, [one edited by Brady Allred?]
Jesous Anotonhia (Jesus is born)
“Huron Indian Carol;” October 27, 1976.
Joseph Dearest, Joseph Mine
Kolyada
Published by Carl Fischer (New York), 1959.
Let Us Sing (Cantemos, Cantemos)
Lullaby for the Holy Child
William Byrd; “To my son, Jody.”

218 Many (but not all) of the arrangements in this list are based on Jenkins’ U.S. Army Chorus arrangements of the same music.
O Little Town of Bethlehem
Oh Leave Your Sheep (Quittez Pasteurs)
   “To the Duquesne University Chorus, Donald Wilkins, director;” 1961; published by Franco
Ode to the Nativity*
   Original composition; text by William Dunbar; choral part only, accompanying forces unclear;
   October 1960.
Of the Father’s Love Begotten*
   Original melody; 1963.
Once in Royal David’s City
   November 8, 1967.
See, Amid the Winter’s Snow
   “Baltimore Collection (1850).”
Silent Night†
Shepherds, Shake Off Your Drowsy Sleep*†
   November 25, 1958.
Snow Man (Ten Feet Tall), The*
   Words and music by Joseph Willcox Jenkins; Evanston HS; November 17, [1959].
Sweet Was the Song the Virgin Sang
   Catholic University; October 13, 1954.
Two Old British Carols: The Boar’s Head & Balliol Carol
   Published by Franco Colombo, 1971.
Virgin Unspotted, A
   “To the Pittsburgh Oratorio Society, Donald G. Wilkins, director;” October 8, 1967; published by
We Three Kings
What Child Is This
   Bethesda-Chevy Chase High School Chorus; November 5, 1955.
White Christmas*
   Catholic University.

Christmas (Men’s Voices)
Balliol Carol
   October 1960.
Boar’s Head Carol, The
   Evanston HS; October 8, 1959.
Wassail Song, The†
   Evanston HS; October 26, 1959.

Christmas (Women’s Voices)
A La Nanita Nana*†
   Evanston HS; October 19, 1959; [published by Galaxy Music Corp., (New York), 1966?]
Czech Lullaby Carol (Rocking Carol)*†

Sacred (Mixed Voices)
Agnus Dei I, II*
   Original composition.
Amens I-X
   Original composition.
Ave Maria (Bach-Gounod)*
   Catholic University; October 21, 1954.
Chester*
   [for Tom Paul?]; a revision, expansion, and setting for mixed voices of CS-287.
Choral Response
Gradual and Alleluia for Christmas*
   Original composition; November 19, 1968.
Introit and Amen
Nuremberg Hymn (Lent)
   March 17, 1977.
Three Kyries: Scots, Appalachian, Russian
   Original composition.
Sanctus I, II, III*
   Original composition.
Scot’s Praise, A*
Wayfaring Stranger*
   “for Tom Paul;” a revision and setting for mixed voices of CS-370.

Sacred (Men’s Voices)
Mighty Fortress, A
   September 7, 1956; later adapted as CS-232.
O Sacred Head Surrounded
   September 7, 1956; later adapted as CS-231.

Secular (Mixed Voices)
Beautiful Dreamer
   Evanston HS; January 13, 1960.
Danny Boy
   Catholic University; April 27, 1954.
Filimiooriooriay*
   [U.S. Steel Chorus]; 1976.
Nelly Bly
   Evanston HS; September 25, 1959, revised January 7, 1960.
O Waly Waly*
   Evanston HS; September 16, 1959.
Sally Gardens, The
   Catholic University; April 27, 1954.
Spanish Lady, The*
Winter’s Past
   April 8, 1973.

Secular (Men’s Voices)
Fox, The*†
   “for Paul Hume and the Georgetown University Glee Club;” Philadelphia, PA, September 1956; later adapted as CS-350.
Laura Lee
   Evanston HS; September 11, 1959, revised January 12, 1960.
Oh, Susanna*
  Evanston HS; September 14, 1959, revised January 13, 1960.

Riddle Song, The*

Ring, Ring de Banjo*
  Evanston HS; September 13, 1959, revised January 8, 1960.

When Johnny Comes Marching Home*
  September 1956.

**Secular (Women’s Voices)**

I Shall Not Live in Vain*
  Original composition; text by Emily Dickinson

Riddle Song, The*

Some Folks*
  Evanston HS; September 15, 1959, revised January 11, 1960; [published by Franco Colombo?]

**Jermone Kern (Mixed Voices)**219

All the Things You Are*
Jerome Kern Rhapsody, A*
They Didn’t Believe Me*
Two Songs of Remembrance: “Yesterdays” & “Long Ago and Far Away”*
Way You Look Tonight, The*

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219 “For the Westminster Singers [Westminster Choir College], Alan Crowell, conductor; for the Jerome Kern Centenary (1885-1985).”
The following conversation took place between the author and Joseph Willcox Jenkins on December 29, 2010 in his apartment at Canterbury Place in Pittsburgh, PA.

Richard Skirpan: Thank you for taking the time today to have this conversation about your choral music. It’s obvious from your compositional output alone that you had an early start with music. Can you speak a little bit about your childhood musical education?

Joseph Willcox Jenkins: It started with my mother, who gave me my first lessons. She had me play little tunes on the piano, and usually they were the kind of the “do-re-mi” type. Then she would say (and of course all the lessons were in French, as she was from Montreal), “La bas” or “ici,” pointing, having me learn melodies in C, then all of a sudden pointing to F. That was fine. But then one day she said, “Ah! La bas!” pointing to A₄, or something like that. And I spent the whole afternoon trying to figure out how to play that, with all kinds of mistakes, and she just let me alone. And I finally figured it out and called her over excitedly, “Ici, ici!” “Tres bien!” she said, but then quickly pointing, “La bas!” And I had to try another one! What she did was make me play everything—all these little things—in every key. And then my first teacher, an old Mrs. Painter, had me do the same thing.

Of course in my early work in the parochial school, there was a lot of singing. There was an excellent choral group, and I was an alto. I had a rather low voice and I could read well. I could hoot my way down to a low E! We sang much Renaissance
music. I was singing Byrd and Tallis and Bach chorales and Gregorian. That was the wonderful beginning.

RS: So as you were growing up, you attended St. Joseph’s Prep and St. Joseph’s College?

JWJ: Right.

RS: What was Philadelphia like musically at that time?

JWJ: Well, it had the Philadelphia Orchestra! And I remember that mother was in the symphonic choir, the Mendelssohn Club. Among other things, they performed the Messiah at Christmastime with Ormandy and the Philadelphia Orchestra, and Bach’s Passion according to St. Matthew. Two movements called for children’s choir, the opening chorus and “O Man Bewail Thy Grievous Fall.” So I went with her; I sang with them. There was also the Philadelphia Opera and numerous chamber groups, particularly the Renaissance Singers conducted by James Fleetwood. My mother was a member. Often this twelve-voice ensemble would rehearse in our house. But it was the Philadelphia Orchestra that was the pride of the musical world of the city.

I remember my uncle, my mother’s oldest brother, who spoke to her always in French. He was the only one who could boss her around—much to the delight of me and my sister! He was a vice-president of the Chicago, Milwaukee & St. Paul Railroad. He was coming here to oversee an order from the Budd Company, the last one before the war
began. He said, “Genevieve, I want to take that boy to hear Rachmaninoff.” This was the weekend of Pearl Harbor, December 1941. Rachmaninoff was playing and conducting. He played the *Rhapsody on a Theme of Paganini* and one of the concerti, and then he conducted his Third Symphony. That was Saturday night. You well know what happened Sunday. Rachmaninoff died in 1943. This was his final Philadelphia appearance.

**RS:** So all of this influenced you?

**JWJ:** Very much, very much. Though I didn’t really start composing much until much later—oh a few little things—but I’ll tell you, I loved to improvise. There was a wonderful, rather eccentric Englishman, Reginald Mills Silby—now there’s an English name for you—who was the organist at the cathedral in Philadelphia, the Basilica of Ss. Peter and Paul on Logan Square. He lived in our parish and he would practice on our organ, and so I’d go in to listen. He said, “Give me a theme.” You know, he’d call down from the choir, “Hey there, give me a theme, sing me something.” So I’d sing him themes—I sometimes would sing him dirty songs that he didn’t know about! [*Laughs.*] I remember a couple of these dirty little limerick things we used to sing as kids, so I gave him one of those and he improvised on it [*laughs*], not knowing what it was!

**RS:** So when did you start composing?

**JWJ:** Well, I think it was really going through improvisation, because I was a very lazy person—terribly lazy—so I figured, “Why should I practice when I can improvise?” So I
did just that. I never quite caught on to jazz. I think I would have loved it, but I guess I didn’t listen to enough jazz. That was not encouraged around the house, but I would listen to the radio—you had the Boston Symphony on Saturday evening, you’d have the New York Philharmonic on Sundays. I would often hear these with Grandfather Jenkins in the quiet of the upstairs parlor, and I remember hearing some fabulous programs during the war when you couldn’t go anywhere anyhow. I recall the world premiere of the Bartók *Concerto for Orchestra* with Koussevitzky conducting the Boston. Now that seems like a long time ago, but it wasn’t a long time ago to me—I’m eighty-two! I was a young kid of thirteen or fourteen at that time, when I heard this. So, to finally answer your question, I started composing there in high school—little things.

**RS:** And then you went on to St. Joseph’s College?

**JWJ:** Yes. But I think, deep in my heart, I always wanted to go into my music. My father, who was a very conservative gentleman—the joke was that he was so conservative that if he flew a plane he’d have to have two right wings!—he was your typical anti–Franklin Delano Roosevelt Republican—said, “All right, you can, but you’ve got to get a good general education. I don’t want you to go messing up with all those commies at these music schools unless you know what you’re talking about.” So, all right! So I went to St. Joe’s and got an arts degree, pre-law.

Then, I studied with Vincent Persichetti during college and then for a year following at the Philadelphia Conservatory. He taught there a couple of days a week and then also taught at the Juilliard School of Music in New York. For those composition and
counterpoint lessons I spent a year with him, and knowing the way my tastes were
going—I was a little afraid of some of the things that I considered to be too
contemporary—he said, “Eastman’s the place for you.” So Eastman it was.

Fortunately, I got the Eastman scholarship. How I did that—I accepted a dare
from the faculty—to improvise a concert. I was given a theme at concert time. I started
off with a Bach prelude and a Classical sonata and so on, and ended up with a quasi-
Prokofiev toccata type of thing—with lots of banging and not really much thought there.
And so I got the—there [points above his desk]—the George Eastman scholarship for
’49-’50, so it didn’t cost dad anything to send me to school. (Well, it cost me to rent a
room, but it didn’t cost me anything at the school.) I learned later that it was Uncle Louis
who paid the bills. The Eastman Scholarship was mostly an honorary award. By the way,
I do not recall meeting any “commies!” I was there until ’51.

Then, it was Korea. I missed World War II. Luckily, I got into the U.S. Army
Field Band, which was at Fort Meade between Baltimore and Washington, and was
assigned to the arranging staff there and also worked with the Armed Forces Radio
Network.

RS: At Eastman, whom did you study with?

JWJ: I had Tom Canning—he was my first teacher. I went up there for the summers
after my year with Persichetti—a six-week summer course. Then Howard Barlow, and
Bernard Rogers, and I even had a lesson or two from Howard Hanson, though I never had
classes with him as such. But I think really in that precious echo in the back of my head
was the kindliness and the delight of Vince Persichetti. And I don’t know what I would have turned out had, let’s say, I gone to Juilliard and studied with him there, rather than going to Eastman.

**RS:** During that time at Eastman, you wrote a set of *Variations on a Gregorian Hymn Tune* for piano.

**JWJ:** That’s right.

**RS:** And I think Howard Hanson’s interest was piqued in Gregorian chant from that?

**JWJ:** Oh, it was. He was there. I didn’t know he was at the concert. He was backstage. After my performance of the work he said, “Hey, good, good, good! Go on—out, out, out there, boy! Take another bow!” pushing me with his hands. He saw me afterwards. “I’d like to meet the man who wrote that melody when I get to heaven,” he said, lighting up another Havana cigar. That was some of the conversation as he went back to the “sancta sanctorum” of his office. We talked about Gregorian. Yes, he was interested.

I had many wonderful teachers: Charles Warren Fox, the redoubtable man in history, and Dr. Allen Irvin McHose in theory. I got along with him very nicely because both he and I were train buffs. You’ll notice the effect in that piece that I wrote, *Song of Joys*, the one with the locomotives and whistles. I love trains. I’m crazy—I mean, I love choo-choo trains. So, I thought that was the best part of the piece! [Laughs.]
RS: So after graduation, you said you were in the Army, the Army Field Band.

JWJ: The Army Field Band, and also worked with the Armed Forces Radio Network—as an arranger.

RS: Did you spend any time overseas?

JWJ: Yes, we went overseas. We went over to London for while. In fact, there I met Vaughan Williams. And I was in Paris for a bit, Berlin for a bit.

In fact, it was for the Army Field Band that I wrote the *American Overture*. I wrote that for the horn section—they had a fabulous horn section—and the colonel, Chester Whiting—now there’s a New England name. “Joe,” he said, “you know the horns are really first rate. We’d love to have something to show them off to a little bit more advantage. Could you write something for them?” So I did! I wrote the *American Overture*.

RS: So with your first stint in the Army ended, what was next on your plate then?

JWJ: I thought I should get my doctorate. I was going to go to Eastman, and they said, “Look, first of all, you should not get a doctorate without having had some kind of teaching experience.” So, I was down in that area, and an opening came at Catholic University. A teacher was there going on a sabbatical and they needed a replacement. I took over his teaching assignments in theory and history, right up my alley. So all of a
sudden I thought, “Why don’t I start taking some courses here?” Well the courses were blessed good—they were excellent there. There was Bill Graves, and there was Dr. Allen Garrett, and there was Dr. [John] Paul, the headmaster. There was a fabulous piano teacher, Emerson Meyers and a superb teacher in counterpoint, Conrad Bermier, who was the improvising equal of Dr. Silby of my childhood. With the G.I. bill, I got my doctorate there.

A few years after that, I was teaching classes as a graduate student, but then I was running out of graduate courses. I had my thesis and all that, but no more graduate courses, so I had to do something. Well, thanks to Paul Hume, that wonderful music critic whom Harry Truman made famous—he almost punched him in the nose because of that review he gave his daughter! He told me of an opening with the U.S. Army Band and the newly-formed U.S. Army Chorus at Fort Myer, which was right across the river in Arlington, VA. They needed an arranger. So I went in and I met another New Englander, Hugh Curry. He said, “Joe, fine, sit down over there. I want you to write me an arrangement.” “Right here?” “Right here.” With all the noise of the office and phones ringing and all of that, I wrote an arrangement. They rehearsed it that very afternoon; they liked it. So I became a sergeant first class. I spent three years with them.

**RS:** There were literally hundreds of arrangements you wrote during that time.

**JWJ:** During that time, there were hundreds. I forget. There were a several hundred, more than three hundred. There were some original things there too. Among my favorite works are the *Three Railway Madrigals*. The train buff rides again!
RS: What was day-to-day life like working as the arranger for the Army Chorus?

JWJ: Well of course you had a boarding house nearby that was virtually within walking distance, though I had a rather battered old Dodge. (I guess Aunt Sue died by then—Aunt Sue was the affectionate name for an old 1939 Chevy. I think it was Harvey, the Dodge, I had by then.) And I lived at a boarding house about three blocks outside the gates. I was always eager to get to work. Sometimes, if there was too much noise in the band rehearsal complex at Fort Myer and I had to get something done, I’d go to the Library of Congress, or better still, to a quiet piano room at Catholic University. My home was in Philadelphia. It was handy to take the train for weekend visits. I wouldn’t bother driving. There were no interstates then. Trying to drive through Baltimore with its 150 traffic lights was impossible! As I said, I was with the Army Chorus for three years. I met Margaret, got married. Our first year of marriage was spent as my last year as the arranger for the Army Chorus.

In 1959, the Ford Foundation and the National Music Council had a program for young composers, a dozen of them, to become a composer-in-residence in a high school. I auditioned and was sent to the Evanston Township High School. I spent a delightful year there writing compositions for a fantastic music program. The school was like a little university! Its location was just outside of Chicago.

RS: Was it an adjustment going from writing for the professional singers of the Army Chorus to high school students?
JWJ: It was a wonderful, wonderful learning experience. You listened to what they could do. I had learned that—I’ll tell you, if I can go back, I might backtrack a bit. At the Army Field Band, there was a tremendous arranger—he was a terrific talented musician from Harrisburg, PA named Earl Mays. This master sergeant taught me more than all the Eastmans and the Juilliards about commercial arranging and orchestration. He said, “Listen to what they can do. If they can do it, write it. And don’t worry about how the thing goes. If you can sing it, they can play it.” It was a great lesson. Vaughan Williams said much the same thing to me later on in so many words.

Also I think it was probably Bill Graves at Catholic University who said, “It’ll be a great lesson for you to be able to write something after hearing what they can do. It’ll bend your thoughts somewhat, but it’ll increase your vocabulary.” And sure enough it did. I learned that you don’t write something for people that they can’t play.

RS: So, after a year at Evanston…?

JWJ: Then I went to Minneapolis for a year in the business world as an editor for a music publishing house—Schmitt, Hall & McCreary Company.

RS: Minnesota’s always had a reputation for good choral music?

JWJ: Oh yes, a superb reputation. Choral groups blossom and bloom everywhere. While in Minnesota I received word about an opening here at Duquesne University. I was glad
to accept. This was 1960, and I’ve been here ever since. Dr. Jerry Keenan, whom I knew at Eastman, was dean at the time.

RS: Why Pittsburgh?

JWJ: I wanted to move back east to be close to the family. Besides that, I liked Pittsburgh. I had been here before. I looked at a possible job at Duquesne a few years before when I was at Catholic University. I liked the priests there. There was a gentle kindliness with them. I didn’t get the job. It didn’t work out. I couldn’t become dean of the school with so little experience, so I wisely turned it down.

I ended up being on the faculty of Duquesne University for forty years, and Margaret ended up teaching also at the Ellis School for thirty. And we had a second son born here at Magee Women’s Hospital, affectionately known as the “baby factory.”

RS: Most recently at Duquesne, you were teaching music history and theory. Did you wear many other hats through the years at Duquesne?

JWJ: I taught band arranging and orchestration. For one year or two, I conducted the band, as a sort of interim. I taught sixteenth-century and eighteenth-century counterpoint. I love the sixteenth century because that was sort of up my alley from my childhood. I taught composition of course, arranging and choral arranging. I had many hats. As an emeritus professor I have been teaching orchestration and several history courses. Most recently I’ve taught history of the symphony and the concerto, and a course on Debussy.
The last one I taught was the Chopin course which coincided with the 200th anniversary of his birth in 2010.

RS: Looking back, then, compositionally, who or what do you consider your primary influences?

JWJ: I suppose really when you go back, one very great influence, right almost from the very start of the twentieth-century composers was Vaughan Williams. Going back into the nineteenth century it is Brahms. There’s one composer though, in the nineteenth century I would have loved to have actually been. I worship this man to this day. He is Gabriel Fauré. There’s something very special in my heart for him. Twentieth-century? Well, now I’m having a bonnie ball with doing all kinds of things. There’s always a twelve-tone lurking in my closet—not to write rows a la Schoenberg—but usually as a point of reference in building melodic lines and constructing complex harmonies.

RS: So what is your compositional process? How does it vary? Does it vary?

JWJ: Well, I suppose really the very first thing that comes—rhythm, rhythmic patterns. I think, really, a melody will best take shape when I give it some good rhythmic patterns. With writing choral music, of course, careful reading of the poetry to be set is very important. How would you speak it? How would you say this? So, that would influence my writing chorally—plus, making it singable, making it so I can hum the parts, you see. If I can hum them, they can sing them. And I do that with the orchestra too. I figure if I
can hum the parts, they can play them. And thanks to the old master Vaughan Williams and also Earl “the Maze” Mays back there in the Army Field Band. I think he’s still alive, living in Charleston. He’s almost a hundred.\textsuperscript{220} God bless him.

\textbf{RS: } So do you think, then, your choral music has a different feel or sound from your instrumental works?

\textbf{JWJ: } I suppose the choral music does, inasmuch as it follows a very singable line. I make sure that it’s singable. There’s no sense writing choral music that’s going to be anti-voice. You write for the instrument. When I talk to people in orchestration class, I say, “For God’s sake, don’t write a high B for the trumpet, pianissimo.” I say, “That’s cruel. Would you want to sing it?” “Oh, I guess not.” “Well then don’t have them play it.” So really, I mean, yes, there are certain vocal things I think when I write for the orchestra, but again, going back to high school, you write for what they can do. And you’d be amazed at how much you can write, you know. The music doesn’t have to be difficult to be beautifully effective.

\textbf{RS: } For a composer of your time, you’ve written your share of choral-orchestral music. I think of your Second Symphony (“Missa ‘In principio’”), the Requiem, the Fourth Symphony on George Orwell’s \textit{1984}, and the \textit{Lobegesang}—and they’re all so unique. Do you see a decline in the attention of serious composers to the choral-orchestral idiom?

JWJ: I don’t know. I haven’t thought about that. I do see, however, an interest more in writing for the symphony, most definitely when you think of these composers-in-residence with symphony orchestras. Joan Tower, for example, was a delightful association with the Pittsburgh Symphony. I think there’s definitely an interest in writing for the orchestra. Writing for chorus—I really don’t know, but I surely hope so. Because to me, the combination of those two, orchestra and chorus, has infinite possibilities. Take a look at the wonderful works—Debussy in his *Nocturnes*, Ravel in *Daphnis and Chloe*, Vaughan Williams in his Symphony No. 3, the glorious “Pastoral Symphony,” or the *Sinfonia antarctica*, for example, and then, for instance, requiems by Mozart, Verdi, Fauré, Brahms, the Beethoven Ninth.

RS: I wonder if you might speak to some or all of those works of yours I mentioned and their individuality. How do you approach such daunting projects, like your Second Symphony, Fourth Symphony, the Requiem, the *Lobgesang*?

JWJ: Text—looking at text. Study the text, read the text, say the text. It’s the same thing—I wrote a couple of shows for the Ellis School, for example. And there was a very talented teacher there who was very clever with very excellent lyrics. But the first thing I would do would be to read it aloud, speak it. How would you say, “All I want is a meaningful relationship,” for example? How would you set that? Well there are dozens of ways, but you would have to imagine, for example, who was saying it and in what situation he or she is saying it.
Also, take for example setting Latin or Hebrew. I worked for ten years at Rodef Shalom and loved writing things in Hebrew. I understand how the accents fall in both those languages. It is not a stress accent, but one of length.

And of course, in that case, it’s hearing how the chant and Renaissance music was taught to me when I was young. You know, I remember we had one very German nun, who among other things, also gave us courses in harmonic and symphonic analysis. To this day I still talk about the Mozart Symphony in “Chee” Minor, [laughs] remembering her say it! In closing, read texts aloud before setting them. In the Song of Joys, Op. 169. I read the text aloud several different ways.

The Requiem is by far my favorite work, maybe because I wrote it in honor of perhaps one of my very favorite people. I enjoyed working on that work. I laughed and I cried as I was writing it, adding things—for instance, the very last thing, the little “Irish Blessing” and the use of the piobaireachd, the pipe or piper, at the opening realizing that there was Scots ancestry combined with Father Mac’s beloved Irish.

RS: A lot of these works were written for or performed by your students at Duquesne University. You’ve also written works on a smaller scale for the Duquesne choirs. I think of pieces like the Duquesne Hymn, the Four Folk Songs from Eastern Europe, the Ave Maria.

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JWJ: Oh my gosh, yes, that’s right. I keep forgetting about those! Now that you mention the *Ave Maria*, its premiere was in the Cathedral of Notre Dame in Chartres at the beginning of one of the Duquesne choir’s European tours.\textsuperscript{222}

RS: You’ve been commissioned to write for other schools, works for the State University of New York at Geneseo and Westminster Choir College.

JWJ: You’ve dug up a lot of things I’ve forgotten about! [Laughs.]

RS: Besides teaching at a university yourself, what, if anything, draws you to composing for university choirs? Is there anything different in going about writing for university choirs?

JWJ: No. Why should there be? When you get to that level, you are making music. I’m writing for a glorious vocal instrument. For high school there are certain things that you would do—or not do—but even there, you might limit the difficulty but you don’t cut down on quality of ideas.

RS: There are a number of works you’ve written for community choirs like the Pittsburgh Oratorio Society, the Uniontown Chorale, the Bach Choir of Pittsburgh, and the Palmetto Mastersingers—the men’s choir in Columbia, SC.

\textsuperscript{222} 1999 Duquesne University Chamber Singers European tour
JWJ: Yes, exactly. Gosh, yes.

RS: Is there anything different in the way you approach these choirs? I think of there being something universal in these works.

JWJ: No, I don’t see it. No, I don’t think so—even if they were works for a specific reason.

RS: You have experience writing for children’s choirs too—the Children’s Festival Chorus of Pittsburgh—and you’ve taught elementary music as well.

JWJ: I loved writing for young voices, but let me answer your question by talking about directing young instrumentalists. I taught over at St. Edmund’s Academy, for example, and we had an orchestra—I was the orchestra director. I wrote music for them. One year you might have a flute, violin, accordion, and clarinet—plus drums, for example. What’s published for that? Nothing. And I remember, *Vier Quatre*—four and four—four players, four contrapuntal lines. We had very wonderful lesson in counterpoint, a combination of *Frere Jacques; Row, Row, Row Your Boat*; and *Three Blind Mice*, and they had a ball.

So again, you see what you have. I’ll give you one example, the one kid who couldn’t play much on his flute. He had mastery of only a very few notes, and he was always looking down, not sure of the fingering. So his part was a whole note, whole rest, whole note, whole rest. So he could play the note—then check his fingering for the next one! [*Laughs.*]
One Christmas season I had to delay writing the final measures of a *Little Christmas Overture* until the new bagpipe player of very limited experience—one month—would be told by his teacher to use a soft reed (a drone on A) or a hard reed (a drone on B♭)—for the very last few measures of the finale!

**RS:** Some of your choral arrangements are very simple without being simplistic, as you would say.

**JWJ:** That’s important, yes! And, I might add, the hardest thing in the musical world is to write a meaningful easy piece.

**RS:** They’re straightforward and elegant, but it’s sometimes difficult to classify those as original works or arrangements, because, particularly when you’re putting together a medley, it seems the piece starts taking on a life of its own. So how do you approach doing an arrangement or a medley of tunes by other people?

**JWJ:** Well, I’ll tell you. I think with a thing like that you have to think of style. One writes an arrangement, for instance, let’s say a French folk tune—one certainly wouldn’t make it sound like a Russian polka! You would think of certain things that would be stylistically French. Or something in a particular era—let’s say it was eighteenth-century—you would keep in mind what the harmonies were like in the eighteenth century. It’s the same with the modes. I love to use the modes because I grew up with them.
I think it’s really a matter of realization of style. I can still hear Dr. Gustave Soderlund in sixteenth-century counterpoint class at Eastman shouting over the efforts of a struggling pupil, “It’s not in the style, not in the style!” I hear that voice to this day—many years later. In attempting something along these lines, I ask myself, “What would ‘Uncle Gus’ say?”

RS: Turning to the area of sacred music, you had a number of vernacular settings of the propers for the Roman Catholic Mass…

JWJ: Right.

RS: …published in the mid- to late-1960s. The documents of the Second Vatican Council seem to call for just that sort of thing…

JWJ: Mm-hmm.

RS: …but by the 1970s, the Council’s implementation was quite different in most parishes. What were your feelings on having these settings of yours become obsolete so very quickly, and do you have any reactions to the renewed call from organizations like the Church Music Association of America for the restoration of the propers to the Roman Catholic liturgy?
JWJ: Well I think if they’re calling for the Roman Catholic propers to be sung—if you’re going back to Latin, they’ll be going back and using the propers as they were with Gregorian. I would be very delighted to write propers. Yes, I was very unhappy with the serial that came up in the 1970s, [imitates guitar strumming] the awful guitars playing the 3+3+2 type of rhythms, which to me was an insult to the whole business. But I had a grand time working with the World Library of Sacred Music there in that decade when Bob Snow was running things. If I am asked to set propers for the Mass in Latin or a new English translation, I’d be delighted. Yes, I’d be very, very happy to do so.

Now I’m working with all the religious services here. I play the Jewish services upstairs on Fridays, and I play the Protestant service on Sunday morning, and I play the Catholic Mass in the afternoon—both in the chapel. I’m having them sing a Gregorian Sanctus—in Latin [sings the Mass XVIII Sanctus], and they’re… not bad. And the Agnus Dei [sings the Mass XVIII Agnus Dei], and the Alleluia [sings the Mode VI Alleluia] right around the Gospel. I want to add a Kyrie. Unfortunately though, I probably have to manufacture one. Gregorians tend to be a bit long, so I just have to make it a more contemporary type of thing. I haven’t been really satisfied with anything that I have found, so I’m going to have to do something on my own. So far, I’m very unsatisfied by my own compositional efforts. With what they are singing, they sound a wee bit less awful with each passing Sunday!

RS: You held a number of positions as organist and choirmaster around Pittsburgh, at St. Bernard’s Catholic Church, Sewickley Presbyterian Church, and, as you said, Rodef Shalom Congregation, among others, writing music for all of them. As a choral
composer, what are the similarities and differences with which you approached the music for these different denominations?

**JWJ:** I don’t see any difference at all. You have the text. You want to make it the best possible setting of the text. Obviously I don’t go around setting arrangements of the Ave Maria for the Presbyterians, you know? But, no. It makes no difference. I loved working with Hebrew, because you treat it very much like Latin, or the Latin you treat very much like Hebrew. One of the happiest times I had was October 12, 1992. I wrote a thing in a kind of a Hispanic Hebrew combination, a language used by the Jews of old in Spain. It was a setting of a service using that particular dialect of Hebrew. I wrote it as a Roman Catholic, apologizing for the treatment the Jews received in Spain under Ferdinand and Isabella.

**RS:** So much of your choral music—particularly I feel the truly excellent material—has never been published. Why not?

**JWJ:** I don’t know. Publishers just don’t want them, I guess. I’m not much of a salesman. I’m just too busy writing. Right now, you know, I’m getting closer and closer to my wife—in fact, closer and closer to God, because of all the work I’m doing down here at chapel and upstairs on the sixth floor. I’m happy to do as much writing as possible. What I’m doing right now—I’m doing things for my grandchildren.
RS: It seems you’ve written a lot of choral music because you were asked to or it came along with a position you held…

JWJ: Right, exactly.

RS: …a notable exception to that being your recent *Five Love Poems of Thomas Hardy*, which you wrote for your wife.

JWJ: Right.

RS: Is there anything different when you’re composing a work on your own will, one that’s not on commission?

JWJ: I hadn’t thought of it, really, that way—I don’t know. Just going back, for instance, to those *Thomas Hardy* pieces—no, I don’t think so. The Thomas Hardy poems are lovely and I wanted to do something special for Margaret. It was one of the very last things I’ve done chorally. But to answer your question, no, I don’t see any difference, really.

RS: And I had the pleasure of performing the first movement of those.

JWJ: I know, bless your heart.
RS: I was hoping, is it possible you might discuss the rest of the pieces a little bit—the rest of the Thomas Hardy set?

JWJ: Well you’re most welcome to perform them! There are certain interesting things you do, turning and facing the other way, for example. Really, it works—I tried it. It’s a matter of getting a kind of distant sustained pianissimo, without the strain. Just try it sometime—because such is not that difficult. Each one can be done separately, but they make a very nice set. Probably the difficult thing about those is achieving balance, and finding a way to have the chorus follow you with their backs turned.

RS: Is there anything else you’d like to add about your relationship with choral music as a composer or musician in general?

JWJ: Choral music was often the main course of the musical banquet of my tender early years. It has always been—in my humble opinion—the most profound expression of the soul of humankind—from the simple melodies of bygone cultures to the soaring melismas of the ancient Jews; from the gentle contours of Gregorian and Byzantine chant to the tender utterances of early folk music or the marvelous sound of a male chorus echoing before the face of a Welsh coal mine; from the modal contrapuntal glories of Josquin and the Tudor masters to the heights of perfection achieved by Palestrina and Lassus; from Monteverdi’s operatic imagination to the gigantic strides of a Handel oratorio; from the poetic devotion of a Lutheran chorale or the stern purpose of the Genevan Psalter hymns to the sublime J.S. Bach Mass in B Minor or the Passion
according to Saint Matthew; from the charming lieder of Schubert and Schumann and the antebellum songs of Stephen Foster or the music dramas of Wagner, to the mighty Requiems that encase the dramatic ranting and raving of Verdi, the Gallic magic of Berlioz, and the solemn lyric gentleness of Fauré; from the sensuous vocalism in Ravel’s *Daphnis and Chloe* to the mysterious murmurings of the daughters of Neptune in those final magic moments of Holst’s *The Planets*. All in all, choral music is the most beautifully human portion of this divine art.

What an unfathomable honor it has been for me to be one of those most loyal subjects in the royal vocal courts, and to be permitted to express myself musically so often and in so many ways using the priceless treasures of vocal sound.

**RS:** Well, it’s been a pleasure getting to browse across and delve into all of your choral music. I only knew a few pieces before I got started, and now I’m at least familiar with most of it, it seems!

**JWJ:** Oh, heavens! You’re most kind. This is a great honor to me, that anybody would take the time to do a dissertation on the choral music of one J.W. Jenkins, a very, very happy fish, but a very small one in a very large ocean.

**RS:** Well, thank you. Thank you for sharing your time and your experiences with us.
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