

MUSIC LEGACY OF THE 19th CENTURY SECOND GREAT AWAKENING:
MORMONISM'S HISTORICAL MUSICAL TRADITIONS AND CONTEMPORARY
CONTRIBUTIONS TO THE OPEN CANON OF WORSHIP MUSIC

by

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*To my mother, Linda W. Duncan, who sang these songs to me
and now I sing them to my children*

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Chapter 1: An Introduction to Transcribing for the Modern Harp

Throughout the course of music history, the transcribing of pre-existing material into new forms and for different mediums has been central to the creative musical process. The great pianist-composer-transcriber Ferruccio Busoni suggested that every notation is, in itself, a transcription of an abstract idea: the instant the pen seizes it, the idea loses its original form.¹ For many composers, transcriptions make up a significant component of their entire compositional output, and to this day their transcriptions are studied, practiced and performed all around the world. The harp is a special instrument when viewed in this context—few other instruments have such a substantial collection of transcriptions and arrangements designed to fit the unique abilities and limitations inherent to the instrument itself.

Many of the unique features of the harp (such as harmonics, glissandi, pedal effects, and enharmonic passage work) are what draw composers and transcribers alike to write for this instrument. Transcribing or arranging pieces for the modern harp present many challenges to the transcriber; as is the case when writing for any instrument, to do it well requires a deep knowledge of how the instrument works and what capabilities, advantages, and challenges the instrument itself presents.

One of the most unique features of the modern harp—one that must be well understood by the transcriber—is the double action pedal mechanism. The double action pedal harp was invented in 1810 by Sebastian Erard, the famous piano and harp manufacturer of the 19th century. The pedal harp uses the mechanical action of pedals to alter the pitch of the strings. On the modern harp there are seven pedals; each pedal is assigned a note name of the diatonic scale and simultaneously controls all of the strings of that name. Each pedal is attached to a rod or cable

¹ Ferruccio Busoni, *Sketch of a new Esthetic of Music*, 17.

within the column of the harp, which then links to a series of moving rods within the neck.

When a pedal is moved with the foot, the column rod is moved, which then moves the linkages and turns either or both of two small discs at the top of the strings. The discs are studded with two pins that press against all of the strings of that note name as they turn, shortening the vibrating length of the string, thus changing the pitch. Each pedal has three positions. In the top position no pins are in contact with the string and all notes are flat; thus the harp's native tuning is to the scale of C-flat major. In the middle position the top disc presses its pins against the string, resulting in a natural, giving the scale of C major if all pedals are set in the middle position. In the bottom position the second, lower disc is turned, shortening the string again to create a sharp, giving the scale of C-sharp major if all pedals are set in the bottom position.

This pitch-altering pedal system gives the harp unique abilities, including the use of enharmonic passages, which is achieved by setting the pedals in a way so that two strings are enharmonically spelt. This pedal mechanism also presents limitations; for example, when a pedal is used, all of the corresponding pitches of that note name are altered, making chromatic passage work extremely difficult to play. Considering this limitation, one can see that harmonically active music requires extensive pedal work.

Another challenge faced when transcribing works for the harp is that harpists only use 4 of the 5 fingers of the hand; works for piano are played using all 10 fingers and choral pieces may have any number of written voices, including the accompaniment. Careful forethought of the placement of the fingers is required. In addition, once a string is plucked it is vibrating and creating sound, and is vulnerable to interruption; the reality of extra noises such as buzzes by poorly placed fingerings or repeated notes creates a limitation to the transcriber. When carefully done, however, beautifully arranged pieces can result from the notated fingering and placements.

The harp does not have a dampening mechanism—this can serve to create a unique resonant sound, but can also be a challenge. Harpists can control the duration of sound by muffling vibrating strings with the palm of the hand when the harmony is no longer desired.

With these challenges, limitations, abilities and strengths in mind, many composers and transcriber/arrangers have created beautiful, idiomatic pieces for the harp. A survey of the harp repertoire performed in the major concert halls and required for international harp competitions around the world today confirms the reality that pieces conceived from pre-existing material are an essential part of the core repertoire.

The need for arrangements specifically for the harp is significant considering the abundance of well-known tunes, songs, religious, wedding, or holiday music desired for performance. Most pieces composed for other mediums cannot be played well on the harp without special consideration of the instrument. One must take into account all limitations and strengths including texture, fingerings, pedal notations, etc. Many traditional tunes and hymns that were originally composed as songs have been transcribed and are part of the harp repertoire. Collections of these have been transcribed and compiled by noteworthy harpists such as Carlos Salzedo, Susann McDonald and Linda Wood. Consider, for example, holiday music: the original songs, mostly strophic in nature, allow the transcriber to explore the wide range of textures and idiomatic abilities of the harp.

An excellent example of Christmas holiday music for harp is *Christmas Music, Vols. I-III*, arranged for harp solo by Susann McDonald and Linda Wood. The treatment of these tunes, both religious and secular, use the harp's unique capabilities such as *près de la table* (playing at the base of the string near the sound board, which creates a unique tone), harmonics (which create a bell-like tone and sound an octave higher than played), and glissandi (which can be done

with enharmonic pedal arrangements for a distinct harmony by eliminating the half-steps in a scale). The arrangements fit the harp well by using textures such as arpeggiated chords, two-handed rolled chords, and octave bass lines. Take as an example *Silent Night* from *Vol. II* of the *Christmas Music* collection. The melody is set at the top of rich rolled chords at the beginning. In measure 5 the rolled chords continue in the right hand with the melody on top, but in the left hand the chords have been arpeggiated and set to a 16th note rhythm. In the second verse, beginning in measure 13, the melody remains in the right hand thumb but now the right hand and left hand together create gentle sweeping arpeggios of the outlined harmony; switching these between the hands creates a unique sound, and logistically allows the right hand thumb to retain the melody. In the third verse, beginning in measure 25, the melody is presented in a lower register in the left hand thumb and played *etouffée* (another unique harp capability, which is done by placing the left hand flat on the strings and playing the thumb while continuing to muffle the lower strings). The accompanimental figure in the right hand is a running glissando. The harmony is made clear by the use of pedal changes, for example, the tonic of B-flat major is implied by using a B-sharp/C-natural enharmonic, E-sharp/F-natural enharmonic, and an A-sharp pedal both to employ the tonic and eliminate the 7th scale degree. Similar pedal patterns, outlined in the score, are followed and make for a fluid presentation of the harmony. Dynamics, tempo indications, articulations, fingerings, and specific pedal changes are indicated in the score. The treatment of the collection's tunes with idiomatic textures and clearly written indications make this collection among the most beloved of holiday music arrangements.

Another example of well-known tunes arranged for harp is *Christmas Harp Collection* by Carlos Salzedo which showcases many of the unique capabilities of the instrument. Salzedo's arrangements include running 3^{rds} and 6^{ths}, thumb slides, harmonics and enharmonically written

notes. Take the *Paraphrase on "Greensleeves"* in the collection as an example. In the beginning, it specifies that the chordal texture does not place from one chord to the another; allowing the hand to lift off after each note creates a distinguished tone, smooth but more distinct than if connected. In the second stanza, in measure 17, Salzedo adds large rolled chords in the right hand and arpeggiated chords in the left. The right hand assists in playing the arpeggiated chords whenever needed. Such writing allows the harpist to execute the passage with ease.

In summary, arrangements and transcriptions of well-known tunes for the harp must be carefully crafted, taking into consideration the abilities and limitations of the instrument. The following research presents a historical background of the Mormon Church (Chapter 2) which provides a context for a subsequent discussion of music in Mormonism (Chapter 3). In the religious hymn and song arrangements that follow (Chapter 4) special emphasis and consideration have been given during the arranging process to suit the idiomatic nature of the harp.

Chapter 2: Mormonism's Historical Background

During the early nineteenth century, the United States experienced a religious revival that came to be called the Second Great Awakening. During this period, religious membership rapidly increased in various Protestant sects. The family of Joseph and Lucy Mack Smith, parents to Joseph Smith, Jr., the founder of the Mormon faith, raised their family during this era in New England. The Smith family was very religious, and participated in the Awakening by frequenting Protestant congregations.

Joseph Smith, Jr. (the Joseph Smith continually referred to in this paper) was particularly interested in the revival, searching for a congregation to join. His desire to know God's will led to the founding of what has become a significant religion.²

Founding of the Church

In the spring of 1820, Smith claimed to have been visited by heavenly beings, God and Jesus Christ, after having prayed for knowledge about which church he should join. According to Smith, he was called to restore God's true church on the earth.³ This experience led many to persecute and accuse Smith of exaggeration and storytelling,

However, despite the negative reactions of many, Smith's claims of visions and heavenly messengers continued. One such crucial event was the visit of the angel named Moroni, whom Smith said directed him to a buried book of golden plates recording the Judeo-Christian history

² The Church of Jesus Christ of Latter-day Saint, *Our Heritage: A Brief History of the Church of Jesus Christ of Latter-day Saints*, (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1996), 2-3.

³ The LDS Church, *Our Heritage: A Brief History of the Church*, 3-4.

of an ancient American civilization. Smith published an English translation of said plates, titled the *Book of Mormon*.⁴

In 1830, the same year that the *Book of Mormon* was published, Smith organized his church, originally called the Church of Christ, in northwestern New York, claiming that it was a restoration of the early Christian church as founded by Jesus Christ.⁵ Like many of its contemporaries, the Church of Christ attempted to build an American Zion. As members joined the faith, they would congregate in the same place, attempting to build up Zion wherever they gathered. Yet, due to persecution, the members of Smith's church, commonly referred to as Saints, were often required to uproot and migrate to new locations, further west each time.

The Church in Ohio, Missouri, and Illinois

In 1831, just a year after the formation of the Church, the earliest Saints gathered in Kirtland, Ohio, where Smith supervised the construction of the Kirtland Temple.⁶ Though violent persecution from those outside of the faith was consistent and damaging, the Church continued to grow, establishing an outpost in Independence, Missouri. As more Saints gathered in Kirtland, neighboring citizens became increasingly concerned with the continual rise in the number of members. Violent encounters became frequent, forcing the Saints to continue their migration further west.⁷

Fleeing Kirtland, the Saints sought refuge in Independence, Missouri, where members of the Church had previously purchased acres of land in Jackson County. The persecution from

⁴ The LDS Church, *Our Heritage: A Brief History of the Church*, 5-10.

⁵ The LDS Church, *Our Heritage: A Brief History of the Church*, 14.

⁶ The LDS Church, *Our Heritage: A Brief History of the Church*, 33-35.

⁷ The LDS Church, *Our Heritage: A Brief History of the Church*, 36.

Ohio followed the Saints to Missouri, again forcing them to nomadize further west.⁸ Smith established a new settlement in Nauvoo, Illinois, where he continued as the Saints' spiritual and political leader. The Church enjoyed relative peace and prosperity in Nauvoo as Saints continued to congregate. They constructed another temple here, named the Nauvoo Temple.⁹

However, in 1844, Smith was imprisoned by angered non-Mormons of the surrounding area who claimed that he had destroyed a newspaper that criticized his practices. While in prison in Carthage, Illinois, Smith was shot and killed by a mob.¹⁰ Seen as a martyrdom by the Saints, Smith's death left the Church's members shocked and destitute, abandoned without a leader.

Moving Out West

The vacancy left by Joseph Smith's death brought about turmoil in the Church. With many attempting to fill the void and become the leader of the Saints, one of Smith's close followers, Brigham Young, assumed the leadership position.¹¹ The various leaders had different goals for the Church: some wanted to stay in Illinois, others wanted to leave. Young proposed migrating west in an attempt to evade and escape the persecution that had followed the Church from its conception. This differing of opinions caused a schism in the Church, and while the supporters of Brigham Young continued west, the initial Church of Christ split into factions, the largest being the present-day Church of Jesus Christ of Latter-day Saints, originally comprised of those Saints who followed Young.

⁸ The LDS Church, *Our Heritage: A Brief History of the Church*, 37-39.

⁹ The LDS Church, *Our Heritage: A Brief History of the Church*, 55-62.

¹⁰ The LDS Church, *Our Heritage: A Brief History of the Church*, 62-66.

¹¹ The LDS Church, *Our Heritage: A Brief History of the Church*, 66-67.

Young led the Saints west to the Salt Lake Valley, where they established a thriving community, eventually expanding throughout the modern states of Utah, Nevada, California, Arizona, and even northern Mexico.¹²

Present Day Church

Since the humble beginnings of the Church, it has grown substantially into a thriving international organization. Membership in the Church of Jesus Christ of Latter-day Saints, commonly referred to as the Mormon Church, has reached sixteen million in 2016, with about six million of those individuals living in the United States. The Church's general leadership is led by a modern-day successor to Joseph Smith, who Saints view as a prophet who has direct communication with God and is called the President of the Church. The President of the Church has two counselors who, combined, make up the First Presidency of the Church. Another important governing body of the Church is the Quorum of the Twelve Apostles. These two leading bodies direct the Church's financial and spiritual decisions.

On a smaller scale, individual congregations are led by lay ministries where leaders donate their time and efforts to guide the members. Individual congregations, called "wards," are led by a bishop, and wards are grouped regionally into "stakes," run by a stake president. Within wards, there are several organizations, including specific programs for men, women, young men, young women, and children.

With this historical context in mind, one can explore the rich musical past that intertwines with the creation, movement, and settlement of the early Church to its modern presence in America.

¹² The LDS Church, *Our Heritage: A Brief History of the Church*, 76.

Chapter 3: Music in Mormonism

Since the time when Joseph Smith began to organize the Mormon Church, music has been at the forefront. Not only will one find music's import in the worship services of the Church, but also in the formation of the Church and in its culture. While members of the Church believe that "the voice is essential to all saving ordinances in the LDS Church, as well as to Communion, confession, and prophetic utterance," the desire to participate in and hear music connected with their beliefs goes much deeper.¹³

According to the Articles of Faith, thirteen basic points of belief of the LDS Church, members are encouraged that "if there is anything virtuous, lovely, or of good report or praiseworthy," to "seek after these things."¹⁴ Both authorities of the Church and the members themselves ascribe to this belief, leading music, when following the above guideline, to be a major factor in not only the history of the Church, but also in the common practices and culture of the modern-day Church. In the remainder of this paper, both the historical significance and the contemporary use of music within the Mormon, or LDS, Church will be discussed.

Music History

Music in Formation of the Church

Joseph Smith organized and led the formation of the LDS Church during a time when, for many other conservative religions, music was taboo if it did not subscribe to certain strict guidelines. However, this was not the case during the early days of the LDS church: "Joseph

¹³ Judd Case, "Sounds from the Center: Liriel's Performance and Ritual Pilgrimage," *Journal of Media and Religion* 8,4 (November 2009): 212.

¹⁴ Articles of Faith 1:13.

Smith encouraged musical organizations of both religious and recreational types.”¹⁵ What is important to notice here is that the Church’s leader deemed recreational music appropriate. It was not uncommon during this time to attend a worship service and be greeted with the sounds of hymns. Yet, recreational music was entirely different.

Smith respected the desire and need for wholesome recreational activity. Therefore, despite the current of the time, he condoned music and dancing without finding them to be sinful pleasures. Aware that his view towards music and related activities was unique, Smith is quoted, saying, “What many people call sin is not sin. I do many things to break down superstition, and I will break it down.”¹⁶ As one goes through the chronological progression of the Church and its movement, it is clear that music had quite an influence, whether the pioneers used it to entertain and calm themselves as they made the painstakingly long journey across the plains, or the settled members included music in the shaping of the Church’s lasting culture.

Creation of the Hymnal

During the early days of the Church, there was not an official hymnal. In 1830, Smith received a revelation in which God was delivering directions for Smith’s wife, Emma: “And it shall be given thee...to make a selection of sacred hymns, as it shall be given thee, which is pleasing unto me, to be had in my church.”¹⁷ While Emma was not given much direction in what this hymnal required, the revelation continued, saying, “For my soul delighteth in the song of the

¹⁵ Harold R. Laycock, “Music Education in the Church of Jesus Christ of Latter-day Saints,” *Brigham Young University Studies* 4,2 (Winter 1962): 109.

¹⁶ Laycock, “Music Education,” 108.

¹⁷ Doctrine & Covenants 25:11.

heart; yea, the song of the righteous is a prayer unto me.”¹⁸ With this instruction, Emma began her work on the hymnal.

Creating the compilation of hymns was a six-year ordeal. The authorities of the Church, including Smith, believed that “the unity the hymnody could provide was crucial to the church’s survival.”¹⁹ The hymn project required much work. While Emma worked to gather sacred hymns, problems arose due to the movement of the members. Due to the persecution they faced, uprooting and finding a new place to settle was inevitable. This constant movement proved a formidable hurdle in the creation of the hymnal. During the six years between the times of the revelation to the finished hymnal, the Saints were forced to move more than once. Between five and six months after being directed to create the hymnal, Emma and the other Saints were commanded to move to Ohio. Due to persecution, this would not be the only time Emma would be relocated during her divinely appointed project.

However, help came towards the end of the gathering of hymns. In 1835, having been assigned to do so by church authorities, publisher William W. Phelps began helping Emma with the gathering of the hymns. This was not his first experience working with hymns; in the summer of 1832, Phelps chose seven hymns to print on the back of the Church newspaper. Phelps collected, sporadically published, and even wrote a few of his own hymns until 1835 when he joined Emma on the project.²⁰

By 1836, the duo had worked to select, revise, and edit words of ninety hymns that could then be compiled in a hymnal. While at least fifty of the included hymns were “overtly borrowed

¹⁸ D&C 25:12.

¹⁹ Michael Hicks, *Mormonism and Music: A History*, 19.

²⁰ Case, “Sounds from the Center,” 217.

and rewritten Protestant hymns,” the remaining hymns were written by members of the Church themselves.²¹

The creation of the hymnal was important for various reasons. However, perhaps at the top of the list is the fact that it unified the various teachings of the Church through song. Within the hymnal existed ninety hymns, whose lyrics contained the most important teachings and tenets of the church. Not only did the hymnal “further a unified understanding of the Church,” but it also encouraged unity as the congregation would sing together and continue to understand the teachings through song.²² The compellation of a number of hymns would prove to be helpful in the continuation of keeping the Saints united as they underwent the long and difficult trek across the American plains to Utah.

Music while Crossing the Plains

Persecution and unrest seemed to follow the Saints wherever they settled. While the Church was officially formed in the northeast region of the country, the Saints eventually settled for good out west in Utah. However, there were many steps and stopping places between leaving the east and settling in the west.

As mentioned in the previous sections, despite it being uncommon for the time, music was accepted and even encouraged as recreational activity for the Saints. For example, “Mormons quite early in their history began to infuse their culture with fife, drum, and brass band music, comic and sentimental parlor songs and ditties.”²³ This easily matched with the musical movement of the nation during this time. Around 1835, brass bands in America were

²¹ Hicks, *Mormonism and Music*, 20.

²² Case, “Sounds from the Center,” 216.

²³ Hicks, *Mormonism and Music*, 55.

growing common, originating in New York and Boston. The music of these bands quickly became an American favorite, “playing for parties, dances, fairs, graduations, building completions, railroad openings, parades, arriving dignitaries, and impromptu performances.”²⁴

Between the years of 1839 and 1846, the Saints were settled in Nauvoo, Illinois. During this Nauvoo period came the conception of the Nauvoo Brass Band in 1842. Formed by William Pitt, this band was originally named Joseph’s City Band after the leader of the religion. Besides the Nauvoo Brass Band and another marching band, Smith “supported a quadrille band which frequently played for dancing,” as well as “an orchestra, and several choirs of mixed voices.”²⁵ Additionally, while in Nauvoo, there were some musical instruments in the Saints’ homes, “including several melodeons, three organs, and two pianos.”²⁶ Besides the Brass Band, other elements of music were present in Nauvoo. According to Martha S. LoMonaco, professor of visual and performing arts at Fairfield University, “As soon as Nauvoo became an established town, Smith was quick to introduce elements of joyful celebration of God via various choral, instrumental, and dramatic organizations and the all-night dance parties that he hosted.”²⁷ The strong culture of music in Nauvoo did not merely stop at recreational use, but even extended out to education.

In 1840 after settling in Nauvoo, the saints were granted a city charter, in part allowing them to open their own university. From this came the University of Nauvoo, founded in 1841 by the leaders of the Church, who acted as both the administration and the staff. While music study began with the inception of the school, historians conjecture that it was unable to “develop its

²⁴ Bryant Smith, “The Unique Contributions of Brass bands in Nineteenth-Century Mormon Culture and Worship,” *Journal of Band Research* 50,2 (Spring 2015): 54.

²⁵ Laycock, “Music Education,” 109.

²⁶ Laycock, “Music Education,” 109.

²⁷ Martha S. LoMonaco, “Mormon Pageants as American Historical Performance,” *Theater Symposium* 17 (2009): 76.

potentialities” due to the need to abandon the city and continue westward.²⁸ However, music education in Nauvoo was not limited to the university; while Boston was the first city in the nation to incorporate music education into the public education system, Nauvoo included music instruction as a part of the elementary curriculum only three years later. According to Harold Laycock, former music instructor at Brigham Young University, “Had the city of Nauvoo not been vacated by the Mormons because of religious persecution, this city of 20,000 inhabitants probably would have been honored as one of the pioneer cities in the development of music education in the United States.”²⁹

However, it was in 1846 that the Saints again began moving westward from Nauvoo. They did not, however, leave their musical heritage behind. In fact, when Brigham Young announced that it was time to continue towards the west, he asked them to go “with sweet instruments of music and melody and songs.”³⁰ Not only would music remain an important method of recreation during the journey, but it would also help to motivate the Saints to continue onward.

The work of the Nauvoo Brass Band did not cease once the Saints departed from Nauvoo. As they moved west, the Band “formed their own cooperative enterprise...hiring themselves out to nearby towns on each leg of the journey, playing for kegs of drink, grain, fresh meat, and other commodities.”³¹ However, their roles in the trek did not end there. Brigham Young, the president of the Church after Smith’s death who led the Saints across the plains, would keep some of the best players near his wagons to play for his family, and at times would also have them play to entertain the Saints.

²⁸ Laycock, “Music Education,” 109.

²⁹ Laycock, “Music Education,” 113.

³⁰ Hicks, *Mormonism and Music*, 61.

³¹ Hicks, *Mormonism and Music*, 61.

Many of these musicians did not merely play their instruments for enjoyment and for the personal rewards that resulted. Instead, the members of the music group had a deeper connection to the music they performed; the members of the Brass Band had “consecrate[d] their instruments to God, a practice that can be traced at least to the Nauvoo period.”³² Therefore, not only did they play music for the entertainment of the Saints, but the players would also “visit the wagons of the sick and tried and [try] to stimulate and cheer them with marches and anthems.”³³ In viewing their work as their religious duty, they worked to encourage the sick and exhausted, as well as providing time for the Saints to be social and relax together, and even played for worship services. They used their music in all capacities they could to serve God.

However, there were also practical reasons behind the recreational music the Band would play for the Saints—health. In accounts of the trek to the west, there are many instances of social gatherings in which the Saints would not only gather to listen to music, but also to dance to it: “Young seems to have tolerated, and even encouraged, dancing as a means of relaxation, and perhaps more urgently, of keeping warm at night.”³⁴

The use of music during the trek west, even during the Saints’ time in Nauvoo, was multi-fold. Between the members of the Nauvoo Brass Band using their music in religious service to help the sick and tired, as well as encourage and uplift the Saints, and the use of hymns that had been compiled in the hymnal by Emma Smith and W. W. Phelps, the Saints were about to find musical relief and recreation.

³² Hicks, *Mormonism and Music*, 79.

³³ Hicks, *Mormonism and Music*, 61.

³⁴ Hicks, *Mormonism and Music*, 77.

In Utah

Once the Saints of the Church reached the west and settled in Utah, they were out of reach from the persecution that constantly forced them to leave their settlements in the east. It was once the Saints were finally in Utah that their use of music becomes more apparent in each of their meetings and gatherings. While there is the strong and important musical heritage from the formation of the religion, once in Utah, the Church authorities were able to continue to organize the Church and its practices; it is in this organization that one can see how music was interwoven.

As the Mormon Pioneers arrived in Utah, there was the need to disperse and populate different settlements. In order to accomplish this, Brigham Young would have families set out to build up different areas; additionally, “trained musicians were always included in colonizing parties sent to different localities of the Church.”³⁵ These musicians were “specifically chosen,” and “given the charge to establish musical ensembles.”³⁶ Consequently, the number of bands throughout the Utah territory grew rapidly, some settlements even creating multiple separate bands. For example, within four years of settling in the west, there were three bands established in Salt Lake City alone. In the next five years, fourteen more bands would be formed throughout the Utah settlements. By the 1870s, apart from the bands previously mentioned, “at least forty-nine more bands were created in a variety of remote mountain locations.”³⁷ Important to note is that this large number of bands was unique; these numbers were not mirrored in near-by areas, such as in settlements of California and Arizona.

³⁵ Laycock, “Music Education,” 110.

³⁶ Smith, “Contributions of Brass Bands,” 56.

³⁷ Smith, “Contributions of Brass Bands,” 56.

While the pioneers were expanding into further settlements, another force was instrumental in inspiring the creation of more bands—the Nauvoo Brass Band. While in Nauvoo, Joseph Smith himself had encouraged the creation of the Band. As previously mentioned, the Band was such an important part of the community that when the body of Joseph Smith was brought to the Saints after his death, the Nauvoo Brass Band met it with music and then played at his funeral. However, despite its importance on the plains during the journey to the west, some of the leaders of the Church were beginning to worry about the band’s decline once settled in the west, specifically because their late leader had sanctioned the Band.

In 1855, eight members of the Nauvoo Brass Band began a tour to seven of the settlements in northern Utah. The Band relied on religious leaders in the areas they were touring for publicity purposes, and the leaders did not disappoint. With the exception of one performance, people crowded in to hear the Band. The Band would not only play brass music, but also orchestral and vocal pieces. From this tour, the Brass Band inspired the creation of new brass bands in Ogden and Farmington, two of the bigger settlements in the north.³⁸

Indeed, it is clear that bands, but more importantly the music they produced, were important to the community and culture of the Mormon settlers. Apart from the various bands, congregational singing was an important part of Church services. Additionally, music was also important within the home—many of the homes in early Utah had a piano or organ.³⁹ The LDS Church holds a semiannual General Conference. These meetings originated back to the beginning of the Church. However, the singing and music aspect of General Conference gained more significance once the Saints settled in the west; built between 1864 and 1867, “The Tabernacle was the literal and symbolic stage for the performance of Church-wide authority for

³⁸ Hicks, *Mormonism and Music*, 64.

³⁹ Laycock, “Music Education,” 110.

125 years.”⁴⁰ Not only was the Tabernacle the location of the semiannual Church-wide conferences until the year 2000, but also the home to the Mormon Tabernacle Choir, which will be further considered later in this paper.

Much like Nauvoo, music had importance to the Saints beyond worship services and recreation. Once settled in Utah, music was again given a place within the education system. Music was infused into education in part due to “the influence of a number of well-trained musicians who joined the Church in the British Isles, and emigrated to Salt Lake City.”⁴¹ One of the emigrants was named David O. Calder who was a pioneer in singing class instruction. With others like this individual, there was a strong pool from which to select music educators.

In 1888 came the organization of the General Church Board of Education, which created a board of examiners to ensure the certification of teachers in the Church school system. In order to encourage high standards of education, curricula were listed for the various departments; the curricula detailed vocal music in the primary, preparatory, and intermediate departments, for “special care was urged in procuring competent music teachers because of the ‘great importance of music schools.’”⁴²

As in the earlier musical history of the Church, music and its derivatives still had a welcome place in the recreation of the Saints. Besides the growing importance of music in worship and education, the late 1800s also saw a number of opera performances in the Salt Lake Theater, which was built earlier in the century in 1861.⁴³

⁴⁰ Case, “Sounds from the Center,” 217.

⁴¹ Laycock, “Music Education,” 111.

⁴² Laycock, “Music Education,” 114.

⁴³ Laycock, “Music Education,” 112.

As shown in these previous four sections, the heritage of music in the early Mormon or LDS church is extensive. Next we will explore the use of music within the modern worship services and auxiliaries of the Church.

Music in Church

Much like the early days, the LDS Church continues to have a strong and prevalent culture of music within and outside typical Sunday worship. Besides singing and listening to hymns during Church services, members of the LDS Church are encouraged to utilize Church music during all Church related gatherings, including mid-week meetings, classes for children, and especially within their individual homes.

The LDS Church has a handbook written by the Presidency of the Church to aid the leaders of individual congregations. Music has such an importance in the Church that the handbook itself devotes many pages to musical policy alone. Not only does this portion of the handbook layout how music should be used in worship services, but, more importantly, why music is so essential in the LDS Church. For example, the handbook states that “Inspirational music is an essential part of our church meetings. The hymns invite the Spirit of the Lord, create a feeling of reverence, unify us as members, and provide a way for us to offer praises to the Lord.”⁴⁴ The handbook expounds on the importance of the specially selected hymns that are found in the LDS hymnal: “Hymns move us to repentance and good works, build testimony and faith, comfort the weary, console the mourning, and inspire us to endure to the end.”⁴⁵ Hymns

⁴⁴ The Church of Jesus Christ of Latter-day Saints, *Handbook 2: Administering in the Church* (2010): 14.1.

⁴⁵ *Handbook 2*, 14.1.

are not merely intended for the simple pleasure of the ear, but in the LDS Church, they also extend further as a form of worship in themselves.

As mentioned above, the importance of music extends outside of the chapel buildings. The Church encourages members of the Church to bring uplifting music into their homes; members will often have a copy of the hymn book and the *Children's Songbook*—a collection of Church music put together specifically for Primary, the weekly Sunday gathering of children—in order to sing spiritual music together as families. Much like the handbook encourages hymns in Church to be used to worship, it also says, “The hymns can bring families a spirit of beauty and peace and can inspire love and unity among family members.”⁴⁶

The following sections will provide additional and more specific information about how music is used in Church services and auxiliary meetings.

Spiritual Meetings

Hymns are a staple in each LDS spiritual meeting; worship meetings in the LDS Church are very structured, with specific time devoted to praise by means of music and singing. Each worship service begins with a hymn sung by the congregation. As mentioned in the previous section, hymns are seen as a unifying aspect of meetings; therefore, opening with a hymn allows the congregation to join together as one in preparation for the meeting. Then, after an opening prayer and announcements, the congregation again joins in song before the passing of the sacrament; however, selecting this hymn is quite specific: “The sacrament hymn...should refer to the sacrament itself or to the sacrifice of the Savior.”⁴⁷ Depending on the format of the

⁴⁶ *Handbook 2*, 14.8.

⁴⁷ *Handbook 2*, 14.4.4.

meeting, there may be an intermediate hymn that, again, the congregation will sing together. Then, the service closes with a hymn that is followed by the benediction.

Music during the worship service is meant not only to set the tone and reverence of the meeting, but to also serve as a teaching tool within itself. Late leader of the Church, Boyd K. Packer, stated, “We are able to feel and learn very quickly through music...some spiritual things that we would otherwise learn very slowly.”⁴⁸ Often times, the opening, intermediate, and closing hymns will align with the topic that is being considered by the speakers in the meeting each given week. By so doing, doors are opened for wider learning opportunities that will perhaps come more smoothly through music than the spoken word.

In most circumstances, the expectation is that music during the church meeting will come from the Church’s hymnbook. However, there is room for exceptions; yet even within these exceptions, the selected music “should be in keeping with the spirit of the hymns.”⁴⁹ The hymns are specifically written for organs and pianos, which are the customary instruments used during Church meetings. While other instruments are not barred from being played during the meeting, their sound should be reverent in nature. Therefore, “instruments with prominent or less worshipful sound, such as brass and most percussion, are not appropriate.”⁵⁰ According to Packer, “We cannot convey a sacred message in an art form that is not appropriate and have anything spiritual happen.”⁵¹ While this is not to say that Church leaders consider brass and percussion instruments generally inappropriate, other instruments better maintain the ideal of reverence and peace during the worship service.

⁴⁸ Boyd K. Packer, “The Arts and the Spirit of the Lord,” *Brigham Young University Studies* 16,4 (Summer 1976): 576-577.

⁴⁹ *Handbook 2*, 14.4.2.

⁵⁰ *Handbook 2*, 14.2.2.

⁵¹ Packer, “Arts and the Spirit,” 579.

As the music provided during spiritual meetings is intended to uplift, teach, and aid in the spirit of the meeting, Church leaders are very clear concerning the mindset and goal of those who provide and perform hymns and other selections: “Music in Church meetings should not draw attention to itself or be for demonstration. The music is for worship, not performance.”⁵² However, members are still invited to share selections of beautiful music within the service for the benefit of the members. In the next section, individual or small-group performances during worship services will be explained.

Special Musical Numbers

Within the worship service, there is often a time set apart for an intermediate hymn; while it is expected that the opening, sacrament, and closing hymns will be sung by the congregation, the intermediate hymn is a flexible time that can certainly be used for a congregational hymn, but can also be used for what is referred to in the Church as a “special musical number.”

During these numbers, “Musical selections may be presented by choirs, vocal and instrumental soloists, and small groups.”⁵³ Additionally, this hymn slot may be used for a presentation from the congregation’s choir. As each congregation of the Church is called a “ward,” this choir is called the “ward choir.” The Church encourages each ward to put together a choir, and if possible, request said choir to share a musical number at least once a month.⁵⁴

However, while this may not be a reality in some congregations, the Relief Society (women’s organization), priesthood (men’s organization), youth, children, and families may also be invited to share a special musical number with the congregation.

⁵² *Handbook 2*, 14.4.2.

⁵³ *Handbook 2*, 14.4.3.

⁵⁴ *Handbook 2*, 14.4.5.

If one looks back in Church history, one will find that “Mormons initially approached solo singing with caution.”⁵⁵ However, currently, the purpose of the special musical numbers aligns with the purpose of the congregational hymns, minus the unifying aspect; while it is only an individual or small group of individuals sharing the piece, the intention is still to invite or encourage the spirit of the meeting, and also to teach the members through the given song. With this mindset, special musical numbers are a regular part of most congregations’ worship services.

In the words of Packer, “Go to, then you who are gifted; cultivate your gift.... But in all ways, bless others with it...never use it profanely.... Increase our spiritual heritage.”⁵⁶ The high leadership of the Church continues to encourage members to uplift others with the presence of personal music within the worship service; while a special musical number should still be given the reverence and respect of the meeting, and musicians should not seek personal praise, members are encouraged to take the gifts they have and bless those in the congregation with them.

Primary

As briefly mentioned previously, the Primary organization is one for children between the ages of three- and twelve-years-old join together weekly for singing and lessons. The Primary institution came about in the 1870s as a solution for “rowdy behavior of the young boys” in a congregation in Utah.⁵⁷ Church leaders, along with a group of mothers, came to the conclusion that the issue could be solved if there was a gathering set apart especially for the

⁵⁵ Case, “Sounds from the Center,” 216.

⁵⁶ Packer, “Arts and the Spirit,” 587.

⁵⁷ Patricia Kelsey Graham, *We Shall Make Music: Stories of the Primary Songs and How they Came to Be* (Springville: Horizon, 2007), 4.

children of the Church where they could be taught the gospel and good behavior in a way that was aimed at children, and therefore easy for them to understand.

Aurelia Spencer Rogers, the woman responsible for the idea of Primary, believed, much like the former and current leaders of the Church, that music carried teaching power, and would be essential in the effort to teach the children of the Church. Concerning teaching children to sing, Rogers wrote, “We wish to encourage in our children a love for music, also a love for all things beautiful.”⁵⁸ In order to teach the children through song, the Church created a collection of songs especially for children; the first, aptly called *The Primary Song Book*, was published in 1905. Then, an improved version, *The Children Sing*, was released in 1951. Finally, in 1989, the Church released *Children’s Songbook*, which continues to be used in Primary today.

The *Children’s Songbook* is “directed to children as well as leaders, and contains 255 songs and thirteen preludes.”⁵⁹ As the Church grew worldwide, the Primary organization followed. Therefore, the songs in the songbook had to follow suit. In the preface of *Children’s Songbook*, it says, “Music is a language that everyone can understand. Children all over the world sing these same songs.”⁶⁰ Across the world, Primary groups gather and sing the songs from the book in their native languages in order to learn about the gospel.

Each Sunday, the Primary sets aside time for children to sing together; titled, “Singing Time,” this is a time set apart for children to sing together and learn new songs, as well. Each year, the Primary children participate in a Primary Program during the sacrament portion of the church service. During this meeting, the regular schedule of a worship service is replaced with a program put together by the leaders and children of the congregation’s Primary.

⁵⁸ Graham, *We Shall Make Music*, 4.

⁵⁹ Graham, *We Shall Make Music*, 19.

⁶⁰ The Church of Jesus Christ of Latter-day Saints, *Children’s Songbook* (1989): iii.

According to the Handbook, “If a musical program is presented, it should be simple, reverent, and short enough to allow a spoken message.”⁶¹ During the Primary Program, there is a mixture of singing, as well as short talks given by the Primary children. Generally speaking, these talks are only a few sentences long, giving the children a chance to share stories or simplified teachings of the gospel. However, the program is predominantly music; each month, Primary children focus on a different song that relates back to a common yearly theme. The Primary Program is centered on the given gospel theme.

Between weekly Primary Singing Time, yearly Primary Programs, and exposure to Church and Primary music at home, children are well acquainted with hymns and songs of the Church from the young age of three-years-old.

Church Activities

Besides Sunday gatherings, there are many other times when the Church will hold gatherings for its members, as well as non-members. Many of these programs revolve around the youth of the church, such as summer camps and weekend activities that allow the youth of the Church to gather, make friends, and learn about the gospel. During these gatherings, such as summer Girls’ Camp and Especially for Youth programs both for males and females between the ages of fourteen and eighteen, there is the consistent presence of spiritual music; much like worship services, the music acts to not only invite a spiritual atmosphere, but also to unify the individuals of the group.

However, aside from camps and gatherings, each summer there are large events that require the voluntary service of countless members, which are intended not only for Church

⁶¹ *Handbook 2*, 14.4.4.

members, but also those who do not know about the Church—pageants. Each year, pageants take place in various cities—ranging from Manti, Utah, to Nauvoo, Illinois, to Palmyra, New York—for a few weeks during the summer months: “These pageants, outdoor historical dramas, are produced every summer as an evangelical, informational, and celebratory mission of the [LDS Church].”⁶² The pageant in Manti focuses on the early restoration of the gospel, the coming forth of the Book of Mormon, and the early pioneers’ trek west to Utah. In Nauvoo, two productions are presented; one chronicles stories of early Mormons who fled Nauvoo due to religious persecution. The second, the British Pageant, recounts the story of early Mormonism in the British Isles. Lastly, in Palmyra, the Church presents the Hill Cumorah Pageant, during which the cast reenacts stories from the Book of Mormon.

While the pageants are theatrical, they include music; not only is there a chorus that sings during parts of the pageant, but there is a continual score that is played during the entire performance, lasting about seventy-five minutes. While the pageants have an entertainment purpose, the deeper goal is to bring spiritual enlightenment, both to members and non-members of the Church. In the Nauvoo pageant, special attention was paid to the use of “hymns and American folk songs and dances of the period as the basis for the music and choreography.”⁶³

However, in providing music and ambiance that could transport viewers back to the early 1840s, the pageant presidency (those in charge of the production of the pageant) noticed in each of the different pageants that “as the spiritual quality of the experience was enhanced...the aesthetic quality of the show increased.”⁶⁴ The main goal of the performances is to provide the audience with not only an informative production, but also an enjoyable and moving experience.

⁶² LoMonaco, “Mormon Pageants,” 69.

⁶³ LoMonaco, “Mormon Pageants,” 74.

⁶⁴ Gerald S. Argentsinger, “The Hill Cumorah Pageant: A Historical Perspective,” *Journal of Book of Mormon Stories* 13,1-2 (2004): 68.

Therefore, “when every member of the cast and crew strove to improve their own testimonies and spirituality, the impact of the performance was improved for each member of the audience.”⁶⁵ As mentioned previously in this paper, the Church believes in the power of the hymns to teach, unify, and move singers and listeners. This is a major goal of the music that is performed throughout the pageants.

The importance of the music within the pageants goes back to unorthodox views of the early days of the Church. Explored earlier in this paper, early leaders of the Church, like Joseph Smith and Brigham Young, were not opposed to music and dancing as other religious denominations were. Music and dance are instrumental in the pageants not only for simple entertainment, but also because it reveals that they have been an important part of the Church from the early days: “Theatre, dance, and music have been an integral part of Mormon life and religious culture since the Church’s founding. This was true in an era when most religious denominations viewed theatre and dance as tantamount to devil worship.”⁶⁶ While sharing the message of the gospel and portraying the early days of the Church, the pageants also remind viewers of the Church’s unique historical background.

Music in Modern Mormonism

Mormon Tabernacle Choir

Besides the presence of music in the LDS church services and religious gatherings, a major part of the Church’s musical side has earned favor with lovers of music both within and outside the Church—the Mormon Tabernacle Choir.

⁶⁵ Argentsinger, “Hill Cumorah Pageant,” 69.

⁶⁶ LoMonaco, “Mormon Pageant,” 71.

While originally formed in Salt Lake City in 1847, it was not until the 1890s that the Choir became a publically recognized troupe. However, over the many years, even century, since this first public appearance at the Chicago “World’s Columbian Exposition,” an event that celebrated Christopher Columbus’s landing in the West Indies, the Mormon Tabernacle Choir has become an American icon and institution, even earning the name “America’s Choir” in the 1980s.

The Choir was originally a simple grouping within the Church that performed in Utah and especially during the earlier Church conferences. However, once public, the Choir was instilled as a part of American culture, as it “came to symbolize what seems to many non-Mormons the Church’s most admirable and even most ‘American’ traits: cooperation, conservatism, ceremoniousness, and the pursuit of recognition.”⁶⁷ Not only does the Choir find its popularity in their consistent and far-reaching performances worldwide, but it is also responsible for the world’s longest running radio broadcast, *Music and the Spoken Word*. This broadcast incorporates uplifting and spiritual music as well as inspiring spoken messages.

While the Choir performs a number of hymns, it also performs popular and uplifting pieces that are not in the Church’s official hymnbook. Surprising to many, the Choir is not composed of professional musicians; instead, the participants are merely individuals who enjoy singing and sharing messages with the world through music. In order to accommodate the many hopeful participants, members of the choir are limited to a participation of twenty years, or until they reach the age of sixty, depending on whichever comes first. Members can be as young as twenty-five-years-old in order to join, though the process is not as simple as just signing up.

⁶⁷ Hicks, *Mormonism and Music*, 166.

While the members are not paid, and participation is strictly on a volunteer basis, there is an arduous three-phase audition, which takes place over the span of about six months.

As previously mentioned, the Choir was given the name “America’s Choir” by Ronald Reagan, after performing at his first inauguration on January 20, 1981. The Choir has performed at seven presidential inaugurations, beginning with Lyndon B. Johnson’s inauguration in 1965, and most recently at Donald J. Trump’s inauguration in 2017.

While the Mormon Tabernacle Choir is certainly a significant aspect of the LDS Church, especially with their semi-annual performances during the April and October General Conferences and weekly *Music and the Spoken Word* broadcasts, the Choir is also an instrumental part of American culture: “As an enduring vestige of America’s past, the choir presents an image of stability amid changing times.”⁶⁸

Millennial Choir

Founded by brothers Brett and Brandon Stewart, the Millennial Choir spreads throughout five states in the United States, including California, Arizona, Utah, Idaho, and Texas. With the slogan “All ages. All faiths. One voice,” the message of unity and inclusion that defines the various choirs is apparent.⁶⁹

While the choir invites participants from all faiths, the founding brothers are both members of the LDS Church, having both received degrees in music from a Church-owned school, Brigham Young University. After the Stewarts finished their schooling, Brett with a PhD in Choral Studies and composition, and Brandon with a master’s in piano performance and choral conducting, they founded the Millennial Choirs & Orchestras (MCO) in 2007, with the

⁶⁸ Hicks, *Mormonism and Music*, 166.

⁶⁹ “Millennial Choirs & Orchestras,” 2016, www.millennial.org.

goal to teach and share gospel and classical music to people of all ages and faiths. Originally named the Mormon Choral Organization, the revised name more properly describes the collection of choirs, as they are interfaith.

In each of MCO's previously mentioned five locations, there are seven ensembles: there are five choruses for youth between the ages of four and eighteen that require no audition; additionally, there is one choir, the Grand Chorus, and an orchestra, the Symphony Orchestra, for accomplished adult singers and accomplished instrumentalists, respectively, which require auditions. Through these assemblies, MCO's focuses on uniting God and country in their performances, selecting not only spiritual or gospel music, but also classical music that has a rich history in Christianity.

With over 2,500 participants, MCO has become one of the largest musical organizations of its kind, not only sharing spiritual and uplifting music with audiences, but also encouraging and educating young people, as well as older individuals, in sacred and classical music.⁷⁰

Summary

Whether spiritual or recreational, music is a significant aspect of the Mormon Church and culture. Throughout the early beginnings of the church, to the present day religion that includes over fifteen million members, music has a deeper impact and significance than may initially meet the eye. Not only did music shape the Mormon culture, but as a significant religion with humble beginnings during America's Second Great Awakening, the rich musical tradition of the Mormon Church has also contributed to the overwhelming American tradition of worship and gospel music, and continues to do so.

⁷⁰ Millennial Choirs & Orchestras, "About MCO," 2016, www.millennial.org/about-mco.

Chapter 4: Arrangements of Mormon Hymns for Pedal Harp

A Poor Wayfaring Man of Grief

In Mormon culture, very few hymns are as meaningful and historically significant as the hymn *A Poor Wayfaring Man of Grief*. The text of the hymn comes from a seven-stanza poem written by English religious poet James Montgomery in December of 1826 originally titled “The Stranger and His Friend.”⁷¹ The text, as found in *The Poetical Works of James Montgomery* (1860), is as follows:

A POOR wayfaring Man of grief
 Hath often cross'd me on my way,
 Who sued so humbly for relief,
 That I could never answer "Nay:"
 I had not power to ask his name,
 Whither he went, or whence he came,
 Yet was there something in his eye
 That won my love, I knew not why.

Once, when my scanty meal was spread,
 He enter'd ;—not a word he spake;—
 Just perishing for want of bread;
 I gave him all; he bless'd it, brake,
 And ate,—but gave me part again;
 Mine was an Angel's portion then,
 For while I fed with eager haste,
 That crust was manna to my taste.

I spied him, where a fountain burst
 Clear from the rock; his strength was gone;
 The heedless water mock'd his thirst,
 He heard it, saw it hurrying on:
 I ran to raise the sufferer up;
 Thrice from the stream he drain'd my cup,
 Dipt, and return'd it running o'er ;
 I drank, and never thirsted more.

⁷¹ Jeffrey N. Walker, “John Taylor: Beyond ‘A Poor Wayfaring Man of Grief,’” in *Champion of Liberty: John Taylor*, ed. Mary Jane Woodger, (Provo, UT: Religious Studies Center, Brigham Young University, 2009), 81.

'T was night; the floods were out; it blew
 A winter hurricane aloof;
 I heard his voice abroad, and flew
 To bid him welcome to my roof;
 I warm'd, I clothed, I cheer'd my guest,
 Laid him on my own couch to rest;
 Then made the hearth my bed, and seem'd
 In Eden's garden while I dream'd.

Stript, wounded, beaten, nigh to death,
 I found him by the highway-side:
 I roused his pulse, brought back his breath,
 Revived his spirit, and supplied
 Wine, oil, refreshment; he was heal'd;
 —I had myself a wound conceal'd;
 But from that hour forgot the smart,
 And Peace bound up my broken heart.

In prison I saw him next, condemn'd
 To meet a traitor's doom at morn;
 The tide of lying tongues I stemm'd,
 And honor'd him 'midst shame and scorn:
 My friendship's utmost zeal to try,
 He ask'd if I for him would die;
 The flesh was weak, my blood ran chill,
 But the free spirit cried, "I will."

Then in a moment to my view
 The Stranger darted from disguise;
 The tokens in his hands I knew,
 My Saviour stood before mine eyes:
 He spake; and my poor name He named;
 "Of me thou hast not been ashamed:
 These deeds shall thy memorial be;
 Fear not, thou didst them unto Me."

Although Montgomery never intended his poem to be set to music, in 1835 Georges
 Coles, a British minister and musician living in New York, composed the tune "Duane Street"

and set it to the text. The name “Duane Street” was the street in New York where Coles had preached.⁷² The poem then set to music grew in popularity.

The significance of this hymn in Mormonism cannot be overstated. The hymn itself was introduced to the Mormon church by John Taylor, a convert to the church, who had served as a religious missionary in England in the 1830s. In June of 1844 the prophet Joseph Smith was imprisoned at Carthage jail in Illinois along with his brother Hyrum, John Taylor, and several other members of the leadership of the church. What would be remembered as one of the most significant and difficult events in church history there occurred; on June 27th, Joseph Smith and his brother Hyrum were martyred by an angry mob.⁷³ Earlier on that fateful day, John Taylor sang the hymn *A Poor Wayfaring Man of Grief* of his own accord—feeling depressed and gloomy regarding the imprisonment of the prophet, himself, and others.⁷⁴ After singing the hymn once, Hyrum Smith asked him to sing it again and John replied: “Brother Hyrum, I do not feel like singing.” Hyrum insisted again: “Oh! Never mind, commence singing and you will get the spirit of it.”⁷⁵ John Taylor obliged and did sing the song a second time, just prior to the mob’s storming of the jail. John Taylor was seriously, although not fatally wounded by the mob and lived as one of the witnesses to that day’s events.

A Poor Wayfaring Man of Grief has appeared in Mormon hymnals since 1840, including an appearance in the *Collection of Sacred Hymns for the Church of Jesus Christ of Latter-day Saints in Europe*, informally known as the *Manchester Hymnal*, published in Manchester, England. This hymnal was collected and organized under the direction of John Taylor, Brigham

⁷² Jeffrey N. Walker, “John Taylor: Beyond ‘A Poor Wayfaring Man of Grief,’” 82.

⁷³ For further details regarding the martyrdom see B.H. Roberts, ed., *History of the Church* (Salt Lake City: Deseret Book Company, 1974), 612-622.

⁷⁴ Jeffrey N. Walker, “John Taylor: Beyond ‘A Poor Wayfaring Man of Grief,’” 81.

⁷⁵ John Taylor, *Witness to the martyrdom: John Taylor’s Personal Account of the Last Days of the Prophet Joseph Smith*, comp. and ed. Mark H. Taylor, 84.

Young, and Parley P. Pratt and was a text-only hymnal.⁷⁶ The evolution of the hymn's music itself is worthy of special consideration. The tune "Duane Street" is quite different from the melody found in the current Mormon hymnal.⁷⁷ In 1886, John Taylor (then president of the church) assigned five men, including a Utah pioneer musician and composer named Ebenezer Beesley, to produce the first LDS hymnal with music. John Taylor met with Beesley and assigned him to notate the melody of *A Poor Wayfaring Man of Grief* in the same way it was sung in Carthage jail. After this was done, Beesley adjusted the melody to a more elegant song (for John Taylor himself admitted that his version was "quite plaintive,") and composed the other voices to complete the four-part harmony as it appears in the modern LDS hymnal.⁷⁸ Jeffrey Walker notes:

"The tune sung by Taylor is obviously derived from but different than the traditional "Duane Street." This includes changing the key signature from A major to B-flat major. Beesley moved the key signature further down a half step to A-flat major. The time signature was changed from 4/4 to 3/8. This is similar to the change made by Beesley in the Church hymnal, changing the time signature from 4/4 to 6/8. Further, Taylor added ornamentation to his version, something very customary for the period. It appears that Beesley's changes were made as a result of Taylor's version."

It is apparent that the music for the modern version of the hymn as found in the current LDS hymnal underwent a transformative process since the first known versions of the hymn were produced and that the version originally sung by John Taylor at Carthage was different than—although similar to—the current version.

In the present arrangement for harp solo, these historical factors are taken into consideration regarding the ordering and organization; the arrangement is strophic in nature, just

⁷⁶ Jeffrey N. Walker, "John Taylor: Beyond 'A Poor Wayfaring Man of Grief,'" 81.

⁷⁷ For details on how the hymns differed see Michael Hicks, "'Strains Which Will Not Soon Be Allowed to Die...': 'The Stranger' and Carthage Jail," *BYU Studies* 23, no. 4 (Fall 1983).

⁷⁸ Jeffrey N. Walker, "John Taylor: Beyond 'A Poor Wayfaring Man of Grief,'" 83-84.

as the original poem was, and begins (mm 1-8) with a single melody based more so on the original tune as sung by John Taylor to Ebenezer Beesley in an attempt to capture the original atmosphere in Carthage jail (single male-register voice). The natural reverberation of the instrument allows for a nostalgic effect on the solo tenor line—the resonance of the harp makes the tune feel far away, and in essence, a remembrance of what has transpired. While repeated notes are frequently avoided (because of the dangers of buzzes or extra noises on the harp), the specific placement of the fingers, as articulated in the score, allow for a smooth and less-precarious execution. In measure 9, a dominant pedal point is added, as found in the alto voice of the four-part version by Beesley. Beginning in measure 17 the melody changes to a higher register and is accompanied often in 6th and follows the smoother melodic contours found in the modern version of the hymn. The use of wide broken chords in the left hand and the 6th in the right hand fit comfortably under a harpist's hands. Measures 33 – 40 comprise an interlude of sorts in between verses and is intended to represent the euphoric feelings of fulfillment and happiness that is found at the end of each stanza of the poem—it seems that after brotherly kindness and service is rendered, the protagonist continually feels happiness and joy.

Measure 41 introduces a minor key, an attempt to portray the subject matter of the 6th stanza of the poem in which the dark prison scene is described (see text above). In this particular rendition of the verse, the melody again returns to the version associated with John Taylor's singing of the hymn at Carthage prior to the martyrdom. The quick pedal changes made in measures 45 and 46 require the performer to muffle to eliminate any extra noises as the pedals changes are being made. This is indicated in the score by the + below the chords, to play them *etouffée*—to muffle as one places, and incidentally as the pedals are being changed. Finally, the key change at measure 60 symbolizes the moment of recognition where the stranger is identified

as Christ, which raises the tonality of the work from G minor to A-flat major. The texture here is both harpistic and challenging—since harpists use only 4 of the 5 fingers of each hand, the 5-note ascending texture in the left hand requires the performer to cross under and place. This is most easily done with fingers 3 and 2 because the notes move up only one scale degree after the cross-under. The right hand presents chords and Beesley's melody woven throughout. These chords support the harmony laid out in the left hand, but also must be treated with care—careful placement timing and supple fingers allow the harpist to execute the passage cleanly, while also allowing for thoughtful phrasing that emphasizes the text.

I Feel My Savior's Love

The Children's Songbook was originally compiled and published in 1989 and is still in use today as a collection of children's hymns used as part of the worship service for The Church of Jesus Christ of Latter-day Saints. It is the primary source of musical material that children ages 3 to 11 use in worship and contains a wide variety of musical styles. This collection of primary songs is updated from time to time (the most recent being in 2005) and is considered an open canon of music—composers and song writers continually compose new music for the Primary and over time and through process of approval the new primary songs are added to the curriculum.

I Feel My Savior's Love was composed in 1978 by K. Newell Dayley who served as a member of the Brigham Young University Music Faculty and eventually became chairman of the music department. He also served on the General Music Committee of the Church. While his responsibilities were varied, he maintained a special love for children's music in the church and felt that the further development of that genre was an important part of his contributions to the

Church.⁷⁹ This primary song was originally composed for use in a pageant entitled *III Nephi* which was presented at the Marriott Center on the University of Utah campus in 1979. It was specifically written to be sung during a scene portraying Jesus Christ when he, according to the Book of Mormon, visited ancient inhabitants of the American Continent.⁸⁰

I feel my Savior's love
In all the world around me.
His Spirit warms my soul
Through ev'rything I see.

Chorus:
He knows I will follow him,
Give all my life to him.
I feel my Savior's love,
The love he freely gives me.

I feel my Savior's love;
Its gentleness enfolds me,
And when I kneel to pray,
My heart is filled with peace.

I feel my Savior's love
And know that he will bless me.
I offer him my heart;
My shepherd he will be.

I'll share my Savior's love
By serving others freely.
In serving I am blessed.
In giving I receive.

I Feel My Savior's Love, like much of the Mormon hymnody, is strophic in organization.

The present arrangement of this primary song for harp solo begins with a texturally similar statement of the original piano part as found in the *Children's Songbook*. The melody is obvious and distinct and a subtle and judiciously active countermelody is found in the alto voice, both played in the right hand. This requires careful and planned placing, as outlined in the score; the

⁷⁹ Patricia Kelsey Graham, *We Shall Make Music*, 94.

⁸⁰ Patricia Kelsey Graham, *We Shall Make Music*, 93.

principle melodic line is mostly found in the thumb of the right hand, which allows the harpist to highlight and contour the phrasing with relative ease. Adhering to the strophic design, the arrangement presents a second verse of the song but now with idiomatic flowing arpeggios with the notes of the general melodic contour found again in the right hand thumb (mm 17-32), and the harmonic movement is embellished to create variety. Harmonic modulation occurs in measures 33 and 34 preparing for the final presentation of the verse, this time in the key of G major. It is here in the third and final strophe that the texture becomes the most complex; this section presents a formidable challenge to the harpist—with four distinct voices, each line must be uniquely shaped and phrased. With a running eighth-notes counter melody embellished in the alto voice, and played primarily with fingers 2-3-4 of the right hand, the principle melody is required again to be played with the thumb of the right hand. The left hand features both half-note bass notes and a harmony-distinguishing tenor line. To balance the two voices the harpist must jump quickly from one voice to the other while maintaining each unique voice.

In measure 39 the arranger has added a significant musical quotation that is worthy of mention. As is the case within many religious cultures and institutions, specific hymns and melodies become predominant and noteworthy for a variety of reasons (consider the example of *A Poor Wayfaring Man of Grief* for instance). One of the most iconic hymns in Mormon hymnody is *I Believe in Christ* which is found in the modern LDS hymnal as hymn number 134. The opening melodic and rhythmic motive of this hymn is instantly recognizable to any member of the Mormon faith who is familiar with LDS hymnody. This very motive is included in the present harp arrangement as a musical quotation. In measure 39 in the right hand thumb is found a dotted quarter note followed by an eighth note and three quarter notes all on the same pitch. This is the direct quotation of the *I Believe in Christ* hymn which would surely strike a

significant meaning to audience members familiar with this music. The hymn is again quoted at the end of the arrangement (mm 51-54). These quotations are juxtaposed against the continual presentation of the original primary song and combine to communicate special meaning considering the subject matter at hand: the text of *I Feel My Savior's Love* discusses the various ways in which one feels the love of Jesus Christ on a spiritual, personal level. The quotation of *I Believe in Christ* is therefore a natural musical result of these experiences: as one's Christianity is developed through these experiences of love, belief in Jesus Christ is a result.

Theme and Variations on a Mormon Children's Tune: Popcorn Popping

While it is true that most of Mormon hymnody deals with more serious or reverent topics and the music that accompanies those topics reflect that very fact, there are many instances, particularly in the *Children's Songbook*, where the mood is light hearted and playful. As mentioned previously, the purpose of collecting children's songs was to provide musical material for children to sing during worship services and at times the environment calls for something more fun and frivolous.

In the *Children's Songbook* there is an entire section devoted to 'Nature and Seasons' which contains primary songs that talk about God's involvement in the natural world and changing seasons. It is here in this section that the primary source material for the last arrangement for harp solo is found: the primary song 'Popcorn Popping.' Perhaps one of the most iconic children songs from the entire canon of primary music, Popcorn Popping was composed in 1957 by Georgia W. Bello. Bello's four-year-old son exclaimed, "Oh, look, Mother...popcorn's popping on the apricot tree!" while looking out one spring when the orchards in Magna, Utah were blossoming. Bello looked out her window and saw the apricot

blossoms and her son's words inspired her to write down the words to the iconic song. She did not have a piano at home and but used her daughter's toy piano to plunk out the melody; it is for this reason that the tune is found on the white-keys only.⁸¹

I looked out the window, and what did I see?
Popcorn popping on the apricot tree!
Spring had brought me such a nice surprise,
Blossoms popping right before my eyes.
I could take an armful and make a treat,
A popcorn ball that would smell so sweet.
It wasn't really so, but it seemed to be
Popcorn popping on the apricot tree.

This song has been arranged for pedal harp as a theme and variations set. The theme is presented in a similar manner when compared to the original primary tune. Harmonics are used to entice the imagination to see popcorn 'popping' on a Spring day, and the accompaniment is played with the left hand, although higher in register than the melody. This was done to facilitate the conventional functions of each hand in a melody/accompaniment texture, and also to introduce the piece with a child-like, playful tone.

It is important to note that the treatment of the theme throughout the variation set is mostly textural and stylistic in variety. The melody is always present in some way, although at times somewhat thinned to the point of retaining only the contour and outline.

The first variation in the set was heavily influenced by Glinka's *Variations on a Theme of Mozart* for harp solo, Variation IV, *Adagio Cantabile*. Those familiar with the Glinka Variations will hear that the harmonic movement in the first half of each variation is nearly identical to the harmonic movement of the Mormon children's tune, and therefore lends itself well to be integrated. The repeated notes in the melody of the tune compel the harpist to thoughtfully place far in advance; for example, from measures 17 to 18, the placement 4-3-1 is made before the 4

⁸¹ Patricia Kelsey Graham, *We Shall Make Music, 188-189*.

plays the first of its three Cs. Other helpful placements are notated throughout the variation. In the arrangement, a direct quote from Glinka's variation is given in measures 25-28, emulating apricot blossoms falling to the ground in a gentle spring breeze. Although the time signature of this variation indicates a compound meter (6/8), the melody is left in duple; the constant 2-against-3 feel adds to the fluidity of the melody.

Variation II of Popcorn Popping is set to a different style completely; the melody itself is thinned to be conducive to a compound meter, in contrast to Variation I's two against three feel. The melody is almost exclusively presented with the lower 6th and octave present. This texture, combined with the simple arpeggiated chords in the left hand, is reminiscent of carnival or carousel music of the early 20th century, and lends itself well to a harpist's hands.

Although still plain to recognize, the melody is thinned even more as it is played on certain strong beats of Variation III. This virtuosic variation is defined by its etude-like texture—constant 16th notes in a variety of arpeggiated patterns. The Melody is notated in the score mostly with upward-facing stems, and is played in the 4th finger or thumb of the right hand, and can also be found in the left hand (mm77-78).

The melody returns in its original form in Variation IV, although without a repeat of the first stanza, now in the tenor range and played by an *etouffée* left hand thumb. The accompanimental figure is now in the right hand—a fluid glissando in the higher registers of the instrument. What is quite unique about this variation, however, is not the change of roles for the hands, but the sequence of pedal changes to facilitate the ever-changing harmonic movement of the accompanimental glissandi. The variation begins with B-sharp and F-flat pedals to allow a C-Major sonority (created by the F-flat/E-natural and B-sharp/C-natural enharmonics, eliminating the half-steps of the diatonic scale). Soon thereafter, a move to the subdominant made by E-

sharp and F-natural pedals are made simultaneously in the right foot; this is done by strategically placing the heel of the foot and the ball at the base of the pinky toe on the respective pedals and moving the entire leg to move the pedals together. With the C-flat and B-natural pedals simultaneously moved with the left foot, the piece moves to a dominant sonority. These pedal changes can be done smoothly and with ease with a little forethought from the performer. When the pedals of one foot move upward, securing a hold on the pedals and preemptively moving them out of the notches allow for a smooth transition, especially when this is done in synchronization with the left hand placing the *etouffée* melody note. Additionally, the downward moving pedals do not always need to be moved into the notches but can simply be held down by the foot. In measure 85, within three beats, twelve pedal changes are made to return to the tonic, move to the dominant, and back to the tonic. This technique of moving four pedals at a time is found in measures 85, 90, 93, 97, and 98. These quick pedal changes allow for a smooth harmonic progression in the accompanimental glissandi.

With a *molto ritardando*, the piece segues into a minor rendition in Variation V. This variation showcases low, stepwise motion bass notes, combined with arpeggiated chords in the left hand. During the latter half of the children's tune starting in measure 123, the melodic texture thickens to octaves and the bass notes move downward in a chromatic stepwise motion. Because of the harmonic diversion to a fully-diminished D chord in measure 135, the bassline is forced to restate the latter half of the melody beginning in measure 139. This statement of the melody with the accompanimental step-wise bass notes and arpeggiated chords is able to go from an A-natural to A-flat sonority within two measures (measures 145 and 146) to conclude with a dominant-tonic movement. The variation then segues by building speed with a *molto accelerando* into the final variation.

The sixth and final variation of this set reprises the thinly veiled melody found in Variation III, but is now embellished by two-handed descending scales. This virtuosic variation was loosely inspired by the Scales and Arpeggios, Variation VIII in Salzedo's *Variations on A Theme in the Ancient Style*. In measure 178, the melody is only suggested on the downbeats, although not given, because of the change to an arpeggiated texture. As the closing arpeggiated figures diminish, the listener recalls the images of the apricot tree and its 'popcorn popping.'

Conclusion

The harp and harp music continue to play an ever increasingly important role in Mormon culture and worship and the continual addition of these music resources, such as hymn arrangements, is essential to sustain the rich and diverse repertory needed for Mormon musical worship. It is hoped that the addition of these arrangements of beloved Mormon songs into the Mormon harpists' repertoire will prove to be a useful contribution. The following transcriptions incorporate many of the unique capabilities of the pedal harp such as glissandi, harmonic, enharmonics, etc. The ultimate purpose of this project—the development of these arrangements—sprung from a need for harp repertoire to use in worship service in the Church of Jesus Christ of Latter-day Saints.

A Poor Wayfaring Man of Grief

George Coles, 1792-1858
arr. Alicia McQuay

Peacefully ♩ = 120

Harp *mp*

6

12

18

22

Musical score for measures 22-25. The piece is in G major (one sharp). The right hand features a melody with triplets and slurs, while the left hand provides a steady accompaniment. Measure 25 includes a triplet of eighth notes in the right hand.

26

Musical score for measures 26-29. The right hand continues the melodic line with triplets and slurs. Measure 29 features a triplet of eighth notes in the right hand.

30

Musical score for measures 30-34. The right hand has a more active melodic line with slurs. Measure 34 features a triplet of eighth notes in the right hand.

35

Musical score for measures 35-38. The right hand has a complex melodic line with many slurs and fingerings. Measure 38 features a triplet of eighth notes in the right hand.

61 *a tempo*

64

67

70

73

3 4 1 2 1 2 1 2 3 2

1 2 3 4 1 2 1

1 2 3 1 2

rit. al fine

G \flat G \sharp E \flat E \flat

76

1 2 3

4 2 1 3 2 4

2 3 2 1

I Feel My Savior's Love

K. Newell Dayley, b. 1939

arr. Alicia McQuay

Expressively ♩ = 85

Harp

5

9

13

17

4 +

20

1 +

23

4 +

3 3 2 1

1 +

26

1 +

4 +

4 +

29

4
+

E \flat

32

l.h.

Broaden

l.h.

r.h.

E \flat

F \sharp

35

E \flat

B \flat

39

F \sharp

43

Musical score for measures 43-46. The piece is in G major (one sharp) and 4/4 time. The right hand features a complex melodic line with many slurs and fingerings (1-4). The left hand provides harmonic support with chords and moving bass lines. Chord symbols F# and C# are indicated above the bass line in measures 44 and 46 respectively.

47

Musical score for measures 47-50. The right hand continues the melodic pattern with slurs and fingerings. The left hand has a more active bass line with slurs and fingerings. Measure 50 ends with a fermata over a whole note chord.

51

Musical score for measures 51-54. The right hand continues with slurs and fingerings. The left hand has a more active bass line with slurs and fingerings. Measure 54 ends with a fermata over a whole note chord.

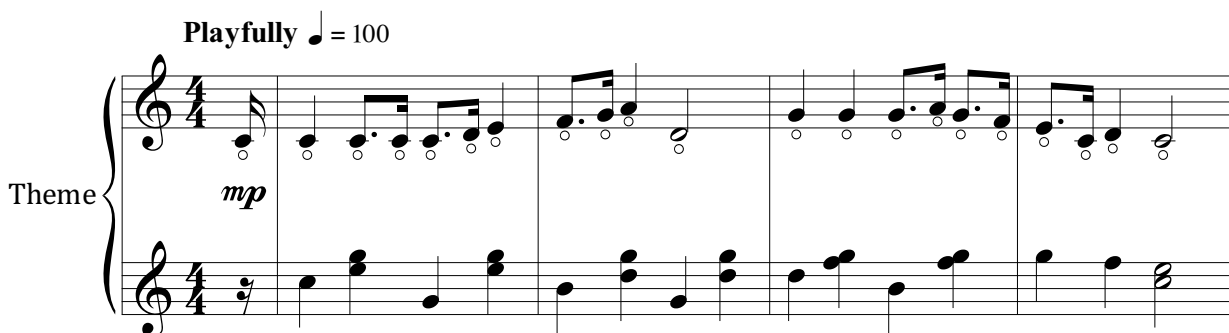
Theme & Variations on a Mormon Children's Tune (Popcorn Popping)

Harp Solo

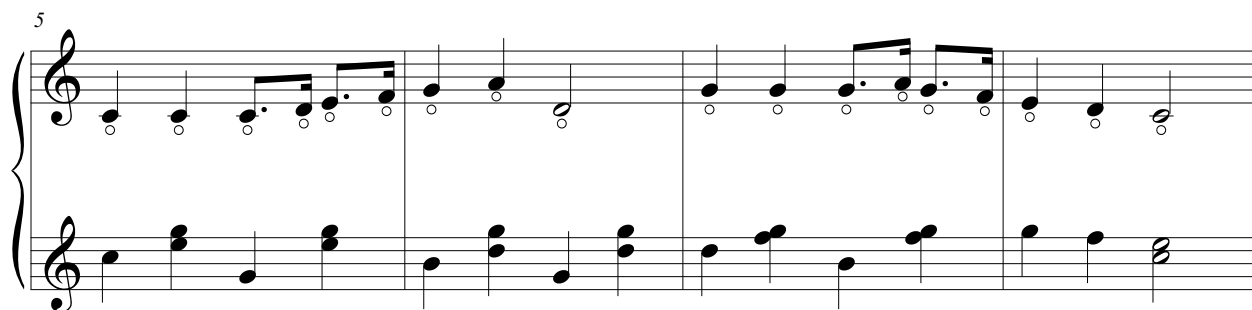
Georgia W. Bello, 1924-2007
arr. Alicia McQuay

Playfully ♩ = 100

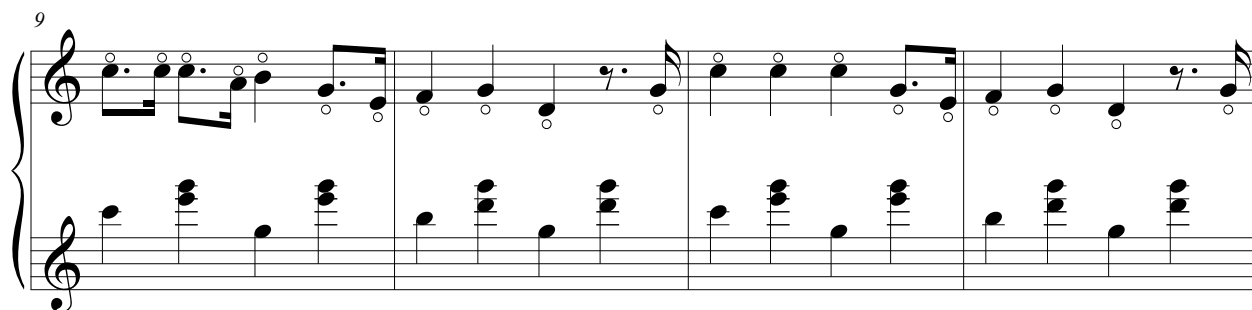
Theme *mp*



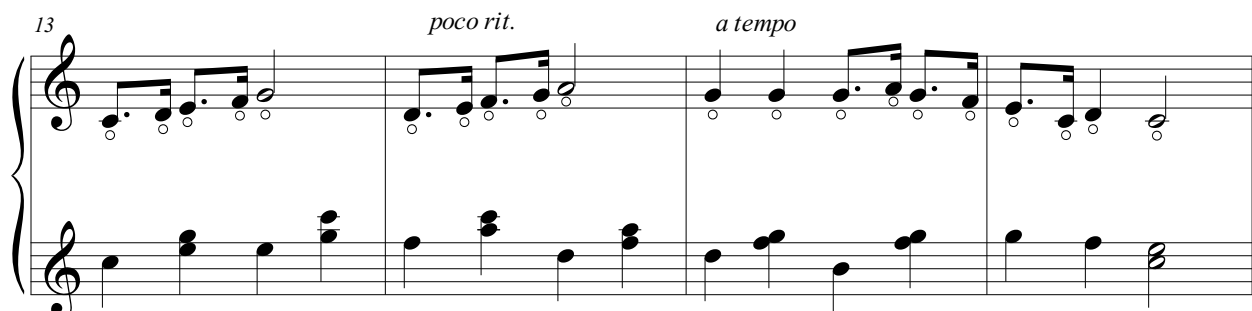
5



9



13 *poco rit.* *a tempo*



Grazioso ♩. = 66

Var. I

mf

33

1 2 3 4
1
2

mp

Detailed description: This system contains measures 33 through 36. The right hand starts with a chord in measure 33, followed by a quarter note in measure 34, and a dotted quarter note in measure 35. Measure 36 features a quarter note followed by a half note. The left hand plays a steady eighth-note accompaniment. Fingering numbers 1, 2, 3, and 4 are shown above the first four notes of measure 33. A slur with a '2' underneath spans the last two notes of measure 36. The dynamic marking *mp* is placed below the right hand in measure 36.

37

1 2 3 4
1
2

mf

Detailed description: This system contains measures 37 through 40. The right hand has a dotted quarter note in measure 37, a quarter note in measure 38, and a dotted quarter note in measure 39. Measure 40 features a quarter note followed by a half note. The left hand continues with eighth-note accompaniment. Fingering numbers 1, 2, 3, and 4 are shown above the first four notes of measure 37. A slur with a '2' underneath spans the last two notes of measure 40. The dynamic marking *mf* is placed below the right hand in measure 40.

41

2 3 4
2 3
1
1 2 3 4
3 2 1
2

Detailed description: This system contains measures 41 through 44. The right hand has a dotted quarter note in measure 41, a quarter note in measure 42, and a dotted quarter note in measure 43. Measure 44 features a quarter note followed by a half note. The left hand continues with eighth-note accompaniment. Fingering numbers 2, 3, and 4 are shown above the first three notes of measure 41. Fingering numbers 2 and 3 are shown above the first two notes of measure 42. Fingering numbers 1, 2, 3, and 4 are shown above the first four notes of measure 43. Fingering numbers 3, 2, and 1 are shown above the first three notes of measure 44. A slur with a '2' underneath spans the last two notes of measure 44.

45

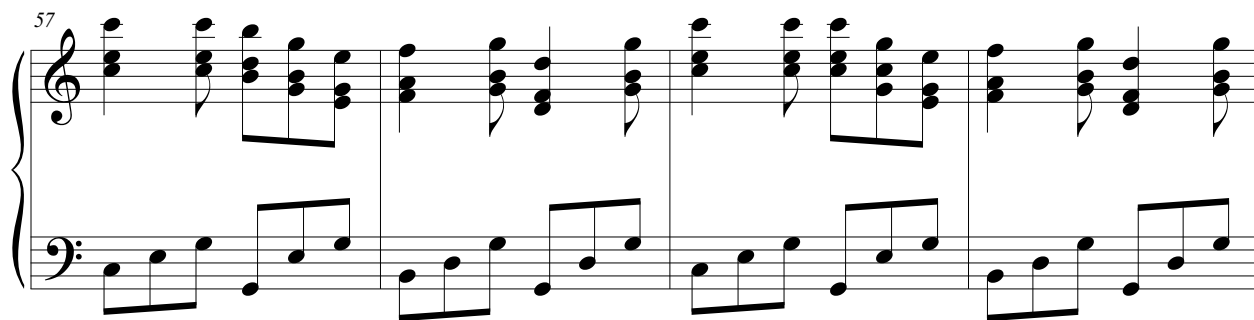
2 2 2

Detailed description: This system contains measures 45 through 48. The right hand has a dotted quarter note in measure 45, a quarter note in measure 46, and a dotted quarter note in measure 47. Measure 48 features a quarter note followed by a half note. The left hand continues with eighth-note accompaniment. Fingering numbers 2, 2, and 2 are shown below the first three notes of measure 45. A slur with a '2' underneath spans the last two notes of measure 48.

Moderato ma non troppo ♩. = 72

Var. II

f



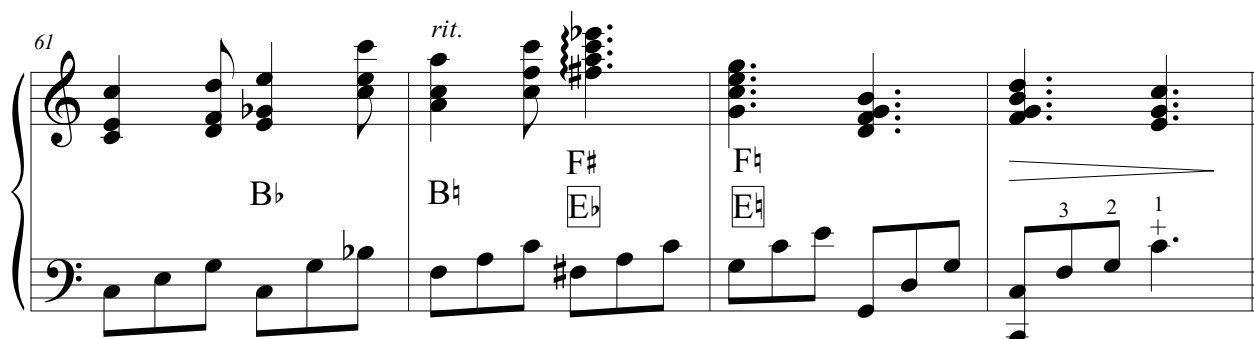
61

rit.

B \flat B \natural F \sharp F \natural

E \flat E \natural

3 2 1 +



Allegro ♩ = 132

65

Var. III



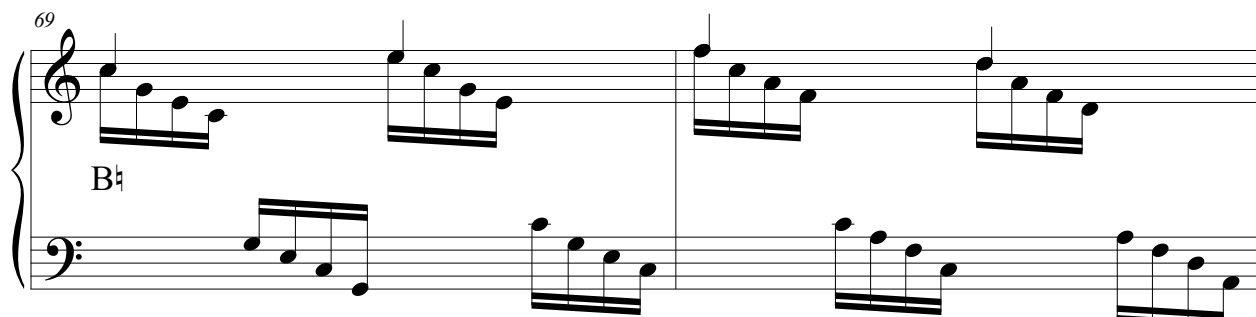
67

B#



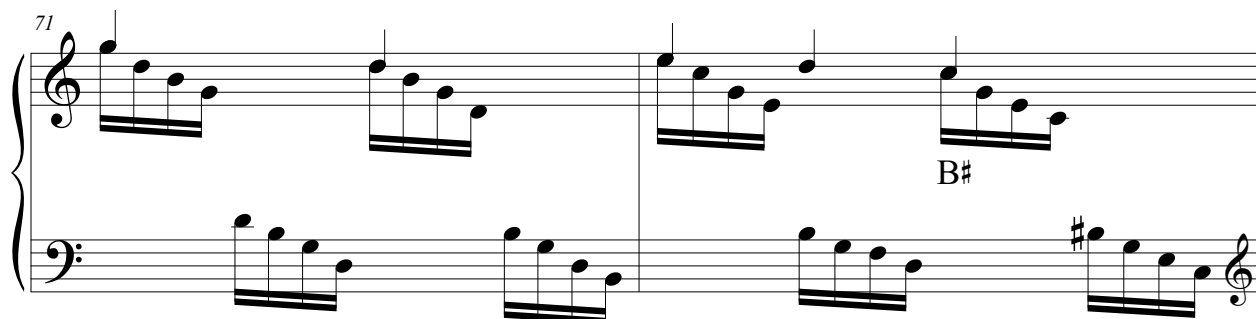
69

B#



71

B#



73

B \sharp

This system contains measures 73 and 74. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with eighth-note accompaniment. A key signature change to B major is indicated by a sharp sign next to the letter B.

75

This system contains measures 75 and 76. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

77

This system contains measures 77 and 78. The right hand includes accents (>) over certain notes. The left hand continues with eighth-note accompaniment.

79

This system contains measures 79 and 80. The right hand continues with eighth-note patterns. The left hand accompaniment concludes with a bass clef in the final measure.

103 **Adagio Dolente** ♩. = 56

Var. V

107

111

115

119

The musical score consists of five systems of music, each with a treble and bass staff. The key signature is two flats (Bb, Eb). The time signature is 6/8. The tempo is Adagio Dolente, with a quarter note equal to 56 beats per minute. The first system (measures 103-106) is labeled 'Var. V' and features a bass line with chords Bb, Fb, and Ab. The second system (measures 107-110) has a treble line with a melodic line and a bass line with a rhythmic accompaniment. The third system (measures 111-114) continues the melodic and rhythmic patterns. The fourth system (measures 115-118) features a treble line with a melodic line and a bass line with a rhythmic accompaniment. The fifth system (measures 119-122) concludes the variation with a final chord and a melodic flourish.

123

Musical score for measures 123-126. The piece is in B-flat major (two flats). Measure 123 starts with a treble clef and a bass clef. The right hand has a chord of B-flat, D-flat, and F, followed by a pair of eighth notes (G, A) with a '2' above them. The left hand has a half note B-flat. Measure 124 has a pair of eighth notes (B-flat, C) with a '2' above them in the right hand, and a half note B-flat in the left hand. Measure 125 has a pair of eighth notes (D, E) with a '2' above them in the right hand, and a half note B-flat in the left hand. Measure 126 has a pair of eighth notes (F, G) with a '2' above them in the right hand, and a half note B-flat in the left hand.

127

Musical score for measures 127-130. The piece is in B-flat major. Measure 127 has a pair of eighth notes (A, B) with a '2' above them in the right hand, and a half note B-flat in the left hand. Measure 128 has a pair of eighth notes (C, D) with a '2' above them in the right hand, and a half note B-flat in the left hand. Measure 129 has a pair of eighth notes (E, F) with a '2' above them in the right hand, and a half note B-flat in the left hand. Measure 130 has a pair of eighth notes (G, A) with a '2' above them in the right hand, and a half note B-flat in the left hand. Chords Bb and Eb are indicated in the left hand.

131

Musical score for measures 131-134. The piece is in B-flat major. Measure 131 has a pair of eighth notes (B-flat, C) with a '2' above them in the right hand, and a half note B-flat in the left hand. Measure 132 has a pair of eighth notes (D, E) with a '2' above them in the right hand, and a half note B-flat in the left hand. Measure 133 has a pair of eighth notes (F, G) with a '2' above them in the right hand, and a half note B-flat in the left hand. Measure 134 has a pair of eighth notes (A, B) with a '2' above them in the right hand, and a half note B-flat in the left hand. Chords Ab and Bb are indicated in the left hand. The dynamic is *sub. p*.

135

Musical score for measures 135-138. The piece is in B-flat major. Measure 135 has a pair of eighth notes (C, D) with a '2' above them in the right hand, and a half note B-flat in the left hand. Measure 136 has a pair of eighth notes (E, F) with a '2' above them in the right hand, and a half note B-flat in the left hand. Measure 137 has a pair of eighth notes (G, A) with a '2' above them in the right hand, and a half note B-flat in the left hand. Measure 138 has a pair of eighth notes (B-flat, C) with a '2' above them in the right hand, and a half note B-flat in the left hand. Chords F# and A are indicated in the left hand. The dynamic is *mf*.

139

Musical score for measures 139-142. The piece is in B-flat major. Measure 139 has a pair of eighth notes (D, E) with a '2' above them in the right hand, and a half note B-flat in the left hand. Measure 140 has a pair of eighth notes (F, G) with a '2' above them in the right hand, and a half note B-flat in the left hand. Measure 141 has a pair of eighth notes (A, B) with a '2' above them in the right hand, and a half note B-flat in the left hand. Measure 142 has a pair of eighth notes (B-flat, C) with a '2' above them in the right hand, and a half note B-flat in the left hand. The dynamic is *cresc.*

143

B \flat
E \flat

2

A \flat

147

f B \flat ²
E \flat

2

2

151

mf

2

2

dim.

155

160

*molto accel.
cresc.*

E \flat

A \flat

Vivace ♩ = 144

166

Var. VI

f

169

172

175

1 1 2 3

4 1 2 3

178

l.h.

l.h.

180

Musical score for measures 180-181. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) plays a rhythmic accompaniment with groups of ten notes, indicated by a bracket and the number '10'. Accents (>) are placed over the first note of each group in the left hand.

182

Musical score for measures 182-183. The right hand (treble clef) continues the eighth-note pattern. The left hand (bass clef) has groups of ten notes, indicated by a bracket and the number '10'. Accents (>) are placed over the first note of each group in the left hand.

184

poco a poco morendo al fine

Musical score for measures 184-185. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) has groups of fourteen notes, indicated by a bracket and the number '14'. Accents (>) are placed over the first note of each group in the left hand. The instruction *poco a poco morendo al fine* is written above the right hand.

186

Musical score for measures 186-187. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) has groups of thirteen notes in the first measure and twelve notes in the second measure, indicated by brackets and the numbers '13' and '12' respectively. Accents (>) are placed over the first note of each group in the left hand.

188

Musical score for measures 188 and 189. The piece is in G major and 3/4 time. Measure 188 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Brackets indicate fingering: 11 for the first two eighth notes in both hands, and 10 for the last two eighth notes in both hands. Measure 189 continues the melodic and bass lines with similar fingering (10) for the final two eighth notes.

190

Musical score for measures 190 and 191. Measure 190 shows the continuation of the melodic and bass lines. Brackets indicate fingering: 9 for the first two eighth notes in both hands, and 7 for the last two eighth notes in both hands. Measure 191 continues the piece, with a bracket indicating fingering 7 for the final two eighth notes in both hands.

192

Musical score for measure 192. The treble clef staff is empty, with a fermata symbol above it. The bass clef staff contains two chords: a triad of G4, B4, and D5 in the first measure, and a triad of G4, B4, and D5 with a fermata symbol above it in the second measure.

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