

SECOND EDITION



Melodious Accord

A CONCERT of PRAISE

for *SATB Soli, SATB Chorus,*
with Piano, or Organ, or Both, or Brass Quartet and Harp

ARRANGED BY

ALICE PARKER

I. WELCOME

1. House of our God (*Zion*).....3
2. Lord, I approach thy mercy-seat (*Burford*).....16
3. Come, ye disconsolate.....19

II. OLD TESTAMENT

4. Be joyful in God.....23
5. The voice of my beloved sounds (*Spring*).....29
6. Guide me, O thou great Jehovah (*Tamworth*).....33

III. NEW TESTAMENT

7. When I survey the wondrous cross (*Retirement*).....38
8. Come, O thou traveler unknown (*Vernon*).....42
9. O how happy are they (*New Concord*).....47

IV. FAREWELLS

10. That glorious day is drawing nigh (*Zion's Light*).....54
11. How sweet to reflect (*Eden of Love*).....60
12. How pleasant thus to dwell below (*The Parting Hymn*).....68
13. God moves in a mysterious way (*Union*).....79

Melodious Accord

This “Concert of Praise” is entirely based upon hymn tunes and texts found in the first five editions of a shape-note hymnal entitled *Genuine Church Music*, published in Harrisonburg, Virginia. The first edition appeared in 1832, and the fifth edition, twenty years later. The editor was Joseph Funk, a Mennonite farmer, schoolmaster, and musician.

Many of these hymnals were published in the United States in the first half of the nineteenth century. They borrowed extensively from one another. Songs of William Billings came from New England through the coastal cities, and then to the mountain counties, where Appalachian folksongs and spirituals completed the exchange. Few composers are given credit for their work. Many lovely tunes are completely anonymous, but the texts are often well-known. Isaac Watts is particularly well-represented.

Shape notes were a device to aid in teaching music reading. In the earliest books, four shape notes (a triangle, a square, a circle, and a diamond) were used to correspond to the syllables *fa, sol, la,* and *mi*. Later the system expanded to seven shapes—and-syllables, and there are still hymnals and gospel songs published in these editions. Joseph Funk was one of many itinerant song leaders, who traveled many miles leading singing schools in villages on the frontier, selling his books as he went, and collecting new tunes for the next edition. Hymn singing was a principal social activity for these hard-working, religious people, and it is easy to see why when we hear the variety and beauty of these songs.

We hear formal, classic music in the opening chorus, *Zion*, the familiar *Come, Ye Disconsolate*, and the charming duet, *Spring*. There are joyful rhythmic dances in *Be Joyful in God*, and *Zion's Light*. Folk tunes are heard, and soaring modal melodies, as well as a cheerful gospel hymn, *The Parting Hymn*, which came from Wales. There are two magnificent congregational hymns: *Tamworth* (“Guide me, O thou great Jehovah”) and *Union* (“God moves in a mysterious way”), which deserve to be reinstated with honor in our contemporary hymnals.

This cantata is divided into four movements: *Welcome, Old Testament, New Testament,* and *Farewells* (The Promised Land), with the hymn tune *Union* as a fitting conclusion. May its performance remind us of the riches of our newly-discovered heritage of folk hymns, and serve to unite us with Melodious Accord in His praise.

—Alice Parker

Notes on the Second Edition

Rehearsal letters have been added.

No. 3, m. 53: Baritone Solo duration has been shortened to a quarter note.

No. 4, m. 15: Tenor and Bass rhythm corrected to six eighth notes (missing eighth-note A in the original).

No. 6, m. 7: Dotted-quarter-note D has been changed to quarter note followed by an eighth rest.

No. 7, m. 1: An entire measure of music has been added to the introduction.

No. 10, final measure (m. 48): Durations have been lengthened to a dotted half note tied to an eighth note.

No. 12, m. 86: Fermata removed on fourth eighth note; bass rhythm changed to a dotted half note.

No. 12: Added measure at end.

Catalog No. 3010

Commissioned by the Franconia and Lancaster Choral Singers, Hiram Hershey, Conductor
 First performance: May 18, 1974

Melodious Accord

Philip Doddridge

1. House of our God

ZION from *Harmonia Sacra*
 arranged by Alice Parker

Brightly $\text{♩} = 72$

Keyboard*

[Brass] *mf* with classic elegance

5 **A** *mf unis.*

S
A
House of our God, with cheer-ful an-thems ring,

mf unis.

T
B
House of our God, with cheer-ful an-thems ring,

9

S
A
While all our lips and hearts his good-ness sing:

T
B
While all our lips and hearts his good-ness sing:

An additional full score is available for sale (3010A); the full score and parts are available for rental.

* Octaves are sometimes added for extra resonance for performances without the full instrumental ensemble. Also, some pitches are transposed by an octave for the sake of keyboard fingering and extra resonance.

13

S With sa-cred joy his won-drous deeds _ pro - claim,

A With sa-cred joy his won-drous deeds _ pro -

T With sa-cred joy his won-drous deeds _ pro - claim.

B With sa-cred joy his won-drous deeds _ pro -

17

S Let ev - 'ry _ tongue be vo - cal with his name;

A claim, Let ev - 'ry _ tongue pro-nounce his name;

T Let ev - 'ry _ tongue be vo - cal with his name;

B claim, Let ev - 'ry _ tongue pro-nounce his name;

21 *f* , *mf*

S
A

The Lord is good, his mer-cy nev - er - end - ing. His good-ness

T
B

The Lord is good, his mer-cy nev - er - end - ing. His good-ness

26

S

in per-pe - tual show'rs des-cend - ing.

A

in per-pe - tual show'rs des-cend - ing.

T

in per-pe - tual show'rs des-cend - ing.

B

in per-pe - tual show'rs des-cend - ing.

C Tpt. 2

C Tpt. 1

f

31 **B**

S. Solo *mp* Preg - nant with

A. Solo *mp* Thou, earth, en - light - en'd By his - rays di - vine, Preg - nant with

T. Solo

Bar. Solo

B

mp [Harp] *p*

36

S. Solo grass and corn and oil and wine. — Crown'd with his good - ness,

A. Solo grass and corn and oil and wine. Crown'd with his good - ness,

T. Solo *mp* Crown'd with his good - ness,

Bar. Solo

41

S. Solo
let thy na - tions meet, And lay them -

A. Solo
let thy na - tions meet, And lay them - selves at

T. Solo
let thy na - tions meet, And lay them - selves at

Bar. Solo
mp
And lay them - selves at

45

S. Solo
selves at his feet; With grate - ful love that

A. Solo
his pa - ter - nal feet; With grate - ful love that

T. Solo
his pa - ter - nal feet; With grate - ful love that

Bar. Solo
his pa - ter - nal feet; With grate - ful love that

49

S. Solo

lib - 'ral hand - con - fess - ing, Which thro' each heart - dif - fus - eth

A. Solo

lib - 'ral hand con - fess - ing, Which thro' each heart dif - fus - eth -

T. Solo

lib - 'ral hand - con - fess - ing, Which dif - fus - eth

Bar. Solo

lib - 'ral hand con - fess - ing, Which thro' each heart dif - fus - eth

53

S. Solo

ev - 'ry bless - ing.

A. Solo

ev - 'ry - bless - ing.

T. Solo

ev - 'ry bless - ing.

Bar. Solo

ev - 'ry - bless - ing.

[Brass]

mf

56

59 C

mf

S. Solo
Zi - on - en - rich'd with his dis - tin - guished

A. Solo
Zi - on - en - rich'd with his dis - tin - guished

T. Solo
Zi - on - en - rich'd with his dis - tin - guished

Bar. Solo
Zi - on - en - rich'd with his dis - tin - guished

mf non leg.

S
Zi - on - en - rich'd with his dis - tin - guished grace,

A
Zi - on - en - rich'd with his dis - tin - guished grace,

T
Zi - on - en - rich'd with his dis - tin - guished grace,

B
Zi - on - en - rich'd with his dis - tin - guished grace,

f [Brass and Harp]

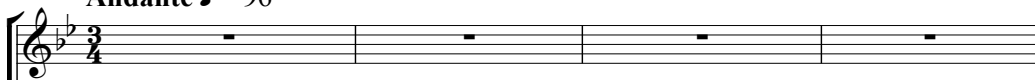
2. Lord, I approach thy mercy-seat

John Newton

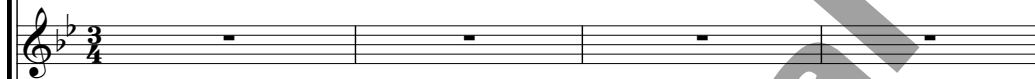
BURFORD from *Harmonia Sacra*
arranged by Alice Parker

Andante ♩ = 96

Soprano



Alto



Tenor



Lord, I ap - proach Thy mer - cy seat, Where

Bass



Lord, I ap - proach Thy mer - cy seat, Where

T

B



Thou dost an - swer prayer; There hum - bly fall be -

T

B



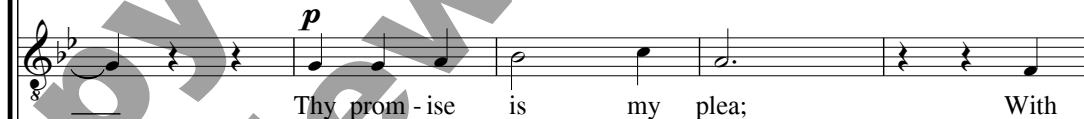
neath Thy feet, For none doth per - ish there.

S



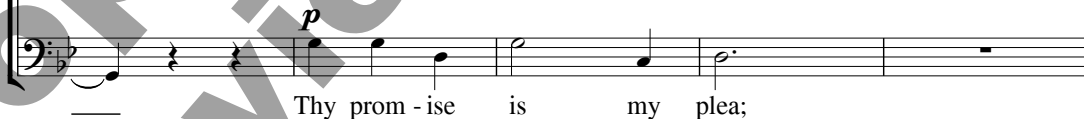
Thy prom - ise is my on - ly plea; With this I

T



Thy prom - ise is my plea; With

B



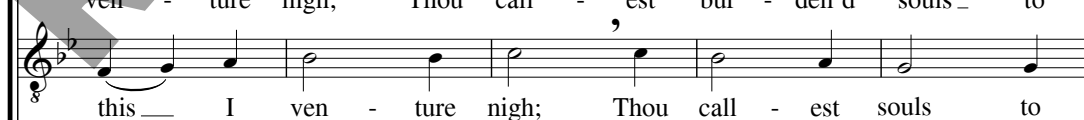
Thy prom - ise is my plea;

S



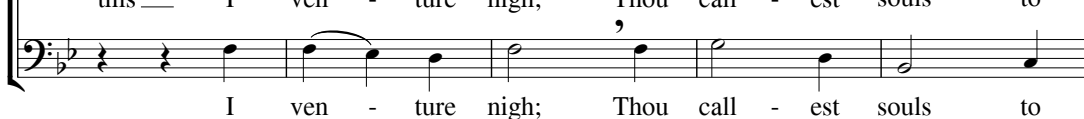
ven - ture nigh; Thou call - est bur - den'd souls - to

T



this I ven - ture nigh; Thou call - est souls to

B



I ven - ture nigh; Thou call - est souls to

26

S
thee, And such, O Lord, am I.

T
thee, And such, O Lord, am I.

B
thee, O Lord, an I.

31

A *p*
Bowed down be - neath a load of sin, By Sa - tan

T *mp*
Bowed down be - neath a load of sin, By Sa - tan

B *p*
'Neath a load of sin, By Sa - tan

36

A
sore - ly press'd, By war with - out and fear with -

T
sore - ly press'd, By war with - out and fear with -

B
sore - ly press'd, By war with - out and

41

A
in, I come to thee, I come to thee for

T
in, I come to thee for rest.

B
fear with - in I come to thee for

3. Come, ye disconsolate

Thomas Moore

Tune from *Harmonia Sacra*
arranged by Alice ParkerLargo $\text{♩} = 48$ A
*mp*Baritone
SoloSoprano
AltoChorus
*ad lib.*Tenor
Bass

Keyboard

Largo $\text{♩} = 48$

Baritone Solo: Come, ye dis - con - so - late,

Keyboard: *[Harp] mp espr. p sim.*

5

Bar. Solo

Where - e'er you lan - guish: Come, at the mer - cy seat —

9

Bar. Solo

fer - vent - ly kneel; Here bring your wound - ed hearts, here tell your

14

Bar. Solo

an - guish, Earth hath no sor - row that heav'n can - not heal.

19

Bar. Solo

24 **B**

Bar. Solo

p

Joy to the des - o-late, light of the stray - ing,

28

Bar. Solo

Hope when all oth - ers die, fade - less and pure.

32 *mp*

Bar. Solo

cresc.

Here speaks the Com - fort-er, in mer - cy - say - ing:

4. Be joyful in God

James Montgomery

BE JOYFUL IN GOD from *Harmonia Sacra*

arranged by Alice Parker

Vigorously ♩ = 66

mf unis.

Soprano
Alto

Tenor
Bass

Keyboard

Vigorously ♩ = 66

[Brass] *mf marcato*

Be

5 **A**

S
A

joy - ful in God all ye lands of the earth, Oh serve him with glad - ness and

T
B

mp

8

S
A

fear. —

T
B

mf unis.

Ex - ult in his pres - ence with mu - sic and mirth, With

11 *f*

S A Je - ho - vah is God and Je -

T B love and de - vo - tion draw near. Je - ho - vah is God, and Je -

f

14 *mf*

S A ho - vah a - lone Who reigns with his Son a - bove all, And —

T B ho - vah a - lone Who reigns with his Son a - bove all, And —

mf

17 *mf*

S A we are his peo - ple, his scep - tre we own, his sheep, and we fol - low his

T B we are his peo - ple, his scep - tre we own, his —

mf marc.

20

S
A

call. _____

T
B

sheep, and we fol-low his call. _____

p

23

S
A

B *mp*

O en-ter his gates with thanks -

T
B

mf

O en-ter his gates with thanks-giv-ing and song, Your

mp

26

S
A

giv-ing and song, Your vow in his tem-ple pro - claim. _____ His

T
B

vow in his tem-ple pro - claim. _____ His praise with me-lo-dious ac-

5. The voice of my beloved sounds

SPRING from *Harmonia Sacra*
arranged by Alice Parker

Lightly ♩ = 96

Soprano Solo 1 (or Section)

Soprano Solo 2 (or Section)

Keyboard

Lightly ♩ = 96

[Harp] *p*

A

mp

The voice of _____

sim.

6

S 2

my be - lov - ed _____ sounds, While o'er the _____ moun - tain _____

11

S 1

S 2

He flies ex - ult - ing _____ o'er the _____ top _____ he _____ bounds.

mp

16

S 1

hills, And all my _____ soul _____ with _____ trans - port _____ fills.

sim.

21 $\text{♩} = \text{♩}$

S 1

S 2 *mf*

Gen - tly doth he chide_ my stay, — “Rise, my love, and come a-way.”

mf

25

S 1

S 2

Gen - tly doth he chide_ my stay, — “Rise_ my love_ and_

Gent - ly doth he chide my stay, “Rise my love and

28

S 1

S 2

come_ a - way. Rise, rise my love and come a - way.”

come a - way. Rise my love and come a - way.”

Slower, free **Tempo I** $\text{♩} = \text{♩}$

mp

32 B *mp*

S 2

The scat - ter'd clouds are

37

S 2

fled at last, The rain is gone, the

41 *mp*

S 1

The love - ly ver - nal flow'rs ap -

S 2

win - ter's past.

46

S 1

pear, The war - bling choir en - chants our ear;

51 *mp*

S 1
Now with sweet - ly pen - sive moan, Coos the tur - tle dove a-lone;

S 2
Now with sweet - ly pen - sive moan, - Coos the tur - tle - dove a-lone;

mp

55 *ten.*

S 1
Now with sweet - ly pen - sive moan, - Coos the tur - tle - dove a-lone,

S 2
Now with sweet - ly pen - sive moan, Coos the tur - tle - dove a-lone,

tr ten.

ten.

59 **Slower, free** **Tempo I**

S 1
Coos, coos the tur - tle - dove a - lone. _____

S 2
Coos, coos the dove a - lone. _____

Slower, free **Tempo I**

p

7. When I survey the wondrous cross

Isaac Watts, 1707

RETIREMENT from *Harmonia Sacra*
arranged by Alice Parker

Alto Solo

Slow, pensive $\text{♩} = 48$

mp **A**

When I sur-vey the_ won-drous cross On _

Soprano Alto

Chorus

Tenor Bass

p unis.

When _ I

Keyboard

Slow, pensive $\text{♩} = 48$

[Harp]

p

pp

8va

5

A Solo

which the Prince of Glo-ry died, My rich-est gain I count but loss And _

S
A

sur - - - vey the won -

T
B

8va

* This bar of music does not appear in the original edition.

9

A Solo

pour con - tempt on all my pride

S

drous cross

A

drous cross

T

On all my pride.

B

For -

pp

mf

12 **B**

A

mp

For - bid it, Lord, that I should boast Save in the

B

bid it, Lord, that I should boast Save in the death of

mp

15

A

death of Christ my God all the vain things that charm me

B

Christ my God; All the vain things that charm me most, I

8. Come, O thou traveler unknown

Charles Wesley, 1742

VERNON from *Harmonia Sacra*
arranged by Alice Parker

Slowly $\text{♩} = 52$ A

Tenor Solo

Tenor Bass

1. Come, O thou trav - el -

Slowly $\text{♩} = 52$

Keyboard

[Brass] *mp*

4

T B

er un - known, Whom - still I hold but can - not - see; My

7

T B

com - pa - ny be - fore is - gone, And - I am left a -

10

T lone with thee; With thee all night I mean to stay, And

B lone with thee; With thee all night I mean to stay, And

f

f

mf

13

T wres-tle till the break of day.

B wres-tle till the break of day. 2. In

mf

mp

17 **B**

B vain thou strugglest to get free, I never will un-

espr.

20

T Art thou the man that died for me? The

B loose my hold: Art thou the man that died for me? The

mf

23 *f*

T se - cret of thy love un - fold; Wres - tling, I will not

B se - cret of thy love un - fold; Wres - tling, I will not

f

26 *mp*

T. Solo

T let thee go, Till I thy Name, thy na - ture know.

B let thee go, Till I thy Name, thy na - ture know.

mf

30 **C**

T. Solo

Love! tis Love! Thou - diedst for - me, I - hear thy whis - per

p

T Tis Love, _____ Tis Love, _____ Tis

p

B Tis Love, _____ Tis Love, _____ Tis Love, _____

p

9. O how happy are they

Charles Wesley, 1749

NEW CONCORD from *Harmonia Sacra*
arranged by Alice Parker

Lightly $\text{♩} = 72$ A *mp poco stacc.*

Soprano
O how hap - py - are they, who their

Alto
O how hap - py - are they, who their

Lightly $\text{♩} = 72$
[Harp] *p sost.* *sim.*

Keyboard

5

S
Sa - vior o - bey, And have laid up their treas - ure a -

A
Sa - vior o - bey, And have laid up their treas - ure a -

9

S
bove, — Oh! what tongue can ex - press the — sweet com - fort — and

A
bove, — Oh! what tongue can ex - press the sweet com - fort and

13

S peace Of a soul in its ear - li - est love.

A peace Of a soul in its ear - li - est love.

17

B *p poco marc.*

S Heav - en be - low, Je - sus to

A *p poco marc.* Heav - en be - low, Je - sus to

T *mf* Heav - en be - low, Je - sus to

'Twas a heav - en be - low My Re - deem - er to

B *p poco marc.* Heav - en be - low, Je - sus to

mp

sim.

21

S know: An - gels could do noth - ing more

A know: An - gels could do noth - ing more

T know: And the an - gels could do noth - ing more Than to

B know: An - gels could do noth - ing more

25

S
 Than to fall at his feet,

A
 Than to fall at his feet,

T
 fall at his feet and his sto - ry re - peat, And the

B
 Than to fall at his feet,

Piano accompaniment for measures 25-28, featuring a steady eighth-note accompaniment in both hands.

29

S
 Sav - ior, a - dore.

A
 Sav - ior, a - dore.

T
 Sav - ior of sin - ners a - dore.

B
 Sav - ior, a - dore.

Piano accompaniment for measures 29-32. Measure 29 continues the eighth-note accompaniment. Measure 30 features a key signature change to three flats (B-flat major) and a 3/2 time signature. Measure 31 includes a dynamic marking of *mf* (mezzo-forte).

10. That glorious day is drawing nigh

ZION'S LIGHT from *Harmonia Sacra*
arranged by Alice Parker

Vigorously ♩. = 96

Soprano Alto *unis. f* **A**
That glo - rious day — is

Tenor Bass *unis. f*
That glo - rious day — is

Keyboard *[Brass] f* *mf*

4

S
A
draw - ing nigh, When Zi - on's light _ shall come; _____ She

T
B
draw - ing nigh, When Zi - on's light _ shall come; _____ She

8

S
A

shall a - rise — and shine on high, Bright as — the ris - ing

T
B

shall a - rise — and shine on high, Bright as — the ris - ing

11

S
A

sun. ————— The north and south — their

T
B

sun. ————— The north and south — their

14

S
A

sons re-sign, And earth's foun - da - tions bend; — Cloth'd

T
B

sons re-sign, And earth's foun - da - tions bend; — Cloth'd

17

S
A

T
B

as a bride, Je - ru - sa - lem All glo - rious shall de -

20

S
A

T
B

scend.

scend.

23

S
A

T
B

unis. mp **B** The King who wears the splen - did crown,

unis. mp The

11. How sweet to reflect

EDEN OF LOVE from *Harmonia Sacra*
arranged by Alice Parker

Andante ♩ = 60

A *mp*

Tenor Solo

Soprano
Alto

Tenor
Bass

Keyboard

[Harp] *p sost.* *sim.*

How sweet to re - flect on the

5

T. Solo

joys that a - wait me In yon bliss - ful

9

T. Solo

re - gion the ha - ven of rest. Where

13

T. Solo

glo - ri - fied spir - its with wel - come shall greet me, —

17

T. Solo

— And_ lead me to_ man - sions pre - pared for the blest; —

22

T. Solo

mf **B**

— En - cir - cled in light, and with glo - ry un - shroud - ed, —

mp

27

T. Solo

— My - hap - pi - ness_ per - fect, My mind's sky un - cloud - ed, —

32 *mp* *cresc.*

T. Solo
I'll bathe in the ocean of pleas - ure un - bound - ed, _____

S
A
mp
I'll bathe in the ocean of pleas - ure un - bound - ed, _____

T
B
mp
I'll bathe in the ocean of pleas - ure un - bound - ed, _____

p

37 *mf*

T. Solo
And range with de - light through the E - den of love. _____

S
A
mf
And range with de - light through the E - den of love. _____

T
B
mf

mp
l.v.

42 *mp* C

T. Solo
8 When an - gel - ic

S
A

T
B *hm*

mf *p* *8^{va}*

l.v.

47

T. Solo
8 te - gions with harps tuned ce - les - tial, Har - mo - nious - ly

S
A *hm*

T
B *hm*

8^{va}

12. How pleasant thus to dwell below

THE PARTING HYMN from *Harmonia Sacra*
arranged by Alice Parker

Brightly; well accented

A

$\text{♩} = 104$

Soprano Solo
Alto Solo

Tenor Solo
Bass Solo

Soprano
Alto

Tenor
Bass

Keyboard

How pleas-ant thus_ to dwell be-low_ in

T
B

fel-low-ship of love: And though we part, tis bliss to know the good shall meet a-

S
A

The good shall meet a - bove, the good shall meet a - bove, And

bove. And

15

S
A

though we part, 'tis bliss to know the good shall meet a - bove. —

T
B

though we part, 'tis bliss to know the good shall meet a - bove. —

19

B

mf

S
A

Oh! that will be joy - ful, joy - ful, joy - ful, Oh! that will be

mf

T
B

Oh! that will be joy - ful, joy - ful, joy - ful, Oh! that will be

24

mp

T. Solo
Bar. Solo

To meet to part no more, — On

S
A

joy - ful, to meet to part no more, —

mp

T
B

joy - ful, to meet to part no more, — hm, — On

29

T. Solo
Bar. Solo

Ca-naan's hap - py shore, —

S
A

And sing the ev - er - last - ing song with

T
B

Ca - naan's shore, — And sing — the song — with

f

33

S
A

those who've gone be - fore. —

T
B

those who've gone be - fore. —

mf
[Harp]

38

S. Solo
A. Solo

The chil - dren who have loved the Lord will hail their teach - er

mp

p

42 there. —

S. Solo
A. Solo

And teach - ers gain _ the rich re - ward _ of all their toil _ and

T. Solo
Bar. Solo

46

S. Solo
A. Solo

care; — O _ the

T. Solo
Bar. Solo

Of all their toil and care, — Of all their toil and care; — And

mf

mp

51

S. Solo
A. Solo

teach - ers gain the _ rich re - ward Of all their toil _ and care. —

T. Solo
Bar. Solo

teach - ers gain _ re - ward for care. —

mf

13. God moves in a mysterious way

William Cowper, 1773

UNION from *Harmonia Sacra*
arranged by Alice Parker

Broadly $\text{♩} = 72$

Soprano
Alto

Tenor
Bass

Keyboard
[Brass] *mf* *legato*

7

mp

15

unis. mf **A**

S
A

1. God moves in a mys - ter - ious way His won - ders

T
B

1. God moves in a mys - ter - ious way His won - ders

mf

21

S
A

to per - form; He plants his foot - steps in the sea, And rides up -

T
B

to per - form; He plants his foot - steps in the sea, And rides up -

B

28

S
on the storm. _____

A
on the storm. _____

T
on the storm. _____ 2. Deep in un - fath - om - a - ble

B
on the storm. _____ 2. Deep in un - fath - om - a - ble

mp richly

mp richly

p

34

T
mines of nev - er fail - ing skill, He treas - ures up his

B
mines of nev - er fail - ing skill, He treas - ures up his

40

T
vast de - signs, And works his sov - 'reign will. _____

B
vast de - signs, And works his sov - 'reign will. _____

[Harp] *mp*

46 *mp* **C**

S 3. Ye fear - ful saints, fresh - cour - age

A 3. Ye fear - ful saints, fresh cour - age

sim.

51

S take; The clouds ye so much dread Are

A take; The clouds ye so much dread Are

55

S big with mer - cy, and shall break In bless - ings

A big with mer - cy, and shall break In bless - ings

sim.

60

S on your head. _____

A on your head. _____

mp [Brass] *leg.* *cresc.*

65

D *f*

S Judge not the Lord by fee - ble sense, _____

A *f*

4. Judge not the Lord by fee - ble sense, But trust him

T *f*

Judge not the Lord by fee - ble sense, _____

B *f*

4. Judge not the Lord by fee - ble sense, But trust him

mf