THE CHORAL MUSIC OF KEATON LEE SCOTT: A COMPREHENSIVE
STUDY OF AN ALABAMA NATIVE WITH ANALYSIS OF

FESTIVAL TE DEUM

by

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A DOCUMENT

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ABSTRACT

K. Lee Scott, a resident of Birmingham, Alabama, is a living composer of choral, instrumental, and vocal music who has received commendation from conductors, composers, musicologists, and publishers. Scott has composed over three hundred works with both sacred and secular texts. Ninety percent of Scott’s works are commissions from university, high school, church, and community choirs throughout the United States and from choirs in Canada, the Netherlands, and South Africa. Several university and professional choirs have recorded Scott’s music, including The University of Alabama at Birmingham (UAB), The University of Mississippi, Brigham Young University, The University of Miami, The Lee Scott Singers, and The Mormon Tabernacle Choir.

His compositional attributes include an avoidance of trivial rhythmic motives, controlled diatonic harmonic structure, an inclination towards reflective and insightful texts, and an obvious understanding and appreciation for ancient church traditions and their continued relevance and application. Further, Scott understands for whom he composes, their musical and technical abilities, and creates music that is accessible to both singers and audiences. The influence of composers such as Ralph Vaughan Williams, Paul Hindemith, and Igor Stravinsky is identified in Scott’s specific use of rhythmic and harmonic devices. These facts act as a catalyst for this study and have led to the discovery of three basic issues: (1) in no known source has the entire body of work been examined for style or musical content; (2) Scott’s compositional style,  

including text selection, melodic construction, rhythmic motives and development, and harmonic structure techniques, have been minimally studied in previous research; (3) there are no conclusive comparisons of Scott’s use of traditional sacred texts such as *Te Deum* with that of other known composers.

This study enables conductors, composers, teachers, and scholars to gain a better understanding of the music of K. Lee Scott and his distinct compositional style. Further, knowledge of Scott’s compositional style allows the choral conductor and teacher to engage in an informed performance of Scott’s *Te Deum*. Through analysis of several key works within Scott’s *oeuvre* and subsequent comparison to other well-known composers, teachers and conductors will be able to find new teaching and programming opportunities.
DEDICATION

To my family
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ACKNOWLEDGMENTS

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Jeffrey Rickard have also been instrumental in guiding this research and have provided a platform by which to express the thoughts found in these pages.

Finally, I want to thank K. Lee Scott for being willing to share of himself, his talent, and his music that is the impetus of this research. His recently kindled friendship is dear to me and exploring his music has been a true blessing.
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CHAPTER 1
INTRODUCTION

1.1 Thesis

K. Lee Scott is a commercially successful composer whose *oeuvre* includes over three hundred choral, vocal, and instrumental works. His more than two hundred and seventy commissioned works are a testament to his success and broad appeal.

More recently, his compositional style has evolved to include increasingly larger forms requiring greater technical skill for performance. This new compositional direction can be demonstrated by comparing his melodic, harmonic, rhythmic, and text-setting techniques with those of other modern composers. The goal of this stream of research is to generate additional scholarly interest in this remarkable composer and his body of work.

1.2 Purpose of Study

This study will: (1) present a biographical outline of the composer and a general, annotated timeline of his complete *oeuvre*; (2) describe Scott’s compositional style and creative process, especially his text selection, melodic, rhythmic, and harmonic techniques; (3) analyze Lee Scott’s *Festival Te Deum* compositionally and technically; (4) compare and contrast Scott’s *Festival Te Deum* with John Rutter’s *Te Deum.*
1.3 Related Literature Review

To date, only Damion Womack’s dissertation has addressed Scott’s works. His document details Scott’s biography and analyzes his musical style, including his use of text, rhythm, and harmonic structure. Womack’s study focuses on Scott’s Requiem.²

Nick Strimple’s Choral Music in the Twentieth-Century, one of the literary monuments on the history of choral music, comments on Lee Scott’s music in the context of other modern American sacred music composers such as Lloyd Pfautsch (1921-2003) and Robert H. Young (1923-2011).³ Scott’s compositional style was influenced by several composers, including Edward Elgar (1857-1934), Ralph Vaughan Williams (1872-1958), William Dawson (1899-1990), and Aaron Copland (1900-1990).⁴ Subsequent chapters will discuss several of these influences.

The Choral Journal is the leading and most definitive scholarly journal in choral music. It has fifteen reviews of K. Lee Scott’s choral works, listed here in chronological order: (1) Thomas Miyake, On Jordan’s Stormy Banks (August 1991, p. 52); (2) Gordon King, Zion at thy Shining Gates (August 1991, p. 56); (3) James D. Moyer, A Scottish Christmas Song (September 1991, p. 75); (4) Ronald Melrose, Sometimes I Feel Like a Moanin’ Dove (April 1992, p. 69); (5) Infant Holy, Infant Lowly (September 1992, p. 61); (6) Ronald Melrose, Jesu, Our Hope, Our Heart’s Desire (April 1994, p. 53); (7) Bob Chambers, Chorister’s Prayer (October 1995, p. 63-64); (8) Gibson, Steven R. Sing to the Lord a New Song (August 1997, p. 69); (10) Elwood H. Brown, All Praise to Christ, Our God and King Divine (December 2000, p. 96); (11) Kevin Kellim, Eternal Light, Shine in My Heart (April 2001, p. 74); (12) Benjamin Kornelis, Rejoice.

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² Damion Womack, “The Choral Music of Keaton Lee Scott with a Conductor’s Analysis of Requiem” (dissertation, University of South Carolina, 2016)
Emily Brink describes how Scott re-popularized the ancient, beautiful, and poignant Hungarian text “There in God’s Garden” by setting it to the original tune *Shades Mountain*. This new setting revitalized the text.\(^5\) Michael Huebner compares Scott’s *Requiem* with John Rutter’s *Requiem*, commenting “Scott takes cues from Rutter.”\(^6\)

### 1.4 Methodology

Because Scott’s music has seldom been researched, this study is largely based on personal interviews with him and analysis of his existing choral works. Additionally, this study includes insight and information gleaned from interviews with composers, conductors, and teachers. These include interviews with: Alice Parker (freelance composer, teacher, & conductor), Jeffery Rickard (Director of Choral Activities, University of Redlands; retired), and Nick Strimple (musicologist, conductor, composer; University of Southern California). Each of these experts has studied, performed, or commissioned Scott’s music and has a unique perspective regarding Scott’s compositional style.

I have also performed further historical and analytical research on related literature to provide the context necessary for comparing Scott’s works with those of John Rutter and Ralph Vaughan Williams. General analytical research focuses primarily on Scott’s music, with specific emphasis on his setting of *Te Deum*.

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\(^6\) Michael Huebner reviews the recording of *Requiem* in The Birmingham News (December 26, 2007): section C, p. 45.
1.5 Data Collection

In August 2017, an Internal Review Board was established for this research and approved based on completion of the IRB application. Interviews were audio recorded and subjects were given the option of not participating in the study per guidelines stipulated within the IRB process. Recordings have been used only for this study and will be discarded upon the completion of the research. Precautions have been taken to ensure no harm has come to the interview subjects through physical, mental, emotional, or psychological means. Privacy has been protected through the use of a numerical coding system while data is collected. Historical data was collected via traditional methods and given proper acknowledgement.

1.6 Limitations

K. Lee Scott’s music is almost exclusively sacred, with the exception of several secular madrigals. This has limited the number of ensembles that would consider performing his music. Scott’s music is not widely known at the university level, and it is only in the most recent decade that he has composed more technically challenging literature that may be of interest to a wider audience.
2.1 Early Influences

Keaton (formerly Kayron) Lee Scott remembers his childhood home in Langdale (now Valley), Alabama as being filled with music. Scott was born in 1950 to parents Katheryne LeMerle (Sorrell) and Willard Scott, who were both amateur musicians. They sang country music together and were regularly called upon to perform in south Alabama, as well as the Atlanta area. Willard spent much of his early career as an electrician, but was called to full-time ministry as a pastor in the Presbyterian Church. After receiving a seminary degree, Willard Scott was ordained as a Presbyterian minister, and assumed his first appointment as a circuit preacher centered in Boligee, Alabama, near Tuscaloosa. The Scotts purchased a piano for Lee when he was in elementary school, and his parents often encouraged him to “go out and do something else” because of his persistent piano playing.

K. Lee Scott attended the University of Alabama from 1968-1974. There he studied with Fred Prentice (1927-1990), the Director of Choral Activities (DCA) from 1969-1989. Prentice earned his Doctor of Musical Arts degree from the University of Southern California and became the DCA at the University of Alabama during Scott’s sophomore year. “I remember Fred

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7 Lee Scott, Interview with the composer, Appendix IV, 2017
Prentice being like a breath of fresh air following the DCA my freshman year, who taught using Robert Shaw’s techniques. It was good for a freshman but I realized I needed more.”8 Fred Prentice had a very rich, diverse background and education. He studied composition with German-American composer Ingolf Dahl (1912-1970) and American composer Halsey Stevens (1908-1989) while at the University of Southern California. When studying for his Masters in Music at Yale University, he studied with organist and leading Scarlatti scholar Ralph Kirkpatrick (1911-1984), and German composer Paul Hindemith (1895-1963). These same mentors thanks to Prentice’s tutelage influenced Scott. Scott attributes his extensive use of mixed meter directly to Prentice’s teaching.9

Prentice staunchly supported Scott’s work during his time at the University of Alabama. Prentice once commented that he was envious of Scott’s compositional ability, as composing seemed to come naturally to him.10 This support proved invaluable and gave Scott the confidence he needed to pursue a career as a composer. In 1980, following a brief tenure on the faculty at the University of Alabama at Birmingham (UAB), Scott turned from his career in education to become a full-time composer, a position that he holds to this day.

2.2 Compositional Beginnings

K. Lee Scott wrote music for years before he chose to compose full-time. He wrote a setting of *The Lord Bless You and Keep You* (final cadence, see Example 1) that was never published. This piece was composed when Scott was seventeen years old, and he had received no training regarding modal music composition. When asked to explain how he nevertheless wrote a modal cadence in the final bars of the piece, he postulated that it stems from his childhood roots

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8 Ibid.
9 Ibid.
10 Lee Scott, Interview with the composer, Appendix II, IV, 2017
in modal music. Specifically, he recalls his mother frequently singing modal melodies around the house during his formative years.\textsuperscript{11}

Scott’s first published piece, \textit{Now Is the Month of Maying}, is composed in the Dorian mode. It ends with a modal cadence (see Example 2 and 3) and demonstrates his affinity for modal music, especially in the early stages of his compositional career.

\textbf{Example 1 (The Lord Bless You and Keep You, mm. 10-11)}

Scott’s first published piece, \textit{Now Is the Month of Maying}, is composed in the Dorian mode. It ends with a modal cadence (see Example 2 and 3) and demonstrates his affinity for modal music, especially in the early stages of his compositional career.

\textbf{Example 2 (Now is the Month of Maying, mm. 1-3)}

\footnote{Lee Scott, Interview with the composer, Appendix IV, 2017}
Scott was substantially influenced by the music of Ralph Vaughan Williams (1872-1958). Comparing musical selections by Scott and Vaughan Williams reveals their similar usage of modality in cadences and melodic construction (see Example 4 and 5). The lowered scale degrees in the given examples contribute to the stylistic vision of both composers.

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Example 3 (Now Is the Month of Maying, mm. 52-54)

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12 Ibid.
Example 4 (Vaughan Williams, *Let All the World in Every Corner Sing*,
Antiphon, *mm.* 64-74)

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Example 5 (Scott, *Let All the World*, mm. 24-29)

During the English folk-song revival in the early twentieth century, Vaughan Williams discovered the extensive use of modality in the folk tunes of the English countryside. By methodically gathering a variety of folk tunes, he demonstrated that the lowered seventh was a common feature of the English folk-song tradition. Composers such as Charles Villiers Stanford (1858-1924) and Hubert Parry (1848-1918) took issue with Vaughan Williams’ assertion, initially disagreeing with him.\(^\text{13}\) James Day reports that “Stanford once told Vaughan Williams that it was nonsense to think that a flat seventh was a feature of English folksongs, since they all descended to the tonic anyway.”\(^\text{14}\) Example 4 shows Vaughan Williams’ setting of the antiphon

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\(^\text{14}\) Ibid.
Let All the World In Every Corner Sing. In mm. 72-73 on the word “God,” Vaughan Williams uses the modal harmonic structure with lowered $\hat{3}$ and $\hat{7}$ to provide an appropriate textual emphasis. The phrase is composed with the intent of surprising the listener.

Scott, like Vaughan Williams, uses lowered scale degrees to great effect. The lowered $\hat{7}$ in m. 28 of his piece Let All the World (see Example 5) gives the singer a sense of forward momentum, influencing the way the passage is sung. This technique clearly guides the vocal line to the destination Scott has planned. It also maintains the diatonic basis of Scott’s music while driving the progression to a fitting, but not necessarily predictable, conclusion. Scott’s use of folk-song will be examined in greater detail in chapter 3.

2.3 Sacred Music Connection

Robert Stevenson asks:

By what criteria shall the greatness of a musical composer be measured? By the number of copies his music has sold? By the amount of recognition he received from important personages during his own lifetime? By the stir his comings and goings made in the newspapers? And by what standards, more especially, shall we measure the greatness of a composer in the sacred field? Shall his worth be measured in such terms as numbers of persons added to the church membership rolls, or have responded to altar calls, or have visited inquiry rooms under the influence of his music?15

On the same topic, Paul Wohlgemuth writes that the question is not entirely whether the music is “good” or “bad,” because these judgments are difficult to define.16 Aspects such as appropriateness, motivation, message, performance quality, and many other factors must also be considered. A narrow rigid approach is not feasible since it is usually too limiting for today’s broad taste levels.17 This same perspective is applicable to any form of art.

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17 Ibid.
Over ninety percent of Lee Scott’s works are sacred. These well-crafted, engaging works are easy enough to be performed by most church choirs but still require a certain level of technical skill. While Scott was a faculty member at UAB, he began working with several small church choirs. He mentions that this helped him understand the need for music that a smaller ensemble with varying levels of skill, age, and experience could perform while still providing a high level of sophistication regarding text, form, and structure. This was a defining time in Scott’s compositional career. He realized that he could build his choral oeuvre and serve a portion of the sacred music community at the same time. He answered what he considered a “calling” to create masterful musical works that can be performed well by the small church choir. This decision was also lucrative at a time when Scott was in desperate need of income.

2.4 Compositional Timeline

Between 1972 and 1982 Scott published seven choral pieces, including: *Now Is the Month of Maying; Come and Praise Him, Come, Humble Sinner; O Come, Let Us Sing Unto the Lord; Make We Merry; Look Ye Saints; The Sight is Glorious*; and the Easter anthem *Now Glad of Heart*. Three pieces, *Now Is the Month of Maying, Make We Merry, and Now Glad of Heart*, have a neo-medieval characteristic.

Scott defines the term neo-medieval as modal, often set in triple compound meter with a dance-like rhythmic character. Further, it incorporates late Medieval and early Renaissance techniques. These include organum, which doubles the melody at the fourth or fifth, and

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18 See Appendix I
20 K. Lee Scott, Interview with the composer, Appendix II, 2017
21 Ibid.
22 Ibid.
23 See Appendix I
24 K. Lee Scott, Email from the composer, 2018
fauxbourdon, which harmonizes the melody with parallel first inversion triads (see Example 6).

Two other compositions from this same group of pieces, Christ Is Now Arisen and Hilariter, are based on existing late Medieval or early Renaissance tunes such as Personent Hodie.

![Example 6 (Now Glad of Heart, mm. 37-38)](image)

Early sketches of Scott’s first Te Deum setting show that he was exploring neo-medieval techniques in the early days of his professional career. Sketches from Scott’s sketchbook No. 1 (see Example 7) reveal his early attempts to set the Te Deum texts.

![Example 7 (Te Deum I, sketch)](image)

When Scott sets the words “to thee all angels cry aloud,” he uses open fourths and fifths while alternating between C minor seventh chords and open fifths (D and A). The passage concludes with an inverted F dominant-seventh chord with a suspended B-flat. The soprano and
alto voice parts move in contrary motion to the tenor and bass parts. The organum and juxtaposition of vocal groupings in this excerpt exemplify the unique blend of medieval and modern that Scott uses as his foundation in more structured, multi-movement works such as Christmas Cantata, Gloria, and Te Deum. His early sketches provide the basis for his first setting of the Te Deum text. He uses the smaller octavos (short choral works in booklet form) published early in his career to test and develop the compositional techniques found in his mature style.

Ten percent of Scott’s works were the result of commissions between 1972 and 1982. His works were published by Gentry Publications, Mark Foster Music Company, Morningstar Music Publishers, Augsburg Fortress, and Hinshaw Music.

After 1982 Scott produced a substantial volume of works, including pieces like the Sing a Song of Joy vocal collection and the Madrigals for Christmas collection. This also encompassed works by composers such as Thomas Campion (1567-1620), George F. Handel (1685-1759), and J.S. Bach (1685-1750) that Scott edited. Original compositions account for twenty percent of Scott’s output during this time. In the second half of the 1980’s, he began working with Concordia Publishing, Art Master’s Studios Inc., and Coronet Press.

During the 1990’s, Scott was prolific as a free-lance composer. Selah Publishing Company and Hope Publishing began working with Scott in the mid to late 1990’s, and he composed eighty-eight new works, including two commissions for major liturgical conferences: Open My Eyes and Joy to the Heart. Open My Eyes was commissioned for the Mississippi Conference on Church Music and Liturgy in 1990 and Joy to the Heart was commissioned for The 25th Annual Wisconsin Synod National Lutheran Choir Festival in 1992. Scott also received his first collegiate commission, Tell Out My Soul the Greatness of the Lord, written for Dr. Jeffrey Rickard and the University Choir at the University of the Redlands. During this time
period, he composed his first major work: *Te Deum I*. It was commissioned in 1996 for the 50th anniversary of River Road Church, Baptist, in Richmond, Virginia. By the mid-1990’s, twenty-five percent of Scott’s music was the result of commissions, an indication of his music’s affect on musicians throughout the United States.25

From 2000 to 2010, sixty-seven percent of Scott’s total output came from commissioned compositions.26 Although he was producing a smaller volume of compositions, he added three more major works to his *oeuvre* and was published by Choristers Guild, Oxford University Press, and H.T. Fitzsimmons Publishing. The compositions from this period include three works for choir and orchestra, *Christmas Cantata* (2000), *Sing the Songs of Bethlehem (A Service of Lessons and Carols)* (2003), and *Requiem* (2006). *Requiem* was a major milestone for Scott. On a personal level, it was an extreme statement of faith and a “labor of love.”27 On a professional level, it was the culmination of twenty-two years of careful study and continuous composition of small segments.28

Scott composed fourteen pieces between 2011 and 2017. Ninety-nine percent of his output was the result of commissions.29 These latest works include *Band of Angels*, which commemorates the 50th anniversary of the 1963 bombing of the Sixteenth Street Baptist Church in Birmingham. *Band of Angels* is a collection of hymns and spirituals arranged or originally composed by Scott.

25 Ibid.
26 Ibid.
28 Ibid., 23.
29 See Appendix I
2.5 Hymnody

One of the most compelling aspects of Scott’s oeuvre is his hymnody. He composes hymns with various characteristics. One style he employs is found in his majestic and sturdy hymns of praise, such as *Zion, at Thy Shining Gates* (see Example 8) and *There in God’s Garden* (see Example 9). These hymns exhibit traits similar to the Geneva metrical psalm tunes of the sixteenth century, likes *Old Hundredth*. These psalm tunes were composed with metrical patterns of accented and unaccented syllables. The stately rhythmic patterns and predictable voice leading provide a stable foundation for singers.

Scott’s other styles include hymns with chant-like qualities as well as tunes based in the folk-song tradition. Many hymns already share characteristics native to English and early American folk songs, like modal melodies and pentatonic scales. These similarities allow him to compose melodies with natural declamation and a familiar sound. It is through Scott’s hymns that we gain a very clear understanding of his melodic prowess.\(^{30}\)

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\(^{30}\) Alice Parker, Interview with the composer, Appendix III, 2017
Example 8 (Zion, at Thy Shining Gates)


The hymn *Zion, at Thy Shining Gates* (see Example 8) demonstrates Scott use of well-crafted voice leading in his accompaniments and harmonies to support the singer. Dr. Russell Schulz-Widmar comments,

“K. Lee Scott builds his hymns on the received tradition. This is an important asset in a genre that resonates so clearly with the folkloric. He writes natural melodies and his accompaniments are supportive and leading. Most importantly, once he has initiated a musical idea he generates it consistently. He can sustain a good idea to the end, maintaining and developing it with apparent ease.”

This apparently innate ability perpetuates the idea expressed by Alice Parker (b. 1925) that there is something inevitable about Scott’s melodies.32

Alice Parker’s first exposure to Scott’s music was through his hymns.33 He has composed forty-eight original hymn tunes, setting both existing and original texts. Several of these use modal melodic structure, including four hymns in Dorian and one in Mixolydian. Scott studied the Shaw-Parker arrangements of folk songs and tunes from the Sacred Harp tradition, which is centered in Appalachia in the southeastern United States. He remarked that the “elegant frugality” of the Shaw-Parker tunes was of great influence, and he sought to emulate the way their music sings.34 His family was known for singing hymns while traveling together, and thus hymnody became a central influence on his life and future compositional style.35

*Rejoice In God: the K. Lee Scott Hymnary* contains all forty-three original hymns and five service music pieces composed by Scott. The hymns are organized similarly to other Protestant hymnals. He wrote seven of the texts, while twelve other texts are by the noted British hymn writer Timothy Dudley-Smith.36 The remaining texts are from a variety of Biblical sources and other authors, such as Carl P. Daw, Jaroslav Vajda, James Quinn, and Christina Rosetti.37

Scott has assigned each text a specific tune named after a personal connection to people or places in his life. For example, the tune name *Shades Mountain* (used in his settings of *There in God’s Garden*, Example 9, and *The Tree of Life*) refers to a mountain near the southernmost

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32 Alice Parker, Interview with the composer, Appendix III, 2017
33 Ibid.
35 Ibid.
36 Timothy Dudley-Smith is an English hymn writer, Archdeacon of Norwich, and Bishop of Thetford. He has written c. 400 hymn texts. Many of his texts have been set to well-known tunes and appear in hymnals throughout the English-speaking world and in translation.
37 (Music 2017), 43.
edge of the Appalachian Mountains. It is a prominent landmark where Scott currently resides in Birmingham, Alabama.
Scott composed *Shades Mountain* for the Episcopal Churches in the Diocese of Alabama for their Year of Evangelism, 1995. It is one of his best-known hymn tunes.\(^{38}\) Analysis of the hymn shows an authentic cadence on the dominant at the end of the second phrase and arrives at its highest pitch in the third phrase before descending to the tonic at the end.\(^{39}\) The second half of the hymn features a melodic sequence that gently guides the singer to the final cadence. This is a typical example of the melodic style used in Scott’s hymns and links him to many hymns in

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\(^{38}\) Ibid., 43.

\(^{39}\) Ibid.
the Western repertoire. In 2018, organist and composer Michael Burkhardt used this hymn tune to set text by Carl P. Daw for the anthem *Splendor and Honor.*
3.1 General Style and Formal Structures

Daniel Pinkham compares the process of music composition to the process an architect goes through when building a new structure. “One has to know how big the plot will be, what are the code restrictions, how high can I build, and what is the client going to use this for?” A contrasting viewpoint views the compositional process not as a practical venture but a spiritual one, wherein the “Holy Ghost” (or a similar muse) speaks to the composer.

Scott, like Pinkham, says, “A composer generally composes the music that is in their head. The sounds come from all of the influences in their life and not simply conjured as the Spirit wills. The great composers are able to create both instrumental music and vocal music that are excellent on their own. The process of composing is not simply creating a melody and then adding parts to it. All the parts must work together and be conceived at the same time.”

During the interview process with Scott, he would sometimes sit at the piano and discuss his music. He was able to specifically reference moments in his music that were inspired by the...
work of other composers. For example, Vaughan Williams’ *Hodie* and Kodály’s *Te Deum* were of particular interest to him.\(^{43}\)

Scott’s varied musical influences are reflected in his assorted styles of composition. Most of his choral works can be categorized as follows: Pastoral, Strophic Majestic Hymn, Modern, and Concert Spiritual. These categories were determined through consultation with Scott. Additionally, he has published arrangements of pieces by other composers and written music for specific liturgical functions. The latter includes collections like *The Lord Will Come*, five hymns and carols for Advent, and *Rejoice in the Lord*, a variety of introits and responses for worship.

The following general stylistic characteristics can be applied to the compositions in each category (with some exceptions). Scott’s Pastoral style encompasses ninety-three choral octavos, which stem melodically from the folk-song tradition. The pieces are either directly related to an existing folk tune or use an original tune composed in the style of a folk song. The harmonic vocabulary for the Pastoral style is diatonically conceived, using tonal dissonance and resolution matching the natural declamation and inflection of the text. Pieces in this style often use a slower tempo with fewer metrical shifts and marked meter changes than the other categories. The most prominent stylistic feature in Scott’s Pastoral compositions is his use of original and pre-existing texts, usually reflective in nature, using ABA, through-composed, or strophic form. He uses major and minor keys as well as modes such as Dorian and Mixolydian. Many of these works are composed for keyboard and solo instrument, keyboard, or *a cappella* choir. Voicing is generally for a choir with soprano, alto, tenor, and bass in a homophonic texture with sections of two-part or unison singing. Representative works include *Above the Stars*, *Write Your Blessed Name*, *Out of the Depths I Cry to Thee*, *After the Storm*, and *A Welsh Lullaby* (see Example 16).

\(^{43}\) K. Lee Scott, Interview with the composer, Appendix IV, 2017
Scott has composed sixty-nine octavos that can be categorized as the Strophic Majestic Hymn style. This style is characterized by faster tempi with descriptions such as *majestic*, *broadly*, *bright*, *soaring* and *joyful*. These pieces are largely original compositions and utilize expanded instrumentation such as brass quartet, quintet, or sextet, and timpani, or other instrument groups like handbells, winds, and strings. They tend to use major keys and exhibit an energetic rhythmic vitality, resulting in a fanfare-like sound. These works are strophic, sometimes with a refrain. Representative works include *Christ Calls Us Forth; I Was Glad; Lift Up Your Heads, O You Gates*; and the extended anthem *Ring Out, Ye Crystal Spheres* (see Example 10).

Example 10 (*Ring Out, Ye Crystal Spheres, mm. 1-11*)
The Modern category contains the most eclectic group of works, making it difficult to generalize the stylistic characteristics. This category includes fifteen works. Scott uses the neo-medieval techniques discussed earlier in *Hilariter, Now is the Month of Maying*, and *Make We Merry*, and motet-style compositional techniques in *Ave Verum Corpus*. He also favors mixed meter and metrical shifts from simple to compound meter (as seen in the first movement of *Festival Te Deum*, discussed in chapter 4). Scott often changes keys within a single section or movement in ways that inform the large-scale structure of the piece. For example, in *Go, Lovely Rose*, the ABCA sections of the form correlate with the key areas $B$ major, $E$ major, $A$ major, $B$ major. Other forms used in this style include ABA, ABCA, through-composed, and strophic settings. Scott favors sacred Latin, secular, or original texts in these pieces. The tonal language is much more dissonant than in any other style, and he uses chromaticism effectively.

The final category is the Concert Spiritual, which contains only nine works. These works are dominated by the call and response format, in which a soloist or small group sings a phrase that is answered by the full choir. These octavos tend to be strophic and use diatonic and pentatonic scales. They use sacred texts and are sung using SATB voicing in a homophonic texture with solo passages. These works are *a cappella* with the exception of *Band of Angels*. Three spirituals (*Nobody Knows the Trouble I’ve Seen*, *Give Me Jesus*, and *Wayfarin’ Stranger*) are set to slow tempi, but Scott also uses faster tempi in pieces like *Round the Glory Manger* and *Daniel Saw the Stone* (see Example 11).
Example 11 (Daniel Saw the Stone, mm. 9-16)
3.2 Text Setting

"The text comes first." Many established composers such as Daniel Pinkham, Libby Larsen, and others contend that the text is foremost in their compositional process. Scott also asserts that the goal of all of his works is to enhance the meaning of the text. He provides creative solutions to textual issues through his understanding of textual metrical patterns, like iambic, trochaic, dactylic, and more. Mixed meter is a prominent feature in many of his works; the only exceptions are his hymns, arrangements of folk songs, and spirituals. He carefully reflects the poetic meter with changes in musical meter. Mixed meter becomes a familiar vehicle that Scott uses to set the text to the music in the most sensible way possible.

Scott has the unique ability to musically illuminate his selected texts through melodic contrasts, marrying the text to the tune and providing the environment for a singer’s meaningful expression of the same. He strives to faithfully represent the author’s intentions by creating a meaningful dialogue between music and the spoken word. This effort is obvious in his setting of Edmund Waller’s (1606-1687) text Go, Lovely Rose (see Figure. 1).

The poem contains four verses of five lines each, written with an ababb rhyme scheme. The verses are further divided into interspersed lines of iambic (short-long-short-long; -/-/) dimeter and iambic tetrameter.

44 (Marini 2003), 267.
45 K. Lee Scott, Interview with the composer, Appendix I, 2017
46 K. Lee Scott, Interview with the composer, Appendix IV, 2017
47 Ibid.
Go, **lovely Rose**,  
tell **her** that wastes **her** **time** and **me**  
that **now** she **knows,**  
when **I** resemble **her** to **thee,**  
How **sweet** and **fair** she **seems** to **be.**  

(iambic dimeter)  
(iambic tetrameter)  
(iambic dimeter)  
(iambic tetrameter)  

**Figure 1** (*Go, Lovely Rose*, verse 1 text by Edmund Waller)

Scott clearly understands the poem’s rhythmic construction, as demonstrated by his use of mixed meter between the dimeter and tetrameter lines of the text. Within each dimeter segment (see Example 12, mm. 1-2a) he uses notes of longer duration, while the tetrameter segments exhibit short, quick notes (see Example 12, mm. 2b-3).

**GO, LOVELY ROSE**

Example 12 (K. Lee Scott, *Go, Lovely Rose, mm. 1-3*)

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Scott composes the first stanza and second half of the last stanza to be musically identical, while the inner two stanzas are rhythmically similar but musically quite different.
Scott’s expertise in text-setting is exemplified by his ability to develop his basic rhythmic motive through subtle shifts in musical meter, word inflection, and word painting.

Scott has clearly mastered the challenge of motivic musical development within a small formal structure. The composition repeats no text and is set in ABCA form, decisions that allow Scott to produce a highly efficient piece. He also uses the same metrical space for the first two lines of the first and third verses; however, in the third verse, he uses smaller note values to express the meaning of the text while maintaining the poem’s rhythmic emphasis (see Example 13). The end of measure 21 begins a three bar phrase of twelve syllables - the exact proportions used in the opening three bars of the piece.
Other settings of this poem by composers like Eric Whitacre (b. 1970) and Randall Stroope (b. 1953) lack Scott’s efficiency; for example, the Stroope setting uses piano accompaniment and text repetition to connect new sections of music and text. He also uses “O lovely Rose” as a short refrain throughout the piece (see Example 14).
Example 14 (Z. Randall Stroope, *Go, Lovely Rose*, mm. 13-15)  
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Eric Whitacre also uses some text repetition, which functions to add dimension to the harmonic texture of the music. He also employs much longer note values and a more expansive vocal range to express the text with elegance. However, these techniques produce a less efficient setting of this simple poem. Example 15 displays a segment of repeated text in Whitacre’s piece.
Example 15 (Eric Whitacre, *Go, Lovely Rose, mm. 16-17*)

Scott’s avoidance of text repetition demonstrates his desire to preserve the original text. His piece presents the text in a straightforward manner, similar to reading the poem. This is yet another example of how Scott’s music becomes “inevitable.”

Scott’s hymnody provides additional examples of his metrical text setting; for example, *Zion, at Thy Shining Gates* (see Example 16) demonstrates his metrical techniques within verse patterns.

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48 Alice Parker, Interview with the composer, Appendix III, 2017
Trochaic hymns are direct, demanding attention through their use of the long-short-long structure ( / - / - ). They are decisive and dialectically tensed against the iambic meter that urges the music onward to a final strong cadence.\(^{49}\) The first line resembles a fanfare, using an ascending major triad to immediately claim our attention. The motion to the final cadence uses

one of Scott’s melodic “thumb prints;” specifically, 4 or 5 descending to 1 within the last phrase of text.\textsuperscript{50}

3.3 Melody

Perhaps one of the most fascinating elements of Scott’s work is his melodic writing. In addition to the harmonic relationships and textual rhythm discussed in the examples above, he has an impressive melodic output. In a recent interview with Alice Parker, she remarks that when she first encountered Scott’s music, she was impressed with his melodic development.\textsuperscript{51} She describes him as a gifted melodist, someone who understands what a melody is, going on to say that he is able to make the melody sound just right for this particular time and place with no need for a specific formula.\textsuperscript{52} He completely understands the way the words and sounds feel in your throat and is able to confidently write in both simple and complex styles, with an intuition that undergirds everything he composes.\textsuperscript{53}

Parker says,

“The great composers are great because they write music that lasts. We can’t tell until they are gone and their music has survived. K. Lee Scott is within the tradition of those who wrote wonderfully for voice such as Ralph Vaughan Williams, Benjamin Britten (1913-1976) and Leonard Bernstein (1918-1990). From these and others such as Bach and Mozart there is an established tradition of composers who understand the basic qualities of melody and are able to combine text, pitch, and rhythm in a way that is so easy to sing and that people want to sing.”\textsuperscript{54}

Parker uses the example of \textit{My Bonnie Lies Over the Ocean}; a folk song that, as she says, “hangs with you and gets in your memory.”\textsuperscript{55} Like Scott’s music, \textit{My Bonnie Lies Over the Ocean} is

\begin{footnotesize}
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\item \textsuperscript{50} K. Lee Scott, Interview with the composer, Appendix VII, 2018
\item \textsuperscript{51} Alice Parker, Interview with the composer, Appendix III, 2017
\item \textsuperscript{52} Ibid.
\item \textsuperscript{53} Ibid.
\item \textsuperscript{54} Ibid.
\item \textsuperscript{55} Need footnote
\end{itemize}
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Ocean is not over done; there is simply something right about it.”

Examples 4 and 5 reinforce Parker’s point: both melodies are easy to remember and comparable to Vaughan Williams’ Let All the World in Every Corner Sing, one of the most famous setting of the text. Scott’s setting uses similar techniques to produce a piece that is skillfully composed and equally as memorable as the Vaughan Williams setting.

In her book The Anatomy of Melody, Alice Parker asks the question “where are the songs that don’t depend on orchestration, amplification, and salesmanship to get us to listen?” Scott maintains that folk-song is a fundamental component of his compositions. Other prominent figures in the field have confirmed the importance of folk-song as a melodic device. Scott remembers gathering Shaw-Parker arrangements to study as a music student, a practice that greatly influenced his compositional development. He recognized that if he used folk tunes in his work people could identify with them. “There is something inside us that simply responds to folk tunes.” Scott’s use of folk song is evident in his folk tunes arrangements, which include The Apple Tree, A Welsh Lullaby, Who at my Door is Standing, and A Vineyard Grows. A Welsh Lullaby especially demonstrates Scott’s concept of “getting out of the way” when arranging folk songs (see Example 17).

Scott retains the original tune, supplementing it with an interesting harmonic structure. He rhythmically and harmonically supports the melody, propelling the music forward in a gentle, easy manner that fits the pastoral sensibility of the tune Suo Gan.

56 Ibid.
58 K. Lee Scott, Interview with the composer, Appendix V, 2017
60 K. Lee Scott, Interview with the composer, Appendix V, 2017
61 Ibid.
62 Appendix I
63 K. Lee Scott, Interview with the composer, Appendix IV, 2017
Example 17 (A Welsh Lullaby, mm. 3-8)
Ralph Vaughan Williams states that originality is not merely novelty. Dr. Ernest Walker has been quoted claiming that Joseph Haydn (1732-1809) has been noted as a composer who would occasionally not take the trouble to say something of his own, referring to the use of a borrowed folk tune. Walker argues that this effectively diminishes Haydn’s originality, but Vaughan Williams claims that a composer at “white heat of invention does indeed not trouble to say something of his own; he knows instinctively what the inevitable theme for his purpose. Music does not grow out of nothing, one idea leads to another and the test of each idea is not whether it is ‘original’ but whether it is inevitable.”

3.4 Rhythmic Development

As mentioned in Chapter 2, Scott gained an affinity for mixed meter while studying with Fred Prentice at the University of Alabama. Mixed meter is a “jumping off” place for Scott, who does not use this particular device capriciously or to simply appear challenging. He explains as follows: “when we speak, it is improvised, when you are setting a text, particularly when using a biblical text, it is going to naturally be free, so using mixed meter is natural in choral music because you are discovering the natural rhythm of the words.”

Scott’s larger form works, such as Gloria and Te Deum, contain moments of rhythmic intensity that successfully drive the music without the need for melodic or harmonic embellishment. The opening measures of the Gloria (mm. 1-50) demonstrate Scott’s ability to craft exciting, interesting rhythmic motives that can be expanded and developed while progressing to the choral entrance in m. 51. Example 18 shows mm. 1-4 of the piano reduction.

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67 K. Lee Scott, Interview with the composer, Appendix I, 2017
68 (Womack 2016), 19.
The choral entrance (see Example 19) uses a rhythmic motive developed from mm. 39-40 of the organ part (see Example 20).

Example 18 (*Gloria mm. 1-4*)
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Example 19 (Scott, *Gloria*, choral entrance, *mm. 51-52*)
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Scott’s skill as an organist allows him to write with equal brilliance for the organ, piano, and harpsichord. His organ accompaniments in larger form pieces are rhythmically active but not overly expansive. This prevents the organ from overshadowing the vocal writing. In both *Gloria* and *Te Deum*, the piano’s rhythmic structure is active while also providing a foundation for the voices.

In many of his larger hymn anthems, categorized as Strophic Majestic Hymns, Scott sets the organ antiphonally against the brass. Anthems such as *Holy, Holy, Holy; Too Often, God, Your Name is Used; Yesterday, Today and Forever; We Come with Songs of Blessing; and The*
Whole Armor of God are representative of this style and display many of the same characteristics, including combinations of triplet figures in complex meters or at cadence points. These cadential triplets are especially present in slower tempi. These pieces are often assigned tempo markings that indicate majestic praise or soaring energy.

Scott uses groups of triplets with tertiary harmony in several of his anthems and larger works for emphasis. His use of triplets is common to all of his compositional styles, and he is especially fond of using triple versus duple rhythm in the vocal parts. An excerpt from movement three of Scott’s Requiem provides a clear example of triple vs. duple rhythm when approaching a cadence (see Example 21).

Example 21 (Requiem, mvt. III, mm. 54-57)

Scott, true to his nature as a composer, writes what has become a part of him. His early influences include Igor Stravinsky, Paul Hindemith, Hugo Distler, Zoltán Kodály, and Béla Bartók. These composers all contributed to Scott’s rhythmic creativity. In his larger works (for

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69 Nick Strimple, An Interview with the Composer, Appendix VI, 2018
70 K. Lee Scott, Interview with the composer, Appendix IV, 2017
example, *Festival Te Deum*) he employs minimalism, whereas his other works convey a neo-medieval quality, reminiscent of Hindemith.\(^{71}\)

The opening choral rhythms of *Festival Te Deum* stem from the Hungarian folk-song tradition of Kodály and Bartók, but are then combined with sung parallel fourths moving in contrary motion.\(^{72}\) The result is a manufactured neo-medieval as defined in section 2.4. The neo-medieval quality is also similar to that of Hindemith’s *Six Chanson* in the use of parallel fourths.\(^{73}\)

3.5 Harmonic Development

Scott composed the majority of his hymns, anthems, and anthems set to hymn tunes diatonically, using dissonances that resolve by traditional tonal methods.\(^{74}\) In these settings he controls dissonance by traditional means and minimal chromaticism. However, Scott has written several pieces that diverge from traditional harmonic progressions while still not straying too far from tonality.

The hymn *God of Grace and God of Laughter* (set to the tune *New Providence*) epitomizes this point (see Examples 22a and 22b). The hymn begins with a standard harmonization that uses evenly controlled dissonance to support a soaring melody.

\(^{71}\) Ibid.  
\(^{72}\) Ibid.  
\(^{73}\) K. Lee Scott, Interview with the composer, Appendix VII, 2018  
\(^{74}\) Nick Strimple, An Interview with the Composer, Appendix VI, 2018
Example 22a (God of Grace and God of Laughter; New Providence, mm. 1-9)
Tune copyright © 1987 Morningstar Music Publications. All rights reserved. Used by permission.
Example 22b (God of Grace and God of Laughter; New Providence, mm. 10-17)
Tune copyright © 1987 Morningstar Music Publications. All rights reserved. Used by permission.
Scott begins to alter the traditional harmonic structure after the phrase “joined in cosmic harmony” at the end of the second phrase. He uses simple mixture to introduce G minor into the hymn, which had been in G major. He then inserts a series of nine whole tone chords, effectively tonicizing each individual pitch of the simple descending scale pattern (D down to G in G minor). This results in a chord progression that sounds unrelated until it is clarified by the final cadence. The cadence itself is quite unorthodox, sounding convincingly Mixolydian due to the whole step motion from an E-flat major chord to a G major final resolution (m. 16). The voice exchange between the bass and soprano allows expansion of the E-flat harmony while borrowing from the Aeolian mode.

Fluctuating between major, minor, and modal tonalities within a single work or hymn is a hallmark of Scott’s choral compositions. While his works are often diatonically based, they are not necessarily predictable. This provides developmental material in larger works, while also creating a sense of sustainability and durability.75

One of the most interesting aspects of Scott’s harmonic development is his use of triadic motion with various vocal groupings. The impact of this compositional technique is similar to his use of neo-medieval rhythmic devices discussed earlier. More often than not, these triadic groupings develop from a melodic passage that Scott harmonizes in parallel motion with thirds above and below the melody.

This technique is present in the fourth movement of Requiem as the women’s and men’s sections proceed in parallel motion (see Example 23). It is also showcased in one of Scott’s most recent works, Cor mundum crea in me, this time as the SSA and TBB sections use contrary motion (see Example 24).

75 Ibid.
Example 23 (Requiem, mvt. IV, A Vision of Heaven, mm. 81-82)

Example 24 (Cor mundum crea in me, mm. 26-29)
In *Cor mundum crea in me*, Scott introduces new harmonic techniques unexplored in his previous works. These techniques include expanded unresolved dissonance, ninth chords, and inverted chords (see Example 25). According to Scott, these techniques are similar to the modern style of Morten Lauridsen and Eric Whitacre. While Scott’s setting of Psalm 51:12 uses the techniques mentioned above, he differs from Lauridsen and Whitacre in his use of widely voiced chords using fourths and fifths, varied vocal textures, and the triadic harmonization noted in example 24. Scott uses perfect intervals to balance modern and Renaissance styles.

Example 25 (*Cor Mundum Crea in Me*, mm 1-6)

Lauridsen’s setting of *O Magnum Mysterium* emphasizes first inversion chords and the tension generated by major and minor seconds. The melody, sung by the alto and soprano (see Example 26, *mm*. 1-4) followed by the tenor and soprano (see Example 26, *mm*. 5-8), is framed

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76 K. Lee Scott, Interview with the composer, Appendix VII, 2018
by an open fifth (D to A) but uses major seconds to smoothly progress. The major and minor seconds in various voices create sustained cluster chords that provide accompaniment to the melody.

Example 26 (Morten Lauridsen, *O Magnum Mysterium*, mm. 1-8)


Eric Whitacre’s *Lux Aurumque* is similar to *O Magnum Mysterium* in terms of the choral texture. Both works present the same basic harmonic features with little variation. Whitacre’s
setting is based on a C-sharp minor triad that he colors using major and minor seconds to create an interesting tonal palette (see Example 27).

Example 27 (Eric Whitacre, *Lux Aurumque*, mm. 1-10)
3.6 Orchestration

Scott employs instrumental support for most of his choral works. Of his three hundred compositions, only thirty-seven are for unaccompanied voices. Twenty-four of his accompanied works are for keyboard with a solo instrument while eighty-three of his works are for organ or piano. Scott has two works for full orchestra, Christmas Cantata (The Incarnation) and Requiem.\(^77\) Several other works, such as Sing the Songs of Bethlehem and Is a Murmuring Dove Nearby? omit brass and percussion but are composed with a combination of winds, strings, organ, and harp.\(^78\) The orchestral suite American Folk Hymns is Scott’s only published instrumental work.

Scott’s favorite instrumental combination is organ and brass. While most of his works for brass require a brass quintet, his preference is for a sextet comprised of two trumpets, two horns, and two trombones.\(^79\) This instrumentation allows the ensemble to be subdivided into two distinct quartets. The first quartet combines the trumpets and trombones, while the second consists of the horns and trombones. Scott’s Christmas Cantata (The Incarnation) (see Example 28) demonstrates this possibility.

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\(^77\) See Appendix I
\(^78\) Ibid.
\(^79\) K. Lee Scott, Interview with the composer, Appendix II, 2017
Example 28 (Christmas Cantata, mvt. 6, mm. 54-64)
CHAPTER 4
SCOTT’S FESTIVAL TE DEUM
AND COMPARISON TO RUTTER’S TE DEUM

Figure 2 (Te Deum incipit)

4.1 Historical Perspective on the Traditional Latin text Te Deum

The text *Te Deum laudamus* literally means “We praise Thee who art God.”\(^80\) It is a canticle within the liturgy of the Western Church.\(^81\) Jeffers provides the liturgical context:

Since the 6\(^{th}\) century the *Te Deum* has been sung at the end of Matins on Sundays and feast days except the Sundays of Advent and those Sundays from Septuagesima (ninth Sunday before Easter). It follows or replaces the last responsory and is followed immediately by Lauds, except on Christmas Day when the prayer follows it and the first Mass of the Nativity. It has also been employed as a thanksgiving hymn at consecrations, ordinations, following military victories, and at the close of some medieval mystery plays.\(^82\)

The prayer’s authorship is debated, with three theories still persisting. The first theory state that St. Ambrose (c. 340-397), bishop of Milan, spontaneously composed it with Augustine

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\(^80\) taken from the ancient Latin hymn
\(^81\) Carl Schalk, *Key Words in Church Music* (St. Louis: Concordia Publishing, 2004), 531.
of Hippo (c. 354-430) at the latter’s baptism. The second theory mentions St. Hilary of Poitiers (c. 310-367) as the author. The third and most recent theory suggests that the *Te Deum*, being one of the earliest extant Christian hymns of praise, is ascribed to Niceta, Bishop of Remensiana (c. 400). Jeffers further states: “Most scholars now agree that the *Te Deum* was composed at the beginning of the fifth century and originated in Latin and not a translation from Greek. Kähler further concludes that the *Te Deum* originated before the middle of the 4th century as the preface (the Sanctus and the prayer following the Sanctus) of an old Latin Mass of the Easter vigil, often a Mass of Baptism.”

The *Te Deum* hymn has three distinct parts. The first ten verses comprise a hymn of praise to God the Father, include the *Tersanctus* of the Mass (verses 5 and 6), and conclude with the Trinitarian Doxology (in praise of Father, Son, and Holy Spirit; verses 10 and 11). The second section (verses 14-21) is Christological, focusing on Christ the Son of God, and telling the story of Christ from virgin birth, through suffering and death, to the ascension where He sits at God’s right hand and will come to be our judge. This section concludes with a prayer to Christ as a petition of the faithful (verse 20). The third section was not originally part of the *Te Deum* and is comprised of text taken from Psalms 28:10; 145:2; 123:3; 56:1,3; and 31:1. These are used as a series of versicles, short sentences said or sung by an officiant or cantor in church.

83 (Schalk 2004), 531.
84 Four separate sources (Davidson, Jeffers, Schalk, and Westermeyer) referenced by the author of this study mention Niceta, Bishop of Remesiana, as the true author while three (Jeffers, Schalk and Westermeyer) discuss the story of St. Ambrose and Augustine of Hippo. Jeffers also discusses several other origins and other titles associated with the text and how they relate to specific time or place.
85 Ernst Kähler, *Studien zum Te Deum* (Göttingen: Vandenhoec & Ruprecht, 1958)
86 (Jeffers 1988), 219.
87 (Jeffers 1988), 218.
88 Ibid.
services, petitions, and congregational responses. This third section is considered optional in some liturgical functions and traditions.\(^{89}\)

The figure below shows the *Te Deum* Latin text (column 1), the literal English translation (column 2) and the English transliteration found in the *Book of Common Prayer* (column 3). See Figure 3.

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### Te Deum (Figure 3)

<table>
<thead>
<tr>
<th>Latin Text</th>
<th>Literal English Translation</th>
<th>Book of Common Prayer (BCP)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Te Deum laudamus te Dominum confitemur</em></td>
<td>Thee God we praise: thee we acknowledge</td>
<td>We praise thee, O God: we acknowledge thee to be the Lord.</td>
</tr>
<tr>
<td><em>Te aeternum patrem omnis terra veneratur</em></td>
<td>The eternal Father all the earth venerates.</td>
<td>All the earth doth worship thee: the father everlasting.</td>
</tr>
<tr>
<td><em>Tibi omnes angeli tibi caeli et universae potestates</em></td>
<td>To thee all Angels, to thee Heavens and all powers,</td>
<td>To thee all angels cry aloud: the Heavens, and all the powers therein.</td>
</tr>
<tr>
<td><em>Tibi cherubim et seraphim incessabili voce proclamant</em></td>
<td>To thee Cherubim and Seraphim never ceasing with voice proclaim:</td>
<td>To thee Cherubim and Seraphim: continually do cry,</td>
</tr>
<tr>
<td><em>Sanctus sanctus Dominus Deus sabaoth</em></td>
<td>Holy, holy, holy, Lord God of hosts!</td>
<td>Holy, holy, holy: Lord God of Sabaoth;</td>
</tr>
<tr>
<td><em>Pleni sunt celi et terra maiestatis gloriae tuae</em></td>
<td>Full are heavens and earth majesty of glory thy.</td>
<td>Heaven and earth are full of the majesty: of thy glory.</td>
</tr>
<tr>
<td><em>Te gloriosus apostolorum chorus</em></td>
<td>The splendid of Apostles chorus,</td>
<td>The glorious company of the apostles: praise thee.</td>
</tr>
<tr>
<td><em>Te prophetarum laudabilis numerus</em></td>
<td>Thee of prophets venerable members</td>
<td>The goodly fellowship of the prophets: praise thee.</td>
</tr>
<tr>
<td><em>Te martyrum candidatus laudat exercitus</em></td>
<td>Thee of martyrs shining-robed praises army.</td>
<td>The noble army of martyrs: praise thee.</td>
</tr>
<tr>
<td><em>Te per orbem terrarum sancta confitetur ecclesia</em></td>
<td>Thee throughout whole of world holy confesses church</td>
<td>The holy church throughout all the world: doth acknowledge thee;</td>
</tr>
<tr>
<td><em>Patrem immense maiestatis</em></td>
<td>Father, of infinite majesty.</td>
<td>The Father: of an infinite Majesty;</td>
</tr>
<tr>
<td><em>Venerandum tuum verum unicum</em></td>
<td>Admirable your true, and only</td>
<td>Thine honourable, true: and</td>
</tr>
</tbody>
</table>

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\(^{89}\) Ibid.
<table>
<thead>
<tr>
<th>Original Latin</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>filium sanctum quoque parclytum spiritum</td>
<td>son; Holy also paraclete Spirit.</td>
</tr>
<tr>
<td>Tu rex gloriae christe</td>
<td>You king of glory, Christ.</td>
</tr>
<tr>
<td>Tu patris sempiternus es filius</td>
<td>You of Father eternal are son.</td>
</tr>
<tr>
<td>Tu ad liberandum suscepisti hominem non horruisti virginis uterum</td>
<td>You for delivering became man, not disdain of virgin womb.</td>
</tr>
<tr>
<td>Tu devicto mortis aculeo aperuisti credentiibus regna caelorum</td>
<td>You having blunted of death sting,</td>
</tr>
<tr>
<td>Tu ad dexteram dei sedes in gloria patris</td>
<td>You at right of God you sit, in glory of father.</td>
</tr>
<tr>
<td>Iudex crederis esse venturus</td>
<td>Judge you are believed to be to come.</td>
</tr>
<tr>
<td>Te ergo quaesumus tuis famulis subveni quos pretioso sanguine redemisti</td>
<td>We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.</td>
</tr>
<tr>
<td>Aeterna fac cum sanctis tuis gloria munerari</td>
<td>Everlasting made with saints thy in glory to be numbered.</td>
</tr>
<tr>
<td>Salvum fac populum tuum domine et benedic hereditati tuae</td>
<td>Safe make people thy, Lord, and bless inheritance thy.</td>
</tr>
<tr>
<td>Et rege eos et extolle illos usque in aeternum</td>
<td>An make them, and extol them continually into eternity.</td>
</tr>
<tr>
<td>Per singulos dies benedicimus te</td>
<td>Through every day, we bless thee; and we praise name thy into eternity.</td>
</tr>
<tr>
<td>Et laudamus nomen tuum in saeculum et in saeculum saeculi</td>
<td>Day by day: we magnify thee; and we worship thy name: ever world without end.</td>
</tr>
<tr>
<td>Dignare domine die isto, sine peccato nos custodire</td>
<td>Vouchsafe, Lord, day this without sin us to keep.</td>
</tr>
<tr>
<td>Miserere nostri domine miserere nostri</td>
<td>Have mercy on us, Lord, have mercy on us.</td>
</tr>
<tr>
<td>Fiat misericordia tua domine super nos quemadmodum speravimus in te</td>
<td>Let be mercy, thy, Lord, upon us just as we have trusted in thee.</td>
</tr>
</tbody>
</table>

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only Son; Also the Holy Ghost: the Comforter.
Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man: thou didst not abhor the virgin's womb.
When thou hadst overcome the sharpness of death: thou didst open the kingdom of heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come to be our judge.
We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy saints: in glory everlasting.
O Lord, save thy people: and bless thy inheritance.
Govern them: and lift them up forever.
Day by day: we magnify thee; and we worship thy name: ever world without end.
Vouchsafe, O Lord: to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us: as our trust is in thee.
In te domine speravi non confundar in aeternum

In thee Lord, I have trusted: not may I be confounded through eternity.

O Lord, in thee have I trusted: let me never be confounded.

Figure 3 (Te Deum text and translations)

4.2 John Rutter: a brief biographical sketch

John Rutter was born in London in 1945. He was educated at Highgate School and Clare College, Cambridge. He taught for a short time at Southampton College and Clare College, leaving in 1979 to begin the Cambridge Singers: an English mixed voice chamber choir initially consisting of his former students. The Cambridge Singers have since recorded several albums, and continue to substantially contribute to the field of classical choral music.

John Rutter has collaborated on several choral collections with one of his teachers, Sir David Willcocks (1919-2015). Matthew Greenall has commented:

Rutter has concentrated on composing vocal music, particularly for choirs. Within this field he has become probably the most popular and widely performed composer of his generation, especially in the UK and the USA. His idiom grows out of the British choral tradition as exemplified by Holst, Vaughan Williams, Howells, Britten and Tippett, but also draws on a wider sympathy for European music of the later 19th and early 20th centuries, especially the harmonic and melodic language of Fauré, Duruflé and their contemporaries. Rutter's particular gift is for skilled craftsmanship and memorable phrase, found at its simplest in works such as the anthem A Gaelic Blessing, at its most introspective in the Requiem. If his music typically breathes a gentle and melodious spirit, it can also be joyful, rhythmic and fleet, these elements combining in the expansive Gloria (1974) and Magnificat (1990).

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92 Dennis Schrock, Choral Repertoire (Oxford: Oxford University Press, 2009), 707.
93 Ibid.
Rutter’s compositions and arrangements are numerous and written in a tonal style that is accessible to amateur singers.\(^{95}\) He is frequently requested as a guest conductor, clinician, and lecturer around the world.

4.2a Comparison of John Rutter’s *Te Deum* with K. Lee Scott’s *Festival Te Deum*

The following sections provide an analysis of both John Rutter’s *Te Deum* and K. Lee Scott’s *Festival Te Deum*. This comparison can highlight the value of Scott’s work and clarify his compositional style and techniques.

4.2b Formal Structure of Rutter’s *Te Deum*

Rutter’s *Te Deum* exemplifies the joyfully rhythmic style mentioned by Greenall. It was composed in 1988 for the Guild of Church Musicians on the occasion of their Centenary Service and premiered at Canterbury Cathedral on October 22, 1988.\(^ {96}\) Rutter uses the English translation from the Book of Common Prayer. The piece is scored for SATB choir and published in three instrumental arrangements: 1) instrumental ensemble (three trumpet, three trombone, tuba, timpani, percussion, and organ); 2) full orchestra: two flute, two oboe, two clarinet, two bassoon, four horn, three trumpet, three trombone, tuba, timpani, percussion, harp, two violin, viola, cello, double bass; 3) organ. The circumstances of the first performance dictated a straightforward and accessible setting.\(^ {97}\) Specifically, the accessibility of a high quality organ but no room for an orchestra necessitated the first version be organ only.\(^ {98}\) The Carnegie Hall performance in 1991 required a large orchestral sound because he did not have access to an organ.\(^ {99}\)

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\(^{97}\) (Rutter,1989), 5.

\(^{98}\) John Rutter, Email with the composer, 2018

\(^{99}\) Ibid.
timpani, percussion, and organ version (analyzed in this document) was also created out of necessity due to the lack of a high quality organ but access to outstanding brass players.\textsuperscript{100}

Rutter’s setting of this historic text employs instrumental interludes that divide the sections and provide interest. The organ accompaniment remains constant and plays a supportive role throughout the piece. It is composed based on segments of the choral writing and variations of the melodic material. The trumpets and trombones never accompany the singers, but they lead the instrumental interludes and supply the harmonic shifts for each section or key area.

The piece’s subdivided sections do not function as complete movements, but group the individual lines of text. Rutter’s \textit{Te Deum} is consistent with the Anglican tradition of liturgically “functional” settings of the text, which are appropriate for use in a service of Christian worship rather than the symphonic tradition found in large-scale settings, like G.F. Handel’s (1685-1759) \textit{Utrecht Te Deum}.\textsuperscript{101}

Regarding the treatment of text in his \textit{Te Deum} setting, Rutter writes:

The \textit{Te Deum} sprang from Anglican soil. In 1988 the Guild of Church Musicians celebrated its centenary. I was invited to compose a succinct \textit{Te Deum} for performance on this occasion. The text has been associated with rejoicing and ceremony for centuries – Henry V in Shakespeare’s play orders it to be sung to celebrate the victory at Agincourt – but it is not easy to set effectively to music because it is not the work of a single author but a compilation of three separate texts, and it tails off at the end. The solution I found was to make the final section hymn-like, binding the rest of it together with the varied use of one or two melodic outlines.\textsuperscript{102}

\textsuperscript{100} Ibid.
\textsuperscript{101} (Rutter 1989), 5.
\textsuperscript{102} John Rutter, “Recording Notes”, \textit{John Rutter: Gloria, Magnificat, and Te Deum} (The Choirs of St. Albans Cathedral, 2011)
Stanley Wicks notes that Rutter uses shifts in meter to identify the various sections of the *Te Deum*. Further analysis reveals that he also uses key areas and grouping related keys together to mark the divisions in the text. Table 1 shows the structure of his *Te Deum*. The first words in each line of text are provided in the text column and correspond to the other elements within the specific verse or phrase. The horizontal shaded areas define the beginning of the traditional text divisions outlined by Ron Jeffers above: 1) hymn of praise, 2) Christological, and 3) versicles and petitions, and prove beneficial in the comparative analysis of Scott’s *Festival Te Deum* discussed later. The vertical shaded areas define the individual musical sections within the text divisions.

**John Rutter *Te Deum* Compositional Structure:**

*Composed - 1989*

*Form = sectional (based on text)*

*Total Duration = 7’ 22”*

<table>
<thead>
<tr>
<th>Sec.</th>
<th>Meas.</th>
<th>Text</th>
<th>Key</th>
<th>Meter</th>
<th>Tempo</th>
<th>Orchestration</th>
<th>Vocal Scoring</th>
<th>Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-18</td>
<td>We praise thee</td>
<td>C</td>
<td>3/8</td>
<td>$\frac{\uparrow}{\downarrow} = 63$</td>
<td>org, trp, tbn, tba, tmp,</td>
<td>SATB homophonic (mm. 10-12)</td>
<td>Unison (mm. 14-18)</td>
</tr>
<tr>
<td></td>
<td>19-34</td>
<td>All the earth</td>
<td>G</td>
<td></td>
<td></td>
<td>org</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>35-50</td>
<td>To thee all angels</td>
<td>C</td>
<td></td>
<td></td>
<td>org, (trp, tbn, tba, cym –mm. 47)</td>
<td>TB, ATB, SATB</td>
<td>use of disjunct melody, mm. 40-44</td>
</tr>
<tr>
<td>B</td>
<td>51-63</td>
<td>To thee cherubim</td>
<td><em>Trans. to B</em></td>
<td></td>
<td></td>
<td>org</td>
<td>SA, SAT, SATB</td>
<td>ma-ritimo, legato</td>
</tr>
<tr>
<td></td>
<td>64-73</td>
<td>Holy</td>
<td>B</td>
<td></td>
<td></td>
<td>org (trp, tbn, tba –mm. 72-74)</td>
<td>SSA</td>
<td>Dolce</td>
</tr>
<tr>
<td></td>
<td>74-85</td>
<td>Heaven and earth</td>
<td>G#</td>
<td></td>
<td></td>
<td>org, trp, tbn, tba, tmp,</td>
<td>Unison</td>
<td>Marcato</td>
</tr>
<tr>
<td>C</td>
<td>86-134</td>
<td>The</td>
<td>E</td>
<td>2/4, $\frac{\uparrow}{\downarrow}$</td>
<td>$\frac{\uparrow}{\downarrow}$</td>
<td>org</td>
<td>B/SSA, T/SSA,</td>
<td>Leggiero,</td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th></th>
<th>glorious company</th>
<th>5/8, 3/8, 3/4, 4/4</th>
<th>TB, SATB, TTB, SA</th>
<th>staccato, ritmico, legato</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>135-144 Thou art the king</td>
<td>Bb 3/4, 4/4</td>
<td>org, sd, trp, tbn, tba, cym</td>
<td>Unison, SATB</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[\begin{array}{c}\downarrow \hspace{1cm} 84\end{array}]</td>
<td></td>
<td>Maestoso, disjunct melody</td>
</tr>
<tr>
<td></td>
<td>145-158 When thou tookest</td>
<td>c 2/4, 3/4</td>
<td>org</td>
<td>Unison, ATB</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[\begin{array}{c}\downarrow \hspace{1cm} 76\end{array}]</td>
<td></td>
<td>legato</td>
</tr>
<tr>
<td></td>
<td>159-185 Thou sittest</td>
<td>Bb/D 3/4</td>
<td>org, tmp, sd, trp, tbn, tba, cym (m. 180)</td>
<td>Unison, SATB</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[\begin{array}{c}\downarrow \hspace{1cm} 84\end{array}]</td>
<td></td>
<td>Maestoso</td>
</tr>
<tr>
<td>E</td>
<td>186-203 O Lord, save thy people</td>
<td>G</td>
<td>org, (trp, tbn, tba, tmp, sd- mm.202-204)</td>
<td>SATB</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[\begin{array}{c}\downarrow \hspace{1cm} 76\end{array}]</td>
<td></td>
<td>dolce e legato</td>
</tr>
<tr>
<td>F</td>
<td>204-238 Vouchsafe O Lord,</td>
<td>C</td>
<td>org, (trp, tbn, tba, tmp, sd- mm.221-223)</td>
<td>Unison, SATB</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4/4</td>
<td></td>
<td>Hymn, w/ tranquil movement</td>
</tr>
<tr>
<td>A</td>
<td>239-253 n/a</td>
<td>C</td>
<td>org, trp, tbn, tba, tmp, cym</td>
<td>Unison</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[\begin{array}{c}\downarrow \hspace{1cm} 69\end{array}]</td>
<td></td>
<td>vivace</td>
</tr>
</tbody>
</table>

Table 1 (Structural Organization of Rutter *Te Deum*)

4.2c Rutter *Te Deum*: Part I (Sections A, B, & C)

As mentioned above, Rutter’s *Te Deum* does not have individual movements but is formally organized with ABCDEFA sections. Therefore, comparison to Scott’s *Festival Te Deum* is best served by using the traditional divisions of the *Te Deum* text. Rutter’s *Te Deum* begins with a lively 3/8 in C major. The vocal scoring is in a manageable range for most choirs. The vocal harmonies are tonal, with dissonances that resolve normally.

In the first seven measures of section A, Rutter establishes the main melodic and rhythmic motive with the brass (see Example 29) and the choir (see Example 30).
A descending fourth, followed by an ascending fourth, and ending with an ascending major second signify the motive. The motivic theme is varied throughout the piece using techniques like inversion and transposition. Rutter combines the melodic structure of the motive with hemiola (dupe against triple) in 3/8 time.

Rutter’s use of hemiola in the above examples demonstrates the joyful and rhythmic vocal style mentioned by Greenall. The hemiola effectively emphasizes text such as “thee” and “God.” The piece’s voicing switches between unison, SA, TB, or SATB homophonic textures. The melodic passages are largely conjunct, with the exception of mm. 11-13 on the text “We
praise thee, O God” and mm. 40-44 on the text “the heavens.” The juxtaposition of these disjunct melodies also serves to emphasize the text.

This section repeats very little text, but Rutter emphasizes several passages that indicate the continuity of time, such as “the father everlasting,” “the heavens,” and “continually do cry” (see Example 31) by using the motive in example 30 as connective material.

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Example 31 (Rutter Te Deum, mm. 56-63)
```

Each section of text is composed in a different key area than the section before (see table 1). Rutter maintains a steady 3/8 meter until m. 88, at which point he employs 2/4, 3/8, and 5/8 time to mimic the inflection of the text (see Example 32).

```
Example 32 (Rutter Te Deum, mm. 88-93)
```

In section C of the first part, the call and response requires the bass and tenor sections to alternate singing in unison on the text about the Apostles, Prophets, and Martyrs while the soprano and alto sections respond with “praise thee” in tertian harmony (see Example 33).

```
Example 33 (Rutter Te Deum, mm. 94-96)
```
Rutter uses articulation and dynamics to portray the next text segment. He indicates “continually do cry” as *legato* and the following “holy, holy, holy,” sung by SSA voices in three part homophony, as *dolce* and *mezzo piano* to emulate cherubim singing in heaven (see Example 34).

![Example 34 (Rutter Te Deum, mm. 64-68)](image)

4.2d Rutter *Te Deum*: Part II (Section D)

Part II, section D of Rutter’s *Te Deum* begins with the opening motive on the text “Thou art the King of Glory, O Christ” (see Example 35).

![Example 35 (Rutter Te Deum, mm. 136-138)](image)
The trumpets echo this motive using a rhythmic variation that removes the hemiola and adds ornamental sixteenth notes (see Example 36). This section is in B-flat major and performed at a *maestoso* tempo (eighty-four beats per minute) with the exception of *mm.* 145-158.

![Example 36](image)

Example 36 (Rutter *Te Deum*, *mm.* 138-140)

This section uses dotted eighth and sixteenth note combinations in conjunction with leaps of perfect fourths. The resulting fanfare, present in both the vocal and instrumental sections, represents the coronation of Christ as King.

At the next textual change, Rutter modulates to C minor and slows the tempo to seventy-six beats per minute in order to set apart the words “When thou tookest upon thee to deliver man.” His melodic use of minor seconds in *mm.* 144-149 creates an interesting aural phenomenon, representative of the solemnity of the Incarnation of Christ (see Example 37).
Rutter uses accents and dissonant harmony to effectively portray the text “sharpness of death.”

The use of chromaticism in m. 152 emphasizes the musical tension between the tenor, bass, and instrumental sections (see Example 38).

In m. 159, Rutter re-establishes the maestoso tempo as well as the melodic motive from m. 11 (see Example 39).
His usage of unison and SATB vocal textures is carefully calculated to optimally represent this section’s remaining text. For example, the word “we” uses unison voices to signify the collected body of believers. Words like “them,” which denote others, are set with SATB voicing (see Examples 40 and 41).

Example 40 (Rutter *Te Deum*, mm. 165-168)

Example 41 (Rutter *Te Deum*, mm. 176)

Rutter closes the Christological portion of the text (section D) with a rhythmic and melodic variation of the opening melodic motive in the trumpet. This provides the transition to part III, section E (see Example 42).
4.2d Rutter *Te Deum*: Part III (Section E, F, & return of A)

The final text division (sections E, F and A) in Rutter’s *Te Deum* begins in G major and modulates to C major. The tenor and bass sing the motive, using a stately but subdued *dolce e legato* (see Example 43).

Section E is the shortest section in the work, yet Rutter uses it to set three full verses (22, 23, and 24) as a small introductory gateway to the larger framework of part III. The eighteen-measure segment sets the text “O Lord, save thy people and bless thine heritage. Govern them and lift them up forever. Day by day we magnify thee; and we worship thy name: ever world without end.”

Rutter uses the organ to introduce the hymn-like final verses after a two-measure brass interlude with the motive in the second trumpet (see Example 44). The versicles and petitions are in unison, with the exception of *mm*. 227-238, and are reminiscent of a coronation hymn accompanied by organ.
In m. 238, an imperfect authentic cadence in C major is sung with a 2-3 suspension in the bass section before the chord resolves to a unison C (see Example 45). This cadence marks the return of the A section, and the choir sustains the C for eight measures as the orchestra plays the full melodic and rhythmic motive from the first section in its original form, at the original tempo.

Analyzing John Rutter’s *Te Deum* reveals its stylistic characteristics. The piece is divided into a three-part form that aligns with the traditional sectional divisions of the *Te Deum* text. The first and third parts are further subdivided into three sections each and the second part, the Christological text, remains one large section (section D) forming the center of the entire work.
Rutter uses the opening motive, both varied and in its original state, to connect the different sections of the piece. The brass orchestration provides interludes that also bridge the sections of text. The organ uses eighth- and sixteenth-note subdivisions as harmonic punctuation and provides harmonic momentum and choral support through pedal point homophonic doubling of the voice parts. Harmonically, Rutter uses key areas to organize the sections of music. He employs tertian harmony, voice doubling, and chromaticism to poignantly express the text.

4.3 Formal Structure of Festival Te Deum by K. Lee Scott

Scott’s *Festival Te Deum* was composed in 2014 for the Lutheran A Cappella Choir of Milwaukee and is scored for SATB choir with divisi, two trumpets, horn, trombone, tuba, timpani, and organ. Scott uses his various styles, including Pastoral, Majestic Hymn, and Modern throughout the composition.

Modern *Te Deum* setting the text from *The Book of Common Prayer* (for example, Benjamin Britten’s *Te Deum in C*, Ralph Vaughan Williams’s *Te Deum in G*, and John Rutter’s *Te Deum*) are sectional rather than divided into three individual movements. Scott’s first setting of this text, *Te Deum I*, follows this compositional pattern. However, his *Festival Te Deum* separates the text in unique ways, creating distinct movements. The tripartite *Te Deum* text contains natural thematic divisions; however, composers sometimes ignore these separations when setting the text. Scott’s choice is unique: he uses the beginning of the text’s second section, “Thou art the king of glory, O Christ,” to end movement one as a transition to movement two. The third movement, an *Allegro moderato*, begins, “O Lord, Save Thy People,” and includes the full versicles and petitions from the Psalm texts. The first and third movements end with solos, giving the piece a symmetrical form.
The three movements use a traditional fast-slow-fast structure (*Allegro festivo, Adagio/rather slowly, and Allegro moderato*). Scott utilizes several genres in the orchestration, including minimalism\(^\text{104}\), Baroque prelude, chorale, and fugue. Table 2 shows the formal structure of Scott’s *Festival Te Deum*.

**K. Lee Scott *Festival Te Deum* Compositional Structure:**
*Composed – 2014*
*Form = Three movement Fast-Slow-Fast*
*Total Duration = 16’ 20’’*

<table>
<thead>
<tr>
<th>Mvt. / Sec.</th>
<th>Meas.</th>
<th>Text</th>
<th>Key Center</th>
<th>Meter</th>
<th>Tempo</th>
<th>Orch.</th>
<th>Vocal Scoring</th>
<th>Style/ Articulat.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>1-11</td>
<td>We praise thee, O God</td>
<td>Bb</td>
<td>4/4</td>
<td>(\text{q} = 100)</td>
<td>trp, tbn, org</td>
<td>SATB, homophonic</td>
<td><em>allegro festivo, marcato, neo-medieval</em></td>
</tr>
<tr>
<td></td>
<td>12-25</td>
<td>All the earth doth worship thee</td>
<td>D</td>
<td>12/8, 3/4, 6/8</td>
<td>(\text{e = e})</td>
<td>trp, hrn, tbn, tba, org (alternating)</td>
<td>unison, mixed doubled (ST, AB)</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>26-50</td>
<td>Continually do cry</td>
<td>Db/Eb/ C polytonal</td>
<td>7/8, 4/4, 3/4</td>
<td></td>
<td>SA, TB</td>
<td>use of minimalism in orchestral scoring</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>51-67</td>
<td>Holy, Holy, Holy</td>
<td>A</td>
<td>3/2,4/4</td>
<td>trp, hrn, tbn, tba, tmp, org</td>
<td>SSATB, ST, AB</td>
<td>variation of 2nd motive in brass</td>
<td></td>
</tr>
<tr>
<td>A(^1)</td>
<td>68-90</td>
<td>The glorious company of the apostles</td>
<td>A, Ab</td>
<td>4/4, 7/8</td>
<td>(\text{tempo I})</td>
<td>org, tbn, tba</td>
<td>SATB</td>
<td>(\text{poco marcato, legato, neo-medieval})</td>
</tr>
</tbody>
</table>


Minimalism in this context defined by the Random House online dictionary is a reductive style or school of modern music utilizing only simple sonorities, rhythms, and patterns, with minimal embellishment or orchestrated complexity. It is often characterized by protracted repetition of figurations, and often a pulsing, hypnotic effect. Lankov (2014, 32-33) describes minimalism as a style characterized by homogenous textures, timbres, and dynamics. He further states that many of the techniques associated with minimalism are related to some form of repetition, which may manifest itself in a number of ways including the same note or musical cell played over and over.
<table>
<thead>
<tr>
<th>Part</th>
<th>Section</th>
<th>Text</th>
<th>Key</th>
<th>Time</th>
<th>Vowels</th>
<th>Instruments</th>
<th>Harmony</th>
<th>Textual Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>91-12</td>
<td>The holy church</td>
<td>C, c</td>
<td>7/8, 3/4</td>
<td>trp, hnm, tbn, tba, tmp, org</td>
<td>SA, TB (alternating)</td>
<td>minimalism in brass</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>123-131</td>
<td>Thine honorable true and only son</td>
<td>D</td>
<td>3/2, 4/4</td>
<td>poco rit. (mm. 129-131)</td>
<td>ST, AB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coda</td>
<td>132-141</td>
<td>Thou art the king of glory</td>
<td>D</td>
<td>4/4, 5/4</td>
<td>poco rit.</td>
<td>solo baritone</td>
<td>gradually slowing; diminuendo</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td></td>
<td>Rather Slowly/Adagio</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>1-20</td>
<td>n/a</td>
<td>a</td>
<td>3/4</td>
<td>org</td>
<td>n/a</td>
<td>Baroque prelude style introduction</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>21-46</td>
<td>When thou tookest upon thee</td>
<td></td>
<td></td>
<td>org (trp, hrm, tbn, tba – m. 43)</td>
<td>SATB</td>
<td>legato, dissonant, harmonic word painting</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>47-69</td>
<td>Thou sittest at the right hand of God</td>
<td>D, b</td>
<td>3/4, 4/4, 5/4</td>
<td>org (trp, hrm, tbn, tba – mm. 66-68 only)</td>
<td>solo quartet (S, A, T, B), SSA/TBB alternating, unison</td>
<td>disjunct melodic progression, dissonant SATB solo harmony</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>70-95</td>
<td>Make them to be numbered with thy saints</td>
<td>D</td>
<td>4/4, 3/4</td>
<td>org, trp, hrm, tbn, tba, tmp</td>
<td>SSA, TBB, divisi homophonic</td>
<td>tertian harmony in alternating SSA &amp; TBB voices, dissonant SATB homophony with clear resolutions</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>96-101</td>
<td>n/a</td>
<td>D</td>
<td>4/4</td>
<td>org</td>
<td>n/a</td>
<td>Baroque prelude style coda</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td></td>
<td>Allegro moderato</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>38-51</td>
<td>Day by day we magnify thee</td>
<td></td>
<td>4/4</td>
<td>org</td>
<td>SATB</td>
<td>fuge (see table 3), spiritoso</td>
<td></td>
</tr>
<tr>
<td></td>
<td>52-75</td>
<td>and we worship thy name</td>
<td>3/4</td>
<td>trp, hrn, tbn, tba, tmp (org only mm. 66-73)</td>
<td>SSA, TBB, SA, TB, unison</td>
<td>legato, brass play Lobe den herren hymn tune alternating with voices</td>
<td></td>
<td></td>
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<td>---</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>76-113</td>
<td>world without end</td>
<td>3/4, 4/4, 3/2</td>
<td>trp, hrn, tbn, tba, tmp, org</td>
<td>SSATBB, solo baritone, solo alto</td>
<td>tertian harmony in voices, instrumental passacaglia interludes, gradual ritardando to the final cadence</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2 (Structural Organization of Scott *Festival Te Deum*)

The shaded horizontal cells represent the tripartite division of the *Te Deum* text. The colored vertical cells indicate the individual sections within each movement. The three movements are organized as follows: movement I (ABCA\(^1\) B\(^1\) C\(^1\) Coda), movement II (ABCD), movement III (ABCD). Each movement is through-composed and subdivided into sections organized by the motives and text used. Movement II is the only movement to feature a return of the A material, which is reprised in the Coda.

4.3a Scott *Festival Te Deum*: Movement I

The first movement of *Festival Te Deum* is the longest movement of the three, spanning 141 measures. The motives in the first movement employ syncopated rhythms as well as staccato and marcato articulations that portray the natural inflection of the text. Alternating major/minor tonality, intervallic relationships such as parallel fourths, and major/minor seconds connect the piece as a whole. These motives are developed throughout the composition to create new material.
Scott was inspired by the music of Bartók and Kodály and their use of strong rhythmic accents on the downbeat when composing the beginning of *Festival Te Deum*. The piece begins with trumpets and trombones playing a rhythmic fanfare, similar to the rhythmic motive at the beginning of Kodály’s *Te Deum* (see Example 46).

**Example 46 (Zoltán Kodály, *Te Deum*, m. 1)**

Although the key signature indicates the piece is in C major, the trumpet and trombone establish B-flat as the tonal center in the first two measures (see Example 47) and provide the foundation for the choir’s entrance on a unison B-flat in the second measure (see Example 48).

**Example 47 (Scott *Festival Te Deum*, mvt. I, mm. 1-3)**

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105 K. Lee Scott, Interview with the composer, Appendix IV, 2017
The choir’s first statement uses a neo-medieval rhythmic motive employing parallel fourths sung with a *marcato* articulation. The soprano and alto sections sing in contrary motion against the tenor and bass. This motive is actually four separate melodies that combine to form a passage of organum. Scott uses melismatic syncopation to emphasize key words in the text. (see Example 48, *mm. 2-5*).

![Example 48](image)

Example 48 (Scott *Festival Te Deum*, mvt. I choral entrance, *mm. 1-6*)

The first appearance of the second motive occurs in the brass section in *m. 11*, followed by the organ in *m. 17* of the first movement (see Example 49). The augmented chords are initially startling, but careful analysis clarifies their role in the large-scale structure of the piece and highlights Scott’s use of modified whole-tone motives as a harmonic theme. He returns to this material in section C and the coda of movement I.

![Example 49](image)

Example 49 (Scott, *Festival Te Deum*, mvt. I, *m. 17*)
When discussing the creation of the modified whole-tone motive, Scott cites Vaughan Williams’ *Hodie* (see Example 50) as inspiration. Vaughan Williams uses triadic motion in a series of alternating major, minor, diminished, and augmented chords to progress from C major to a cadence in G. Scott uses the augmented intervals to achieve a similar effect, but uses much more repetition and the same beginning and ending chord (D major). In *Festival Te Deum*, he uses this motive exclusively in the brass and organ parts, but similar techniques are present in other works, such as his *Gloria*.

Example 50 (Vaughan Williams, *Hodie*, mvt. III, mm. 4-8)

Once Scott has established the harmonic modified whole-tone motive and scored it antiphonally in the brass and organ, the chorus sings the text, “to thee all angels cry aloud, the heav’ns and all the pow’rs therein.” It is sung *a cappella* in Dorian mode and followed by the brass continuing the modified whole-tone motive.

Scott’s setting of the text “cherubim and seraphim” is similar to Rutter’s: both composers use an ascending sixteenth note phrase (see Examples 51 and 52).

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106 K. Lee Scott, Interview with the composer, Appendix VII, 2018
Example 51 (Scott, *Festival Te Deum*, mvt. I, mm. 23-25)

Example 52 (Rutter, *Te Deum*, mm. 50-55)

Scott’s setting (see Example 51) alternates between major and minor tonality, with the goal of portraying what a worshipper might feel when entering the worship space under the large dome of a Russian Cathedral and seeing the myriad angels overhead.\(^{107}\)

The third motive, first introduced in the trumpet and horn parts, is an example of minimalism. It uses a rhythmic and harmonic ostinato with tone clusters (see Example 53).

\(^{107}\) Ibid.

This motive continues in an eleven-measure instrumental interlude, which clusters the pitches B-flat, D-flat, E-flat, and F (fragments of an E-flat minor nine chord). The trombone and tuba play a melodic passage (G, A, F) against the trumpet (see Example 53, *mm*. 27-28). The harmony created by the two sections uses fragments of the B-flat melodic minor scale, creating a distinct texture that attracts the ear and implies polytonality.

The interlude concludes with organ and brass cadencing on the full E-flat minor nine chord before abruptly shifting to A major. This juxtaposition of B-flat and A highlights the motivic usage of major seconds in the piece. For the remainder of the movement, Scott uses diminution, augmentation, transposition, and embellishment to alter the established motives, connecting the choir’s passages.

The structure of the vocal parts in the first movement is more melodic than harmonic. In example 48, the choir sings four individual melodies, rather than a progression of chords. There are also a few passages with a wider vocal range arising from the homophonic texture. Scott extends the vocal range and vertical structure of the harmonies on words of special importance, like “holy.” Example 54 shows the widened harmonic range used to emphasize the text. The choir’s passages are in a typical vocal range, with the exception of these brief, emphatic sections.
Scott’s first movement ends with an \textit{a cappella}, chant-like variation of the second motive in the baritone alternating with the organ and brass. The final cadence is in $D$ major (see Example 55).

4.3b Scott \textit{Festival Te Deum}: Movement II

The second movement of Scott’s \textit{Festival Te Deum} begins in $A$ minor with twenty measures of a Baroque-style organ prelude (see Example 56).
This movement is devotional, devout, and sincere, using a slow *Adagio* tempo at fifty-four beats per minute.\textsuperscript{108} The melody uses a repeated sixteenth-note figuration on a descending scale that audibly represents Christ’s descent to earth. The harmony consists of dotted half-note chords. The motivic usage of major seconds in both the melodic and harmonic material connects movement II to the rest of the piece.

Traditionally, the second section of the *Te Deum* text begins “Thou art the King of Glory.” However, Scott chooses to begin his second section with the text “When thou tookest upon thee.” This refers to the Trinitarian theological belief that Christ (who is also God) becomes human. Scott represents this relationship of Christ as man and God through the recurring motivic usage of major and minor seconds in the piece.

The chorale in *m.* 21 is saturated with major and minor seconds. The choir enters on a unison A, followed on the next beat by strong dissonance as the soprano and tenor move to a B on the word “thou.” The major and minor seconds may appear to be passing tones, but analysis of the passage reveals the high proportion of seconds between the voice parts and accompaniment (see Example 57).

\textsuperscript{108} Ibid
Example 57 (Scott Festival Te Deum, mvt. II, mm. 20-32)

In m. 153, Scott uses a minor second (C against B) to depict the text “the sharpness of death” (see Example 58).
Example 58 (Scott Festival *Te Deum*, mvt. II, *mm.* 150-153)

The next section of text, “thou sittest at the right hand of God” (*mm.* 46-54), is scored for a vocal quartet. The soprano and alto sing a duet that is echoed by the tenor and bass. The vocal lines are disjunct, using large leaps of major sixths and sevenths in E major over a sustained organ pedal tone on D (see Example 59). The effect is ethereal and mysterious.
Example 59 (Scott *Festival Te Deum*, mvt. II, mm. 46-50)

The final two sections of text are scored for two vocal ensembles. The first uses soprano 1, soprano 2, and alto, while the second requires tenor 1, baritone, and bass. The singers use tertian harmony in an imitative texture. The music is in B minor and leads to a cadence in D major (m. 65). This is not the first time Scott approaches a cadence with a unison texture (see Example 60); his anthem *Christ Hath a Garden* (see Example 61) employs the same technique.

Example 60 (Scott, *Festival Te Deum*, mvt. II, mm. 63-65)
Scott continues to explore the relationship of modal mixture in a V-I cadence extended by a series of inverted chords progressing from a unison A (see Example 62).

The opening organ prelude returns in the coda of the second movement; however, the music is transposed up a fifth. The familiar sixteenth-note melodic motive begins on A and descends, similar to the beginning of the movement. However, it diverges from the prior material.
when it changes direction and ascends to A6. This creates an imperfect authentic cadence in $D$ major (see Example 63).

Example 63 (Scott, *Festival Te Deum*, mvt. II, organ, mm. 98-101)

4.3c Scott *Festival Te Deum*: Movement III

The third movement of Scott’s *Festival Te Deum* uses a formal structure similar to the Anglican tradition of versicles and *preces* defined in section 4.1, wherein musical material is sung by an officiant and answered by the choir or congregation.\(^{109}\) This results in a unique setting of the third section, since this technique is not present in similar settings of the text. The lack of call and response in other settings of this section is surprising, as the historical precedent makes it a logical choice. One stylistic aspect of call and response settings is the need for text to

be repeated, a feature that sets this movement apart from the prior two movements. The choir, organ, and brass are all participants in the call and response technique.

This movement is in G major and begins with a fanfare supplied by the trumpets, horns, and trombones. The tuba uses an eighth-note pattern to respond, culminating in a final E-flat that is sustained against the G major triad in the other brass (see Example 64). The lowered 7 in the tuba creates a Mixolydian impression, as seen in mm. 1-14.

Example 64 (Scott Festival Te Deum, mvt. III, mm. 1-3)

The choir’s entrance responds to the brass, imitating the G major fanfare (see Example 65).

Example 65 (Scott Festival Te Deum, mvt. III choral entrance, mm. 7-9)
The choir uses an imitative texture, with TBB voices imitating SSA voices, beginning in \textit{m. 15} (see Example 66). Scott uses these various techniques to elaborate an otherwise simple homophonic texture.

Example 66 (Scott \textit{Festival Te Deum}, mvt. III, \textit{mm} 12-16)

Executing this piece properly requires a choir capable of singing sections with a wide vocal range beautifully. For example, the soprano vocal range must extend to B6 (and the tenor, to G5) to perform \textit{mm. 19-21} properly (see Example 67).

Example 67 (Scott \textit{Festival Te Deum}, mvt. III, \textit{mm.} 17-21)

Scott represents words portraying extended periods of time (like “heritage” and “forever”) by using longer note values and melismatic passages. Example 67 includes the beginning of a melismatic sequence on “forever.”

In \textit{mm. 30-34}, the entire brass section begins a Baroque-style \textit{passacaglia} passage (see Example 68). It recurs throughout the movement, bridging the choir’s responses. In \textit{mm. 34-37}, the organ uses the same \textit{passacaglia} passage (see Example 69).
Example 68 (Scott *Festival Te Deum*, mvt. III, brass ensemble *passacaglia*, mm. 30-34)

Example 69 (Scott *Festival Te Deum*, mvt. III, organ *passacaglia*, mm. 34-38)

Example 69 shows the organ *passacaglia* and perfect authentic cadence in G major. This cadence elides the beginning of a four-voice fugal passage in m. 38. This is not a complete fugue
because the subject only occurs in the bass and alto sections and the passage lacks a full episode, modulation, and significant development.

The passage begins in the bass section, using dynamic markings of *spiritoso* and *forte*. The subject begins on G4 and leaps briefly to D5, before returning to its initial range for a melismatic passage that ends on G4 (see Example 70).

![Example 70](image)

Example 70 (Scott *Festival Te Deum*, mvt. III, fugue bass subject, *mm*. 38-41)

In *m*. 41, the tenor’s answer to the bass begins on the dominant (see Example 70) while the alto’s entrance in *m*. 44 starts on the tonic, imitating the bass (see Example 71). The soprano’s *m*. 47 entrance with the dominant answer imitates the tenor (see Example 72). The fugal answer extends to G5 in the tenor and G6 in the soprano, raising the tessitura of the fugue substantially.

![Example 71](image)

Example 71 (Scott *Festival Te Deum*, mvt. III, fugue alto subject, *mm*. 42-45)

![Example 72](image)

Example 72 (Scott *Festival Te Deum*, mvt. III, fugal passage soprano answer, *mm*. 46-49)
The counter subject utilizes Scott’s motivic major seconds beginning on A, descending an octave, and returning to the D a fifth below the original G (see Example 73). Three measures later, the tenor sings subject a fifth higher on D.

Example 73 (Scott *Festival Te Deum*, mvt. III, fugal passage counter subject, *mm*. 41-42)

After the countersubject, the bass, tenor, and alto sing a one-measure phrase extension before singing in free counterpoint. Scott’s fugue is one complete episode, which leads to the final half-cadence in G major. Table 3 shows a diagram of the fugal passage from Scott’s *Festival Te Deum* movement III.

<table>
<thead>
<tr>
<th>Measure:</th>
<th>38</th>
<th>39</th>
<th>40</th>
<th>41</th>
<th>42</th>
<th>43</th>
<th>44</th>
<th>45</th>
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<td>Soprano</td>
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<td>Cs-</td>
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<td>Alto</td>
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<td>S==</td>
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<td>=Cs-</td>
<td>Ext</td>
<td>Fc ..</td>
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<td>Tenor</td>
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<td>A=</td>
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<td>=Cs-</td>
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<td>Fc ..</td>
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<td>Bass</td>
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<td>S=</td>
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<td>Cs-</td>
<td>-Ext</td>
<td>Fc ..</td>
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<td>Key</td>
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<td>Cadence</td>
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<tr>
<td>S=====  subject; A==== Answer; Cs==== Counter Subject; Ext==== Extension; Fc .. Free Counterpoint</td>
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</tbody>
</table>

Table 3 (Fugal Passage Diagram from Scott’s *Festival Te Deum*, mvt. III)
Scott incorporates the hymn tune *Lobe Den Herren*, using brass and timpani (see Example 74).\(^{110}\)

Example 74 (Scott *Festival Te Deum*, mvt. III, brass, mm. 52-57)

He alternates each phrases of the hymn with choral responses in tertian chordal harmony (see Example 75).

Example 75 (Scott *Festival Te Deum*, mvt. III, mm. 57-58)

In m. 66, Scott begins reducing the vocal texture, moving from SSA/TBB ensembles to duets, and finally to unison. Each vocal fragment uses parts of the fugal material and responds to

\(^{110}\) from the *Erneuerten Gesangbuch*, 1665 (Ex. 74)
the hymn tune in the brass. The piece also becomes slower, softer, and more *legato* for the remainder of the movement.

Example 76 (Scott *Festival Te Deum*, mvt. III, *mm.* 65-73)
In *mm. 73-76* the brass state the final passage of the hymn tune, cadencing in *G* major.

The choir, accompanied by the organ, responds with the now familiar *passacaglia* phrase. In *mm. 81-84* the brass reply to the organ with a half-cadence in *G* major (see Example 77).

![Example 77](image)

**Example 77 (Scott Festival Te Deum, mvt. III, *mm. 76-83*)

This leads to the baritone solo, which begins on *D* and sings a recitative response on the text “vouchsafe, O Lord, to keep us this day without sin.” The solo is interspersed with choir, brass, and organ using the familiar *passacaglia* passage. The choir also sings the text “O Lord, have mercy upon us” (see Example 78).

![Example 78](image)

**Example 78 (Scott Festival Te Deum, mvt. III, *mm. 89-94*)
The final organ *passacaglia* phrase comes in *m*.

102, and the movement ends serenely with an *a cappella* alto solo on the text “O Lord, in thee have I trusted; let me never be confounded” (see Example 79).

4.4 Comparison of Rutter *Te Deum* to Scott *Festival Te Deum*

Comparing the analyses of these two works reveals commonalities and variances in their formal structure, text setting, instrumentation, voicing, tempo, use of dissonance, and key relationships. The pieces can be compared on a movement-by-movement level, despite Rutter’s setting using disparate sections rather than true movements, as the traditional divisions within the text provide a guide for comparative analysis. The text is included at the beginning of each section below for reference.
General commonalities between Rutter’s *Te Deum* and Scott’s *Festival Te Deum* include: fast-slow-fast movement structure; use of mixed meter; orchestration that includes brass, organ, and percussion; and motivic development. General variances include: internal movement structure and text organization; the use of word painting; and vocal scoring with the exception of tessitura.

The vocal range of both compositions is generally high. The choir’s range in Rutter’s piece encompasses G4 to G6. Except for a few outliers, Scott’s piece uses a slightly lower range: A4 to Eb6. These outliers include A6 in movement I, D2 in movement II, and B6 in movement III.

4.4a Section I: We Praise thee, O God

*We praise thee, O God: we acknowledge thee to be the Lord. All the earth doth worship thee: the father everlasting. To thee all angels cry aloud: the Heavens, and all the powers therein. To thee Cherubim and Seraphim: continually do cry, Holy, holy, holy: Lord God of Sabaoth; Heaven and earth are full of the majesty: of thy glory. The glorious company of the apostles: praise thee. The goodly fellowship of the prophets: praise thee. The noble army of martyrs: praise thee. The holy church throughout all the world: doth acknowledge thee; The Father: of an infinite Majesty; Thine honorable, true: and only Son; Also the Holy Ghost: the Comforter.*

![Figure 4 (We Praise Thee, O God section of Te Deum)](image)

Both pieces begin with a unison brass introduction. The trumpets and trombones are marked *Allegro Festivo* (Scott) or *Lively and Jubilant* (Rutter). Each introduction is followed by an opening vocal motive. Both composers reuse the opening motive later in the work, either through verbatim repetition or variation.

Scott and Rutter use specific articulations to accent text such as “praise,” “thee,” and “God.” Conjunction melodies are common during this portion of the text. Both pieces favor a homophonic vocal texture during the first section, supplemented with unison passages (Rutter) or either SATB or SA/TB voicing (Scott).
Scott uses mixed meter in a variety of ways during this portion of the composition. He shifts from common time to compound triple time, while also employing complex meters such as 7/8. The first section of Rutter’s *Te Deum* is composed entirely in a stately 3/8 meter. Where Scott uses mixed meter to generate musical interest, Rutter uses new key areas for each verse of text.

The two composers' approach to the "holy, holy, holy" text also differs. Rutter uses a homophonic texture in the women's voices, creating a more subdued, *dolce* affect. Scott employs the full choir for a majestic, strong performance.

The first major section of Rutter’s *Te Deum* is far less dissonant than Scott’s. Rutter clearly uses diatonic progressions with brief instrumental interludes at cadence points for harmonic transitions. He also maintains the forward momentum of his piece with a lilting 3/8 meter, while Scott propels the music using a mixture of duple and triple meter and syncopated rhythms.

4.4b Section II: Thou Art the King of Glory, O Christ

*Thou art the King of Glory: O Christ. Thou art the everlasting Son: of the Father. When thou tookest upon thee to deliver man: thou didst not abhor the virgin's womb. When thou hadst overcome the sharpness of death: thou didst open the kingdom of heaven to all believers. Thou sittest at the right hand of God: in the glory of the Father. We believe that thou shalt come to be our judge. We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood. Make them to be numbered with thy saints: in glory everlasting.*

*Rutter drastically changes his composition’s character during this section, especially by altering features like the tempo, texture, treatment of dissonance, and overall tonality (mm. 135-158). Rutter begins his second section at the more traditional text break, “Thou art the king of glory, O Christ.” He uses a *marcato maestoso* tempo with a vocal line similar to a royal court fanfare. Scott’s interpretation is dramatically different because he uses the first forty-five*
measures of the movement to depict Christ’s life on earth. In Christian theology, life on earth is a struggle, unlike the afterlife in heaven with God. Scott uses devices such as slower tempi, elongated vocal phrasing, dissonance and chromaticism, and a lower tessitura to represent the struggle of life on earth. Rutter also depicts this idea, although his portrayal of earthly struggle is much shorter than Scott’s (albeit equally striking). During the text “when thou tookest upon thee to deliver man” in m. 145, he modulates to a minor tonality and slows the tempo from eighty-four beats per minute to seventy-six.

Scott’s depiction of life on earth is followed by a dramatic shift in tone. He uses joyful, musical phrases to portray the text “thou sittest at the right hand of God in the glory of the Father.”

In Rutter’s Te Deum, the same text (thou sittest at the right hand of God) is marked a tempo maestoso, recalling the majestic nature at the beginning of the section (m. 136). This return to earlier material is effective and successfully maintains the buoyant, triumphant affect inherent in this setting.

4.4c Section III: O Lord, Save Thy People

O Lord, save thy people: and bless thine heritage. Govern them: and lift them up forever.
Day by day: we magnify thee; and we worship thy name: ever world without end. Vouchsafe, O Lord: to keep us this day without sin. O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us: as our trust is in thee. O Lord, in thee have I trusted: let me never be confounded.

Figure 6 (O Lord, Save Thy People section of Te Deum)

Rutter opts not to use a call and response technique to set the traditional versicles and preces from the final part of the text. Instead, with each phrase he introduces largely new musical material. The only exception is the opening motive, which is present in its original form and variations that have already been introduced. His first section is succinct, using repeated text with a unison or SATB texture. Rutter’s textual organization is as follows:
Section E

O Lord, save thy people and bless thine heritage. Govern them and lift them up forever. Day by day we magnify thee; and we worship thy Name: ever world without end.

Section F

Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us. O Lord, let thy mercies lighten upon us: as our trust is in thee. O Lord, in thee have I trusted: let me never be confounded.

Section E is used to transition into G major. Section F is unique, as Rutter composes a hymn to set the final text. The tune is robust, but also warm and endearing. It begins with all voices in unison, followed by short phrases of unison women and unison men. The trumpets follow the sung portion with a two-measure interlude, using a series of major and minor first inversion chords (C dominant 7, F major, D minor 7, C Major 7, F major, and D minor 7) in mm. 221-223 (see Example 80) before the cadence in C major and joining the choir’s unison continuation of the hymn in m. 223.

Example 80 (Rutter Te Deum, mm. 221-223)

Rutter’s hymn is then harmonized in four parts, with a two-measure phrase extension leading to the final vocal cadence on a unison C. The choir sustains the note for nine measures while the
instruments play the return of the original opening motive. The final cadence is marked with a triple *forte* dynamic.

Scott’s final measures reduce the instrumental and vocal presence in the piece, creating a prayerful, pastoral affect that connects his closing measures of music to the text. The final statement of the organ is at a *piano* dynamic level and followed by an alto solo, which creates an intimate, introspective mood (see Example 81).

Example 81 (Scott *Festival Te Deum*, mvt. III, *mm*. 101-113)
CHAPTER 5
CONCLUSION

Researching K. Lee Scott’s music reveals the influence of past composers such as Vaughan Williams, Hindemith, and Stravinsky, as well as modern composers such as Alice Parker and John Rutter. Analyzing Scott’s music demonstrates his ability to synthesize a variety of disparate influences into a highly personal voice. The quality and marketability of Scott’s output is evident in the more than two hundred and seventy commissions he has received throughout his career.

Hymnody rooted in folk song is essential to Scott’s style. As Alice Parker observed, Scott is a gifted melodist, skilled at selecting texts and setting them in a natural, aesthetically pleasing style. Scott’s fifty-two hymns have been published and sung internationally, and specific tunes like Shades Mountain are broadly acclaimed.111

Scott’s compositional output can be categorized into four distinct categories: the Strophic Majestic Hymns represented by works such as All Praise to Christ Our God and King Divine, Festival Jubilate, and The Whole Armor of God; the Pastoral in pieces such as The Apple Tree, A Vineyard Grows, and So Art Thou to Me; Modern with larger works such as Gloria, both Te

Deums, and Cor Mundum Crea in Me; and the Concert Spiritual with works such as Daniel Saw the Stone, Round the Glory Manger, and Nobody Knows the Trouble I’ve Seen.

Composers like Zoltán Kodály and Béla Bartók influenced Scott, and his knowledge of early music inspired neo-medieval rhythmic and melodic concepts. Scott’s harmonic vocabulary is principally triadic, emphasizing parallel melodic motion and occasional modality.

Performing Scott’s Festival Te Deum requires technical skill and musicianship. Its complex rhythms, mixed meters, and motivic usage of dissonant seconds can prove challenging. Scott uses rhythmic ostinato, harmonic motives, and modal melodic techniques to develop his musical ideas in larger form. His melodies, rhythmic articulations, word painting, and orchestration reflect the meaning and declamation of the text.

John Rutter’s Te Deum shares many characteristics with Scott’s Festival Te Deum. While both composers use the same instrumentation, they vary in text setting and word painting. Scott uses expanded vocal range and harsh dissonance to portray sections of text such as “the sharpness of death.” Rutter, in contrast, sets the same text with a slow tempo and minor mode. Both works incorporate the fast-slow-fast structure. Although Rutter’s piece is a single large movement, he divides the text into three parts and organizes it symmetrically (Part I: ABC; Part II: D; Part III: EFA).

Scott’s Te Deum is in three separate movements. Each movement uses a separate form, but the entire piece is unified by the use of the following identifiable techniques: 1) melodic parallel fourths 2) pervasive use of major/minor tonality and particular intervallic relationships such as major and minor seconds 3) minimalistic ostinato rhythms.

In National Music and Other Essays, Ralph Vaughan Williams writes:

I am speaking, for the moment, not of the appeal of a work of art, but of its origin. Some music may appeal only in its immediate surroundings; some may be national in its
influence and some may transcend these bounds and be world-wide in its acceptance. But we can be quite sure that the composer who tries to be cosmopolitan from the outset will fail, not only with the world at large, but with his own people as well.\footnote{Ralph Vaughan Williams, National Music and Other Essays (Oxford: Oxford University Press, 1987), 2.}

K. Lee Scott does not seek to be cosmopolitan. His music is highly personal without affectation. Scott admits that there is a certain stigma that comes with being a composer of sacred choral music from the rural southeastern United States, and cites this as a barrier to national and international success\footnote{K. Lee Scott, Interview with the composer, Appendix IV, 2017}. However, personal interviews with composers, conductors, and teachers provide a different perspective. Scott’s music is known and performed nationally and internationally by school, church, and collegiate ensembles.

In conclusion, the current research has shown that the choral music of K. Lee Scott is accessible to musicians of all skill levels and interests. His ability to compose using a variety of styles and techniques ensures that no matter the size or skill of the ensemble, choral conductors can enhance their classroom, concert, or worship service with his music.

It remains to be seen how Scott’s music will stand the test of time, but Nick Strimple speculates that it will continue to gain popularity even as our society becomes more secular. University ensembles and other secular choirs currently perform sacred works in light of their historical value.\footnote{Nick Strimple, Interview with the Composer, Appendix VI, 2018} This bodes well for Scott, whose high quality choral music is an asset to our society. I hope that through my research, more musicians, scholars, and conductors will be able to experience the finely wrought choral music of K. Lee Scott.
REFERENCES


APPENDIX I

THE CHORAL/VOCAL WORKS OF LEE SCOTT: A COMPENDIUM
(Choral/Vocal Works listed in Order of Publication;
Identification Numbers Assigned by Author of this text and approved by composer)

Q1
Now is the Month of Maying
SATB, a cappella
D minor
Madrigal
Tune: original
Text: unknown author
Gentry G-169, 1972

Q2
Come and Praise Him
SATB, a cappella
D minor
Tune: from Western Harmony (arr. KLS)
Text: anonymous, 18th cent. Latin, Edward Caswall
Mark Foster MF517, 1977

Q3
Come, Humble Sinner
SATB, a cappella
E minor
Tune: American Folk Hymn (arr. KLS)
Text: Edmund Jones
Mark Foster MF182, 1978

Q4
As Water to the Thirsty
SATB, piano
Db major
Tune: original
Text: Timothy Dudley-Smith
Morningstar MSM-50-6072, 1979
Commissioned

Q5
O Come, Let Us Sing Unto the Lord
SATB, organ
F major
Tune: original
Text: Psalm 95:1-6
Augsburg 11-0671, 1979

Q6
Make We Merry
SATB, brass
A minor (modal)
Tune: original
Text: English text, c. 1500 - Latin "Make We Joy" 1400
Mark Foster MF607, 1980

Q7
Look, Ye Saints, the Sight is Glorious
SATB, organ
G major
Tune: Laudi Spirituali, 14th cent. (arr. KLS)
Text: Thomas Kelley, 1809
Mark Foster MF217, 1981

Q8
Now Glad of Heart
SATB, organ/brass
F major
Tune: Original
Text: Christlichs Gesangbüchlein
Hinshaw HMC-568, 1982
Q9  
*As Pants the Hart for Cooling Streams*  
Two-pt mixed, piano/organ  
D major  
Tune: Original  
Text: Nahum Tate (1652-1715)/Psalm 42  
Carl Fischer SG106, 1983

Q10  
*Christmas Bells*  
SATB, piano/organ  
G major  
Tune: Traditional Czech folk song  
Text: K. Lee Scott  
Mark Foster MF541, 1983

Q11  
*Like Noah's Weary Dove*  
SATB, organ/oboe  
Ab major  
Tune: American Folk Hymn  
Text: William A Mühlenberg (1796-1877)  
Augsburg 112154, 1983

Q12  
*Morning Has Broken*  
SATB, piano  
C major  
Tune: Gaelic Melody  
Text: Eleanor Farjeon, 1931  
Carl Fischer SG108, 1983

Q13  
*O How Joyfully*  
SSAATTBB, a cappella  
F major  
Tune: Sicilian melody  
Text: J. Falk  
Gentry JG506, 1983

Q14  
*The Apple Tree*  
SATB, organ  
F major  
Tune: Scottish folk song  
Text: Anon. collected in 1784  
Hinshaw HMC-646, 1983

Q15  
*Above the Stars*  
SATB, keyboard  
F major  
Tune: Original  
Text: Anon 17th century  
Hinshaw HMC-738, 1984

Q16  
*Cantique de Jean Racine*  
TTBB, piano/violin  
Db major  
Tune: by Fauré (Editorial)  
Text: English by K Lee Scott  
Hinshaw HMC-714, 1984

Q17  
*Go Forth for God*  
SATB, keyboard  
Eb major  
Tune: original  
Text: J.R Peacey (1896-1971)  
Hope BP1455-3, 1984  
Commissioned

Q18  
*Gracious Spirit Dwell with Me*  
Two-pt mixed, organ  
D major  
Tune: Adoro te devote  
Text: Thomas Lynch 1818-1871 (vs. 4 KLS)  
Augsburg 0-8006-4613-4, 1984

Q19  
*So Art Thou To Me*  
SATB, keyboard  
Eb or E major  
Tune: Original (partially copied by John Rutter)  
Text: John Tauler -1300-1361 (Tr. Emma F. Bevan-1858)  
Carl Fischer SG121, 1984

Q20  
*Softly Draw Near the Stable*  
SATB, organ  
G major  
Tune: Traditional French Carol  
Text: K. Lee Scott  
Gentry JG532, 1984

Q21  
*The Friendly Beasts*  
SATB, keyboard or harp  
G major  
Tune: *Orientis Partibus* (Medieval French)  
Text: Robert Davis  
Augsburg 112213, 1984

Q22  
*God, Like a Gentle Father*  
SAB, keyboard  
Bb major  
Tune: J.S. Bach, ed. KLS  
Text: K. Lee Scott  
Carl Fischer CM8210, 1985
Q23
*Incline Thine Ear to Me*
SAB, piano/organ
F major
Tune: Friedrich Himmel (1765-1814)
Text: adpt. By W. Patten
Mark Foster MF268, 1985

Q24
*It Fell Upon a Summer Day*
SATB, keyboard
F major
Tune: Childhood
Text: Stopford Augustus Brooke
Hinshaw HMC-814, 1985

Q25
*Kyrie* (from *Mass in C* by Beethoven)
SATB, piano
C major
Tune: Beethoven (Edited & keyboard reduction by KLS)
Text: Traditional
Carl Fischer CM8213, 1985

Q26
*My Great Reward*
Two-pt mixed, keyboard
Bb major
Tune: original
Text: Christopher Wordsworth 1807-1885
Concordia 98-2715, 1985

Q27
*O the Deep, Deep Love of Jesus*
SATB, piano/organ
F major
Tune: Hyfrydol
Text: Samuel Trevor Francis
Carl Fischer SG126, 1985
Commissioned

Q28
*This Night in David's City*
SATB, piano/organ
G major
Tune: German Carol
Text: Paraphrased by KLS
Carl Fischer CM8215, 1985

Q29
*All Through the Night*
SSAATTBB, a cappella
G major
Tune: Ard hyd y nos
Text: unknown
Gentry JG2028, 1986

Q30
*Christ Is Now Arisen*
SATB, organ/brass
F minor/modal
Tune: Personet Hodie
Text: J.M. Neale alt.
Hinshaw HMC-830, 1986

Q31
*Go, Lovely Rose*
SATB, a cappella
B major
Tune: original
Text: Edmund Waller (1606-1687)
Gentry 1.3028, 1986

Q32
*Irish Shepherd's Psalm*
SATB, keyboard
Eb major
Tune: Traditional Irish
Text: Henry Willliams Baker (1821-1877)
Carl Fischer CM8223, 1986
Commissioned

Q33
*King of Glory, King of Peace*
Two-pt mixed, organ
D major
Tune: original
Text: George Herbert (1593-1633)
Concordia 98-2728, 1986

Q34
*Let the Whole Creation Cry*
Unison mixed, organ
D major
Tune: Johann Pachelbel (ed. KLS)
Text: Stopford Augustus Brooke
Mark Foster MF274, 1986

Q35
*Lord, For Thy Tender Mercies' Sake*
Two-pt mixed, organ or piano
Eb major
Tune: by John Hilton (d. 1608), arr. KLS
Text: John Hilton
Mark Foster MF 263, 1986

Q36
*Lord, How Lovely (Locus iste)*
SATB, a cappella
C major
Tune: Anton Bruckner (ed. KLS)
Text: traditional Latin (English, KLS)
Mark Foster MF286, 1986
Q37
*Never Weather-beaten Sail (Lute Song)*
SATB, a cappella
G major
Tune: Thomas Campion (Editorial)
Text: Thomas Campion
Carl Fischer CM8222, 1986

Q38
*Round the Glory Manger*
SSATB, a cappella
G major
Tune: original
Text: original
Hinsahaw HMC-866, 1986

Q39
*Shepherds, Shake Off Your Drowsy Sleep*
SATB, organ
F major
Tune: Besançon
Text: Anonymous; Eleanor Farjeon
Concordia 98-2729, 1986

Q40
*Thou Hidden Love of God*
SATB, a cappella
D minor
Tune: original
Text: Gerhard Tersteegen (1697-1769) trans. John Wesley
Art Masters Studios Inc 518, 1986

Q41
*Advent Dialogue*
Two-Part, organ
E minor
Tune: original
Text: John Bowring (1792-1872)
Art Masters Studios Inc 528, 1987

Q42
*Best of All Friends*
Two-part treble, piano
D major
Tuner: original (Shawmut)
Text: H.C.A Gaunt (1902-83)
Morningstar MSM-50-9003, 1987
Commissioned for the Birmingham Boys Choir

Q43
*Daniel Saw the Stone*
SATB, a cappella
C major/F major
Tune: original
Text: traditional
Hinshaw HMC-908, 1987

Q44
*Father, Long Your People Waited*
SAB, keyboard/hrp
D minor/Dorian
Tune: original
Text: K. Lee Scott
Morningstar MSM-50-2, 1987

Q45
*From Virgin's Womb*
from *Madrigals For Christmas*
SATB, keyboard
G major
Tune: by Orlando Gibbons (edited by KLS)
Text: Francis Kindlemarsh-1570
Carl Fischer 05155, 1987

Q46
*His Rest*
from *Madrigals For Christmas*
SATB, keyboard
G major
Tune: Giles Farnaby (edited by KLS)
Text: K. Lee Scott
Carl Fischer 05155, 1987

Q47
*In the Bleak Midwinter, Long Ago*
SATB, organ/ob. obb.
D minor
Tune: Trad. Carol by Gustav Holst (arr. K. Lee Scott)
Text: Christina Rossetti (1830-1894)
Coronet Press 392-41409, 1987

Q48
*Jesus Calls Us*
Two-pt mixed, keyboard
F major
Tune: Sion's Security
Text: Cecil Frances Alexander (1818-1895)
Carl Fischer SG138, 1987

Q49
*Jesus Died on Calvary's Mountain*
SATB/baritone solo, a cappella
Eb major
Tune: American folk hymn
Text: Traditional
Morningstar MSM-50-3001, 1987

Q50
*Let All Mortal Flesh Keep Silence*
SATB, keyboard
D minor
Tune: French carol
Carl Fischer CM8252, 1987
Q51
My Dancing Day
SATB, a cappella
G major
Tune: English traditional carol
Text: Traditional English
Morningstar MSM-50-1001, 1987

Q52
Now Let Us All With One Accord
from Madrigals For Christmas
SSATB, keyboard
F major
Tune: Girolamo Converesi (edited by KLS)
Text: K. Lee Scott
Carl Fischer 05155, 1987

Q53
Now Winter Nights Enlarge
from Madrigals For Christmas
SATB, harpsichord or piano
F major
Tune: Thomas Campion
Text: Thomas Campion
Carl Fischer 05155, 1987

Q54
Out of the Depths I Cry to Thee
Two-pt mixed, keyboard
E minor
Tune: 17th Century English tune
Text: Psalm 130 (Martin Luther)
Augsburg 114644, 1987

Q55
Personet Hodie
SA, keyboard/2fl/per
Dorian
Tune: Personet Hodie (from Piae Cantiones)
Text: from Piae Cantiones
Hinshaw HMC-952, 1987
claimed erroneously by Don Hinshaw

Q56
Shepherds Hurry
SAB, keyboard
D major
Tune: Moravian Carol
Text: K. Lee Scott
Hinshaw HMC-916, 1987

Q57
The Wondrous Cross
SATB, keyboard
G major
Tune: English folk song (O Waly, Waly)
Text: Isaac Watts (1674-1748)
Art Masters Studios Inc 539, 1987

Q58
What Child is This?
from Madrigals For Christmas
SAT, keyboard
E minor
Tune: Elizabethan (edited & arr. K. Lee Scott)
Text: William C. Dix
Carl Fischer 05155, 1987

Q59
While Shepherds Watched Their Flocks
from Madrigals For Christmas
SATB, keyboard
G major
Tune: Este's Psalter 1592 (edited & arr. K. Lee Scott)
Text: Nahum Tate (1652-1715)
Carl Fischer 05155, 1987

Q60
A Welsh Lullaby
SSATBB, a cappella
Gb major
Tune: traditional Welsh (Suo Gan)
Text: K. Lee Scott
Gentry JG2087, 1988

Q61
Christ Be With Me
SATB, keyboard
G major
Tune: original
Text: St. Patrick (372-466), tr. Cecil Alexander (1818-95)
Concordia 98-2835, 1988

Q62
Come with Hearts and Voices Sounding
Two-Part treble, keyboard
Bb major
Tune: anonymous (1714); J.S. Bach adpt. from Motet IV
Lobet den Herrn, alle Heiden (BWV 230)
Text: K. Lee Scott
Morningstar MSM-50-9402, 1988

Q64
From the Night of Ages Waking
SATB, organ/trp
C major
Tune: original (Mcleod Frampton)
Text: Timothy Dudley-Smith; Eph 5:14; John 8:12
Concordia 98-3929, 1988

Q65
God Be in My Head
SATB, keyboard
Eb major
Tune: original
Text: Sarum Primer, 1514
Art Masters Studios Inc 551, 1988
Q66
Guiding Star
Two-part, keyboard
G major
Tune: original
Text: K. Lee Scott
Art Masters Studios Inc 541, 1988

Q67
Lord, Grant Thy Peace
SATB, keyboard (optional)
C major
Tune: Fauré Requiem, mvt. II (Offertorium)
Text: K. Lee Scott
Morningstar MSM-50-8901, 1988

Q68
Lullaby for Christmas
SATB, a cappella
Gb major
Tune: traditional Welsh (Suo Gan)
Text: K. Lee Scott
Gentry JG2153, 1988

Q69
Sing to the Child
SATB, keyboard
F major
Tune: original
Text: K. Lee Scott
Morningstar MSM-50-1208, 1988

Q70
The Holy Lamb of God
SATB, organ
E minor
Tune: Kingsfold
Text: K. Lee Scott
Morningstar MSM-50-3004, 1988

Q71
Thee We Adore, O Hidden Savior
SATB, organ (optional)
Eb major
Tune: Jesu Redemptor omnium
Text: Thomas Aquinas (1227-74); James Woodford (1820-85)
Concordia 98-2829, 1988

Q72
Whatever God Ordains is Right
Unison mixed, keyboard
F major
Tune: Was Gott tut (setting, Johann Pachabel)
Text: Samuel Rodigast (1649-1708)
Augsburg 112478, 1988

Q73
Within the Darkened Stable
SATB, keyboard
F major
Tune: original
Text: K. Lee Scott
Art Masters Studios Inc 547, 1988

Q74
A Contrite Heart
from Sing a Song of Joy vocal collection
Med. high and Med. low voice, organ or piano
F major
Tune: from Bussled, op. 48, no. 6 (Beethoven)
Text: Psalm 51
Augsburg 11-8195, 1989

Q75
A Scottish Christmas Song
from Sing a Song of Joy vocal collection
Med. high and Med. low voice, organ or piano
Bb major
Tune: Forbes' Songs and Fancies
Text: anonymous
Augsburg 11-8195, 1989

Q76
A Song of Trust
from Sing a Song of Joy vocal collection
Med. high and Med. low voice, organ or piano
D major
Tune: from Mass in F (Schubert)
Text: Johann Philipp Neumann
Augsburg 11-8195, 1989

Q77
Day By Day
SATB, keyboard
Eb major
Tune: original
Text: Richard of Chichester (1197-1253)
Hinshaw HMC-1050, 1989
Commissioned by New Life Singers, Vestavia Hills UMC

Q78
God, Our Ever Faithful Shepherd
from Sing a Song of Joy vocal collection
Med. high and Med. low voice, organ or piano
F major
Tune: from Cantata BWV 208 (J.S. Bach)
Text: K. Lee Scott
Augsburg 11-8195, 1989

Q79
I Will Sing of Thy Great Mercies
from Sing a Song of Joy vocal collection
Med. high and Med. low voice, organ or piano
Db major
Tune: from St. Paul (Felix Mendelssohn)
Text: Psalm 89:1
Augsburg 11-8195, 1989
Q80
In Bright Mansions Above
from Sing a Song of Joy vocal collection
Med. high and Med. low voice, organ or piano
Db major
Tune: Traditional spiritual
Text: Traditional Spiritual
Augsburg 11-8195, 1989

Q81
Jesu, Thou Art Watching Ever
from Sing a Song of Joy vocal collection
Med. high and Med. low voice, organ or piano
D major
Tune: from The Passion of Christ (G.F. Handel)
Text: K. Lee Scott
Augsburg 11-8195, 1989

Q82
Jesus Emmanuel
SATB, SSA, or Unison, keyboard
Bb major
Tune: original
Text: Philip Doddridge (1702-1751)
Art Masters Studios Inc 566, 1989
Commissioned

Q83
Let Your Alleluias Rise
SATB w/ ten & sop solo, keyboard
F major
Tune: original
Text: Latin, Elizabeth Rundle Charles (1828-1896)
Augsburg 0-8006-4690-8, 1989
Commissioned

Q84
O Blessed Jesus, Lamb Most Pure
(original: Mon coeur se recommande à vous)
SAB, a cappella
F major
Tune: Orlando di Lasso (arr. K. Lee Scott)
Text: K. Lee Scott
Carl Fischer CM8290, 1989

Q85
O Come, Creator Spirit Blest
SATB, keyboard
F major
Tune: Bromley (Franz Joseph Haydn)
Text: Veni Creator Spiritus (9th cent); vs. 4 unknown
Morningstar MSM-50-5402, 1989

Q86
Patiently Have I Waited for the Lord
from Sing a Song of Joy vocal collection
Med. high and Med. low voice, organ or piano
Eb major
Tune: from Christmas Oratorio (Camille Saint-Saëns)
Text: Psalm 40:1; English version N.H. Dole
Augsburg 11-8195, 1989

Q87
Redeeming Grace
from Sing a Song of Joy vocal collection
Med. high and Med. low voice, organ or piano
Eb major
Tune: Traditional American
Text: Traditional American
Augsburg 11-8195, 1989

Q88
Set Me as a Seal
from Sing a Song of Joy vocal collection
Med. high and Med. low voice, organ or piano
Db major
Tune: original
Text: Song of Songs 8:6-7
Augsburg 11-8195, 1989

Q89
Sing a Song of Joy
from Sing a Song of Joy vocal collection
Med. high and Med. low voice, organ or piano
Ab major
Tune: from Two Bookes of Ayers (Thomas Campion)
Text: Thomas Campion
Augsburg 11-8195, 1989

Q90
The Call
from Sing a Song of Joy vocal collection
Med. high and Med. low voice, organ or piano
D minor/modal
Tune: original
Text: George Herbert
Augsburg 11-8195, 1989

Q91
The Feast of Love is Spread
SATB, organ
G major
Tune: English folk song (The Seeds of Love)
Text: K. Lee Scott
Morningstar MSM-50-8305, 1989

Q92
The Virgin's Slumber Song
from Sing a Song of Joy vocal collection
Med. high and Med. low voice, organ or piano
D major
Tune: from Maria Wiegenlied, Op. 77 (Max Reger)
Text: Martin Boelitz
Augsburg 11-8195, 1989

Q93
The Whole Armor of God
SATB, organ/opt. tpt
Eb major
Tune: original
Text: Ephesians 6:10, Henry Child Carter (1951)
Morningstar MSM-50-9020, 1989
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<th>When Christmas Morn is Dawning</th>
<th>SATB, organ</th>
<th>F major</th>
<th>Tune: German folk song</th>
<th>Text: tr. C.W.Foss, stnzs 2-3, KLS</th>
<th>Morningstar MSM-50-1010, 1989</th>
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<td>Q95</td>
<td>Write Your Blessed Name</td>
<td>SATB, piano</td>
<td>F major</td>
<td>Tune: original</td>
<td>Text: Thomas á Kempis (1380-1471)</td>
<td>Hope A 632, 1989</td>
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<td>Q96</td>
<td>A Scottish Christmas Song</td>
<td>SATB, a cappella</td>
<td>D major</td>
<td>Tuned: from Forbes' Songs &amp; Fancies, 1662</td>
<td>Text: Anonymous</td>
<td>Augsburg 112566, 1990</td>
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<td>Q102</td>
<td>Infant Holy, Infant Lowly</td>
<td>SATB, a cappella</td>
<td>Ab major</td>
<td>Tune: W zlobie lezy (Polish Carol)</td>
<td>Text: Polish Carol</td>
<td>Augsburg 1110129, 1991</td>
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<td>Q103</td>
<td>Let the Words of My Mouth</td>
<td>SATB, organ</td>
<td>Eb major</td>
<td>Tune: original</td>
<td>Text: Psalm 19:14; Colossians 3:16, 17</td>
<td>Concordia 98-2963, 1991</td>
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<td>Q104</td>
<td>My Great Reward</td>
<td>SATB, keyboard</td>
<td>Bb major</td>
<td>Tune: original</td>
<td>Text: Christopher Wordsworth 1807-1885</td>
<td>Concordia 98-2961, 1991</td>
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<td>Q106</td>
<td>You That Know the Lord is Gracious</td>
<td>SATB, organ</td>
<td>G major</td>
<td>Tune: original</td>
<td>Text: Christopher Wordsworth 1807-1885</td>
<td>Concordia 98-2982, 1991</td>
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<tr>
<td>Q107</td>
<td>Child in a Manger</td>
<td>SATB, keyboard</td>
<td>C major</td>
<td>Tune: Gaelic Melody</td>
<td>Text: K. Lee Scott</td>
<td>Carl Fischer SG154, 1992</td>
</tr>
</tbody>
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Q108  
*Come, O Thou Traveler Unknown*
from *Rejoice Now, My Spirit* vocal collection
Med. high and Med. low voice, organ or piano
Ab major
Tune: Ye Banks and Braes
Text: Charles Wesley; based on Genesis 32:22-30
Augsburg 11-10228, 1992

Q109  
*Courage, My Heart*
from *Rejoice Now, My Spirit* vocal collection
Med. high and Med. low voice, organ or piano
F minor
Tune: St. John Passion (G.F. Handel)
Text: unknown; KLS
Augsburg 11-10228, 1992

Q110  
*Jesu, Our Hope, Our Hearts Desire*
SATB, organ
D major
Tune: original
Text: Latin, J. Chandler (1806-76)
Concordia 98-2951, 1992
Commissioned

Q111  
*Jesus, My All, to Heaven is Gone*
from *Rejoice Now, My Spirit* vocal collection
Med. high and Med. low voice, organ or piano
A minor
Tune: Traditional spiritual
Text: John Cennick
Augsburg 11-10228, 1992

Q112  
*Jesus, Thou Joy of Loving Hearts*
SATB, organ
D major
Tune: original
Text: Bernard of Clairvaux (1091-1153)
Concordia 98-3009, 1992
Commissioned

Q113  
*Joy to the Heart*
SATB, organ/brass/tmp/glck
Db major
Tune: original (Tilton)
Text: John Bennett (1920-1991)
Concordia 98-2972, 1992

Q114  
*King of Glory, King of Peace*
from *Rejoice Now, My Spirit* vocal collection
Med. high and Med. low voice, organ piano
Eb major
Tune: original
Text: George Herbert
Augsburg 11-10228, 1992

Q115  
*Lord, to Whom Our Prayers Ascend*
from *Rejoice Now, My Spirit* vocal collection
Med. high and Med. low voice, organ or piano
F major
Tune: Schlussgesang (from Mass in F by Schubert)
Text: Johann Philipp Neumann
Augsburg 11-10228, 1992

Q116  
*Nativity Lullaby*
from *Rejoice Now, My Spirit* vocal collection
Med. high and Med. low voice, organ or piano
G major
Tune: Noël Angevin from L'Organiste (Cesar Franck)
Text: K. Lee Scott
Augsburg 11-10228, 1992

Q117  
*Out of the Depths I Cry to Thee*
from *Rejoice Now, My Spirit* vocal collection
Med. high/ Med. low voice, org., pno., or hrpsd.
Ab major
Tune: English traditional
Text: Psalm 130
Augsburg 11-10228, 1992

Q118  
*Prayer*
from *Rejoice Now, My Spirit* vocal collection
Med. high and Med. low voice, organ or piano
E major
Tune: Six Songs on Texts by Gellert, op. 48 (Beethoven)
Text: Christian Furchtegott Gellert
Augsburg 11-10228, 1992

Q119  
*Prepare Thyself Zion*
from *Rejoice Now, My Spirit* vocal collection
Med. high and Med. low voice, organ or piano
B minor
Tune: Christmas Oratorio (JS Bach)
Text: unknown author; paraphrase J. Troutbeck
Augsburg 11-10228, 1992

Q120  
*Rejoice Now, My Spirit*
from *Rejoice Now, My Spirit* vocal collection
Med. high and Med. low voice, organ or piano
D major
Tune: Easter Cantata, Denn du wirst meine Seele (J.S. Bach)
Text: unknown; KLS
Augsburg 11-10228, 1992

Q121  
*So Art Thou To Me*
from *Rejoice Now, My Spirit* vocal collection
Med. high and Med. voice, organ or piano
F major
Tune: original
Text: John Tauler
Augsburg 11-10228, 1992
Q122
The Good Fight
SATB, organ/brass
G major
Tune: Black Warrior (original)
Text: 1 Timothy 6:12-16 (paraphrased)
Augsburg 11-10181, 1992
Commissioned

Q123
The Kings
from Rejoice Now, My Spirit vocal collection
Med. high & Med. low voice, organ
A major
Tune: Die Könige from Weihnachtslieder
(Wie schön leuchtet)
Text: Peter Cornelius (1824-1874)
Augsburg 11-10228, 1992

Q124
The Penitent's Vision
SATB, organ
F minor
Tune: original
Text: John Mason Neale (1818-66), alt
Concordia 98-2945, 1992

Q125
This Night in David's City
from Rejoice Now, My Spirit vocal collection
solo voice, organ or piano
G major
Tune: Zu Bethlehem geboren (Johannes Brahms)
Text: Traditional German
Augsburg 11-10228, 1992

Q126
As We Gather at Your Table
SAB, organ
D major
Tune: original
Text: Carl P. Daw Jr.
Augsburg 0-8006-07751-X, 1993

Q127
Away in a Manger
from Coram Deo I
SAB, keyboard
F major
Tune: Cradle Song (William Kirkpatrick)
Text: St.z 1, Little Children's Book for Schools
and Families; St. z 3 Gabriel's Vineyard Songs, 1892
Morningstar MSM-55-9825, 1993

Q128
Be Near Me, Lord
from Coram Deo I
SAB, keyboard
D minor
Tune: original
Text: John Cennick
Morningstar MSM-55-9825, 1993

Q129
Chorister's Prayer
SATB, organ
C major
Tune: original
Text: Sydney Nicholson (1875-1947)
Augsburg 1110477, 1993
Commissioned

Q130
Ding Dong! Merrily on High
from Coram Deo I
SAB, keyboard
Bb major
Tune: Thinot Arbeau (1520-95)
Text: G.R Woodward (1848-1934)
Morningstar MSM-55-9825, 1993

Q131
Gabriel's Message (The Journey of the Magi)
from Coram Deo I
SAB, keyboard
A minor
Tune: Birjina Gaztettobat Zegoen (Basque Carol)
Text: Basque Carol, paraphrased, S.
Baring-Gould & KLS
Morningstar MSM-55-9825, 1993

Q132
Light's Glittering Morn
SATB, organ/brass
Eb major
Tune: Lasst Uns Erfreuen
Text: Latin tr. John Neale, Isaac Watts, Thomas Ken, anon, KLS
Morningstar MSM-50-4017, 1993
Commissioned

Q133
Nativity Lullaby
Unison/two pt, organ or piano
G major/G minor
Tune: Noël Angevin from L'Organiste (Cesar Franck)
Text: K. Lee Scott
Augsburg 1110251, 1993
Q134
_O Give Thanks (Confitemini Domino)_
from _Coram Deo I_
SAB, keyboard
F major
Tune: Alessandro Costanini (1581-1657)
Text: Psalm 107:1; paraphrase KLS
Morningstar MSM-55-9825, 1993

Q135
_O Jesu So Sweet, O Jesus So Mild_
from _Coram Deo I_
SAB, a cappella
Bb major
Tune: O Jesulein Süß, O Jesulein Mild
(bass line adapted; alto realized by KLS)
Tune: Valentin Thilo (1607-62)
Morningstar MSM-55-9825, 1993

Q136
_Tell Out My Soul the Greatness of the Lord_
SATB, organ/flute/bells
D major
Tune: L'Amour de moi (15th cent. Chanson)
Text: Timothy Dudley-Smith; based on Song of Mary;
Luke 1:46-55
Concordia 98-3096, 1993
Commissioned; for University of Redlands,
Jeffrey Rickard, conductor

Q137
_The Narrow Way_
SATB, keyboard
F major
Tune: original
Text: John Cennick (1718-55)
Morningstar MSM-50-9052, 1993
Commissioned

Q138
_Yesterday, Today, and Forever_
from _Coram Deo I_
SAB, organ
Eb major
Tune: original
Text: Christina Rossetti
Morningstar MSM-55-9825, 1993
Commissioned

Q139
_Alleluia_
from _Rejoice in the Lord service music_
SATB, a cappella
A major
Tune: original
Text: Alleluia
Morningstar MSM-50-9831, 1994

Q140
_As a Chalice Cast of Gold_
SATB, organ
C major
Tune: original
Text: Thomas H. Troeger (b. 1945)
Augsburg 78-0-8006-7890-6, 1994
Commissioned

Q141
_Come, Let Us Join_
from _Rejoice in the Lord service music_
SATB, organ
D major
Tune: Brother James' Air
Text: Isaac Watts
Morningstar MSM-50-9831, 1994

Q142
_Contemplation of the Cross (The Mind of Christ)_
from _Coram Deo II_
SATB, keyboard
Db major
Tune: Neumark (Georg Neumark, harm.
Felix Mendelssohn)
Text: Georg Neumark; tr. Catherine Winkworth
Morningstar MSM-55-9826, 1994

Q143
_Holy is the Lord (Heilig ist der Herr)_
from _Coram Deo II_
SSAB, keyboard
G major
Tune: Franz Schubert (ed. KLS)
Text: Johann Philipp Neumann (1774-1849)
Morningstar MSM-55-9826, 1994

Q144
_If Thou But Suffer God to Guide Thee_
from _Coram Deo II_
SAB, a cappella
Db major
Tune: Neumark (Georg Neumark, harm.
Felix Mendelssohn)
Text: Georg Neumark; tr. Catherine Winkworth
Morningstar MSM-55-9826, 1994

Q145
_In Perfect Peace_
from _Rejoice in the Lord service music_
SATB, organ (optional)
modal
Tune: original
Tune: Isaiah 26:3
Morningstar MSM-50-9831, 1994
Q146
Lavish Love, Abundant Beauty
from Songs for the People of God hymnal
Unison, keyboard
G major
Tune: English folk song (Scarlet Ribbons)
Text: Peter Ellis (1950)
Selah, 1994

Q147
Let All the World
SATB, organ/brass/timp
G major
Tune: Original
Text: George Herbert
Hinshaw HMC-1365, 1994
Commissioned

Q148
Lord, Regard Our Prayers
from Rejoice in the Lord service music
SATB, a cappella
D major
Tune: Tryggare kan ingen vara (Swedish folk tune)
Text: Keith Landis (based on Psalm 141:2)
Morningstar MSM-50-9831, 1994

Q149
May the Peace of God
from Rejoice in the Lord service music
SATB, organ
G major
Tune: original
Text: Philippians 4:7
Morningstar MSM-50-9831, 1994

Q150
My Soul Waits for the Lord
from Rejoice in the Lord service music
SATB, organ
F minor
Tune: original
Text: Psalm 130:6
Morningstar MSM-50-9831, 1994

Q151
O Lord, Seek Us
from Rejoice in the Lord service music
SATB, organ
G major
Tune: original
Text: Christina Rossetti
Morningstar MSM-50-9831, 1994

Q152
O Risen Lord
from Coram Deo II
SAB, keyboard/oboe
F major
Tune: original
Text: John M. Neale
Morningstar MSM-55-9826, 1994

Q153
Rejoice in the Lord
from Rejoice in the Lord service music
SATB, organ
G major
Tune: original
Text: Philippians 4:4
Morningstar MSM-50-9831, 1994

Q154
Search Me, O God
SATB, organ
Eb major
Tune: original
Text: Psalm 139:23-24, 7-10
Concordia 98-3131, 1994

Q155
Servants of Peace
SATB, organ/brass
Db major
Tune: original
Text: James Quinn; based on Prayer of St. Francis
Selah 425-822, 1994
Commissioned

Q156
Sing to the Lord a New Song
SATB w/ children, organ/bells
D major
Tune: original
Text: Psalm 96; paraphrase-KLS
Concordia 98-3124, 1994
Commissioned

Q157
That Virgin's Child
from Coram Deo II
SAB, keyboard
G dorian
Tune: Coventry Carol (16th cent)
Text: John Gwyneth (1530)
Morningstar MSM-55-9826, 1994

Q158
The Feast of Love
from Coram Deo II
SAB, keyboard
G major
Tune: The Seeds of Love
Text: K. Lee Scott
Morningstar MSM-55-9826, 1994
Q159  
*The Grace of Our Lord Jesus*  
from *Rejoice in the Lord* service music  
SATB, a cappella  
D major  
Tune: James A. Brown  
Text: James A. Brown  
Morningstar MSM-50-9831, 1994

Q160  
*The Lord of Love My Shepherd Is*  
*(Like Noah's Weary Dove)* from *Coram Deo II*  
SAB, keyboard  
Db major  
Tune: Kentucky 93rd  
Text: Psalm 23; para. George Herbert; William Mühlenberg  
Morningstar MSM-55-9826, 1994

Q161  
*Whatever God Ordains is Right*  
from *Coram Deo II*  
SAB, keyboard  
G major  
Tune: Was Gott tut (setting, J.S. Bach)  
Text: Samuel Rodigast; tr. Catherine Winkworth  
Morningstar MSM-55-9826, 1994

Q162  
*Yours Be the Glory*  
from *Songs for the People of God* hymnal  
SATB, keyboard (optional)  
G minor  
Tune: Erfyniad  
Text: Fred Pratt Green  
Selah, 1994

Q163  
*A Vinyard Grows (Amid the World's Bleak Wilderness)*  
SAB, organ  
F major  
Tune: English folk song  
Text: Jaroslav Vajda  
Morningstar MSM-50-9106, 1995

Q164  
*Festival Jubilate*  
SATB, organ/brass/tmp  
D major  
Tune: original  
Text: Psalm 100 (KJV); William Kethe (d. 1608)  
Concordia 98-3195, 1995

Q165  
*How Very Good and Pleasant*  
SATB/solo, organ  
G major  
Tune: original  
Text: Psalm 133; Ephesians 4:4-6; I Peter 1:22  
Morningstar MSM-50-9072, 1995

Q166  
*Love Never Fails (Part II)*  
SATB, organ  
F major  
Tune: original (Fanto)  
Text: Timothy Dudley-Smith  
Morningstar MSM-50-9082, 1995

Q167  
*Such Good Things*  
SATB, organ  
modal  
Tune: original  
Text: Book of Common Prayer  
Concordia 98-3232, 1995

Q168  
*Thy Perfect Love*  
SATB, keyboard  
E major  
Tune: original  
Choristers Guild CGA704, 1995  
Commissioned

Q169  
*To Bethlehem Hasten*  
SATB, keyboard  
D minor  
Tune: melody from Western Harmony  
Text: Anonymous, 18th cent, Ed Caswall & Philip Schaff  
Concordia 98-3241, 1995

Q170  
*When the Morning Stars Together*  
Unison & SATB choirs, organ/trp/bells  
E minor  
Tune: original (Sorrell)  
Text: Albert Bayly (1901-1984)  
based on Job 38:7, 2 Chr. 5:13-14  
Choristers Guild CGA707, 1995  
Commissioned

Q171  
*Without the Fire There is No Burning*  
SATB, keyboard  
D minor  
Tune: original  
Text: Rae Whitney (3rd stanza by Thomas á Kempis)  
Gentry JG2168, 1995  
Commissioned

Q172  
*All Day Long*  
SATB, keyboard  
F major  
Tune: original  
Text: Psalm 25: 4-8; paraphrase KLS  
Concordia 98-3275, 1996
Q173
*Love Never Fails (Part I)*
SATB, organ
C major
Tune: original
Text: Based on 1 Corinthians 13:8-10, 13
Morningstar MSM-50-9082, 1996
Commissioned

Q174
*Te Deum I (Richmond)*
SATB/baritone solo, organ/brass/tmp
C major
Tune: original
Text: *Te Deum* (Common English)
Hinshaw HMB-211, 1996

Q175
*The Best of Gifts*
SATB, keyboard
G major
Tune: original
Text: Romans 15:13, Timoth Dudley-Smith, Philippian 4:4-9
Hope BP1445-2, 1996
Commissioned

Q176
*The Company of Heaven*
SATB, organ/brass/tmp/cym
E minor
Tune: original
Text: On Angels and Archangels; Rae Whitney (1985);
Latin phrases from Psalms
Concordia 98-3319, 1996
Commissioned

Q177
*The Peace of God*
SATB, organ
D major
Tune: original (Peace)
Text: Philippians 4:6-7; hymn text Timothy Dudley-Smith
Concordia 98-3289, 1996

Q178
*Jesus, My Breath, My Life, My Lord*
SATB, a cappella
Bb major
Tune: original
Text: Timothy Dudley-Smith
Concordia 98-3387, 1997
Commissioned

Q179
*Peace Came to Earth*
SATB, organ/hrn
C major
Tune: original (Huffstetler)
Text: Jaroslav Vajda
Concordia 98-3376, 1997

Q180
*The Pilgrim Church of God*
SATB, organ/brass
Ab major
Tune: original (Marietta)
Text: Timothy Dudley-Smith; based on Ephesians 4:13
Morningstar MSM-50-9088, 1997
Commissioned

Q181
*You Will I Love*
SATB, organ
F major/A major/Gb major/Eb major
Tune: original
Text: Johann Scheffler; John Wesley
Concordia 98-3360, 1997
Commissioned

Q182
*All Praise to Christ Our God and King Divine*
SATB, organ/brass/tmp
F major
Tune: original (Fox Point)
Text: F. Bland Tucker(1895-1984) alt. KLS
Concordia 98-3420, 1998
Commissioned

Q183
*Festival Easter Hymn on Grafton*
SATB, organ/brass/tmp
Eb major
Tune: Grafton (from Chants Ordinares de l’Office Divin, 1881)
Text: Cecil Frances Alexander; Christopher Wordsworth
Hinshaw HMC-1581, 1998
Commissioned

Q184
*Giver of Every Perfect Gift*
SATB, organ/c instr.
E minor
Tune: original (Dewberry)
Text: Jaroslav Vajda
Concordia 98-3466, 1998

Q185
*With All Your Heart*
SATB, organ
G major
Tune: original
Text: Proverbs 3:5-6; Psalm 31:23-24
Hope A 729, 1998
Commissioned

Q186
*Christ Calls Us Forth*
SATB, organ/brass/tmp
Db major
Tune: original
Text: K. Lee Scott; based on Acts 1:8
Hope C 5003, 1999
Q187
*Open to Me the Gates of Righteousness*
SATB, organ
Db major
Tune: original
Text: Psalm 118: 19-22, 24
Concordia 98-3501, 1999
Commissioned

Q188
*Rejoice, Rejoice Believers*
from *Coram Deo I*
SAB, keyboard
Bb major
Tune: Swedish folk song (Haf Trones Lampa Färdig)
Text: Laurentius Laurenti (1661-1722)
Morningstar MSM-50-0204, 1999

Q189
*To Thee I Die*
SATB, keyboard
E major
Tune: Original
Text: Anon. Romans 6:8-11
Hinshaw HMC-1768, 1999

Q190
*Christmas Cantata (The Incarnation)*
SATB/tenor solo full orchestra;
fl/ob/cl/bsn/hrn/trp/tbn/tb/tmp/
perc/hrp/str/org
Eb major
Texts: Charles Wesley; Christina Rossetti;
John 1: 1-5, 10-14;
Timothy Dudley-Smith; John Gwyneth;
Godfrey Goodman;
Hinshaw HMB-220, 2000
Commissioned

Q191
*Declare God’s Glory*
SATB, organ/brass/bells/tmp
C major
Tune: original (Gloria Dei)
Text: Psalm 96; paraphrase-KLS
Concordia 98-3555, 2000
Commissioned

Q191
*Declare God’s Glory*
SATB, organ/brass/bells/tmp
C major
Tune: original (Gloria Dei)
Text: Psalm 96; paraphrase-KLS
Concordia 98-3555, 2000
Commissioned

Q193
*Holy, Holy, Holy*
SATB, organ/brass/timp/perc
D major
Tune: Nicaea, John Dykes (1862)
Text: Isaiah 6:3; hymn text Reginald Heber (1827)
Concordia 425-612, 2000

Q194
*Humbly Walk with God*
SATB, organ/trp
Eb major
Tune: original (Holderness)
Text: Micah 6:1-8, 3:9-11 (paraphrased KLS)
Morningstar MSM-50-9099, 2000

Q195
*O God of Font and Altar*
SATB, organ/brass
C major
Tune: original (Albemarle)
Text: Psalm 29: 1-2; Carl Daw
Morningstar MSM-50-7043, 2000

Q196
*Pleasure Enough*
SATB, piano
A major
Tune: Original
Text: Fred Mitchell/Eph. 5:19
Hinshaw HMC-1769, 2000

Q197
*Rejoice in God (The K. Lee Scott Hymnary)*
SATB, keyboard
various
hymn collection
Tunes: original
Texts: various authors; 7 original texts
Morningstar MSM-90-28, 2000

Q198
*Sing Aloud to God Our Strength*
SATB, organ/brass
F major
Tune: original
Text: Psalm 81:1-3
Augsburg 1111110, 2000
Commissioned

Q199
*Teach Me, My God and King (The Elixir)*
SATB, organ
G major
Tune: original
Text: George Herbert
Augsburg 11-1112, 2000
Commissioned
Q200
*The Listening Carol*
*(How Silent Waits the Listening Earth)*
SATB, organ
F major
Tune: original
Text: Timothy Dudley-Smith
Concordia 98-3582, 2000
Commissioned

Q201
*To See Your Glory*
SATB, keyboard
E major
Tune: original
Text: John Stott & KLS; Colossians 2:6-10
Concordia 98-3588, 2000

Q202
*God's Right Hand and Holy Arm*
SATB, organ/brass/bell/tmp
D major
Tune: original (James Island)
Morningstar MSM-50-4026A, 2001
Commissioned

Q203
*Heavenly Union*
SATB, a cappella
F major
Tune: American folk hymn
Text: unknown
Gentry JG2242, 2001
Commissioned

Q204
*How Lovely is Thy Dwelling Place*
SATB, organ/hn
C major
Tune: original (Bury)
Text: Psalm 84; stnz 1-2 The Psalms of David Meter (1650), stnz 3-4 Carl Daw (1982)
Concordia 98-3492, 2001
Commissioned

Q205
*I Was Glad*
SATB w. children, organ/bells
Eb major
Tune: original
Text: Psalm 122:1-7
Choristers Guild CGA883, 2001
Commissioned

Q206
*Infant Holy, Infant Lowly*
SATB, a cappella
Ab major
Tune: W zlobie lezy (Polish Carol)
Text: Polish Carol
Morningstar MSM-50-1090, 2001

Q207
*We Come with Songs of Blessing*
SATB, organ/brass/tmp
Eb major
Tune: original (Faith Church)
Text: Timothy Dudley-Smith (based on Te Deum)
Morningstar MSM-50-7045A, 2001
Commissioned

Q208
*Blessed Lamb, On Calvary's Mountain*
from *Sing Forth God's Praise* vocal collection
Med. High or Med Low voice, organ or piano
Tune: arr. KLS
Text: Matthew Bridges
Augsburg 978-0-8066-7526-4, 2002

Q209
*Come, Holy Ghost*
from *Sing Forth God's Praise* vocal collection
Med. High or Med Low voice, organ or piano
Text: tr. John Cosin (1594-1672)
Augsburg 978-0-8066-7526-4, 2002

Q210
*Holy God, We Praise Thy Name*
SATB, organ/brass/tmp/cym
F major
Tune: Grosser Gott (1774)
Text: Paraphrase of *Te Deum* (stanz 1-4)
F. Bland Tucker
(stanz 1-5)
Concordia 98-3673, 2002
Commissioned

Q211
*In the Bleak Midwinter*
from *Sing Forth God's Praise* vocal collection
Med. High or Med Low voice, organ or piano, ob
Tune: Gustav Holst, arr. KLS
Text: Christina Rossetti
Augsburg 978-0-8066-7526-4, 2002

Q212
*Keep Your Lamps Trimmed and Burning*
from *Sing Forth God's Praise* vocal collection
solo voice, organ or piano
Med. High or Med Low voice
Tune: African-American Spiritual
Text: African-American Spiritual
Augsburg 978-0-8066-7526-4, 2002

Q213
*Lord Jesus Christ, God's Only Son*
from *Sing Forth God's Praise* vocal collection
Med. High or Med Low voice, organ or piano
Tune: Christ Lag In Todesbanden, J.S.Bach, ed. KLS
Text: Martin Luther; tr. Martin Seltz
Augsburg 978-0-8066-7526-4, 2002
<table>
<thead>
<tr>
<th>Q214</th>
<th>Nobody Knows the Trouble I see</th>
<th>SATB, a cappella</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tune: traditional spiritual</td>
<td>G major</td>
</tr>
<tr>
<td></td>
<td>Text: Traditional</td>
<td></td>
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<td></td>
<td>Oxford 95.332, 2002</td>
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<thead>
<tr>
<th>Q215</th>
<th>Rejoice in God</th>
<th>SATB, organ/brass</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tune: original (Mt. Gretna)</td>
<td>Bb major</td>
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<tr>
<td></td>
<td>Text: Timothy Dudley-Smith</td>
<td></td>
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<table>
<thead>
<tr>
<th>Q216</th>
<th>Ring Out, Ye Crystal Spheres</th>
<th>SATB, organ/bells/perc</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tune: original</td>
<td>Eb major</td>
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<tr>
<td></td>
<td>Text: John Milton</td>
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<td></td>
<td>Oxford 0-19-386548-3, 2002</td>
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<thead>
<tr>
<th>Q217</th>
<th>Same Train</th>
<th>SATB, a cappella</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tune: Traditional Spiritual</td>
<td>Eb major</td>
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<tr>
<td></td>
<td>Text: Traditional Spiritual</td>
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</tbody>
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<thead>
<tr>
<th>Q218</th>
<th>Savior, Like a Shepherd Lead Us</th>
<th>SATB, a cappella</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tune: Traditional Spiritual</td>
<td>Eb major</td>
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<tr>
<td></td>
<td>Text: Traditional Spiritual</td>
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<thead>
<tr>
<th>Q219</th>
<th>The Heavens Sing Praises</th>
<th>SATB, a cappella</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tune: Traditional Spiritual</td>
<td>Eb major</td>
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<tr>
<td></td>
<td>Text: Traditional Spiritual</td>
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</tbody>
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<thead>
<tr>
<th>Q220</th>
<th>The Lord Is Ever Watchful</th>
<th>SATB, w/children, organ</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tune: original</td>
<td>Eb major</td>
</tr>
<tr>
<td></td>
<td>Text: Adpt. from Psalm 107</td>
<td></td>
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<td></td>
<td>Augsburg 978-0-8006-7526-4, 2002</td>
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<thead>
<tr>
<th>Q221</th>
<th>The Love of Christ, Who Died for Me</th>
<th>SATB/solo</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tune: original (Blacknall)</td>
<td>F major</td>
</tr>
<tr>
<td></td>
<td>Text: Timothy Dudley-Smith</td>
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<td>Morningstar MSM-50-4042, 2002</td>
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<tr>
<th>Q222</th>
<th>The Shepherds</th>
<th>SATB, organ/piano</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Tune: original</td>
<td>Eb major</td>
</tr>
<tr>
<td></td>
<td>Text: Peter Cornelius, tr. Mrs. B Shapleigh, alt. KLS</td>
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<td></td>
<td>Augsburg 978-0-8006-7526-4, 2002</td>
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<thead>
<tr>
<th>Q223</th>
<th>Thy Perfect Love</th>
<th>SATB, organ/piano</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Tune: original</td>
<td>Bb major</td>
</tr>
<tr>
<td></td>
<td>Text: Anonymous, 15th century, Eph 5:1-2a</td>
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<td></td>
<td>Augsburg 978-0-8006-7526-4, 2002</td>
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<tr>
<th>Q224</th>
<th>Trinitarian Blessings</th>
<th>SATB, a cappella</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Tune: original</td>
<td>Eb major</td>
</tr>
<tr>
<td></td>
<td>Text: Brian Wren</td>
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<td>Augsburg 978-0-8006-7526-4, 2002</td>
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<thead>
<tr>
<th>Q225</th>
<th>Will Thou Forgive? (A Hymn to God the Father)</th>
<th>SATB, a cappella</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tune: original</td>
<td>Eb major</td>
</tr>
<tr>
<td></td>
<td>Text: John Donne (1573-1631)</td>
<td></td>
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<tr>
<td></td>
<td>Augsburg 978-0-8006-7526-4, 2002</td>
<td></td>
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<thead>
<tr>
<th>Q226</th>
<th>You Visit the Earth</th>
<th>SATB, a cappella</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Tune: original</td>
<td>Eb major</td>
</tr>
<tr>
<td></td>
<td>Text: Maurice Greene, ed. And arr. KLS</td>
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<td></td>
<td>Augsburg 978-0-8006-7526-4, 2002</td>
<td></td>
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<thead>
<tr>
<th>Q227</th>
<th>Arise, Shine, for Your Light Has Come</th>
<th>SATB, a cappella</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Tune: original</td>
<td>Eb major</td>
</tr>
<tr>
<td></td>
<td>Text: Isaiah 60: 1-3, alt KLS</td>
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<tr>
<td></td>
<td>Augsburg 978-0-8006-7526-4, 2002</td>
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</tr>
</tbody>
</table>
Q228
*I Am the Resurrection*
SATB, organ/brass/bells/tmp
Db major
Tune: original
Text: KLS; refrain based on John 11:25
Concordia 98-3735, 2003
Commissioned

Q229
*Psalm 96*
SATB, piano
D major
Tune: original
Text: Psalm 96:1-8
Hinshaw HMC-1926, 2003

Q230
*Sing the Songs of Bethlehem*
SATB, fl/ob/hrp/str/org
Various keys
Tunes: traditional & original
Texts: various
Morningstar MSM-70-0110A, 2003
A Service of Lessons and Carols; 14 carols
and carol/hymn arr.
3 of the 14 are original commissions

Q231
*Wayfarin' Stranger*
SATB, a cappella, baritone solo
D minor
Tune: Traditional Spiritual
Text: Traditional Spiritual
Hinshaw HMC-1919, 2003

Q232
*A Hymne to Christ*
SATB/divisi, organ brass/tmp
D minor/modal
Tune: original
Text: John Donne (1572-1631)
Morningstar MSM-50-6053A, 2004
Commissioned

Q233
*Christ is the World's Light*
SATB, organ/brass/timp
F major
Tune: original
Text: Fred Pratt Green (1903-2000)
Concordia 98-3776, 2004

Q234
*Christ Rising Again*
SATB, organ/brass/tmp
C major
Tune: original (Heron Street)
Text: K. Lee Scott; Romans 6:9-10
Morningstar MSM-50-4046A, 2004
Commissioned

Q236
*O Sons and Daughters of the King*
SATB, organ/brass/tmp
D major
Tune: original
Text: Jean Tisserand d. 1494
Augsburg 0-8006-7705-6, 2004
Commissioned

Q237
*The Crickets Chanting Through the Night*
(Created to Create)
SATB w/children, organ
F major
Tune: original
Text: Thomas H. Troeger
Morningstar MSM-50-6041, 2004
Commissioned

Q238
*The Look*
SATB, organ/cello
C minor
Tune: original
Text: Elizabeth Barrett Browning (1806-61)
Oxford 0-19-386700-1, 2004

Q239
*The Poor and Needy Seek Water*
(No. 2 from Three Advent Motets)
SSAATTBB, a cappella
F major
Tune: original
Text: Isaiah 47:17-18
Oxford 0-19-386772-0, 2004
Commissioned

Q240
*There Shall Come forth a Shoot*
(No. 1 from Three Advent Motets)
SSAATTBB, a cappella
Tune: original
Text: Isaiah
Oxford 0-19-386770-2, 2004
Commissioned

Q241
*Thus Says the Lord*
(No. 3 from Three Advent Motets)
SSAATTBB, a cappella
Tune: original
Text: Isaiah
Oxford 019-386772-9, 2004
Commissioned

Q242A
*After the Storm*
SATB, piano
G major
Tune: original
Text: Victoria Combs
Alliance Music Pub. AMP-0519
Commissioned
Q242B
_A Vineyard Grows (Amid the World's Bleak Wilderness)_
TBB, organ/fl/ob
F major
Tune: English folk song
Text: Jaroslav Vajda
Morningstar MSM-50-9701, 2005

Q243
_Here within This House of Prayer_
SATB, organ/flute
F minor
Tune: original
Text: Timothy Dudley-Smith
Augsburg 0-8006-7723-4, 2005
Commissioned

Q244
_This is the Day_
SATB, organ/brass/tmp
D major
Tune: original (Overbrook)
Text: K. Lee Scott; refrain based on Psalm 118:24
Concordia 98-3853, 2005

Q245
_Is a Murmuring Dove Nearby?_
SATB, organ/fl/ob/str/hrp
G major
Tune: original
Text: Richard Leach
Morningstar MSM-50-1603, 2006

Q246
_Lord, You Have Been Our Dwelling Place_
SATB, organ/brass/tmp
Ab major
Tune: original (West Lutheran)
Text: Timothy Dudley-Smith; Psalm 90:1-2
Concordia 98-3878; 2006
Commissioned

Q247
_My Eternal King_
SATB, organ
D major
Tune: original
Text: 17th cent. Spanish trans. Edward Caswall
Oxford 0-19386992-6, 2006
Commissioned

Q248
_Enquire_
SATB/sop/bar solo
full orchestra; fl/ob/cl/bsn/hrn/tmp/hrp/org
C major
Tune: original
Texts: Revelation 14:13; John Donne;
Psalm 139:23-24, 7-10;
Revelation 7:13-17, 4:8b; Matthew 21:9b;
Revelation 21:10-12a, 21-22;
Timothy Dudley-Smith;
Psalm 23; John Donne
Hinshaw HMB-244, 2006

Q250
_Stephen's Hymn (Christ, Illumine and Guide Me)_
SATB, organ, tpt solo
E minor
Tune: original
Text: St. Patrick 387-493
Augsburg 0-8006-2019-4, 2006
Commissioned

Q251
_The Lord My Shepherd Guards Me Well_
SATB, organ
Eb major
Tune: original
Text: Psalm 23 (paraphrased by Carl Daw Jr.
Commissioned

Q252
_The Prayers I Make_
SATB, a cappella
Tune: original
Text: Italian from Michelangelo tr.
by William Wordsworth.
Unpublished, 2006
Commissioned for the University of Redlands,
Jeffrey Rickard, conductor

Q253
_The Shepherds Sing_
SATB, organ/flute
Bb major
Tune: original
Text: George Herbert
Oxford 0-19-386972-1, 2006
Commissioned

Q254
_Above the Voices of the World Around Me_
SATB w/tenor & baritone solo, organ
D major
Tune: original (Vestavia Hills)
Text: Timothy Dudley-Smith
Morningstar MSM-50-5802, 2007
Commissioned
Q255  
*Calvary's Mountain*  
SATB/baritone solo, piano  
Bb major  
Tune: based on *Long Time Ago* (American Folk Hymn)  
Text: Traditional American folk hymn  
Morningstar MSM-50-6069, 2007  
Commissioned

Q256  
*Hallelujah! Praise the Lord*  
SATB, organ/trp  
D major  
Tune: original (tune: Carlin)  
Text: Psalm 150 (from Psalter 1912, alt)  
H.T. Fitzsimmons F2337, 2007

Q257  
*Too often, God, your name is used*  
SATB, organ/strings  
F minor  
Tune: Curtiss (original)  
Text: Thomas H. Troeger  
Commissioned

Q258  
*Candle Carol (for Advent or Christmas)*  
SATB, organ or piano  
D major  
Tune: original  
Text: K. Lee Scott  
Morningstar MSM-50-1207, 2008

Q259  
*For Remembered Music Sounding*  
SATB, organ/brass/tmp  
Ab major  
Tune: original  
Text: Thomas H. Troeger  
Morningstar MSM-50-5107, 2008  
Commissioned

Q260  
*God Shall the Broken Heart Repair*  
SATB/solo, keyboard  
C major  
Tune: original  
Text: Christopher Smart (1722-71); Matthew 11:28-29; Isaiah 53:4a, 5  
Morningstar MSM-50-2700, 2008  
Commissioned for the Presbyterian College Symposium on Sacred Music

Q261  
*The Lord Will Come*  
SATB, organ/violin  
5 original tunes of 17 carols/hymns  
Concordia 97-7284, 2008

Q262  
*Treasures in Heaven*  
Two-pt mixed, organ  
Eb major  
Tune: original  
Text: Matthew 6:19, 20a; 21; 7:7-8  
Augsburg 978-0-8006-6428-2, 2008  
Commissioned

Q263  
*To God We Come in Prayer and Praise*  
SATB, organ brass  
D major  
Tune: original (tune: Andrew Gerow)  
Text: Timothy Dudley-Smith  
H.T. Fitzsimmons F2351, 2009  
Commissioned

Q264  
*In the Ways of Your Judgments*  
SATB, keyboard/vln  
G major  
Tune: original  
Text: Isaiah 26:8-9  
Concordia 98-4037, 2010  
Commissioned

Q265  
*The King of Love*  
SATB, organ  
Eb major  
Tune: St. Columbia  
Text: Henry Baker  
Hinshaw HMC2227, 2010

Q266  
*Who is gonna make up my dyin' bed?*  
SATB, a cappella  
F major  
Tune: original  
Text: Traditional  
Oxford 978-0-19-337230-6, 2010  
Commissioned

Q267  
*Gloria*  
SATB/divisi, organ/brass/tmp  
C major/D minor/D major/A major/D major  
Tune: original  
Text: traditional Latin  
Morningstar MSM-70-020, 2011

Q268  
*Rejoice in the Lord Always*  
SATB, organ  
G major  
Tune: original  
Text: Philippians 4:4-7; KLS  
Augsburg 978-1-4514-0167-7, 2011  
Commissioned
Q269
Send Out Your Light
SATB, organ/vln/hrp
D minor
Tune: original
Text: Psalm 43:3-5
Augsburg 1-4514-2400-3, 2012
Commissioned

Q270
The Lord is Risen Again
SATB, organ
D major
Tune: original
Text: Nikolaus Hermann; tr. C.S Terry
Morningstar MSM-50-4755, 2012
Commissioned

Q271
Angels Visit When We Sing
SATB, pno/str
C major
Tune: original
Text: Thomas H. Troeger
Morningstar MSM-50-9220, 2013
Commissioned

Q272
Mary Sings Her Lullaby (Like Gentle Rain)
Unison/two pt, keyboard/hrp/c instr.
G major
Tune: original
Text: K. Lee Scott
Morningstar MSM-50-1410, 2013
Commissioned

Q273
Ave Verum Corpus
SATB, a cappella (opt. keyboard)
A minor
Tune: original
Text: 14th century
Selah 410-416, 2014
Commissioned

Q274
Christ Be With Me
from New Songs of Gladness vocal collection
Med. High or Med Low voice, organ or piano
Tune: original
Text: attributed to St. Patrick (372-466)
Augsburg 978-1-4514-8808-1, 2014
Commissioned

Q275
Enrich My Heart
from New Songs of Gladness vocal collection
Med. High or Med Low voice, organ or piano
Tune: original
Text: George Herbert (1593-1633)
Augsburg 978-1-4514-8808-1, 2014
Commissioned

Q276
From Depths of Woe
from New Songs of Gladness vocal collection
Med. High or Med Low voice, organ or piano
Tune: John Dowland from The First Book of Airs, Part I, ed. KLS
Text: Psalm 130
Augsburg 978-1-4514-8808-1, 2014
Commissioned

Q277
How Beautiful Are the Feet
from New Songs of Gladness vocal collection
Med. High or Med Low voice, organ or piano
Tune: G.F Handel from Messiah, ed. KLS
Text: Romans 10:15 and Isaiah 52:7
Augsburg 978-1-4514-8808-1, 2014
Commissioned

Q278
I Want Jesus to Walk With Me
from New Songs of Gladness vocal collection
Med. High or Med Low voice, organ or piano
Tune: African American Spiritual
Text: Traditional African American Spiritual
Augsburg 978-1-4514-8808-1, 2014
Commissioned

Q279
I Will Sing New Songs of Gladness
from New Songs of Gladness vocal collection
Med. High or Med Low voice, piano
Tune: Antonín Dvořák, Opus 99, no. 5, ed. KLS
Text: Psalm 154:1-7, 144:9
Augsburg 978-1-4514-8808-1, 2014
Commissioned

Q280
Jesus Died on Calvary's Mountain
from New Songs of Gladness vocal collection
Med. High or Med Low voice, piano
Tune: African American Spiritual
Text: American Folk Hymn
Augsburg 978-1-4514-8808-1, 2014
Commissioned

Q281
Kind Joseph
Unison/two pt, keyboard/c instr.
G major
Tune: original
Text: K. Lee Scott
Morningstar MSM-50-1420, 2014
Commissioned
Q282  
*Lord, at All Times I Will Bless You*  
from *New Songs of Gladness* vocal collection  
Med. High or Med Low voice, organ or piano  
Tune: Felix Mendelssohn from *Lauda Sion*,  
Text: William Bartholomew based on Psalm 34  
Augsburg 978-1-4514-8808-1, 2014  
Commissioned

Q283  
*Loving Shepherd of Thy Sheep*  
from *New Songs of Gladness* vocal collection  
Med. High or Med Low voice, organ or piano  
Tune: original  
Text: June E. Leeson (1809-1881)  
Augsburg 978-1-4514-8808-1, 2014  
Commissioned

Q284  
*Rise Now, My Heart, with Gladness*  
from *New Songs of Gladness* vocal collection  
Med. High or Med Low voice, organ or piano  
Tune: Johann Crüger (1598-1662), adapt.  
J.S. Bach, ed. KLS  
Text: Paul Gerhardt (1606-1667)  
Augsburg 978-1-4514-8808-1, 2014  
Commissioned

Q285  
*Te Deum II (Milwaukee)*  
SATB/bar solo/alt solo/solo quartet  
organ/brass/tmp  
Bb major  
Tune: original  
Text: Te Deum (BCP)  
unpublished, 2014  
Commissioned

Q286  
*The Call*  
from *New Songs of Gladness* vocal collection  
Med. High or Med Low voice, organ or piano  
Tune: Ralph Vaughan Williams from *Five Mystical Songs*, ed. KLS  
Text: George Herbert (1593-1633)  
Augsburg 978-1-4514-8808-1, 2014  
Commissioned

Q287  
*The Lord is My Light*  
from *New Songs of Gladness* vocal collection  
Med. High or Med Low voice, organ or piano  
Tune: original  
Text: Psalm 27: 1-5  
Augsburg 978-1-4514-8808-1, 2014  
Commissioned

Q288  
*Turn Thy Face from My Sins*  
from *New Songs of Gladness* vocal collection  
Med. High or Med Low voice, organ or piano  
Tune: Thomas Attwood (1765-1838)  
Text: Psalm 51:9-11  
Augsburg 978-1-4514-8808-1, 2014  
Commissioned

Q289  
*Band of Angels*  
SATB/sop/ten/bass solo, piano  
Various keys  
Tunes: traditional & original  
Texts: Various  
Morningstar MSM-70-850, 2015  
Commissioned; 13 spirituals and hymns  
composed for the remembrance of the September 15 bombing in Birmingham

Q290  
*Child in the Manger*  
SATB, organ or piano  
C major  
Tune: Bunessan (Gaelic, 19th cent)  
Text: K. Lee Scott  
Concordia 98-4200, 2015

Q291  
*Cor Mundum Crea In Me*  
SSAATTBB, a cappella  
A major  
Tune: original  
Text: Psalm 51:12-16  
Gentry JG2496, 2015  
Commissioned

Q292  
*Give Me Jesus*  
from *Band of Angels* (A Service of Remembrance)  
SATB/divisi, a cappella  
F major  
Tune: Give Me Jesus  
(African-American Spiritual)  
Text: Traditional  
Morningstar MSM-50-8402, 2015

Q293  
*In Perfect Harmony*  
SATB, organ/two hrp  
F major  
Tune: original  
Text: Colossians 3:14-17  
Morningstar MSM-50-9838, 2015  
Commissioned
Q294
*Lord, Be Thy Word My Rule*
SATB, organ
F major
Tune: original
Text: Christopher Wordsworth 1807-1885
Augsburg 978-1-5064-2598-6, 2017
Commissioned

Q295
*Candle Carol*
SATB, keyboard/2vln/vla/c/db
D major
Tune: original
Text: K. Lee Scott
Morningstar MSM-50-1207, 1983*

Q296
*The Heavens Are Telling*
SATB, organ/ob/str
G major
Tune: original
Text: Psalm 19
Unpublished

Q297
*Give Thanks to God on High*
SATB, organ/brass/bells
F major
Tune: Bluff Park
Text: Timothy Dudley-Smith
Morningstar MSM-50-7046A, 2001
Commissioned; Bluff Park UMC

Q298
*Christ the Way of Life Possess Me*
SATB, organ
Eb major
Tune: original
Text: Timothy Dudley-Smith
Oxford 978-0-19-386861-8, 2005
Commissioned

Q299
*Light of the Minds That Know Him*
SATB, keyboard
E major
Tune: original
Text: Prayer of St. Augustine,
Timothy Dudley-Smith
Oxford 0-19-386971-3, 2006
Commissioned

Q300
*Arisen Is the Good Shepherd*
SATB
Hinshaw HMC-2501, 2018

Q301
*Lux Aeterna*
TTBB, tenor/baritone solo, piano
Tune: original
Text: Traditional Latin
Hinshaw HMB-262

*Not in chronological order*
1. **QH - What is the main difference between your two settings of the Te Deum?**

   KLS - My *Te Deum I* uses the unorthodox common English text that begins “You are God and we praise Thee.” The text comes with several vocal challenges in respect to the vowels formations that the choir has to overcome. *Te Deum II* is not published yet and uses the Elizabethan language. I find this that text from the Book of Common Prayer a little more wooden. It uses a standard brass quintet. My most favorite brass to compose is the sextet – trumpets and horns make a quartet and the horns and trombones can make a quartet.

2. **QH - You do a lot of writing for organ and brass, why?**

   KLS - Celebratory occasions like showing off the organ and dedications.
   
   I have approximately 50 pieces in print for organ and brass
   
   Had to learn to compose for brass since I don’t play a brass instrument
   
   Joel Tartly, who is now deceased, spent much time during his illness discussing brass ensemble with me. He showed me how to treat horn in a more appropriate way. The brass players have to lay out every now and then to rest their lips.
   
   Also various other combinations such as strings. I am mostly writing for brass quintet these days.

3. **QH - You compose pieces using common texts such as The Heavens are Telling that composers such as Haydn used.**

   KLS - Yes, my *The Heavens Are Telling* is vastly different than Haydn’s. It is rather dreamy.

   I was thinking about ways to organize my music:
   
   For instance, folk song/tune, strophic hymn settings (either original or existing)
   
   Concert spirituals & Folk Hymns such as *Round the Glory Manger* and *The Old Ship of Zion*. My setting of *Whose Gonna Lay My Dying Bed* is also very different
   
   Settings of Biblical texts, Psalm settings, Settings from Isaiah.
Many of these are through-composed vs. strophic and in a more modern idiom in terms of harmonic and rhythmic treatments.

4. **QH - Do you recall any ACDA performances of your music?**

KLS - Yes, the Westminster Choir College performed my *In Bright Mansions Above*

5. **QH - Are you still working on your opera?**

KLS - It is officially commissioned by Westminster Presbyterian in Oklahoma City. It is based on Naaman, the old testament general who had leprosy and went to Elijah to be healed. I began the libretto with Samford but had discrepancy with the ending. They ended up with the libretto and I kept the music. It will be a 45-50 minute work.

6. **QH - When will it be completed?**

KLS - It should be completed sometime in 2019. It is being funded by Sonic Restaurants.

7. **QH - Would there be any way to review a bit of that work before it is premiered?**

KLS - I will probably complete other projects for Eleanor Daly first.

8. **QH - How did you come to be a largely sacred composer?**

KLS - I composed *O Come, Let us Sing Unto the Lord* during college. Some of my earlier work is of larger more challenging settings and is not the typical church choir fare. I was at UAB and I had a decision to make – go on and get a doctorate and continue college teaching or I could go into full time composing. I decided to stop school and compose. *Now Glad of Heart* was written during this time. There was a time when I began working at smaller churches and began to understand their needs. Being a Christian I believe the Lord works in all situations. To me it is a calling to compose for specific needs. I was able to make strong connections with several publishers – Concordia, Hinshaw, and Morningstar. Don Hinshaw actually rejected *The Tree of Life*. He said it was boring. It was picked up by Morningstar and became the first piece in their catalogue.

9. **QH - Tell me about your texts & Timothy Dudley Smith. You have many texts by him. What is your connection with him?**

KLS – I spend a great deal of time researching texts. The text comes first for me. I enjoy Smith’s texts very much. He is in his 90’s and lives in England. He wrote a biography.
and Beason Divinity school at Samford University honored Smith’s biography of John
Stott with an award.
I met him at the award ceremony that was held at Samford.
I like his texts from a theological view. I also like texts by Jaroslav Vajda – his texts are
not as polished due to the Russian/English translation. He sometimes goes by Jerry
Vajda.
A Vineyard Grows is a musical setting of one of Jaroslav’s texts.
I received a letter from Ursula Vaughan Williams regarding this text giving permission to
use it since it was supposedly copyrighted with the Royal archives but they didn’t have
any historical documentation. She basically said we don’t know so use it as you see fit. I
was very excited to receive this and especially from her.
I feel that titles of pieces are very important to their success. A Vineyard Grows is a good
example of that idea.

An important aspect of my work is setting things that are not already set by text or tune.
Finding little known text or tunes.
The Look – Elizabeth Browning wrote three sacred sonnets on Peter’s denial. This is a
serious piece and very different from much of my other work.

10. QH - Tell me about your compositional style.

KLS - I write everything from super simple to highly complex.
I enjoy that flexibility and don’t like to be painted in a corner.

The Suffering Servant & The Look is a good example of my minimalist style.

Fred Prentice was big in mixed meter and made us all work and conduct mixed meter.

11. QH - Is mixed meter one of your jumping off places?

KLS - Yes, sometimes I worry about using too much mixed meter because it is often too
challenging but I like to think they are logical.
5/8. 8/8, 7/8, 9/8 – all in Now Glad of Heart
I wasn’t really looking at the paper when I wrote that. It is just how it came out.
I don’t use mixed meter to just look challenging.
Much of the modern sense of my music comes from the rhythmic structure.
It is very modern rhythmically.
I am proud of the last movement of my Christmas Cantata. Rhythmically it works really
well.

12. QH - Do you have other composers in your head while you are composing?

KLS - A composer generally composes the music that is in their head. The sounds come
from all of the influences you have had throughout your life.
I love Bach and his ability to integrate voices and instruments
It is a complex thing to do. The great composers are able to create both instrumental
music and vocal music that are excellent on their own.
As I talked with Damion Womack about how I compose I explained that it is not just
beginning with a melody but it has to be thinking about how all the parts work together
first. Not just adding things to a tune.

13. **QH - How many compositions have you composed?**

KLS - I believe it is in the 300 range. I count vocal pieces separately. Madrigals and all
collections are individual pieces. Some don’t consider it that way but I do.

14. **QH - Your Madrigals are not all sacred are they?**

KLS - Correct, Secular texts would be another category
Also my editions of works I have edited from other well-known composers
Such as Bach, Bruckner (*Locus iste*), Beethoven (pub. Carl Fischer)
*Winter Nights Enlarge* is a lute song that I added tenor and alto voices to the lute melody.
Editorial works by major composers (separate category)

15. **QH - What are the differences in writing for solo voice from choral compositions?**

KLS - I am unique in that I love composing vocal music.
I know singers and what is ingratiating to their voices.
I have done a lot of research for unknown texts and tunes.

I have a rare degree from University of Alabama. It is basically a background in
Musicology. They don’t offer this degree any longer.

16. **QH - Where did the tune for Jesus Died on Calvary’s Mountain come from?**

KLS - I found it in an American Folk Hymns collection by Buchanan. It is in the library
in the rare book room.
I have another choral setting of the same text – *Long Time Ago* in southern harmony that
is accompanied.
Many of my American folk hymns and spirituals have been influenced by Shaw/Parker.

Many of these settings are different. *Calvary’s Mountain* is expansive, requires much
poise to pull it off at the set tempo.

17. **QH - Tell me about your key signature selection.**

KLS - F major is hard to tune – lifts in the voice. Hard to negotiate within the female
voices (lifts occur at D-F)
Do keys have their own psychology? – yes, moods, etc.
I must admits, maybe F is just a dull key

At the premier of the Requiem David Schweobel was puzzled by the fact that the work in C major. Thought that might have dumbed it down. Scott doesn’t worry about that. If it is the right key it is the right key.

Smaller church choirs can’t handle G major as well as F major due to the ranges. It becomes a more pragmatic approach. You have to ask the questions, “who are you composing for.”

For instance, how many choirs are accustomed to B major?

18. *QH - Tell me about your use of modes.*

KLS - I love modality. This comes from my love of Vaughan Williams and my heritage from my mother singing around the house in modal tunes.

There is a review of my music that acknowledges my use of the lowered 7th.

I also use the Lydian mode in several compositions.

Vaughan Williams was revolutionary and was novel in use of the modal, and lowered 7th.

“We composers need to be where we want to be and not necessarily line up.”

I make no apologies for composing in whatever style I want to.

Today there is not prevailing style with the exception of the Whiticare style.

Fred Prentice has huge influence on me. He studied at Yale with Paul Hindemith.

I often use quartal and quintal writing. It provides a Neo-Medieval quality. *Now Is the Month of Maying* has this kind of writing. I have considered re-doing this piece with a different text. I believe it would make a very nice Easter piece.

Other pieces that use this technique are *Now Glad of Heart* and *Hilaritar*. Both are strophic tunes.

My use of Neo-classicism hints to Hindemith. Prentice liked that style a lot and it suits my Scottish heritage.

Chant is the thing that lacks the meter medieval rhythms must be structured

My education has played a big role in how I compose.

Jay Chandler reviewed *Jesus Our Hope Our Hearts Desire* – I greatly improved the text and the piece was reviewed by choral journal.

*Gracious Spirit Dwell With Me* text is greatly adjusted and I often think that adjusting the text is important to help the text sing.
William Walton has also had a big influence on me when it comes to my Gloria. Both my Gloria and John Rutter’s Gloria are derived from William Walton but mine uses less brass and more organ.

Alice Parker once introduced me to some of her friends as a gifted melodist. She was thrilled about Love Came Down at Christmas because it is frugal and she likes frugality. To make it simple I repeated several passages of text. Parker believes people want to make things too complex.

I won an award for (So Art Thou To Me) – Rutter re-titled it As the Bridegroom. John Rutter possibly copied the first 8 measures by accident. It is easy to do because you have so much music in your brain. I never said anything about it.

19. QH - Do you have orchestral music?

KLS - Yes, a set of three pieces; Three American Folk Hymns Promised Land, Prospect, and Keep Your Lamps

I am also working on a large collection of organ editions of existing early music. Eleanor Dayly told me that I write for instruments better than she does. I talked with Hinshaw about my Requiem and decided we needed a smaller version with less orchestra so more people can perform it. The smaller orchestration has become the most popular and people believe that is the way it was first composed.
APPENDIX III

AN INTERVIEW WITH ALICE PARKER
November 21, 2017

1. *QH* - You have mentioned that you are an admirer of Lee Scott and his music. Can you expound on this?

   AP - I first came across his music in the hymnal. Lee is somebody who understands what a melody is.
   He has a lovely understanding of folk tunes (of the words). Based in folk melody, the simplicity of melody, and the little quirks that make music memorable. He makes it sound exactly right for this particular time and place. It is not a formula he has to write from.
   He has an understanding of the way the words and sounds feel in your throat.

   I have a lot to say about melody. My book…The Anatomy of Melody…very much like K Lee… He didn’t have to read the book to know it.

   Scott’s music is melody based. He has a wonderful skill for selecting text and then creating a melody that fits that text and is able to write so the voice wants to sing.

   Like the ancient melodies…like the folk songs that stay with us.
   They have endured for 50 or 100 or 500 years. There must be something that is right about them.

   Like “My Bonnie Lies Over the Ocean” it is so simple but it does exactly what it is supposed to do.
   His music gets in your memory and hangs with you not because he doesn’t try to over do it.

2. *QH* - Do you hear elements of ancient music in his writing?

   AP - No, not exactly, I would not say ancient as if there are some written rules that he must follow, that if you follow those rules you would end up with something.
   It is more diffuse.
The folk tradition is enormously rich. Folk tunes do what they set out to do. If it is a dance you dance, a grieving song, you grieve, tears of joy, etc.

They help build community and they break down barriers. It can be a children’s song, a counting song, or the most deep theological hymn.

3. **QH - Are there composers that come to mind when considering Lee Scott’s music?**

   AP - The great composers are great because they write music that lasts. We can’t tell until they are gone and their music has survived.

   K. Lee is in that tradition like those who wrote wonderfully for voices like Vaughan Williams, Britten, Bernstein. From older masters, Bach, Mozart, Brahms, Schubert, and Renaissance composers. They understood so well the basic qualities of melody that understands the voice and combines text, pitch & rhythm in a way that is so easy to sing. That people love to sing.

4. **QH - Where do you see yourself on that spectrum?**

   AP - Very close to K. Lee, in fact. This is why I recognized it immediately when I met him, as someone who intuitively understood this particular quality in songs and who was able to write very unselfconsciously in either a very simple style or more complex style but this basic understanding lies underneath it.

5. **QH - In terms of simple and complex, is this married to his harmonic structure?**

   AP - I consider harmony as a subset of melody. Harmony as pitches lined up on top of each other. Unless the harmony is in tune with the melody it will work against the melody.

   As an example...a harmonic, simple, classical harmonization of a folk tune. When the folk tune itself is not a tonal melody and when you put a progression using I, IV, V, I to a pentatonic melody, it simply denies the melody of its own voice.

   This is something K. Lee Scott understands well...the qualities of the pentatonic songs and the harmonies you get when you use only the tones that are in the pentatonic scale.

6. **QH - In the Vaughan Williams...modal...lowered 7th.**

   AP - Everything was modal until the development of tonality. Tonality gets set beginning in the 16th century and ending with Bach. The earlier melodies that are delightful and opened up a whole world to me. The folk songs get you out of the tonal harmonic box. I have used those extensively.

7. **QH - What is your favorite?**

   AP - Hard to say...I like them all.
I am constantly looking for melodies to see which tones of the major scale are left out. I want to preserve the modal qualities as much as possible not make it go somewhere else to try and make it complete. I want people to hear it in the modal form.

8. *QH - Are you currently working on new compositions?*

   AP - Yes.
   All my life I have worked only on commission.
   I never want to be in the position is to beg someone to perform something I have written. I have written everything for a specific reason.

   Kids, for instance, can sing most anything. They are only limited by the limits we put on them.

9. *QH - When you are composing are you constantly looking for fresh text?*

   AP - Yes, that is the main part of the process.
   I generally ask at least a year in advance.
   Ask key questions of the church choir – venue, what does the choir like, what does the room look like, acoustics.
   Is this for a special occasion?...etc.

   I want to write the right piece for this specific group.
   I can’t write a piece that a generic SATB anthem for a choir.
   It does not set off my imagination.

10. *QH - Do you prefer from an existing melody or would you rather create your own?*

    AP - My first real learning was with Robert Shaw where I began to understand that folk song is the source of all melody. That is where our heritage of song is.
    The great symphonies are at the top of the tradition but they would not exist if it were not for the vast amount of folk tune (melody) that is out there.
    Such as the Inuit Indians in Alaska have a phrase that “the song comes to you when you need it…it is a gift.” It is like a seed of a plant…you get a seed and it grows…you sing it…someone else hears it and they sing… and change it…and it grows.
    One mark of a real folk song is that there are several different versions because it has been shared and there are different variants and no one is absolutely correct and no two are exactly the same.

11. *QH - Where do you find these songs?*

    AP - Oh, you just start collecting them. There are so many collections of folk songs. Some are in groups that have been “tidied” up.
    One of my favorites is “The Negro Sings a New Heaven” published by the North Carolina Press in the 1930’s.
The author simply wrote down what she heard. She didn’t try to make them fit. Most of our hymnals have tunes that have been “corrected” and made to fit so each verse is exactly the same. It is the individual differences that I cherish.

12. QH - Do you have anything else to add to the conversation?

AP - One more thing about Lee…there are very few composers who I can discuss this basic understanding because there are few who are on this same track. I find my camaraderie with him due to this connection. I sense this commonality in our own striving to write music that allows music to come into being.

QH - K. Lee has an opera coming out in 2020.

AP - That is wonderful…I find that it is very hard for me to write one piece that is 10 minutes long because I am so song oriented. But I love to put several smaller pieces together. I am actually then recreating the Baroque suite (fast-slow-fast) which then leads to the Cantata. Adding solos and choruses mixed up. Which then leads to the opera. I will be very eager to see his work on this new project.
1. *QH - Tell about your childhood.*

KLS - I was born in 1950 in Langdale, AL (now known as Valley). My father (Willard Scott) was an engineer but later went to seminary and became a Presbyterian minister. My mother was LeMerle Sorrell. LeMerle means The Black Bird in French. She was an amateur musician. Both parents performed country music together and were well known in the lower AL and east GA region. We got our first piano when I was young. I would spend hours practicing. It got to a point where my parents would encourage me to go outside and do something else.

My father was appointed to Boligee in west AL and close to Tuscaloosa, therefore I attended the University of Alabama.

I had a Director of Choral Activities as a freshman (Kenneth Neilson) who was big on Robert Shaw technique. This was great for freshman year but after a year of that kind of work I realized I needed more.

Fred Prentice came from USC during my sophomore year and it was a breath of fresh air. Prentice was a much more knowledgeable and highly skilled conductor, scholar, and composer. I studied choral literature and conducting with Prentice from 1969-1974. I would often present my compositions to him to receive his feedback.

Prentice actually told me that he was envious of my skill as a composer. He studied with Ingoff Dahl, Charles Hurt at USC, and Paul Hindemith at Yale.

2. *QH - Where does the compositional process begin for you? How are the seeds of your music sown?*
KLS - Many confuse the compositional process with coming up with a melody and adding harmonic structure and accompaniment to it. It is much more than having a melody and then put something underneath. The process becomes much more about shaping the music with all parts together than just one at a time.

I struggled with the total form of the music when I first began composing. Over time, I became much more skilled at the complete architecture of a piece.

My first piece was actually *The Lord Bless You and Keep You* instead of *Now Is the Month of Maying* as Womack has proposed. It has a Phrygian cadence as the final cadence. I often wonder where I came up with this ending.

3. *QH* - I notice you use modal systems in many of your pieces. Can you discuss how this came to be a part of so much of your work?

KLS - My mother was often singing modal music when she would recall folk songs from her childhood. These tunes were often in Dorian and Aeolian but modal sounds were a clear part of my early years and therefore have been retained. Sometimes they are a conscious memory and sometimes I think more subconscious. To this day I still enjoy composing in Dorian and Aeolian modes. I do have English ancestry and I believe this also has something to do with my love of folk music as well as modal music.

4. *QH* - What would say to those who might consider you merely a regional composer?

KLS - I believe many do consider me a more regional composer. Somewhat of an outlier and not quite in the mainstream. I believe it goes a little deeper than that however. I think it also has to do in some way with being from Alabama (the rural south). This has been somewhat of a stumbling block. Being from a place that is not known for producing great choral composers there is always the question in the back of someone’s mind of how can this music be good. However, I also believe this allows me to empathize with those in our community/society that are in the minority. I very much know the feeling that no matter what I do that rising up above what others have perceived me to be is simply not possible. Take my two settings of the *Te Deum* as an example. Both *Te Deum* are composed with high technical skill and are therefore not possible for many smaller choirs and especially many church choirs. This concept clearly places them at the University or even professional level.
Regardless of the level of difficulty these two works attain, many people in the Choral and Organ worlds will never see me as any more than a small church choir composer.

5. **QH - Can you talk about your two Te Deum? How are they different and discuss some of the technical elements?**

KLS - Early sketches of the *Te Deum I* (1971) demonstrate how the individual segments I compose are not complete musical ideas and are not connected.

*Te Deum I* – Richmond opens with flailing timpani. It is quite modern musically as is *Te Deum II (Festival Te Deum).* I actually enjoy working with the original English translation vs. the translation found in the Book of Common Prayer. The Elizabethan is sometimes too wooden.

I will admit however that there are difficulties working with the original English. For instance, it is difficult for a singer to shift vowels on “Praise You” from an ‘ay’ to a ‘oo’

My *Te Deum I* does not include versicles and petitions.

My *Festival Te Deum* (Milwaukee) draws inspiration from the masters (Stravinsky, Monteverdi, Hungarian composers – Kodaly & Bartok (strong rhythmic accents on the downbeat.

I use Stravinskian style minimalism as instrumental interludes and connections to different sections of the piece such as on pg. 5 & 6.

The opening movement is in C but the brass begin on Bb. Bb, G, and D are important tonal centers
APPENDIX V

AN INTERVIEW WITH LEE SCOTT
December 28, 2017

1. QH - Can you tell me more about Fred Prentice?

KLS - Fred Prentice attended Yale and studied composition with Paul Hindemith. Prentice was a very humble person and did not flaunt his education. He studied organ with Ralph Kirkpatrick (masters degree). Kirkpatrick was the world scholar on Scarlatti (K numbers of his works are Kirkpatrick).

Became the associate conductor of the New Orleans Symphony orchestra and received his Masters degree from USC – studied with Charles Hurt and composition from Ingoff, Dahl & Halsey Stevens. I have met these men. No one impressed me more than Ingoff Dahl.

Prentice got the job at UA and loved Tuscaloosa and that was the only university position he ever had. Unfortunately he died from a brain tumor.

He was a fine composer. Some of his best pieces are Mary’s Lullaby (Little Lamb Who Made Thee), Danny Boy, Sing We Now of Christmas, My Soul Doth Magnify the Lord. Interestingly enough Morten Lauridsen’s Requiem movement sounds just like the Magnificat but the Prentice piece came 20 years earlier. They were colleagues.

2. QH - You have told me about your experience with Gail Kubik. Can you tell me more about that?

KLS - Yes, Gail Kubik knew a lady in my Madrigal Singers at UAB. He was published exclusively by Lawson-Gould. Kubik really liked my Go Lovely Rose. He wanted me to sign a big contract with them but it was there language in the contract that I did not like. It is in B major but has no key signature. The 32nd notes look odd but they are very semantic and match the text inflection. There is no repetition in the piece.

3. QH - Are you aware when using Trocaic, Dactylic, and Iambic?

KLS - Yes.
4. **QH - Do you approach the text in that way?**

KLS - Yes, and I do not like pieces that stretch the text out so it is unrecognizable. This happens a lot with new contemporary pieces. I strive to keep the authors intentions.  
In terms of *Go Lovely Rose* there was only one by Halsey Stevens but I thought it was not dressy enough (just a little plain to me).  
It is thought to be one of the most perfect poems in the English language. That and Thomas Campion’s “Now Winter Nights Enlarge” – a four part piece rather than a solo, lute, and viol like Campion’s original.  
The harmony of words….the beautiful flow of syllables. If you stretch it out then you have lost the sense of the text.  

Often the rhythm of the words is the author’s purpose.

5. **Would you ever consider composing in the modern minimal textual style?**

I am actually considering a composition using the word Shalom. Being just one word will allow for a more minimalistic approach.

Paul Salomonovich was a big fan of mine. He put *Gracious Spirit Dwell With Me* on the map. He did it everywhere.  
He told me that he took his church choir to sing for the ordination of Cardinals. He took two pieces, Vaughan Williams *Mass in G* and *Gracious Spirit*.

6. **QH - What is your opinion of folk-song in your music?**

KLS - I agree with Alice Parker that folk-song is at the base of most of what we do as composers. I won’t go quite as far as Alice but I go pretty far down that road with her. We agree that we should get out of the way of the music and don’t try to manipulate the original too much.  
When I was younger I got all of the Shaw-Parker arrangements and studied them intricately.  
It has had a great affect on my music.  
I felt if I used folk tunes people can identify to them. There is something inside us that responds to folk-tunes.  
I love finding new folk songs and work with them.

7. **QH - What songs come to mind when you think of folk tunes you have used?**

*The Apple Tree, Welsh Lullaby, Who At My Door is Standing, A Vineyard Grows, The Feast of Love.*
APPENDIX VI
AN INTERVIEW WITH DR. NICK STRIMPLE
January 19, 2018

1. *QH - What is your perspective of 20th/21st century church music?*

NS - I served at Beverly Hills Presbyterian for 35 years as well as a Catholic Church in San Diego for several years. I retired from church work in 2013. My view of church music is that there were certain publishers that would arrive in the mail and I would simply throw them away. I had been through some of these packets in years past and so I knew there was nothing I wanted to do. Over the last 5 or 6 years I got to a point that I didn’t open any publishers packets.

2. *QH - Why was that?*

NS - Because they simply did not have anything I wanted to do. There were a few composers, Lee Scott being one, that I would look for that were found only in a few reading packets that would be sent out so I would simply look for the certain composers and then discard. So my opinion of church music is rather low. I walked out on the Unity Concert at the National ACDA Convention last year due to the misuse of the collegiate honor choir as well as the misrepresentation of the idea of unification between various cultures such as “sanitized” images of the Holocaust followed by images of the cross and then a “come to Jesus” song by the Praise Choir. This was the pattern. Obviously there are people in mainline denominations that are simply not buying in to that kind of theology. There is so much pressure from the publishers to keep buying new product that everything has to be constantly new. The main market is in the “junk” If my predecessors at Beverly Hills Presbyterian Church purchased wisely for the music library, I would have struggled when the budget was down. There was nothing I wanted to purchase. Fortunately, I had pieces from Lloyd Pfautsch and Jane Marshall and others. When I grew up in the 50’s there was a lot more variety. It seems to me that Lee Scott is filling the role of Gordon Titcomb and Jane Marshall. It is high-minded, straightforward, easy to assimilate with an immediate loveliness and wholesomeness about it that sticks to the ribs; a musical comfort food that stays with you.
I teach a liturgies class at USC. It starts with the Jewish liturgy and the foundations of the Bible goes through the split with Roman Catholicism and Jewish Orthodoxy up through the Reformation and the various attempts by the Catholics to purge their liturgy of secular influence.

It has become more interesting for me to teach the class since I have retired from church work because I am more objective.

I have students who will converse with me outside of class and there is not the “worship wars” that there once was for me. I have enjoyed it much more.

I don’t have a vested interest a “dog in the hunt”

3.  

QH - You are a composer in your own right, correct?

NS - Yes, I have written about 140 pieces.

4.  

QH - Are those sacred or more secular?

NS - I would say more than half are sacred due to the fact that I wrote half a dozen a year for Beverly Hills Presbytarian along with a few cantatas.

I have also written many secular pieces and orchestral things.

I have written film scores that I did not take direct credit.

Scored for really bad films and I would receive a little bit of orchestration credit at the end of the film or maybe not at all.

Then I did some pop arranging of mostly Christmas pop songs.

Would work with the brand new network Fox. They would do a big Jimmy Stewart extravaganza every year and I was known as the Christmas pop arranger with some kind of classical component with some kind of orchestra or back up choir.

I was busy with that for 10 years or so.

5.  

QH - In your sacred selections, how did you go about selecting texts?

NS - When I first started composing I would select scriptural text that I was familiar with.

I grew up Southern Baptist so I did not know what the liturgical calendar was.

I composed two pieces for what I called “Easter” pieces but it was Surely He Has Born Our Griefs and He Was Despised. I had written them in high school and my professor from Baylor said those are not Easter pieces. They are pieces for Lent and if you send them in to the publisher they will laugh at you behind your back.

When I got to Beverly Hills the pastor knew the liturgy very well and followed it clearly. He would give us scripture reference months in advance. He was very good about avoiding the problem of not lining the services with the music.

So many of my pieces there were selected when I couldn’t find anything else I liked for that particular Sunday.

6.  

QH - In your 20th Century text, when you are discussing church music and Lloyd Pfautsch, Robert Young, Carl Schalk, you mention Lee Scott. What is your experience with his music?
His music to me is very durable. I know that my successor at Beverly Hills still does his music. There were two pieces in particular that we did every year, *Hilaritar* and *Gracious Spirit Dwell With Me*. Our church was big in to Pentecost and we would often need 3 or 4 pieces for that Sunday. So Gracious Spirit became sort of a standard. We would also do it in other places in the year. Especially once we received a new pastor who did not plan well in advance and would not provide scripture and service references in advance. He was theologically Presbyterian but he sold himself as a moderate but was in fact an Evangelical. So he would do a three-month sermon series on the book of John. So I had to recycle music very quickly to try and match what was being preached. Gracious Spirit was one of those pieces that worked well in many situations. Our congregation and choir did not get tired of it. I did three or four other pieces of Scott’s as well.

7. *QH* - *You also mention in your text about “technical limitations” when discussing Scott’s music.*

NS - Yes, it doesn’t take a professional choir to sing them or a concert organist to play them. Everything is very well written for the untrained voice. There are no extremes of range. It is very unthreatening but that doesn’t mean it is not without challenge. But in my experience once my choir would learn his pieces they never forgot it. I would not have to re-teach because they remembered it. The music is diatonic, no unexplained dissonances. Dissonance is controlled in an essentially traditional way. Not a lot of chromaticism. There are not a lot of altered or diminished chords or 6 chords. Modulations are accomplished by secondary dominants without some kind of altered chord. You don’t have to have a virtuoso choir to perform his music. There is a lot of music written for church that falls in to that category but most of it is music that is not worth working on or that you would perform more than once. This music is also pandering to a specific audience. This is where so much of the church literature in the 1970’s took off after pop music. Not necessarily recreating pop music but trying to reach a specific audience. A commercial decision not a theological or musical decision. Lee Scott’s music has incredible integrity because he is writing the music that comes out of him. As a church musician he can write for his own situation and is not trying to write a jingle that is going to sell beer.

8. *QH* - *Do you have any experience with some of his larger works, *Gloria*, *Requiem*, *Te Deum*?*

NS - No, I have never performed any of them but I know the Requiem because he sent me a copy and cd.
I have enjoyed listening to the recording but I received this music at the time when the new minister at Beverly Hills had come on. He was a control freak and I could not program larger pieces even thought there was a line item for concerts. I didn’t even control the budget at that time.

9. QH - Would these pieces work at the University level?

I think it depends on the school. So the answer is yes with some provisos. There are schools (state schools especially) where it is problematic to program any kind of religious choral music. So they are working against that in many cases. In other situations the programming of large works centers around the large works of the great masters such as Mozart, Haydn, etc.

In terms of programming newer music (current American) often people perform the Pinkham Christmas Cantata and at other times schools will program Lauridsen’s Lux Aeterna. You know everyone wants to do Lauridsen. They would do Whitacre too if he had ever done longer 20 or 30 minute works but he is only known for his shorter pieces. There are people writing pieces and they get them done by their constituencies and these pieces are then performed or programmed by large churches. These pieces generally don’t cycle back in to the Universities. This is partly because academic conductors do not take composers who have focused on writing for the church seriously.

10. QH - Why do you think that is?

NS - One is the obvious technical limitation in that they are writing for the amateurs and older musicians. The young musicians and the best music schools in the country want more technical challenge. The conductors want to boast at ACDA convention that they have done higher caliber literature. It is really hard to break in to that market as a composer.

In the music I got from Gentry I saw Scott’s Cor mundum crea in me. This piece is not written for any church I know. In fact it was written for the Detroit Lutheran Singers…maybe that piece will help him get more attention from the University choirs. I find myself in my choral lit classes spending more time on secular works from Mozart and Haydn than I used to. I talk about their choruses written in operas etc. 20 years ago I might not have even mentioned them because they were on the fringe of the rep.

In the USC Wednesday evening chorus we had a young woman who was Jewish complain to the director about there being too much Christocentric music. We are living in a more secular age. I suspect as time goes on this will be an advantage to choral programming because people will be able to program pieces on sacred text and the audience will accept them as something that happened at a specific time in history vs. a theological view. This will be more an issue for Evangelicals.
My wife ran in the problem of programming Christmas sacred music at her elementary school.
They wanted secular songs that they knew.
She was scolded for not programming Little Drummer Boy. They didn’t consider that a sacred piece.
They wanted music they knew but never really studied the text.
I think that Lee Scott’s large works will in general have more of a chance of being performed by colleges and Universities down the road.
I am not sure where his big works are performed now.
It seems like the church affiliated schools would be happy to get a hold of his works.
In the case of some really “right-wing” schools anything with a Latin title will not go over very well due to the fear of anything Catholic.
When I was at Baylor my liturgies professor could not use the word Liturgy. It was \textit{Forms and Functions in Worship}. There was no mention of the word Liturgy. They were scared that someone would see it in the catalogue and align it with Roman Catholic theology.

11. \textbf{QH - Is there anything else you would like to add?}

\textbf{NS - I would make one final comment on how I view Lee Scott.}
I see his position in American Church Music holding a position similar to that held by Fauré and Saint Saëns in French music.
There is very French quality about their music but they don’t use the obvious gimmicks “French perfume” (altered chords) that you would usually think of.
It is very straightforward and direct as well as accessible. Diatonically based.
My composition professor at USC used to say that any time you heard a 19th century French piece that he couldn’t place into a National school it was probably Saint Saëns.
For him that was an insult but I wouldn’t place Scott there at all because I think his church music in America is recognizable because he sticks to his guns as to whatever he wants to accomplish and his music is identifiable as his.
He does not resort to gimmicks or devices that are trending.
APPENDIX VII
AN INTERVIEW WITH LEE SCOTT
January 22, 2018

1. QH - How would compare your Gloria to the Rutter Gloria?

KLS – I would say mine is less brass and more organ. Both are similar in rhythmic intensity. I really like my conclusion with the rich texture and thick harmonic progressions.

2. QH - I spoke with Nick Strimple regarding your music. He had wonderful things to say about you. He said that the Cor mundum in crea me would be University level material.

KLS - He is very kind. My Cor Mundum in Crea Me has the Whitacre/ Lauridsen sound without being derivative.
I utilized the open 5ths a little more than others especially at the cadence points and on text such as Deus.
The Church of the Advent Choir in Birmingham sings that piece well.
It would be great to get a recording on YouTube.
It would be great if your choir would do it.

3. QH – I have noticed that You have several modes; Pastoral, Modern, and Festival Hymn.

KLS - I have always been free to be me and go in whatever avenue I want to.
I have always appreciated that aspect and not being painted into a corner.
I also have the Concert Spiritual/Folk Hymn side.

4. QH - If I were going to put the Folk Hymn in a category what would it be?

KLS - It would be different. I would lump it in with spirituals and folk hymns.
Folk Hymns would really be from the southern Anglo American tradition.
Following after the Shaw/Parker arrangements.
I see a neo-medieval as well.
5. QH – Do you notice any consistencies or patterns in your melodies?

KLS – I suppose I do have a few. We have discussed the use of the lowered 7th and my tendency to utilize folk-songs as a basis for my work. I have also noticed that I utilize the a descending patter from scale degree V down to I (tonic) when approaching a cadence. It is like a thumb print for me. Sometimes this is also IV descending to I. I do vary that occasionally.

6. QH - You speak a lot about that when you talk about your rhythmic drive.

KLS - Yes, it is somewhat manufactured. Now Glad of Heart and Now is the Month of Maying are in that style. It seems very similar to Ockegham to me.

I enjoyed the late Renaissance and early Medieval things. Fred Prentice and Fred Hyde did not spend much time on the Romantic and much more time on the earlier music.

7. QH - The Festival Te Deum has that quality.

KLS - Yes, but another way to look at it is mid-20th century like Hindemith. Highly energetic like his style. Mid century German and really referred as Neo-Classic I use tonal traditional relationship that adds interest. Tonic/dominant and going to different tonal areas.

8. QH - How do you explain the C diminished chord in the organ part mm 17?

KLS - That really comes from Vaughan Williams. He liked it and used it in Hodie. It gives the impression of being a poly-chord because it is contrary motion. I also needed for it to not settle harmonically.

9. QH - The singer gets the sense that the music is constantly moving forward.

KLS - Yes, I like to think about that in my music. Such as in the Requiem. The singers feel as if they are on a journey. Tchaikovsky is chastised for not having good transitions where Brahms is praised because he does.

10. QH - You mentioned that the Cherubim and Seraphim section has a certain Byzantine quality. Can you explain what you mean by that?

KLS - Yes, it is like the Russian Orthodoxy Cherubim and Seraphim. This idea is big to them. It is in their architecture. I thought of Stravinsky.
In measures 3-5 I was thinking less harmonically and more melodically. The contrary motion in 4ths creates harmony. When we get to mm51 we are out under the dome.

11. QH - Are we keeping half notes, eighth notes, or quarter notes in mm 53?

KLS - Quarter notes.

12. Do you consider movement 2 a more melodic movement?

KLS - You can think of it as a choral/prelude. It has a repeated rhythmic figure. This reminds me of a Hindemith or Distler setting of a chorale tune. The *Festival Te Deum* applies very traditional styles of composition. Form is very important for larger works. I especially like the final vocal cadence in movement two. It reminds me of the *Britten War Requiem*. 
APPENDIX VIII

AN INTERVIEW WITH DR. JEFFREY RICKARD
February 2, 2018

1. **QH - How did your relationship with K. Lee Scott begin?**

JR - I met Lee at a liturgical conference at the All-Saints Episcopal School in Vicksburg, Mississippi. He and I had the privilege of leading portions of the conference. He was wonderful to work with. I knew right away that my choir would love this man’s music and I was right. To this day whenever we get in a bind I know we can perform one of his pieces and we will immediately be ok. His pieces simply resonate and really sing. My people love it.

2. **QH - What music of his have you performed or commissioned?**

JR - Yes, we commissioned a piece called *The Prayers I Make* from Lee to celebrate my 25th season at the University of Redlands in September 2006. My choir knew how much I loved his music and helped get the piece commissioned. We do it at our Paternal festival every year. Italian from Michelangelo translated by William Wordsworth. I have 63 Scott publications and we use them all the time. My favorite is *God Be in My Head* published in 1988. Other favorites are *The Apple Tree*, *Christ is Now Arisen*, and an adaptation of *Christ the Lord is Risen Again, Let All the World, Listening Carol, Now Glad of Heart*, and *The Penitents Vision*. *Go Lovely Rose* is another favorite that is quite difficult and not very well known but should be. It is very different from what you might expect but once you get his music it is like a virus that won’t leave. It hangs with you.

3. **QH - Would you agree that some of his music is less difficult while other pieces are more challenging?**

JR - Yes, I would agree. Some of the things he writes for church choirs are on the easier more expected side while his more artistic music is much more challenging. I especially like his accompaniments. His music sings well and makes the choir sound good. He makes it enjoyable for the choir to sing and I feel that is very important.
4. *QH* - *What kind of choirs and ensembles did you have at the University of Redlands?*

   JR - I was director of choral activities for 38 years. The large choir was the University Choir. That choir performed a big Festival of Lights every year. We would fill a 1500 seat auditorium for 4 nights. I also had a really high quality chamber ensemble. We have degrees from Undergraduate to Graduate and have had a Doctoral program for about 12 years.

5. *QH* - *How would you describe Lee Scott’s music in technical terms what would you say?*

   JR - The first thing I would talk about is his use of modal harmonies. He likes the Mixolydian. He loves the lowered 7th. You will often get modal cadence when you don’t expect. His harmonic structure is very comforting. By that I mean I like to hear and the choir is able to really “lean in” to the music so that we become a better choir. Dale Warland resonates with the idea that if the conductor likes the piece then the choir will like the piece and then the audience will like. If it is too easy and the choir gives that look of “ho hum” then we put it away. That has only happened once with a Lee Scott piece.

6. *QH* - *What about his rhythmic devices? What pieces or thoughts come to mind?*

   JR - The one that immediately comes to mind is the *Quoniam tu Solus Sanctus* from his *Gloria*. Choirs are not used to singing 8/8 meter but once they get it they can’t let it go. Scott’s *Gloria* is not the Rutter *Gloria*. Scott’s Gloria is so poly-chordal. The choir is not used to doing those kinds of harmonies. It becomes a challenge.

7. *QH* - *Is there anything else that draws your attention to Scott’s works?*

   The text. His texts are so different from others that I see. For instance, who sets a text by Michelangelo? I find his texts and the use of text very refreshing. Lee Scott’s music is the first thing I look for in the reading packets that receive. I do this specifically because of the texts he uses.
APPENDIX IX

FESTIVAL TE DEUM, K. LEE SCOTT

Commissioned by The Lutheran A Cappella Choir of Milwaukee.
David Mohr, Music Director.
in honour of their 75th Anniversary.
FESTIVAL TE DEUM
SATB, Brass Quintet, Timpani and Organ

4th Century Latin

I. WE PRAISE THEE, O GOD

K. Lee Scott, ASCAP

Soprano

Allegro festivo (q = 100)

Tenor

Allegro festivo (q = 100)

Trumpets 1, 2

Allegro festivo (q = 100)

Bassoon

Allegro festivo (q = 100)

Trombone

Allegro festivo (q = 100)

Timpani

Allegro festivo (q = 100)

Organ

Allegro festivo (q = 100)
cry a loud, the Heav'n's and all the Pow'rs there in.

To thee, Cherubim and Seraphim.
continually do cry, continually, continually.
ly do cry, continually, continually, continually, continually.

ly do cry, do cry.

Fin.
Holy, Lord God of Sabaoth, Heaven and
Earth are full of the majesty of thy glory. The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise them. The mighty army of
Martyrs praise thee...

The holy, holy Church throughout...

Man.
170
II. WHEN THOU TOOKEST UPON THEE

Rather slowly (♩ = 54)

Soprano
Alto

Tenor
Bass

Trumpets 1, 2

Horns

Trombone
Tuba

Timpani

Organ

Pedal
When thou tookst upon thee to die,

Liver man, thou didst humble thyself to be born of a virgin.
When thou hast overcome the sharpness of death, thou didst open the kingdom of heaven to all beings.
We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.
thou hast re-deemed with thy precious blood.

Make them to be numbered with thy saints, to be numbered with thy saints,
make them to be numbered with thy

saints, in glory everlasting

t.t.b.
III. O LORD, SAVE THY PEOPLE

O Lord, save thy people, and bless.
thine heritage.
Gov-ern them.

Gov-ern

and lift them up for-ev-er, for-
them.
lift them up for-ev-er, for -
Day by day we magnify thee, we magnify thee, we magnify thee,

Day by day we magnify thee, we magnify thee, we magnify thee.

Day by day we magnify thee, we magnify thee, we magnify thee,

Day by day we magnify thee, we magnify thee, we magnify thee.
Day by day we magnify thee.

Day by day we magnify thee.
and we worship thee:

From now on, whatever we do, we do it in the name of the Lord Jesus, who died for our sins—though we are free from them.

And we worship thee: from now on, whatever we do, we do it in the name of the Lord Jesus, who died for our sins—though we are free from them.
Vouch safe, O Lord, to keep us this day without sin.

Slowing gradually to the end.

*Not too much.
Lord, let thy mercy lighten upon us, our trust is in thee, O Lord, in thee have I trusted, let me not be confounded.
APPENDIX X
INTERNAL REVIEW BOARD (IRB) APPROVAL

NOTICE OF APPROVAL FOR HUMAN RESEARCH

DATE: August 29, 2017
TO: Harris, Christopher, Music
Ozzello, Kenneth, School of Music, Sneed, Charles, School of Music
FROM: Graham, Jeanelle, MPH Research Compliance Specialist, NM Expedited
PROTOCOL TITLE: The Choral Music of Keaton Lee Scott: A Scholarly Presentation of an Alabama Native
FUNDING SOURCE: NONE
PROTOCOL NUMBER: 17-06-268
APPROVAL PERIOD: Approval Date: August 28, 2017 Expiration Date: August 27, 2018

The Institutional Review Board (IRB) for the protection of human subjects has reviewed the protocol entitled: The Choral Music of Keaton Lee Scott: A Scholarly Presentation of an Alabama Native. The project has been approved for the procedures and subjects described in the protocol. This protocol must be reviewed for renewal on a yearly basis for as long as the research remains active. Should the protocol not be renewed before expiration, all activities must cease until the protocol has been re-reviewed.

If approval did not accompany a proposal when it was submitted to a sponsor, it is the PI's responsibility to provide the sponsor with the approval notice.

This approval is issued under University of Alabama's Federal Wide Assurance 00000647 with the Office for Human Research Protections (OHRP). If you have any questions regarding your obligations under Committee's Assurance, please do not hesitate to contact us.

Please direct any questions about the IRB's actions on this project to:
Graham, Jeanelle

Graham, Jeanelle

Approval Period: August 28, 2017 through August 27, 2018
Review Type: FULLBOARD
IRB Number: 03