

Shaker movements

a choral suite in three movements based on Shaker spirituals and dance tunes

composed by Sheena Phillips
for SATB divisi with body percussion

commissioned by the Cerritos Center for the Performing Arts, Cerritos, CA

- | | |
|----------------|---------------|
| 1. Sweet union | duration 2:30 |
| 2. Shaker life | duration 2:00 |
| 3. Dance | duration 2:30 |

Shaker movements is based on songs, lyrics and wordless dance tunes (which were sung, not played instrumentally) from the flourishing Shaker communities of the 18th and 19th centuries. Both sacred song and sacred dance (or 'laboring') were hugely important to the early American Shakers. The sect has now all but disappeared, but its rather distinctive music, which survives in a large number of manuscripts, continues to inspire singers and composers.

The first piece, 'Sweet union', weaves together two Shaker melodies. The chief songs are a haunting 'solemn song' sung at the funeral of Mother Ann (Ann Lee, founder and figurehead of the early Shakers) and 'In yonder's valley', a fine tune attributed to Father James (James Whittaker, Ann's chief colleague and a powerful preacher and spokesperson for the Shakers).

The second piece, 'Shaker life', blends an original setting of a short Shaker lyric with the lively Shaker song 'Come life'. This song alludes both to dancing and to shaking, a sort of tremor or trance state which many Shakers entered. The David and Michael of the song are the Biblical David (who danced) and Michal (*sic*), daughter of Saul, who thought dance unholy.

The final piece, 'Dance', brings together three Shaker laboring tunes: 'The Flying Indian' (a wordless tune), the joyful 'Heaven, heaven', and a nameless march; and another vigorous wordless tune said to have been 'received by' Mother Ann. The annotation 'received by...' often appears in Shaker manuscripts and reflects their belief that the songs were divinely inspired, literally gifts from God. The piece also features clapping and stamping (see notes).

You can hear throughout *Shaker movements* the deep rootedness of Shaker melodies in the native folk song of the British Isles, where most of the early Shakers hailed from. Shakers themselves rarely sang in harmony, and the piece features unison passages and tunes sung 'in parallel' rather than with rich harmonization, to evoke that starkness.

total duration c. 7:00

perusal score – not for rehearsal or performance
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Shaker movements

1. Sweet Union

In yonder's valley there grows sweet union.
Let us arise and take our fill.
The winter's past, the spring appears.
The turtle dove is in our land.
In yonder's valley there grows sweet union.
Let us arise and take our fill.

2. Shaker Life

For dancing is a sweet employ;
It fills the soul with heav'nly joy;
It makes our love and union flow,
While round and round and round we go.

Come life Shaker life
Come life eternal
Shake Shake out of me
All that is carnal
I'll take nimble steps
I'll be a David
I'll show Michael twice
How he behaved

3. Dance

Heaven, heaven is the residence
Of the faithful true and just,
O I will I will be diligent,
Gain a treasure there I must.
O tis heavenly, heaven, heavenly,
Lovely souls come travel on,
Gain a treasure that eternally
We in heaven may feast upon.

Pronunciation

In 'Sweet Union':

co / ho ~ to rhyme with 'go'

ha / la / na etc ~ to rhyme with 'tra la la'

haw / you ~ as in English

ve / e ~ to rhyme with 'say' (though with minimal diphthong)

In 'Dance':

lodle / dodle ~ to rhyme with 'yodel'

lo / do ~ to rhyme with 'go'

lorello ~ to rhyme with 'morello' (as in cherries)

lum / vum / dum ~ to rhyme with 'hum' BUT:

lully / dully ~ to rhyme with 'fully'

lu-l / du-l ~ use a liquid 'l' on the second 'syllable'; vowel as at the start of 'lully' or 'dully'

vi ~ 'vee'

vum ~ to rhyme with 'hum'

Wordless songs

Shaker song was often improvised to 'nonsense' syllables (regarded as 'an unknown language') and written down later. The use of nonsense syllables was encouraged, as a way of distancing Shaker worship from that of other religious groups and of course from secular song (although the melodies frequently borrowed from folk song). Many of the wordless songs were recorded only as melodies, while other transcriptions also include the syllables. In both cases, the songs and their syllables would have been learnt by whole congregations.

Clapping and stamping

Clapping was an occasional feature of Shaker sacred dance - 'at times so loud it makes a noise like pistols fired off' (p 247 of Daniel Patterson's book, cited below). The dance steps were a mixture of paces, shuffles and skips but I felt entitled to add stamps as the sound of dancing by the larger communities (some of which numbered over five hundred) would have been considerable. In later years, forceful steps were deliberately used to represent 'tramping on the folly and riches of the world' (Patterson p 248).

Performance considerations

Stamping: I would recommend stamping with the same foot throughout, for better balance!

Clapping: Clearly it is not possible to clap while holding music. If the use of music stands is not possible, one option is for alternate singers to be allocated as clappers; and for their neighbors to take hold of the clappers' music during the (brief) clapping passages. An alternative is for clapping to be approximated by a slap to the thigh, leaving one hand free to hold the music. Proper claps are preferred, though.

Voice tone: Shaker singing was fervent and vital and it is an option to sing selected *forte* passages or indeed the whole piece with a 'belted' quality (if the whole piece, then the softer dynamic markings must to a large extent be disregarded!).

Sources

The transcriptions of all the songs except 'Vum vi ve vum' can be found in *The Shaker Spiritual* by Daniel W Patterson (Dover Publications). The other song, and several 'wordless song' transcriptions which I used a source for nonsense syllables, can be found in *The Gift to be Simple* by Edward Deming Andrews (Dover Publications).

1. Solemn song from the Enfield, Connecticut manuscripts (the opening tune): No. 12 of the solemn songs in Patterson's book). The syllables for this song were not recorded by the Shakers and I have added syllables from two other wordless songs ('Song of Colovin', "received from a bird of Paradise", No. 49 in Deming Andrews' book, and another text fragment recorded on p 43).
2. 'In yonder's valley', from the Enfield, Connecticut manuscripts. Father James' song No. 1 from Patterson's book.
3. 'For dancing is a sweet employ..' Lyric from p. 248 of Patterson's book.
4. 'Come life, Shaker life'. Quick dance No. 6 from Patterson's book.
5. 'The Flying Indian'. March No 47 from Patterson's book, recorded in Whitewater, Ohio.
6. 'Heaven, heaven'. March No 37 from Patterson's book, recorded in Lebanon, New York.
7. Untitled. March No 5A from Patterson's book, origin uncertain.
8. 'Vum vi ve vum'. Song 'received from' Mother Ann, No. 36 in Deming Andrews' book.
9. I have used notes on p 35 of Daniel Patterson's book as a guide to reconstructing vocables for 'Dance'.

All the material is in the public domain.

Sweet union

No. 1 of Shaker Movements

Sheena Phillips

♩ = 96 *freely*

mp solo

S

Co ho lon ve, e ne, ha na hoo na

piano reduction
(for rehearsal only)

6

haw, hoo na haw hoo na, ho you van sa la-na ve. *end solo*

12 *mf* (S & A slightly backgrounded)

SA

Co ho lon ve, e ne, ha na hoo na

mf

TB

In yon-der's val - ley there grows sweet u - nion. Let us a - rise, and

12

sweet union 2

17
haw, hoo na haw hoo na, ho you van
take our fill. The win-ter's past, and the spring ap-pears. The

17

22
sa la - na ve. hoo na haw
tur - tle dove is in our land. In yon-der's val - ley there grows sweet

22

27
hoo na, ho you van sa la - na ve. SA div
u - nion. Let us a-rise, and take our fill. TB div

27

sweet union 3

31 *mf* warmly

S he! In yon-der's val - ley there grows sweet u - nion. Let us a - rise, and

A he! In yon-der's val - ley there grows sweet u - nion. Let us a - rise, and

T he! In yon-der's val - ley there grows sweet u - nion. Let us a - rise, and take

B he! Co ho lon ve, ne ho ne, he na hoo na,

37

take our fill. The win - ter's past, and the spring ap - pears. The

take our fill. Win - ter's past, and the spring ap - pears. The

our fill. Win - ter's past, and the spring ap - pears. The

e ne, na haw, hoo na, ho you van

sweet union 4

42

tur - tle dove is in our land. In yon-der's val - ley there grows sweet
tur - tle dove is in our land. In yon val-ley grows sweet
tur - tle dove is in our land. In yon val-ley grows sweet
sa la - na ve. e na he

42

47

u - - - nion. Let us a-rise, and take our fill.
u - - - nion. Let us a - rise, take our fill.
u - - - nion. Let us a - rise, take our fill.
ho haw, ho you van sa la - na ve.

47

Shaker life

No. 2 of Shaker Movements

Sheena Phillips

$\bullet = 108$ joyful and rigorous

S *f* For danc-ing is a sweet em - ploy; *(poco)* it fills the soul with *f*

A *f* it fills the soul with *(poco)* it fills the soul with *f*

T *f* For danc-ing is a sweet em - ploy; *(poco)* it fills the soul with *f*

B *f* it fills the soul with *(poco)* it fills the soul with *f*

piano reduction (for rehearsal only)

7 *(poco)* *(poco)*

S heav' - nly joy; it makes our love and u - nion flow, while

A heav' - nly joy; *(poco)* it makes our love and u - nion flow, *(poco)* while

T *(poco)* heav' - nly joy; it makes our love and u - nion flow, while

B heav' - nly joy; while

7 *(poco)* *(poco)*

shaker life 2

a tempo

14

S round and round and round we go. For danc-ing is a

A round and round and round we go. For danc-ing is a

T round and round and round we go. For danc-ing is a

B round and round and round we go. For danc-ing is a

mf

19

S sweet em - ploy; it fills the soul with heav' - nly joy; it

A sweet em - ploy; it fills the soul with heav' - nly joy; it

T sweet em - ploy; it fills the soul with heav' - nly joy; it

B sweet em - ploy; it fills the soul with heav' - nly joy; it

shaker life 3

26

S makes our love and u - nion flow, while round and round and round we

A makes our love and u - nion flow, while round and round and round we

T makes our love and u - nion flow, while round and round and round we

B makes our love and u - nion flow, while round and round and round we

26

32

S go. round and a - round we go *mf*

A go. round and a - round we go *mf*

T go. Come life Shak - er life come life e - ter - nal *f*

B go.

32

shaker life 4

39

S
round and a - round we go

A
round and a - round we go

T
Shake Shake out of me all that is car - nal *f* I'll take nim-ble steps

B
Come life

39



Detailed description: This block contains the vocal and piano parts for measures 39-46. The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is for the grand piano. The lyrics for the vocal parts are: S: 'round and a - round we go'; A: 'round and a - round we go'; T: 'Shake Shake out of me all that is car - nal I'll take nim-ble steps'; B: 'Come life'. The piano part provides accompaniment for these lyrics. A large 'sample' watermark is visible across the page.

47

S
round and a - round and a - round round and a - round we go

A
round and a - round and a - round round and a - round we go

T
I'll be a Da - vid I'll show Mich - ael twice how he be - hav - ed. T div.

B
Come life Shak - er life Come life

47



Detailed description: This block contains the vocal and piano parts for measures 47-54. The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is for the grand piano. The lyrics for the vocal parts are: S: 'round and a - round and a - round round and a - round we go'; A: 'round and a - round and a - round round and a - round we go'; T: 'I'll be a Da - vid I'll show Mich - ael twice how he be - hav - ed. T div.'; B: 'Come life Shak - er life Come life'. The piano part provides accompaniment for these lyrics. A large 'sample' watermark is visible across the page.

shaker life 5

54 *f legato* *mf*

S O sweet em - ploy sweet *mf legato*

A

T *soli f* round and a-
Come life Shak-er life come life e-

T *mf legato*

B For danc-ing is a *mf poco staccato*
Shak-er life come life Sha-ker life danc - ing,

54

61

S em - ploy round and round

A round we go round and a - round we go

T ter - nal Shake Shake out of me all that is car - nal

T sweet em - ploy; it makes our love and u - nion flow,

B danc - ing danc - ing, danc - ing

61

shaker life 6

68 *f*

S round and round and round and

A round and a - round and a - round round and a -

T I'll take nim-ble steps I'll be a Da - vid I'll show Mich - ael twice

T it fills the soul with heav' - nly joy; while round and round and

B danc - ing, danc - ing danc - ing,

68

75 *ff*

S round we go. Come life Shak-er life Come life Shak-er life

A round we go. Come life Shak-er life Come life Shak-er life

T how he be - hav - ed. Come life Shak-er life Come life Shak-er life

T round we go. Come life Shak-er life Come life Shak-er life

B danc - ing Come life Shak-er life Come life Shak-er life

75

shaker life 7

83

S *mf* For danc-ing is a sweet em - ploy; it

A *mf* For danc-ing is a sweet em - ploy; it

T *f* Come life Shak - er life come life e - ter - nal Shake Shake out of me all that is

T *mf* For danc-ing is a sweet em - ploy; it

B *mf* For danc-ing is a sweet em - ploy; it

83

90

S fills the soul with heav' - nly joy; it makes our love and u - nion

A fills the soul with heav' - nly joy; it makes our love and u - nion

T car - nal I'll take nim - ble steps I'll be a Da - vid I'll show

T fills the soul with heav' - nly joy; it makes our love and u - nion

B fills the soul with heav' - nly joy; it makes our love and u - nion

90

90

shaker life 8

96 *cresc.* *f* *poco rit.*

S
flow, while round and round and round we go.

A
flow, while round and round and round we go.

T
8 Mich-ael twice how he be - hav - ed. Come life!

T
8 flow, while round and round and round we go.

B
flow, while round and round and round we go.

96

Dance

No. 3 of Shaker Movements

Sheena Phillips

♩ = 96 *with great energy and joy*

S(A) *f*
lo-dle lor-el-lo lo-dle lor-el-lo lum lo-dle lor-el-lo

SA body perc. stamp *f*

A(S) lo-dle lor-el-lo

T

TB body perc. stamp

B

piano reduction (for rehearsal only)

Notes

Suggested voicing: move a small proportion of altos to the soprano line, and vice versa, so that the large range of each line is well covered.

Body percussion: the SA and TB body percussion lines are identical, duplicated only for ease of reading from the different parts of the score. See cover notes for performance suggestions regarding the clapping and stamping.

Pulse remains the same throughout whether quarter note (in 2/4 or 3/4) or dotted quarter note (in 6/8)

Move quickly to the 'm' of 'lum', 'dum' and 'vum', especially on long note values.

See cover notes for guide to pronunciation.

dance 2

6

S(A) lo - dle lor-el-lo lum lo - dle lor-el-lo lum

SA perc.

A(S) lo - dle lor-el-lo lum dul - ly dul - ly do - dle du - l do - dle - lo

T

TB perc.

B

pno.

10

S(A) lo - dle lor - el - lo lo - dle

SA perc.

A(S) dul - ly dul - ly do - dle du - l do - dle - lo do - dle dul - ly dul - ly do

T

TB perc.

B

pno.

A

dance 3

S(A) *f* lul-ly lul-ly lul-ly lul-ly lul - ly lul - ly lu - l lu - l lo-dle-lo lul-ly lul-ly lo lo - dle

SA perc.

A(S)

T *mf* dul - ly do - dle - lo *move quickly to the 'm' on 'dum'* dul - ly do - dle - lo dum

TB perc.

B *mf* dul - ly do - dle - lo dul - ly do - dle - lo dum *move quickly to the 'm' on 'dum'*

pno. 13

S(A) 17 lul-ly lul-ly lul-ly lul-ly lul - ly lul - ly lu - l lu - l lul - ly lul - ly lul - ly lul - ly lo lum

SA perc.

A(S)

T dul - ly do - dle - lo dul - ly do - dle - lo dum

TB perc.

B dul - ly do - dle - lo dul - ly do - dle - lo dum

pno. 17

dance 4

21 *mf* *f*

S(A) lul - ly lul - ly lul - ly lul - ly lu - l lu - l lo - dle lul - ly lul - ly lul - ly lul - ly lo lo - dle

SA perc.

A(S) *f* dul - ly dul - ly do - dle dul - ly do - dle - lo dul - ly do - dle - lo dum *mf*

T *f* dul - ly do - dle - lo dul - ly

TB perc.

B *f* dul - ly dul - ly do - dle dul - ly do - dle - lo

pno.

25

S(A) lul - ly lul - ly lul - ly lul - ly lul - ly lul - ly lo - dle - lo lul - ly lul - ly lul - ly lul - ly lo lum

SA perc.

A(S) dul - ly dul - ly do - dle do dul - ly do - dle - lo dul - ly do - dle - lo lo lum

T do - dle - lo dum dul - ly do - dle - lo do dum

TB perc.

B *f* dul - ly dul - ly do - dle do dul - ly do - dle - lo do dul - ly

pno.

B

dance 5

29 *mf* *più leggero ma sempre con brio*

S(A) lo - dle lul - ly - lo lo lo - dle lo - dle

SA perc. *f* clap stamp

A(S) lo - dle lul - ly - lo lo lo - dle lo - dle

TB perc. *f* clap stamp

B do do do - dle do dul - ly do do - dle do dul - ly do dul - ly

pno.

29

S(A) lo - dle lul - ly - lo lum lo - dle lul - ly - lo

SA perc. *f* stamp

A(S) lul - ly - lo lo - dle lum lo - dle lul - ly - lo

TB perc. *f* stamp

B do do - dle lor - el do - dle do dul - ly do dul - ly dum do dul - ly

pno.

33

33

dance 6

37

S(A)
lo - dle lo - dle lo - dle lul - ly - lo lo lo - dle

SA perc.

A(S)
lo - dle lo - dle lo - dle lul - ly - lo lo lo - dle

TB perc.

B
dul - ly dul - ly do do dul - ly dum do dul - ly do - dle do dul - ly do

pno.

41

S(A)
lul - ly - lo lo - dle lo - dle lo - dle lo - dle lul - ly - lo lum

SA perc.

A(S)
lul - ly - lo lo - dle lo - dle lul - ly - lo lo - dle lul - ly - lo lum

TB perc.

B
do dul - ly do - dle do dul - ly do dul - ly dul - ly do dul - ly do dul - ly dum do - dle -

pno.

C

dance 7

mf più legato e cantabile

45

S(A) lul - ly - lo lum lo - rel lo - rel

SA perc. *cresc.*

A(S) lul - ly - lo lum lo lo lo lo

T lul - ly - lo lum lo lo lo lo

TB perc. *cresc.* Heav - en, heav - en is the res - i - dence

B do dul - ly dum

pno. *cresc.*

48

S(A) lo - rel lo - rel - lo lo lo - rel lo - rel lo - rel lo

A(S) lum lo lo - rel lo lo lo lo

T of the faith - ful true and just, O I will I will be dil - i - gent,

B O tis heav - en - ly,

pno. *mf* più legato e cantabile

52

S(A) lo - rel lo-rel lo-rel-lo lo - dle lum lo - dle

A(S) lum lo lo-rel lo lo

T gain a treas - ure there I must. O tis heav-en - ly, heav - en, heav-en - ly,

B heav - en, heav-en - ly,

52

pno.

56

S(A) lor - el - lo lo - dle lor - el - lo lo - dle

A(S) lo - dle lum lo lo-rel lo lo

T love - ly souls come trav - el on, Gain a treas - ure that e - ter - nal - ly

B

56

pno.

dance 9

D

60

S(A) lor - el - lo lum lo - dle lo - dle lor - el - lo

SA perc.

A(S) lo lum O Heav - en, heav - en

T we in heav - en may feast upon.

TB perc.

B *mf energico* vum vi - ve vum vi - ve vum vum

pno.

64

S(A) lo - dlelor - el - lo lo lo - dlelor - el - lo lo - dlelor - el - lo lo

SA perc. clap

A(S) is the res - i - dence of the faith - ful true and just,

T

TB perc. clap

B vo ve vum vi - ve vum vi - ve vum vum vo

pno.

67

S(A) lo - dle lor-el-lo lo

SA perc.

A(S) *mf* O I will I will be dil - i - gent,

T O I will I will be dil - i - gent,

TB perc.

B vum vi - ve vum vi - ve vum vum vo ve

pno.

70

S(A) lum lo lum lo lo - dle lor-el-lo lo - dle lo lo - dle *f*

SA perc.

A(S) gain a treas-ure there I must: gain a treas-ure there I

T gain a treas-ure there I must:

TB perc.

B vum vi - ve vo ve vum vum vo

pno.

dance 11

74 **E**

S(A) lul-ly lul-ly lul-ly lul-ly lul-ly lul-ly lu - l lu - l lo-dle-lo lul-ly lul-ly lo lo - dle

SA perc.

A(S) must: *f* lo do - dle do dul - ly do do - dle do dul-ly do dul-ly

T Heav - en, heav - en is the res - i - dence

TB perc.

B *f* vum vi-ve vum

pno. 74

S(A) 78 lul-ly lul-ly lul-ly lul-ly lul-ly lul-ly lu - l lu - l lul-ly lul-ly lul-ly lul-ly lo lum

SA perc.

A(S) do do - dle lor - el do - dle do dul-ly do dul-ly dum do dul-ly

T O I will I will be dil - i - gent,

TB perc.

B vum vi-ve vo

pno. 78

dance 12

82

S(A) lul-ly lul-ly lul-ly lul-ly lu-l lu-l lo-dle lul-ly lul-ly lul-ly lul-ly lo lo-dle

SA perc. clap stamp

A(S) dul-ly dul-ly do do dul-ly dum do dul-ly do-dle do dul-ly do

T Heav-en! heav-en!

TB perc. clap stamp

B *f*

O tis heav-en-ly,

82

pno.

86

S(A) lul-ly lul-ly lul-ly lul-ly lul-ly lul-ly lo-dle-lo lul-ly lul-ly lul-ly lul-ly lo lum

SA perc.

A(S) do dul-ly do-dle do dul-ly do dul-ly dul-ly do dul-ly do dul-ly dum

T Heav-en! Heav-en, heav-en is the res-i-dence,

TB perc.

B *f*

heav-en, heav-en-ly,

86

pno.

dance 13

poco rit.

a tempo

90 *p* move quickly to the 'm' on 'vum'

S(A) vum vi - ve vum vum lo!

A(S) vum vi - ve vum lo!

T gain a treas-ure there I must: lo!

B *mp* gain a treas-ure there I must: lo!

pno. div.

96

S(A) lul - ly lo - dle - lo lum

SA perc.

A(S) lul - ly lo - dle - lo lum

T lul - ly lo - dle - lo lum

TB perc.

B lul - ly lo - dle - lo lum

pno.