Brigham Cecil Gates: Composer, Director, Teacher of Music

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Master of Arts

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by

Lyneer Charles Smith

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Without the enthusiasm and interest of Mrs. Gwenneth Gibbs Gates, wife of the late B. Cecil Gates, this writing would have been impossible. For their willingness to supply the needed information, recognition must be given to three daughters of B. Cecil Gates - Mrs. Ruth Duffin, Mrs. Emma Lou Ashton, and Mrs. Gwenneth Mulder, all of Salt Lake City, Utah.
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INTRODUCTION

Every now and then, in the realms of science and art, we learn that some especially striking figure, who captures our attention, is from Utah. The achievements of the sons and daughters of the Utah pioneers reflect the substantial character of the work of the men and women who laid the foundation of Utah.

This foundation was composed of material gathered from every worthy purpose engulfing character and cultural expression of the people. Among other accomplishments, Utah has had a notable development in musical art. Her achievements have not been a result of extraordinary circumstances, but from the long and continued devotion to the fundamentals of musical art and to a most unusual combination of qualities which may be described as her 'personality.'

If we were to list the names of those who have contributed to the music history and musical growth of Utah, we would find Charles John Thomas, Ebeneezer Beesley, George Careless, David O. Calder, Evan Stephens, Anthony C. Lund, B. Cecil Gates, and many others. Since the writer has had an interest in the music of Utah, as a part of the history of the Church of Jesus Christ of Latter-Day Saints, he was naturally attracted to the works of the men whose names have been listed. With the passing of time, the memory of these men begins to fade. An attempt will be made in this writing to preserve what information may be, at present, available in the way of books, brief newspaper notes, and magazine articles, as well as
from prominent citizens who were intimately associated with the musician, Brigham Cecil Gates.

It is not the purpose of this writing to give B. Cecil Gates' general biography, but to organize only those experiences which brought him into contact with music or musicians. The music we have today has been the contribution of many individuals, each building on the musical heritage of the other. By the same token the musicians of the future may be influenced by the work of the musicians of today.

What did B. Cecil Gates contribute to the advancement of music in Utah? Did he help to maintain and improve the musical standards of the state? What did he accomplish as a musician? By a careful study of his life as a composer, director, and teacher of music, these questions can be answered.

Works of a similar type at Brigham Young University which have aided greatly in the forming of this thesis are: A. C. Smyth and his Influence on Choral Music of Central Utah, by Harry A. Dean; The Life and Works of Charles John Thomas: His Contributions to the Music History of Utah, by William Earl Purdy; and John Jasper McClellan, Tabernacle Organist, by Annie Rosella Compton.

This writing contains all the available sources of any importance from which the knowledge of B. Cecil Gates' music activities have been drawn. If the information the writer has gathered and presented makes the name of Brigham Cecil Gates in any measure more familiar to others of this generation, who share his faith and deep interest in the music of the Church of Jesus Christ of Latter-day Saints, he shall be both pleased and sufficiently rewarded.
CHAPTER I

EARLY MUSIC TRAINING

Brigham Cecil Gates, a grandson of Brigham Young, was the second of twelve children born to Susa Young and Jacob F. Gates. It was while Jacob F. Gates was mission President for the Church of Jesus Christ of Latter-Day Saints in the Hawaiian Islands that Brigham Cecil was born, August 17, 1867. Two years later the Gates family moved to Utah and made their home in Provo.¹

Jacob F. Gates was a man of sterling integrity, simple and domestic in his tastes, a wide reader, a keen observer, and one who merited and received the respect of all who knew him. In 1904 he translated the Book of Mormon into the Hawaiian language.² Susa Young Gates, daughter of a prophet, mother of noble and talented children, writer of prose and poetry, was a notable figure in the cultural growth of Utah. Besides being a teacher of theology, domestic science and music in the Brigham Young Academy at Provo, she was a member of its board of directors for twenty-five years.³

It was the belief of the parents that every person is endowed with some particular talent and that such talent should be given every opportunity to be developed.⁴ Credit can be given to both mother and father,

¹Jacob F. Gates, Autobiography, unpublished, Mrs. Ruth Duffin, Salt Lake City, Utah.
³Ibid., p. 623. ⁴Statement by Franklin Gates, personal interview.
not only for the spiritual background of their son, Brigham Cecil, but also for his musical development. Susa Young Gates founded the music department of the Brigham Young Academy, in Provo, Utah, in 1887.  

"When sixteen years old," says Jacob Gates, "I organized a martial band in St. George, father having brought me a flute from England. Then in 1875, September, I left St. George to attend the University of Utah and played the organ for choir during attendance at that school."  

B. Cecil Gates entered the Brigham Young Academy in 1894 where Professor Anthony C. Lund and later C. W. Reid were teaching music.

His interest for music was noticed in an experience following the excitement of a visit to the circus. B. Cecil Gates and his brothers decided to stage a circus all of their own. With B. Cecil as the promoter, a juvenile band was organized.

Cecil ................ leader  
Harvey (brother) .......... snare drum  
Frank (brother) .......... alto horn  
Harold Smoot ............ cornet  
Messie Fields .......... cornet  
Ervine Snow ............ cornet  
Vivian Snow ............ cornet  
Bill Bassit ............. trombone  

Within a short time they began to parade the streets and felt they were often repaid by the attention they received. The band made excursions up to Castella warm-water spring in Spanish Fork Canyon, where the group played concerts to raise money for uniforms. Later a minstrel show was organized by this same group as a recreational feature to appear before the many Church groups in and around Provo.  

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5Deseret News, October 10, 1948.  
6Jacob F. Gates, op. cit.  
7Brigham Young Academy Registration Record, Brigham Young University, Provo, Utah.  
8Statement by Franklin Gates, op. cit.  
9Ibid.
In 1902 Jacob F. Gates accepted a call to the Eastern States Mission for the Church of Jesus Christ of Latter-Day Saints. He took with him his wife and two of the children, Emma Lucy and B. Cecil. B. Cecil began intensive piano study under the tutorship of Eugene Heffley in New York City. After two years the family returned to Utah, settling in Salt Lake City, 1904.\textsuperscript{10}

B. Cecil Gates entered the Latter-Day Saint University in Salt Lake City in 1904, and received further music training under John J. McClellan and Arthur Shepherd, both of Salt Lake City.\textsuperscript{11} B. Cecil organized a brass band in the Twenty-fourth Ward of Salt Lake and provided small concerts for the neighborhood. The piccolo was played by Frank W. Asper, who later became Tabernacle organist.\textsuperscript{12}

In the fall of 1905 B. Cecil entered the New England Conservatory of Music in Boston, accompanied by his sister, Emma Lucy, and his friend, Clarence J. Hawkins.\textsuperscript{13} Under the supervision of Charles Denée, faculty member of the New England Conservatory, B. Cecil continued his piano study.\textsuperscript{14} Other courses at the conservatory included harmony, history of music, theory, and solfeggio. The performances of great artists in concert were available to B. Cecil and his friends in Boston.\textsuperscript{15}

When B. Cecil returned to Utah for the summer from the New England Conservatory, he was offered a position in St. George. Professor Joseph W. McCallister, one of the music teachers in St. George, related the incident:

\textsuperscript{10}Tbid. \textsuperscript{11}Tbid.  
\textsuperscript{12}Statement by Frank W. Asper, personal interview.  
\textsuperscript{13}Statement by Clarence J. Hawkins, personal interview.  
\textsuperscript{14}Deseret News, September 20, 1923.  
\textsuperscript{15}Statement by Clarence J. Hawkins, op. cit.
At that time we did not have a piano teacher in St. George, and in the year of 1906, I went to Salt Lake City and contacted the Gates family. This was right after B. Cecil had returned from the East where he had studied music. I went to see the Gates with the proposition for B. Cecil to come down to St. George and teach. He came down and taught for the school year of 1906-07. We presented the opera Priscilla with the St. George stake choir. The first night of this performance our lead man, who played Miles Standish, played the part very fine; so good that he demanded pay before he would go on the next night and play his part. We had a big meeting about this and decided we wouldn't pay him. After he left us, B. Cecil made the proposition that he would direct it if I would go on and play the part of Miles Standish. This we did.16

B. Cecil Gates gave piano lessons during the time he was in St. George.17

While holding the office of an Elder in the Church of Jesus Christ of Latter-Day Saints, Cecil Gates was set apart by George Teasdale on May 6, 1906, to serve for three years in the Eastern States as a missionary for the Church. This experience developed within him a deep spirituality that affected his entire life.18

When B. Cecil returned from his mission in 1910, he was disappointed to find many of his former music friends had no other ambition than to join a jazz-band. This disappointment caused him to consider abandoning the musical field, but he was unable to find work that interested him. "I can never be happy unless I continue to study music," was his final decision. Although having financial difficulties, his parents were willing to provide the needed funds for his music training.19

16Letter from Joseph W. McCallister, music teacher, St. George, Utah, March 20, 1952.
17Dixie Advocate, December 11, 1906.
18Personal Record File, Church Historian's Office, Church of Jesus Christ of Latter-Day Saints, Salt Lake City, Utah.
19Statement by Franklin Gates, op. cit.
In 1910 B. Cecil Gates entered the Scharwenka Conservatory of Music in Berlin to continue his music studies. An injury to his hand prevented further study on the piano. He received instruction in the art of conducting from Robitscheck of the Scharwenka Conservatory, composition from Phillip Scharwenka, and vocal music from Marschach and Corelli. Emma Lucy Gates was singing in the Berlin Royal Opera House at the same time B. Cecil was studying music in Berlin. By attending many of the rehearsals, B. Cecil was able to study opera production behind the scenes at the Berlin Royal Opera House, and to watch the great conductors at close range. He saw more than six hundred performances of grand opera from back stage.

The Deseret News reported:

Miss Gates makes a whirlwind tour from Cassel and Berlin to Edinburgh, Glasgow, Dundee and back, filling engagements in each city. She took her brother, B. Cecil, with her.

The only compositions that are extant from his activities abroad are two groups of piano selections. One group consists of three short numbers written in fugal style; the other contains five selections called The Brighton Sketches, which refer to his canyon home near Salt Lake City, Utah.

In 1913 B. Cecil Gates graduated from the Scharwenka Conservatory of Music.

21Salt Lake Tribune, June 17, 1928. (No first names were given in this reference.)
22Ibid., September 20, 1925.
23Ibid., June 17, 1928.
25Statement by Gwenneth Gates, personal interview.
26Ibid.
CHAPTER II

LATTER-DAY SAINT UNIVERSITY SCHOOL OF MUSIC

B. Cecil Gates returned to Utah from his studies in Germany in 1913 with the desire to offer his best to further the growth and development of music standards among his own people. He was appointed music director for the Latter-day Saint University in Salt Lake City. The music department of the University, at that time, had very little more than a choir organized to sing at the weekly devotional services. Soon after accepting the position, Professor Gates organized a new chorus, band, and orchestra. In the school yearbook for 1914 was written:

The development of music under the leadership of Professor Gates, was most prominent and essential in the schools activities for the year. And to him who planned and worked for the prosperous outcome of the music department's striving, we again thank and hope to have with us in the future, Brother B. Cecil Gates.

27 The Latter-day Saint College, (the name college, university, and high school are used synonymously through all the references to this school) Salt Lake City, Utah, was founded in 1886. Sessions were commenced in the basement of the Social Hall with Willard Done as President. Later the school was moved to President Brigham Young's old school house, just east of the Eagle Gate . . . . A valuable piece of land on North Main Street, opposite the Salt Lake Temple, was secured upon which the building, now comprising the Business College, was erected . . . . When first opened in 1886, the L. D. S. College was little more than a grade school. Later the needs of the adolescent youth were catered to and the school became a first class high school, although it still featured religious instruction. Andrew Jenson, Encyclopedic History of the L. D. S. Church, Deseret News Publishing Company, Salt Lake City, Utah, 1914, pp. 416-17.

28 Latter-day Saint University, Catalogue, 1913-14.

29 The S Book, The Yearbook for the Latter-day Saint University, 1914, p. 70.
Professor B. Cecil Gates was an excellent manager for the music department and contributed many extra hours to improve the music of the school.30

In the midst of his administrative duties Professor Gates found time to continue composition and orchestration. In the fall of 1915 he completed a symphonic work entitled Festival Overture. The composition was dedicated to the Utah Philharmonic Orchestra under the direction of Arthur Freber. The composer stated that the purpose in dedicating this overture to the group was to emphasize his own interest and ever-increasing hope for the future success of the Orchestra.31 Clarence J. Hawkins, secretary of the Utah Philharmonic Orchestra, prepared the following program notes:

The overture follows the classical three-part form and has the regular two movements, the third part returning to the first movement, and ending with a brilliant finale and, as in other such compositions, the two movements are contrasted. The first movement in this overture is gay and joyous and is developed thematically instead of melodically, while the second movement, in contrast to the first, is developed entirely along melodic lines. The overture opens with the chief motif boldly announced by the horns, the trombones taking it up later and flinging it gayly into all the parts, who play upon its theme with bewildering harmonic processions. In the second movement is heard the song of birds and the hurrying rush of waters released from their winters icy prisons, as they trickle down through sylvan glades and finally find their way to the valleys below. Running through this movement is a simple but effective melody carried by the oboe. The third movement returns logically to the first repeating the joyous rhythm and harmonic swing of upspringing life, ending with the flare of brasses to signal the triumphant possession of earth by spring, eternal spring. Both movements are rich in harmonic modulations and instrumentation.32

This overture was performed by the orchestra in the Salt Lake Theatre, Sunday, February 20, 1916.33

30 Statement by Tracy Y. Cannon, personal interview.
31 Clarence J. Hawkins, Program Notes, Salt Lake Symphony, 1915-17.
32 Ibid. 33 Ibid.
An increased enrollment in the music classes of the Latter-day Saint University was evidence of the interest and enthusiasm Professor Gates had for his work. One of the students wrote in the yearbook:

Hats off to the choir! Eighty strong in comparison with forty-six last year. You have already heard of our band, which consists of twenty-four members. We as students feel very proud to be represented by such a high-class organization, and we should bend every effort to supply interest and participation. 34

During the past year the music department of the L. D. S. U. has assumed greater proportions in ability and work than ever before in the history of the institution, in mastering the greatest contributions in the field of music. The vocal department has become one of the largest high school vocal organizations in the entire west. But the most remarkable progress in the field of music in the school was demonstrated last year by the L. D. S. U. Band ... The band furnished the music for Founder's day parade, many lawn concerts, and joined the parade for the encampment at Provo of the National Guard of Utah. 35

During the school year of 1915-16, Professor Gates selected twenty of the best voices in the school and formed the L. D. S. U. Glee Club. The group sang many times in Salt Lake before making appearances at Ogden, Brigham City, and Logan, Utah, and Preston, Idaho. 36 With the expansion of the music department other members were added to the music faculty. Clarence J. Hawkins was engaged as director of the band, and Margaret Summerhays as a vocal instructor. Professor Gates organized four instrumental quartets around which the school orchestra was formed. 37

Professor Gates presented a Christmas cantata, The Shepherd's Vision with orchestra in Barrett Hall on the Latter-day Saint University campus in 1915. 38 The successful performance created further interest in choral work.

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34 The S Book, op. cit., 1915, p. 60.
35 Gold and Blue, Student newspaper for the Latter-day Saint University, October 1914.
36 Ibid., February, 1916.
37 Latter-day Saint University, Catalogue, 1915-16.
38 Gold and Blue, January, 1916.
With the chorus now numbering over one hundred members, Professor Gates began preparation for the performance of one of his own compositions. When he told his mother he wanted to compose an oratorio for the Church of Jesus Christ of Latter-day Saints, she immediately began searching for material which would provide the proper libretto. One of the greatest stories in the history of the Latter-day Saint Church ended her search--The Vision received by the youthful Prophet Joseph Smith in 1820.

William Mulder wrote:

It was less his ambition to compose an unapproachable masterpiece than to write melodic music with religious content well within the range of the typical church choirs. He loved people, and he loved to hear them sing. Out of that love he wrote for them music--sweet, sincere, and satisfying.39

The title of the oratorio, The Restoration, gives the key to the content of the work. The story foreshadows the condition of the world at the time of the Prophet's Vision, which came to pass early in the nineteenth century, and the result of the inspired message received at the time of the vision.40 The following notes were prepared for the printed program.

The overture opens with a theme in somber minors, and this theme runs through the whole work as a silver strand on which are threaded the associated harmonies. Especially notable is the unique treatment of the two parts themselves. Part one, which portrays the gloom and warring confusion of the Christian sects a century ago, is treated entirely in the somber old contrapuntal, classical forms that Bach and Beethoven loved so well. The central theme runs in and out threading its silvered way from the first note of the overture to the last crashing harmonies of part one.

Part two is built upon modern classical forms; the bright golden themes and choral parts being presented mostly in major harmonies. It is introduced with a soprano solo, following the climax of part one--the two joining exactly as to time, as there is no intermission between the parts--typifying the advent of light and the dawn of revealed religion. The solo is full of hopeful anticipation, and is followed closely with an angel chorus of female voices. The succeeding numbers all center around the startling announcement made by the young prophet, the tenor conveying that message in the opening theme of the whole work,

40The Restoration, printed program, April 6, 1922.
now given joyous major treatment. Part two is treated throughout in modern highly-colored forms, contrasting musically with the somber ideals of the older classicists.

The overture follows the accepted standards, giving in one brief glimpse the conception of the whole work, particularly emphasizing the contrast between the somber gloom of part one, raising [sic] gradually to the brilliant finale which glows and throbs with the dawn of hope and the glory of the revealed Christ. 41

The initial performance of The Restoration was in the Assembly Hall, Temple Square, Salt Lake City, March 29, 1916. This was the largest production of its kind attempted by the Latter-day Saint University up to that time.

With the aid of the soloists, Mrs. Martha Smith Jensen, Miss Amelia Margaretts, Mr. James H. Neilson, and Mr. Horace S. Ensign, the choir (augmented by a number of former students and members of the Fifteenth and Twenty-ninth Ward Choirs), and orchestra, (combined with a number of the Salt Lake Philharmonic Orchestra); the difficult program was successfully performed. 42

This performance received little comment from music critics of the city. But when the oratorio was presented the second time, in 1922, in Salt Lake City by the Tabernacle Choir as a part of the ninety-second anniversary of the organization of the Church, the public showed an intense interest. Favorable comment came from many noted national music critics. An article by A. Walter Kamer, a staff member of Musical America was published in the Deseret News.

I want to congratulate you on your oratorio, which you have so kindly let me look over. I have been over the work carefully, and I find in it a real sense of oratorio style, admirable musicianship in the execution of the material in hand, and inspiration as well. There are parts in it that are worthy of Chopin. It has the best counterpoint and fugal work I have seen in any contemporary composers. Your fugal chorus is splendid and will surely sound well, and the whole plan of the work appeals to me very strongly. Of course, I have not seen the orchestral score, but I feel sure that with the orchestra it would even be finer. 43

41 Ibid., Musical Argument, March 29, 1916.
42 The S Book, op. cit., 1916-17, p. 82.
43 The Deseret News, April 9, 1922.
Kenneth Clark, another Eastern critic, in writing to Clyde Bradford, New York Community song leader visiting in Utah says:

By the way, thanks very much for sending the copy of the Oratorio by Brigham Cecil Gates. I certainly have enjoyed the text as well as the music. It presents a very interesting account of the restoration. Mr. Gates has kept away from most of the ornate and intricate counterpoint pit-falls and yet has depicted the spirit of the story in a simple and impressive manner. Then, too, he builds some powerful climaxes. His devious variations of the original motive are unique to say the least. Kindly convey my congratulations to the composer.  

At a request from the First Presidency of the Church of Jesus Christ of Latter-day Saints, and heartily endorsed by the Church Music Committee, the Tabernacle Choir presented The Restoration in the Tabernacle, April 6, 1922. As assistant director of the Tabernacle Choir, Professor Gates directed the rehearsals and performance. The soloists were John W. Summerhays, tenor; P. Melvin Peterson, baritone; Lucy Gates Bowen, soprano; Evangeline Thomas, contralto; Martha Smith Jenson, soprano; John J. McClellan, organ; and Arthur Freber, concert master.

In 1916 Professor Anthony C. Lund resigned his position at the Brigham Young University Music Department to replace Evan Stephens as director of the Tabernacle Choir. Among those considered to replace Professor Lund at the Brigham Young University was Professor Gates.

The successor of Prof. A. C. Lund, who resigned to accept the position of conductor of the Salt Lake Tabernacle Choir, is under speculation. Among those mentioned for the position are Prof. C. W. Reid, formerly associate professor of the department and tabernacle organist for the Utah stake; Prof. C. R. Johnson of the department; and B. Cecil Gates of Salt Lake City.

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14 Ibid.
15 See Appendix for a complete score of the oratorio.
16 Conference Guide Book, Church of Jesus Christ of Latter-day Saints, April, 1922.
17 See the picture on page 14.
18 The Restoration, printed program, April 6, 1922.
19 Provo Post, August 4, 1916.
Professor Gates had a deep love for the Tabernacle Choir, and when chosen to be assistant director for the choir, he remained in Salt Lake City. Professor C. W. Reid was chosen head of the music department at Brigham Young University.\(^5^0\)

Professor Gates retained his position at the Latter-day Saint University and under his guidance the music department continued to grow. During the year 1916-17, a tour was made by the band into the northern part of Utah. The chorus and orchestra combined in the spring to present the comic opera *Erminie* at the Salt Lake Theatre, May 4th and 5th, 1916.\(^5^1\)

The vim and accuracy of the chorus and principals was declared to be almost professional. The talent displayed by so young and inexperienced a company was a marvel to all who witnessed the opera.\(^5^2\)

As the enrollment in the music department increased each year, President Guy C. Wilson began formulating plans to expand the facilities of the department. After consulting with Professor Gates, the problem was taken to the Board of Trustees.\(^5^3\)

"The Latter-day Saints University will enlarge its Department of Music into a School of Music," was the announcement made at the beginning of the school year, 1917-18, by President Guy C. Wilson.\(^5^4\)

Music is a vital part of the social and religious life of the people; and in order to meet the growing demand for more and better-trained musicians, organists, conductors, singers for public, private, and ecclesiastical work, this school has adopted an enlarged plan, the object of which may be epitomized as the best instruction to the greatest number at the lowest rate.\(^5^5\)

\(^{50}\)Brigham Young University, *Catalogue*, 1916-17.  
\(^{52}\)Ibid.  
\(^{53}\)Latter-day Saint University School of Music, *Catalogue*, 1917-18.  
\(^{54}\)Ibid.  
\(^{55}\)Ibid.
In order to present the courses to the students at a nominal rate the principle of joint participation of three or more pupils in one lesson hour was used.\(^56\)

Professor Gates obtained the services of some of Utah's outstanding musicians: Edward P. Kimball, organ; Florence Jepperson, voice; Tracy Y. Cannon, theory; Romania Hyde, violin; Clarence J. Hawkins, brass and woodwind; Marian Cannon, piano; Irving Snow, cello; and Margaret Summerhays, voice. Standard music courses included sight singing, harmony, history and appreciation, the art of conducting, choir, orchestra, and band.\(^57\)

Shortly after his marriage to Gwenneth Gibbs, June 30, 1917, Professor Gates completed his first and only symphony.\(^58\) Mrs. Gates remembers how her husband, while on their honeymoon at Brighton, would wake up in the middle of the night to set down on paper some theme which was running through his head.\(^59\) The symphony is in the key of E minor and contains the standard four movements: Allegro, Scherzo, Andante, and Allegro. William Mulder states that:

The symphony was entered in a Chicago competition, placing among the first four, which were sent to New York for final judging, where his placed second.\(^60\)

Although the symphony was never published, it was first performed at the Irving High School in Salt Lake City by the Utah Federated Symphony Orchestra, March 7, 1950. This orchestra performed the Scherzo again March 17, as a part of the opportunity concerts sponsored by the Utah State Art Center.\(^61\)

\(^{56}\)Ibid. \(^{57}\)Ibid. \(^{58}\)After his physical breakdown, Professor Gates told his wife many times he wanted to write a 'great' symphony for her. Attempts were made to start a second symphony but it was never completed. Statement by Mrs. Gwenneth Gates, personal interview. 

\(^{59}\)Mulder, op. cit. \(^{60}\)Ibid. \(^{61}\)Salt Lake Tribune, March 10, 1940.
Professor Gates is best known for his religious compositions. His setting of The Lord's Prayer is one of his most successful compositions in use by the choirs of the Church of Jesus Christ of Latter-day Saints. The composition was completed about the time he wrote his symphony in 1917. The number was dedicated to the Tabernacle Choir and immediately became a popular selection in their repertoire. From J. J. Daynes, Jr., of the Daynes Music Company in Salt Lake City came this brief note, in reference to The Lord's Prayer:

Professor B. Cecil Gates,
City.

My dear Brother:

Permit me to congratulate you upon having been the author of the selection as sung in the Tabernacle last Sunday afternoon. It was indeed a rare treat, and I am sure was enjoyed by everyone present. Continue in the good work. We need that class of musical composition.

Very cordially yours,

(signed) J. J. Daynes, Jr.

The Orpheus Club, a male chorus from Salt Lake City, was invited to the Biennial Music Club Convention in Boston in 1939. The Orpheus Club, under the direction of Albert J. Southwick, sang the arrangement of The Lord's Prayer which Professor Gates had made for the male chorus. The number was broadcast from coast to coast by the National Broadcasting Company.

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62 Mulder, op. cit.
63 Statement by Albert J. Southwick, personal interview.
64 Letter from J. J. Daynes, Jr., Daynes Music Company, Salt Lake City, Utah, October 9, 1919.
65 Statement by Albert J. Southwick, op. cit.
In the spring of 1918 B. Cecil Gates was appointed music director for the General Board of the Young Men's Mutual Improvement Association for the Church of Jesus Christ of Latter-day Saints. He held this position for eleven years.66

The school program for 1917-18 included four student concerts, with orchestra, in the Assembly Hall. In response to the nation-wide Liberty Loan drive the school sponsored a benefit concert. From the writings of S. Coleridge-Taylor, Professor Gates chose the cantata for chorus and orchestra, The Death of Minnehaha. The cantata is a setting for three chapters of Hiawatha by Henry W. Longfellow. A chorus of more than four hundred students and teachers of the school and members of the Salt Lake Philharmonic Orchestra joined the school orchestra for the performance. Margaret Summerhays and Professor Anthony C. Lund of the faculty were chosen as soloists with Alexander Schreiner at the organ.67 This review followed the performance:

Pupils of the L. D. S. U. School of Music, under the direction of Professor B. Cecil Gates, gave an excellent rendition of Death of Minnehaha. The young singers showed the results of careful training given at the newly established music school this year and promised much for the accomplishment of the school in the future.68

In the spring of 1919, the music department presented Leaves of Ossian, a cantata composed by Liza Lehmann.

Ossian was one of the most creditable and thoroughly pleasing performances by local talent ever given in this city. The chorus was well trained, well balanced, and produced agreeable tonal effects. They were watchful and had to be, for Liza Lehmann's score is characterized by uneven passages, and abrupt cadence endings. The music is on a par with good opera.69

67 Deseret News, April 20, 1918.  
68 Ibid.  
69 Ibid., May 27, 1919.
During the school year 1919-20, the Boys Glee Club became an important feature of the Latter-day Saint University Music School under the direction of Professor Gates. Special concerts were presented at the Church School Teachers Association, the Commercial Club, the Rotarians, and the University of Utah prior to their spring tour to Logan and Brigham City, Utah; Blackfoot, Idaho Falls, St. Anthony, Pocatello, Rigby, and Rexburg, Idaho. The group was composed of sixteen students of the Latter-day Saint University.70

This chorus performed many of Professor Gates compositions. A few years later many of these numbers were published by Harold Flammer Publishers and G. Schirmer of New York: Hello Song, Negro Love-Song, Corn-field Melodies No. 1, Hear De Win' A-blowin', 'Neath Your Window, Corn-field Melodies No. 2, and Old Street Corner Melodies. However, many of his compositions and arrangements that were performed were never published and are not available even in manuscript form.

To climax the musical events for the school year 1919-20, Professor Gates prepared the comic opera Priscilla by Coolidge-Surette which is in two acts, and is an adaptation of the familiar Courtship of Miles Standish.

Priscilla was presented last night at the Salt Lake Theater by the L. D. S. U. School of Music. The rendition throughout was creditable with a number of exceptionally bright spots. The opera was conducted by Gerrit de Jong, Jr., due to the ill health of Professor Gates.71

As Professor Gates completed his first seven years as director of the music department of the Latter-day Saint University, he was able to enjoy a degree of satisfaction for the progress that had been made. He was now to begin a new era in the development of music in Utah by organizing the first Conservatory of Music in the intermountain region.

CHAPTER III

McCUNE SCHOOL OF MUSIC

The most pretentious work undertaken by Professor Gates was the organization of the first Conservatory of Music in Utah. This became possible when the officials of the Church of Jesus Christ of Latter-day Saints purchased the old Gardo House in Salt Lake City in 1919, and presented it to the Latter-day Saint University School of Music.\(^\text{72}\)

The rooms of the old palace, built by Brigham Young, were made to serve as studios for the school.

Many of the studios are rich in tapestry walls and oriental hangings and are unique in originality and elegance. In addition to the Gardo House are the recital hall, formerly the art gallery adjacent to the Gardo House, fitted up with a splendid stage, and a hall of excellent acoustic properties; and the Normal Building, the former historian's office to the west of the two buildings. The entire lower floor of the Gardo house can be made into one room, making it ideal for the reception of musical celebrities.\(^\text{73}\)

The establishment of this Conservatory of Music was a notable musical advancement in Salt Lake City. In an article for Musical America, Zora Hoffman wrote "New Conservatory Promises to Make Salt Lake City Musical Mecca of West."\(^\text{74}\)

Salt Lake has always been a natural musical center. Church organizations have always been promoters of musical activities, and it is to supply trained material for the musical activities of these organizations that the school has been primarily promoted. But now the school is going to occupy a broader position, and will be the big factor through which the music of the entire intermountain West is to be guided.

\(^{72}\)Deseret News, April 28, 1920.


\(^{74}\)Ibid.
It will undoubtedly be the largest conservatory of music west of Chicago.\textsuperscript{75}

With the Music School located in the Gardo House it was possible to broaden the curriculum and increase the student enrollment.

Complete courses are offered in all branches of music, from the beginners' grade to the graduate soloist and teacher. The graduating course covers four years of stringent study, but special work in any department is provided and students may enroll at any time. In addition to the courses in instrumental and vocal, special stress is placed upon the theory and lecture courses. Other courses meeting a long-felt necessity are the supervisors' course for grade and high schools, and a course for choristers and organists functioning in choir and church organizations. Special emphasis is being placed on a pedagogical normal course for high school music teachers. Such a course is not to be obtained elsewhere in the West.\textsuperscript{76}

Management of the School of Music was directed by Guy C. Wilson, President; B. Cecil Gates, managing director; and Lorenzo B. Summerhays, secretary and treasurer.\textsuperscript{77}

In its faculty the Latter-day Saint School of Music had the services of some of the most experienced and prominent teachers and musicians in the West. These men and women are the product of the best teachers in this country and Europe. In the piano department are Frank W. Asper, Tracy Y. Cannon, Lida Edmunds, B. Cecil Gates, Edward P. Kimball, John J. McClellan, C. W. Reid, Viola Taylor; voice department, Anthony C. Lund, P. Melvin Peterson, David Reese, Margaret Summerhays; string instruments, Clarence J. Hawkins; theory and lectures, Frank W. Asper, B. Cecil Gates, Clarence J. Hawkins, Edward P. Kimball, Anthony C. Lund, Tracy Y. Cannon, C. W. Reid, and Lida Edmunds; oral expression and diction, Mrs. Winnifred Brown, and Lydia Fonasbeck.\textsuperscript{78}

The Board of Trustees hoped the institution would become a center for all musical activities of the Church as well as a training school for the Tabernacle Choir. A general Church Music Committee with Elder Melvin J. Ballard as chairman, George D. Pyper and Edward P. Kimball assistants, was appointed to correlate the activities of the church with the school.\textsuperscript{79}

\textsuperscript{75}Ibid. \textsuperscript{76}Ibid. \textsuperscript{77}Ibid. \textsuperscript{78}Ibid. \textsuperscript{79}Ibid.
The music committee, including many of the prominent musicians of the state, plans for the calling together of stake and ward choristers from all over the church for organization purposes. They contemplate the organizing in each stake of a music committee including one member of the first presidency of the stake, stake chorister and organist, also the music director and organist from each stake auxiliary. A similar committee will be formed in each ward. The new plan has for its purpose the building up of ward and stake choirs, the correlating of these with all musical activity in the Church, selecting suitable music for use throughout the church. It will also aim to encourage the production of good music and expects to provide intensive training for ward choristers and organists. 80

Under the management of Professor Gates a new era of development was begun for the L. D. S. School of Music. 81

The General Board of the women's Relief Society organization requested Professor Gates to compile a collection of hymns and songs that would be suitable for use in the weekly meetings of the organization. The Relief Society Song Book was published in 1919. Of the one hundred fifty-seven songs, eleven were original compositions of B. Cecil Gates, and the others were adapted by him from other melodies. 82

The Music Conservatory had been in the Gardo House one year when Mr. and Mrs. A. W. McCune decided to move to California, and the matter of the disposition of their property in Salt Lake City arose. It was their decision to present the property to the Church of Jesus Christ of Latter-day Saints. The announcement of the gift was made by President Grant in the October Conference of 1920 in the Salt Lake Tabernacle. 83

"I received a letter last night," said President Grant, "that was very gratifying to me and before making any remarks, I will read it:"

80 Ibid.

81 The name of the Latter-day Saint University School of Music was changed to the L. D. S. School of Music.

82 Emeline B. Wells, Relief Society Song Book, General Board of the Relief Society, Salt Lake City, Utah, June, 1919.

83 Susa Young Gates, Memorial to Elizabeth Claridge McCune, L. D. S. Church publication, Salt Lake City, Utah, 1924, p. 45.
Salt Lake City, Utah
October 7, 1920

President Heber J. Grant and Council

Dear Brethren:

We desire to give to the Church of Jesus Christ of Latter-day Saints our home on Main and First North streets to be used preferably for the women's building, thus housing the three women's organizations, or for such purpose as may be deemed best.

Yours faithfully,

(signed) A. W. McCune
Elizabeth McCune

This gift from the McCune family was accepted with appreciation by the leaders of the Church. Since the women's organizations already were located in the Bishop's building, the School of Music received the gift and the Conservatory was housed in one of the "most magnificent settings" in the city of Salt Lake. 85

The purpose of the school was stated in the new catalogue for 1920-21:

Robert Schumann is attributed with having said, "How does one become musical? . . . not by shutting yourself up all day like a hermit, practicing mechanical studies, but by living, many sided, musical intercourse."

It is this 'living, many sided, musical intercourse' that is afforded by this School of Music. The opportunity of hearing the master compositions of various epochs presented by the greatest artists of the day, the advantage of performing with and before others, the students' recitals, the lectures, the pleasant musical association, the class spirit,--all these tend to stimulate a healthy interest and emulation, and to establish a high ideal of excellence by means not obtainable outside of a well-equipped School of Music. 86

84 Letter from Mr. and Mrs. A. W. McCune, Salt Lake City, Utah, October 7, 1920.
85 Susa Young Gates, op. cit., p. 46.
86 L. D. S. School of Music, Catalogue, 1920-21.
Following the tour by the L. D. S. Boys' Glee Club to Southern Utah in 1921, Professor Gates directed his interest toward the instrumental department. Students and faculty played together in the orchestra which improved the performance of the group. Many standard symphonic works were performed to acquaint students with the music of noted composers.87

In 1922 Professor Gates completed a second oratorio, Salvation for the Dead. Elder John A. Widtsoe, a member of the Council of the Twelve for the Church of Jesus Christ of Latter-day Saints, supplied the text from the Bible, Book of Mormon, and Doctrine and Covenants. The work explains the importance of remembering those who have died without the Gospel of Jesus Christ, a theme sacred to the Latter-day Saints.88

The oratorio departs from the fixed musical forms into which the great European masters cast their oratorical forms. With the freedom of modernism, the composer has modified his general structure to admit of semidramatic treatment. He has taken episodes in the history and revelation of the principle of Salvation for the Dead dramatizing these musically. The soloists represent personages in the revelations given concerning the Plan of Universal Salvation. The choruses represent the people, both living and dead, who are affected by the revelation. In the musical development of the composition the application of the leit-motif, as developed and perfected by Wagner in his music-dramas, is herein used. The leit-motif is a certain harmonic phrase or sentence which is used to introduce characteristic themes or persons in the libretto, his leit-motif recurring in some form whenever these special elements or persons appear in fact or even in thought.

The Overture, which is a musical prologue or forecast of the whole work established the atmospheric and harmonic foundations of the composition, each theme and leit-motif appearing and reappearing as it weaves a summarized pattern of the whole work into the overture.

The Oratorio has four parts. Part One, the Introduction, portrays the prison house where the spirits of the dead linger, sometimes despairingly, sometimes hopefully, but always yearningly, awaiting the coming of Jesus, the Son of God, who will unlock the prison doors and set these captives free.

Part Two is the Promise. This part introduces the angel Moroni sent by the Lord to the prophet Joseph Smith with the final promise of the coming of the keys which will unlock the prison doors and make Salvation Universal for the living and the dead.

87Ibid., 1922-23.

88Deseret News, October 5, 1923.
Part Three is the keys of Authority, which introduces Elijah with his message from the Lord and delegated power to plant within the hearts of the children the promises made to their fathers, lest the Lord Himself should come and smite the earth with a curse.

Part Four is the Consummation and Triumph of Life over Death. The Savior has brought the power and keys of salvation to all who live upon the earth as well as to those in the spirit world. The Temple is reared, and both living and dead join with the angelic host in glorification of their Saviour and Redeemer.

Owing to the problems of musical structure the composer and librettist have modified in slight degree some parts of the Scriptural text.89

By invitation from Professor Anthony C. Lund, director of the Tabernacle Choir, Professor Gates was asked to conduct the oratorio, October 6, 1923, in the Tabernacle as a part of the semi-annual Church Conference. The soloists were Lucy Gates Bowen, soprano; John W. Summerhays, tenor; F. Melvin Peterson, baritone; Wallace Bennet, basso; Samuel Bruckner, flutist; Arthur Freber, concert master; John J. McClellan, organist.90

The Tabernacle Choir, augmented by a special ladies chorus for the role of the angel choir, combined with an orchestra of twenty-five members.91

Frequent and general applause and the hearty congratulations extended the composer at the conclusion of the program were evidence that the production found favor in the minds of several thousand listeners.92

This oratorio was never published and the original manuscript has not been found in its complete form.93 Two of the choruses are in publications by the General Church Music Committee of the Church of Jesus Christ of Latter-day Saints. How Long, O Lord, Most Holy and True, the opening

89Salvation for the Dead, program notes, October 6, 1923.
90Deseret News, September 29, 1923.
91Salt Lake Tribune, October 7, 1923.
92Ibid.
93It is hoped that further interest in this religious composition will bring the complete score to light.
chorus of the oratorio, is found in *Hymns of the Latter-day Saints*;\(^94\)

Song of Praise, the final chorus in the oratorio, is published in the *Festival Anthem, Vol. I*.\(^95\)

Professor Gates directed an orchestra of fifty-six members in 1923 for the Spring concert given in the Tabernacle. The instrumentation was one oboe, one flute, three horns, two clarinets, two cornets, two trombones, and complete strings.\(^96\)

The symphony orchestra proved one of the delightful features of the program given last night. All of the players are students of the school, ranging in age from children to mature men and women. The orchestra, under the direction of B. Cecil Gates, demonstrated a highly commendable degree of musicianship . . . . The first movement of Haydn's Second Symphony was pleasingly interpreted, the students got much of the color and spirit of the Andante from Tchaikowsky's *Fifth Symphony*, and scored high in the overture in *Mignon*.\(^97\)

In addition the orchestra performed two other numbers for the Commencement Exercises held in the Tabernacle May 28, 1923--*L'Arlesienne* Suite by Bizet, and *Concerto for Piano* by Rubenstein, with Margurite Flamm as soloist.\(^98\)

During February and March of 1917, Professor Gates took a leave of absence to attend a six weeks' music course in New York. Commenting upon his experience in New York, Professor Gates said:

> I heard the Boston Symphony Orchestra, with Monteux as conductor, give Stravinsky's *Rites of Spring*, on March 15. It seems to be the last word in ultra-modern music, for it goes far beyond the utmost

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\(^94\) *Hymns of the Latter-day Saints*, Deseret News Press, Salt Lake City, Utah, 1948, p. 69.

\(^95\) *The Festival Anthems*, General Music Committee of the Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah, 1940, Vol. I, p. 61.

\(^96\) *L. D. S. School of Music, Recital*, printed program, April 16, 1923.

\(^97\) *Deseret News*, April 17, 1923.

\(^98\) *L. D. S. School of Music, Commencement Program*, May 20, 1923.
that Schoenberg has yet produced. There is not an idiom in the composition that in any way corresponds to our accepted standard of harmonics: some of it seemed dissonant, but the program was attended and eagerly discussed by a score of the eminent directors of the country, some of whom came from remote cities to hear the work, and who many of them, regarded it as of genuine interest and value. I think it means some real progress, and it will bring us some permanent results.

Another pleasant feature of my trip was the program given by the Toronto choir, which, under the direction of Stokowski, with the Philadelphia Symphony Orchestra, gave Beethoven's Ninth Symphony. Philadelphia has an orchestra that is regarded as the brightest star in the aggregation of big symphonic organizations to be found in the United States. The interpretation was really inspiring. It was thrilling to note the grip the conductor had upon both singers and orchestra. He had rehearsed with the Toronto choir only an hour and a half, yet the New York critics, in commenting upon the rendition, said that he seemed to have been working for months with the chorus.99

In July, 1924, Professor and Mrs. Gates began a weekly series in the Deseret News called Gates Story Music. They were children's pieces by Professor Gates with words and story by Mrs. Gates. "We had lots of fun with them," said Mrs. Gates.100 For six months the pieces appeared each week with such titles as Lonesome, Going to Bed, Iy Daddy, The Music Box, The Stomach Ache, A Little Seed, Baby Bees, Grandma, et cetera.101

Two major changes took place in the L. D. S. School of Music during the school year 1924-25. During the semi-annual conference of the Church of Jesus Christ of Latter-day Saints, President Heber J. Grant announced the recent death of Mrs. Elizabeth C. McCune. As a memorium to the family the name of the school was changed to the McCune School of Music and Art.102

In January, 1925, Professor Gates resigned his position as director of the School. . . . That he had chosen a faculty of the highest

99Deseret News, March 29, 1924.
100Statement by Mrs. Gwnneth Gates, personal interview.
101Deseret News, Saturday, July through December, 1924.
102Ibid., October 3, 1924.
qualifications available in Utah for the McCune School is regarded as one of his achievements in the field of music culture.\textsuperscript{103}

\textsuperscript{103}Statement by Tracy Y. Cannon, personal interview.
CHAPTER IV

SALT LAKE CITY AND LOGAN

When Professor Gates resigned from the McCune School of Music in 1925, he turned his interest to opera production. The Lucy Gates Grand Opera Company, formed by his sister, Emma Lucy Bowen, (she had married Albert E. Bowen in 1916)\(^{104}\) was preparing for professional work. Professor Gates directed the production of Rigoletto in the Salt Lake Theatre September 24, 25, 26, 1925. Alfonso Romero, a Spanish tenor from New York City, was engaged to sing the tenor role. Emma Lucy Bowen, soprano; Georgia Standing, contralto; and Albert J. Southwick, baritone, were local artists.\(^{105}\)

The producing company was practically all home talent, and the community may well be proud of the effort made and the accomplishments attained. The chorus was well trained and the ensemble numbers were well rendered. Special mention should be made of the fine work of the orchestra under the direction of B. Cecil Gates.\(^{106}\)

*Faust* was the next work performed by the Lucy Gates Opera Company. Special scenery was made and the stage-lighting improved for this production. The performers were met by an enthusiastic Utah audience. Herbert Gould, basso; and William T. Mitchell, tenor, were chosen to assist Emma Lucy Bowen in her soprano role.\(^{107}\)


\(^{105}\)Salt Lake Tribune, August 23, 1925.

\(^{106}\)Deseret News, September 25, 1925.

\(^{107}\)Ibid.
The chorus and the orchestra were just as responsible for the success of the performance as the stars of the first magnitude. The choruses, male, female, and ensemble, were beyond a doubt the best trained that the Gates Association has ever put on a local stage; and the orchestra, under the direction of B. Cecil Gates, proved a professionalism and alertness that was a decided gratification. Special praise is due the chorus for its diction, ease and style. Director Gates had the orchestra under fine control at all times and the ensemble measured up well in every emergency. 108

Following the performance at the Salt Lake Theatre, the opera company appeared in Provo and Logan.

In the summer of 1926 Professor Gates accepted the position as head of the music department at the Utah State Agricultural College in Logan. He was anxious to see the Opera Company grow, so arrangements were made for him to remain in Salt Lake City from Friday till Monday night of each week. He returned to Logan to teach theory and instrumental classes Tuesday through Thursday while Professor Walter Welti taught vocal classes. 109

Entirely new in the order of student assembly programs was a recital from students of the music department. Professor Gates' piano student, Milton Palmer, played two solos: Love's Dream by Liszt and Perpetual Motion by Weber. Professor Welti's combined chorus sang Were You There, Bacarolle, Grand March from Aida, and Gallia, by Gounod. A wood-wind ensemble closed the program with Moments Musical by Schubert. 110

Recognizing the capability of Professor Gates, the college announced:

It is the present purpose of the college to enlarge the department of music so that the students may receive systematic training in various branches of music. Because of the many students who are making music a part of their liberal education and the rapidly increasing demand for well trained music teachers and musicians it is now a fitting time for the college to enlarge its work in this field. 111

108 Ibid. 109 Statement by Walter Welti, personal interview.
110 Student Life, Student paper of Utah State Agricultural College, December 3, 1926.
111 Ibid., December 17, 1926.
The college added to its faculty a list of associated teachers with whom the students could study for college credit. They were Albert J. Southwick, Clarence J. Hawkins, William Spicker, Samuel J. Clark, Mrs. Walter Welti, and Gwendolyn Smith.  

Hoping to interest the students at the Utah State Agricultural College in Opera production, Professor Gates presented the Lucy Gates Grand Opera Company in *Carmen*. Alfonso Romero, Herbert Gould, Marjorie Lee Klemm, and Annette Richardson were leading characters.  

The productions of the Lucy Gates Grand Opera Company became known throughout the West. During the winter of 1926, the opera company received a letter from Mr. Charles H. Rourbacher who was a member of the civic music organization in Seattle, Washington. Because the reply offers such a clear explanation of the organization and administration problems of the company, the letter will be quoted in full:

Salt Lake City, Utah
December 10th, 1926

Charles H. Rourbacher
409 University Building
Seattle, Washington

Dear Mr. Rourbacher:

Your letter of November 20th to the Chamber of Commerce at Salt Lake City asking for information concerning Civic Opera in Salt Lake, has just been handed me by the Chamber of Commerce, with a request that I reply to your letter.

In the first place, I have to say that Salt Lake City has, in the proper sense of the term, no Civic Opera Organization. Some years ago my brother, B. Cecil Gates, and myself, formed an organization known as "The Lucy Gates Grand Opera Association," which has given over a period of years, La Traviata, Faust, Romeo and Juliet, Rigoletto, and *Carmen*, with repetitions of some of these operas. Up to the present

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112 Ibid.

time we have had no financial backing. My brother and I have assumed all financial responsibility.

In these circumstances, of course, we have had to practice very strict economy to get by. In some instances we have made a little more than expenses, and in others we have gone behind, so that on the average we have just about broken even. To do this, however, we have personally done much of the work that otherwise salaries would have been paid for, such as stage managing, coaching, publicity, etc. Neither Mr. Gates nor I have been paid for our work, but we have been willing to do what we have done in the interest of developing a taste for this class of music and stimulating a desire for grand opera. Of course we could not go on indefinitely doing this.

Our performances have been uniformly successful, and public interest has been aroused now to the extent that a number of music loving citizens and business men have offered now to help us form some plan by which we may be assured of more support in the future. We are getting together next week, with a view to working these things out, and shall be glad, if you are interested, in letting you know what plans we formulate.

We have made up our chorus in the past from vocal students and non-professional singers of the city. We have paid them no salary. They have been willing to work with us for the training and stage experience they have got out of it, as well as from the pleasure they find in doing the work. We have, of course, furnished them a pair of seats at the first performance for the use of any of their family or friends.

The small solo parts have been taken by vocal teachers, most of whom have had stage experience. These we have paid small lump sums for the various engagements, ranging from $50 to $250, according to the part and the person who sang it. We have never given more than one opera at a time, playing usually three nights in Salt Lake, and one night each in the other three largest cities of the State.

For the last three operas we have had a tenor and basso, or a tenor and baritone, from the East, which has cost us in the neighborhood of $1200 to $1500.

These productions of one opera, running to six performances, have cost us in the neighborhood of $5,000 each. We have been able to keep within this cost only, as previously suggested, by doing most of the work ourselves. My brother has done all the coaching and I have acted as stage manager, as well as sung the first soprano role. In addition to this I have given considerable help in the way of training to some of the singers, and together we have given a good deal of training to the chorus, which has, as before suggested, felt satisfactorily compensated thereby. We have paid but small sums to a publicity man for newspaper stories.

Our chorus and other singers have been very loyal to us. We have had their entire good will and our associations have been always most harmonious.
With the help of the Company and the Committee that is now at work, we expect to be able to interest more people in Grand Opera and thereby swell our gross receipts to a point where at least we shall be able to cover general expenses.

If there is any other information you would like to have which I am able to give, I shall be very glad to have you write for it. In the meantime, I should much appreciate it if you will let me have an outline of whatever plans you have formulated there for your organization.

Yours very truly,

(signed) Emma Lucy Bowen

In the spring of 1927 Professor Gates performed the cantata Leaves of Ossian with combined choruses of the college, Logan tabernacle choir, and several ward choirs. Professor Welti trained the chorus of five hundred voices while Professor Gates trained the orchestra. Albert J. Southwick, a music teacher in the Logan High School, organized a chorus of eight hundred voices from the high schools and grade schools to embellish the program. Known as The Sunset Festival, the music event was staged in the college amphitheater. More than four thousand attended the performance.

The skill and ease with which Professor B. Cecil Gates conducted this dramatic choral work was commendable indeed. The entire rendition from the opening number to the final chorus held the audience spellbound.

It is unusual indeed for a city the size of Logan to have such an assemblage of musical talent on one platform, and gratifying to know they are all residents of Utah. May we have more such events.

In response to public request Professor Gates desired to make the Sunset Festival an annual affair.

Considering the possibility of fostering college opera, Professor Gates chose Ibottson's musical romance Once in a Blue Moon and built the

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114 Letter from Lucy Bowen, Lucy Gates Grand Opera Association, Salt Lake City, Utah, December 10, 1926.

115 Student Life, April 1, 1927.

summer music school around this production. It was staged in the amphitheater as a practical demonstration and application of methods learned in the summer courses of singing, acting, scenery, and lighting. More than fifty students from Utah, Idaho, Arizona, Wyoming, and Nevada registered for the summer course.\textsuperscript{117} The opera production class was continued during fall and winter quarters.

Those who register for the course will produce scenes from various operas and will probably produce an entire opera during the winter quarter. The course is especially good for prospective music teachers, as practical work in the production and staging will be done.\textsuperscript{118}

In addition to opera, Professor Gates taught many of the standard music courses of Elementary and Advanced Harmony, Instrumentation and Arranging, and private piano. Because of interest of many students, he added advanced orchestration and arranging, counterpoint and composition.\textsuperscript{119}

In 1928 the Lucy Gates Grand Opera Company attempted a double bill staging \textit{Cavalleria Rusticana}, and excerpts from \textit{Lucia}. Alphonso Romero took the tenor role in both productions, staged in the Salt Lake Theater February 29, and March 2, 1928. \textit{La Traviata} was presented March 1, and 3.

Miss Gates was in splendid voice and her work in the mad scene from \textit{Lucia} was a masterpiece of musical art. Samuel Bruckner with his flute obligato added the finishing touches; the Sextette was better than usual. Joseph Royer, baritone, proved himself an artist in both \textit{Lucia} and \textit{Cavalleria}. . . . . Last but not least comes the directing by B. Cecil Gates, who demonstrated real genius. The perfect control and ease with which he handled the large chorus and enlarged orchestra, added much to the production.\textsuperscript{120}

Hoping to arouse public interest and enthusiasm in Opera to relieve the financial difficulties, the newspaper printed several articles regarding the problem.

\textsuperscript{117}Student Life, June 25, 1927. \textsuperscript{118}Ibid., September 30, 1927.\textsuperscript{119}Utah State Agricultural College, Catalogue, 1928-29.\textsuperscript{120}Deseret News, March 3, 1928.
Already the question is beginning to be asked, "What of the Lucy Gates Grand Opera Company? Will there be opera next year? Or will this organization die through lack of popular support?" So far, the leaders of the movement--Emma Lucy Bowen and B. Cecil Gates--have been too busy to think of opera for next year. It may be that they feel the game is not worth the candle, the cost in labor and talent too poorly required. Attendance, while good at last season's operas, was not as large as was deserved and the performances while excellent from the standpoint of singing, acting, and general production, though they did not incur a deficit, probably did not, in any measure, compensate either Emma Lucy Bowen or B. Cecil Gates for the weeks of drudgery and loss of time from their studio work, alone a considerable item.121

The problem was solved unexpectedly when it was announced that the Salt Lake Theater had been sold and was to be torn down within the year. Attempts were made by many organizations to raise enough money to keep it available for further productions, but the price demanded was too high. A farewell performance was given the night before the wrecking crew began their work. All seats were sold and many stood during the entire performance.122 The finale of the evening was furnished by the Lucy Gates Grand Opera Company, directed by Cecil Gates, and assisted by an augmented orchestra and large chorus which presented the third act of Verdi's La Traviata.123

The Lucy Gates Grand Opera Company ceased activity with the destruction of the Salt Lake Theater. In tribute to the company George D. Pyper wrote:

The fame of the Old Playhouse as a music center has been augmented of late years by the productions of Emma Lucy Bowen and her brother, B. Cecil Gates, in collaboration with the management of the theater. Seven grand operas have been produced: La Traviata, Faust, Romeo and Juliet, Rigoletto, Carmen, Cavalleria Rusticana, and acts from Lucia De Lammermoor.124

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121Salt Lake Tribune, July 1, 1928.
122George D. Pyper, The Romance of an Old Playhouse, Seagull Press, Salt Lake City, Utah, 1928 p. 327.
123Deseret News, October 20, 1928.
124Pyper, op. cit., p. 328.
In the spring of 1928 Professor Gates prepared the second Sunset Festival with the combined music of the Utah State Agricultural College and Logan city. The theme for this year's work was to be the American Indian. Interest and enthusiasm for the production brought many officials of the state to the performance. The chief guests of honor were Governor and Mrs. George H. Dern. In addressing the audience, Governor Dern complimented the management on the beautiful and appropriate setting for the festival, the lighting arrangement, the twilight hour in the immense stadium, situated among towering mountains, which gave an ideal setting for the Indian theme. Musical numbers were presented by the elementary, junior, and senior high school students.

As a final offering came the Death of Minnehaha with Emma Lucy Bowen and Walter Welti as soloists. B. Cecil Gates conducted the full festival chorus and symphony orchestra. All was rendered in a manner worthy of the best traditions, displaying to best advantage the superb qualifications of the principals, who were enhanced by the adequate support of the perfectly trained supporting orchestra and chorus.

At the Utah State Agricultural College Professor Gates instituted a three year summer school of music designed for supervisors and special music teachers. Guest teachers augmented the faculty in special graded courses. In starting the institute the college aim was:

...to meet the growing needs of the school music supervisor and teachers of the intermountain west in their problems of keeping abreast of the most up-to-date methods in school teaching and to satisfy advancing state requirements in college credit standing.

In order to enter the institute the student was required to have one year of experience in school music teaching or to have completed a

125 Student Life, April 13, 1928.
127 Ibid. 128 Student Life, April 1, 1928.
normal music course in college or its equivalent of private study. Completing the course at the end of three years, the student was awarded a certificate. 129

During the first summer session the following guest teachers were obtained: Eleanor N. Kelley, the leading methods authority of Michigan and director of music at the Hillsdale College; Emma Lucy Bowen, international opera and concert star; and Dr. Hollis Dann of the New York University. Dr. Dann and Professor Kelley gave courses in methods of teaching music in schools; Mrs. Bowen instructed classes in opera production. Miss Charlotte Stewart, supervisor of recreation in Salt Lake City was engaged to direct costuming and scenery while Clarence J. Hawkins directed the band. The principal courses of the first session included: methods, music appreciation, conducting, opera production, and band and orchestra supervision. All music supervisors participating in the instrument workshop learned to play on the brass, woodwind and stringed instruments. July 23, 1928, the music institute presented the opera, The Bohemian Girl. 130

In 1928 Professor Gates accepted the offer to direct the annual presentation of Haydn's Creation to be presented in the newly completed Stadium at the University of Utah in Salt Lake City. The stadium was an ideal place for the presentation, not only acoustically but also for seating accommodations. Special lighting was provided by the University of Utah under the direction of Professor Fred W. Reynolds. The singers and orchestra of the Oratorical Society were seated on a platform especially constructed for the occasion in the center of the stadium. 131

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129 Ibid.
130 Ibid., July 20, 1928.
131 Deseret News, June 30, 1928.
"It is our desire," said Professor Gates, "not only to improve both the quality of the solo, choral, and orchestral work, but to increase the size of the chorus. To this end, the services of the city's leading singers are being enlisted, in addition to all the old and new members of the oratorio society.\footnote{132}

Two hundred and fifty members of the Ogden tabernacle choir volunteered to help the Salt Lake oratorio Society in the Haydn production. Soloists were Emma Lucy Bowen, soprano; Jack Summerhays, tenor; and Harold Bennett, baritone.\footnote{133}

Under a clear summer sky, a crowd of 10,000 persons gathered to hear the performance; and never before was the oratorio given with such smoothness. From the moment E. Cecil Gates, conductor of the oratorio, raised his baton for the opening overture, the vast throng was hushed until the last notes of the magnificent chorus died away into the darkness of a star-lit night. The audience sat spellbound with the sheer beauty of the music of Haydn and the poetry of Milton. To Mr. Gates for his most able conducting and to Arthur Freber, concert master, are due unstinted praise. Tuesday night's performance was merely another proof of their musicianship and skill, which Salt Lake already knows and willingly acknowledges.\footnote{134}

Almost before the last echoes of the Haydn production had faded away, Professor Gates had been asked to conduct the sixteenth annual rendition of Handel's Messiah in the Tabernacle New Year's Day.\footnote{135} The Swanee Singers, under the direction of B. F. Pulham, joined the oratorio society increasing the chorus to three hundred voices.\footnote{136}

As an innovation in the presentation of the oratorio, a mixed octette, instead of full chorus was used in the singing of the choral \textit{Glory to God}. The soloists were Miss Jessie Evans, contralto; Herbert Gould, bass; Alice Gentle, soprano; and John W. Summerhays, tenor.\footnote{137}

\footnotetext{132}{\textit{Salt Lake Tribune}, June 24, 1928.}
\footnotetext{133}{\textit{Ibid.}, June 24, 1928.}
\footnotetext{134}{\textit{Salt Lake Telegram}, July 18, 1928.}
\footnotetext{135}{\textit{Deseret News}, October 13, 1928.}
\footnotetext{136}{\textit{Ibid.}, November 10, 1928.}
\footnotetext{137}{\textit{Ibid.}, December 29, 1928.}
The sixteenth annual presentation of the oratorio, The Messiah, under the baton of B. Cecil Gates, fairly overwhelmed an audience of several thousand at the Salt Lake Tabernacle New Year's day.\textsuperscript{138}

The production was a compliment to its able conductor, B. Cecil Gates, a lasting tribute to the artistry of the soloists, and a genuine credit to its sponsors, the Salt Lake Oratorio Society.\textsuperscript{139}

While rehearsals for The Messiah were under way the music department of the Utah State Agricultural College was preparing a special Christmas program which included an instrumental quintet with Chester Swineyard, violin; Burt Swineyard, cello, David England, oboe; William Barrland, bassoon, and Professor Gates, piano. The orchestra under the direction of Professor Gates presented several selections including the prize song from Wagner's Die Meistersinger.\textsuperscript{140}

By January, 1929, plans were under way for another intensive summer music term. Professor Gates arranged for Osbourne McConathy, former director of the Department of Music, Public School, and Community Music at Northwestern University, to be the principal guest.\textsuperscript{141}

Professor Gates was forced to discontinue his professional activities in January, 1929, because of a serious break in his health. Hoping to regain his strength he spent a few weeks in St. George. When he returned to Salt Lake City, his condition became worse and the Doctor advised him to spend a few months in California for recuperation.\textsuperscript{142} Thus ended his vigorous activities as a conductor and professor of music.

\textsuperscript{138}Salt Lake Tribune, January 2, 1929.
\textsuperscript{139}Deseret News, January 2, 1929.
\textsuperscript{140}Ibid., December 15, 1928.
\textsuperscript{141}Salt Lake Tribune, January 20, 1929.
\textsuperscript{142}Student Life, June 27, 1929.
CHAPTER V

CHOIR PUBLISHING COMPANY

Professor Gates moved to California in 1929 in an attempt to regain his health. Being under doctor's care, he was not permitted to compose or teach. One of his music associates, Professor Joseph W. McCallister of St. George, visited with him for several weeks. They lived near the Hollywood Bowl; and as often as Professor Gates' health would permit, they attended the Bowl rehearsals and performances.\(^\text{143}\)

Professor Gates returned to Salt Lake City in the spring of 1930 to continue his musical activities. During the illness of Professor Lund, director of the Tabernacle Choir, Professor Gates was called to take complete charge of the choir. From February through June, 1931, he conducted each weekly broadcast of the choir over the Columbia Broadcasting System, KSL, Salt Lake City.\(^\text{144}\)

For the centennial of the Church of Jesus Christ of Latter-day Saints, April 1930, a Sacred Pageant, *The Message of the Ages*, was presented. Musical settings were taken from *The Restoration*, by Professor Gates, along with works from *The Creation*, *The Messiah*, and *St. Paul*.\(^\text{145}\)

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\(^{143}\) Letter from Joseph W. McCallister, music teacher, St. George, Utah, March 21, 1952.

\(^{144}\) Program file of the Tabernacle Choir, Church Office Building, Richard L. Evans, Salt Lake City, Utah.

\(^{145}\) Heber J. Grant, *One Hundred Years*, Church Publication, April, 1930.
During the spring of 1931, Professor Gates returned to the McCune School of Music as a guest teacher of piano, public school music, conducting, analysis, and composition.\(^\text{146}\) At the same time Professor Gates was asked to direct the performance of the cantata, *Corianton*.\(^\text{147}\) As the result of accepting all the positions offered him, Professor Gates suffered another severe relapse from which he never completely recovered.

The granting of a six week's vacation to B. Cecil Gates, acting conductor of the Tabernacle Choir, for further recuperation from a long illness, made changes necessary.\(^\text{148}\)

Dr. John R. Halliday, of Provo, Utah, and Albert J. Southwick, of Salt Lake City, Utah, directed the choir until permanent directors were appointed.\(^\text{149}\) Professor Gates was last sustained as assistant director of the Tabernacle Choir in General Conference of the Church of Jesus Christ of Latter-day Saints in 1935.\(^\text{150}\)

As his illness became worse, Professor Gates spent two months in the hospital at Battle Creek, Michigan, during the summer of 1932. The doctors were unable to determine the actual cause of his illness.\(^\text{151}\) His sister, Emma Lucy Bowen, did all she could both financially and spiritually to aid him. In September of 1933 she took him to Philadelphia, Pennsylvania.\(^\text{148}\)

\(^\text{146}\)Deseret News, September 5, 1931.

\(^\text{147}\)Statement by Mrs. Gwenneth Gates, private interview.

\(^\text{148}\)Deseret News, June 24, 1931.

\(^\text{149}\)Melissa Cornwall, "History of the Tabernacle Choir," unpublished, Salt Lake City, Utah, p. 100.

\(^\text{150}\)Conference Reports, Church Office Building, Salt Lake City, 1935.

\(^\text{151}\)The first indication of his illness appeared during the performance of the Messiah in the Salt Lake Tabernacle in 1929. He described it as "a numbness in his fingers and hands while directing the chorus and orchestra." Periodically the paralysis would return, each time a little more severe than before. Statement by Gwenneth Gates, personal interview.
where he entered the hospital for observation. An operation was performed on his back in an attempt to relieve pressure causing paralysis. A few weeks later he returned to Salt Lake in high spirits but with very little physical change.152

Unable to use his hands, arms, or legs, he was confined to a wheelchair. Even in these adverse circumstances, he did not become despondent. As a musical idea would come to him, he would call for one of his children to wheel his chair close to the piano. He would play the melody while one of the children wrote the manuscript. His oldest daughter, Gwenneth, had studied piano and harmony and aided her father in this work.153

Professor Gates attended several concerts while in this condition. The Utah State Sinfonietta and the combined Choirs of the East Mill Creek and Hillcrest Wards, under the direction of Albert Eccles, presented Professor Gates' oratorio, The Restoration, December 10, 1937, in the East Mill Creek Ward Chapel. Professor Gates attended this concert. Soloists for the oratorio included Emma Lucy Bowen, soprano; Richard P. Condie, tenor; Ray Hutchinson, baritone.154

With the added expense of an invalid son, Professor Gates was faced with the problem of providing for his family. The physical condition of Professor Gates limited his teaching activity to a few private lessons in his own home. He tried selling his compositions and arrangements to publishing companies.155

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152Salt Lake Telegram, September 29, 1933.
153Statement by Gwenneth Gates, personal interview.
155Ibid.
Evidence of signal honor being paid a Utah composer was given recently when the work of B. Cecil Gates was included in the new Schirmer publication of Most Successful Choruses for Men's Voices. Mr. Gates is one of twelve American composers whose compositions appear in this collection, among whom are such well known music writers as Sigmund Romberg, Marshall Bartholomew, and Oley Speaks.156

Professor Gates soon realized that for a few dollars he had sold the rights to one of his compositions. With the use of these rights the publishing company received many times the amount originally paid for the selection.157 So in the fall of 1937, Professor Gates began his own publishing firm known as the Choir Publishing Company. During the first year he published a volume of anthems for Church use under the title Gates' Anthems, Vol. I.158

This volume of anthems has been compiled and is submitted with the belief that it will, by reason of its merits, find a welcome place for itself in every choir library.

Although this book has been published primarily for the use of the choirs of the Mormon Church, other Church choirs and quartets, as well as schools will find it most attractive and appropriate for general use.

The anthems have been selected by the compiler because of their particular beauty and practicability. Four are choice selections from other publications. The others are either arranged from well-known sacred songs or have been especially composed for this book. Some have been sung by the Salt Lake Tabernacle Choir in its weekly national broadcasts and have been received with enthusiasm by the public.

It is hoped that the popularity of this volume will justify the publication from time to time of other collections along similar lines.159

The Lord's Prayer, to which Professor Gates had set the music in 1917 was published by the Choir Publishing Company in 1937. The song was arranged for solo voice in three keys, high (D), medium (C), low (Eb), or for mixed, men, or women's chorus. Comments on the publication included.

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156Deseret News, June 29, 1934.

157Statement by Gwenneth Gates, personal interview.


159Ibid., Preface.
"Glorious music," "A real prayer song," "A beautiful music setting." Soloists say that Mr. Gates' musical arrangement of the Lord's Prayer is the most singable and satisfying of all the solos written with this theme.\textsuperscript{160}

For further publication Professor Gates chose from The Restoration the tenor aria, \textit{I've Seen My Maker Face to Face}. Since the text of this number was so much a part of the Church doctrine, it was necessary to adapt a text for use by groups outside the Church of Jesus Christ of Latter-day Saints. When published in 1938, the words were changed to \textit{I Know That My Redeemer Lives}. The number was arranged for solo voice, high or low, and for a chorus of mixed or women's voices.\textsuperscript{161} Also published in 1938 by the Choir Publishing Company was his arrangement of \textit{Cornfield Melodies}, No. 3 for men's voices.\textsuperscript{162}

In January, 1938, Lorin F. Wheelwright had begun a concert version of \textit{My Old Kentucky Home} by Stephen C. Foster, to be used during the Lincoln Memorial Music Festival, February 13. Professor Gates made several suggestions for the arrangement and completely re-wrote the finale.\textsuperscript{163} The number was published by the Choir Publishing Company for mixed voices in 1938.\textsuperscript{164}

Professor Gates often received poems from various people which he used in his compositions. From Ida R. Allredge, Mesa, Arizona, he received an Easter poem which attracted his attention. A few months later he completed the cantata \textit{Resurrection Morning}. The cantata was designed to fill

\textsuperscript{160}Deseret News, May 1, 1937.
\textsuperscript{163}Statement by Lorin F. Wheelwright, personal interview.
\textsuperscript{164}B. Cecil Gates, \textit{My Old Kentucky Home}, op. cit.
the needs of the Church Choirs since most of them were small and unable
to present the difficult oratorios. The range of solos and choruses was
kept well within the capabilities of the average voice. The accompani-
ments were for either piano or organ, or for large or small orchestra.165

In order to demonstrate to the Church Music Committee the possi-
bilities of the work, the cantata was presented in the University Ward
Chapel, January 14, 1940.

Choristers, organists, and musicians who composed the audience
seemed agreed that the work would be, because of its practicability
and melodic quality, a grateful addition to the repertoire of church
music.166

Following this appearance the cantata won immediate acceptance.
Nearly seventy small choral groups called for it before Easter Sunday,
1940.167

It is apparent that Resurrection Morning is filling the very need
the composer intended it should when its melodies first began to haunt
his brain to provide music at once beautiful enough to do justice to
an exalted theme and simple enough to be sung by groups with the
limitations of the average ward choir.

Written for women's voices with an added optional arrangement for
mixed voices, the effect of the cantata is full no matter how slight
the performance of men's parts. While forming a thematic whole,
joined by the recitatives, the seven numbers comprising the cantata
also form individual concert pieces, another planned feature on the
part of the composer which current use is proving valid.168

The Relief Society organizations, to whom the cantata was dedicated,
used this work during their centennial celebration in 1942.169

165 Statement by Gwenneth Gates, personal interview.
166 Salt Lake Tribune, January 15, 1940.
167 Ibid.
168 Improvement Era, May 1940, Vol. 43, page 297 and 304.
When these published works began to circulate, the Choir Publishing Company became a paying business assuring the family of financial security.170

As a young music student, Robert Manookin came to Professor Gates for lessons in composition, harmony, and private piano, in 1939. To pay for his lessons Mr. Manookin assisted Professor Gates in preparing music for publication, transcribing Song of Praise to be used in the Church publication of the Festival Anthem in 1940, and Supplication as a part of Gates' Anthems, Vol. II. An organ arrangement of the Scherzo from his symphony was begun but never completed.171

The last attempt at composition by Professor Gates was to complete the Gates' Anthems, Vol. II. For many months he had been at work on the selections. The evening of August 28, 1941, he called his oldest daughter, Gwenneth, at whose home he was staying, to help him with some music at the piano. With his paralyzed hand he played the last notes of a composition. When it was completed he closed the manuscript and said, "It is all done." That night he died quietly in his sleep.172

The funeral services of Professor Gates were held in the Assembly Hall, Salt Lake City, September 2, 1941. The Tabernacle Choir sang two compositions by the deceased: The Lord's Prayer and I Know That My Redeemer Lives.173 As a speaker at the services, Elder Albert E. Bowen of the Council of the Twelve for the Church of Jesus Christ of Latter-day Saints paid his tribute:

170 Statement by Gwenneth Gates, personal interview.
171 Statement by Robert Manookin, Personal interview.
172 Statement by Gwenneth Mulder, Personal interview.
173 Funeral Services of Brigham Cecil Gates, Mimeographed, Ruth Duffin, Salt Lake City, Utah.
Prevented by a physical disability from realizing a lifelong dream for which by work and struggle he had made generous preparation, he saw it pass away from him without expressions of remorse, and with the fullest measure of generosity he rejoiced in the good fortune of those who succeeded to the place he might have held.

Boundless in his generosity, I never heard him say one unkind or one uncomplimentary thing about any member of the profession to which he belonged. He had purged himself of enmity. He hoped only for the success of his fellows, and he flew unerringly to the defense of any of them who came under criticism. For a decade or more he lay, although under tender care, helpless physically. The ordinary man under such an affliction would have taken license and said: "There is nothing more for me to do." He would have said: "I am defeated; life's purpose for me is ended." But B. Cecil, with a grand courage, converted his disability into victory. Some of the finest work that he produced he did while under this serious physical handicap.174

174ibid.
CHAPTER VI

CONCLUSIONS

Professor Gates was well trained as a musician at two outstanding schools, The New England Conservatory of Music, Boston, and the Scharwenka Conservatory of Music, Berlin. His talent and training found many outlets in Salt Lake City.

The McCune School of Music and Art, which is one of the leading music schools in the intermountain region, is the outgrowth of the music department of the Latter-day Saint University of which Professor Gates was head and of the L. D. S. School of Music which he founded. As an early head of the Music Department at the Utah State Agricultural College he was instrumental in enlarging and improving the department and inaugurated a program of dramatic music presentations which continue today.

As a music director for the General Board of the Young Men's Mutual Improvement Association, Professor Gates contributed to the musical development of the Church of Jesus Christ of Latter-day Saints. He gained national fame as a conductor of the Tabernacle Choir in nation-wide broadcasts.

The Choir Publishing Company which Professor Gates founded is a flourishing enterprise which continues to make his compositions and arrangements available today. Increasing sales attest to the popularity of his work.
Not only was Professor Gates a leading figure in musical activities during his lifetime, but through his composing, conducting, and administration, he has made a contribution to the musical and cultural life which will long be felt in the intermountain area.
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BIBLIOGRAPHY

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**APPENDIX A**

**COMPOSITIONS**

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<td>Thou Who Lovest Innocence</td>
<td>solo</td>
<td>1919</td>
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<td>Resurrection Morning</td>
<td>Cantata for solo or solo soprano and tenor or solo</td>
<td>1.37</td>
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<td>L. A. Allredge</td>
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<td>Restoration, The</td>
<td>Oratorio for Chorus and tenor baritone solo and orchestra</td>
<td>1717</td>
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<td>Salvation for the Dead</td>
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<td>Till the Victory's Won</td>
<td>Hymn</td>
<td>1.25</td>
<td>Improvement Era</td>
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<td>Three piano numbers</td>
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<td>When Light Keep's O'er the Hill</td>
<td>SSAD</td>
<td>1917</td>
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<td>General Board of Relief Society</td>
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<tr>
<td>Calvary</td>
<td>Anthem</td>
<td>1837</td>
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<td>Henry Vaughan</td>
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<td>Come Follow Me</td>
<td>Anthem</td>
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<td>Wm. B. Gates, Salt Lake City</td>
<td>John Nicholson</td>
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<tr>
<td>Dream of Paradise, A</td>
<td>Anthem</td>
<td>1837</td>
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<td>Evening Prayer</td>
<td>Anthem</td>
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<td>Wm. B. Gates, Salt Lake City</td>
<td>(Hump-reinck)</td>
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<td>Glory Forever</td>
<td>Duet and Chorus</td>
<td>1919</td>
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<td>W. Clegg</td>
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<td>Gospel Message, The</td>
<td>Duet and Chorus</td>
<td>1919</td>
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<td>(Mendelssohn)</td>
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<td>Hark Ye Mortals</td>
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<td>Lord Thou wilt near Me</td>
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<td>Love's Old Sweet Song</td>
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<td>1919</td>
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<td>'By Old Kentucky Home</td>
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<td>Samuel E. Ekleen</td>
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<td>1919</td>
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<td>To him who Rules on High</td>
<td>Anthem</td>
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<td>We Love Our Work</td>
<td>SSA</td>
<td>1919</td>
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<td>N. L. Abel</td>
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<td>We Serve to Love</td>
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APPENDIX C

REPRESENTATIVE COMPOSITIONS
BRIGHAM CECIL GATES: COMPOSER, DIRECTOR, TEACHER OF MUSIC

Abstract of a Thesis

Presented to the

Department of Music

Brigham Young University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Lyneer Charles Smith

June 1952
ABSTRACT

Brigham Cecil Gates was born in the Hawaiian Islands August 17, 1887, the second of twelve children born to Susa Young and Jacob F. Gates. His early musical training was begun in 1894 with Anthony C. Lund and C. W. Reid of the Brigham Young Academy in Provo; and continued with Eugene Hefley, New York, 1902; John J. McClellan, and Arthur Shepherd, Latter-day Saint University, Salt Lake City, 1904. In 1905 he enrolled in the New England Conservatory of Music in Boston.

Mr. Gates taught piano the school year of 1906-07 in St. George, Utah. During the years 1907-10 he filled a mission in the Eastern States for the Church of Jesus Christ of Latter-day Saints.

He entered the Scharwenka Conservatory of Music of Berlin in 1910 studying composition from Phillip Scharwenka, art of conducting from Robitscheck, vocal music from Marsnach and Corelli. While studying in Germany, he attended six hundred performances of Grand Opera where he observed the principles of opera production and staging. He was graduated from the Scharwenka Conservatory in 1913.

In 1913 Professor Gates was appointed to head the Music Department of the Latter-day Saint University in Salt Lake City, a position he held for twelve years. In 1919 the department moved to the Gardo House where it functioned also as the L. D. S. School of Music.

While at the Latter-day Saint University he composed the following works: Festival Overture, 1915; The Restoration, oratorio, 1916; Symphony in E minor, 1917; and Salvation for the Dead, oratorio, 1923. He also
composed many secular songs for male chorus of which the following were published: Hello-Sing, Negro Love-Son, Corn-Field Melodies, No. 1, Hear De win' A-Blowin', 'Neath Your Window, Cornfield Melodies, No. 2, and Old Street Corner Melodies.

With the orchestra and chorus of the Latter-day Saint University Professor Gates presented many concerts. The Shepherd's Vision, a Christmas cantata, 1915; The Restoration, oratorio, 1916; Erminie, operetta, 1917; The Death of Minnehaha, secular cantata, 1918; Leaves of Ossian, secular cantata, 1919; Riscilla, comic opera, 1920; The Restoration, oratorio, 1922; Salvation for the Dead, oratorio, 1923, were the major works performed.

From 1916 to 1935 he was assistant director of the Tabernacle Choir. He was music director for the General Board of the Young Men's Mutual Improvement Association of the Church of Jesus Christ of Latter-day Saints from 1918 to 1929.

Professor Gates was the conductor of the Lucy Gates Grand Opera Company in Salt Lake City. Under his direction the company presented Rigoletto, La Traviata, Faust, Romeo and Juliet, Carmen, Cavalleria Rusticana, and excerpts from Lucia de Lammermoor.

In 1926 Professor Gates was appointed head of the the music department of the Utah State Agricultural College in Logan. He enlarged the teaching staff of the department and added new courses to the music curriculum. He began a three year summer institute for music teachers and supervisors. Prominent guest teachers at the institute were: Eleanor N. Kelly, leading methods authority of Michigan and director of music at the Hillsdale College; Emma Lucy Owen, international opera star; Dr. Hollis Dann of the New York University; and Osbourne McConathy, former director
of music, public school, and community music at the Northwestern University. Professor Gates also began the annual spring music concerts, The Sunset Festival. The college presented Once in a Blue Moon, and The Bohemian Girl under his direction.

The Salt Lake Oratorical Society performed Haydn's Creation in the University of Utah Stadium, July 17, 1928; Handel's Messiah in the Tabernacle, January 1, 1929, with Professor Gates conducting.

Severe illness in 1929 interrupted his musical activities, but he was able to direct the Tabernacle Choir in their weekly broadcasts, February through June, 1931. A relapse and increasing paralysis limited his activities to composing and arranging and giving a few lessons in his home.

In order to provide for his family and invalid son, Professor Gates established the Choir Publishing Company which published: Gates Anthems, Vol. 1, The Lord's Prayer, I Know that My Redeemer Lives, Cornfield Melodies, No. 3, My Old Kentucky Home, and the Easter Cantata Resurrection Morning, compositions and arrangements by Professor Gates.

His death, August 28, 1941, at his home in Salt Lake City, brought to a close a life of continuous musical activity.
No. 51

Sung by
The Salt Lake Tabernacle Choir

MIXED VOICES

THE LORD'S PRAYER
(VIOLIN OBLIGATO)

MUSIC BY

B. Cecil Gates

PRICE 20 CENTS
VIOLIN OBLIGATO 20 CENTS
FOR MIXED VOICES
20 CENTS
WOMEN'S VOICES 20 CENTS
MEN'S VOICES 20 CENTS

SOLO D, B♭ and C
HIGH — LOW — MEDIUM
WITH VIOLIN OBLIGATO
60 CENTS

The Choir Publishing Co.
SALT LAKE CITY, UTAH
The Lord's Prayer
FOR MIXED VOICES
B. CECIL GATES

Andante Religioso

Our Father which art in heaven,

SOPR.  

Our Father which art in heaven,

ALTO  

Our Father which art in heaven,

TENOR  

Our Father which art in heaven,

BASS  

Our Father which art in heaven,

ORG.  

Hallowed be Thy name. Thy kingdom come. Thy will be done in earth, as it is in heaven.

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heav'n. Give us this day our daily bread and forgive us our debts, as tress-pass-es us
we forgive our debt-ors. And lead us not into tempta-tion; but de-
we forgive those who trespass a-against us
The Lord's Prayer

IF J I w iii&m rz tt lord 4 7 i

liv er us from e vil: for Thine is the king dom, for Thine is the king dom, the

liv er us from e vil: for Thine is the king dom, for Thine is the king dom, the

liv er us from e vil: for Thine is the king dom, for Thine is the king dom, the

pow r and the glo ry, for Thine is the king dom, the pow r and the glo ry, for

pow r and the glo ry, for Thine is the king dom, the pow r and the glo ry, for

pow r and the glo ry, for Thine is the king dom, the pow r and the glo ry, for

pow r and the glo ry, for Thine is the king dom, the pow r and the glo ry, for

The Lord's Prayer Mix 1.1
ev-er, the glory ev-er-more. The pow-er and the glo-ry, for ev-

ev-er, for ev-er more, for ev-ev-er and the glo-ry, for ev-
ev-er, the glory ev-er-more. The pow-er and the glo-ry, for ev-
ev-er, for ev-er-more. The pow-er and the glo-ry, for ev-
er.
Our Fa-ther which art in heav-en, Hal-low’d be Thy name. A-
er.
Our Fa-ther which art in heav-en, Hal-low’d be Thy name. A-
er.
Our Fa-ther which art in heav-en, Hal-low’d be Thy name. A-
er.
Our Fa-ther which art in heav-en, Hal-low’d be Thy name. A-

The Lord’s Prayer Mixed 4
Another Beautiful Sacred Song by the Composer of The Lord's Prayer

Arranged for Solo, A, Db, Mixed Voices S.A.T.B., Women's Voices S.S.A.

My Redeemer Lives

Piano and Organ Accompaniment

B. CECIL GATES

Andante (with intense feeling)

I know that my Redeemer lives,

my Redeemer lives, What hope oh what joy this gives,

hope and joy this gives.

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Purchase at your dealer, or order direct from publisher

CHOIR PUBLISHING CO.,
Salt Lake City, Utah
RESURRECTION MORNING

FOR WOMEN'S VOICES
WITH SOPRANO (OR TENOR) SOLO
ALSO FOR MIXED VOICES

POEM BY
IDA R. ALLDREDGE

MUSIC BY
B. CECIL GATES

PRICE 75 CENTS

The CHOIR PUBLISHING CO.
SALT LAKE CITY, UTAH
SACRED SONGS

The Lord's Prayer (with violin obligatto)
B, C, and D Flat . . . B. Cecil Gates
My Redeemer Lives . . D Flat and A . . . B. Cecil Gates

ANTHEMS

The Lord's Prayer – Mixed, women's or men's voices . . B. Cecil Gates
My Redeemer Lives – Mixed, or women's voices . . . B. Cecil Gates
Now Let Us Rejoice – Mixed voices . . . J. Spencer Cornwall

Gates' Anthems

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1. Behold the Lily . . . . . . . Tracy Y. Cannon
2. Calvary . . . . . . . . . . Rodney-Gates
3. Come Ye of Latter Days. . . . Gates
4. Dream of Paradise . . . . . . Gray
5. O, Praise Ye the Lord . . . . . Gates
7. Peace, Troubled Soul (Melody in F) . . . Rubinstein-Gates
8. Rejoice, The Lord is King . . . . . H.W. Parker
11. Welcome Home . . . . . . . Gates

For Women (S.S.A.)

The Bridge Builder . . . . . . . Hugh W. Dougall
My Redeemer Lives . . . . . . . Gates
The Lord's Prayer. . . . . . . . Gates
Resurrection Morning . . . . . Gates

CHOIR PUBLISHING COMPANY
SALT LAKE CITY, UTAH
RESURRECTION MORNING
Sacred Cantata

for
Women's Three-Part Chorus (SSA)
with
Soprano (or Tenor) Solo

or for
Mixed Voices (SSATB or SSAB)

NOTE

Resurrection Morning was originally written for women's voices. With the thought of broadening the usefulness of this work, the composer has arranged additional parts for men's voices so that it may also be sung by a mixed chorus with the following arrangements: SSATB or SSAB.

Suggestion: If it is desirable to shorten the learning process of a large chorus, numbers 3 and 8 may be sung as a trio or quintet.

Performance Time: 30 minutes

Poem by
Ida R. Alldredge
with Scripture

Music by
B. Cecil Gates

Price 75¢
Except Foreign

CHOIR PUBLISHING CO.
Salt Lake City, Utah
Dedicated to
The “Singing Mothers” of the
National Woman’s Relief Society of the
Church of Jesus Christ of Latter-day Saints

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No. 1. Introduction
Chorus

IDA R. ALLDREDGE

Allegretto

Diaphason & Trpt.

B. CECIL GATES

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wide the door. Hail the glorious resurrection, When

earth again will be renewed. Hail an earth crowned with glory, All

hail millennial interlude. We'll sing of Thee, oh blest Redeemer, And
We'll sing of the resurrection day; * ALTO (One Voice)

* Tenor or Alto optional.

We'll sing a song of

* TENOR (One Voice)

We'll sing a song of

Christ our Savior, Who is the light, the life, the way;

Christ our Savior, Who is the light, the life, the way;

Is the light, life, the way; Is the light, life, the way.

Is the light, life, the way; Is the light, life, the way.

Is the light, life, the way; Is the light, life, the way.
No. 2. And Pilate Said Unto Them

(This may be spoken)

Soprano or Tenor Solo and Chorus

B. Cecil Gates

Allegretto  \( \frac{3}{4} \) 80 (with dignity)

And Pilate said unto them,

"What shall I do then with Jesus, which is called the Christ?"

And they all said to him, "Crucify Him! Crucify Him!"
No. 3. They Crowned His Brow

Chorus and Soprano Solo

IDA R. ALLDREDGE

Allegro

Him.

(I Soprano)

Andante (with feeling)

They crowned His brow with plated thorns; His patient lips were

(II Soprano)

They crowned His brow with plated thorns; His patient lips were

(ALTO)

They crowned Him with thorns; His patient lips were

(TENOR)

They crowned Him with thorns; His lips they were

(BASS)

They crowned with thorns; His lips were

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mute. With taunting laughs they hailed Him King, Nor deigned He to re-
mute. With taunting laughs they hailed Him King, Nor deigned He to re-
mute. They hailed Him as King, Nor deigned He to re-
mute. They hailed Him King, Nor deigned He to re-

mute. He wept for thee, Jerusalem, As for a child in
mute. He wept for thee, Jerusalem. As for a child in
mute. He wept for thee, Jerusalem, As for a child in
mute. He wept, wept for thee, As for child in
He loved thy walls and towers too, The temples found there-

He wept above a city doomed, a faithless multitude.
tude; He knew that He must drain the cup, Yet

stood with fortitude. He bore His own Geth-

sem-a-ne, While His disciples slept; Com-

Pedal

pass-ion filled His no-bre soul, and o-ver them He
It filled, oh His soul, and

A silhouette against the sky
He hung, oh crime of

A silhouette against the sky
He hung, oh crime of

Our Lord, ah, a silhouette against the sky, ah, He

Our Lord, ah, a silhouette against the sky He

Our Lord, the sky He hung, oh
crimes! Up - on the cross of Cal - va - ry, 
A

hung, He hung, oh crime of crimes, ah, 
Up - on the cross of Cal - va - ry, 

hung oh crime of crimes, ah, 
Up - on the cross of Cal - va - ry!

crime of crimes! Up - on the

witness for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the cross of Cal - va - ry, and for all time. He graced the
With thieves on either side,
And
With thieves on either side,
And
the cross on Calvary, on either side, on either side, And

cross, the cross on Calvary, on side, on either side, And

With a pray'r on His lips,

He suffered, bled, and died.

with a pray'r on His lips,

He suffered, bled, and died.

with a pray'r on His lips, on His lips, He suffered, bled, and died.

with a pray'r on His lips, on His lips, He suffered, bled, and died.

prayer on His lips, on His lips, He suffered and died.
And with a pray'r up-on His lips, He suffered, bled, and died.

And with a pray'r up-on His lips, He suffered, bled, and died.

And with a pray'r up-on His lips, He suffered, bled, and died.

And with a pray'r up-on His lips, He suffered, bled, and died.
No. 4. Deep Peals of Thunder
Chorus

IDA R. ALLDREDGE

Allegro $f$

Deep peals of thun-der shook the earth, Fierce light-ning cleft the

gloom. Deep peals of thun-der shook the earth, Fierce light-ning cleft the

gloom. The earth rocked to and fro to rid it-self of mor-tal

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Outraged all nature rose; In fear the priests and people fled; Loud wailed the wind, a voice of woe, For the Man who on
Calvary bled. In fear the priests and people fled; Loud wailed the wind, a voice of woe, For the Man who on Calvary bled. The earth rocked to and fro to rid itself of mortal shame. The
tem-ple veil in twain was rent, God's an-ger to pro-claim.

Claim

veil in twain, in twain was rent, God's an-ger to pro-claim, to pro-

claim.

con forza
No. 5. When Jesus was Crucified

Soprano Recitative
(This Recitative may be spoken)

And when Jesus was crucified, They laid Him in a sepulcher
And they rolled a stone to the door. And when the sabbath was past, They brought sweet spices to anoint Him.
No. 6. Oh Fear Not Ye
Trio, Soprano (or Tenor) Solo and Chorus

SCRIPTURE

Allegretto $j = 90$

I&II SOP

Ver.y e.ar-ly in the morn-ing of the first day of the week, The

ALTO

wo-men came to the sep-ul-cher And they said a-mong them-selves, Who shall

And when they

roll a-way the stone, Who shall roll a-way the stone from the door?

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looked, they saw that the stone was rolled away, and they saw the angel of the Lord.

And when they saw Him, they paused in a fright, and the angel said unto them:

Oh, fear not—ye, oh them, said unto them:

Soprano (or Tenor) Solo

Moderato $\cdot = 80$

Sal. & Fl. 8 poco rall

f poco rall

mp
fear not ye, for I know whom ye seek, the

Lord crucified. He is not here; He is risen; Our Lord He is ris'n today.

CHORUS

SOPRANO

ALTO

TENOR

BASS

Oh fear not ye, Oh fear not
ye, For I know whom ye seek, The Lord crucified. He

is not here; He is risen; Christ our Lord is

is not here; He is risen; Christ our Lord is

ris'n to-day. Go quickly, go quickly and

ris'n to-day. Piu mosso
tell His disci-ples that Jesus is risen, is risen this day. Re-

**Meno (little slower)**

member how He spoke un-to you while He was yet in Gal-li-lee,

Say-ing, He must be cruci-fied, And the third day must rise a-

**CHORUS**

L'istesso tempo

Oh fear not ye, oh
If there is need to strengthen the solo part, a few high sopranos from the chorus may be added.
Lord, Christ the Lord is ris’n,
ris’en. Christ the Lord, (the Lord,) He is
ris’en. Christ the Lord He is

Christ the Lord is ris’n; Ah
ris’en, He is ris’n; For Christ the
ris’n, the Lord He is ris’n; For Christ the
ris’en, is ris’n; For Christ the
Lord, the Lord is risen.
It is suggested that a short pause, perhaps two minutes, be made here for reading of scriptural passages on the resurrection, appropriate to the theme presented in the cantata.

No. 7. As the Fruits and Flowers of the Field

Soprano (or Tenor) Solo

(This number may be spoken)

As the flowers come forth in the spring in all their glory

So Christ was the first fruits of them that slept. Ye flowers a-

wake; the spring is come.

ATTACCA
No. 8. The Lovely Flowers

Women's Trio or Small Chorus

IDA R. ALLDREDGE

B. CECIL GATES

Allegretto $d = 80$

The lovely flowers are sleeping within

in their little beds. In mother earth's own keeping

They hide their tiny heads. The cold winds moan and shiver, while

leaves snow at their feet To blanket through the winter from ice and sleet.

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I SOP.

All snug and warm they nestle
Within the good old earth,
Till

II SOP.

All, all snug and warm they nestle
Within the good old

ALTO

spring with joy and laughter, Awakens to new birth.
The earth;
Spring awakens to new birth.
The

D

light of truth is breaking
Upon a world of sin;
The
the light of truth is breaking;
Ah, The

light, the light is breaking; Ah, The
light of understanding has touched the heart within.

light, light of understanding touched the heart within. The

lovely flowers are sleeping in their beds, In

lovely flowers are sleeping Within their little beds, In

mother earth They hide their tiny heads.

mother earth's own keeping They hide their tiny heads. The
Cold winds moan and shiver, while leaves snow.

Cold winds moan, leaves snow.

cold winds moan and shiver, while leaves snow at their feet.

through the winter, blind sleet. Oh

through winter from ice and sleet.

blanket through the winter from ice and sleet.

Calvary's cross we bless thee, Gethsemane, thy tears.

Calvry's cross we bless thee, Gethsem. ane, thy tears.

Have

II SORANO

Oh,
clean'd and pur-i-fied the earth And ban-ished all our fears. Oh,
Cal-v'ry's cross, oh bless-ed cross! Oh

glo-rious life e-ter-nal! Oh hope be-yond the

glo-rious heav'n-ly hope be-yond the

Oh, glo-rious heav'n-ly life, hope be-yond the

grave

Oh bless-ed res-ur-

grave

Oh bless-ed res-ur-

grave

Oh bless-ed res-ur-
rec·tion, A dy·ing world to save;
rec·tion, A dy·ing world to save, A world to
rec·tion, A dy·ing world to save, A dy·ing world to

A world to save
save, A world to save
save, A world to save

ad lib.
A world to save
Oh glorious life, eternal hope, oh glorious life
remain on top line)

Hum
Hum
Hum
Hum
No. 9. Oh Grave Where is Thy Victory?

Chorus

IDA R. ALLDREDGE

B. CECIL GATES

Allegro

Oh grave where is thy victory? Oh death where is thy
gave His own begotten Son To ransom you and

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sting, thy sting? Where is thy victory? Oh where thy
sting, thy sting? Where is thy victory? Oh where thy
sting, thy sting? Oh grave where is thy victory? Oh where thy

Oh grave thy victory? Oh where thy
sting, thy sting? Oh grave thy victory? Oh where thy

vic - to - ry? God grave, Oh
Oh death, Oh death where is thy victory? Oh death, where is thy victory?

Oh death, where is thy victory? Oh death, where is thy victory?

Oh death, where is thy victory? Oh death, where, where thy victory?

sting? Where is thy sting?— Oh death, where is thy sting?

sting? Where is thy sting?— Oh death, where is thy sting?

sting? Where is thy sting?— Oh death, where is thy sting?

sting? Where is thy sting?— Oh death, where is thy sting?
sting? Oh grave, where is thy victory? Oh death, where

sting? Oh grave, where is thy victory? Oh death, where

sting? Oh grave, where is thy victory? Oh death, where

sting? Oh grave, where is thy victory? Oh death, where

sting? Oh grave, where is thy victory? Oh death, where

is thy sting? Where is thy sting? Grave

is thy sting? Where is thy sting? Grave

where is thy sting? Oh grave where is thy

where thy sting? Where is thy sting? Grave

where thy sting? Where is thy sting? Grave

Sw. ben marcato
thy victory? Death where is thy
thy victory? Death where is thy
thy victory, thy victory? Oh death, where is thy sting? Where is thy
thy victory? Death where is thy
thy victory? Death where is thy
No. 10. And the Women
(This number may be spoken)

SCREPTURE

Recitative SOPRANO (or Tenor) SOLO

B. CECIL GATES

And the women went into Galilee And

Sw. Sal., St. Diap.

I told Jesus' Disciples What they had seen and heard And what the

Angel had said unto them.

Full Sw.

ATTACCA
No. 11. He Is Risen
Soprano (or Tenor) Solo and Chorus

Allegretto $j:80$

**Oh fear not ye, oh fear not ye, for the**

**Lord whom ye seek, the Lord crucified. He is not here, He is not**

**here. Come and see the place where the Lord lay. He is**

**risen**

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Listesso tempo

Oh fear not ye, Oh fear not ye, For I

Hallo-ju-jah Oh fear not, For I

Oh fear not ye, For I

Hallo-ju-jah, not ye, Oh fear not ye, For I

Hallo-ju-jah, not ye, Oh fear not ye, For I

Oh fear not ye, For I

Oh fear not ye, For I
*SOPRANO and Tenor SOLO

He is not

know whom ye seek, the Lord crucified. He is not

know whom ye seek, the Lord crucified. He is not

here, the Lord Hallelujah

Lord

here, He is risen, Christ the Lord is ris'n Hallelujah

Lord

here, He is risen, Christ the Lord

Hallelujah

*If there is need to strengthen the solo part a few high sopranos from the chorus may be added

43490
Christ our Lord is ris'n Ah
ris'n to-day, He is ris'n, Hal-le-lu-jah, lu-
lu-jah He is ris'n, Hal-le-lu-jah
ris'n to-day He is ris'n, Hal-le-lu-jah, lu-
lu-jah is ris'n, Hal-le-lu-jah

Ah
Ah, Hal-le-lu-jah, Hal-le-lu-jah.

Ah, Ah, Hal-le-lu-jah, Hal-le-lu-jah.

Ah
TRY THIS SONG WITH YOUR CHOIR
Sung by the Salt Lake Tabernacle Choir
Radio Comments: “Glorious Music” - “A Real Prayer Song”

THE LORD'S PRAYER
FOR MIXED VOICES
B. CECIL GATES

Andante religioso

Soprano

Alto

Tenor

Bass

ORGAN

Our Father which art in heaven,

Hal-low'd be Thy name. Thy king-dom come. Thy will be done in earth, as it is in

Hal-low'd be Thy name. Thy king-dom come. Thy will be done in earth, as it is in

Hal-low'd be Thy name. Thy king-dom come. Thy will be done in earth, as it is in

Hal-low'd be Thy name. Thy king-dom come. Thy will be done in earth, as it is in

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SOLOS in B, C, and D FLAT
O Praise Ye the Lord
Chorus with Soprano or Tenor Solo

Scripture

Allegretto $j = 90$ With dignity

B. CECIL GATES

SOPRANO

O praise ye the Lord and blessed be His name, For He has blessed His people; given eternal life.

ALTO

O praise ye the Lord and blessed be His name, For He has blessed His people; given eternal life.

TENOR

O praise ye the Lord and blessed be His name, He has blessed His people; given eternal life.

BASS

O praise ye the Lord and blessed be His name, For He has blessed His people; and given them life.

ORGAN

Allegretto $j = 90$

Copyright, MCMXXXVII, by B. Cecil Gates
One of eleven beautiful anthems found in
"GATES ANTHEMS", Vol. I
CHOIR PUBLISHING COMPANY, Salt Lake City, Utah
THE RESTORATION

An Oratorio for Chorus and Soli

With Orchestra Accompaniment

The Words by
MRS. SUSA YOUNG GATES

The Music by
BRIGHAM CECIL GATES

Vocal Score 60 cents, net.

Published under the auspices of
The Church of Jesus Christ of Latter-Day Saints
Salt Lake City
MUSICAL ARGUMENT.

The musical conception of the Oratorio, "The Restoration," shadows forth the condition of the world at the time of the Prophet Joseph Smith's vision in the early period of the 19th century, and the wonderful results of his inspired message. The composer has treated his musical themes to express these contrasting conditions.

Part One, which portrays the gloom and warring confusion of the religious world a century ago, is treated entirely in the profound old contrapuntal forms illustrative of the dogmatism of that time.

Part Two, on the other hand, is treated throughout in modern highly-colored harmonies, contrasting musically with the somberness of Part One. It is introduced with an acappella soprano solo which is full of hopeful anticipation, and is followed closely with an angel chorus of female voices. The succeeding numbers all center around the startling announcement made by the young prophet, the tenor conveying that message in a solo theme announcing the prophet's vision.

The overture follows the accepted standards, giving in one brief glimpse the conception of the whole work, particularly emphasizing the contrast between the somber gloom of Part One, rising gradually to the finale which typifies the dawn of modern revealed religion.
THE RESTORATION

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Orchestra Parts can be obtained from the composer,
L. D. S. University, Salt Lake City, Utah.
The Restoration.

TEXT.

PART I.

No. 1. OVERTURE.

No. 2. CHORUS:
For behold, darkness shall cover the earth,
And gross darkness the minds of the people.
For behold, I will send a famine in the land—
A famine not of bread, nor a thirst for trickling water,
But a famine for the precious Word of God.

TENOR RECITATIVE:

We wander in the wilderness, no light to guide our feet!
And He hath said unto you, "No light shall guide your way!
Therefore, night shall ye have, for ye shall have no vision;
Your preachers divine for money,
And the priests thereof teach for hire."

CHORUS:

For behold darkness shall cover the earth, etc.

No. 3. BARITONE RECITATIVE:

We have seen our iniquity,
We plead for Thy grace!
And cry unto Thee, Lord,
"Let the light from heaven descend!"
And from our hearts lift this awful gloom,
And faith and happiness restore.
In humble prayer we seek Thee, Lord,
With hearts bowed down in anguish!
We send to Thee our cry,
Where shall we find Thee?

No. 4. CHORUS:

Lo, here, Lo, there! This is the way;
Come ye with me.
Lo, here, not there! Go not that way;
Confusion reigns o'er all our day.

No. 5. BARITONE RECITATIVE:

In the day of His coming did the Holy One of Israel
Bring unto the people the Gospel
And its mighty power.
And when His sacred Church
He had established,
He rose on Calvary a sacred sacrifice.
And after His ascension His chosen ones
Preached unto the people.
They taught His Word,
And the way of His resurrection.
For many years His humble followers
Kept fast the faith.
But, lo! a dire prophecy!
Inspired, Paul cried out:
"Beware! For a falling away shall come—
When darkness o'er the earth shall reign unbroken."
First crept into the Church
Iniquitous ambition,
Then great contention,
And a dearth of humility.
Corruption of the sacred order of the priesthood
Took from the earth divine authority.
The voice of God was silenced!
Darkness fell.
Behold! the prophecy accomplished.
O dread apostasy!

No. 7. CHORUS:

Ye gates of hell, undo thy doors,
Ye bars of death, unfold—
Break Thou the chain of sin and gloom,
Our agony behold.
Undo our prison gates, O Lord!
Unbind the cords of sin,
Unlock the age long silence, Lord.
And let Thy Spirit in!
Confusion reigns o'er all the earth
Ye gates of hell, undo thy doors, etc.

SOPRANO SOLO:

Behold!
Children of men, give ear!
Prepare ye all, for the light is come!
And God and angels again
Shall visit the earth!
PART II.

No. 8. CHORUS. (Female):
I lifted up mine eyes and saw a man pace slowly round
The ruined walls and broken towers of far Jerusalem.

TENOR SOLO:
Where gaest thou, O angel bright,
With measuring line in hand?

SOPRANO SOLO:
I go to span the fragments left of
Distant Judah's land,
To spread the fruitful waters
Upon the thirsty sand.
Run! Speak thou to the young man,
And bid him loud to say:
Jerusalem shall be restored
In God's most perfect way,
I will be her wall of fire,
And all her towers shall be renewed
And in her borders peace.

QUARTETTE:
I go to span the fragments left, etc.

CHORUS:
About the throne of God they stood,
That throne above the sky—
And from the bright seraphic host
I see another angel fly.
Glory be to God on high!

No. 9. SOPRANO RECITATIVE:
Into the forest glade he goes
With meditative air;
Upon the long-closed door of God
He knocks with mighty prayer;
He seeks! Oh, shall he find
The answer to his prayer?

CHORUS. (Male):
Thou fool—
All hell claims thy spirit for her own.
Come, demons of hell, nor count the cost.
But crush his youth, or all is lost!
With fury rage! Grim blackness roll!
Thy terrors fling around his soul!
He shall not live to thwart our plans.

No. 10. BARITONE RECITATIVE:
And thus did the powers of hell
Contend for the young man without avail,
For God Himself and His Son Jesus Christ
Came down and dispersed them,
And taught the young prophet truths divine;
And when young Joseph heard them
There was gladness in his heart and sunshine in the field.

And all the heavens rejoiced,
For the promise unto the fathers
Was now to be fulfilled.

No. 11. TENOR SOLO:
I have seen my Maker face to face,
That glorious, matchless Holy One,
Who bade me listen to His Son
And be partaker of His grace.
Above my head a light I found
Descending swiftly here,
And from that beaming cloud a sound
Enthralled my list'ning ear.
The heavenly Twain above me stood,
How could my soul fear Him,
When He with grave compassion said,
"This is my Son, hear Him!"

CHORUS:
Hear Him, all heaven and earth give ear.
Hear Him, ye nations far and near.
Your faith and hope have won.
Hear Him, hear God's beloved Son, hear Him.

No. 12. CHORUS:
Fear God and give glory to Him.
Praise the Lord.
Give glory to God in the highest.
Let angels rejoice and sing—
O praise ye the Lord, all nations.
And let glad anthems ring.
The Lord hath redeemed His people,
Hath cleansed all the earth from evil.
Give glory to Him, praise the Lord.

SOPRANO SOLO:
I go to span the fragments left of
Distant Judah's land,
To spread the fruitful waters
Upon her thirsty sand.
Run! Speak thou to the young man,
And bid him loud to say:
Jerusalem shall be restored
In God's most perfect way,
And all her towers shall be renewed
In this the latter day.

CHORUS:
Sing, ye hills, ye everlasting mountains,
Praise His name, ye ever-flowing fountains,
Praise ye the Lord.
Amen, Amen.
TO

JOSEPH FIELDING SMITH

NEPHEW OF THE PROPHET JOSEPH SMITH

AND

President of the Church of Jesus Christ of Latter-day Saints

Thy testimony of the Prophet's worth
  Hath fired my soul with zeal,
And now I wish this music might
  Interpret what I feel.

Thy gracious kindness oft hath been
  A stimulus to me,
And so I dedicate this work
  In gratitude to thee.

April 6, 1927.
THE RESTORATION

No. 1. Overture

Words by
SUSA Y. GATES

Music by
B. CECIL GATES
No. 2. Chorus and Tenor Solo

FOR BEHOLD

Andante

SOP.

ALT. For behold darkness shall cover the earth.

TEN.

BASS p

Andante

And behold gross darkness the minds of the people

For behold

I will send a famine in the land
A famine not of bread, nor a thirst for trickling

water, but a famine of the precious Word of God.

wander in the wilderness, no lights to guide our feet;

light to guide our feet. And He hath said unto you: "No

The Restoration - 68
light shall show your way.' And he hath said it un-to us:

"There-fore night-shallye have, There-fore night-shallye have, There-fore night-shallye have, For ye shall have no vis-ion, And it shall be dark un-to you, And the priests-there-of judge for the heads of your churches-teach for
"We wander in the wilderness, no light to guide our feet. No light to guide, no light to guide, no light to guide our feet."
№3. Baritone Recitative

WE HAVE SEEN OUR INIQUITY

BARITONE or BASSO Cantante

Andante

Recit.

We have

seen our iniquity, We plead for Thy grace And cry unto
Thee, Lord, And cry unto Thee. Let the light from heav'n descend, the
light from heav'n descend, And from our hearts lift this awful gloom, And
faith and happiness restore, And faith and happiness restore.

A

Recit.

In humble prayer we seek Thee, Lord; In hum-bl-e-ness we search for
Thee,
With hearts bowed down in anguish. We send to Thee our cry—

We send to Thee our cry: Where shall we find Thee?

No. 4. Chorus

LO HERE, LO THERE

Allegro
SOP.

ALT.

TEN.

BASS.

Lo here, lo there, this is the way,

Lo here, lo there, this is the way, this is the way, the

* With small Choirs this chorus can be cut.
The Restoration - 68
Lo here, lo there, this

Lo here, lo there, this is the way, this is the way,

this is the way, this is the way, Come ye with way, this is the way, Come ye with me, with me with me

Come ye with me, This is the way, Come ye, Come ye with me, me Come ye with me, Come ye with me, I say, Lo this is the way, Come with me, this is the way,

B

is the way, the way Lo here, lo there, Come ye, with me, I say, this

Come ye, I say, Come with me this is the here not there, this is the way, this is the way, Come ye, Come ye

Lo here, lo there, Lo here,
is the way, Come ye with me, Lo here, lo there, this is the way, this

--- way, Come, come with me, I say come

--- Lo there,

--- not there, this is the way, Come ye, come ye, I

say, Come ye, this is the way, Come ye, this is the

---

C

me,

Lo here, lo there, Confusion reigns o'er

here, lo there, go not that way, go not that way, go not that way,

me,

Lo here, lo there, con-

way, Lo here, lo there, this is the way, this is the
all our day, Go not that way, But go this, this is the way, Confusion reigns o'er all our day. Go not this way, Lo here, not there, Lo here, not there, Lo here, here, Go not that way, go this way, reigns o'er fusion reigns o'er all day. 

D

fusion reigns o'er all our day, Con-fusion reigns, con-fusion reigns, con-fusion reigns o'er all our day, Con-fusion reigns o'er all our that way, go not this way, Lo here, lo there, Lo here, lo there, Con-

there, lo here, Go not that way, go this way, reigns o'er

fusion reigns o'er all, o'er all our day.

day,

fusion reigns o'er all our day, our day.

all, o'er all our day.
NO. 5. Interlude

MOESTOSO MODERATO

NO. 6. Baritone Solo

IN THE DAY OF HIS COMING

BARITONE or BASSO Cantante

Recit.

In the day of His coming did the Holy One of God Bring unto the people the
Gospel in its mighty pow'r And when His sacred Church He had established

He rose on Calvary, He rose on Calvary, a sacred sacrifice sublime. And after His ascension His

chosen ones preached unto the people, They taught His Word and the way of His restoration.

And for many years His
Allegro con moto

humble followers kept fast the faith.

But

f marcato

Lo, a dire prophecy inspired Paul cried forth "Beware! Beware! For a

falling away from the truth shall come, When darkness o'er the earth shall

B Recitativo

reign unbroken

First crept into the Church in-

iquitous ambition, then great contention and a dearth of humility; Cor-
Allegro con moto

Recit

The voice of God was silenced, darkness

fell.

Be-hold the pro-phy cy ac-com-plished! O dread a-pos-ta-sy!

Maestoso

A

Allegretto

Ye gates of hell, undo thy doors! Ye bars of death, unfold! Break in strict time unfold!

No. 7. Finale Part I. Chorus and Soprano Solo

YE GATES OF HELL, UNDO THY DOORS

The Restoration - 63
Thou the chain of sin and gloom, Our agony behold. Un-
do our prison gates, O Lord, Unbind the chords of sin, of sin, Un-
lock the ages-long silence, Lord, And let Thy Spirit in.
Gates of hell, undo thy doors, Ye bars of death, unfold Break

The Restoration 63
The chain of sin and gloom, Our agony behold. Confusion reigns o'er all the earth, confusion reigns o'er. Grant us, Lord, O grant us, Lord, Thy swift release, confusion reigns o'er all the earth, confusion reigns o'er. Grant us, Lord, Grant us, Lord.
all the earth. Grant us, Lord, O grant us Lord, a
o'er all the earth.
Grant us, Lord,

swift release, Grant us, Lord, O grant us, Lord, Thy
Grant us, Lord,

swift release, O grant us, Lord, release O Lord, grant -

us release, grant us release O
grant us release,
grant us, Lord, Thy swift release, Thy swift release, Lord. Thy swift release, Lord.

grant us, Lord, O Lord, O Lord, O Lord.

grant us, O Lord! O Lord! Ye

grant us, O Lord! O Lord! O Lord!

gates of hell, undo thy doors, Ye bars of death, unfold. Break

The Restoration - 63
Thou the chain of sin and gloom, Our agony behold. Un-

do our prison gates, O Lord, Unbind the chords of sin, of sin, Un-

lock the age-long silence, Lord, And let Thy Spirit in! Ye

gates of hell, undo thy doors, Ye bars of death, unfold. Break

The Restoration - 63
Thou the chain of sin and gloom, Our agony behold. Ye

...gates of hell, undo thy doors, Ye bars of death unfold...

...do thy doors, Ye bars of death unfold, Ye...

The Restoration - 63
bards of death unfold,

SOPRANO

SOPRANO SOLO (unaccompanied)

hold, behold, behold! Children of men give ye ear; prepare ye all, prepare ye all for the light is come! And God and angels again Shall visit the earth. Prepare ye all, prepare ye all, for the light is come, the light is come! Behold, behold, behold! behold!

The Restoration - 63
No. 8. Female Chorus and Tenor Solo

I LIFTED UP MINE EYES

PART II...

SOP. I & II

ALT. I & II

Harp

p

saw a man pace slowly round

The ruined

walls and broken towers of far Jerusalem.

TENOR SOLO

Where goest thou, O angel bright, where go—
Adagio

p SOP, or TEN.

go to span the fragment left of distant Judah's land, To

spread the fruitful waters upon her thirsty sand, Run,

speak thou to the young man, and bid him loud to say: "J-
ru-sa-lem shall be re-stored in this the lat-ter day;" I

go to span the frag-ments left of Ju-dah's dis-tant land, To

spread the fruit-ful wa-ters up-on her thirst-y sand. Run,

speak thou to the young man, and bid him loud to say: "Je-

ru-sa-lem shall be re-stored in this the lat-ter day, For
**B** *Meno Mosso*

I will be her wall of fire, And all her towers shall be restored,

All her towers shall be restored, And in her borders peace, peace, And

Soli SOP. *Adagio*

ALT. He goes to span the fragment left of distant Judah's land, To

TEN.

C **BAR.** *Adagio*

* a tempo

spread the fruitful waters upon her thirsty sand.
speak thou to the young man, and

speak, bid him loud to say;

ru-sa-lems shall be re-stored in

In this the latter day, He

goes to span the fragments left of distant Judahs land, To

spread the fruitful waters upon her thirsty sand.

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speak thou to the young man and

"Jes-

speak bid him loud to say:

ru-sa-lem shall be re-stored in

In this the latter day, ac-

cord-ing to the prophets who spake of old."

SOP. I & II

ALT. I & II

D Allegretto

Harp

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stood, That throne above the sky, And
from the bright seraphic host I see another

angel fly. Glory

be to God on high!
No. 9. Soprano Recitative and Male Chorus

COME, DEMONS OF HELL

In to the forest glade he goes with meditative air, Up-

on the long-closed door of God he knocks with mighty prayer, He

seeks, Oh shall he find? Oh Lord, bend down Thy listening
crush this youth, or all is lost! With fury rage, Grim
blackness roll, grim blackness roll, with fury rage, ye hell

— with fury rage, Thy terrors fling around his soul, He

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AND THUS DID THE POWERS OF HELL

No. 10. Recitative

AND THE RESTORATION
self and His Son, Jesus Christ, came down and dispersed

them and taught the young prophet things divine.

And when young Joseph heard them there was gladness in his

heart and sunshine in the field, and all the heavens rejoiced, for the promise unto the

fathers was now to be fulfilled.
I HAVE SEEN MY MAKER FACE TO FACE

Ad Lib

Andante cantabile

TENOR SOLO

seen my Maker face to face, face to face, That glorious matchless

Holy One, glorious Holy One. Who

The Restoration 1:3
bade me listen to His Son, to His gracious Son, And be partaker of His grace, of His grace.

above my head a light I found descending swiftly,

swiftly here, and from that beaming cloud a sound En-

thralled, enthralled my listening ear, The heavenly Twain a
bove me stood, above me stood. How could my soul fear Him,

my soul fear Him?

E SOPRANO SOLO

CONTRALTO SOLO

TENOR SOLO

He with grave compassion said, with grave compassion said: This is my be-

BARITONE SOLO

CHORUS

He with grave compassion said: This my
loved Son, beloved Son, hear Him!

Son, This my Son, Hear Him, my beloved Son—Hear Him, Hear

Son, This my Son, Hear Him, my beloved Son—Hear Him, Hear

Son, This my Son, Hear Him, my beloved Son, Hear

Son, This my Son, my Son, beloved Son, Hear

Piu Mosso

Him, All heaven and earth give ear, Hear Him, ye nations far and near, Hear

Him, All heaven and earth give ear, Hear Him, ye nations far and near, Hear

Him, All heaven and earth give ear, Hear Him, ye nations far and near, Hear

Him, All heaven and earth give ear, Hear Him, ye nations far and near, Hear
Him. All heaven and earth give ear, Hear Him, your faith and hope, your

All glory be

faith and hope have won, Hear Him, your faith and hope, your
loved Son, Hear Him!

be, beloved Son, Hear Him!

Son, hear God's beloved Son, Hear Him!

loved Son, Hear Him!

God's beloved Son, Hear Him!

God's beloved Son, Hear Him!

Son, Hear God's beloved Son, Hear Him!

loved Son, Hear Him!
I have seen my Maker face to face, My Maker face to face, That glorious

I have seen my Maker face to face, My Maker face to face, That glorious

I have seen my Maker face to face, My Maker face to face, That glorious
glorious Holy One, that glorious Holy One.

matchless Holy One, that glorious One.

matchless Holy One, that glorious One.

matchless Holy One, that glorious One.

glorious One, that Holy One.
No. 12. Finale

GIVE GLORY TO GOD IN THE HIGHEST

Allegro

Trump.

strict time

Fear God and give glory, give glory to Him.

Fear God and give glory, give glory to Him.

Fear God and give glory, give glory to Him.

Fear God and give glory, give glory to Him.

Fear God and give glory, give glory to Him.
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,

B Allegro

Lord Give glory to God in the Highest, Let angels rejoice and
Lord Give glory to God in the Highest, Let angels rejoice and
Lord Give glory to God in the Highest, Let angels rejoice and
Lord Give glory to God in the Highest, Let angels rejoice and

The Restoration - 61
sing. O praise ye the Lord, all na-tions, And let glad an-thems ring.

The Lord hath re-deemed His peo-ple,

Hath cleansed the earth; hath cleansed the earth, Give

Hath cleansed all the earth from e-vil; Hath cleansed the earth, hath cleansed the earth, Give

Hath cleansed the earth, hath cleansed the earth,
D
glo-ry to Him, give glo-ry to Him,
glo-ry to Him, give glo-ry to Him,

Give glo-ry, glo-ry to Him, give glo-ry, glo-ry to Him, Praise the
Give glo-ry, glo-ry to Him, give glo-ry, glo-ry to Him,

E
glo-ry to God in the High-est, Let an-gels re-joice and sing, O
glo-ry to God in the High-est, Let an-gels re-joice and sing

glo-ry to God in the High-est, Let an-gels re-joice and sing

glo-ry to God in the High-est, Let an-gels re-joice and sing

Praise Him, Praise Him, Praise the Lord______ Give
Praise Him, Praise Him, Praise the Lord______ Give
Praise Him, Praise Him, Praise the Lord______ Give
Praise Him, Praise Him, Praise the Lord______ Give
Praise Him, Praise Him, Praise the Lord______ Give

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praise ye the Lord, all nations, and let glad anthems ring, And
praise ye the Lord, all nations, and let glad anthems ring, And
praise ye the Lord, all nations, and let glad anthems ring, And
praise ye the Lord, all nations, and let glad anthems ring, And

let glad anthems ring, let ring, give glory unto Him.
let glad anthems ring, let ring, give glory unto Him.
let glad anthems ring, let ring, give glory unto Him.
let glad anthems ring, let ring, give glory unto Him.

pp
The Restoration - 63

hosts of hell He binds in chains, and Satan's wrath restrains, He
Ope's the door of death and sin and frees the soul within, O

Lord, we sing to Thee, to Thee all glory be, O

Lord, we rest beneath Thy care, O Thou hast heard our prayer. The

Hosts of hell He binds in chains, and Satan's wrath restrains; He

Ope's the doors of death and sin, And frees the soul within. O
Lord, we sing to Thee, To Him all glory be, O

Lord, we rest beneath Thy care, O Thou hast heard our prayer.

Sing, ye hills, ye everlasting mountains, Praise His name, ye

Sing, ye hills, ye everlasting mountains, Praise His name, ye

Sing, ye hills, ye everlasting mountains, Praise His name, ye

Sing, ye hills, ye everlasting mountains, Praise His name, ye

Sing, ye hills, ye everlasting mountains, Praise His name, ye

Sing, ye hills, ye everlasting mountains, Praise His name, ye

Sing, ye hills, ye everlasting mountains. Praise His name, ye

Sing, ye hills, ye everlasting mountains. Praise His name, ye

Sing, ye hills, ye everlasting mountains. Praise His name, ye

Sing, ye hills, ye everlasting mountains. Praise His name, ye
Praise His name for ev er-more, And Praise His name, O

Praise His name for ev er-more, And Praise His name, O

Praise His name for ev er-more, And Praise Him O

Praise His name for ev er-more, And Praise Him,

SOLO SOP with CHORUS

Sing, ye hills, ye ev er-last ing moun tains, Praise His name, ye

Sing, ye hills, ye ev er-last ing moun tains, Praise His name, ye

Sing, ye hills, ye ev er-last ing moun tains, Praise His name, ye

Sing, ye hills, ye ev er-last ing moun tains, Praise His name, ye

ev er-last ing foun tains, Praise His name, ye ev er-last ing foun tains,

foun tains, Praise His name, ye foun tains,

foun tains, Praise His name, ye ev er-flow ing foun tains,

foun tains, Praise His name, ye foun tains,
Praise His name, O Praise His name, O Praise His name, For ever -
Praise His name, O Praise His name, Praise Him, For ever -
Praise His name, Praise His name, O Praise His name, For ever -
Praise Him, Praise Him, O Praise His name, For ever -

more, for ever, ever more. more, for ever, ever more. more, for ever, ever more. more, for ever, ever more.

Praise ye the Lord. Praise ye the Lord. Praise ye the Lord. Praise ye the Lord.

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CHORUS and SOLI.

Praise ye the Lord.

Praise ye the Lord.

Praise ye the Lord.

Praise ye the Lord.

Praise ye the Lord.

Praise ye the Lord, give praise to His holy name, Praise

Praise ye the Lord, give praise to His holy name, Praise

Praise ye the Lord, give praise to His holy name, Praise

Praise ye the Lord, give praise to His holy name, Praise

The Restoration-63
angels rejoice and sing, Give glory to Him, all nations, And
angels rejoice and sing, Give glory to Him, all nations, And
angels rejoice and sing, Give glory to Him, all nations, And
angels rejoice and sing, Give glory to Him, all nations, And

let glad anthems ring.
let glad anthems ring.
let glad anthems ring.
let glad anthems ring.
let glad anthems ring. The Lord hath redeemed His people, And

cleansed the earth from evil.
cleansed the earth from evil.
cleansed the earth from evil.
cleansed the earth from evil.
cleansed the earth from evil. The Lord hath redeemed His people And
cleans-ed the earth from evil, Give glo-ry to Him, Give
cleans-ed the earth from evil, Give glo-ry to Him, Give
cleans-ed the earth from evil, Give glo-ry, glo-ry to Him,
cleans-ed the earth from evil, Give glo-ry, glo-ry to Him,
glo-ry to Him, Praise the Lord, Praise the Lord, Praise the
glo-ry to Him, Praise the Lord, Praise the Lord, Praise the
Give glo-ry, glo-ry to Him, Praise God Praise the Lord, Praise the
Give glo-ry, glo-ry to Him, Praise the Lord, Praise the
Give glo-ry, glo-ry to Him, Praise the Lord, Praise the

M

Lord Give glo-ry to God in the high-est, Let angels re-joice and
Lord Give glo-ry to God in the high-est, Let angels re-joice and
Lord Give glo-ry to God in the high-est, Let angels re-joice and
Lord Give glo-ry to God in the high-est, Let angels re-joice and

The Restoration-63
The Restoration - 63

sing, Give glory to Him, all nations, And let glad anthems ring, And

joyce, Give glory, all ye nations, And let glad anthems ring, And

N

let glad anthems ring, let ring, Give glory, give glory to God on

let glad anthems ring, give glory, give glory to God on high

Glo
jolce and sing, Praise God on high. Praise God on high, re-jolce and sing, Let
jolce and sing, Praise God on high. Praise God on high, re-jolce and sing, Let
jolce and sing, Praise God on high. Praise God on high, re-jolce and sing, Let
jolce and sing, Praise God on high. Praise God on high, re-jolce and sing, Let

The Restoration-63
Praise ye the Lord, A-men, A-men,
Praise ye the Lord, A-men, A-men,
Praise ye the Lord, A-men, A-men,
Praise ye the Lord, A-men, A-men,
Praise ye the Lord, Amen

Praise ye the Lord, Amen

Praise the Lord, give praise, Amen

Praise the Lord, rejoice, give praise to Him, praise,

Rehearsal only.

Solo

Praise His holy name.

Solo

Praise His holy name.

Solo

Praise His holy name.

Solo

Praise His holy name.

Fine

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