

AN ANNOTATED BIBLIOGRAPHY OF TREBLE CHORUS MUSIC ON GRADE V
UNIVERSITY INTERSCHOLASTIC LEAGUE OF TEXAS
PRESCRIBED MUSIC LIST

A THESIS

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ABSTRACT

AN ANNOTATED BIBLIOGRAPHY OF TREBLE CHORUS MUSIC ON GRADE V UNIVERSITY INTERSCHOLASTIC LEAGUE OF TEXAS PRESCRIBED MUSIC LIST

Teddye J. Brown
August 1993

Choral conductors face the common problem of locating descriptive guides when selecting music. A concise annotated bibliography saves valuable time pursuing appropriate selections for ensembles and assists those who may be unfamiliar with the selections. Annotations help in making valid choices before visually examining or playing selections on the keyboard.

The purpose of this study is to compile an annotated bibliography of three-part treble chorus music from the University Interscholastic League of Texas Prescribed Music List Grade V. This established list was chosen due to its quality and continued use in public schools for concerts and competitions. The annotation provides catalog information including composer, title, voicing, vocal ranges, instrumentation, language of the text, text source, duration, publisher, catalog number, publication date, and general characteristics. Based on this study, it may be

concluded a need exists for further research in collecting data to provide concise, annotated bibliographies.

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CHAPTER I

INTRODUCTION

Choral conductors face a common problem in locating a concise, annotated source when selecting choral music. The source needs to be descriptive of pertinent information so the conductor can make a credible choice of music for a specific ensemble before visually examining or playing the selection on the keyboard.

The University Interscholastic League Prescribed Music List (henceforth identified as UIL and PML) is a non-annotated source of significant choral literature selected by a committee of Texas choral directors for the state of Texas. Public school choral directors often use the list to select music for concerts and competitions. Revised every four years, the list has many selections that have remained through several publications. Music selections were:

compiled to serve as a source of literature which can provide valid experiences in musical performance and sequential development of technical and interpretative skills. Historical and stylistic considerations, as well as the age and experience level of the performers and the size and type of groups who will be performing this literature guided the committee in its deliberations. (UIL, 1991, p. 145)

The University Interscholastic League system classifies schools into conferences based on total school enrollment.

Middle/junior high school conferences are designated Conference C, enrollment 249 and below; Conference CC, 250-649; Conference CCC, 650 and above. High school conferences are designated Conference A, 144 and below; Conference AA, 145-284; Conference AAA, 285-714; Conference AAAA, 715-1,509; and Conference AAAAA, 1,510 and above (UIL, 1992). Each conference has designated performance requirements and graded lists to use in selecting music. The lists are graded from one to five, with five being the most difficult. A 5A high school must "perform one number from the Grade V list; perform a second number from Grade IV or V; perform a third number from any source" (UIL, 1991, p. 146). A 1A high school must perform two numbers from the Grade I, II, III, IV, or V lists and perform a third number from any source (UIL, 1991).

Examining selections from this list to determine the appropriateness for a particular ensemble is a time consuming job for a choir director. Considerations need to include "division of voice parts, pitch range of parts, dynamic demands, intricate rhythmical patterns, chromatic melodic lines, dissonance of harmonies, and finally, maturity of expression" (Wilson, 1959, p. 304). Ehret (1959) suggests the need for accompanied music to compliment the vocal parts, and Miller (1988) reinforces the need for "an accompanist available who can adequately perform the

music" (p. 53). Many conductors currently determine the appropriateness of a selection for an ensemble by examining each piece of music at a music store or in personal music files. Music companies also provide bound single copies available for use on approval.

Statement of the Problem

An annotated bibliography of music selections on the University Interscholastic League of Texas Prescribed Music List is needed to save valuable time, allowing a director to make discriminating decisions about definite music selections that would meet the needs of a particular ensemble. The director could then pull copies to peruse before a final decision is made. An annotated list would be of great value to those who might be unfamiliar with many of the selections or want to examine the music further.

The entire UIL list includes over 1,370 selections of music for grades seven through twelve and is divided by voicings for mixed chorus, tenor-bass chorus, and treble chorus. Due to the size of the entire list, this study will be limited to three-part music (SSA) currently in print on the Treble Chorus List for Grade V. The Treble Chorus List, Grade V as printed in the PML manual (UIL, 1991, pp. 145-146, 168-170) appears in the Appendix A, pp. 74-78.

Purpose of the Study

The purpose of this study is to compile an annotated bibliography of three-part (SSA) music from the University Interscholastic League of Texas Prescribed Music List Treble Chorus Grade V. The annotation provides catalog information including composer, title, voicing, vocal ranges, instrumentation, language of the text, text source, duration, publisher and catalog number, publication date, and a brief description of general features.

Definition of Terms

The following abbreviations are used:

UIL - University Interscholastic League

PML - Prescribed Music List

SSA - Soprano I, Soprano II, and Alto voicing

ppp - very, very soft

pp - very soft

p - soft

mp - medium soft

mf - medium loud

f - loud

ff - very loud

fff - very, very loud

N/A - Not available

ca. - about

CHAPTER II

REVIEW OF LITERATURE

When selecting music for high school women's chorus, recommended lists without annotation can be found in choral methods textbooks, journal articles, music association publications, and music festival/competition lists. A review of this material reveals many lists but relatively few annotated lists for treble voices. Garretson (1988) divides his non-annotated list into three sections: sacred, secular, and folksong/spirituals for treble voices (SSA). His list contains 58 sacred works, 60 secular works, and 45 folksongs and spirituals. Wilson (1959) uses similar categories with three exceptions. He does not list spirituals but includes them in the folksong list. He adds a category for Christmas music, combining all voicings (mixed, treble, and male) into the same list and a combined numbers category for all voicings. His list contains 18 sacred works, 48 secular works, and 18 folksongs. Of the Christmas selections, 21 of the 71 are for treble voices. There are 23 combined numbers for all voicings.

In Choral Techniques (Lamb, 1979) 81 selections are listed alphabetically by composer in one category "Music for Women's Voices." Decker (1967) divides his music

selections by historical periods; Renaissance (five treble selections), Baroque (four), Classical (two), Romantic (21) and Contemporary (34). They combine folk, Christmas and hymns--arranged into one category which includes eight selections. They also include a "Festival List of Required Music" from the Southern California Vocal Association which lists 200 compositions for women's voices alphabetically by title and denotes difficulty by easy, medium or difficult.

A Music Educators National Conference (MENC) committee compiled selective lists which were revised in 1968 and 1974 by the American Choral Directors Association (ACDA). The 1974 list designates a "Women's Chorus" section containing 729 selections arranged alphabetically by composer. Each voicing (SA, SSA, and SSAA) is separated into three categories: easy, medium and difficult, and designated secular, spirituals and sacred (MENC, 1974).

The 1985 Selective Music Lists: Vocal Solos, Vocal Ensembles (MENC, 1985) has a "Senior High Choral Group" section with a treble chorus section of 231 selections arranged alphabetically by composer in four categories: easy, medium, difficult and advanced, under the headings of: sacred, secular, folk/spiritual, Christmas and major works. This list indicates the voicing other than SSA after the title.

An annotated list exists for music published prior to 1968, Choral Music for Women's Voices: An Annotated Bibliography of Recommended Works (Burnsworth, 1968). This is a resource of 135 annotated choral works selected "according to the general content of its musical elements and style" (Burnsworth, 1968, p. 165).

For music published after 1968, the hours required to identify adequate resources are often time consuming for the director. The book Twentieth-Century Choral Music: An Annotated Bibliography of Music Suitable for use by High School Choirs (White, 1982) includes a survey of 65 pieces of literature for two-part (SA), three-part (SSA) and four-part (SSAA) voicing. May (1977) annotates 30 works for SSA (SSAA), changed and unchanged voices, in Avant-garde Choral Music: An Annotated Selected Bibliography.

Choral Journal articles of annotated lists are "Music for Women's Voices by Contemporary Women Composers of the United States and Canada" (Guelker-Cone, 1992) 37 selections; "Music of Canadian Composers for Women's Choruses" (Apfelstadt, 1990) 32 selections; and "Choral Music Accompanied by Woodwinds: An Annotated List" (DeShero, 1993) 70 selections.

Based upon this research, the problem is not the availability of recommended lists of quality literature but the descriptive annotation that provides an aid in narrowing

selection choices. When addressing this issue, Collins (1988) states, "In any case, there have been only a handful of serious musicological efforts to provide systematic reference lists of choral music; those that do exist are frequently not designed to be of practical use to the performer" (p. 146). Tortolano (1973, p. 7) quotes from J. Merrill Knapp's Selected list of Music for Men's Voices (published in 1952 and now out of print) "For many years it has been common to hear conductors of men's and women's choruses complain about the lack of a central bibliographical source to which they might turn for good material." He speaks of the challenge of seeking "the significant, the distinctive and the aesthetic" from the many available titles, and the considerable time wasted in the search (Tortolano, 1973, p. 7).

In reviewing criteria guidelines for selecting music, Wilson (1959) names four factors to consider: 1) the quality of the music, 2) the quality of the text, 3) the suitability for the chorus, and 4) the type of audience. Moe (1988), Garretson (1988), and Wilson (1959) describe quality music as music that is worthy of rehearsal time (has permanent qualities), sincere, contains originality and workmanship. Wilson (1959) explains workmanship as the composer's control of compositional techniques including "melodic, harmonic, and contrapuntal devices. . . .Accent

of words and music should coincide, voice parts should be interesting, and the accompaniment, if any, should be a contribution to the musical expression" (Wilson, 1959, pp. 302-303). Similar characteristics were given by Ehret (1959), Gordon (1989), Lamb (1979), Miller (1988), and Roe (1983).

Wilson (1959) believes quality of the text should possess the same originality and workmanship as the music. Ehret (1959), Garretson (1988), Lamb (1979), and Roe (1983) specify that music should have literary value worthy to be set to music. The text should be suitable to the age group, allowing students "to understand and be able to artistically project" (Lamb, 1979, p. 102). Roe (1983) and Miller (1988) address the need for the music and the text to compliment each other. The music should follow the normal accent of the text, and the underlay of the text of each part should follow syllabic stress (Lamb, 1979). The words should be easy to sing (Ehret, 1959; Miller, 1988) and translations need to faithfully reproduce the original meaning while maintaining integrity and value (Roe, 1983; Lamb, 1979).

In reference to the third factor, suitability for the chorus, several sources (Ehret, 1959; Garretson, 1988; Lamb, 1979; Miller, 1988; Roe, 1983; Wilson, 1959) suggest consideration be given to age appropriateness, emotional appeal to the singer, and vocal capabilities of the singers,

including range of the vocal part and tessitura. Guidelines also need to include the appropriateness for the type of ensemble, considering the size of the group, sectional balance, maturity of voices, and the use of soloists (Gordon, 1989). If accompaniment is specified, the availability of musicians who can adequately perform the music is a must (Miller, 1988).

The final factor to consider in selecting music, according to Wilson (1959), is the type of audience. He believes to determine the mood the music needs to express, the director should consider the place and the occasion. Garretson (1988) suggests starting a program with reasonably dynamic and energetic selections to gain the attention of the audience, placing the quiet and subdued selections later. Wilson (1959) states, "However, if a conductor simply concentrates on an impressive and expressive performance of beautiful music, his audience will gradually respond and gain enjoyment and appreciation of fine music" (p. 305).

Other suggested guidelines are reliable editions with composers' original markings and notations (Gordon, 1989), arrangements that reflect the spirit of the original composition (Miller, 1988; Decker, 1967) and authentic musical style (Garretson, 1988). Roe (1983) considers teaching musical taste to students a primary goal of a music

educator. He states that this can be taught through experiencing quality music "that is a good example of the style, country, or period in history it represents" (p. 53). Garretson (1988) and Miller (1988) agree that representation of various types of music periods, styles and countries in music selection will augment broad educational goals.

Previous information attests there are few resources available in annotated music literature for women's voices. It is the desire of this thesis to provide a new resource to aid in the time consuming quest of music selection.

CHAPTER III

PROCEDURES

The source used in compiling the annotated bibliography for this study is the University Interscholastic League of Texas Prescribed Music List (PML) 1991-1994, Treble Chorus Grade V. The music list is graded, with Grade V consisting of the most difficult selections. Some variations of difficulty exists. The more or less demanding qualities are considered in general characteristics. This study limits the bibliography to three-part (SSA) music and three-part with divisions (SSA divisi). Entries are organized in the order used by the PML beginning with music from a collection "The Seventh Chester Book of Motets," followed by octavos (single choral works) arranged alphabetically by composer. The subsequent order is the title, voicing, instrumentation, vocal ranges from highest part to lowest part, language of text, text source, duration, publisher information. publication date and general musical characteristics.

Composers are listed alphabetically by last name. Editors or arrangers, if applicable, are listed in parenthesis under the composer. Titles are listed in the language given in the PML with translations in parenthesis listed below the title. Voicings are listed as SSA,

SSA(divisi), or SSA/SSA, and vocal ranges are listed in the same order using the Hemholtz pitch notation (Sadie, 1980).

VOCAL RANGES



Language of the texts are listed in the order which appears first on the music, (ex. if the publisher prints the English text with the Latin text below it, English will be listed first). Optional text permitted in UIL performance is designated in general characteristics. The duration of performance time is approximate using the mathematical formula $\frac{n}{t} \times \frac{t}{M} = \text{number of minutes}$, "where M is the metronome figure, t the number of measures of the piece, and n the number of notes--those to which the metronome figure refers--in a measure (Apel, 1972, p. 523)." Duration, when given by the publisher, is utilized. Publishers addresses as printed in the PML manual (UIL, 1991, pp. 209-216) appears in Appendix B, pp. 79-87. The publication date in the music is listed, not the date of the composition. This is included for reference to the most recent publication of the work. The brief discussion on general characteristics is based upon guidelines discussed in the review of literature sources, but vary on needs of specific pieces.

Items that are considered in the brief description are tonality, key changes, meter, tempo, style, and form.

Annotation Format

Composer

Title

Voicing

Instrumentation

Vocal Ranges

Language of the Text

Text Source

Duration

Publisher and Catalog Number

Publication Date

General Characteristics

CHAPTER IV
ANNOTATIONS

ORGANIZATION BY COLLECTIONS

"The Seventh Chester Book of Motets"

Composer: Asola, Giovanni Matteo
Anthony G. Petti, editor

Title: Deus canticum novum

Voicing: SSA
Instrumentation: unaccompanied

Vocal Ranges: a1-g2, d1-d2, g-a1

Language of the Text: Latin
Text Source: Psalm 144

Duration: 2'00"

Publisher and
Catalog Number: Chester Music
CH 55222

Publication Date: 1990

General Characteristics:

This motet in two parts, is written in cut time with a tempo marking of "Andante con moto $\text{♩} = c. 76$." The harmonic tonality consists of contrapuntal melodic lines with imitation and scalewise movement predominating with some chromaticism. The interval leaps that occur are usually thirds, fourths, fifths, and octaves. The tuning of the unisons, octaves, and the open harmonies will need attention. The outer voices use the extreme part of their range frequently. Rhythms are not difficult but tied notes across the bar may create some problems. This is a good selection for a chamber-size ensemble. A piano reduction is included in the score.

"The Seventh Chester Book of Motets"

Composer: Byrd, William
 Title: Memento salutis auctor
 Voicing: SSA
 Instrumentation: unaccompanied
 Vocal Ranges: g1-a2, a-d2, g-a1
 Language of the Text: Latin
 Text Source: Hymn
 Duration: 3'10"
 Publisher and
 Catalog Number: Chester Music
 CH 55222
 Publication Date: 1990

General Characteristics:

This motet is in three parts in cut time with a tempo marking of "Andante leggiero $\text{♩} = c. 66$." The first part begins canonically with the second sopranos, followed by the first sopranos, then the altos. The tonality sounds more like A minor than the aeolian mode due to the raised leading tone. The contrapuntal vocal parts lead to an A major cadence at the end of the section. The second part has a tempo marking of "Poco meno mosso $\text{♩} = c. 62$." The canonic entrances begin with the first soprano, followed by the second soprano, then the alto. Similiar to the first part in melodic movement and tonality, it also ends in A major. The third part has a "Poco piu mosso $\text{♩} = c. 70$ tempo marking. The fugal entrances begin with the alto, followed by the second soprano, then the first soprano. Use of the dotted eighth sixteenth note pattern is more frequent. The final "Amen" section is marked "Poco piu mosso $\text{♩} = c. 76$." The first sopranos have the interval leap of a sixth (c2 to a2). Quarter and half notes dominate the rhythm patterns except for the quarter note tied across the bar to an eighth note. Interval leaps of fourths, fifths and octaves are common. The open harmonies containing the octave will need tuning attention. This work requires a choir with a first soprano section which can vocally handle the a2. A piano reduction is included in the score.

"The Seventh Chester Book of Motets"

Composer: Clemens non Papa
 Title: Ego flos campi
 Voicing: SSA
 Instrumentation: unaccompanied
 Vocal Ranges: f1-g2, e1-e2, g-a1
 Language of the Text: Latin
 Text Source: Song of Songs, 2, i-iii
 Duration: 1'50"
 Publisher and
 Catalog Number: Chester Music
 CH 55222
 Publication Date: 1990

General Characteristics:

This motet is in cut time with an "Andante $\text{♩} = c.70$ " tempo marking. The beginning tonality is G ionian mode. The fugal entry begins with the second soprano, followed by the alto, then the first soprano. The scalewise movement which predominates is very melodic using quarter and eighth note rhythm patterns. Cross voicing occurs between the first and second sopranos creating open harmonies with the altos. Interval leaps of fifths, sixths, and octaves are present. The tonality ends on the dominant in mixolydian. The tessitura remains around g2 in the first soprano, d2 in the second soprano, and a in the alto. The extreme open harmonies and octaves will present some tuning problems. The singers will need to sing an expressive, flowing phrase line with independent confidence and harmonic balance. A piano reduction is included in the score.

"The Seventh Chester Book of Motets"

Composer: Morales, Cristóbal
 Title: Domine Deus
 Voicing: SSA
 Instrumentation: unaccompanied
 Vocal Ranges: f#1-g2, e1-g2, g-b1
 Language of the Text: Latin
 Text Source: Excerpt from the "Gloria" of the
 Mass
 Duration: 1'45"
 Publisher and
 Catalog Number: Chester Music
 CH 55222
 Publication Date: 1990

General Characteristics:

This motet, written in common meter, has an "Andante ♩ = c.90" tempo marking. Set in A mixolydian mode, the vocal parts are contrapuntal with predominately stepwise movement. The interval leaps that do occur are fourths, fifths, and octaves. Beautiful suspensions are created and resolved melodically. The fugal entrance begins in the alto line, followed by the second sopranos, then the first sopranos. Cross voicing occurs between the first and second sopranos with the second soprano moving to g2. Imitation is common. The open harmonies between the second soprano and alto will require attention to tuning. A solid second soprano section with flexibility and confidence in their upper range will make this piece a nice addition to their repertoire. A piano reduction is included in the score.

"The Seventh Chester Book of Motets"

Composer: Morales, Cristóbal
 Title: In die tribulationis
 Voicing: SSA
 Instrumentation: unaccompanied
 Vocal Ranges: g1-g2, d1-e2, a-b1
 Language of the Text: Latin
 Text Source: Psalms 86, vi-xi
 Duration: 4'15"
 Publisher and
 Catalog Number: Chester Music
 CH 55222
 Publication Date: 1990

General Characteristics:

This lengthy motet of eighty-six measures is in common time with a tempo marking of "Larghetto ♩ = c.82," The modal tonality has a fugal entrance beginning with the alto part, followed by the first soprano, then the second soprano. The melodic lines are scalar with a few interval leaps of fourths, fifths, and octaves. Cross voicing occurs in all parts. Quarter notes and dotted quarter eighth note patterns are common. Tessituras are in a comfortable range and a few homophonic passages occur with voices pairing in thirds. Attention should be given to tuning of open harmonies. This is an excellent work to teach suspensions, independence of the vocal line, and Renaissance phrasing and texture. A chamber size ensemble can adequately accomplish this work. A piano reduction is included in the score.

ORGANIZATION BY COMPOSER

Composer: Anerio, Felice
 Don Malin, editor
 Title: Happy The Lovers
 (I lieti amanti)
 Voicing: SSA
 Instrumentation: unaccompanied
 Vocal Ranges: d1-g2, d1-f2, g-b^b1
 Language of the Text: English or Italian
 Text Source: Issued in the collection
 "Madrigals for Three Voices"
 in 1598 by Giacomo Vincenti
 Duration: 2'45"
 Publisher and Belwin-Mills
 Catalog Number: OCT 2430
 Publication Date: 1980

General Characteristics:

This through-composed Italian madrigal is set in the F mixolydian mode with a Bb tonal center. The meter is cut time with a tempo marking of " ♩ =84." It begins and ends with imitation between the sopranos. The homophonic B section centers around a Bb major/G minor tonality and changes meter to 3/2 with the editorial marking "fast, in one". The C section returns to cut time (tempo primo) employing contrasts of homophonic and imitative rhythmical phrases. Cross voicing occurs in the B and C sections between the sopranos. Parallel thirds occur between the sopranos, then the second sopranos and altos. The vocal parts move melodically with occasional leaps of fourths or fifths. Concern should be given to the octave jumps which occur in each vocal part and the open harmony between the second sopranos and alto. Dissonances occur through the use of suspensions at the end. This light-hearted love song would work well for a chamber size ensemble. A piano reduction is included in the octavo. The PML designates the use of the Italian text in UIL contest performance.

Composer: Bach, Johann Sebastian
H. Clough-Leigher, editor

Title: Suscepit Israel
(His servant Israel)
from the "Magnificat in D"

Voicing: SSA

Instrumentation: piano, also published with
organ accompaniment

Vocal Ranges: c#1-g2, d1-f#2, g-b2

Language of the Text: Latin or English

Text Source: St. Luke 1:54

Duration: 1'10"

Publisher and
Catalog Number: E. C. Schirmer
E.C.S. No. 813

Publication Date: 1926

General Characteristics:

This excerpt from the "Magnificat in D" is a challenging polyphonic work set in B melodic minor with the independent vocal lines following an ascending and decending vocal curve. The andante tempo marking in 3/4 time exposes each vocal part as it enters on the arsis of each phrase in the A section. Leaps of fourths, fifths, sixths, and octaves add to the demand of this work. The underlying repeated chords create an ostinato-like accompaniment which is broken to match the vocal lines for only four measures. The PML designates the Latin text for UIL contest performance.

Composer: Berlioz, Hector
Title: Veni, Creator Spiritus
Voicing: SSA (with soli)
Instrumentation: organ optional
Vocal Ranges: d1-g2, d-d1, g-b^b1
Language of the Text: Latin
Text Source: Standard text of the Roman Catholic Church
Duration: 2'25"
Publisher and Edward B. Marks
Catalog Number: 00007998 MC 13
Publication Date: 1948

General Characteristics:

One of two motets Berlioz composed, he alternates chorus with soli. Written in G major, 3/4 meter with an "andantino" tempo marking, this work is predominately homophonic. The tonality modulates from G major, to D major, to G minor, before ending in G major. Rhythms are uncomplex. Wide intervals occur between parts with interval leaps of octaves, fourths, and fifths. This through-composed work has manageable solo parts, but like the vocal parts, the tuning problems of octaves and unisons exist. The optional organ accompaniment doubles the vocal parts.

Composer: Borri, Giovanni Battista
 Jack Boyd, editor

Title: Domine Deus, Rex Coelestis
 (Almighty Father, King of
 Heaven)

Voicing: SSA
 Instrumentation: keyboard

Vocal Ranges: e1-g2, a1-f#2, b-d2

Language of the Text: English or Latin
 Text Source: Gloria section of the Mass

Duration: 0'40"
 Publisher and
 Catalog Number: Lawson-Gould
 51897
 Publication Date: 1977

General Characteristics:

Originally written for three solo voices, this Baroque piece uses imitation between the sopranos. The G major/E minor key signature is deceiving since the tonality begins in B minor and passes through D major, E major, and G major before returning to B minor to close. Written in 4/4 meter with an "Andante" tempo marking, the rhythm is dominated by sixteenth notes and eighth notes. The polyphonic texture exposes the melismatic vocal lines which calls for flexibility and precision. Cross voicing occurs between the soprano parts. Phrases and cadences end with a single voice or with two of the three voices an octave apart. The accompaniment adds support by reinforcing the vocal lines. This would be an excellent teaching piece of the Baroque period if there are agile and confident singers. Latin or English may be used in UIL contest performance.

Composer: Brahms, Johannes
 Title: Vier Gesänge, Opus 17, No. 1
 (Four Songs)
 Es tönt ein voller Harkenklang
 (The Harp Resounds with Wild
 Refrain)
 Voicing: SSA
 Instrumentation: piano
 (horn and harp optional)
 Vocal Ranges: g1-g2, g1-c2, d1-b
 Language of the Text: English or German
 Text Source: Friedrich Ruperti
 Jean Lunn, English text
 Duration: 2'30"
 Publisher and C. F. Peters
 Catalog Number: 6617
 Publication Date: 1965

General Characteristics:

This homophonic work is relatively simple with slight use of dissonance and narrow voice ranges. Written in common time, the tempo marking "Adagio, con molt' espressione," gives the singers time to effectively display the dynamic contrasts. The arpeggiated piano or harp accompaniment introduces the singers and remains independent of the vocal parts. Two strophic verses are divided by a long interlude of the accompaniment which also concludes the song. The key signature C major/A minor is deceiving since the tonality centers on G. The PML designates singing this selection with number two of the set in UIL contest performance. The English or German text may be used. The optional harp and horn accompaniment requires skillful players.

Composer: Brahms, Johannes
 Title: Vier Gesänge, Opus 17, No. 2
 (Four Songs)
 Lied von Shakespeare
 (Song from Twelfth Night)
 Voicing: SSA
 Instrumentation: piano
 (two horns and harp optional)
 Vocal Ranges: g1-g2, e^b1-e^b2, b^b-b^b1
 Language of the Text: English or German
 Text Source: William Shakespeare
 A. W. von Schlegel, German text,
 1826
 Duration: 1'30"
 Publisher and C. F. Peters
 Catalog Number: 6617
 Publication Date: 1965

General Characteristics:

This second work in the group of four is homophonic with two strophic verses. The 2/4 meter has an "Andante" tempo marking. Written in E^b major, chromaticism is used to create a two measure G major tonality. In the A section of this binary form, the horn parts alternate accompanying the voices with the harp. The horns are independent while the harp reinforces the voices. In the B section the voices are independent of the instruments. The instruments are in a dialogue with each other as if calling one to death. The use of the dotted eighth sixteenth note rhythm pattern is common. This piece loses its effectiveness without the use of the two horns and harp which are optional. The PML designates singing this selection with number one of the set in UIL contest performance. The English or German text may be used. The optional harp and horn accompaniment requires skillful players.

Composer: Brahms, Johannes
 Title: Vier Gesänge, Opus 17, No. 3
 (Four Songs)
 Der Gärtner
 (The Gardener)
 Voicing: SSA
 Instrumentation: piano
 two horns and harp optional
 Vocal Ranges: f1-a2, e^b1-e^b2, b^b-e^b2
 Language of the Text: English or German
 Text Source: Joseph Freiherr von Eichendorff
 Jean Lunn, English text
 Duration: 2'30"
 Publisher and C. F. Peters
 Catalog Number: 6617
 Publication Date: 1965

General Characteristics:

The third work of the four songs is set in 6/8 meter with an "Allegretto" tempo marking. The arpeggiated accompaniment (piano or harp) introduces the piece and continues throughout the song. Four strophic verses, harmonic in texture, are separated by instrumental interludes. The voice parts are diatonic with few leaps and slight use of chromaticism. This love song is not difficult for the singers, but it requires the first sopranos to sing a2. The PML designates the option of use of the English or German text. Competent players are required, if the optional harp and two horns are used as accompaniment.

Composer: Brahms, Johannes
 Title: Vier Gesänge, Opus 17, No. 4
 (Four Songs)
 Gesang aus Fingal
 (Song from Fingal)
 Voicing: SSA with divisi
 Instrumentation: piano
 (two horns and harp optional)
 Vocal Ranges: d1-a^b2, c1-e2, g-c2,
 Language of the Text: English or German
 Text Source: Ossian (MacPherson, 1761)
 Jean Lunn, English text
 Duration: 3'00"
 Publisher and C. F. Peters
 Catalog Number: 6617
 Publication Date: 1965

General Characteristics:

The fourth song of the set is in modified through-composed form and begins with an eight measure introduction by the two horns. They accompany the voices eight measures before the harp enters to accompany eight measures with blocked chords. The 2/4 meter has an "Andante" tempo marking. Tonality begins in C minor with three-part harmony, modulates to A^b major, then returns to C minor. The A^b major section divides into four-part harmony which the voices sing unaccompanied alternating with the horns in octaves or unison. The section ends in chant-like octaves leading to the return to three-part harmony in C minor. The vocal parts are diatonic with contrasting sections of unison or octave doubling of the melody. Difficulty lies in the length of the piece, and the section where the voices must leap from inverted diminished chords to major root position chords separated briefly by rests. An excellent harpist or pianist is required to play the varied accompaniment. The PML designates the choice of the English or German text.

Composer: Brahms, Johannes
Raymond Sprague, editor

Title: Minnelied from "Three Folk Songs"
(A Little Song)


Voicing: SSA
Instrumentation: piano optional

Vocal Ranges: e1-g2, c#1-c#2, g-f#1

Language of the Text: German or English
Text Source: Folksong

Duration: 1'00"
Publisher and
Catalog Number: Lawson-Gould
52407
Publication Date: 1988

General Characteristics:

This strophic folksong consists of four verses with 13 measures in each. Written in 3/8 meter, the tempo marking "Con moto (Allegretto =184)" creates the lively spirit of the piece. The tonality of E Major is dominant with a few chromatics and leaps in the diatonic triad. Each phrase begins on the second beat of the measure employing simple rhythms of eighth notes and dotted-eighth sixteenths. The interval of a major ninth occurs between the alto and second soprano and of a minor seventh between the alto and first soprano. The German text must be sung for UIL contest performance.

Composer: Britten, Benjamin
 Title: Deo Gracias from "A Ceremony of Carols," Opus 28
 Voicing: SSA
 Instrumentation: harp or piano
 Vocal Ranges: e1-g2, c1-d2, a-d2
 Language of the Text: Old English
 Text Source: Anonymous, 15th century
 Duration: 1'00"
 Publisher and
 Catalog Number: Boosey Hawkes
 OCTB5071
 Publication Date: 1943

General Characteristics:

Originally composed for boys' treble voices, this is the final song before the Recessional in A Ceremony of Carols. The voices begin in unison after a broken chord is heard in the accompaniment. After the unaccompanied introduction the voices employ triadic harmonies in the key of A minor in 2/4 meter with a tempo marking of "Presto (♩ = 84)." The independent accompaniment of eighth notes continues until the modulation to A major when the accompaniment becomes chordal. The ending is canonic with voices building to a "ff" dynamic and the accompaniment glissandos to "fff." Diatonic in structure the only leap is the interval of the seventh. Rhythms are not difficult and add to the excitement of the piece.

Composer: Casals, Pablo
 Title: Nigra Sum
 (I Am Black)
 Voicing: SSA
 Instrumentation: piano or organ
 Vocal Ranges: b-g2, b-f#, a-e2
 Language of the Text: Latin or English
 Text Source: Excerpts used in the Antiphon,
 Canticles 1:4a; 1:3, & 2:10-12a
 Kenneth Sterne, English text
 Duration: 5'00"
 Publisher and Tetra
 Catalog Number: TC 120
 Publication Date: 1966

General Characteristics:

Written in E minor, this work has a mixture of unison, two-part, and three-part structure. Predominately homophonic in texture, the accompaniment alternates, reinforcing and interacting with the voices. The eighth notes of the accompaniment give the fluid motion to the 2/4 meter marked "Moderato (♩=69)." Tonality shifts through the use of chromatics before closing in E major. Rhythms are not difficult. Harmonically, thirds and sixths dominate. The voices move conjunctly through the use of eighth notes in the first part, and contrast to longer rhythms moving disjunctly from the middle section to the end. Difficulty lies in the ascending interval leaps of an octave or larger with a dynamic marking of "pp." The extreme ranges of the second soprano are usually doubled by the first sopranos or altos. This beautiful work displays Casals' ability to write wonderful melodic lines.

Composer: Creston, Paul
Title: The lambs to the Lamb, Opus 47
Voicing: SSA
Instrumentation: piano or organ
Vocal Ranges: e1-f#2, d_b1-d#2, b_b-c^b2
Language of the Text: English
Text Source: Martha Nicholson Kemp
Duration: 2'27"
Publisher and
Catalog Number: Carl Fischer
30922-5
Publication Date: 1951

General Characteristics:

This contemporary work begins with a short keyboard introduction before the alto enters followed by the second sopranos. The tempo marking "Not too slow (♩=72)" in 2/4 meter sets the mood of the song. Predominately homophonic in texture, the tonality moves through various keys with the use of chromatics. The dissonant harmonies resolve to major triads at the end of every phrase. Triplets and eighth notes keep the movement flowing in the music. In this through-composed form the first three sections are separated by a short one and one-half measures of accompaniment while the fourth section is separated by a longer interlude. The accompaniment alternates, reinforcing the voices and moving independently in contrary motion. This is a good piece to teach dissonance and resolutions. The close harmonies are challenging and easily attainable to the average high school choir.

Composer: Debussy, Claude
 Title: We Sing To Spring
 (Salut Printemps)
 Voicing: SSA with soprano solo
 Instrumentation: piano
 Vocal Ranges: d1-a2, d1-a2,a-f#2
 Language of the Text: English or French
 Text Source: Compte de Segur
 Charles Horton - English text
 Duration: 4'15"
 Publisher and
 Catalog Number: Hinshaw Music/C. F. Peters
 HMC-468
 Publication Date: N/A

General Characteristics:

This exciting piece about spring begins with a piano introduction in common time with an "Allegro moderato ♩=88" tempo marking. The voices enter in A major in a short four measure homophonic phrase before continuing a two-part polyphonic duet of sopranos against altos in arpeggiated style. The rondo form has a piano interlude that modulates to F# major for the solo entry. A flexible voice that can accomodate long phrases and a wide range (f#1-a2) is necessary. The chorus reenters to modulate back to A major and to repeat the A section before ending in four-part harmony on the last four chords. The flowing, luscious texture and disjunct progression of voice parts require an above average choir which can facilitate the interval leaps. The beautiful piece would work well for a chamber-size group. A skillful accompanist is also required. The PML designates the use of the English or French text for UIL contest performance.

Composer: Diemer, Emma Lou
Title: Alleluia
Voicing: SSA
Instrumentation: unaccompanied
Vocal Ranges: f1-g2, c1-g2, a-b^b1
Language of the Text: Latin
Text Source: Third part of the Proper of the
Roman Mass
Duration: 1'35"
Publisher and
Catalog Number: Carl Fischer
CM7289
Publication Date: 1962

General Characteristics:

A contemporary setting of "Alleluia," with a tempo marking "With spirit, ♩=160" in 4/4 time makes this selection a good opener for a concert. The tonality shifts through several keys before finishing on a G major triad. Dissonances occur frequently between the two soprano parts. The first soprano line is accompanied by the lower two voices moving in parallel thirds before all join in a descending pattern of octaves. The lengthy repetition of unison pitches in the alto line are deceiving and can create tuning problems. Ranges are comfortable. This is an excellent teaching piece for contrasting rhythms, textures, and dynamics.

Composer: Durufle, Maurice
 Title: Quatre Motets, Opus 10
 II. Tota pulchra es
 Voicing: SSA (divisi)
 Instrumentation: unaccompanied
 Vocal Ranges: d1-a2, c1-f2, (a-e2), g-c2,
 Language of the Text: Latin
 Text Source: Vespers Psalms, Canticle 4:7
 Duration: 1'25"
 Publisher and Durand
 Catalog Number: 13901
 Publication Date: 1960

General Characteristics:

This motet, based on a Gregorian theme, has vertical independence of each vocal line combined with horizontal chordal sound. The tempo marking "Poco animato (♩=100)," oversees many metrical changes throughout the piece. In rondo form, the G minor tonality shifts to C major and D Minor in the B and C sections. Open harmonies, dissonances, division of the second soprano part, and moderate chromaticism are concerns not to be overlooked. Attention to the syllabic stress is important since many of the higher pitches are on weak beats. A keyboard reduction is not included in the octavo.

Composer: Elgar, Edward
 Title: The Snow, Opus 26, No. 1
 Voicing: SSA
 Instrumentation: violins and piano
 Vocal Ranges: d1-g2, c#1-f#2, g-d2
 Language of the Text: English
 Text Source: C. Alice Elgar
 Duration: 5'45"
 Publisher and
 Catalog Number: Novello 16 0075
 Publication Date: 1895

General Characteristics:

This modified strophic work shifts from E melodic minor to E major in the first and last sections and to G major in the middle section. Written in 4/4 meter, the beginning tempo marking is "Andantino. ♩=66." The tempo marking changes to "Piu lento. ♩=52" when the key changes to E major and to "Piu mosso. ♩=96" in the G major section. A four measure introduction by the piano and violins is followed by the voices entering in homophonic style. The music mixes in polyphonic passages after each homophonic beginning of each section. The voices move diatonically with moderate chromaticism. A few leaps of an octave exist in the first soprano, with fourths and sixths occurring in all parts. Rhythms are not difficult. The second soprano part employs the syncopated eighth-quarter-eighth pattern in a few instances. Expressive markings and tempo changes exist throughout providing interest and contrast. The arpeggiated piano accompaniment in much of the piece gives a harp-like effect. The PML designates the use of the violins and piano accompaniment. Skillful players are necessary. Ranges are not extreme and can be accommodated by an average choir.

Composer:	Fine, Irving
Title:	The Knave's Letter from "Alice in Wonderland"
Voicing:	SSA
Instrumentation:	piano
Vocal Ranges:	b-g2, b-d2, f-b ^b 1
Language of the Text:	English
Text Source:	Lewis Carroll
Duration:	2'15"
Publisher and	G. Schirmer
Catalog Number:	12522
Publication Date:	1954

General Characteristics:

The first of a set of three choral settings is in 2/4 meter with an "Allegretto ♩ = ca. 132" tempo marking. The ABA' form uses two-part writing for the A sections and three-part writing for the B section. Rhythmically the eighth note predominates. Tonality shifts from D major to D minor through the use of chromaticism. A strong second soprano is necessary to balance the triadic harmonies. Homophonic in texture, minor use of dissonance and interval leaps occur. The accompaniment requires a skillful player.

Composer: Haydn, Franz Joseph
arr. Gregory Vancil

Title: An den Vetter (To a Cousin)

Voicing: SSA
Instrumentation: unaccompanied

Vocal Ranges: d1-g2, c#1-e2, f-b1

Language of the Text: German or English
Text Source: Gregory Vancil, English translation

Duration: 1'40"

Publisher and
Catalog Number: Southern Music Company
SC 244

Publication Date: 1988

General Characteristics:

This light-hearted, two verse song in variation form, speaks of the similarities of love and folly. The key shifts from G major to D major, then back to G major. The 2/4 meter has an "Allegro" tempo marking. Homophonic in texture, the vocal lines move diatonically with modest use of chromatics. The alto line requires much use of the lower range. Some cross voicing and the interval leap of the seventh occurs in all parts. The eighth-quarter-eighth rhythm pattern follows a section of eighth note phrases before moving to longer note values. Dynamic contrasts give excitement to the piece. This work is attainable by a group with an alto section that has a solid low range and an independent second soprano section. There is a piano reduction for use in rehearsals.

Composer: Ibert, Jacques
 Title: Deux Chants de Carnaval
 de Machiavel
 I. Chant de Charlatans
 Voicing: SSA
 Instrumentation: unaccompanied
 Vocal Ranges: f1-g2, c1-f2, a-d2
 Language of the Text: French
 Text Source: Jacques Ibert
 Duration: 1'25"
 Publisher and Heugel & Cie
 Catalog Number: H.E. 28758
 Publication Date: 1924

General Characteristics:

The first of a set of two songs, this contemporary work consists of extensive use of dissonance and cross voicing. A tempo marking of "Modéré (♩=112)" creates the movement of mixed meters and irregular phrases. The independence and angularity of the vocal lines contribute to the difficulty of the piece. Texture is thin with some singular entrances of vocal parts; in particular, the altos have an eight measure melody before the sopranos enter the third section. Some two part phrases exist. A work which will introduce dissonant tonality, meter changes and challenge the independence of the singers. It is suggested for a more advanced choir. A piano reduction is not included in the score. The PML designates this selection to be sung in conjunction with the second one of the set.

Composer: Ibert, Jacques

Title: Deux Chants de Carnaval
de Machiavel

II. Chant des Vendeuses de
Pommes de Pin

Voicing: SSA

Instrumentation: unaccompanied

Vocal Ranges: g1-g2, e1-d2, a-c#2

Language of the Text: French

Text Source: Jacques Ibert

Duration: 1'15"

Publisher and
Catalog Number: Heugel & Cie
H.E. 28758

Publication Date: 1924

General Characteristics:

The second of a set of two songs, this contemporary work in mixed meters, 2/4 (6/8), has a tempo marking of "Alerte (♩=132)." More triadic than the first song, it has fewer meter changes and incorporates fewer dissonances. Texture is thin with occasional two-part phrases. The homophonic beginning and ending is interspersed with some fugue-like passages. Disjunct vocal lines are common in the first half becoming more stepwise in the remainder of the song. Tessituras lie in comfortable ranges with few places of open harmony. The contemporary harmonies present the difficulty of the work but exposure will eventually benefit overall. A piano reduction is not included in the score.

Composer: Kennedy, John Brodwin
 Title: Set Me as a Seal
 Voicing: SSA (divisi)
 Instrumentation: unaccompanied
 Vocal Ranges: g1-a2, (g1-a2), e^b1-e2, (d#1-d^b2),
 b^b-c2, (g-c2)
 Language of the Text: English
 Text Source: King Solomon
 Duration: 3'00"
 Publisher and Carl Fischer
 Catalog Number: CM7884
 Publication Date: 1974

General Characteristics:

This contemporary work is set in 4/4 and 3/4 meter. The beginning tempo marking is "With Solemnity, ♩=66)." The modified through-composed form has six sections. The vocal parts are divided with staggered entrances at the beginning, then move into homophonic texture. Dissonances create chord clusters of this atonal piece. The B section is an ostinato pattern of minor seconds in each of the vocal parts. The rhythms of eighth and sixteenth note patterns and eighth note triplets accelerate to the "ff" C section which is marked "A Tempo (Maestoso)." This homophonic section incorporates quarter note triplets and whole notes into another ostinato pattern in all parts excluding the second alto part, which has a descending scale. Cross voicing occurs between the lower first soprano part and the higher second soprano part. The C section diminishes and leads to the D section marked "clamato, a tempo." This section is in four parts with the divisi in the second soprano section. The altos have an ostinato descending fourth pattern against the harmonic thirds and fourths of the second sopranos, and the ascending fourths and seconds and the first sopranos. The E section is similar to the D section but substitutes fifths and octaves in place of the fourths. The final return of A section reinstates six part harmony. This is one of the more difficult pieces on the Grade V PML list. A piano reduction is not included in the score.

Composer: Kirk, Theron
Title: Laughing Song
Voicing: SSA
Instrumentation: unaccompanied
Vocal Ranges: d1-g2, d1-d2, b-a1
Language of the Text: English
Text Source: William Blake
Duration: 1'30"
Publisher and Southern Music Co.
Catalog Number: SC221
Publication Date: 1986

General Characteristics:

This spirited piece is set in 2/4 meter with an "Andante Moderato (♩=84)" tempo marking. Tessituras are comfortable, with only one requirement of a g2 in the first soprano. The octave interval leap from d1 to d2 exists in the two soprano parts with the alto line reinforcing the harmony. Imitative entrances begin each section of the three variations. Triadic harmonies are common with some use of seconds and sevenths creating dissonances. Wide dynamic contrast exists. The division and subdivision of the beat create the liveness of the piece and meter changes at the end add to the feeling of jollity of the final "laughing" section. The work is very singable and would work well for an average high school choir. A piano reduction is included for rehearsal.

Composer: Kodály, Zoltán (arranger)
 Title: A Christmas Carol
 Voicing: SSA (divisi in SI and A)
 Instrumentation: unaccompanied
 Vocal Ranges: f#1-g2, d1-e^b2, g-a1
 Language of the Text: English
 Text Source: Clement F. Rogers, English text
 Duration: 1'35"
 Publisher and Catalog Number: Oxford University Press 44.721
 Publication Date: 1959

General Characteristics:

This traditional Hungarian tune is a variation of five verses with alternating 3/4 and 2/4 meters and a tempo marking "Andante ♩=96." The song incorporates a repetitive rhythm pattern, diatonic melodic movement, canonic and dissonant harmonic textures, and dynamic contrasts. The eighth note dotted quarter rhythm pattern gives the syncopation which is common in many Hungarian folksongs. The first verse divides the first sopranos creating three part parallel major triads against a divided alto part of parallel fifths in a pedal point. The verse ends on a ninth chord. The melody is elongated in the alto part of verse two. The soprano parts are a repeat of verse one. Verse three begins in three-part harmony which continues to the end of the song. The altos have the melody as the sopranos sing parallel thirds creating quarter note hemiolas. The first sopranos take over the melody in verse four and the lower parts sing parallel thirds. In verse five the first sopranos and altos sing the melody in parallel octaves. Entering in canonic style, the second sopranos use imitation and sing a fourth below them. The altos sing the melody in verse five; the first sopranos alternate measures of harmony and melody; and the second sopranos sing parallel thirds below the first sopranos. The carol ends with an "Amen" of sequential harmonies between the first and second sopranos and ascending fourths in the alto line. This phrase will need added attention. The difficulty of the piece is with the contrasting rhythms between parts, dissonant harmonies, and meter changes. A piano reduction is not included in the octavo.

Composer: Kodály, Zoltán
 Title: Psalm 150
 Voicing: SSA
 Instrumentation: unaccompanied
 Vocal Ranges: e^b1-a^b2, b^b-e^b2, g-c2
 Language of the Text: English or French
 Text Source: Théodore de Bèze from the French
 Psalter of 1562
 Ruth Douglass, English text 1632
 Duration: 2'30"
 Publisher and
 Catalog Number: Oxford University Press
 83.072
 Publication Date: 1966

General Characteristics:

This work, based on an old French melody, is written in the key of E^b major with a "Con moto ♩=96" tempo marking. The independent vocal parts move within the diatonic scale in imitative style. The melodic lines are predominately disjunct, often creating open harmony. A full range of dynamics are employed, building to a "ff" climax in the final section. This leads the first sopranos to a2 before descending to the "pp" ending. There is division of the first sopranos in the last seven measures and in the alto part in the last three measures. The altos are given an optional E and B^b on the final chord. Cross voicing occurs frequently between the soprano parts and once between the alto and second soprano. Dissonance is common but always resolved. This piece requires confident and independent singers. A piano reduction is not included in the octavo. The PML designates the use of the French text in UIL contest performance.

Composer: Mendelssohn-Bartholdy, Felix
 Harold Aks, editor
 Title: Laudate Pueri, Opus 39, No. 2
 (Praise Ye The Lord)
 Voicing: SSA
 Instrumentation: organ or piano
 Vocal Ranges: e^b1 -g2, d1-g2, a^b -c2
 Language of the Text: English or Latin
 Text Source: Harold Aks, English translation
 One of the movements of the Vespers
 taken from Psalm 133: 1, 2
 Duration: 2'45" (Trio 1'00")
 Publisher and
 Catalog Number: Edward B. Marks
 00007855
 Publication Date: 1958

General Characteristics:

This through-composed motet in the key of E^b major is written in common time with the tempo marking, "Allegro moderato assai." It consists of two parts, a "Chorus" and a "Trio." The "Chorus" section begins with a six measure keyboard accompaniment introducing the work, then, supporting the voices, it contrasts their melodic movement. The accompaniment is chordal when voices are contrapuntal, and arpeggiated when the voices are homophonic. The vocal entrances are imitative and diatonic. There is moderate use of chromaticism and dissonance. Cross voicing occurs frequently. Tessituras are reasonable as are the interval leaps. A large chorus is necessary to produce the full effect of the piece. The PML designates the "Trio" section as optional.

The "Trio" section consists of a trio alternating with the chorus in homophonic style. Written in $3/8$ meter with an "Adagio" tempo marking, the tonality is in A^b major with a few chromatic alterations. It begins with the trio singing unaccompanied. The accompaniment enters and reinforces the chorus parts, then drops out when the trio reenters. Ranges are narrower than the "Chorus No. 1" in all parts except the first soprano of the trio who must sing an a2. The soloists of the "Trio" section requires confident, independent singers. The chorus parts are not difficult.

Composer: Mendelssohn, Felix
 Title: Veni Domine, Opus 39, No. 1
 (Lord, Descend to Us)
 Voicing: SSA
 Instrumentation: organ or piano
 Vocal Ranges: d1-g2, d1-e^b2, b^b-d2
 Language of the Text: Latin or English
 Text Source: Clifford G. Richter, English text
 Duration: 4'00"
 Publisher and
 Catalog Number: Tetra Music Corp.
 TC 166
 Publication Date: 1967

General Characteristics:

Composed in 1830, this motet begins in cut time with a tempo marking of "Grave (♩=ca.52)." The nine measure chordal introduction establishes the G minor tonality through the use of whole notes. This is followed by a 6/8 meter change with a "Con moto (♩=ca.46)" tempo marking. The keyboard accompaniment reinforces the voices throughout the work. A mixture of homophonic and polyphonic texture is incorporated through the use of sectional solos and full chorus. Predominately diatonic, the tonality shifts from G minor to D minor and returns to G major. The "Andante (♩=ca.52)" section uses 3/4 meter and introduces a new rhythmic motif of eighth and sixteenth notes for the three soloists. The short solo section begins with the first soprano then is joined by the other two voices. The trio section is interrupted by the "tutti" chorus before leading the chorus to close in 6/8 meter. Cross voicing occurs between the first and second sopranos. Open harmonies and some dissonances are present. Voice parts and solos are not difficult.

Composer:	Mochnick, John V.
Title:	Ave Maria
Voicing:	SSA
Instrumentation:	unaccompanied
Vocal Ranges:	e1-a2, c#1-f2, a ^b -a
Language of the Text:	Latin or English
Text Source:	<u>Liber Antiphonarius of St. Gregory</u> the Great (d. 604)
Duration:	3'25"
Publisher and	Carl Fischer
Catalog Number:	CM8308
Publication Date:	1989

General Characteristics:

This contemporary setting is written in 4/4 meter with an "Adagio (♩=42)" tempo marking. The composer mixes meters, homophony, polyphony, and imitative entrances to create the open and closed harmonies. Disjunct vocal lines contrast the conjunct ascending and descending chant-like melodies. There is extensive use of dissonance between the first and second sopranos. Rhythms are not difficult. Attention should be given to the tuning of unisons and octaves. A wide range of dynamics is employed. Cross voicing is minimal. The singers need to have solid vocal control and flexibility of range to perform this piece well. A keyboard reduction is given in the octavo.

Composer: Nelhybel, Vaclav
Title: Four Ballads
3. Peter Gray
Voicing: SSA
Instrumentation: unaccompanied
Vocal Ranges: f1-f2, c1-e^b2, b-e^b
Language of the Text: English
Text Source: Traditional
Duration: 3'00"
Publisher and
Catalog Number: Franco Colombo
FC2602
Publication Date: 1967

General Characteristics:

The only treble voicing of the four ballads in the set is written in F minor in 6/4 meter with a "Flowing" tempo mark. The beautiful, singable melody tells the story of the ballad. Each section is given a verse to sing while the other voices create the mood with descriptive words or hums. Cross voicing is created in the independent vocal lines which are diatonic. A homophonic section builds through the key change and to the climax of the piece. A full range of dynamics is employed with frequent use of marcato and an extensive use of accents in the homophonic section. Careful attention should be given to the marcato markings on the last page which change the stress of the measure. The form consists of a variation of stanza-refrain. The ability to facilitate the musical contrasts of the piece while retaining the flowing line is required of this song. Any treble group will enjoy performing it. A piano reduction is included in the octavo.

Composer: Nelson, Ron
 Title: Autumn Night
 Voicing: SSA (divisi)
 Instrumentation: piano (optional)
 Vocal Ranges: f1-g#2, b^b-e2, f#-c2
 Language of the Text: English
 Text Source: Alice Streatch
 Duration: 3'00"
 Publisher and
 Catalog Number: Boosey & Hawkes
 OCTB5473
 Publication Date: 1963

General Characteristics:

This contemporary work changes meter frequently using 2/4, 3/4, and 4/4. The beginning tempo is marked "Sostenuto (♩=52)." Tonality shifts throughout the piece. Beginning in A minor the voices enter imitatively in canonic style. The A section of the binary form is contrapuntal and the B section begins homophonically and ends contrapuntally. The tessitura lies in the lower part of the alto voice in the A section. The vocal lines are predominately conjunct. The B section begins in 4/4 meter with a tempo marking of "Poco animato (♩=60)" with a "dark sound" requested. Second inversion triads, triplet eighth notes and syncopation are the main elements of this section. Cross voicing occurs between the second soprano and altos. Some interval leaps of fifths, sixths, and octaves are present. The end of the B section divides the first sopranos and altos. The five part harmony is similiar to the beginning of the piece but gives a fuller texture. Contrasts in dymanics range from "pp" to "ff." The resolutions to the dissonant seconds and sevenths adds beauty to the harmonies. The optional piano part alternates between reinforcing the vocal lines and performing independently.

Composer: Palmer, Anthony J. (adapted)
 Title: Bury Me Beneath The Willow
 Voicing: SSA
 Instrumentation: piano and flute
 Vocal Ranges: e^b1-f2, c1-f2, a^b-a^b1
 Language of the Text: English
 Text Source: N/A
 Duration: 2'10"
 Publisher and
 Catalog Number: National Music
 NMP 170
 Publication Date: 1985

General Characteristics:

This contemporary ballad consists of four verses in variation form. Written in A^b major with the tempo marking "Andante contenerezza," it begins with a four measure introduction by the flute. Each verse begins with a solo melody sung by the section or as a solo. Tonality changes to F minor for the third verse then returns to A^b major on the final verse. It is diatonic and homophonic in texture with minimal cross voicings. An octave interval leap occurs in the first soprano and second soprano, with fifths and sixths occurring more frequently in the alto line. The piano accompaniment is predominately in broken chords or arpeggiated and usually independent of the voices. The flute accompaniment is not difficult and adds to the mood of the piece. Uncomplicated rhythms add to the feasibility of this work. The PML designates the use of the flute accompaniment.

Composer: Poulenc, Francis
 Title: Ave verum corpus
 Voicing: SSA
 Instrumentation: unaccompanied
 Vocal Ranges: e1-g2, d1-e2, g-b1
 Language of the Text: Latin
 Text Source: Pope Innocent III (1198-1216) or
 Pope Innocent IV (1243-1254)
 Duration: 1'50"
 Publisher and Editions Salabert
 Catalog Number: R.L. 12532
 Publication Date: 1952

General Characteristics:

Written in ternary form, this sacred work begins with a chant-like melody in canonic style with the first sopranos. The shift of the mixed meters creates the flow of the line and aids in the syllabic stress of the words. The tempo marking, "Bien lent (♩ =60)," gives time for the ascending and descending sixteenth note passages. The tonality changes with the form, A minor/A major/A minor, and is introduced with chromatics. The vocal lines are conjunct in the contrapuntal phrases and disjunct in the homophonic phrases. Ranges are not demanding, but caution should be taken on the open harmonies. Cross voicing and dissonances are common. This challenging piece requires an advanced chorus. A piano reduction is not included in this octavo.

Composer: Poulenc, Francis

Title: Petites Voix (Songs for Children)

I. La Petite Fille Sage
(The Good Little Girl)

Voicing: SSA

Instrumentation: unaccompanied

Vocal Ranges: g1-g2, e1-d2, a-a1

Language of the Text: French or English

Text Source: Madeleine Ley

Duration: 1'20"

Publisher and Editions Salabert

Catalog Number: R.L. & Cie 11969

Publication Date: 1936

General Characteristics:

The first song in a set of five is in G major beginning with a 4/4 meter marked "Très modéré ♩=63." Meter changes occur often in this twenty-one measure piece. Rhythms are uncomplicated except for one measure of syncopation. The first sopranos introduce a melody, then other voices join in homophonic texture. The vocal lines are mostly disjunct with the widest interval leap being a sixth. Chromaticism moves the tonality into G minor for four short measures. A piano reduction is not given in this edition. The PML designates the selection of two of the five choruses in the set and the use of the French text in UIL contest performance.

Composer: Poulenc, Francis

Title: Petites Voix (Songs for Children)

II. Le Chien Perdu
(The Lost Dog)

Voicing: SSA

Instrumentation: unaccompanied

Vocal Ranges: b^b1-g2, f1-b^b2, c1-b^b1

Language of the Text: French or English

Text Source: Madeleine Ley

Duration: 0'50"

Publisher and Editions Salabert

Catalog Number: R.L. & Cie 11969

Publication Date: 1936

General Characteristics:

The second song in a set of five is sixteen measures. Meter changes are common to the predominately eighth note rhythms. The tempo is marked "Modéré doux et monotone ♩=63, moderately soft and without expression." The B^b tonality shifts slightly through the use of chromatics. Dissonances and cross voicing are frequent. Attention should be given to the alto line which consists of repeated ascending interval leaps of sixths, fifths, and fourths. The second soprano part is predominately whole steps and half steps, while the first soprano vocal line is a combination of conjunct and disjunct. Ranges are narrow making this work attainable for most choirs. A piano reduction is not included in this octavo. The PML designates the selection of two of the five choruses in the set and the use of the French text in UIL contest performance.

Composer: Poulenc, Francis

Title: Petites Voix (Songs for Children)

III. En Rentrant de L'École
(When Coming Home From School)

Voicing: SSA

Instrumentation: unaccompanied

Vocal Ranges: e1-a2, f#1-g2, b-b1

Language of the Text: French or English

Text Source: Madeleine Ley

Duration: 0'30"

Publisher and Editions Salabert

Catalog Number: R.L. & Cie 11969

Publication Date: 1936

General Characteristics:

The third song in a set of five is only seventeen measures in length. Written in 4/4 meter, the tempo marking is "Très animé, très gai ♩ = 152, Very animated, very gay." The alto and second soprano vocal lines are scalar with some repetitive notes in contrast to the first soprano line that sings a predominately disjunct melody. The E major tonality shifts to modal harmonies through the use of chromaticism. Rhythms are uncomplicated but precision is required in facilitating the final measures of staccato syncopated notes and rests. Tessituras are in a comfortable range. A piano reduction is not included in this octavo. The PML designates the selection of two of the five choruses in the set and the use of the French text in UIL contest performance.

Composer: Poulenc, Francis

Title: Petites Voix (Songs for Children)

IV. Le Petit Garçon Malade
(The Little Sick Boy)

Voicing: SSA

Instrumentation: unaccompanied

Vocal Ranges: g1-a^b2, d1-e2, b^b-b^b1

Language of the Text: French or English

Text Source: Madeleine Ley

Duration: 1'45"

Publisher and Editions Salabert

Catalog Number: R.L. & Cie 11969

Publication Date: 1936

General Characteristics:

The fourth song in a set a five is twenty-four measures in length. The 4/4 meter is marked with a "Mélancolique et las ♩=56, Melancholy and tired, (un peu trainard), slightly dragged." Meter changes are common and a variety of dynamic contrasts are employed. The homophonic structure alternates the number of voicings from two-part, to three, then one. Cross voicings and dissonances are common. Parallel voice movement is predominately conjunct. This song demands more expressiveness from the singers, than the other songs in the set, due to the many contrasts of musical elements and markings. A piano reduction is not included in this octavo. The PML designates the selection of two of the five choruses in the set and the use of the French text in UIL contest performance.

Composer: Poulenc, Francis

Title: Petites Voix (Songs for Children)

V. Le Hérisson
(The Hedge Hog)

Voicing: SSA

Instrumentation: unaccompanied

Vocal Ranges: a1-a2, c1-e2, a-b^b1

Language of the Text: French or English

Text Source: Madeleine Ley

Duration: 0'35"

Publisher and Editions Salabert

Catalog Number: R.L. & Cie 11969

Publication Date: 1936

General Characteristics:

The last song in a set of five is twenty measures in length. The 4/4 meter has a tempo marking "Très gai et vif ♩=144, Very gay and lively." The homophonic texture alternates between a single vocal line and three part writing. Each section has a short verse with the alto verse accompanied by the upper two voices in a repetitive "la, la," eight note pattern. This piece is more triadic than the others in the set. Tuning is essential in the ascending chromatic, inverted triads. Dynamic range expands from "ppp" to "ff." The A minor tonality shifts to A major in the middle of the piece, then returns to A minor, ending "ff" in a two octave interval span on the pitch A. The first sopranos are given an optional e2. The lively piece demands rhythmical precision and articulated diction. A piano reduction is not included in this octavo. The PML designates the selection of two of the five choruses in the set and the use of the French text in UIL contest performance.

Composer: Revicki, Roberto
 Title: Random Thoughts
 Voicing: SSA
 Instrumentation: unaccompanied
 Vocal Ranges:

1. g1-f2, c1-b^b1, g-g1
2. a1-f2, e^b1-b^b2, b^b-a1
3. f1-b^b1, c1-f1, g-f1
4. d1-g2, d1-e2, a-c2

 Language of the Text: English
 Text Source: No. 1, Henry Kirke White (1785-1806)
 Nos. 2, 3, 4, Roberto Revicki
 Duration: 3'45"
 Publisher and Boosey & Hawkes
 Catalog Number: 5366
 Publication Date: 1961

General Characteristics:

This contemporary piece is described as "Four Fragments for Treble Voices." The first fragment, "Morn," has mixed meters of 3/4, 2/4, and 4/4, and a tempo marking "Freely, mysteriously (♩=ca. 72)." Rhythm changes in each of the twenty-four measures and the use of the quarter note and eighth note triplet is employed. Dissonant harmonies dominate the narrow melodic movement of each voice part. Closed harmonies create the tight sound of the chords while most cadences end on open harmonies. Throughout most of the selection the second soprano part acts as a pedal point, giving the other voices an anchor upon which to build chords. Alternate use of tonality and atonality exists. Dynamics create the mood of sunrise to sunset with a variation of "ppp" to "f".

The second fragment, "Paper," alternates 2/4 and 3/4 meter with a tempo marking of "Light, crisp (♩=ca.108)." The use of seconds, fourths, and fifths between the sopranos creates a countermelody against the alto line. The seventeen measures of this piece are repeated and have dynamic contrasts from "ff" to "p." Syncopation and moving eighth notes create the mood of this piece. Extensive use of chromatics produce the dissonant harmonies and atonality within the narrow tessituras.

The third fragment, "Yesterday," is in 2/2 and 3/2 meter with a tempo marking, "Slowly, with expression (♩ =ca. 48)." Long note values, triplet quarter note and half note patterns set the feeling of past thoughts. Imitative and repetitive patterns dominate the homophonic texture. Again, use of extreme dynamics exists from "sfz" to "ppp" within the eighteen measures. It ends in open harmony like the first fragment.

The last fragment, "Music," like number three is in 2/2 and 3/2 meter but with a tempo marking, "Marcato, with spirit (♩ ca. 96)." Dynamics begin at "mf" and build to "fff" within the thirty measures of this piece. Contrary motion consisting of unisons, sevenths, and octaves between the first sopranos and altos dominate. The first and second sopranos move in parallel thirds and fourths throughout most of the selection.

These four fragments display expressive and rhythmical contrasts, atonality, and chromaticism. Ranges are very assessible to high school singers and the pieces would promote development of singing dissonant harmonies. The music is written on two staves with the first and second sopranos together. The PML designates singing the complete group in UIL contest performance.

Composer: Santa Cruz, Domingo
 Title: Toquen arpas y guitarras (Ronda)
 (Play Your Harps) (Round)
 Voicing: SSA
 Instrumentation: unaccompanied
 Vocal Ranges: b^b-f2 , b^b-b^b1 , a^b-c2
 Language of the Text: Spanish or English
 Text Source: Anonymous; Hugh Ross, English text
 Duration: 1'40"
 Publisher and
 Catalog Number: Peer International Corp.
 201-3
 Publication Date: 1952

General Characteristics:

This lively piece, written in rondo form in common time has a tempo marking of "Muy animando (♩ =168), Molto animato." The A section in the key of E^b major has a canonic entrance with each voice imitating the sound of a harp on the syllable "la." The alto continues an ostinato-like rhythm pattern on a single pitch throughout the A section as the sopranos sing two counter diatonic melodies, one with quarter note rhythms and one with eighth note rhythms. The B section changes key to C major. Homophonic in texture, it consists of cross voicings between the alto and second soprano, some open harmonies and dissonances created by the intervals of the second and seventh. The C section begins in E^b major moves to A minor through chromatic alterations before leading back to the E^b major tonality of the A section. Similar to the B section, in texture, use of dissonance and chromatics, the first sopranos melody is more disjunct. The tessituras are in comfortable ranges with one exception, the soprano entrance on the low "b." Doubling by the altos will add support. The main difficulty of the piece lies in the articulation of the language of the text. The PML designates the use of the Spanish text in UIL contest performance. A piano reduction is not included in the score.

Composer: Schein, Johann Hermann
 Don Malin, editor
 Title: Exult You Now, Raise To The Skies
 (Frohloeket nun, erhebet hoch)
 Voicing: SSA
 Instrumentation: unaccompanied
 Vocal Ranges: f1-g2, c1-d2, g-a1
 Language of the Text: English or German
 Text Source: Hymn of Praise
 Don Malin, English Translation
 Duration: 4'30"
 Publisher and Belwin-Mills
 Catalog Number: 2462
 Publication Date: 1981

General Characteristics:

This seventeenth century song was originally written with a secular text which was published with this sacred text after the composer's death. Written in common time with a "♩=108" tempo marking, the G minor tonality combines contrapuntal and homophonic textures. This two verse binary form is diatonic and contains open harmonies in the A section. The B section contains a duet with the second sopranos and the altos in parallel thirds and the first sopranos adding the fifth of the chord in imitation. Rhythms are not complex but there are two measures containing dotted rhythms and sixteenth notes in the A section that will need attention. The intervals are not difficult but some leaps of fourths and fifths do occur. The melodic style consists of stepwise passages which enhance the rise and fall of the phrase line. A piano reduction is included in the score. The PML designates the use of the German text in UIL contest performance.

Composer: Schein, Johann Hermann
Don Malin, editor

Title: Rejoice Now, Rejoice With Me!
(Juchholla! freut euch mit mir)

Voicing: SSA
Instrumentation: unaccompanied

Vocal Ranges: g1-g2, e1-d2, g-g1

Language of the Text: English or German
Text Source: Don Malin, English Translation

Duration: 3'15"
Publisher and
Catalog Number: Belwin-Mills
OCT 2465
Publication Date: 1981

General Characteristics:

The original text of this seventeenth century song was designed for men. This strophic song is composed of three verses with an "a a b c c" form. The A section has a G major tonality with a 3/4 meter marked "(♩.=60)." The homophonic texture is in open harmony with interval leaps in the diatonic scale. Quarter note rhythms dominate. The B section changes to cut time in C major with eighth note rhythms and close harmonies predominating. Two measures of first inversion triads create parallel thirds and fourths of ascending and descending eighth notes. These notes will need to be articulated with precision. The C section returns to 3/4 meter with the tempo mark "(♩.=66)." Like the A section, it is homophonic with more open harmonies and returns to the G major tonality. The alto line has some octave interval leaps that will need attention. Dynamics range from "p" to "f" with contrasts on the repeated sections. Parallel thirds in duet style between the sopranos are common. Tessituras are in a comfortable range. This selection is a good example of seventeenth century choral music. The PML designates the use of the German text in UIL contest performance. A piano reduction is included in the octavo.

Composer: Schütz, Heinrich
Maynard Klein, editor

Title: Heute ist Christus der Herr geboren
(Jesus our Lord on this day was born)

Voicing: SSA
Instrumentation: continuo (or piano)

Vocal Ranges: e^b1-f2, c1-g2, g-e^b2

Language of the Text: German or English
Text Source: Maynard Klein, English text

Duration: 5'10"
Publisher and
Catalog Number: G. Schirmer
11970
Publication Date: 1973

General Characteristics:

This Christmas motet, written in the key of E^b major, combines contrapuntal and homophonic textures. The meter changes from simple to compound using 4/4, 6/4, and 9/4. It begins in 4/4 with a tempo marking of "Moderato ♩=72--84)." The stanza-refrain form consists of four contrasting contrapuntal stanzas. The first stanza is only four measures with some melismatic patterns. The alto and second soprano voices cross only once. The second stanza is seven and one-half measures consisting of imitation, cross voicing and melismatic passages. The thirteen measure third stanza uses the dotted quarter eighth rhythmic pattern and fugal entrances. The last stanza is quite extensive, thirty-five measures. The florid melodies enter in canonic style employing many melismas, cross voicings, and a few chromatics. The vocal demands are in the second soprano part with an ascending scale, F octave, using sixteenth and thirtysecond notes, and an octave interval leap from g1-g2 crossing the first soprano. The refrain is homophonic and uses compound meters with continuo reinforcing the voices. The dynamic ranges require a full sound. The demands of agility, vocal range, and independence create a challenge for the advanced chorus. The PML designates the use of the German text in UIL contest performance.

Composer: Spencer, Williametta
 Title: Songs from "The Tempest"
 Voicing: SSA (divisi)
 Instrumentation: unaccompanied
 Vocal Ranges: e1-f#2, c#1-f#2, g-g^b1
 Language of the Text: English
 Text Source: William Shakespeare
 Duration: 2'20"
 Publisher and
 Catalog Number: National Music
 WHC Series No. 11
 Publication Date: 1969

General Characteristics:

This contemporary work combines three settings of text by Shakespeare into one song. The first section of 2/4, 3/4, and 4/4 meters. has a tempo marking of "Lightly, Allegretto (♩=89)." Each of the four phrases begins with imitation in canonic style, then moves into homophonic texture. The second soprano part divides for two measures at the beginning and at the end of this section. The alto part divides for three measures in the middle of this setting. This section consists of shifting tonality, chromaticism, dissonant and disjunct harmonies. The articulation of the words, the unison, repetitive sixteenth note patterns (f#2, c#2, b2, c#2) of the first and second sopranos, and the decreasing dynamic level to "pp" ending on f#2 places extreme vocal demands on the high school singer. The second setting, twenty measures in 6/8 meter with a tempo marking of "Slow (Dirge-like) (♩=112)," is less chromatic than the first setting and tonality remains with tonal center E. The first soprano melody is supported by the second sopranos and altos in homophonic style. Predominate harmonies are seconds, sevenths, octaves, and elevenths. The third setting is marked "Moderato (♩=92)" and changes meters from 4/4, to 6/4, then to 6/8 meter. Predominately homophonic in texture, there are some imitative canonic phrase entrances. The 6/8 meter section begins "pp" with repetitive dotted eighth sixteenth note patterns. The first sopranos have f#2 to facilitate vocally. The altos divide in parallel thirds and fifths until joining in unison pitches of a fourth at the end. The predominant open harmonies create the challenge in this section. The work requires an advanced chorus.

Composer: Taylor, Deems (arranger)
 Title: Waters Ripple and Flow
 Teče Voda, Teče
 Voicing: SSA with soli
 Instrumentation: piano
 Vocal Ranges: d1-f2, c1-e2, a-d2
 Language of the Text: English or Czecho-Slovak
 Text Source: Czecho-Slovak Folksong
 Deems Taylor, English text
 Duration: 6'00"
 Publisher and J. Fischer & Bro.
 Catalog Number: J.F.&B. 5065-6 1/2
 Publication Date: 1949

General Characteristics:

This song is filled with a rich, flowing melody of five verses in variation form. Written in 3/4 meter with a "Lento grazioso" tempo marking, it begins with a soprano solo in the key of G major, followed by an alto solo in the key of E^b major. The piano modulates back to the key of G major and the chorus enters. Repeated rhythmical patterns of triplet eighth notes and sixteenth notes exist throughout the piece. In the third verse, the first sopranos sing the melody and the second sopranos and altos support them with patterns of parallel thirds. The fourth verse has the melody line beginning in the alto part with the sopranos supplying the harmony, then the second soprano takes over, followed by the first soprano. The last verse is separated by the piano interlude which modulates to the key of B^b major. Alternation of unison and three-part harmony with the "Sostenuto" tempo marking enhance the thick texture in this homophonic section. Cross voicings, chromaticism, some dissonances, open harmonies. and two-against-three rhythm patterns create the beauty and the challenge of this piece. A chorus of full sounding, independent singers is required to capture the richness of this composition. The singers and audience will love it.

Composer: Tcherepnin, A.
 Title: Mass for three equal voices,
 Opus 102
 Voicing: SSA
 Instrumentation: unaccompanied
 Vocal Ranges:

1. Kyrie-f1-f2, f1-e2, b^b-d
2. Gloria-d1-f2, c1-e2, a-c2
3. Credo-c1-g2, c1-e2, a-c2
4. Sanctus-g1-f2, e1-e2, c1-a1
5. Agnus Dei-f1-g2, e^b1-e^b2,
 b^b-b^b1

 Language of the Text: English
 Text Source: Ordinary of the Roman Mass
 Duration: 5'15"
 Publisher and C. F. Peters
 Catalog Number: 66162
 Publication Date: 1968

General Characteristics:

This contemporary Mass alternates the use of tonality and atonality throughout each section. The composer mixes chant-like melodies with contemporary harmonies. The music is composed in 2/4, 3/4, and no meter with uncomplicated rhythms. The work is predominately homophonic with some phrases of polyphonic texture. The "Kyrie" is in 2/4 meter with a tempo marking of "Slow." The key signature has two flats but the tonality centers around F. The nineteen measures begin with sopranos moving in parallel thirds and altos moving in contrary motion. Dissonance is common. Four measures of descending chromatics in the second soprano must be carefully executed. Interval leaps are conservative with the largest, an octave, occurring in the alto part. Harmonic structure consists of several unisons and octaves. Tessituras are comfortable including f1-d2 for the sopranos and c1-f2 for the altos.

The "Gloria" is fifty-nine measures using 2/4 and 3/4 meter changes with a tempo marking of "Solemn and lively." Tonal center D is used with some chromatics. The section begins with the altos in plainsong melodic style. The harmonic structure consists of unisons, two-part and three-part writing. A combinations of conjunct and disjunct melodic lines create the predominately close harmonies, with

dissonance being common. Some chromaticism exists especially in the second soprano part. The use of interval leaps of sixths, sevenths, and octaves are minimal. Tessituras are in a comfortable range.

The "Credo" is the longest section, ninety-three measures, with no meter and a tempo marking of "Fast, speaking tempo." Modal and atonal harmony shifts occur with key signature changes and chromaticism. Tonal center F dominates. Repetitive passages of harmonic fourths, fifths, and sixths create open and closed harmonic textures. The plainsong chant is given to the alto line frequently. There is considerable use of unison and octave harmonies.

The "Sanctus" is twenty-two measures in 2/4 meter with a tempo marking of "Joyfully and lively." Tonal center C is used with only one accidental in the entire section. It begins with a repetitive pattern of interval leaps of thirds in the outer voices and sixths in the second soprano line. The remainder of the section is predominately conjunct with dissonant harmonies, unisons, and octaves.

The "Agnus Dei" is twenty measures in 2/4 and 3/4 meter with a tempo marking of "Slow." The key signature has three flats with a tonal center of C moving to F, then to B^b, and ending on G. The use of parallel thirds and fourths dominate the harmonic texture with some cross voicing occurring between the first and second soprano. The melodic lines are predominately conjunct with dissonances between voices being common.

This is an excellent work to use in teaching the contemporary sounds of dissonance with the changes of tonality mixed with modality. Careful attention to tuning and expressiveness must be given by advanced singers. The PML designates singing the entire Mass in UIL contest performance.

CHAPTER IV

CONCLUSION

In preparing for concerts, choral directors must take time to examine music selections for each ensemble. Extensive music selections are surveyed in order to find appropriate music for the age group, vocal range, ability level, size and classification of the ensemble and type of audience. Currently, few annotated bibliographies exist and those available are not readily accessible to all choral conductors. In this study, three-part (SSA) music from the University Interscholastic League of Texas Prescribed Music List Treble Chorus Grade V is examined and annotated.

Most information for this study was gathered from the printed score. Some text sources were acquired from Translations and Annotations of Choral Repertoire, Volume I: Sacred Latin Texts (Jeffers, 1988). Durations, not noted in the score, were timed using a metronome and stop watch or the formula given in the metronome definition found in the Harvard Dictionary of Music (Apel, 1972). The general characteristics were compiled according to the author's opinion of important musical elements. These suggestions

were intended to serve as a guide to expedite the conductor's decisions in the examination process.

Future researchers in this field are advised of the following complications when compiling future annotations. The process of locating music currently in print to annotate is impeded when the PML notation of works currently not in print do not concur with listings provided by music stores. A search of each selection may be required when vocal parts indicated in the music do not coincide the the designation in the PML. Approval folios or resource libraries supplied by the music stores may not contain all selections on the PML list. Outside resources may need to be utilized, including personal files and numerous school files. When music selections do not provide vocal ranges, measure reference numbers and duration, locating pitch ranges and counting measures are both time consuming, and duration calculations become complicated. The annotation process is simplified when publishers include these on the score.

Information derived from this study results in the following recommendations. Conductors using the PML are advised to confirm availability of music listed because some music notated out of print has become current since the publication of the PML. Conductors should also check

individual selections for voicings rather than relying on the PML. Choices made using the PML voicings may result in overlooking appropriate literature for an ensemble. Conductors and educators might recommend that publishers add vocals ranges, approximate performance times and measure reference numbers. The vocal ranges and performance times would assist conductors in literature selections, and measure reference numbers would benefit rehearsal communication. These would also assist researchers in preparing annotated documents.

On the basis of this study, it may be concluded that a need exists for further research in collecting data to provide concise, annotated bibliographies. Recommendations for further study might include:

1. An annotated bibliography of each grade level on the UIL Prescribed Music List.
2. An annotated bibliography of each choral group classification, mixed chorus, tenor-bass chorus, and treble chorus, on the UIL Prescribed Music List.
3. An annotated bibliography of works of specific composers.
4. An annotated bibliography of seasonal/holiday literature.
5. An annotated bibliography of major works.

6. An annotated bibliography of sacred works for each of the six periods of the liturgical year.

This series of recommendations could go on endlessly as new material is written or older sources are rediscovered.

It is the hope of this author that this annotated bibliography will assist choral conductors in the pursuit of knowledgeable and pleasurable music selections.

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APPENDICES

APPENDIX A

UIL Prescribed Music List
Treble Chorus Grade V

PRESCRIBED MUSIC LISTS FOR CHORAL GROUPS

PREFACE

The following list of representative choral works has been compiled to serve as a source of literature which can provide valid experiences in musical performance and sequential development of technical and interpretative skills. Historical and stylistic considerations, as well as the age and experience level of the performers and the size and type of groups who will be performing this literature guided the committee in its deliberations. It is offered with the hope that the study and performance of this music will provide meaningful experiences for the participants, nurturing their aesthetic awareness and becoming a basis for cultural enrichment. Any identical (unabridged) edition by a current copyright holder of a selection appearing in this catalogue may be substituted. The director shall be responsible for providing verification that the scores are identical. At the time of publication, the selections marked with a bullet (•) were not in print.

PERFORMANCE REQUIREMENTS FOR CHORAL GROUPS

At least one composition must be performed without accompaniment, and all of the compositions may be performed a cappella if so indicated by the score. Instruments should be utilized as scored, unless otherwise noted in this catalogue. Optional instrumental accompaniment will be at the discretion of the conductor. The text must be sung in the language of the title as listed in this catalogue unless otherwise noted in this catalogue.

ACCOMPANIMENT

1. The term "keyboard" encompasses organ, piano, or harpsichord.
2. Instruments shall be utilized as scored, unless otherwise noted in this catalogue.
3. Taped accompaniment is permissible only when specified in the score.
4. A synthesized accompaniment may be used under the following provisions:
 - a. A synthesized accompaniment should be used only when the original instrumentation is not available.
 - b. The quality of the synthesizer must be commensurate with the intent of the composer and the purpose of the UIL concert contest.
 - c. The synthesized accompaniment must be performed "live" as a part of the contest performance.
 - d. Synthesized sound may not support or replace vocal parts.
 - e. It shall be the responsibility of the choral group director to provide all equipment for the production of synthesized sound.
5. The quality of accompaniment may be considered by the judges and can effect the overall rating of the performance.

EXTENDED WORKS REQUIREMENTS

The Extended Works List is provided for choirs desiring to perform a more lengthy work of greater scope than works found in lower classifications. The option of performing an extended work is open to Conference AAAAA and AAAA first groups only. Accompaniment must be as specified. Performance times given are approximations. Actual performance times should be checked carefully to insure adherence to contest performance time limits.

Conference AAAAA — Perform two numbers only; perform one number from the Extended Works List; perform a second number from the Grade V lists.

Conference AAAA — Perform two numbers only; perform one number from the Extended Works List; perform a second number from the Grade IV or V lists.

CHORAL GROUPS PERFORMING THREE SELECTIONS**Conference AAAAA:**

Perform one number from the Grade V list; perform a second number from Grade IV, or V; perform a third number from any source.

Conference AAAA:

Perform one number from the Grade IV, or V lists; perform a second number from Grade III, IV, or V; perform a third number from any source.

Conference AAA: Perform one number from the Grade III, IV, or V lists; perform a second number from Grade II, III, IV, or V; perform a third number from any source.

Conference AA:

Perform one number from the Grade II, III, IV or V lists; perform a second number from Grade I, II, III, IV or V; perform a third number from any source.

Conference A:

Perform one number from the Grade I, II, III, IV or V lists; perform a second number from Grade I, II, III, IV or V; perform a third number from any source.

Conference CCC Junior High School:

Perform one number from the Grade III, IV or V lists; perform a second number from Grade II, III, IV or V; perform a third number from any source.

Conference CC Junior High and CCC Middle School:

Perform one number from the Grade II, III, IV or V lists; perform a second number from Grade II, III, IV or V; perform a third number from any source.

Conference C Junior High and CC Middle School:

Perform one number from the Grade II, III, IV, V lists; perform a second number from Grade I, II, III, IV or V; perform a third number from any source.

Conference C Middle School:

Perform one number from the Grade I, II, III, IV or V lists; perform a second number from Grade I, II, III, IV or V; perform a third number from any source.

CHORAL NON-VARSITY GROUPS**Conference AAAAA**

Perform one number from the Grade III list; perform a second number from Grade II, III, IV or V; perform a third number from any source.

Conference AAAA-AAA-AA-A / CCC-CC-C

Perform two numbers from any Grade list except the Extended Works List; perform a third number from any source.

935 Treble Chorus

(a) To be sung A Cappella
(Op) Accompaniment Optional

Grade V

- The Seventh Chester Book of Motets (sing one) Che
 Asola-(a) Deus Canticum Novum (SSA)
 Byrd-(a) Memento Salus Auctor (SSA)
 Clemens non Papa-(a) Ego Flos Campi (SSA)
 Morales-(a) Domine Deus (SSA)
 Morales-(a) In Die Tribulationis (SSA)
 Anerio/Malin (ed)-(a) Happy the Lovers (Italian) Bel-Mil
 Bach-Suscepit Israel from *Magnificat* (SSA) ECS
 Bach-Wir eilen mit schwachen, doch emsigen Schritten (English or German) (SA) ECS
 Barber-(a) Heaven-Haven (SSAA) GS
 Barber-(a) To Be Sung on the Water, Op. 42, No. 2 (SSAA) GS
 • Berger-(a) Minnie and Winnie (SSA) Bel-Mil
 Berlioz-(Op) Veni, Creator Spiritus (soli) (organ optional) Marks
 Borri/Boyd-Domine Deus, Rex Coelestis (Latin or English) LG
 Boyd-(a) Sigh No More, Ladies (SSAA) CF
 Brahms-Ave Maria, Op. 12 (SSAA) (piano or organ) CF
 Brahms-(a) Three Sacred Choruses (sing one) (SSAA) (Latin) CFP
 Brahms-Vier Gesänge, Op. 17 (sing No. 1 and 2; or 3; or 4) (English or German) (horn and harp optional) CFP
 Brahms/Sprague-(a) Minnelied (SSA) (German) LG
 Bright-(a) Trilogy for Women's Voices (sing No. 1; or 2 and 3) (SSAA) Sha
 Britten-Deo Gracias from *A Ceremony of Carols* BH
 Casals-Nigra Sum Tetra
 • Clement-(a) Helas Mamour (SSAA) (English or French) GS
 Creston-The Lambs to the Lamb CF
 • Davye-(a) A Child is Born to Us (sing one) AMP
 Debussy-We Sing to Spring (Salut Printemps) (English or French) (SSA) (soprano solo) HM/CFP
 • Dello Joio-The Holy Infant's Lullaby Marks
 des Pres/Boepple-(a) Pleni Sunt Coeli from *Pange Lingua* (SA) MPI
 Diemer-(a) Alleluia CF
 Diemer-(a) Fragments from the Mass (sing 1 and 3; or 4 and 5) (SSAA) Pied
 Durufle-(a) Tota Pulchra es from *Quatre Motets* (SSA divisi) Dur
 • Dusen-(a) And Back Again (SSAA) Jen
 Dusen-(a) Psalm Twenty-Three (SSAA) NAK
 Dusen-(a) To Those Who See (sing both) (SSAA) RD
 Elgar-The Snow (SSA) (violins and piano) Nov
 Fauré-Ave Maria (SA) (piano or organ) (Latin) Bro
 • Ferguson-The Stars Came (SSA) (piano) AMP
 Fine-The Knave's Letter (SSA) GS
 Grieg/Ades (arr)-Four Songs by Edvard Grieg (sing one) (SSAA) (piano) Sha
 Handl/Boepple-(a) Repleti Sunt (double chorus) MM
 Hanson-How Excellent Thy Name (SSAA) (organ or piano) CF
 Harris-(a) The Lamb (SSAA) Ox
 Haydn/Vancil-(a) An den Vater (SSA) SMC
 Hollander/Gries-(a) Laudate Dominum (SSAA) LG
 Holst-(a) Ave Maria (double chorus) HWG
 • Holst-Hymn to the Dawn (SSAA) (piano or harp) Bel-Mil
 Holst-Hymn to Vena (SSAA) (piano or harp) Nov
 Ibert-(a) Deux Chants de Carnival (SSA) Heu
 • Jeep/Harris-(a) Musika, dein ganz lieblich kunst (SSAA) (German) Bel-Mil

Treble Chorus

UIL Prescribed Music List for 1991-1994

• Kennedy-(a) La La and La	BH
Kennedy-(a) Set Me as a Seal (SSA)	CF
Kirk-(a) Laughing Song (SSA)	SMC
Kodaly-(a) The Angels and the Shepherds (SSA divisi)	UnEd
Kodaly-(a) A Christmas Carol	Ox
Kodaly (arr)-(a) Dancing Song (SSAAA)	Ox
Kodaly-(a) Psalm 150 (French)	Ox
Land-My True-Love Hath My Heart (SSAA)	Ply
Lekberg-(a) Let All the World in Every Corner Sing (SSAA)	GS
Mathias-Angelus (SSAA)	Ox
Matthews-Birds of Paradise (SA) (piano)	LG
• Mendelssohn/Aks-Laudate Pueri (trio optional)	Marks
Mendelssohn/Stone-Surrexit Pastor Bonus	Tetra
Mendelssohn/Stone-Veni, Domine	Tetra
Mochnick-(a) Ave Maria (SSA)	CF
Morales/Goodale-(a) O Magnum Mysterium (SSAA)	GS
Mulholland-Heart We Will Forget Him (SSAA) (with piano and French horn)	Nat
Nelhybel-(a) Peter Gray from <i>Four Ballads</i> (SSA)	Bel-Mil
Nelson-(Op) Autumn Night	BH
• Nelson-Vocalise (SSA divisi) (piano or harp)	BH
• Neufeld (arr)-On Wings of Song (SSAA) (piano)	Jen
Palestrina/Gronquist-Hodie Christus Natus Est	Tetra
Palestrina/Woodworth-(a) Benedictus from <i>O Admirabile commercium</i> (SSAA)	GS
Palmer-Bury Me Beneath the Willow (SSA) (with flute)	Nat
Persichetti-(a) Love (SSAA)	EV
Pfautsch-Annunciation (SSAA) (with instruments listed)	LG
Pfautsch-Laughing Song (SSAA) (flute)	LG
Pinkham-(a) Memory, Hither Come (SA)	ECS
Poulenc-(a) Ave Verum	ES
Poulenc-(a) Petites Voix (sing two) (French)	ES
Praetorius/Conlon-(a) Ecce Maria (SSAA)	SMC
Revicki-(a) Random Thoughts	BH
• Rozell-(a) Chorale (We Behold Our Dying Savior) (SSA)	Sha
Santa Cruz-(a) Toquen Arpas y Guitarras	Peer
Schein/Malin (ed)-(a) Exult You Now, Raise To The Skies (Froloeket min, erhebet hoch) (German)	Bel-Mil
Schein/Malin (ed)-(a) Rejoice Now, Rejoice With Me (Juchholla! fruet euch mit mir) (German)	Bel-Mil
• Schubert-The Lord is My Shepherd (SSAA) (piano)	HWG
Schutz/Boepple-O Lieber Herre Gott (continuo)	MM
Schutz/Klein-Heute Ist Christus der Herr Geboren (continuo)	GS
• Scott-Exaltation (SSAA)	HM
Spencer-(a) Songs from <i>The Tempest</i>	Nat
Tallis/Herrmann-(a) Hear the Voyce and Prayer of Thy Servaunts (SSAA)	Co
Taverner-(a) Gloria in Excelsis (SSAA)	Cont
Taylor (arr)-Waters Ripple and Flow (SSA) (piano)	JF
Tcherepnin-(a) Mass (sing all)	CFP
Thompson-(a) Alleluia (SSAA)	ECS
Thompson-(a) Pueri Hebraeorum (double chorus)	ECS
Tubb-Libera Me (English or Latin)	LG
Vaughan Williams/McDowell-Orpheus With His Lute (SSAA) (instruments optional)	HM
• Vaughan Williams-Sound Sleep	HWG
Vecchi/Malin (ed)-(a) Make Me a Fanciful Song (Fammi Una Canzonetta Capricciosa) (SSAA) (Italian)	Bel-Mil
• Victoria-(a) Duo Seraphim (SSAA)	Tetra
Victoria-(a) O Sacrum Convivium (SSAA)	EA
Villa Lobos-(a) As Costureiras (SSAA)	GS
Vivaldi/Martens-Laudamus Te from <i>Gloria</i> (SS) (keyboard)	Wal
Walth-(a) Cantate Domino (SSAA)	RD
• Watson-Five Japanese Love Poems (sing three)	GS
Willcocks-Psalm 150 (SSAA) (keyboard)	GVT
Young-(a) For Thy Sweet Love from <i>Two Love Songs</i> (SSAA)	Ply

APPENDIX B
Key to Publishers

 KEY TO PUBLISHERS

- A&B Allyn & Bacon, Inc., 641 W. Mockingbird Lane, Dallas, TX 75247
 ABC American Book Company (out of business)
 Aber Aberdeen Music, Inc., 170 N.E. 33rd St., Ft. Lauderdale, FL 33334
 Abi Abingdon, 201 Eighth Ave. S, Nashville, TN 37202
 ABI Alexander Broude (out of business - See Ply)
 ABRSM Associated Board of the Royal Schools of Music, See TP
 ACM Accura Music, Box 4260, Athens, OH 45701-4260
 Adler Henry Adler, Inc., See CPP
 Alf Alfred Music Company, Inc., P.O. Box 10003, 16380 Roscoe Blvd., Van Nuys, CA 91410
 Alm Almitra Music Company, Inc., See Ken
 Alry Alry Publications, Etc. Inc., P.O. Box 36542, Charlotte, NC 28236
 Ama Edition Amadeus, See FMD
 Amb Amberson Enterprises, Inc., See BH
 AMC AMC, 3330 Hillcrest Suite H, Houston, TX 77057
 Ams Amsco Publications, Music Sales Corp., 225 Park Avenue South, New York, NY 10003
 AMP Associated Music Publishers Inc., See HL
 And Albert J. Andraud Music Company, See SMC
 AP Addington Press, See HM
 Ari Arista Music Company, P.O. Box 1596, Brooklyn, NY 11201
 Ariel Ariel, See Music Sales
 Ars Ars Polona, See HL
 Art Art Masters Studios, 20 W. 26th St., Minneapolis, MN 55404
 Ash Ashley, 263 Veterans Blvd., Carlstadt, NJ 07072
 Aug Augsburg Publishing House, P.O. Box 1209, Minneapolis, MN 55440
 Auge Augener (London), See GMC
 AV Amadeus Verlag, See FMD
 Ava Avant Music Company, See WIM
 Award Award Music Company, See MS

 B3 The Big Three Music Corporation, See CPP
 B&B Bote & Bock, Berlin, Germany, See HL
 B&C Barry and Cia, See BH
 B&H Breitkopf & Hartel, See FMD
 B&S Boccaccinni & Spada Editori, See TP
 Band Bandland, Inc, See CPP
 Bar C.L. Barnhouse & Company, P.O. Box 680, 110 B Avenue East, Oskaloosa, IA 52577
 Baren Barenreiter/Verlag, See FMD
 BC Bennington College (address unknown)
 BD Byron-Douglas Publishing Company, See CPP
 Be BeLaieff, See CFP
 Beck Beckenhorst Press, P.O. Box 14273, Columbus, OH 43214
 Beek Beekman Music, Inc., See TP
 Bel Belwin, Inc, See CPP
 Belm Belmont Publishing Company, 1221 Bienenenda Avenue, Pacific Palisades, CA 90272
 Bel-Mil Belwin-Mills Publishing Corporation, See CPP
 Ben Benjamin (address unknown, See Presser. Owned by Richard Schaver Music Publishers)
 Ber Irving Berlin, Inc., See HL
 BF Bruce Faulconer, 4128 Shadow Gable, Dallas, TX 75252
 BH Boosey & Hawkes, Inc., 52 Cooper Square-10th Floor, New York, NY 10003
 BIE Broude International Editions (address unknown)
 Big Big Bells, Inc., See HL
 Bil Billaudot, See TP
 BIMP Birch Island Music Press, See Bar
 BK Barenreiter Kassel, See FMD
 Black Blackwood Music, Inc., See Sha
 BM Boston Music Company, P.O. Box 131, Airport Drive, Hopedale, MA 11735
 BML Brass Music, Ltd. (address unknown)
 BMP Brightstar Music Publishers, See WIM
 Bo Joseph Boonin Inc. Music Publications, See JB
 Bos Bosworth Music Company, 14-18 Heddon St./Regent St./London W1R 8DP England
 Bou Bourne, Co., 5 West 37th St., New York, NY 10018

UIL Prescribed Music List for 1991-1994

Publishers

- BP The Brass Press, See King
 BR Basil Ramsey Publisher of Music, Star Route 3, Box 4975-28, Tenhachapi, CA 93561
 Braun Braun (address unknown)
 Bren Brenner (address unknown)
 Bro Broude Brothers, 141 White Oaks Rd., Williamson, MA 01267
 Broek Broekmans (Netherlands)
 Brou Alexander Broude, Inc. (out of business - See Ply)
 BSS B. Schott's Sohne, Mainz, See EA
 BT The Broude Trust (address unknown)
 BTG Birch Tree Group, See SumB
 BW Brassworks Music, See HL
 BWES Brass Wind Educational Supplies Company, 4 St. Mary's Road, Manton-Oakham, Leicestershire, LE15 8SU England

 C&E C&E Enterprises, P.O. Box 8159, Haledon, NJ 07538-0159
 Cam Cambiata Press, P.O. Box 1151, Conway, AR 72032
 Camb Michael Cambern, See CF
 Can Canyon Press, Inc., See HL
 CanP Canzona Publishers, Inc., 12253 Downing St., Denver, CO 80205
 CAP Choral Arts Publications, See Ply
 Car Carlin Music Publishers Company, P.O. Box 2289, Oakhurst, CA 93644
 CB Cundy-Bettoney Company, Inc., See CF
 CBDM CeBeDeM, See ELK
 CC Clark & Cruickshank, 11 St. Joseph Street, Toronto, Canada
 CCB C.C. Birchard Company, See HL and WB
 Cel Celesta (address unknown)
 CF Carl Fisher, Inc., 62 Cooper Square, New York, NY 10003
 CFP C.F. Peters Corporation, 373 Park Avenue South, New York, NY 10016
 CG Choristers Guild, See Lor
 Ch The John Church Company, See TP
 Chap Chappell Music Company, See HL
 Char Charter Publications, Inc., P.O. Box 850, Valley Forge, PA 19482
 Che J&W Chester, Ltd., See MS
 Ches Chesford Music Publications, P.O. Box 680, Oskaloosa, IA 52577, See Bar
 CHM Curtis House of Music, See NAK
 ChMusLib .. Chamber Music Library, 168 Serpentine Rd., Tenaflly, NJ 07670
 Cho Choral Press, Ltd., See HL and CPP
 Chor Chor Publications, P.O. Box 4037, Wichita, KS 67204
 CIE Chopin Institute Edition, See HL
 Cin Cincotta Publications, 1352 South 124th St., West Allis, WI 53214
 Ciro Cirone Publications, See CPP
 CL Columbia Lady, See CPP
 Clark Clark-Baxley Publications, P.O. Box 417694, Sacramento, CA 95841
 CMP Concert Music Publishing Company, See CPP
 Co Concordia Publishing House, 3558 South Jefferson Avenue, St. Louis, MO 63118
 Coli Charles Colin Music Publishers, 315 West 53rd Street, NY, NY 10019
 Colo Colombo See CPP
 Com Combria, See TP
 Con Concord Music Publishing Company, See ELK
 Cons Consort Press, Box 50413, Santa Barbara, CA 93150
 Cont Continuo Music Press, Inc., See Ply
 Cor Coronet Press, See TP
 Cos Costallet, Paris, See TP
 CP Composers Press, Inc., Opus Music, 1880 Holste Rd., Northbrook, IL 60062
 CPP CPP/Belwin, 15800 N.W. 48th, Miami, FL 33014
 Crea Creative Music, P.O. Box 2086, Glenview, IL 60025
 Cres Crescendo Music Sales Company, P.O. Box 395, Naperville, IL 60540
 Cur Curtis Music Press, See NAK
 CZ Cranz Music Company, See TP

 Dart Dartmouth Publications, See Sha
 Dean Roger Dean Publishing Co., See Lor
 Del Delkas, See HL

Publishers

UIL Prescribed Music List for 1991-1994

- Delr Delrieux, France
 DG David Gornston, See Ply
 DM Dominis Music, distributed by Shar Music Products Co., 2465 S. Industrial, Box 1411, Ann Arbor, MI 48106
 DMI Deshon Music, Inc., See CPP
 DMP David Mancini Publishing (address unknown)
 Dob Ludwig Doblinger, See FMD
 Don Donemus, Amsterdam, See TP
 Dorn Dorn Publishing Co., P.O. Box 206, Medfield, MA 02052
 Dov Dover, See Alf
 Dur Durand Company, See TP
 DW Dickson/Wheeler, 208 First Street, Scotia, NY 12302

 E&C Elkin & Company, Ltd., See GMC
 EA European American, P.O. Box 850, Valley Forge, PA 19482
 East Eastlake Music, See Ken
 EB Edizioni Berben, See TP
 ECS E.C. Schirmer Music Company, 138 Ipswich, Boston, MA 02215
 EdPh Editions Phillipppo, See TP
 EE Emerson Edition, Ampleforth, North Yorkshire YO6 4HF, England
 EEG Edition Eulenburg GMBH, See FMD
 EH Earl Hatch Publications, 5140 Vineland Avenue, North Hollywood, CA 91601
 EHM Edwin H. Morris & Company, Inc., See HL
 EJU (E.J. Ulrich, composer) Haymaker Press, P.O. Box 2261, University Station, Enid, OK 73701
 EK Edition Kunzelman USA, See FMD
 EKB Edition Kneusslin Basel, See FMD
 EL Edition Lemoine, See TP
 ELK Henri Elkan, 7720 FDR Station, New York, NY 10150-1914
 ELL Editions de L'Oiseau-Lyre, Leo Remparts, Monaco
 EM Edition Musicus-New York, Inc., P.O. Box 1341, Stamford, CT 06904
 EMH Editions Musicales Hortensia, See IMS
 EM-B Editio Musica, See BH
 EMS Educational Music Service, Inc., See Jen
 EMT Editions Musicales Transatlantiques, See TP
 Ens Ensemble Publications, (out of business)
 Ep Editions Peters, See CFP
 Ern Ernest Eulenberg, See FMD
 ERR Editions Rideau Rouge, See TP
 ES Editions Salabert, See HL
 Essay Essay Publishing Company, See SMC
 Et Etling, See Alf
 EtMI Etoile Music Inc., Shell Lake, WI 54871
 Eul Eulenberg; scores-See EA; chamber music-See FMD
 EV Elkan-Vogel Company, Inc., See TP
 EW Ernest Williams School of Music, See Coli

 Fab Faber Music, Ltd., See HL
 Far Far West Music Company, See WIM
 FC Franco Colombo, See CPP
 FD&H Francis, Day & Hunter, Ltd., See CPP
 FDS Franks Drum Shop, Drum Unlimited, 4928 St. Elmo Avenue, Bethesda, MD 20814
 Fent Fentone Music, 20 Earham Street, London, WC 2H 9LN (See TP)
 Fere Ferol Publications, P.O. Box 6007, Alexandria, VA 22306
 Fill Fillmore Music House, See CF
 First First Division Publishing Corp, See CPP
 Flam Harold Flammer, See Sha
 FM Fema Music Publications, See Cres
 FMC Frank Music Corporation, See HL
 FMD Foreign Music Distributors, 13 Elkay Dr., Chester, NY 10918
 FMP Fostco Music Press, See MF
 Fol Charles Foley, Inc., See CF
 Foll Follett Educational Corporation, 1010 West Washington Blvd., Chicago, IL 60607
 For Foster Music Publisher, Inc., 216 South Wabash Avenue, Chicago, IL 60604

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Publishers

- Fos Foster Music Press, See MF
 FP Fredonia Press, 3947 Iredonia Drive, Hollywood, CA 90068
 FPub Fink Publishing, 1206 Piping Rock Lane, Denton, TX 76201
 FS H.T. FitzSimons Company, See Alf
 Fuz Fuzeau, See IMS
- G&C G&C Music Corp., See HL
 Gal Galaxy, See GMC
 Garlick Garlick (address unknown)
 GBE Gerard Bellaudot Edition, See TP
 Gem Gemini Press, Inc., See Ply
 Gemi Gemischer Chorund Klavier, See FMD
 Gen General Music Publishing Company, See BM
 Gent Gentry Publications, Alexandria House, P.O. Box 300, Alexandria, IN 46000
 GFB George F. Briegel, Inc., See CPP
 GG The Gendai Guitar Co., 2-12-4 Ikebukuro, Toshima-ka, Tokyo, Japan
 U.S. Distributor: Guitar Solo, 1411 Clement St., San Francisco, CA 94118
 GHM Gamble Hinged Music Company, See WB
 GIA GIA Publications, 7404 S. Mason St., Chicago, IL 60638
 Glouc Gloucester Press, P.O. Box 1044, Fairmont, WV 26554
 GMC Galaxy Music Corporation, See ECS
 GMW Gerald M. Walker, 5618 Tracy, Kansas City, MO 64110
 G&M G&M International Music Dealers, 1225 Candlewood Hill Rd., Box 2098, Northbrook, IL 60065
 Gore Harold Gore Publishing Co., 314 S. Elm St., Denton, TX 76201
 Gou Morton Gould, See Alf
 GP Galleria Press, See Ply
 Gre Greenwood Press, 2145 Central Parkway, Cincinnati, OH 45214
 GS G. Schirmer, Inc., See HL
 Gunmar Gunmar Music Inc., 167 Dudley Road, Newton Centre, MA 02159
 GVT Gordon V. Thompson, See HL
 GW&M General Words & Music Company, See NAK
 Gwynn Gwynn Publishing Co., See Alf
- Hal Halsey Stevens, See MF
 Ham Hamelle, See TP
 HaMar HaMar Percussion Publications, Inc., See BH
 Han Hansen Music Company, 1860 West Avenue, Miami Beach, FL 33139
 Har Harms, Inc., See HL
 Harg Hargill Music Inc., P.O. Box 118, Saugerties, NY 12477
 Harp Harpress, Lyon and Healy, 168 North Ogdon, Chicago, IL 60607
 HC Hansen, Copenhagen, See MS
 HE Highland/Etling, See Alf
 Heil Heilman Music, P.O. Box 1044, Fairmont, WV 26554
 Heli Helicon Music Corp., See EA
 Hen Henmar Press, Inc., See CFP
 Henle G. Henle/USA, Inc., 10370 Page Industrial Blvd., St. Louis, MO 63132
 Heu Heugel & Company, See King
 HF Harold Flammer, Inc., See Sha
 HG Hans Geric Musickverlag, See MCA
 Hig Highland Music Co., See Alf
 High Highgate Press, See GMC
 Hin Hinrichsen Edition, See CFP
 HKS Henry K. Stevens, Multi-Media Publications, 25 Brookshire Road, Ridgefield, CT 06877
 HL Hal Leonard Music, Inc., 7777 W. Bluemond, P.O. Box 13819, Milwaukee, WI 53213
 HM Hinshaw Music Inc., P.O. Box 470, Chapel Hill, NC 27514
 HMP Heritage Music Press, See Lor
 HN The Hornist's Nest, Box 253, Buffalo, NY 14226-0253
 Hof Hofmeister, See ABI
 Holl Hollis Music, Inc., See Ply
 Hope Hope Publishing Company, 380 South Main Place, Carol Stream, IL 60187
 HP Hoffman Press, Alexandria House, P.O. Box 300, Alexandria, IN 46000
 HS Hawkes & Sons, See BH
 HUSA Harmonia USA, See FMD

Publishers

UIL Prescribed Music List for 1991-1994

- HWG H.W. Gray Company, Inc., See CPP
- IA Inter Art Company, Ltd., See CPP
- IM Instituto Interamericano de Musicologia (address unknown)
- IMC International Music Company, 5 West 37th St., New York, NY 10018
- IMS International Music Service, 133 West 69th St., New York, NY 10023
- IMI Israel Music Institute, P.O. Box 11253, Tel Aviv, Israel
- IP Interlochen Press, See Cres
- JB Joseph Boonin, Inc., See Kerby
- JC&S J. Curwen & Sons, Ltd., See HL
- JCMS J. Christopher Music, See TP
- Jen Jenson Publications, Inc., See HL
- Jerona Jerona Music Corp., P.O. Box 5010, Hackensack, NJ 07606
- JF J. Fisher & Bro., See CPP
- JM Joseph Marx, See M&M
- Job Jobert, See TP
- JS Jack Spratt Music Publishers, See Ply
- JTL JTL Publications, G. Scott Music Publishing Co., 14505 Fox Knoll Dr., Colonial Heights, VA 23834
- JWL Joseph Williams, Ltd., See GMC
- Kal Edwin F. Kalmus, P.O. Box 810157, Boca Raton, FL 33481
- Ken Kendor Music, Inc., P.O. Box 278, Delevan, NY 14042
- Kerby E.C. Kerby, Ltd., See HL
- King Robert King, 28 Main St.-Bldg. 15, North Easton, MA 02356
- Kjos Neil A. Kjos Music Co., 4380 Jutland Dr., San Diego, CA 92117
- KSM KSM Publishing Company, P.O. Box 3819, Dallas, TX 75208
- LCP Lucien Caillet Publications, See SMC
- Led Alphonse Leduc, See King
- Leed Leeds Music Corporation, See HL
- Lem Lemoine Music Company, See TP
- Leng Lengnick, See MS
- Leu F.E.C. Leuckart, See HL
- LG Lawson-Gould Music Publishing Company, See Alf
- LMC Lyra Music Company (address unknown)
- LML Luck's Music Library, Box 71397, Madison Heights, MI 48071
- LMP Liben Music Publishers, 1191 Eversole Road, Cincinnati, OH 45230
- Lor Lorenz Corporation, 501 E. Third St., Dayton, OH 45401
- LPI LeBlanc Publications, Inc., See SMC
- LSP Lake State Publications, P.O. Box 1593, Grand Rapids, MI 49501
- Lud Ludwig Music Publishing Company, 557-67 East 140th Street, Cleveland, OH 44110
- Lyd Lydian Orchestrations, See Sha
- Lyra Lyra, See IMS
- M&M McGinnis & Marx, 236 West 26th St.-Suite 11-S, New York, NY 10001
- M&R McLaughlin & Reilly, See SumB
- MA Musikhaus Aegler (address unknown)
- MAC Music Arts Co., P.O. Box 327, Ripon, WI 54971
- Magna Magna Music-Baton, Inc., 10370 Page Industrial Blvd., St. Louis, MO 63132
- Malc Malcolm Music, Ltd., See Sha
- Marko Marko Press, See MF
- Marks Marks Music Corporation, See HL
- Max Maxima Press, P.O. Box 5473, Abilene, TX 79605
- MB M. Baron Company, P.O. Box 149, Oyster Bay, NY 11771
- MBM Manhattan Beach Music, 1595 East 46th St., Brooklyn, NY 11234
- MCA Music Corporation of America, See HL
- McAf McAfee Music Corporation, See CPP
- McM McMillan, 866 3rd Ave., New York, NY 10022
- ME Max Eschig, See GS
- Men Mentor Music, Inc., 13205 Indian School Rd., Albuquerque, NM 87112
- Mer Merion Music Company, See TP

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Publishers

- MerMP Meredith Music Publications, See Ply
 Met Metropolis, See ELK
 MF Mark Foster Music Company, P.O. Box 4012, Champaign, IL 61820
 MFP Music for Percussion, Inc., See Ply
 MH Mark Hindsley, 1 Montclair Road, Urbana, IL 61801
 Mil Mills Music, Inc., See CPP
 MM Mercury Music Corporation, See TP
 MMC M.M. Cole Publishing Company, P.O. Box 4427, Chicago, IL 60680
 MMI Margun Music, Inc., See Jer
 MMP Medici Music Press, 100 W. 24th St., Owensboro, KY 42301
 MNS Musical New Services, 3 Bimport, Shaftesbury, Dorset, England.
 U.S. Distributor: Music Sales Corporation, see Ams
 Moeck Moeck Verlag, See EA
 Mol Molenaar, See G&M
 Mon Montreal Brass (address unknown)
 MP Mitchell Peters, 3231 Benda Place, Los Angeles, CA 90068
 MPH Music Publishers Holding Corporation, See WB
 MPI Music Press of Idaho, 839 Indian Hills, Moscow, ID 83843
 MPIdaho Music Press of Idaho, 837 Indian Hill sdrive, Moscow, ID 83843
 MS Music Sales Corp., P.O. Box 572-Bellvale Rd., Chester, NY 10918
 Mu Music 8 (address unknown)
 Mus Music 70 Music Publishers, See Ply
 Musan Musantiqua (address unknown)
 Music Music 7 (address unknown)
 MusRa Musica Rara, Le Traversier, Chemin de la Buire, 84170 Monteaux, France
 MV Mary Vaughn, 11302 Southdale, Houston, TX 77024
 MW M. Whitmark & Sons, See WB
 Myl Mylas, Box 929, Boulder, CO 80306
- NAK Neil A. Kjos Music Company, 4382 Jutland Drive, San Diego, CA 92117
 Nat National Music Publishers, Inc., 1379 S. Douglas Rd., Suite F, Anaheim, CA 92806
 NCI National Cello Institute, 956 Sentinel Dr., La Verne, CA (714-592-4222)
 New New Wind Music Company, See BH
 NL Norman Lee Publishing Company, See Bar
 NMC New Music Company, P.O. Box 246, Lake Oswego, Oregon 97034
 Nov Novello Publications Inc., See TP
 NVK Nagels Verlag Kassel, See FMD
 NW New World Music Corporation, See WB
- OD Oliver Ditson Company, See TP
 Om Omega Music Company, 353 East 52nd St., New York, NY 10022
 Or Orpheus, See Ply
 Ox Oxford University Press, 2001 Evans Rd., Cary, NC 27513
 OZim Zimmerman Publications, 4671 State Highway, Interlochen, MI 49643
- Pan Pan Publications, 4508 Carriage Dr., Charlotte, NC 28205
 Para Paramount Music Corporation, See CPP
 Pat Paterson's Publications, Ltd., See CF
 Peer Peer/Southern Organization, See TP
 Peng Penguin Books, 625 Madison Ave., New York, NY 10022
 Pep Pepamar Music Corporation, See WB
 Per Permus Publications, Inc., P.O. Box 02033, Columbus, OH 43202
 PH Prentice-Hall, Inc., 641 W. Mockingbird Lane, Dallas, TX 75247
 Phil Philharmonica Corp., Sec 822 Duo Sonatas, Monaco
 Pied Piedmont, See HL
 Pill Pillin Music, See WIM
 Ply Plymouth Music Company, 170 NE 33rd St., Ft. Lauderdale, FL 33334
 PMP Providence Music Press, Box 2362, East Side Station, Providence, RI 02906
 PMW Polish Music Publications, See HL
 PPP Paul Price Publications, See Ply
 Pro Pro-Art Publications, See CPP
 Prow Prowse Music Publishing Company, Ltd., See CF
 PWM Polish Music Publications, See CPP

Publishers

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- Pyx Pyramix Publications, Box 887, Athens, OH 45701
 QM Qunito Maganini, See EM
 Que Queenwood Publications, 11101 E. Mercer Ln., Scottsdale, AZ 85259
 RAH The Raymond A. Hoffman Co., Alexandria House/Spectra, 468 McNally Dr., Nashville, TN 37211
 RB Raynor Brown, See WIM
 RBB Robert B. Brown Music Company, 1815 North Kenmore Avenue, Hollywood, CA 90028
 RBC RBC Publications, P.O. Box 29128, 4410 Piedras Dr. West, San Antonio, TX 78229
 RCa Rudall, Carte and Company, See BH
 RD Roger Dean Publishing Company, See Lor
 RDR R.D. Row Music Company, See CF
 Rebo Rebo Music Publications, P.O. Box 9481, Denver, CO 80209
 Rem Remick Music Corporation, See WB
 Reu Reuter & Reuter Verlags, See CPP
 RFSP Rarities for Strings Publications, Bel-Eden House, 50 Bellevue Ave., Bristol, CT 06010
 Ric Ricordi & Company, Inc., See GS
 Rich Richmond Music Press, Inc., P.O. Box 465, P.P. Station, Richmond, IN 47374
 RL Robert Lineau, See CFP
 RM Robbins Music Corporation, See CPP
 RMP Rochester Music Publishers, Box 887, Athens, OH 45701
 Rob Roberts Music Publications, Inc., L. Roberts, Box 341, Chatam, NY 12037
 Ronc Roncorp Inc., P.O. Box 724, Cherry Hill, NJ 08003
 Rong Rongwen Bros. Music Company, See Bro
 RP Robertson Publications, See TP
 RS R. Smith & Company Ltd., See WA
 Ru Rubank, Inc., See HL
 Sal Salabert, Inc., See GS
 Salvi Salvi, See IMS
 Sampo Sampo Music, Nora Hunt Enterprises, 1259 El Camino Real, Suite 233, Menlo Park, CA 94025
 SB Stainer & Bell, See GMC
 Sch Schott Company, See EA
 SchMC Schmitt Publications, See CPP
 Scott G. Scott Music Publishing Company, JTL
 SD Sandy Dackow, See Lud
 Seib Maryas Seiber, See HL
 Sesac SESAC, Inc., 10 Columbia Circle, New York, NY 10019
 SF Sam Fox Publishing Company, See Ply
 SH&M Schmitt, Hall & McCreary Company, See CPP
 Sha Shawnee Press, Waring Drive, Delaware Water Gap, PA 18327
 Shap Shapiro, Bernstein & Company, See Ply
 Sik Sikorski, See HL
 SilB Silver Burdett Co., See HL
 Sim Simrock, See TP
 Skid Skidmore, See Ply
 SMC Southern Music Company, P.O. Box 329, San Antonio, TX 78292
 SMM S.M. Mackie, 100 Wilderness Road, Waco, TX 76710
 SMP Sacred Music Press, See Lor
 Som Somerset Press, See Hope
 SomMP Somers Music Publications, 45 Kibbe Drive, Somers, CT 06071
 Sou Southern Music Publishing Company, See TP
 Span Spanish Music Center, P.O. Box 132, Farmersville, NY 11738
 SPBQ The Society for the Presentation and Encouragement of Barber Shop Quartet Singing in America, Inc.,
 6315 Third Avenue, Kenosha, WI 53141
 SPR Studio Publications-Recordings, See CPP
 Staff Staff Music Publishing Company, See Ply
 Stan Standard Music Publishing, Inc., P.O. Box 1043, Whitman Square, Turnersville, NJ 08012
 Stu Studio 224, See CPP
 Stu 4 Studio 4 Productions, Box 266, Northridge, CA 91328
 SumB Summy/Birchard, 265 Secaucus Rd., Secaucus, NJ 07096
 Summ Summit Publications, See CPP

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Publishers

- TBP The Bass Project, 5156 Fulton St., NW, Washington, DC 20016
 Temp Templeton Publishing Company, Inc., See Sha
 Ten Tenuo Publications, See TP
 Tetra Tetra Music Corporation, See Ply
 Thom Gordon V. Thompson, See Lor
 Tong Tonger, See CPP
 Touch Touch of Brass Music Corp., P.O. Box 86011, North Vancouver, BC Canada V7L4J5
 TP Theodore Presser Company, Presser Place, Bryn Mawr, PA 19010
 Tri Triune Music, Inc., See Lor
 Trig Trigram Music Inc., 1888 Century Park East, Century Park, CA 90067
 TriP Tritone Press, See TP
 TRN TRN Music Publisher, P.O. Box 1076, Ruidoso, NM 88345
 Try Try Publishing Company, See WIM
- UAM United Artists Music, See CPP
 UME Union Musical Espanola, See AMP
 UMMP University of Miami Music Publication, See Ply
 UMP University Music Press, Haddock Music, P.O. Box 1267, Ann Arbor, MI 48106
 UnEd Universal Editions, See EA
 Uni The Unicorn Music Company, 170 NE 33rd Street, Ft. Lauderdale, FL 33334
 Univ Universal Music Company, See EA
- VD Verlag Doblinger, See FMD
 Veb Veb Deutscher Verlag fur Musik, See B&H
 VH Verlag von Hug & Co., See EA
 Volk Volkwein Bros., Inc., See CPP
 VR Verne Reynolds, 102 Southern Parkway, Rochester, NY 14618
 Vu Vienna Urtext Edition, See EA
 VWP Viola World Publications, 14 Fenwood Rd., Huntington Station, New York, NY 11746
- WA William Allen Music, Inc., P.O. Box 790, Newington, VA 22122
 Wag J.A.H. Wagenaar, See ELK
 Wahr George Wahr Publishing Company, 304 1/2 S. State Street, Ann Arbor, MI 48108
 Wal Walton Music Corporation, See Ply
 WB Warner Bros. Music Publications Inc., Music Dist. Center, 265 Secaucus Road, Secaucus, NJ 07094
 Wea Weaner/Levant Publications, See TP
 Wes Western Music Company, Ltd., See CPP
 WH Wilhelm Hansen, See MS
 Whal Whaling Publications, P.O. Box 1212, New London, CT 06320
 Wick Frederick Wick Music Company, 3936 43rd Avenue South, Minneapolis, MN 55406
 Wil Willis Music Company, 7380 Industrial Rd., Florence, KY 41042
 Wild Wilder Music, Inc., See MMI
 WIM Western International Music, Inc., 3707 65th Ave., Greeley, CO 80634
 Wimb Wimbledon Music, Inc., 1888 Century Park East, Century City, CA 90067
 Wit Witmark & Sons, See WB
 WJ Wingert/Jones, P.O. Box 1878, Kansas City, MO 64141
 WLSM World Library of Sacred Music, c/o World Library Publications, Inc., 2145 Central Parkway, Cincinnati, OH 45214
 WM Weintraub Music, Music Sales, P.O. Box 572, Chester, NY 10918
 WW Westwood Press, Inc., See Gre
 Wynn Wynn Music Publishers, P.O. Box 739, Orinda, CA 94563
- York York Editions, See ECS
 Young Young World Publishers, 10485 Glennon Drive, Lakewood, CO 80226
- Zan Zanibon, Piazza del Signori 24, 35100 Padore, Italy
 Zer Zerboni (address unknown)
 Zia Zia Music Press, See CF
 Zim Zimmerman, P.O. Box 940183, D-6000 Frankfurt, West Germany