Finding truly excellent music that is accessible to middle level and young high school singers is a time-intensive, never-ending quest. Here are ways to find the best quality music, analyze it for great teaching ideas, and best of all – help kids fall in love with it, using the CMP model as a guide.

Music packets courtesy of J.W. Pepper Music

CHANT

1) **Hildegard von Bingen (1098-1179): Sed Diabolus**  
(No. 53) Hildegard Publishing Company Unison  
[Avalable separately as a single antiphon or in a collection of Three Antiphons]


Other Recommended works:

- Hildegard von Bingen: O frondens virga  
(O Branch, Coming into Leaf) Ed. William T. Flynn  
Treble Clef Music Press TC-144 Unison  
(This edition includes the Magnificat in plainchant with the antiphon in unison & with an added organal voice)

- All of the works of Hildegard von Bingen are available in transcription through Hildegard Publishing Company. Two additional highly recommended Antiphons are: No. 61 O Pastor Animarum and No. 16 Caritas Abundat.


Other recommended Hildegard recordings:


EARLY MUSIC

2) On Yoolis Night: Set I – Antiphon: *Hodie Christus natus est* & Carol: *Alleluya: A nywe werk*

Earthsongs Unison & 2-3 Parts


Other Recommended works:

- On Yoolis Night: Set I – Carol: *Ther is no rose of swych vertu*
  Earthsongs Unison & 2-3 parts

- On Yoolis Night: Set I – Nowel: *Owt of your slepe aryse*
  Earthsongs Unison & 2-3 parts

- Beatriz de Dia (death date ca. 1212): *A chantar m’er de so qu’ieu non volria*
  RRW Edition included in handout
  Unison, with possible drones
  Recordings:

- Anonymous 13th Century: *Miri it is*
  R. Swiggum Edition included in handout
  Unison, with possible drones

- Anonymous c. 1250: *Sumer is icumen in (The Reading Rota)*
  R. Swiggum Edition included in handout
  Unison & Canon, with Pes

RENAISSANCE HOMOPHONY/POLYPHONY FOR THE EMERGING CHOIR (AGAIN)

3) Giovanni Pierluigi da Palestrina (ca.1525-1594): *Regina Coeli*

Ed. Catherine Dower, Tetra Music Corp. A.B. 721
SATB, a cappella

4) Thomas Morley (ca. 1557-1602): *Lirum Lirum*

Galaxy Music Corporation 1.2403
SSATB, a cappella

Original Title: *You that wont to my pipes sound*

Original Text: You that wont to my pipes sound, Daintily to tread your ground, Jolly Shepherds and Nymphs sweet. Lirum...

Here met together under the weather, Hand in hand uniting, The lovely God come greet. Lirum...

Lo triumphing brave comes he, All in pomp and Majesty, Monarch of the world and king. Lirum...

Let who so list him, dare to resist him, We our voice uniting, Of his high acts will sing. Lirum...

Other Recommended works:

- John Bennet (fl. 1599-1614): *Weep O Mine Eyes*
  Ed. Edmund Fellowes, ECS Publishing 1.5004
  SATB, a cappella

- John Dowland (1563-1626): *Fine Knacks For Ladies*
  Ed. David Randolph, Lawson-Gould/G. Schirmer 51247
  SATB, a cappella

- Hans Leo Hassler (1564-1612): *Basciami, Vita Mia*
  R. Swiggum Edition included in handout
  SATB, a cappella

- Salamon Rossi (c.1570-c.1630): *Elohim Hashivenu*
  Theodore Presser 312-41119
  SATB, a cappella

- Thomas Tomkins (1572-1656): *O Pray for the Peace of Jerusalem* (from “Musica Deo sacra,” 1668)
  Theodore Presser Company 312-41111
  SATB, a cappella
- Orlando di Lasso (1532-1594): *Hosanna in Excelsis*
  Ed. Audrey Snyder, CPP/Belwin SV8613  SAB, a cappella

- Thomas Morley: *Spring-time*
  Ed./Arr. Audrey Snyder, Hal Leonard 085551466  3-Part Mixed a cappella
  (with a very few octave changes, this arrangement for changing voices can also become the original SAB)

- *Spanish Song: Vesáme Y Abraçáme*
  SPR Studio SV8704
  Anonymous villancico, ed. Harold Owen
  Three-Part Mixed, a cappella (optional tambourine)


- John Hilton (1599-1657): *If It Be Love*
  National Music Publishers CMS-125  SSA, a cappella


Other Great Collections:
*The Chester Books of Madrigals.* Edited by Anthony G. Petti. Chester Music, J & W Chester/Edition Wilhelm Hansen London Ltd. Eagle Court, Lond EC1M 5Qd. Eight Volumes copyrighted 1982-1986. “The Chester Books of Madrigals offer an exciting collection of secular European madrigals, partsongs and rounds from the 16th and early 17th centuries, newly edited from early sources by Anthony G. Petti, who contributes copious historical notes to each volume. The majority of the settings are for SATB [though each volume includes selections of fewer and more parts], and simplified keyboard reductions with suggested tempi and dynamics are provided as a rehearsal aid or as a basis for a continuo part where appropriate. Texts are in the original languages, English, French, German, Italian, and Spanish, with modernized spelling and punctuation. In the case of the non-English texts, translations are provided at the head of each piece. An important feature of this anthology is the arrangements by subjects, which, it is hoped, should be of great assistance in program planning. Indispensable popular works are interspersed with relatively unfamiliar but attractive and singable pieces.”

*The Animal Kingdom* 2 Love and Marriage 3 Desirable Women 4 The Seasons 5 Singing and Dancing 6 Smoking and Drinking 7 Warfare 8 Place Names


**Later Homophony/Polyphony:**

- W.A. Mozart: *Jubilate Deo* (the final movement of *Benedictus sit Deus* K.V. 117)
  Ed. Rod Walker, Hal Leonard 08681050  SATB with piano or organ

- George Philipp Telemann (1681-1767): *Hallelujah*
  Ed. Walter Ehret, Harold Flammer A-5602  SATB with piano or organ
  (This is the final *Alleluia* section of *Laudate Jehovam, Omnes Gentes* (Psalm 117) which is available in full from Concordia Publishing House 97-4838. This later edition includes the two violin obligato parts).

- Antonio Vivaldi: *Domine Fili Unigenite* (from *Gloria*)
  Ed. Elmer Thomas, Roger Dean Publishing HRD184  SATB with piano or organ

- Francesca Caccini (1587-c.1630): *Aure Volanti* (Ferdinando Saracinielli)
  Ed. Carolyn Raney, Broude Brothers Limited  SSA, continuo and 3 flutes
DUETS FOR CHOIR

5) Fanny Hensel (Mendelssohn) (1805-1847): *Three Duets on Texts by Johann Wolfgang von Goethe* (März, April, Mai)

**ARTS VENTURE, 1815 Carr Avenue**

**Fairbanks, AK 99709-4208, sing@mosquitonet.com** [performance copies are available. “März” is a special printing]


Other Recommended works:

(19th Century)

- **Fanny Hensel (Mendelssohn): Two Duets on Texts by Heinrich Heine**
  
  (Die Mitternacht war kalt und stumm & Ich stand gelehnet an den Mast)

  Arts Venture (see above) Two Voices, a cappella

- **Fanny Hensel (Mendelssohn): Three Duets on Texts by Heinrich Heine**
  
  (Wenn ich in deine Augen sehe; Ausmeinen Tränen spriessen; Im wunderschönen Monat Mai)

  Arts Venture (see above) Two Voices with Piano

- **Felix Mendelssohn: [Three Folksongs for Women’s Choir]**

  *Wie kann ich froh und lustig sein? (So Far Away)* (JG-527)
  
  Abendlied (Evening Song) (JG-528)

  *Wasserfahrt (Across the Sea)* (JG-529)

  Ed. Raymond Sprague, Gentry Publications SA with piano

- **Robert Schumann (1810-1856): Herbstlied (Autumn Song)**

  (S.A. Mahlman) SA with piano

- **Robert Schumann: Four Folksongs for Women’s Choir**

  (Mailied; Frühlingslied; An die Nachtgall; An den Abendstern)

  Ed. Raymond Sprague, Gentry Publications JG2151 SA with piano

- **Robert Schumann: Eight Partsongs for Upper Voices**

  (Ländliches Lied; Lied; Erste Begegnung, Liebesgräm, Botschaft & three 3-part pieces)

  Ed. Judith Blezzard, Faber/Hal Leonard 08718020 SA with piano (and SSA with piano)

- **Johannes Brahms (1833-1897): Die Meere (The Seas)**

  National Music Publishers WHC-57 Two Voices and piano

- **Gabriel Fauré (1845-1924): Sanctus (from Messe Basse)**

  Ed. Nancy Telfer, Neil A. Kjos 6228 SA with organ (or piano)

- **Gabriel Fauré: Ave Verum (Op. 65, No. 1)**

  Ed. E. Harold Geer, E.C. Schirmer SA with organ (or piano)

- **Faustina Hasse Hodges (1822-1895): L’Amicizia (Friendship)**

  Treble Clef Music Press TC-199 SA with piano

(Baroque)

- **Johann Sebastian Bach (1685-1750):** duets are often available in several editions and as part of the larger work. Here are a few of the recommended Bach duets with the original voicing:

  *Der Herr segne euch (The Lord Bless You)*

  Ed. Bunjes, Concordia Publishing House 98-1474 TB and continuo

  *Den Tod, Niemand Zwingen Kunnt (O Death, None Could Conquer Thee)*

  Ed. Kjelson, Belwin Mills 2131 SA and continuo

  *Duet from Cantata No. 9 (Herr, du siehst)*

  Ed. Rao, Boosey & Hawkes 6362 SA and continuo

  *Ich jauchze, ich lache (With Loudest Rejoicing)*

  Ed. Herrmann, Concordia Publishing House 98-1846 SA and Continuo

  *Cantata BWV 196*

  *Cantata BWV 4*

  *Cantata BWV 9*

  *Cantata BWV 15*
Wir eilen mit schwachen, doch emsigen Schritten  
Cantata BWV 78  
Ed. Talmadge, E.C. Schirmer 2506  
SA and continuo (ABA form – long)

Wenn des Kreuzes Bitterkeiten  
Cantata BWV 99  
Ed. Bartle, Hinshaw Music  
SA, continuo, violin, and oboe

Duet and Chorale from Cantata No. 93  
Cantata BWV 93  
Ed. Rao, Boosey & Hawkes OCTB6592  
SA, continuo, unison strings

Domine Deus  
Mass in G Major, BWV 236  
Ed.Rao, Boosey & Hawkes OCTB6552  
SA, continuo, violin(s)

• Giovanni Carlo Maria Clari (1677-1754): Che Bella Cosa  
Ed. Marie Stultz, Morning Star Publishers  
Two Voices and continuo

• G.F. Handel (1685-1759): O Lovely Peace (from “Judas Maccabeus”)  
Edited by Kesselman, Boosey & Hawkes M-051-46868-3  
SA with Piano

• G.F. Handel: Quando non ho più core  
48 Duets of the XVII-XIX Centuries, Compiled and Arranged For Medium Voices by Victor Prahl  
E.C. Schirmer  
Two Voices with Piano

• G.F. Handel: No, di voi non vo’ fidarmi  
Greystone Press GRP-2000  
SA with Piano (difficult melismas)  
(This edition is edited and slightly arranged by B.R. Henson. The original was for two sopranos, thus the editor has taken some of the parts down an octavo for the “average” alto section.)

• Claudio Monteverdi (1567-1643): Chiome d’oro  
(from Madrigals Book VII, 1619)  
Ed. Owen Goldsmith, Roger Dean Publishing HRD 132-3  
SA, continuo, 2 violins

• Giovanni Battista Pergolesi (1710-1736): Stabat Mater  
(12 Movement work for Soprano & Alto, String Orchestra & Continuo)  
Full Score available from Dover Publications  
Piano Vocal Score: C.F. Peters Nr. 774  
SA with piano  
Two excerpts in octavo form:  
Quando Corpus Morietur (Paradise). Thorpe/Theodore Presser Company No. 392-03004  
Pergolesi Suite (Inflammatus et accensus & Quando corpus). Boosey & Hawkes OCTB6703

• Henry Purcell (1659-1695): Sound the Trumpet (from the ode Come Ye Sons of Art)  
Come Ye Sons of Art Ed. Tippett/Bergmann. Piano vocal score. Schott 10302 (original in D)  
Elkan-Vogel/Theodore Presser 362-03202 (octavo Ed./Arr. Walter Ehret in Eb)  
E.C. Schirmer 487 (octavo Ed. Clough-Leighter, Arr. Moffat in F)  
(also in collection listed below)  
Two Voices with Piano

• Henry Purcell: Ten Duets (Book One)  
Includes: We the spirits of the air; Two daughters of this aged stream are we; Shepherd, shepherd, leave decoyng; My dearest, my fairest; Sound the trumpet; Lost is my quiet for ever  
Stainer & Bell/Galaxy Music R4129  
Two Voices with Piano

• Henry Purcell: Lost is my quiet forever  
RRW Edition included in handout  
Two Voices with Piano  

• Heinrich Schütz (1585-1672): The entire collection of the duets in Kleine geistliche konzerte (Little Sacred Concertos) is available in several different editions – including Dover and CPP Belwin DM00119. Below are three that have been published in octavo form.  
Erhöre mich, wenn ich rufe (Hear Me, O Lord)  
Ed. Don McAfee, Belwin-Mills Publishing DMC 8050  
Two Medium Voices with Piano

Lobet den Herren, der zu Zion wohnet (Praise to the Lord God)  
Ed. Don McAfee, Belwin-Mills Publishing  
Two Medium Voices with Piano

Ihr Heiligen, losinget dem Herren (Praise Ye the Lord)  
Ed. Don McAfee, Belwin-Mills Publishing  
Two Medium Voices with Piano

• Antonio Vivaldi (1678-1741): Esurientes (from Magnificat in G minor)  
Ed. Raymond Sprague, Lawson-Gould 52790  
SA with continuo

• Antonio Vivaldi: Laudamus Te (from Gloria)  
Walton Music W5014  
SA with continuo
Ludwig van Beethoven (1770-1827) duets:
126 Irish, Welsh, and Scottish folksongs & airs were commissioned for arrangement by George Thomson. Thomson had new English texts set to these folk songs by such writers as Burns, Scott, and Boswell. Within this collection of arrangements are numerous duets originally intended for use in the home that were set for voice, piano, violin, and cello. Different publishers promote them for women’s chorus or men’s voices, and with or without the instrumental parts. Here are a few sources.

Two Folksongs (Constancy & Behold My Love How Green the Groves)

Three Irish Folk Songs (Sweet Power of Song, Oh! Thou Hapless Soldier; In Vain to this Desert my Fate I Deplore)
G. Schirmer 10919 Two-Part with Piano

48 Duets of the XVII-XIX Centuries, Compiled and Arranged For Medium Voices by Victor Prahl (Includes: Constancy, Sweet Power of Song, Where Flowers Were Springing)
E.C. Schirmer Two Voices with Piano

Adapted by Aaron Copland (1900-1990): Simple Gifts (Shaker Song)
Transcribed by Irving Fine, Boosey & Hawkes 1903 Two Voices with piano

Arr. Mary Goetze: Ca’ the Yowes (Scottish Folk Song)
Boosey & Hawkes 6258 Two Voices (easy), piano, recorder

Vincent Persichetti (1915-1987): dominic has a doll (from Four Cummings Choruses, Op. 98)
Elkan-Vogel/Theodore Presser 362-01222 Two Voices with piano

Vincent Persichetti: maggie and milly and molly and may (from Four Cummings Choruses, Op. 98)
Elkan-Vogel/Theodore Presser 362-01224 Two Voices with piano

MUSIC FOR YOUNG MEN TTB

6) Viva Tutti (ed. Ralph Hunter)
Lawson-Gould 778 TTB, a cappella

Viva Tutti
(ed. Ralph Hunter)
Lawson-Gould 778

Other Recommended works:

William Cornysh (d. 1523): A Robyn
RSwiggum edition included in handout TTB a cappella

Arr. Hatfield: Chickens in the Garden
Boosey & Hawkes M-051-47529-2
(excellent, humorous arrangement; pitched low, easy) TBB

Arr. Jeffers: A-Rovin’
earthsongs (mostly two part; pitched low)
TBB

Arr. Krunnfusz: Vive L’Amour
Alliance Publications AP-1154
(written for changing voices; pitched high) TTB
This is one of several excellent arrangements for changing voices, published by Alliance. www.apimusic.org

Martin Donnelly, arr. Jeffers: the green man
earthsongs S-118 (folky, with piano, drum, optional cello, guitar) TTB

Arr. Leavitt: Old Dan Tucker
Hal Leonard 8743494 TTB
(whip-crackin’ arrangement, optional violin/string bass; part of "An American Quilt")
THOUGHTFUL WORLD MUSIC & FOLK SONG ARRANGEMENTS (REVISITED)

7) Arr. Yongrub: Dörven Dalai (The Four Seas)
earthsongs
(SATB, a cappella)

A Mongolian Pronunciation Guide and a CD with the spoken text is available from the publisher.

8) Arr. Joseph Maselwa (as sung by Pete Seeger): Somagwaza
World Music Press VTS #07
(Ceremonial Song from South Africa)
Three Parts with percussion

Other Recommended works:

- Arr. Stephen Chatman: Skidegate Love Song
  Gordon V. Thompson Music (Warner/Chappell) VE.I 1082
  (SAB, a cappella)

- Arr. Craig Davis: Rosebud in June
  CPP Belwin SV8925 (opt. Hand drum, recorder)
  (English Folk Song)
  Three-Part Mixed, a cappella

- Nira Chen, Arr. Joshua Jacobson: Dodi Li
  HaZamir Publications/World Music Press
  (Israeli “Folksong”)
  SATB (optional piano, clarinet, flute, perc.)

- Stephen Foster (1826-1864), Arr. Jack Halloran: Nelly Bly
  Gentry Publications JG2169
  (19th Century American)
  SATB, a cappella

- Stephen Foster, Arr. Dennis Eliot: Gentle Annie
  Beckenhorst Press, BP113
  (19th Century American)
  SATB with piano

- Stephen Hatfield: Tjak!
  Boosey & Hawkes OCTB6905
  (Inspired by a Balinese musical ceremony)
  Four Parts, a cappella

- Arr. Stephen Hatfield: Run Children Run
  Boosey & Hawkes OCTB6972
  (Field Yell)
  Two Two-Part Treble Choirs, a cappella
  SATB, a cappella

- Arr. Marcos Leite: Tres Cantos Nativos Doe Indios Kraó
  earthsongs
  (Native Brazilian melodies)
  SATB a cappella

- Arr. Alice Parker: The Girl I Left Behind Me
  Lawson-Gould 51460
  (Traditional Irish)
  SATB, a cappella

- Arr. Alice Parker: I Know the Lord
  G.I.A. Publications G-4229
  (Traditional Spiritual)
  SATB, a cappella

- Arr. Alice Parker: Hush!
  G.I.A. Publications G-4233
  (Traditional Spiritual)
  SATB, a cappella

- Arr. Alice Parker: Sing, Sing
  Lawson-Gould/G. Schirmer 51345
  (Traditional Irish with a Thomas Moore text)
  SATB with Irish harp or piano

- R. Murray Schafer (b.1933): Gamelan
  Arcana Editions, Indian River, Ontario, K0L 2B0 Canada
  (based on the gamelan music of Bali & Java)
  Four Voices, a cappella (challenging)

- Arr. Teodor Teodorescu: Fata de pastor
  Ed. Gabriel Dumitrescu, Musica Romanica XRCM-0008
  (Romanian Folk Song)
  SATB, a cappella

- Arr. Andre Thomas: Keep Your Lamps!
  Hinshaw Music HMC-577
  (Traditional Spiritual)
  SATB

- Arr. Stephen Hatfield: Vus Vet Zayn
  Plymouth Music Company HL-231
  (anonymous “Yiddish” text & melody)
  Three-Part Treble, a cappella

- Arr. Alice Parker: Come On Up
  G.I.A. Publications G-4231
  (Traditional Spiritual)
  SSA, a cappella
INTRODUCING THE CHOIR TO FRENCH REPERTOIRE

9) Claudin de Sermisy (c.1490-1562): *Tant que vivray*
   Ed. Stephen Curtis, National Music Publishers NMP-192 SATB, a cappella

10) Thoinot Arbeau (1520-1595): *Belle, Qui Tiens Ma Vie*
    Ed. Stephen Curtis, National Music Publishers NMP-233 SATB, a cappella


Other Recommended works:

- Anonymous, Attaignant, 1530: *Tourdion*
  R. Swiggum Edition included in handout SATB, a cappella

- Pierre Certon (c.1510-1572): *Je ne l’o se dire (I Cannot Conceal It)* (also in other editions: *La, la, la je ne l’ose dire*)
  Bourne Co. ES42 SATB, a cappella

- Claude Debussy: *Dieu! Au’il la fait bon regarder!*
  (from *Trois Chansons*) Durand/Theodore Presser 362-03316 SATB, a cappella (more advanced)

- *Three Chansons by Orlando di Lasso* (Includes: *Je t’aime; La nuit; Galons qui par terre*)
  Ed. Hawley Ades, Shawnee Press A11256 SATB, a cappella

- Orlando di Lasso: *Four Chansons* (Includes: *Sauter, Danser; Monsieur l’Abbé; Quand Mon Mari; Un Jour Vis Un Foulon*)
  Ed. Francis J. Guentner, Lawson-Gould 52394 SATB, a cappella

- Claude Le Jeune (1528-1600): *Revecy Venir du Printans (The Return of Springtime)*
  Ed. Norman Greyson, Bourne 3177-8 SSATB, a cappella (need 5 advanced soloists)


- Jan P. Sweelinck (1562-1621): *Tu as esté, Seigneur, nôtre Retraicte* (Psalm 90)
  Ed. Paul Boepple, Mercury Music/Theodore Presser MC3 SATB, a cappella

- Pierre Certon: *Je ne fus jamais si aise (The Sound of Pipe and Drum)*
  Ed. Owen, CPP Belwin SV8935 SAB, a cappella

- Edited by Hans T. David: *French Chansons of the Sixteenth Century for Two High Voices*
  Includes: Pierre Certon: *Je n’ose être content & Je suis tant bien; Jacotin: Je suis déshéritée; Claude de Sermisy: Auprès de vous*
  Mercury Music/Theodore Presser Company 352-00054 Two-Part, a cappella

- Claude Debussy (1862-1918): *Noël des enfants qui n’ont plus de maisons*
  Durand S.A./Theodore Presser mostly Two-Part Treble (limited divisi) with piano
  (Choral parts are separate from accompaniment)

- Jean-Baptiste Lully (1632-1687): *Ah! quelle erreur!* (from the opera *Armide*)
  Piano vocal score of the opera: Broude Brothers Limited SSA with piano reduction

- Claude Debussy: *Salut Printemps* (1882)
  (Choral parts are separate from accompaniment) SSA, S solo, and piano
  (Soprano Solo is substantial and advanced)

A recommended article:
Where to Find It

Finding the best music may take a little more time, but only if you want something new or different. Sticking to the classic masterworks as a core curriculum is definitely an insurance of quality. If you are tired of "old war-horses", then look for new works by "old war-horse composers." A name like Brahms or Morley or Mozart on the piece is a pretty quick way to decide if the piece will deliver musical depth.

Some other suggestions for finding new repertoire:

- a nearby college library (peruse the collected works of great composers)
- the WSMF Festival lists (there pieces are mostly tried and true)
- recommendations from colleagues whom you trust
- convention performances (Save the programs. Make notes to yourself)
- student suggestions from their summer music camp repertoire
- reviews in professional journals / magazines
- CDs and professional recordings. Browse the good record shops.

Other repertoire ideas, issues, musings:

- Buy single copies of interesting or recommended music any time, every time! Keep a home file of these to go back to year after year. We can find interesting music, but not find a program to fit it into for several years.
- Listen to lots and lots of choral music. Collect many CDs. Go to many concerts.
- Return to favorite composers, styles, etc. Some things work really well for certain groups or ages.
- Stretch yourself and your students beyond your comfort zone -- research new styles, try new choral traditions. Isn’t it good for our students to see us try new things? do extra research? find excitement in learning?
- How many centuries of choral music are represented in a given school year? cultures? traditions? genres?
- A few answers to the problem “Quality music isn’t being published or is going out of print”:
  a) DON’T buy poor quality music from the publishers. DO buy high quality music from publishers and buy enough for each of your singers. In other words, please don’t photocopy! Ever!
  b) Write the publisher for permission to photocopy “out of print” music for a small fee (I have yet to be turned down by a publisher). It also lets them know that there are people who want to perform this music! Print the “paid permission to copy granted by” information on each copy. It is a great example to your students that you are respecting the rights of composers, editors, publishers, etc.!
  c) Try searching:
      Choral Public Domain Library: www.cpdl.org
      Handlo Music: www.handlo.com
  d) Make your own editions of music in the public domain. This takes some research, time, and effort -- but you can adjust transpositions and voicings to fit your group. You also can bring some of the exciting choral music repertoire that is not available in performance copy to your students! Music libraries with facsimiles of manuscripts and first printings as well as collected works of composers can be of great assistance in finding interesting music.
- Look in choral collections. Much of this music is available in octavo or permission to photocopy can be sought from the publisher.

Randal Swiggum has conducted choirs around the world and loves to talk about good music of all kinds. A long-time member of the CMP project, he has taught at Whitewater H.S., Verona H.S., Lawrence University, and UW-Milwaukee. He is currently Music Director of the Elgin Youth Symphony and is a PhD candidate in Musicology at UW-Madison. rs wig gum @ wisc.edu

Rebecca Winnie has taught high school choral music for over 21 years and is presently at Homestead High School in Mequon, WI. She has served on the CMP committee since 1997 and especially enjoys the adventure of searching for diverse and powerful music to study with her students. rwinnie@sbcglobal.net

The packet listing the repertoire for last year’s “Great Choral Treasure Hunt” is available in PDF format on the CMP website: http://www.wmea.com/CMP/participants/repertoire/index.html Categories in the first presentation included: The Art Song, Canons, SATB “Classics” to be Revisited, Original 3-Part Mixed Music by Historical Composers, Original 3-Part Treble Music by Historical Composers, Thoughtful Folk Song Arrangements, Renaissance Homophony/Polyphonic for the Emerging Choir, “Prickly” 20th Century Compositions for Young Singers, Early American and Shape-Note Traditions, Secular Part Songs with Rich Content.
ANALYSIS

Broad Description
How would you describe this composition?

Type/Genre
(suite, motet, overture, etc.)

Background Information

- Research the style period when this was written and determine the compositional elements that make it a characteristic or uncharacteristic example of the period?
- Research the composer’s life and style characteristics. Pay particular attention to those aspects that pertain to your composition and that would interest your students.
- Explore why the composer wrote this piece (e.g. commissioned for a special event or written as part of job) and determine whether it is a good example of her/his work.
- Determine who originally would have performed this piece and in what setting.
- Discuss any traditions that accompany this piece (such as standing for The Hallelujah Chorus)

Additional Choral Information to Determine

- If the text is in a foreign language, translate it yourself and then compare it to the given translation.
- If the text is written by a famous poet or writer then research the author and poem to determine its historical/cultural significance.
- What story or mood does the text tell or create?
- Is this edition historically accurate? Can you check it against a more authentic version of the piece in a collected edition?

Additional Instrumental Information to Determine

- Describe solo requirements.
- Are the technical challenges appropriate for the target age group or level?
- Describe the quality of the transcription or arrangement.
- Is this the original instrumentation? If not, how has the original been modified for this composition and why might the arranger have made these modifications?

Background information for nonwestern, folk, or popular music:

- Find out about the country and musical tradition from which this composition comes. List style characteristics of the music tradition.
- With what instrumentation would this music be performed in its original country/culture/tradition?
- Who would have performed this music and for what reasons?
- What can you find out about the arranger and how well this piece represents the tradition within which it is written? How westernized is it?
- If your arrangement is based on a folksong try to find the original tune.
- Translate the text if it is not in English.
- What story or mood does the text tell or create?
- Discuss any traditions or rituals that accompany this piece. Would it have been just sung, or might there be dancing and instrumental accompaniment? Think about how these answers might affect your interpretation.
The time invested in an analysis is directly related to the depth of student learning.

**Elements of Music**

**How** are they used and **why** did the composer make the choices s/he did?

**Form** – What is the structure of this piece? How is the piece organized—e.g., binary, ternary, through-composed? What recognizable devices does it include—e.g., fugue, chorale, trio?

**Rhythm** – What are the primary motives? What note values are the most common? Is there syncopation or a peculiar time signature? Are there challenging rhythmic devices such as hemiolas and mixed meters?

**Melody** – What is the shape of the theme? What is the tonality—major, minor, modal, or a combination? Does it progress by step or skip? Is there a melodic motive? Is there even a melody? Are there counter-melodies that are important for the audience to hear?

**Harmony** – What is the harmonic rhythm? How and when does it modulate and what are the key relationships? Where are there dissonances? Are there any suspensions?

**Timbre** – What are the colors in the piece? Is it primarily bright or dark and what instrumentation or voicing creates the colors? How does the timbre reflect the text, title, or mood?

**Texture** – Is this piece primarily homophonic, monophonic, or polyphonic? Is it melody and accompaniment or monody? Does the density of the overall texture change? How does the composer contrast textures and what effect does that create?

**Expression** – What are the dynamics, phrases, articulations, and tempi for this piece? How and when is each element used and applied?

**Additional Considerations**

- How does the composer create moments of tension and release?
- How does the composer use and create contrast?
- How does the composer unify the composition?
- How does the composer sustain interest throughout the composition?
- How does the instrumentation contribute to the overall effect of the composition?
- How does the orchestration represent the style period?

**The Heart**

- What attracted you to this piece of music?
- What maintains your interest in it?
- What gives this music its distinctive qualities?
- What do you learn about yourself through the eyes of this music?
- How has the composer created your response through compositional devices?

**Reasons to Perform this Composition**

- What is the value of the music in relationship to available rehearsal time and student needs?

**Things You could Teach with this Composition**

- Think specifically about what this composition teaches well or uniquely. Lots of music teaches phrasing or motivic development, but few pieces teach it exquisitely.
MUSIC SELECTION

Determining the Quality of the Composition

- Uniqueness
- Design
- Depth
- Text
- Orchestration/Voicing

Unpredictability
Consistency
Transcendence

Everyday Needs to Be Considered

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Balancing the Curriculum

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A good composition, regardless of the level of difficulty, has lasting qualities

What do your students need?

Is the knowledge gained transferable?
Sumer is icumen in

Su - mer is i - cu - men in, Llu - de sing cuc - cu,
Soo - mnr is ih - koo - m'n in loo - duh sing coo - koo

Grow - eth sed and blow - eth med and springth the wu - de nu.
Grau - eth sed ahnt blau - eth med ahnt shpringth the woo - duh noo

Sing cuc - cu! A - we ble - teth af - ter lamb, llouh af - ter cal - ve cu,
Sing coo - koo! Au-wuh bleh-tuth aht-tr lohmb, loath aht-tr cal-vuh koo,

Bul - loc ster - teth, buc - ke ver - teth, mu - rie sing cuc - cu.
Bull - luck shtrar - tuth boo - kuh fare - tuth moor - yeh sing coo - koo

Cuc - cu, cuc - cu, wel sing - es thu cuc - cu, ne swik thu na - ver nu.
Coo - koo coo - koo well sing - es thoo coo - koo neh swick thoo nah-vrr noo.

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A Glimpse at Medieval Life: “Sumer is icumen in”

“Sumer is icumen in” is one of the most famous pieces in history. It is an example of a rota, (Latin “wheel”) which was the medieval word for a round. It was probably composed in Reading, England about 1250, so it is often referred to as the “Reading Rota.”

The piece has two parts that fit together. The rota itself, which is the main melody and the pes (“foot”) which is sung underneath the rota. It is a remarkable example of 13th century musical ingenuity and today is probably the best known of all medieval compositions. Its beautifully illuminated manuscript is on display in the British Museum in London.

Looking at the manuscript reveals several interesting things. Underneath the “Sumer is icumen in” text there is another Latin text added “Perspicex Christicola.” These words are a sacred text for church use, and unrelated to the “Sumer” text. No one knows why they were added, but maybe the monk who wrote them in thought that future generations would take the “Sumer” piece more seriously with this liturgical text on the same page.

In smaller letters, enclosed in a box, are the directions for performing the piece (“Hanc rotam...”).

This round can be sung by four fellows, but must not be performed by fewer than three, or at least two, apart from those performing the pes. It is sung as follows: While the others remain silent, one begins together with those who have the pes, and when he shall have come to the first note after the cross, another begins, and so on with the rest. But each shall pause at the written rests, and not elsewhere, for the duration of one long note. One singer repeats this [the first pes] as often as necessary, observing the rest at the end. Another sings this [the second pes] with a rest in the middle but not at the end, at which point he at once repeats the beginning.

The text of “Sumer is icumen in” is in Middle English; some words are still recognizable to us. The anonymous poet seems to notice every detail in nature around him coming to life (including some details we probably wouldn’t notice!) The translation is:

Sumer is icumen in,  
Llude sing cucuu!  
Groweth sed and bloweth med,  
and springth the wude nu.  
Sing cucuu!  
Awe bleteth after lomb,  
Iloueth after clave cu,  
Bulloc sterteth, bucke verteth,  
murie sing cucuu.  
Cucuu, cucuu, wel singes thu cucuu,  
ne swik thu naver nu.  

Summer is coming,  
Loudly sing, cuckoo!  
The seed grows and the meadow blooms  
and the wood springs anew.  
Sing, cuckoo!  
The ewe bleats after the lamb,  
the cow lows after her calf:  
The bull leaps, the buck farts,  
merrily sing cuckoo!  
Cuckoo, you sing so well, cuckoo,  
ever cease now!

Even in the 21st century (and especially in Wisconsin!) we perk up at the first signs of warmer weather, even though we have warm homes, warm cars, warm schools, and warm clothes. It is hard to imagine how thrilling spring must have felt to someone in 13th century England who endured long, cold, damp winters (without central heating!).
Tourdion

From Neuf Bases Danses, Anonymous
Attaignant, 1530

Soprano

Quand je bois du vin clair et, ami, tout tour-ne, tour-ne, tour-ne, tour-ne,

Alto

Le bon vin nous a rendu gais.

Tenor

Bu-vons bien, là bu-vons donc, à

Bass

Bu-vons bien. bu-vons, mes amis, trin-

Soprano

aussi désormais je bois An-jou ou Ar-bois.

Alto

chan-tons, oublions nos peines, chan-tons.

Tenor

cette flacon faisons la guerre.

Bass

quons. bu-vons, vidons nos verres.

Soprano

Chan-tons et bu-vons, à ce flacon faisons la guerre.

Alto

En mangeant d'un gras jam-bon, à

Tenor

En mangeant d'un gras jam-bon, à

Bass

En mangeant d'un gras jam-bon, à
Translation
Soprano: When I drink claret, friend, everything spins, spins, spins around; also when I drink (wines from) Anjou or Arbois. Let’s sing and drink, my friends, and make war on this flagon.

Alto: Good wine has cheered us up. Let’s sing and forget our troubles. While we’re eating this juicy ham, let’s attack this flagon.

Tenor: Let’s drink up; drink then and attack the flagon. While we’re eating this juicy ham, let’s attack this flagon.

Bass: Drink up, my friends, let’s see the bottom of the glass. While we’re eating this juicy ham, let’s attack this flagon.
Maundy Thursday.

Ant. ü
-

-bi cá-ri-tas et ámor, Dé-us ibi est. Y. Congregá-

vit nos in únum Christi ámor. Y. Exsultémus, et in ípsa


Y. Et ex córde di-ligámus nos sin-cé-

ro. Ant. Ubi cá-ri-tas

et ámor, Dé-us ibi est. Y. Simul ergo cum in únum

congregámur: Y. Ne nos ménte di-vidámur cave-ámus.

Y. Céssent júrgi-a ma-ligna, céssent lítes. Y. Et in médi-

ó

óstri sit Christus Dé-

us. Ant. Ubi cá-ri-tas et ámor,

Dé-us ibi est. Y. Simul quoque cum be-á-tis vide-ámus,

Y. Glo-ri-ánter vultum tó-

um, Christe Dé-us: Y. Gáudi-

um

quod est imménum, atque próbum, Y. Saécula per infini-

ta saecu-

ló-

rum. Amen.

3. Ant.

1. g

H
-

-ve Ma-

ri-

a, * grá-

ti-

a pléna : Dóminus técum :

benedícta tu in mu-

li-

é-ribus. Eu o u a e.
Verse 1

I am obliged to sing of that which I would not.

A chantar m'er de so qu'ieu non volria.

So bitter am I over the one whose love I am

Tant me rancur de lui cui sui ami a.

For I love him more than anything:

Car ieu l'am mais que nuil-la ren que sia.

With him mercy and courtliness are of no avail,

Vas lui nom val merces ni cortesia.

Not my beauty, nor my merit nor my good sense,

Ni ma beltatz ni mos pretz ni mos sens.

For I am deceived and betrayed

C'atres sim sui enganad' e trahi a.

Exactly as I should be, if I were ungracious.

Com degr'esser s'ieu fos desavinnens.
A Chantar violin drones

Beatriz de Día

**Verse 1**

Gradually fade out

**Verse 2**

end of Verse 2

**Verse 3**

freely

**Verse 4**

end of Verse 4

**Verse 5**

freely

The drones change on the last note of each line of the melody.

RRW Edition, 1/11/02
A chantar m’er de so qu’ieu non volria,
Tant me rancur de lui cui sui amia,
Car ieu l’am mais que nuilla ren que sia:
Vas lui no.m val merces ni cortesia
Ni ma beltatz ni mos pretz ni mos sens,
C’atressi.m sui enganad’ e trahïa
Com degr’ esser, s’ieu fos desavinens.

D’aisso.m conort car anc non fi faillenssa,
Amics, vas vos per nuilla, captenenssa,
Anz vos am mais non fetz Seguis Valensa, [*]
E platz mi mout quez eu d’amar vos venssa,
Lo mieus amics, car etz lo plus valens;
Mi faitz orguoill enditz et en parvenssa,
E si etz francs vas tasot ausas gens.

Meravill me com vostre cors s’orguoilla
Amics, vas me, per qu’ai raison qu’ieu.m duouilla
Non es ges dreitz c’autr’amors vos mi tuoilla
Per nuilla ren qu’ie.us diga ni acuoilla;
E membre vos cals fo.l comenssamens
De nostr’amor! ja Dompnedieus non vuoilla
Qu’en ma colpa sia.l departimens.

Proesa grans qu’el vostre cors s’aizina
E lo rics pretz qu’avetz m’en ataïna,
C’una non sai, loindana ni vezina,
Si vol amar, vas vos non si’ aclina;
Mas vos, amics, etz ben tant conoissens
Que ben devetz conoisser las plus fina,
E membre vos de nostres convinens.

Valer mi deu mos pretz e mos paratges
E ma beltatz e plus mos fis coratges,
Per qu’ieu vos man lai on es vostr’ estatges
Esta chansson que me sia messatges:
Ieu vuoiill saber, lo mieus bels amics gens,
Per que vos m’etz tant fers ni tant salvatges,
Non sai, si s’es orguoills o maltalens.

Mas aitan plus voill qe.us diga.l messatges
Qu’en trop d’orguoill ant gran dan maintas gens.

[* Seguin is probably the hero of a lost romance, known for his love of Valensa.]
Sources:

Primary Sources


*Le Manuscrit du Roi.* Fascimile. Published by Jean Baptiste Beck. 1938.

Additional Sources


Recommended Recordings:

*The Medieval Lyric.* (see above)

*Bella Donna: The Medieval Woman: Lover, Poet, Patroness and Saint* Stevie Wishart, Director. Hyperion CDA 66283.


*Montsegur: La Tragedie Cathare.* La Nef. Dorian DOR-90243.


~ ~ ~ ~ ~ ~

Old Provençal Pronunciation:

(as presented in *The Medieval Lyric*)

Vowels are pure and similar to Italian.

The closed “O” is more closed than Italian
-- close to [u].

The open “O” is more closed also, -- close to [o].

There are no nasal vowels.

All consonants are pronounced.

The “l” is most often palatalized, esp. “il, ill”
(as in the Italian "egli" or the English "million")

~ ~ ~ ~ ~ ~

A complete Performing Edition

Created by Rebecca Renee Winnie

Is available.

Contact: twinnie@sbcglobal.net

~ ~ ~ ~ ~ ~

The melody can be sung with voice alone or with drones.

The drones can be vocal and/or instrumental.

~ ~ ~ ~ ~ ~

Program Note

Although most of the extant troubadour songs of the middle ages were written by men, there did exist in 12th century southern France a small group of possibly 18-20 women *trobairitz* (female troubadours). Only a few of these are represented by extant poetry, and for only one of these, "A chantar," do we have music. This strophic song, or *canso*, was written by the enigmatic Comtessa Beatriz de Dia, who is described a century later in a biographical tale as "a good and beautiful woman, the wife of Guillaume de Poitiers and the lover of Rambaud d’Orange, about whom she wrote many good and beautiful songs." Manuscript illuminations portray the Comtessa as the most noble and distinguished of the *trobairitz*.

The *trobairitz* repertory is significant as the largest body of women’s lyric poetry from the medieval period. Although women experienced a general decline in social position from the 10th to the 13th centuries, medieval society did foster the participation of noble women in diverse aspects of culture, most notably the poetry of courtly love.

Medieval marriages were not expected to be accompanied by love and, especially for women, were often arranged for political expediency and at a very young age. In this culture, courtly love was more likely to be expressed outside the boundaries of marriage. According to courtly conventions, a poet vows selfless service to a beloved, who was often the spouse of another noble. This code of love was not only a poetic convention and an inspiration for poetry - it was a practical means to attain the object of desire.

This *canso*, exploits the themes of the male poets, but with a tinge of irony reverses them, as the woman poet applies them to herself. The Comtessa seems to be suggesting that the actions of the knight or lover belie his fine words. What does a male poet mean when he sends a beautiful song-message to his lady? His self-centeredness is laid bare.

This *canso* would have almost certainly been performed by a solo voice, but we have little or no information on 12th century performance practice. In this version, the voices serve sometimes as a solo, and sometimes as instrumental drone. In the Middle Ages, the medieval fiddle was second in esteem only to the human voice, and was considered particularly expressive and suitable for accompanying it.

- R. Swiggum
Miri it is
Anonymous, 13th Century

Merry it is while summer lasts, with bird's song,
but now draws near winter's blast and harsh weather.
Alas! Alas! How long this night is!
And I, most unjustly, sorrow and mourn and fast.

Suggested Performance order:
1) all on melody
2) melody and lower drone
3) melody, lower and upper drone

Drone use same text as melody.

CD: The Dufay Collective: Miri it isChandos 9396

R Swiggum 2004
A Robyn

Tenor 1

A Robyn, Gen-til Robyn, tell me how thy

Tenor 2

A Robyn, Gen-til Robyn, tell me how thy

Bass

A Robyn, Gen-til Robyn, tell me how thy

Verse 1

le-man doth and thou shalt know of mine. 1) My lady is unkind. I wis, a-lack why is she

le-man doth and thou shalt know of mine. A Robyn Gen-til Ro-

le-man doth and thou shalt know of mine. A Robyn, Gen-til Ro-

le-man doth and thou shalt know of mine. A Robyn, Gen-til Ro-

Verse 2

(mine.) 2) I cannot think such dou-ble-ness, for I find wo-men true, in

(mine) A Robyn, Gen-til Robyn,

(mine) A Robyn, Gen-til Robyn,

(mine) A Robyn, Gen-til Robyn,

To Refrain

Tell me how thy le-man doth and thou shalt know of mine.

Tell me how thy le-man doth and thou shalt know of mine.

Tell me how thy le-man doth and thou shalt know of mine.

Tell me how thy le-man doth and thou shalt know of mine.

Tell me how thy le-man doth and thou shalt know of mine.

Leman: woman, sweetheart (pronounced "lay-mun")
I wis: certainly, I know, (pronounced "ee-wiss")
Alack: Alas!

Robyn’s Friend: Hey Robin, good Robyn, how are things going with you and your girl?
Tell me, and I’ll tell you about mine.
Robyn: My girl is not so friendly lately—I can’t figure out why.
I think she loves someone else, but she won’t admit it.
Robyn’s Friend: Not the same for me—I think women are faithful.
For sure, my girl loves me—she wouldn’t think of being unfaithful.
Basciami, vita mia

Hans Leo Hassler (1564-1612)

Kiss me, My Life, continually.
Kiss me, enough to satisfy me.
I do not want my mother to scold me.

(as in "Kiss me quick,
before my mom finds us and scolds me!)

R Swiggum 2004
Basciami, vita mia

S

Ba-scia-mi tan-to, Ba-scia-mi tan-to, bascia-mi tan-to che conten-to si-a, Non-

A

Ba-scia-mi tan-to Ba-scia-mi tan-to, ba-scia-mi tan-to che conten-to si-a,

T

Bascia-mi tan-to, bascia-mi tan-to che conten-to si-a,

B

Ba-scia-mi tan-to Ba-scia-mi tan-to che conten-to si-a,

S

vo-glio, non vo-glio non vo-glio che mi gri-da, che mi

A

Non vo-glio, non vo-glio non vo-glio che mi gri-

T

Non vo-glio, non vo-glio non vo-glio che mi

B

Non vo-glio, non vo-glio che mi gri-

S

gri-da, che mi gri-da, che mi gri-da mam-ma mi-a. Non

A

da, che mi gri-da, che mi gri-da mam-ma mi-a.

T

gri-da, che mi gri-da, che mi gri-da mam-ma mi-a.

B

da, che mi gri-da, che mi gri-da mam-ma mi-a.
Lost is my quiet for ever

Henry Purcell (1658-1695)
heart. But though my despair is past curing but though my despair, my de-

heart. But though my despair is past curing, but though my de-

spair is past curing, And much undeserved is my fate, I'll show by a

spair is past curing, And much undeserved is my fate,

patient enduring. My love, I'll show by a patient endur-

I'll show by a patient enduring. My love is un

I'm show by a patient enduring. My love is un

during my love is un

during my love is un

show by a patient enduring. My love is un

show by a patient enduring. My love is un