TREASURE HUNTING OFF THE BEATEN PATH
for gems that are accessible to small choirs and those that are unbalanced or irregularly voiced.

Rebecca Renee Winnie
Saturday, January 17, 2009 • 9:30 AM Immersion Session
UW-Eau Claire Haas Fine Arts Center
WCDA State Convention: Let All the World in Every Corner Sing!
Thanks to J.W. Pepper for making music packets available

FLEXIBLE OR ADJUSTABLE VOICINGS

.DataAccess Table
-Walter Hawkins, Arr. Martin Sirvatka: I’m Goin’ up a Yonder
Boosey & Hawkes OCTB6451
Gospel
Four-part Treble Voices & Piano

-Arr. Stephen Hatfield: Ödi ödi
Boosey & Hawkes OCTB6850
Tamil Song
Treble or Mixed Chorus a cappella

Other Recommendations:
- R. Murray Schafer: Gamelan
Arcana Editions, Indian River, Ontario, KOL 2B0 Canada
Vocal Imitation of Gamelan music of Bali & Java
SATB, SASA, TTB, or some other combination; a cappella

- Arr. Nick Page: Niska Banja
Boosey & Hawkes OCTB6517
Serbian Gypsy Dance
SSAB or SSAA Chorus & Piano Four-Hands

- Victor Paranjoti: Dravidian Dithyramb
Earthsongs
India (raga and tarana influences)
SSATB (some variations possible) a cappella

Boosey & Hawkes M-051-47234-5
Ladino text
3-pt Treble & Piano

Concepts
★ Look for music from or arranged from various world cultures and folk music
★ Any and multiple voicings could work for your ensemble
   ★ Hamisha Asar is available in SSA and SAB – but upon analysis, you see that the piece is simply a melody, a
descent, and a drone. Knowing this structure, one could make this fit any ensemble. Niska Banja has similar voicing
possibilities.
   ★ Gamelan is written in a manner that one could tailor the voice assignment to the group.
   ★ Dravidian Dithyramb is primarily a SSATB piece, but there are numerous places for "helpers" to assist parts or have
other parts take over a part. Here are examples:
   ▪ Have all women sing alto and all men sing tenor at the opening
   ▪ Have tenor sing cued alto part m. 21-24 and put all altos & most sopranos on the melody
   ▪ Have tenor take A2 part at end of m. 35 and then B1 & 2 divide to cover tenor for final chord

MUSIC THAT WORKS (NOT-AS-IMPOSSIBLE-AS-IT-LOOKS)

- Tzvi Avni: Mizmorei T’hilim (Psalm Songs)
Transcontinental Music Publications 991377
Psalms 47:2-3, 6-7; 48:3-4; & 150
SATB, a cappella

- Arr. Alice Parker: I Know the Lord
GIA Publications G-4229
Traditional Spiritual
SATB and solo, a cappella

Other Recommendations:
☆ Parker spiritual arrangements from the Take Me to the Water collection: Witness; Hush!; Take Me to the Water; Come on Up
GIA Publications
   different voicings like example above

☆ Arr. William Dawson: Ev’ry time I feel the Spirit
Tuskegee Institute/Neil A. Kjos Music T117
Traditional Spiritual
Mixed voices a cappella
a few altos can assist tenors

☆ Arthur Sullivan: Echoes
York Series, Banks Music Publications 346
Thomas Moore
SATB a cappella
tenor range limited – baritone
Robert Schumann: *Gute Nacht*
Friedrich Rückert
RRW Edition – free permission to copy/perform granted
SATB a cappella tenor range limited – baritone

Arr. Ken Johnston: *Air Falalalalo*
Roberton Publications/Goodmusic Publishing
Traditional Gaelic tune
Mixed voices and piano men often singing melody

Henry Purcell: *Come Ye Sons of Art*
Entire ode, full score, and parts are available on epdl and handlo
From *Come Ye Sons of Art*
SATB keyboard reduction melody in the alto line!

Carl Orff: *Fortuna imperatrix mundi*
Edition for 2 pianos & percussion available from Schott 4920; parts are divided chorus parts (men/women); expensive – suggest borrowing. For first movement need: timpani; cymbals; tamtam; bass drum – three players; plus 2 pianos. Vocal *divisi* is diatonic (can do on solfège!), often in octaves and doubled. Dramatic and worth the effort! Perhaps combine a couple small choirs!

Concepts
- Balance and voicing can be deceiving – take time to analyze and imagine with your group
- Use "Helpers" – have other sections help in key phrases
- Try switching parts – divide your choir differently
  - Music with high tenor parts can have women assist on the part (or, if too many tenors, high tenors can sing with altos)
  - No tenors, but plenty of basses? Look for music with lower tenor parts and encourage baritones (and keep working falsetto 😄)
  - Placing more women on alto usually helps the choral balance and puts less strain on the young voice. It helps singers' ears and reading skills to sing different parts.

**UNUSUAL AND ORIGINAL VOICINGS**

♪ Vaughan Williams: *Orpheus with his lute*
Oxford University Press OCS52

Shakespeare: *King Henry VIII 3:1*
Unison & Piano

Concepts: Remember these genres and see many examples in old "Treasure Hunts"
- Unison: *Art songs* can be a source of great learning and expression! Why perform a harmonization of an *art song*, when we can experience its melodic and expressive content while singing it in unison together?
- Chant & Early Music
- William Billings and Shape Note singing school traditions. Some sopranos traditionally double the tenor melody. Full Billings *Creation* edition available in Treasure Hunt V.
- Duets
- Canons

**SAB**

♪ Arr. Kirby Shaw: *Java Jive*
Hal Leonard 08666006

Drake/Okland
SAB a cappella

Other Recommendations:
- Two high voices and one low voice is a very common historical combination (think trio sonata). The hunt is on!
  - There are numerous three-part Renaissance choral pieces for two high voices and one low – there are even collections. Check out the present WSMA Madrigal list in classes B and C for many great examples. The Gastoldi *Il ballerino* is one such example (RRW Edition – free permission to copy/perform granted). Check out past Treasure Hunts for more examples.
  - There are 18 SAB works in Claudio Monteverdi's *Scherzi musicali a tre voci*. Especially recommended are *O rosetta che rossetta* and *Vaghi rai di cigli ardenti*. All include instrumental ritornelli and should be accompanied by continuo. *Scherzi musicali a tre voci* is printed in a collection from Universal-Edition [no.9590] with the *Canzonette a tre voci* [Libro X]. Check past Treasure Hunts for RRW Editions of the two suggested works.
Mozart: The six SAB Nocturnes (also sometimes listed as Serenades) are available from Peters, including score and string parts. Individual octavos are available for Luci care, luci belle (K346), Ecco quell fiero istante (K436), and Mi lagnero tacendo (K437) from G. Schirmer. A collection of Three Nocturnes is available from Plymouth Music (pxw400). There are several of these available on cpdl.org -- but they are only choral parts in the score, so one would need another source for the accompaniment.

Finzi: I have loved flowers that fade

Robert Bridges

Oxford University Press

SAT a cappella

A very complex, wonderful setting of this poem. Consider having all the men sing in their head voice or falsetto.

Gospel – Most Gospel music is Soprano, Alto, Men – authentically three-part!

A. Jeffrey LaValley: Holy, Holy, Holy

Hal Leonard 08551643 [Pepper # 3297000] listed as SATB, but really SAmen, piano

Richard Smallwood: I Will Sing Praises

Richard Smallwood Adoration: Live in Atlanta with Vision


Seek permission to copy from Warner Bros.

Smallwood: Total Praise

Same book as above: Live in Atlanta. It is a slow gospel piece. Suggest modulation down a Major 2nd or minor 3rd

Smallwood: The Highest Praise

Richard Smallwood with Vision: Healing-Live in Detroit


Seek permission to copy from Warner Bros.

Moone/Washington, Arr. Cason II: Unity

Psalm 133:1 and Glorriane B. Moone

Colla Voce Music HL-107 (Henry Leck Series)

SAT(B), piano (add drums, bass, etc)

LaValley: Revelation 19

Hope Publishing Company [Pepper #3133634]

SATB, piano (add drums, bass, etc)

Concepts

♦ Consider adjusting the key of SAB music to fit your group. Enclosed is an edition of the Salamon Rossi Bar‘chu, in which I transposed the work down a minor 3rd from the original to fit the men section of a particular group (RRW Edition – free permission to copy/perform granted).

♦ Caution: Consider issues of a composition's original conception versus SAB arrangements of original works. Generally, I think that arrangers do good work with folk, traditional, and jazz material. When it comes to historical works, I prefer to find pieces in the voicing that was originally intended (or that can be simply transposed).

SOMETIMES, MORE IS BETTER

William Byrd: Sing Joyfully

Psalm 81:1-4 (Geneva Bible)

Oxford University Press TCM 102

SSAATB

Also available on www.cpdl.org

Monteverdi: Dolcissimo uscignolo

Giovanni Battista Guarini

Universal Edition Nr. 14362

SSATB & Continuo

Also available on www.cpdl.org, but without a realized continuo

Other Recommendations:

Jean-Philippe Rameau: Laboravi Clamans

Edited by Vivian James

Handlo Music (www.handlo.com) – there is also an Edition Peters 66276 octavo that is in print from time to time.

Josquin des Prés: Douler me bat

RRW Edition – free permission to copy/perform granted

SAATB a cappella (transposed up M3)

Concepts

♦ It helps balance to divide your larger sections. There are countless original historical compositions available in multiple voicings. I have made great use of the editions that use three- and four-part women's voices with two part men. Find several examples of such works in past Treasure Hunts. There are just as many (if not more) works that have two-part women's voices and three or four men's parts. Enjoy your treasure hunting!

♦ Consider adding an instrument to parts that are "shy." I have found cello to be a wonderful timbre to add to men's parts. Since this is definitely in accordance with early performance practice, it works especially well in Renaissance and Early Baroque choral music.
SOME THOUGHTS ON BALANCE

- How great a priority is balance in your overall mission? Really? Whether leading a choir in a school, community, or a faith setting, is "perfect balance" that high on your list? Consider emphasizing the communicative and expressive content of the work and the process of learning it. For my choir, the experience of singing three movements from the Brahms Requiem far outweighed the fact that I did not have enough tenors to balance the rest of the choir. I did everything I could to bring the tenor section forward and assure that they had an incredible experience, but in the end the experience was of the highest value – not the balance.

- If you are fortunate enough to have more than one choir in your school, consider how students are assigned to those choirs. If you have a balance issue because of the many women who want to sing in your program, perhaps some can be addressed by making one of the choirs a select Treble choral group. Also, you know your singers – balance is not always equal numbers. I find that I always need more altos – often twice as many – to balance big soprano voices. A few healthy, resonant bass voices can balance the choir quite nicely.

SOME THOUGHTS ON QUALITY MUSIC


TRANSLATION RESOURCES

Translations of many of the works cited on the list of the six Great Choral Treasure Hunts can be found in these references.

- Ron Jeffers: Translation and Annotations of Choral Repertoire: Volume I Sacred Latin Texts (earthsongs)
- Ron Jeffers and Gordon Paine: Translation and Annotations of Choral Repertoire: Volume II German Texts (earthsongs)
- Gordon Paine: Translation and Annotations of Choral Repertoire: Volume III French & Italian Texts (earthsongs)

SOME SUGGESTIONS FOR YOUR TREASURE HUNT

- Visit a nearby college library. Peruse the collected works of great composers. Some are online!
  - http://www.brahms-institut.de/web/bihl_notenschrank/ausgaben/noten_start.html (Brahms)

- Seek out recommendations and lists from colleagues whom you trust.

- Attend convention performances. Save the programs. Make notes to yourself as you listen.

- Consider the suggestions students make from their summer music camp repertoire.

- Listen to choral music. Attend concerts. Purchase CDs and professional recordings. (Suggestion: Use the Classical Music Advanced Search at Amazon.com to find professional recordings – it is a remarkable search engine. Also, iTunes now has a large selection of choral music.)

- Check out the Choral Public Domain Library (www.cpdl.org) and Handlo Music (www.handlo.com).

- When do U.S. works pass into public domain? Easy answer, if published before 1923 – more information here:
  - http://www.unc.edu/~unclng/public-d.htm

- Look in choral collections. Permission to photocopy can be sought from the publisher.

- www.choralnet.org

- Start a personal file of single octavos.
  - Buy single copies from lists of quality music offered by individuals respected in the profession.
  - Throw out almost all music/CDs sent by publishers. 😎

PREVIOUS TREASURE HUNT LISTS – WITH LOTS OF TIPS

The Great Choral Treasure Hunts I, II, III, IV, V & VI from WMEA Conference sessions are available at: www.wmea.com/CMP/repertoire

CMP SUMMER WORKSHOP: JUNE 22-26, 2009 at the University of Wisconsin – Stevens Point

Rebecca Renee Winnie has taught high school choral music for more than 25 years, most of it 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@mtd.k12.wi.us
A Note by the Composer:
The gamelan music of Bali and Java uses an unusual pentatonic scale (C D F G Bb)... The Balanese call these five tones dong, deng, dung, dang, ding. The words have an onomatopoeic suggestiveness, for the initial "d" reminds us of something struck while the "ng" recalls the ringing of a gong or idiophone. The changing colours of the vowels from dark to light suggest the rising notes of the scale.

I have set this little piece for four voices: these could be SATB, SASA, TBTB or some other mixed combination... It would be a good idea for the singers to practice the scale until the words have become fixed to the notes since Gamelan requires a quick momentum for its effectiveness in performance.
The good night wish, with which I greet you, Friend, may you hear: an angel, who conveys the greeting goes here and there. To you and back to me is bringing the wish I sent: the songs your friend sends now are saying I bid you good night.

**Gute Nacht**

Robert Schumann (1810-1856)
Opus 59 Number 4
Text by Friedrich Rückert (1788-1866)

_Soprano_ | _Alto_ | _Tenor_ | _Bass_
---|---|---|---

Die gute Nacht, die ich dir sage, Freund, hörest du, Freund, hörest du: ein Engel, der die Botchaft trägt, geht ab und zu, geht ab und zu. Er bringt sie dir, und hat mir wieder den Gruss, den Gruss gebracht: dir sagen auch des Freundes Lieder jetzt gute Nacht, jetzt gute Nacht! 

_RRW Edition 2004_
When I with pleasing Wonder stand, And all my Frame survey, Lord,

Strange! that a Harp, of thousand Strings,
Should keep in Tune so long,
Strange! that a Harp, of thousand Strings,
Should keep in Tune so long,
Il Ballerino

Giovanni Giacomo Gastoldi (c.1550-1622)

1. Sonata mi/un balletto, Col mio/amor voglio danzar, So-

2. Già pronto/a la mia ninfa Per voler me-co bal-

1. Sonata mi/un balletto, Col mio/amor voglio danzar, So-

2. Già pronto/a la mia ninfa Per voler me-co bal-

na-temi/un balletto, Col mio/amor voglio danzar, Ch'io

pron-tà/e la mia ninfa Per voler me-co bal-

na-temi/un balletto, Col mio/amor voglio danzar, Ch'io

pron-tà/e la mia ninfa Per voler me-co bal-

na-temi/un balletto, Col mio/amor voglio danzar, Ch'io

pron-tà/e la mia ninfa Per voler me-co bal-

prendo gran piacer Nel ballo/a dir-vi/il ver. Or-via, che sta-te/a

per far-mi fa-vor La man mi strin ge/an-cor.

prendo gran piacer Nel ballo/a dir-vi/il ver. Or-via, che sta-te/a

per far-mi fa-vor La man mi strin ge/an-cor.

prendo gran piacer Nel ballo/a dir-vi/il ver. Or-via, che sta-te/a

RRW Editions 2008
1. Play me a dance: I want to dance with my sweetheart, for I take great pleasure in the dance, to tell you the truth.

Refrain: Come on, what are you doing? Start playing!

2. My nymph is ready and wanting to dance with me, and to favour me still clasps me by the hand.
Bar'chu

Salamon Rossi (1570-c.1630)

Bless the Lord who is to be praised. Praised be the Lord who is blessed for all eternity.

Soprano

Alto

Baritone

et

et

et

et

Sing joyfully

Psalm 81, 1-4

William Byrd
(1543-1623)

Sopr. I

Sopr. II

Alto I

Alto II

Tenor

Bass

Organ
(Optional)

Sing joyfully Unto God our

Sing joyful ly Unto God our

Sing joyful ly Unto God our

Sing joyful ly Unto God our

Sing joyful ly Unto God our

Sing joy

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Edition may be freely distributed, duplicated, performed, or recorded.
14
Sing loud, sing loud, unto the God of Jacob.
Sing loud, sing loud, unto the God of Jacob.
Sing loud, sing loud, unto the God of Jacob.
Sing loud, sing loud, unto the God of Jacob.
Sing loud, sing loud, unto the God of Jacob.
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Sing loud, sing loud, unto the God of Jacob.
Sing loud, sing loud, unto the God of Jacob.
Sing loud, sing loud, unto the God of Jacob.
Take the song, take the song, the song and bring forth the timbrel,

the pleasant harp and the violin,

bring forth the timbrel, the pleasant harp,

and bring forth the timbrel, the timbrel,

and bring forth the timbrel, the timbrel,

bring forth the timbrel, the pleasant harp, the

pleasant harp and the violin,
and the viol.

Blow the trumpet

and the viol.

Blow the trumpet in the new moon, in the new

Blow the trumpet in the new moon, blow the
in the new moon, in the new moon, in the new moon, blow the moon, in the new moon, in the new moon, blow the trumpet in the new moon, in the new moon, blow the trumpet in the new moon, in the new moon, blow the trumpet in the new moon, in the new moon, blow the trumpet in the new moon, ev'n in the time appointed moon, ev'n in the time appointed moon, ev'n in the time appointed moon, ev'n in the time appointed moon, ev'n in the time appointed moon, ev'n in the time appointed
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Jacob, God of Jacob,
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and a law of the God of Jacob,
and a law of the God of Jacob,
and a law of the God of Jacob,
and a law of the God of Jacob,
16. Dolcissimo uscignolo
A 5 voci, cantato a voce piena, alla francese
from Madrigal Book VIII
Canto in tuono
SOLO

Created 31.7.2004 by Björn Sothmann BjoernSothmann@aol.com
Douleur me bat

Josquin des Prés

(Soprano (Superius))

Mezzo-Soprano (Quinta Pars)

Alto (Contratenor)

Tenor (Tenor)

Bass (Bassus)

et triste-se m’a-fol-le, A-mour me

(RRW Edition 2002)
nuyt et mal-heur me console,

A-mour me nuyt et mal-heur me console, et mal-heur me

mourn me nuyt et mal-heur me console, et mal-heur me

Vouloir me suit, mais aider ne me peut,
Jou - yr ne puis d'ung grant bien qu'on me veult, ne me peult, Jou - yr ne puis d'ung grant bien ne me peult, Jou - yr ne puis d'ung grant bien aider ne me peult, Jou - yr ne puis d'ung ne me peult, Jou - yr ne puis d'ung grant bien qu'on me veult, De vi-vre'ai - si, pour dieu qu'on me dé - col -}

qu'on me veult, De vi-vre'ai - si pour dieu qu'on me dé - col -

grant bien qu'on me veult, De vi-vre'ai - si de vi-vre'ai - si
Josquin des Prés  
(c.1440-1521)  
(also spelled Josquin Desprez)

**Douleur me bat**  
Chanson

Douleur me bat et tristesse m’afole,  
Amour me nuyt et malheur me consolle,  
Vouloir me suit, mais aider ne me peult,  
Jouyr ne puis d’ung grant bien qu’on me veult,  
De vivre’ainsi, pour dieu, qu’on me decolle.

*Anguish beats me and sadness drives me crazy,*  
*Love injures me and misfortune comforts me,*  
*Desire follows me but cannot help me,*  
*I cannot enjoy this great good that one demands of me,*  
*To live thus, by God, would that they would behead me.*