

ORIGINAL COMPOSITIONS FOR FULL CONCERT BAND AND CHORUS PUBLISHED
IN THE UNITED STATES

by

W. DAVID RICHARDSON

(Under the Direction of Allen Crowell)

ABSTRACT

Compositions originally composed and published for full concert band and chorus seem to be plagued by a cyclic problem: the lack of information about the compositions discourages their performance, the lack of performances discourages their composition, the lack of composition discourages gathering information about the pieces. In an attempt to break this cycle, the document is an annotated bibliography of original compositions published in the United States for full concert band and SATB chorus. Each music publisher included in the Music Publishers Association of the United States of America (MPAUSA) directory was surveyed to discover compositions. After a review of literature, information is offered regarding specific delimitations for instrumentation and genre followed by survey procedures and data collection methods. Of the 683 publishers surveyed, 384 could not be reached, 274 did not have originally composed compositions for band and chorus, and 25 publishers held 42 originally composed works for full band and chorus. Each bibliography entry contains the title, composer, publisher, publication date, duration, movements/tempi, instrumentation, genre, text author/source, and full text for each piece meeting the delimitation criteria. This same information is listed for 10 significant works not quite meeting the delimitation criteria.

INDEX WORDS: Concert Band, Chorus, SATB, Winds, Voices, Original Compositions, American publishers, Music, Annotated Bibliography, MPAUSA

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by

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INTRODUCTION

Background and Purpose

Compositions originally composed and published for full band and chorus seem to be surrounded in difficulty. Detailed information and descriptions of these pieces are difficult to find. Many individuals incorrectly label or “pigeon hole” the works as pieces for a patriotic holiday, Christmas concert, or grand occasion such as a convocation or graduation ceremony. Of the pieces that can be found, information is often incomplete, omitting important specifics such as difficulty level, the text’s subject matter, and approximate length. This lack of information, combined with the formidable challenge of organizing the performing forces for such compositions, dissuades many from performing the works. When music directors choose not to program the works (and thereby not purchase them), it does not benefit composers to write such compositions. Composers understandably avoid the genre when the inherent orchestration difficulties are considered. These circumstances create a cyclic problem: the lack of information about the compositions discourages their performance, the lack of performances discourages their composition, the lack of composition discourages gathering information about the pieces.

In an attempt to break this cycle, this document is an annotated bibliography of original compositions published in the United States for full concert band and chorus. The decision to include works published only in the United States is based on the document’s probable audience and to promote compositions that are readily available to that audience. Teachers, students, and performers of all levels are offered this resource in an accessible, comprehensible, and inviting format. It is hoped the project will promote the performance of these compositions and serve as inspiration for new works in the future. It is also hoped the project brings light to the great diversity of compositional style, difficulty level, and topical variety possible for this performing medium.

Review of Literature

While several studies have provided information about original works for full concert band and chorus, none have gone into significant detail about the compositions. Publications by the Instrumentalist Company, Wallace and Corporon, and Kinder are the predecessors to this project.

The Instrumentalist Company's *Band Music Guide* (1989) is one of the most comprehensive listings of band literature and contains a section on works for chorus and band. Compositions are listed by title and include the composer's last name and publisher. However, the guide gives no detail on a composition's difficulty rating (general or specific), and not all pieces are labeled as to the type of chorus employed. Readers are left to wonder the instrumentation and the exact topic of each composition except that which can be divulged from the composition's title.

David Wallace and Eugene Corporon's *Wind Ensemble/Band Repertoire* (1984) goes further with information than the *Band Music Guide*, but still lacks significant detail on compositions. Entries offer the instrumentation in addition to the title, composer, and publisher. However, like the *Band Music Guide*, no detail on a composition's difficulty rating or topic is given. While this publication includes a large number of works, those included were selected based on the knowledge of the composers but not by a comprehensive survey of publishers.

Keith Kinder has dedicated a great deal of study toward works for band and chorus. His article titled "Music for Chorus and Winds: An Historical Overview" found in the Fall 2000 issue of the *College Band Directors National Association Journal* is a selective list of several pieces for winds, although not necessarily concert band. The article speaks of compositions in some detail similar to the writing in David Whitwell's 1984 multivolume work *The History and Literature of the Wind Band and Wind Ensemble* (another significant work dealing periodically with works for chorus and winds). Kinder's article is not an annotated bibliography, but offers a brief history that is beneficial to those wishing to learn more about the compositional genre. Kinder's 1995 articles titled "Secular choral music with winds" and "Sacred music with winds," found in volume two of the *Journal of the World Association for Symphonic Bands and Ensembles*, deals with several compositions in specific, mostly works by Franz Liszt. Kinder plans to publish a more

comprehensive volume on works for band and chorus through Manhattan Beach Music. While this work has not yet been published, its expected date of publication is about the same as the completion of this document.

While informative, the other sources available do not deal with compositions published in the United States or focus on pieces which are not published. As previously mentioned, David Whitwell's *The History and Literature of the Wind Band and Wind Ensemble* (1984) speaks of many compositions for winds and chorus, although many are not published. Whitwell's *Band Music of the French Revolution* (1979) includes information on many publications and even information on how to find them. However, none are for full concert band and the majority listed are available only in Europe (therefore not readily available for most American musicians). Richard Franco Goldman's *The Band's Music* (1938) is one of the earliest publications listing works for chorus and wind instruments, but no publisher information is listed and the book's age makes it useful as a general reference only.

Delimitation of works

The first task in deciding which pieces to include in this bibliography was to define the instrumental and vocal ensemble and the genre of composition. While the concert band has gained a somewhat "standard" instrumentation in recent years, it has remained a performing ensemble whose instrumental personnel is quite flexible. One may apply the label "concert band" to different ensembles of very different instrumental personnel, therefore the term required specific delimitations. Likewise, the term "chorus" has been used to refer to a variety of ensembles and required explanation of the vocal parts and their performance style to be included. Finally, the term "original composition" had to be defined in relation to the variety of other compositions possible.

For the purposes of this document, "compositions for full concert band" are defined as works having a minimum of a wind ensemble setting (one player per part) with the following requirements. The score of each composition had as a minimum instrumentation all the instrument families as shown in Table 1. Each instrument family listed had at least one part in the score. Scores

could also contain instruments listed in the column titled “Other Possible Instruments and Information.” These instruments were allowed to be the only part written for the instrument family or could be part of multiple instruments within that family. Instrumental parts were not required to be entirely independent lines: they could double others throughout the entire score. However, these “doubling” instruments must have been part of the composer’s original composition and not added by an editor or transcriber. Older forms of an instrument family (like recorders, shawms, sackbuts, etc.) that comprised an instrumental part for an entire composition were not accepted as replacement instruments for those listed. However, if a short feature was written for these older instruments within a composition, the piece could be included in the document (i.e. if the trombone player switches to sackbut for a few measures).

Table 1. – Required Instruments for inclusion in bibliography

| Required Instrument Families | Other Possible Instruments and Information |
|-------------------------------------|---|
| Flute(s) | Piccolos in any key and alto flute are acceptable replacements. Bass flute may be included in addition to the above. |
| Oboe(s) | English horn is an acceptable replacement. Musette, oboe d’amore, bass oboe, and hecklephone may be included in addition to the above. |
| Clarinet(s) | Soprano clarinets in any key are acceptable. Sopranino may only be included in addition to soprano. |
| Bass Clarinet(s) | Alto, contra alto, or contra bass are acceptable replacements. |
| Saxophone(s) | Must be at least one alto saxophone in the score. Sopranino, Soprano, Tenor, Baritone, Bass, and Contra Bass saxes may be included in addition to alto. |
| Bassoon(s) | Contra bassoon is an acceptable replacement. Modern bassoon only. |
| Trumpet(s) | Valved (not slide) trumpet or cornet in any key (including piccolo trumpet) are acceptable. Flugel horn or bass trumpet may be included in addition to the above. |
| Horn(s) | Horn in any key can be single or double. Straight horn (as opposed to valved) is an acceptable replacement. |
| Trombone(s) | Bass or tenor trombone (valve or slide) is acceptable. Alto trombone may be included in addition to the above. |
| Baritone or Euphonium(s) | Treble or bass clef (single or double bell) is acceptable. Wagner tubas may be included in addition to the above. |
| Tuba(s) | Tuba in any key is acceptable. Sousaphone, bombardon, helicon, and ophecleide parts are acceptable, though it is not necessary to be played on those instruments. |

The inclusion of stringed instruments or percussion (including piano, harp, and non-traditional uses of everyday items such as glassware) was not a requirement for compositions to be included in the bibliography. If string instruments were included in the score, they could not serve as a replacement for any of the instrument families listed above (e.g. string bass replaces tuba). The addition of extra instrumental ensembles or soloists (e.g. offstage ensembles, antiphonal ensembles, etc.) to the instrumentation listed above was acceptable for a composition's inclusion in the bibliography.

Vocal parts for the chorus had to be intended as a choral setting and not a setting for soloists for inclusion in the bibliography. Choral parts were to be divided into Soprano, Alto, Tenor, and Bass parts (SATB). These vocal parts could be doubled at times throughout the composition, but must have had independent parts (although not necessarily independently polyphonic) for at least half the number of measures they contribute in the piece. Pieces that included the addition of extra parts (SS,AA,TT,BB or SS,A,T,BB, etc.) were included, but were not labeled as such. Solo lines could be included in the vocal parts, but could not constitute an entire vocal section for the entire composition (e.g. a soprano soloist does not equal an entire soprano section; this would be a piece for soprano soloist and ATB choir, not SATB choir). The majority of each choral part was to be sung. Speaking parts and vocal effects alone (even if they are written in 4 or more parts) were not considered an SATB choral setting. If such effects were used, only pieces that did so for less than half the number of measures their parts contributed to the piece were included. Choral parts incorporating such "instrumental elements" as clapping, stomping, playing of instruments, etc., were included if such effects were used only for a maximum of half the measures their total parts contribute to the piece. A composer's suggested placement of the vocal ensemble (e.g. offstage chorus) was irrelevant as long as the chorus matched the previously listed requirements. Pieces incorporating multiple vocal ensembles or soloists (e.g. additional offstage ensembles, antiphonal ensembles, etc.) in addition to the vocal personnel listed above were included in the bibliography. The full text of each composition (minus repetitious phrases), was recorded for assistance in programming a concert.

Only compositions originally composed for the performing forces previously mentioned were included. Transcriptions, arrangements, adaptations, and editions by an individual other than the initial composer of a composition were not included. Compositions that were expanded by another composer to include the additional vocal or instrumental parts matching the requirements above were not included. However, if a work was not originally composed for full band and chorus but later arranged by the original composer for that ensemble, the work could be included in the bibliography (e.g. Percy Grainger's "Country Gardens," which was arranged by the composer for multiple ensembles and soloists). Wind operas, musicals, or ballets that included chorus (i.e. a musical work with the intent to create stage drama – "drama" being defined as a performance with actors and costumes – as opposed to a musical performer creating "dramatic effect" within a composition), were not included in the bibliography. However, wind masses, cantatas, and oratorios were acceptable. Pieces for full band and chorus that were adapted to include drama or dance, and are generally known as such, could be included.

Other considerations regarding subject of the text and composer nationality were considered for clarification. While only pieces published in the United States were included, a composer's nationality was not considered. Likewise, the text of each composition could be in any language regarding any subject. Both sacred and secular pieces were included.

Procedures for Surveying Publishers

Each music publisher included in the Music Publishers Association of the United States of America (MPAUSA) directory was surveyed to discover compositions fitting the criteria previously mentioned. A cover letter explaining the project along with a survey in the form of a postage-paid return card was mailed first class on September 7, 2002. In both the cover letter and on the survey itself, publishers were informed of a website through which survey submissions could be posted. Examples of the cover letter, survey, and website may be seen in Appendix II: Survey Materials. The cover letter, survey, and website complied with criteria stipulated by Human Subjects Office from the Office of the Vice President of Research at the University of Georgia. Publishers were

given one year to respond to the survey. During that time period, publishers whose surveys were returned or did not respond after one month were called and/or emailed. Phone calls were made by the researcher or by a volunteer equipped with a script and guidelines on how to question publishers about the specified compositions. The method of each survey completion was recorded (web response, call, email, mail) with the date and time of each response. From the survey results, four lists were generated: a complete list of publishers surveyed, publishers with pieces for full band and chorus, publishers without pieces for full band and chorus, and publishers unable to be contacted. The contact information used for each publisher is contained in the “result specific” listings. For publishers without compositions for full band and chorus, information on the company’s publication genre was recorded when possible.

Bibliography Entry Format

Each composition included in the bibliography includes important information for those interested in performing the pieces. Each composition is listed on a separate page along with the composer, publisher and date of publication. Publications are listed in alphabetical order by the composer’s last name. To help understand the nature of each work, permission was obtained from each work’s publisher to present the full text with its author and original source (if the text preexisted the composition). English translations of foreign language texts are provided when an authorized translation was provided by the composer. The text has been given a general label of “sacred” or “secular” so readers may easily find compositions that fit their needs. The instrumentation for each work has been listed and general ensemble suitability was determined (Middle School, High School, College, or Professional) with approximate grade level. The movements along with varying tempi are also listed (tempi were recorded only when a movement name was unavailable and only the first instance of any tempo is recorded). The initial page for any composition requiring more than one page is followed immediately with the remaining information.

ANNOTATIONS

ADLER, SAMUEL

ROGUES AND LOVERS

This composition contains various international folk songs presented in a highly modified or ornamented format. The original songs were merely a starting point for the composer, hence the decision to include this piece as having met the delimitation criteria.

PUBLISHER: Carl Fischer, Inc. (rental only)
DATE: 1974
LEVEL: College/Professional
APPROXIMATE GRADE: 6
DURATION: 18'
MOVEMENTS/TEMPI: Seven Sections (though there is no indication for a break between sections): I. Searching for the Lambs (British), II. The Drunken Sailor (Sea Chanty), III. Limbo (Trinidad) IV. He's Gone Away (US), V. Valencianita (Venezuela), VI. Banuwa (Liberia), VII. The Gypsum Davy (US)

Piccolo (1)
Flute (2)
Oboe (2)
English Horn (1)
E-flat Clarinet (1)
B-flat Clarinet (3)
E-flat Alto Clarinet (1)
B-flat Bass Clarinet (1)
Bassoon (2)
Contra Bassoon (1)
E-flat Alto Saxophone (2)
B-flat Tenor Saxophone (1)
B-flat Trumpet (4)
Horn in F (4)
Trombone (3)
Euphonium (2)
Tuba (1)
Harp
Timpani
Piano & Celeste

Percussion

- Tambourine
- Castanets
- Glockenspiel
- Xylophone
- Marimba
- Wood blocks (3 - high, medium, low)
- Bongos
- Conga
- Guiro
- Log Drums (2 - high and low)
- Snare Drum
- Tenor Drum
- Bass Drum
- Tom-toms (3 - high, medium, low)
- Crash Cymbals
- Suspended Cymbal
- Tam-tam
- Claves
- Maracas

Chorus (SATB)

INSTRUMENTATION (parts as listed in publisher catalog):

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Various international folk songs: Great Britian, Trinidad, United States, Venezuela, and Liberia (original languages presented)
TEXT: I. SEARCHING FOR THE LAMBS
Tacet

II. THE DRUNKEN SAILOR (SEA CHANTY)

What shall we do?
Earlye in the morning.
What can we do?
What can we do with a drunken sailor? (etc.)
Earlye in the morning.
Way, hey, and up she rises, (etc.)
Earlye in the morning.
Hoist him up with a running bowline, (etc.)
Earlye in the morning.
Tie him to the mast until he's sober, (etc.)
Earlye in the morning.
That's what we do with a drunken sailor, (etc.)
Earlye in the morning.

III. LIMBO (TRINIDAD)

Limbo, limbo, limbo, (etc.)
To limbo like me, go man, go man, limbo.
Oh, yes, limbo, I want somebody to limbo.
I want somebody to limbo like me.
The girl must be good to limbo like this boy.

IV. HE'S GONE AWAY (US)

Look away, look away, look away over yandro.
I'm goin' away for to stay a little while,
But I'm comin' back tho' I go ten thousand miles.
And it's who will shoe your foot?
And it's who will glove your hand?
And it's who will kiss your ruby lips when I am gone?
Look away over yandro.
And it's papa will shoe my foot.
And it's mama will glove my hand.
And it's you will kiss my ruby lips when you return.
Look away over yandro.
I'm goin' away for to stay while but I'm comin back,
Tho' I go ten thousand miles, I'm comin' back

V. VALENCIANITA (VENEZUELA)

Una Valencianita que del cielo bajo
Con al pelo extendido
Y en la boca una flor.
En la flor una rosa,
en la rosa un clavel,
y en la mano una nina que se llama Isabel.
Isabelita me llamo, hija soy de un labrador,
aunque voy y voy al campo
no le tengo miedo al sol.
Esta rueda es mi jardin y las ninas son las rosas
y yo como jardinera,
escojo la mas hermosa.
Isabelita me llamo, hija soy de un labrador
Isabelita me llamo, no le tengo miedo al sol.

VI. BANUWA (LIBERIA)

Banuwa, banuwa, banuwa yo.
Banu wanehni alano. Alano neni alano
Alano nehni alano. (etc).

VII. THE GYPSUM DAVY (US)

Rattle tum a gypsen, gypsen,
Rattle tum a gypsen Davy,
It was late in the night
when the squire came home,
Enquiring for his lady;
His servant made a sure reply:
She's gone with a gypsen Davy.
O go catch up my milk white steed,
He's dark and then he's speedy.
I'll ride all night till broad daylight,
Or over take my lady.
He rode and he rode till he came to the town,
And he rode till he came to Barley.
The tears came rolling down his cheeks,
And there he spied his lady.
O come go back my own true love,
O come go back my honey,
I'll lock you up in the chamber so high
Where the gypsen can't come round you.
I won't come back your own true love,
Nor I won't come back your honey.
I wouldn't give a kiss from a gypsen's lips,
For all your laud and money.
She soon run through her bright clothing,
Her velvet shoes and stockings;
Her gold ring off her finger was gone,
And the gold plate off her bossom.
O came to an old straw pad,
With the gypsens all around me.

ADLER, SAMUEL

SERENADE

PUBLISHER: Carl Fischer, Inc. (rental only)
DATE: 1974
LEVEL: College/Professional (based on choral parts)
APPROXIMATE GRADE: 6 - could not accurately assess (condensed score only)
DURATION: 17'
MOVEMENTS/TEMPI: Five Movements (though there is no indication for a break between movements):
I. The Lamb, II. Mad Song, III. The Sick Rose IV. The Shepherd, V. The Tyger
INSTRUMENTATION (parts as listed in publisher catalog):

| | |
|---------------------------|----------------------------|
| Piccolo (1) | B-flat Tenor Saxophone (1) |
| Flute (2) | B-flat Trumpet (4) |
| Oboe (2) | Horn in F (4) |
| English Horn (1) | Trombone (3) |
| E-flat Clarinet (1) | Baritone (1) |
| B-flat Clarinet (3) | Tuba (1) |
| E-flat Alto Clarinet (1) | Harp |
| B-flat Bass Clarinet (1) | Timpani |
| Bassoon (1) | Percussion |
| E-flat Alto Saxophone (2) | Chorus (SATB) |

TEXT GENRE: Secular texts with Sacred subject matter
TEXT AUTHOR/SOURCE: William Blake's poems *The Lamb*, *Mad Song*, *The Sick Rose*, *The Shepherd*,
and *The Tyger*

TEXT: I. THE LAMB
Little Lamb who made thee
Dost thou know who made thee
Gave thee life and bid thee feed.
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing woolly bright;
Gave thee such a tender voice,
Making all the vales rejoice!
Little Lamb who made thee
Dost thou know who made thee
Little Lamb I'll tell thee,
Little Lamb I'll tell thee!
He is called by thy name,
For he calls himself a Lamb:
I a child & thou a lamb,
We are called by his name.
Little Lamb God bless thee.
Little Lamb God bless thee.

II. MAD SONG
The wild winds weep
And the night is a-cold;
Come hither, Sleep,
And my griefs unfold:
But lo! the morning peeps
Over the eastern steeps,

And the rustling birds of dawn
The earth do scorn.
Lo! to the vault
Of paved heaven,
With sorrow fraught
My notes are driven:
They strike the ear of night,
Make weep the eyes of day;
They make mad the roaring winds,
And with tempests play.
Like a fiend in a cloud,
With howling woe,
After night I do crowd,
And with night will go;
I turn my back to the east,
From whence comforts have increas'd;
For light doth seize my brain
With frantic pain.

III. THE SICK ROSE

O Rose, thou art sick!
The invisible worm
That flies in the night,
Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

IV. THE SHEPHERD

How sweet is the Shepherd's sweet lot!
From the morn to the evening he strays;
He shall follow his sheep all the day,
And his tongue shall be filled with praise.
For he hears the lamb's innocent call,
And he hears the ewe's tender reply;
He is watchful while they are in peace,
For they know when their Shepherd is nigh.

V. THE TYGER

Tyger! Tyger! burning bright
In the forests of the night
What immortal hand or eye
Could frame thy fearful symmetry?
In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?
And what shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? and what dread feet?
What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp?

Dare its deadly terrors clasp?
When the stars threw down their spears
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?
Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

ANDERSON, LEROY

PIRATE DANCE

PUBLISHER: Master's Music Publications, Inc. Choral parts available through Warner Bros.
DATE: 1961
LEVEL: High School/College
APPROXIMATE GRADE: 5
DURATION: 2' 10"
MOVEMENTS/TEMPI: One Movement: Allegro Molto (♩. = 152)
INSTRUMENTATION (parts):

| | |
|-------------------------------|--------------------|
| Piccolo (1) | Horn in F (4) |
| Flute (2) | Trombone (3) |
| Oboe (2) | Baritone (1) |
| E-flat Clarinet (1) | Tuba (1 div. part) |
| B-flat Clarinet (3) | String Bass |
| E-flat Alto Clarinet (1) | Timpani |
| B-flat Bass Clarinet (1) | Percussion |
| Bassoon (2) | • Xylophone |
| E-flat Alto Saxophone (2) | • Snare Drum |
| B-flat Tenor Saxophone (1) | • Crash Cymbal |
| E-flat Baritone Saxophone (1) | • Bass Drum |
| B-flat Cornet (3) | Chorus (SATB) |
| B-flat Trumpet (2) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Walter Kerr, Jean Kerr, and Joan Ford from the musical production "Goldilocks"
TEXT: Yo, heave ho! By all the winds that blow!
Without a wife a pirates's life is free of worry and woe.
Bless my bones! And call me Davy Jones!
I take my sport in any port in cold or temperate zones.
Raise the foaming glass. Praise each winsome lass.
Soon love's day will pass ready or no!
There she blows! As blooming as a rose!
A willing miss, a stolen kiss, ahoy and over she goes!
Strike me pink! And toss me in the drink!
If legal mate and real estate and deed and chattel
And cattle and wives that prattle are worth a tiddly wink.
Ladies old and grey from Cairo to Cathay,
Remember passing pirates with a sigh.
Aging buccaneers get sentimental tears
For ev'ry gal that stopped a roving eye.
Only love that's brief never comes to grief.

ANDERSON, LEROY

PYRAMID DANCE (HEART OF STONE)

PUBLISHER: Master's Music Publications, Inc. Choral parts available through Warner Bros.
DATE: 1960
LEVEL: High School/College
APPROXIMATE GRADE: 5
DURATION: 3'
MOVEMENTS/TEMPI: One Movement: Allegro Molto ($\downarrow = 160$)
INSTRUMENTATION (parts):

| | |
|-------------------------------|--------------------|
| Piccolo (1) | Trombone (3) |
| Flute (2) | Baritone (1) |
| Oboe (1 div. part) | Tuba (1 div. part) |
| E-flat Clarinet (1) | String Bass |
| B-flat Clarinet (3) | Timpani |
| E-flat Alto Clarinet (1) | Percussion |
| B-flat Bass Clarinet (1) | • Xylophone |
| Bassoon (1 div. part) | • Snare Drum |
| E-flat Alto Saxophone (2) | • Crash Cymbal |
| B-flat Tenor Saxophone (1) | • Gong |
| E-flat Baritone Saxophone (1) | • Tambourine |
| B-flat Cornet (3) | • Bass Drum |
| B-flat Trumpet (2) | Chorus (SATB) |
| Horn in F (4) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Walter Kerr, Jean Kerr, and Joan Ford from the musical production "Goldilocks"
TEXT: Lovely heart of stone, you promised paradise;
How could I have known you told a thousand lovely lies?
Other loves than mine will flame and fade away,
Ashes at your shrine, poor dusty loves of yesterday.
Heart of stone, you are a demon with a face as fair as morning.
Give your heart away for on the desert wind I hear a warning.
Time will find you where this bright pavilion stands and leave no token.
Just a legend and upon the sighing summer sands a broken heart of stone.

ARMBRUSTER, ROBERT

WE, THE PEOPLE

PUBLISHER: Master's Music Publications, Inc. Choral parts available through Warner Bros.
DATE: 1958
LEVEL: High School (based on choral parts)
APPROXIMATE GRADE: 3/4 - could not accurately assess (condensed score only)
DURATION: 3' 15"
MOVEMENTS/TEMPI: One Movement: Maestoso
INSTRUMENTATION (parts as listed in publisher catalog):

| | |
|-------------------------------|---|
| Flute (2) | B-flat Cornet (3) |
| Oboe (2) | Horn in F (2) |
| English Horn (1) | Trombone (3) |
| E-flat Clarinet (1) | Baritone (1) |
| B-flat Clarinet (3) | Tuba (1) |
| E-flat Alto Clarinet (1) | String Bass |
| B-flat Bass Clarinet (1) | Timpani |
| Bassoon (1) | Percussion (2 – no instruments listed in score) |
| E-flat Alto Saxophone (2) | Chorus (SATB) |
| B-flat Tenor Saxophone (1) | Narrator |
| E-flat Baritone Saxophone (1) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Michael Cambern, based on the Preamble to the United States Constitution
TEXT: We, the people hereby ordain our constitution
We, the people hereby proclaim justice for all men
Freedom in speech and belief,
Freedom of worship, blessings of liberty, now and forever.
We, the people, we came from foreign lands with many faiths
With hope for peace and for freedom. Then...
Narrator: Legislative power shall be vested
in a congress of the United States
The people spoke...
Narrator: Executive power shall be vested
In a president of the United States of America
The people fought...
Narrator: Judicial power shall be vested in one Supreme Court,
The people died...
Narrator: This constitution and the laws of our country
Shall be supreme.
Throughout our far-flung land.
Thankful and proud are we of our great heritage
Land where all men can be free, strong, and united.
We hold this right to be true,
All men are equal, from every station and creed ,
One mighty nation, from every station and creed,
We, the people, one mighty nation.

BECK, JOHN NESS

CANTICLE OF PRAISE

PUBLISHER: Theodore Presser
DATE: 1964
LEVEL: High School/College (based on choral parts)
APPROXIMATE GRADE: 4/5 – could not accurately assess (condensed score only)
DURATION: 3'30"
MOVEMENTS/TEMPI: One movement: Adagio tranquillo (♩ = 60), Allegro con brio (♩ = 138), Allegro maestoso (♩ = 132)

INSTRUMENTATION (parts):

| | |
|-------------------------------|--------------------|
| Piccolo (1) | Trombone (3) |
| Flute (2) | Baritone (2) |
| Oboe (1) | Tuba (1) |
| B-flat Clarinet (3) | Timpani |
| E-flat Alto Clarinet (1) | Percussion |
| B-flat Bass Clarinet (1) | • Bells |
| Bassoon (1) | • Chimes |
| E-flat Alto Saxophone (2) | • Suspended Cymbal |
| B-flat Tenor Saxophone (1) | • Crash Cymbals |
| E-flat Baritone Saxophone (1) | • Snare Drum |
| B-flat Cornet (2) | • Tam-Tam |
| B-flat Trumpet (1) | • Bass Drum |
| Horn in F (4) | Chorus (SATB) |

TEXT GENRE: Sacred
TEXT AUTHOR/SOURCE: Psalm 103:13-19 and Psalm 148:1-4, 7-8, 11-13 from the *Holy Bible*
TEXT: As a father pitieth his children,
So the Lord pitieth them that fear Him,
For He knoweth our frame;
He remembreth that we are dust,
As for man, his days are as grass;
As a flower of the field so he flourisheth,
For the wind passeth over it, and it is gone,
And the place there-of shall know it no more.
But the mercy of the Lord is from everlasting to everlasting
To them that fear Him, to such as keep His covenants,
The Lord hath prepared His throne in the heavens,
And His kingdom ruleth over all.
Praise ye the Lord, praise ye the Lord from the heavens!
Praise Him in the heights! Praise ye Him, all His angels,
Praise ye Him, all His hosts. Praise ye Him, sun and moon;
Praise Him, all ye stars of light,
Praise the Lord from the earth, ye dragons and all deeps:
Fire and hail; snow and vapour, stormy wind fulfilling His word.
Kings of the earth, and all people, Princes and all judges of the earth,
Young men and maidens, Old men and children,
Let them praise the name of the Lord.
For His name alone is excellent, His glory is above the earth and heaven.
Praise ye the Lord!

BENCRISCUITO, FRANK

SING A NEW SONG (PSALM 96)

PUBLISHER: Kjos Music
DATE: 1977
LEVEL: High School
APPROXIMATE GRADE: 4/5
DURATION: 7'
MOVEMENTS/TEMPI: One Movement: Maestoso (♩ = 100), Meno Mosso (♩ = 88), Allegro (♩ = 150), Fast (♩ = 138), Tranquillo (♩ = 80), Poco piu mosso (♩ = 92)
INSTRUMENTATION: The only available score for this work is a condensed score. The composer does list solo instrumental lines by name. All instrument families required for inclusion as a “full band” are present as evidenced by the naming of these solo lines.
TEXT GENRE: Sacred
TEXT AUTHOR/SOURCE: Based on Psalm 96 from the *Holy Bible*
TEXT:
Sing to the Lord a new song;
O sing to the Lord ye lands.
Shout to the Lord,
Sing to the Lord.
Shout, shout with joy;
Shout, sing, shout to the Lord,
Sing to the Lord.
Sing to the Lord a new song,
O bless his name,
Talk of his salvation.
Great is the Lord and greatly to be praised.
Honor and majesty are before him.
Strength and beauty are in his sanctuary.
Ascribe to the Lord ye peoples.
Ascribe to the Lord all strength.
Ascribe, ascribe to the Lord all glory,
all glory and strength.
Ascribe to the Lord ye peoples,
and worship the Lord.
Let the heavens be glad;
Let the Earth rejoice.
Let the sea roar with all might,
Let it roar, let it roar, rejoice.
Let the fields exult and all things exult the Lord.
Rejoice in the Lord.
Then shall all threes of the woods sing for joy.
For the Lord comes to judge us with righteousness
Let us sing to the Lord a new song,
let us exalt and shout!

BILOUS, EDWARD

FANFARE AND ANTHEM: OF THE UNITED STATES AIR FORCE STRATEGIC AIR

COMMAND

PUBLISHER: Wingert-Jones Music
DATE: 1989
LEVEL: High School/College
APPROXIMATE GRADE: 4/5
DURATION: 3' 15"
MOVEMENTS/TEMPI: One Movement: (♩ = 97)
INSTRUMENTATION (parts):

| | |
|-------------------------------|-----------------------------|
| Flute or Piccolo (2) | Percussion |
| Oboe (1) | • Small gong |
| B-flat Clarinet (4) | • Bells |
| B-flat Bass Clarinet (1) | • Chimes |
| Bassoon (1) | • Gong |
| E-flat Alto Saxophone (2) | • Marimba |
| B-flat Tenor Saxophone (1) | • Snare Drum |
| E-flat Baritone Saxophone (1) | • Crash Cymbal |
| B-flat Trumpet (6) | • Suspended Cymbal |
| Horn in F (3) | • Bass Drum |
| Trombone (4) | • Bell Tree |
| Baritone (1) | • Triangle |
| Tuba (2) | Synthesizer Tape (optional) |
| Timpani | Chorus (SATB) |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Edward Bilous
TEXT:
In days long gone our parents proved their valor;
With strength and courage they resisted tyranny;
For God had deemed their home a place of freedom,
And wisdom had foretold that truth would set them free.
Times will come when men must test their valor,
For times will come when darkness is at hand.
We'll manifest our strength in defense of our freedom,
And shine the lamp of glory in honor of our land.
With justice in our hands and mercy in our hearts
We dedicate our lives so that peace may prevail.

BRYANT, STEVEN

A MILLION SUNS AT MIDNIGHT

PUBLISHER: BCM International
DATE: 2001
LEVEL: High School/College
APPROXIMATE GRADE: 5/6
DURATION: 9'
MOVEMENTS/TEMPI: One Movement: (♩ = 44), More Motion (♩. = 52),
Driving and Powerful (♩ = 148)

INSTRUMENTATION (parts):

| | |
|-------------------------------|------------------------|
| Piccolo (1) | Timpani |
| Flute (3) | Percussion |
| Oboe (2) | • Glockenspiel |
| English Horn (1) | • Congas (or Tom-toms) |
| B-flat Clarinet (3) | • Vibraphone |
| B-flat Bass Clarinet (1) | • Xylophone |
| Bassoon (2) | • Marimba |
| E-flat Alto Saxophone (2) | • Roto-toms |
| B-flat Tenor Saxophone (1) | • Crotales |
| E-flat Baritone Saxophone (1) | • Suspended Cymbal |
| B-flat Trumpet (3) | • Snare Drum |
| Horn in F (4) | • Bass Drum |
| Trombone (3) | • Tam-tam |
| Euphonium (1) | • Triangle |
| Tuba (1 div. part) | Chorus (SATB) |
| String Bass (optional) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Kevin Dunlop
TEXT: Listen...listen...listen...
listen to womb's whisper
listen to womb's whisper...echoes...suckled dreams...illusions mold to kings
listen to womb's whisper...echoes...suckled kings...the stars ablaze with dreams
...oh the stars cascade with dreams
watch us grow...peeking, peeling, prodding
peeking, peeling, prying, poking, plotting, prodding
spawning star-child's violent souljourn
let us go...learning, leaving, lying
learning, leaving, lying, living, losing, loving
our revenge upon birth's pain
soon to know...surging, stretching, straining
searching, seeking, surging, stretching, straining
childhood succumb, Oh Mother, Oh childhood succumb,
Oh Mother let them go...
Agni's breath of Phoenix fire
Tapas dance of life's desire
Orphan spirits, cosmic mire
Spurning thirst of star-child's ire,
Incantations, aberrations
Solace in manipulation,
Crack and flay of allegations,

Guilt and gods the nails of nations
Watch us Grow, Spray of ochre
Soon to know, Splash of light
Let us go, Nature's plunder, gifts of fright
Watch us Grow, Spray of ochre
Soon to know, Splash of light
Let us go, Pandora's plunder, future's blight
Spray of ochre, splash of light
Knowledge honed and hurled in flight
A million thundered guns at midnight
million thundered guns at midnight
Watch us grow, Agni's breath of Phoenix fire
Let us go, Orphan spirits, cosmic mire
Soon to know, Incantations, aberrations, listen to womb's whisper
Watch us grow, Crack and flay of allegations, listen to womb's whisper
Let us go, Spray of ochre, splash of light, listen to womb's whisper
peeking, peeling, plotting
Soon to know, Knowledge honed and hurled in flight, listen to womb's whisper
surging, stretching, straining, striving
Darkness blinding, infant spite, illusions mold to kings
Darkness blinding, infant's fright, stars ablaze with dreams
Mind unleash this senseless sight
Darkness blinding, infant spite
Darkness blinding, infant's fright
Mind unleash this senseless sight,
Dream our course through star-hushed night
Behold! Behold! Behold!
Behold a million suns at midnight! (stars cascade with dreams)

CROCKER, EMILY & JAMES CURNOW

WELCOME YULE

PUBLISHER: Jenson Publications
DATE: 1994
LEVEL: High School
APPROXIMATE GRADE: 4/3 (choral parts require a more mature choir)
DURATION: 3' 15"
MOVEMENTS/TEMPI: One Movement: Brightly in two (♩. = 76)
INSTRUMENTATION (parts):

| | |
|----------------------------|--------------------|
| Piccolo (1) | Baritone (1) |
| Flute (2) | Tuba (1 div. part) |
| Oboe (2) | String Bass (1) |
| B-flat Clarinet (3) | Timpani |
| E-flat Alto Clarinet (1) | Percussion |
| B-flat Bass Clarinet (1) | • Large Triangle |
| Bassoon (2) | • Medium Triangle |
| E-flat Alto Saxophone (2) | • Xylophone |
| B-flat Tenor Saxophone (1) | • Bells |
| E-flat Baritone Saxophone | • Suspended Cymbal |
| B-flat Trumpet (3) | • Snare Drum |
| Horn in F (4) | Chorus (SATB) |
| Trombone (3) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Traditional text adapted by Emily Crocker
TEXT: Welcome Yule! Welcome Yule!
Merry Christmas Day! Hey!
The cheerful days of spring are fine, when sunshine decks the hours,
And blithe some summer when we twine the wreaths of fairest flow'rs;
But oh! Tho' bright the days of spring and summer flowers array,
There's none that half the pleasure brings of merry Christmas Day!
So thrice welcome Christmas!
Hurray! Hurray! Hurray!
Minced pies and puddings are baking all the day.
Goose is a roasting the best that is can be,
No matter what the weather,
We're in good company!
Welcome Yule! Welcome Yule!
'Tis then from house to house we roam to sing as we do now,
and on the man the piece at home we place the holy bough.
And fires ne'er seem to burn so bright nor hearts be so full of play.
Nor feet to treat the ground so light as on a Christmas Day.
So thrice welcome Christmas!
Hurray! Hurray! Hurray!
Minced pies and puddings are baking all the day.
Goose is a roasting the best that is can be,
No matter what the weather,
We're in good company!
Welcome Yule! Welcome Yule!
Tho' cold and thought less we should be and heart less did we fail
To wish that you as well as we may merry be and hale!

And may the love that 'round us glows and brightens with its ray,
Now grant you and your family a merry Christmas Day!
So thrice welcome Christmas!
Hurray! Hurray! Hurray!
Minced pies and puddings are baking all the day.
Goose is a roasting the best that is can be,
No matter what the weather,
We're in good company!
Welcome Yule!

COUSINS, M. THOMAS

EXILE

PUBLISHER: Brodt Music Company
DATE: 1969
LEVEL: High School
APPROXIMATE GRADE: 4/5 (for difficulty of choral parts)
DURATION: 7' – 7'30"
MOVEMENTS/TEMPI: One Movement: Moderato assai (♩ = c. 72), Allegro risoluto (♩ = c. 138), Lento moderato, Moderato (♩ = 76), Allegro risoluto (♩ = ♩), Lento (♩ = ♩)

INSTRUMENTATION (parts):

| | |
|---------------------------------|--------------------------|
| Flute (3) | Trombone (3) |
| Oboe (2) | Baritone (Euphonium) (1) |
| B-flat Clarinet (3) | Tuba (1 div. part) |
| E-flat Clarinet (1) | String Bass (1) |
| E-flat Alto Clarinet (1) | Timpani |
| B-flat Bass Clarinet (1) | Percussion |
| BB-flat Contrabass Clarinet (1) | • Crash Cymbals |
| Bassoon (2) | • Gong |
| E-flat Alto Saxophone (1) | • Snare Drum |
| B-flat Tenor Saxophone (1) | • Bass Drum |
| E-flat Baritone Saxophone (1) | • Anvil |
| B-flat Cornet (3) | • Tenor Drum |
| B-flat Trumpet (2) | Chorus (SATB) |
| Horn in F (4) | |

TEXT GENRE: Sacred
TEXT AUTHOR/SOURCE: Excerpts from the book of Exodus from the *Holy Bible*
TEXT: Now there arose a new king over Egypt,
Who knew not Joseph,
Pharoah laid a heavy hand on Israel,
With brick and mortar, and the lash.
And the people cried, and their cry came up unto God:
Remember, remember, o Lord, thy covenant
With Abraham, Isaac, and Jacob,
And deliver us from our great bondage.
And God had compassion on Israel,
And He called Moses out of the desert,
To deliver them out of the hand of Pharoah.
Moses led his people out of Egypt,
And camped by the sea.
Pharoah pursued them, with six hundred chariots
To slay them against the sea.
God sent a great east wind
Which did drive back the sea;
And Israel cross'd over on the dry ground.
When Pharoah pursu'd them, the seas return'd,
And the dark waters of doom
Clos'd over the heads of the host of Pharoah.
And Israel saw the great pow'r of the Lord
And believed on Him, and his servant Moses.

COUSINS, M. THOMAS

NEBO

PUBLISHER: Brodt Music Company
DATE: 1970
LEVEL: High School
APPROXIMATE GRADE: 4/5 (for difficulty of choral parts)
DURATION: 6'
MOVEMENTS/TEMPI: One Movement: (♩ = c. 128), Piu moderato (♩ = 96), Lento (♩ = 64)
INSTRUMENTATION (parts):

| | |
|---------------------------------|--------------------------|
| Flute (3) | B-flat Trumpet (2) |
| Oboe (English Horn) (2) | Horn in F (4) |
| B-flat Clarinet (3) | Trombone (3) |
| E-flat Clarinet (1) | Baritone (Euphonium) (1) |
| E-flat Alto Clarinet (1) | Tuba (1 div. part) |
| B-flat Bass Clarinet (1) | String Bass (1) |
| BB-flat Contrabass Clarinet (1) | Timpani |
| Bassoon (2) | Percussion |
| Contra Bassoon (1) | • Crash Cymbals |
| E-flat Alto Saxophone (1) | • Gong |
| B-flat Tenor Saxophone (1) | • Snare Drum |
| E-flat Baritone Saxophone (1) | • Bass Drum |
| B-flat Cornet (3) | Chorus (SATB) |

TEXT GENRE: Sacred
TEXT AUTHOR/SOURCE: Based on Deuteronomy 33 and 34 from the *Holy Bible*
TEXT: Forty years in the wilderness,
Forty years of wars and death,
Plague and pestilence, fear and despair.
Israel at last came to the plains of Moab
Across the river Jordan from the land of Canaan.
And Moses went up to Mt. Nebo,
Where God show'd him the land
Which he had promised to the children of Israel.
And when he had seen the land, Moses died.
But ere he was gathered unto his people,
Moses left a blessing with Israel,
And with all peoples for all time:
The eternal God is thy refuge,
And underneath the everlasting arms,
The eternal God is thy refuge.

COUSINS, M. THOMAS

SINAI

PUBLISHER: Brodt Music
DATE: 1961
LEVEL: High School/College
APPROXIMATE GRADE: 5
DURATION: 10'42"
MOVEMENTS/TEMPI: One Movement: (♩ = 66 - 72), (♩ = 92), Vivace (♩ = 156), Lento, Moderato
Maestoso (♩ = c. 80)

INSTRUMENTATION (parts):

| | |
|--------------------------------------|---------------------------|
| Piccolo (with 3 rd flute) | Horn in F (4) |
| Flute (3) | Trombone (3) |
| Oboe (2) | Baritone or Euphonium (1) |
| E-flat Clarinet (1) | Tuba (1 div. part) |
| B-flat Clarinet (3) | String Bass (1) |
| E-flat Alto Clarinet (1) | Timpani |
| B-flat Bass Clarinet (1) | Percussion |
| BB-flat Contrabass Clarinet (1) | • Gong |
| Bassoon (2) | • Wood Block |
| Contra Bassoon (1) | • Snare Drum |
| E-flat Alto Saxophone (2) | • Crash Cymbal |
| B-flat Tenor Saxophone (1) | • Tom-tom |
| E-flat Baritone Saxophone (1) | • Bass Drum |
| B-flat Cornet (3) | • Triangle |
| B-flat Trumpet (2) | Chorus (SATB) |

TEXT GENRE: Sacred
TEXT AUTHOR/SOURCE: Based on Exodus 19 and 32 from the *Holy Bible*
TEXT: Israel, Israel came to the wilderness
And camp'd before Mt. Sinai.
And it came to pass on the third day
In the morning there was a thunder, there was a thunder.
Thunder and lightning and a great cloud on the mountain,
And the voice of the trumpet exceeding loud!
Moses brought forth the people to meet with God.
And God called Moses to the top of the mountain,
And spoke these words saying:
I am the Lord thy God;
Thou shalt have no other gods before Me.
The ten commandments God give unto Moses.
And when Moses return'd not, Aaron built a calf of gold,
And all the people worship'd,
they worship'd with singing and with dancing.
Moses return'd and great was his wrath.
Ye have sinn'd, ye have sinn'd a great Father,
Forgive, forgive our sins against Thee;
Forgive, O Lord, forgive us.
Great is the Lord our God, who forgiveth
All our transgressions.
We will extol his name forever more.
Alleluya, Amen.

CURNOW, JAMES

THE MUSIC MAKERS

PUBLISHER: Curnow Music
DATE: 2001
LEVEL: Middle School/High School
APPROXIMATE GRADE: 3/4
DURATION: 6' 13"
MOVEMENTS/TEMPI: One Movement: Allegro Energico (♩ = 126), Andante espressivo (♩ = 84), Meno mosso (♩ = 80), Maestoso (♩ = 96), Presto (♩ = 138-144)

INSTRUMENTATION (parts):

| | |
|----------------------------|--|
| Piccolo (1) | • Xylophone |
| Flute (2) | • Marimba |
| Oboe (2) | • Bells |
| B-flat Clarinet (3) | • Chimes |
| B-flat Bass Clarinet (1) | • Tambourine |
| Bassoon (2) | • Suspended Cymbal |
| E-flat Alto Saxophone (2) | • Snare Drum |
| B-flat Tenor Saxophone (1) | • Mark Tree |
| E-flat Baritone Saxophone | Violin (2) |
| B-flat Trumpet (2) | Viola (1) |
| Horn in F (1) | Cello (1) |
| Trombone (2) | Double Bass (1) |
| Euphonium (1) | Chorus (SATB) |
| Tuba (1 div. part) | <i>String parts are given solo parts by the composer.</i> |
| Timpani | <i>These parts are cued in the wind parts should strings</i> |
| Percussion | <i>be unavailable. The composition may also be played</i> |
| • Large Triangle | <i>with Full Orchestra instead of Concert Band</i> |
| • 2 additional Triangles | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Arthur William Edgar O'Shaughnessy's poem "Ode"
TEXT: We are the music-makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;
World-losers and world-forsakers,
Of whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

CUSHING, CHARLES

PSALM XCVII

PUBLISHER: MMB Music
DATE: 1939
LEVEL: High School/College
APPROXIMATE GRADE: 5/6
DURATION: 12'
MOVEMENTS/TEMPI: One movement: Adagio ma non troppo (♩ = 60), Allegro molto (♩ = 120), Andante con energia (♩ = 78), Maestoso (♩ = 60), Allegro ma non troppo (♩ = 104), Andante quasi lento (♩ = 66), Largo (♩ = 50), Andante e poco maestoso (♩ = 90)

INSTRUMENTATION (parts and suggested numbers where applicable):

| | |
|---|---|
| Piccolo (1) | Horn in F (4 parts – 1 player per part) |
| Flute (2) | Trombone (3 parts – 1 [2] players per part) |
| Oboe (2) | Euphonium (1) |
| E-flat Clarinet (1) | E-flat Tuba (1 div. part for all – 2 players) |
| B-flat Clarinet (3 parts – 4 [6] players per part) | B-flat Tuba (1 div. part for all – 2 [3] players) |
| E-flat Alto Clarinet (1) | Timpani |
| B-flat Bass Clarinet (1) | Percussion |
| Bassoon (2) | • Chimes |
| E-flat Alto Saxophone (1 part – 1 [2] players per part) | • Celeste |
| B-flat Tenor Saxophone (1) | • Crash Cymbals |
| E-flat Baritone Saxophone (1) | • Triangle |
| B-flat Bass Saxophone (1) | • Tom-tom |
| B-flat Trumpet (2 parts – 1 [2] players per part) | • Bells |
| B-flat Cornet (2 parts – 2 players per part) | • Bass Drum |
| | Chorus (SATB) |

TEXT GENRE: Sacred
TEXT AUTHOR/SOURCE: Psalm 97 from the *Holy Bible*
TEXT: The Lord reigneth; let the earth rejoice; let the multitude of isles be glad thereof. Clouds and darkness are round about him: righteousness and judgement are the habitation of his throne. A fire goeth before him, and burneth up his enemies round about. His lightnings enlightened the world: the earth saw and trembled. The hills melted like wax at the presence of the Lord, at the presence of the Lord of the whole earth. The heavens declare his righteousness, and all the people see his glory. Counfounded be all they that serve graven images, that boast themselves of idols: worship him, all ye gods. Zion heard, and was glad; and the daughters of Judah rejoiced because of thy judgments, O Lord. For thou, Lord, art high above all the earth; thou art exalted far above all gods. Ye that love the Lord, hate evil: he preserveth the souls of his saints; he delivereth them out of the hand of the wicked. Light sown for the righteous, and gladness for the upright in heart. Rejoice in the Lord, ye righteous; and give thanks at the remembrance of his holiness.

DAVIS, ALBERT OLIVER

WHAT MAKES AMERICA

PUBLISHER: Ludwig Music Publishing Company
DATE: 1991
LEVEL: Middle School/High School
APPROXIMATE GRADE: 3/4
DURATION: 3'50"
MOVEMENTS/TEMPI: One Movement: Stately (♩ = 92), Broadly, Stately
INSTRUMENTATION (parts):

| | |
|---|--|
| Piccolo (1) | Baritone (doubles Tenor Saxophone) (2) |
| Flute (1) | Tuba (1) |
| Oboe (1) | Timpani |
| B-flat Clarinet (3) | Percussion |
| E-flat Alto Clarinet (doubles Baritone Saxophone) (1) | • Snare Drum |
| B-flat Bass Clarinet (1) | • Crash Cymbals |
| Bassoon (1) | • Bass Drum |
| E-flat Alto Saxophone (1) | Chorus (SATB) |
| B-flat Tenor Saxophone (1) | <i>Instrumentation is scored with many doubling parts.</i> |
| E-flat Baritone Saxophone (1) | <i>it may also be performed with string orchestra, and</i> |
| Cornet (4) | <i>the conductor notes say the instrumentation should</i> |
| Horn in F (4) | <i>complement the chorus.</i> |
| Trombone (3) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Albert Oliver Davis Printed by permission of Ludwig Music Publishing Company, Inc. Cleveland, Ohio.

TEXT: What makes America, the home of the free?
What makes America, the stronghold of liberty?
What keeps the luster of it's honor shining bright,
Throughout the universe as a beacon in the night?
It was born in the patient struggle to lift the hopes of man,
And to turn all the swords to plowshares
And live in peace again,
It was built on the dreams of millions
Who worked for a brighter day,
The day when fear and dread disease would falter and fade away.
And it took as it's special purpose for all the world to see
To stand for the right and use all its' might in the task to set man free.
Free from the bonds of slavery!
Free from the tyrants reign,
Free from the bonds of hunger!
Free from the bonds of pain.
This makes America the home of the brave and the free,
This makes America the stronghold of liberty.
This keeps the luster of it's honor shining bright.
May God protect this land of ours for all eternity,
May God protect this noble land, for all eternity.

FELDSTEIN, SANDY

CELEBRATE THE WHITE HOUSE

PUBLISHER: Carl Fischer
DATE: 2000
LEVEL: Middle School
APPROXIMATE GRADE: 2/3
DURATION: 3'
MOVEMENTS/TEMPI: One Movement: Majestic (♩ = ca. 80), More motion (♩ = ca. 96), (♩ = ca. 192)
INSTRUMENTATION (parts):

| | |
|-------------------------------|--|
| Piccolo | Baritone (1) |
| Flute (1) | Tuba (1) |
| Oboe (1) | Timpani |
| B-flat Clarinet (2) | Percussion |
| B-flat Bass Clarinet (1) | • Bells |
| Bassoon (1) | • Triangle |
| E-flat Alto Saxophone (2) | • Suspended Cymbal |
| B-flat Tenor Saxophone (1) | • Snare Drum |
| E-flat Baritone Saxophone (1) | • Crash Cymbal |
| B-flat Trumpet (2) | • Bass Drum |
| Horn in F (1) | Chorus (SATB – also available in 2 or 3 part, only two part chorus is presented in the score) |
| Trombone (1) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: John Adams, from a letter written to his wife, Abigail. Also included is a brief interlude/arrangement of “America the Beautiful” by Katherine Lee Bates, originally composed by Samuel Ward.
TEXT: I pray heaven to bestow the best of blessings on this house,
and all that shall here after inhabit it.
Oh beautiful for spacious skies for amber waves of grain;
for purple mountain majesties above the fruited plain.
America! America God shed his grace on thee,
And crown thy good with brotherhood,
from sea to shining sea to shining sea.
I pray heaven to bestow the best of blessings on this house.
May none but honest and wise men ever rule under this roof.
I pray heaven to bestow the best of blessings on this house,
And all that shall here after inhabit it.
May none but honest and wise me ever rule under this roof.
I pray.

HANSON, HOWARD

SEA SYMPHONY

PUBLISHER: Carl Fischer, Inc. (rental only)
DATE: 1977
LEVEL: College/Professional
APPROXIMATE GRADE: 6
DURATION: 17'
MOVEMENTS/TEMPI: Three Movements: I. Largamente - Maestoso, II. The Untold Want III. Joy!
Shipmate - Joy!

INSTRUMENTATION (parts):

| | |
|-------------------------------|--------------------|
| Piccolo (1) | Trombone (2) |
| Flute (2) | Baritone (1) |
| Oboe (2) | Tuba (1 div. part) |
| English Horn (1) | Harp |
| E-flat Clarinet (1) | Piano & Celeste |
| B-flat Clarinet (3) | Timpani |
| E-flat Alto Clarinet (1) | Percussion |
| B-flat Bass Clarinet (1) | • Suspended Cymbal |
| Bassoon (2) | • Bass Drum |
| Contra Bassoon (1) | • Snare Drum |
| E-flat Alto Saxophone (2) | • Xylophone |
| B-flat Tenor Saxophone (1) | • Crash Cymbals |
| E-flat Baritone Saxophone (1) | • Chimes |
| B-flat Trumpet (3) | Chorus (SATB) |
| Horn in F (4) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Walt Whitman, *Leaves of Grass*
TEXT: I. LARGAMENTE - MAESTOSO
Lo! the unbounded sea!
On its breast a Ship starting, sailing, spreading all her sails—
an ample Ship, carrying even her moonsails;
The pennant is flying aloft, as she speeds, she speeds so stately—
below, emulous waves press forward,
They surround the Ship, with shining curving motions, and foam.

II. THE UNTOLD WANT
The untold want, by life and land ne'er granted,
Now, Voyager, sail thou forth, to seek and find.

III. JOY! SHIPMATE – JOY!
Joy! shipmate—joy!
O we can wait no longer!
We too take ship, O soul!
Joyous, we too launch out on trackless seas!
Fearless, for unknown shores, on waves of ecstasy to sail,
Amid the wafting winds,
Caroling free—singing our song of God,
Joy! shipmate—joy!
(Pleas'd to my Soul at death I cry;)
Our life is closed—our life begins;

The long, long anchorage we leave,
The ship is free at last—she leaps!
She swiftly courses from the shore;
Joy! shipmate—joy!

HANSON, HOWARD

SONG OF DEMOCRACY

PUBLISHER: Carl Fischer, Inc. (rental only)
DATE: 1957
LEVEL: College/Professional
APPROXIMATE GRADE: 6
DURATION: 12'
MOVEMENTS/TEMPI: One Movement: Slow and Tender, Moderately fast and lightly, With a steady rolling rhythm

INSTRUMENTATION (parts):

| | |
|-------------------------------|------------------------------|
| Piccolo (1) | Baritone (1) |
| Flute (2) | Tuba (1) |
| Oboe (2) | String Bass (with Tuba part) |
| English Horn (1) | Harp |
| E-flat Clarinet (1) | Piano & Celeste |
| B-flat Clarinet (3) | Timpani |
| E-flat Alto Clarinet (1) | Percussion |
| B-flat Bass Clarinet (1) | • Suspended Cymbal |
| Bassoon (2) | • Bass Drum |
| Contra Bassoon (1) | • Snare Drum |
| E-flat Alto Saxophone (2) | • Xylophone |
| B-flat Tenor Saxophone (1) | • Crash Cymbals |
| E-flat Baritone Saxophone (1) | • Triangle |
| B-flat Trumpet (3) | • Gong |
| Horn in F (4) | Chorus (SATB) |
| Trombone (3) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Walt Whitman, *Leaves of Grass*
TEXT: An old man's thought of School;
An old man, gathering youthful memories and blooms, that youth itself cannot.
Now only do I know you!
O fair auroral skies! O morning dew upon the grass!
And these I see—these sparkling eyes,
These stores of mystic meaning—these young lives,
Building, equipping, like a fleet of ships—immortal ships!
Soon to sail out over the measureless seas,
On the Soul's voyage.
Ah more—infininitely more;
And you, America,
Cast you the real reckoning for your present?
The lights and shadows of your future—good or evil?
To girlhood, boyhood look—the Teacher and the School.
Sail—sail thy best, ship of Democracy!
Of value is thy freight—'tis not the Present only,
The Past is also stored in thee!
Thou holdest not the venture of thyself alone—
not of thy western continent alone;
Earth's résumé entire floats on thy keel, O ship—is steadied by thy spars;
With thee Time voyages in trust—
the antecedent nations sink or swim with thee;

With all their ancient struggles, martyrs, heroes, epics, wars,
thou bear'st the other continents;
Theirs, theirs as much as thine, the destination-port triumphant:
— Steer, steer with good strong hand and wary eye, O helmsman—
thou carryest great companions,
Venerable, priestly Asia sails this day with thee,
And royal, feudal Europe sails with thee.

HOLSINGER, DAVID R.

SINFONIA VOCI

PUBLISHER: TRN Music Publisher, Inc.
DATE: 1990
LEVEL: Middle School
APPROXIMATE GRADE: 5
DURATION: 6'21"
MOVEMENTS/TEMPI: One Movement: (♩ = ca. 160), (♩. = ca. 180-190), (♩ = ca. 100), (♩ = ca. 110)
INSTRUMENTATION (parts):

| | |
|-------------------------------|--------------------|
| Piccolo (1) | Timpani |
| Flute (1 div. part) | Percussion |
| Oboe (1) | • Xylophone |
| B-flat Clarinet (3) | • Marimba |
| B-flat Bass Clarinet (1) | • Chimes |
| Bassoon (1 div. part) | • Tambourine |
| E-flat Alto Saxophone (2) | • Triangle |
| B-flat Tenor Saxophone (1) | • Bells |
| E-flat Baritone Saxophone (1) | • Temple Blocks |
| B-flat Cornet (3) | • Snare Drum |
| B-flat Trumpet (2) | • Bass Drum |
| Horn in F (4) | • Crash Cymbals |
| Trombone (3) | • Suspended Cymbal |
| Baritone (1) | • Finger Cymbals |
| Tuba (1 div. part) | Chorus (SATB) |

TEXT GENRE: Sacred
TEXT AUTHOR/SOURCE: Based on the 1784 Wuettenburg Gesangbuch Melody with text by Isaac Watts "I Sing the Mighty Power of God"
TEXT: I sing the mighty Pow'r of God! Hallelujah!
I sing the mighty Pow'r of God that made the mountains rise;
that spread the flowing seas abroad and built the lofty skies.
I sing the wisdom that ordained the sun to rule the day.
The moon shines full at His command and all the stars obey!
There's not a plat or flow'r below but makes Thy glory known;
And clouds arise, and tempests blow by order from Thy throne!
While all that borrows life from Thee is ever in Thy care,
And ev'rywhere that man can be, Thou God, art present there!
Ah Lord, how Thy presence is displayed where e'er I turn my eye!
"To God be the Glory!", earth proclaims, resounding through the sky!
I sing the mighty Pow'r of God! Hallelujah!
I sing the mighty Pow'r of our God!

HOLSINGER, DAVID R.

A SONG OF MOSES

PUBLISHER: TRN Music
DATE: 1993
LEVEL: High School/College
APPROXIMATE GRADE: 6 (for overall length, technique, syncopation, and meter changes)
DURATION: 12'
MOVEMENTS/TEMPI: Four movements: I. Listen O Heavens, I Will Speak! (♩ = 184 and 92), II. I Will Proclaim the Name of the Lord! (♩ = 96 ♩. = 120), III. The Lord's Portion is His People (♩ = 72, 120, and 60), IV. See Now That I, Myself, Am He! (♩ = 160)

INSTRUMENTATION (parts):

| | |
|-------------------------------|-----------------------|
| Piccolo (1) | • Gong |
| Flute (2) | • Triangle |
| Oboe (2) | • Temple Blocks |
| E-flat Clarinet (1) | • Wood Block |
| B-flat Clarinet (3) | • Claves |
| B-flat Bass Clarinet (1) | • Jingle Bells |
| Bassoon (2) | • Ratchet |
| E-flat Alto Saxophone (2) | • Mid-range Tri-Toms |
| B-flat Tenor Saxophone (1) | • Finger Cymbals |
| E-flat Baritone Saxophone (1) | • Bar Chimes |
| B-flat Trumpet (3) | • Hi-pitched Tri-Toms |
| Horn in F (2) | • Cowbell |
| Trombone (3) | • Snare Drum |
| Baritone (1) | • Tambourine |
| Tuba (1) | • Hi-Hat Cymbal |
| Cello | • Cowbell |
| Timpani | • Shakers |
| Percussion | • Agogo Bells |
| • Xylophone | • Conga Drums |
| • Marimba | • Bass Drum |
| • Vibraphone | • Crash Cymbals |
| • Bells | • Suspended Cymbal |
| • Crotales | |
| • Chimes | Chorus (SATB) |

TEXT GENRE: Sacred
TEXT AUTHOR/SOURCE: Book of Deuteronomy, chapter 32 from the *Holy Bible*
TEXT: I. LISTEN O HEAVENS, I WILL SPEAK!
Listen O Heavens, I will speak! Hear, O ye earth, the words of my mouth!
Hear all ye tribes of Israel! Listen O Heavens, I will speak!
Hear, O ye earth, the words of my mouth!
Let my teaching fall like the rain, and my words
Descend like dew drops on tender plants.

II. I WILL PROCLAIM THE NAME OF THE LORD!
I will proclaim the name of the Lord! I will proclaim Him!
Praise the greatness of our God! He is the Rock!
His works are perfect! And all His ways are just!
I will proclaim the name of the Lord! Praise the greatness of our God!

A faithful God who does no wrong.
Upright and just is He!

III. THE LORD'S PORTION IS HIS PEOPLE

For the Lord's portion is his people.
Jacob His allotted in heritage.
In a desert land He found him.
In a barrenwaste He shielded him,
cared for him, guarded him as the apple of His eye!
Like an eagle stirs its nest and hovers ov'r its young in flight
Spreads its wings to catch the falling with its pinions,
The Lord led him! Alone.
For the Lord's portion is His people.
The apple of His eye.

IV. SEE NOW THAT I, MYSELF, AM HE!

The Lord will judge his people and have mercy upon His servants,
And when He sees their strength is gone, and no one's left,
Slave or free: The Lord will judge His people and have mercy upon his servants,
And when he sees their strength is gone, and no one's left,
Slave or free! The He will sing: Where are your gods?
Let them rise to help you! See now that I, myself am He!
There is no god beside Me!
I put to death and I bring life!
I have wounded and I will heal!
Lift up your hands, rejoice!
Rejoice, O Nations! Let the angels worship Him!
Rejoice, O Nations, rejoice in the Lord!
Rejoice, O Nations, rejoice in Your God!
Rejoice in the Lord!

HUSA, KAREL

AN AMERICAN TE DEUM

PUBLISHER: G. Schirmer (rental only)
DATE: 1976
LEVEL: College/Professional
APPROXIMATE GRADE: 6
DURATION: 45'
MOVEMENTS/TEMPI: Thirteen Movements: I. Freely (♩ = 60), II. Maestoso (♩ = 92), III. Ad lib/Andante marciale (♩ = 58), IV. Allegretto (♩ = 108), V. Maestoso (♩ = 92), VI. Misterioso (♩ = 50), VII. Allegro (♩ = 104), VIII. Quasi imprvoisando (♩ = 60), IX. Misterioso (♩ = 50), X. Maestoso (♩ = 84 - 88), XI. Gently and with serenity (♩ = ca. 60), XII. Dolce (♩ = 56), XIII. Calmly (♩ = 63)/Maestoso (♩ = 84)/Lento Maestoso

INSTRUMENTATION (parts):

| | |
|--|---|
| Piccolo (2) | Percussion |
| Flute (2) | • Xylophone |
| Oboe (3) | • Glockenspiel |
| E-flat Clarinet (1) | • Vibraphone |
| B-flat Clarinet (3) | • Gongs (2 – large and medium with bow) |
| E-flat Alto Clarinet (1) | • Chimes |
| B-flat Bass Clarinet (1) | • Tom-toms |
| Bassoon (2) | • Marimba |
| E-flat Alto Saxophone (2) | • Bell Lyra |
| B-flat Tenor Saxophone (1) | • Wood blocks |
| E-flat Baritone Saxophone (1) | • Temple Blocks |
| B-flat Bass Saxophone (1) (or Contrabass Clarinet) | • Snare Drum |
| B-flat Trumpet (4) | • Bass Drum |
| Horn in F (4) | • Crash Cymbals (2 sets) |
| Trombone (4) | • Suspended Cymbal |
| Baritone (1) | • Antique Cymbal (pitched) |
| Tuba (1) | Chorus (SATB) |
| String Bass (1 - Contrabassoon doubles) | Baritone Soloist |
| Timpani | Narrator |
| Organ | |

TEXT GENRE: Sacred and Secular movements
TEXT AUTHOR/SOURCE: Various texts including liturgical texts of the *Te Deum* presented in Latin (movements II, V, IX, parts of X, and the end of XIII, translated below for better understanding), Swedish and Czech (with optional English available), and English. Additional authors include Otakar Brezina, Ole Rolvaag, Henry David Thoreau, as well as folk and traditional sources.

TEXT: PART ONE
I. Freely
Chorus: Tacet

II. Maestoso
We praise Thee, O God: we acknowledge Thee to be the Lord
All the earth doth worship Thee, the Father everlasting.

III. Ad lib/Andante marciale
When the Slovak set off to roam

One fine day,
 High on the hill we heard him cry,
 On his way:
 "Father of mine, Mother so dear,
 "Hear me call!
 Baritone Solo: "Sister I love and brother, too,
 "Good-bye all!"
 "Tell me truly, when I return,
 "Dear olf Hill,
 "Shall I find you, steadfast and true,
 "Waiting still?"
 "When I come home,
 "Where will my dear
 "Mother be?
 "When I return will my beloved still love me?"

IV. Allegretto

We sold our home and then we started
 On our journey far.
 Like birds that fly away
 Under summer's waning start.
 Oh, they'll come flying back
 When the spring is in the air,
 But we shall never see again
 Our native land so fair.

V. Maestoso

We praise Thee, O God: we acknowledge Thee to be the Lord
 All the earth doth worship Thee, the Father everlasting.

PART TWO

VI. Misterioso

At night the great prairie stretched herself voluptuously. Giantlike and full
 of cunning, she laughed softly into the reddish moon. Now we will see what
 human might may avail against us. Now we will see.

VII. Allegro

He was never at rest, except when fatigue had overcome him and sleep had
 taken him away from toil and fear. But this was seldom, however. He found his
 tasks too interesting to be a burden. Nothing tired him out here. Evermore
 beautiful grew the tale. And evermore dazzlingly shown the sunlight over the
 fairy castle.

VIII. Quasi imprvoisando

Baritone Solo: Child, remember the moment of our birth
 Is the same instant that begins our dying.
 And for as long as we endure the earth
 All of our future is a troubled trying
 To learn – do we die at midnight, or next day,
 Suddenly from infection's sly erosion.
 Or will the time0bomb of the heart delay
 For three score years and then its dull explosion?
 Yet in that time we do not wholly die,
 The memory of us outlasts our breath,
 For we are scattered among all who cry

Out name, or knew our hands and face giving
Year after year, darkening year, our death
An uttered life longer than our living.

IX. Misterioso

Have mercy on us, O Lord, Have mercy upon us.

PART THREE

X. Maestoso

Holy, Holy, Holy Lord God of Hosts.

Heaven and earth are full of the majesty of Thy glory.

Baritone Solo: Apollo spacecraft one hundred miles high
sees the thousand mile long Midwest
as a woman's body lying on the earth:
her head at cool Itasca to the north,
her feet in the Gulf of Mexico to the south,
Ohio and Missouri Rivers her long arms,
Fingers fondling Rockies and Appalachians,
Her neck in Minnesota, her backbone
Named for her long-gone Indian tribes,
Wisconsin, Iowa, Illinois,
Missouri, Kentucky, Tennessee,
Arkansas, Mississippi, Louisiana,
Head tied to toes by their hard muscle.
Out of that beautiful body I was born.

XI. Gently and with serenity – Band: Tacet

There are from time to time mornings, both in summer and in winter, when especially the world seems to begin anew, beyond which memory need not go, for not behind them is yesterday and our past life; when, as in the morning of a hoar frost, there are visible effects as of a certain creative energy.

The world had visibly been recreated in the night. Mornings of creation. I call them. In the midst of these marks of a creative energy recently active, while the sun is rising with more than usual splendor, I look back...for the era of this creation, not into the night, but to a dawn for which no man ever rose early enough. A morning which carries us back beyond the Mosaic creation, where crystallizations are fresh and unmelted. It is the poet's hour. Mornings when men are new born, men who have the seeds of life in them.

XII. Dolce

Narrator: Behind a world is another world,
star follows star when midnight darkens,
and among them is one,
circling around the white sun,
and its flight thunders
with mysteriously radiant music,
and souls of those, who suffered the most,
and enter within its sphere.
Hundreds of brethren have said: We know its secret,
the deceased awake there from their dream,
the living are passing away into sleep;
lovers have said: Its excessive radiance blinds us
and time, like fragrances unknown flowers,
will destroy everyone;

and those who knew the vision
of seeing through ages,
are smilingly asking: Is it Earth?

XIII. Calmly/Maestoso/Lento/Maestoso
Why so many tears 'neath the moon so mellow?
Why such tender longings silently expressed!
Come now, dear brothers!
Is this your spirit?
Cast out all your sorrow;
All will be well!
Awaken now from your fitful slumber!
Life and its sorrow endure only for a night;
this night too will flee,
and a new day will dawn,
Baritone Solo: in the twinkling of an eye
 All will be well!
Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of the majesty of Thy glory.

HUTCHISON, WARNER

PASO POR AQUI: A WAY THROUGH THE MOUNTAINS

PUBLISHER: TRN Music Publisher, Inc.
DATE: 1999
LEVEL: Middle School
APPROXIMATE GRADE: 5
DURATION: 17'
MOVEMENTS/TEMPI: Three Movements: I. Brother and Sister Dancing, II. Southwestern Landscape, III. A Way Through the Mountains.

INSTRUMENTATION (parts):

| | |
|-------------------------------|----------------------------|
| Piccolo (1) | • Vibraphone |
| Flute (2) | • Chimes |
| Oboe (2) | • Glockenspiel |
| B-flat Clarinet (3) | • Wood Blocks |
| B-flat Bass Clarinet (1) | • Claves |
| Bassoon (1) | • Triangle |
| E-flat Alto Saxophone (2) | • Bell tree or Wind Chimes |
| B-flat Tenor Saxophone (1) | • Guiro |
| E-flat Baritone Saxophone (1) | • Tam-tam |
| B-flat Trumpet (3) | • Temple Blocks |
| Horn in F (4) | • Snare Drum |
| Trombone (3) | • Bass Drum |
| Euphonium (1) | • Maracas |
| Tuba (1) | • Castinets |
| String Bass (1) | • Tom-toms |
| Timpani | • Crash Cymbals |
| Piano/Synthesizer (optional) | • Suspended Cymbal |
| Percussion | • Finger Cymbals |
| • Marimba | Chorus (SATB) |
| • Xylophone | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Three poems by Keith Wilson
TEXT:

I. BROTHER AND SISTER DANCING
Here we are, brother and sister dancing;
cantina, and the mariachis are playing.
Oh, here we are dancing out the wild songs,
the heritage our feet touch when our souls dare not trespass.
The sharp note climbs and climbs high,
a trumpet catches in smoky light,
is an explosion against his straining face,
his great hat, the racing gilded laces are silver in the light.
All the while, the dancers shuffle,
mariachis sing of revolution love.
Oh here we are! Here is the center formed by you and me
the others break around us, agonies of music, snapping between, passing.
Oh here we are, cantina! Ah! Ole!

II. SOUTHWESTERN LANDSCAPE
Listening to what lies under the rock,
beyond the hot wind erosion came to have meaning,

before these warped dry cracks, wafers, curling out
curling out from earth.
Before water a man could kneel. Water!
Eternity is the time before the next rainy season,
and no dryness of human mouth is more pressing to the rancher
than the thirst of a calf tongue out and lolling for water,
trough dry, water dripping from the rusted valve
a nearly dry well and the wind mill creaks slowly in the uncertain winds.
Long summer.

III. A WAY THROUGH THE MOUNTAINS

Beyond the lava rock, the yucca with its stiff blooms.
Within a hollow cut for the rising sun.
In the darkness when he is not there,
a small man sings his songs and watches the small gestures of stars and planets.
I walk in beauty, surrounded by beauty.
Ev'ry animal is my equal. All that lives, my brother.
The small man kneels, tall and high the rock rises,
from him, eagles cry, the great bears grunt about him.
At dawn he rises and sun rays cut a way through the mountains,
for him who sings the sun home again.
Sing, O sing to the home, in the clouds
where gods walk within the skins of men,
and Night's daughter holds a dark jewel'd cup over the world.
Moon sliding through the sky's black waters.
His song is of many things, his thoughts of many more.
Slowly he walks the yellow path
and the stones and spines are soft to his bare feet.
The eagles cry about him, beat gods with eyes of sunlight walk with him.
I walk in beauty, happily I walk.
I walk in beauty, it is finished in beauty!
A way through the mountains,
A way!

LEAVITT, JOHN & JOHN MOSS

A JUBILANT SONG

PUBLISHER: Hal Leonard
DATE: 1997
LEVEL: Middle School/High School
APPROXIMATE GRADE: 3/4
DURATION: 4' 15"
MOVEMENTS/TEMPI: One Movement: Stately (♩ = 76), Brightly (♩ = 138), Suddenly Slower (♩ = 120),
Slower with freedom (♩ = 80)

INSTRUMENTATION (parts):

| | |
|-------------------------------|--------------------|
| Flute (2) | Timpani |
| Oboe (2) | Percussion |
| E-flat Clarinet (1) | • Large Triangle |
| B-flat Clarinet (3) | • Wind Chimes |
| E-flat Alto Clarinet (1) | • Cabasa |
| B-flat Bass Clarinet (1) | • Bells |
| Bassoon (2) | • Chimes |
| E-flat Alto Saxophone (2) | • Xylophone |
| B-flat Tenor Saxophone (1) | • Crash Cymbals |
| E-flat Baritone Saxophone (1) | • Suspended Cymbal |
| B-flat Trumpet (3) | • Hi-hat |
| Horn in F (2) | • Snare Drum |
| Trombone (2) | • Bass Drum |
| Baritone (1) | Chorus (SATB) |
| Tuba (1) | Narrator |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Walt Whitman
TEXT: Narrator:

Singers to come,
Musicians to come,
Poets, orators, singers, musicians to come.
You, a new breed, native, athletic, continental,
Greater than ever before!
Arouse! Arouse!

Make a song, the most jubilant song,
Make a song full of music!
Make a song, the most jubilant song,
Sing a song of joy!
The joy of our spirit is uncaged.
It darts like lightning.
My soul, it darts like lightning!
For we sing to the joys of youth,
Joy of the glad light-beaming day.
Make a song, the most jubilant song!
Give me to hold all sounds,
Fill me with sweet music.
O listen to a song,
O listen to a jubilant song!
O listen to our song,
O listen to the joy of our spirit uncaged!
Dance! Shout! Sing!

Make a song, the most jubilant song,
Make a song full of music.
Make a song, the most jubilant song,
Sing a song of joy!

LO PRESTI, RONALD

ODE TO INDEPENDENCE

PUBLISHER: Carl Fischer, Inc. (rental only)
DATE: 1974
LEVEL: High School/College (based on choral parts)
APPROXIMATE GRADE: 5/6 - could not accurately assess (condensed score only)
DURATION: 5'30"
MOVEMENTS/TEMPI: One Movement: Allegro (♩ = 144), Maestoso (♩ = 66), Poco Piu Mosso (♩ = c. 72), Poco Piu Mosso (♩ = 120), Meno Mosso (♩ = 84) Allegro (♩ = 144+), Alla Marcia (♩ = 120-126), Largo (♩ = 60-66), Poco Piu Mosso (♩ = 66-70), Largo (♩ = 60)

INSTRUMENTATION (parts as listed in publisher catalog):

| | |
|---------------------------------------|--|
| Piccolo (1) | Horn in F (4) |
| Flute (2) | Trombone (3) |
| Oboe (2) | Baritone (1) |
| E-flat Clarinet (1) | Tuba (1) |
| B-flat Clarinet (3) | Timpani |
| E-flat Alto Clarinet (1) | Percussion (as indicated in the condensed score) |
| B-flat Bass Clarinet (1) | • Snare Drum |
| Contrabass Clarinet (1 - key unknown) | • Military Drum |
| Bassoon (2) | • Gong |
| E-flat Alto Saxophone (1) | • Suspended Cymbal |
| B-flat Tenor Saxophone (1) | Chorus (SATB chorus) |
| E-flat Baritone Saxophone (1) | Baritone Soloist |
| B-flat Trumpet (3) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Unknown
TEXT: Hail the great and glorious day when the words were spoken;
Declar'd Columbia's Sovreign sway,
And from Britannia the bondage broken,
Oh, oh, Britannia, the bondage broken,
Let party strife and discord cease, let union form our festive band;
While here we taste the joys of peace, and Independence cheers the land.
Tho' the awful trump of war, resounds once more on Europe's coast;
Our souls defy the storms that roar, proud Albion's fleet and Gallia's host.
Let arms in millions warlike store, and swords for secret service lie;
So troops and fleets will fear the shores, or vanquish'd seek their native land.
Baritone: Memories of war echo now in my ears;
Fruitless hopes of years now and then remembered,
The young wife without her husband
The friendships that were so full now but emptiness.
To those who have not returned, who shall sing your songs?
For those who gave their youth sweet and promising,
What songs are sung for you?
To you lying at rest in some distant land,
No longer able to feel, to hope, and to love;
I will sing these songs for you,
While peace and plenty crown our days, let grateful song to heav'n ascend,
We still may trust that pow'r divine, through whom Columbia's freedom rose.
Let God receive the highest praise, till war shall cease and time shall end.

LO PRESTI, RONALD

TRIBUTE

PUBLISHER: Carl Fischer, Inc. (rental only)
DATE: 1960
LEVEL: High School
APPROXIMATE GRADE: 5
DURATION: 5'30"
MOVEMENTS/TEMPI: One Movement: Andante Sostenuto (ca. 72), Piu Mosso (♩ = 80-88),
Maestoso (♩ = 92)

INSTRUMENTATION (parts):

Piccolo (1)
Flute (2)
Oboe (2)
E-flat Clarinet (1)
B-flat Clarinet (3 & 2- see note in next column)
E-flat Alto Clarinet (1)
B-flat Bass Clarinet (1)
Bassoon (2)
E-flat Alto Saxophone (1)
B-flat Tenor Saxophone (1)
E-flat Baritone Saxophone (1)
B-flat Trumpet (3)
Horn in F (4)
Trombone (3)

Euphonium (1)
Tuba (1 & 1 "Basses" also labeled "Tubas")
Timpani
Percussion

- Crash Cymbals
- Suspended Cymbal
- Bass Drum

Chorus (SATB chorus)

This work is scored for band and chorus, orchestra and chorus, or band, orchestra, and chorus. The composer instructs that when performed by band and chorus, the pair of B-flat Clarinets and the Tuba part (not Basses) may be omitted. He also instructs that the brass, piccolo, flute, and oboe section may be freely augmented.

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Walt Whitman, adapted from *Leaves of Grass*
TEXT: Most delicate cluster
O flag of teeming life,
Cov'ring all my lands
And all my seashores lining.
Flag of death
How I watched you through
The smoke of battle.
How I heard you flap and
Rustle, O cloth defiant.
Ah, to sing the song of you,
O flag of teeming life,
The song of you.

LOCKWOOD, NORMAND

THE CLOSING DOXOLOGY (PSALM 150)

PUBLISHER: G. Schirmer (rental only)
DATE: 2000
LEVEL: High School
APPROXIMATE GRADE: 5
DURATION: 8'30"
MOVEMENTS/TEMPI: One Movement: (♩ = 120), Adagio
INSTRUMENTATION (parts):

D-flat Piccolo (1)
Flute (2)
Oboe (2)
B-flat Clarinet (4)
Bassoon (2)
E-flat Alto Saxophone (1)
B-flat Tenor Saxophone (1)
E-flat Baritone Saxophone (1)
B-flat Trumpet (4)
Horn in F (4)
Trombone (2)
Baritone (2 – 1 T.C. and 1 B.C. separate parts)
Tuba (3)
String Bass
Timpani

Percussion

- Glockenspiel
- Bells
- Xylophone
- Crash Cymbals (1 large and 1 small set)
- Suspended Cymbal (1 large and 1 small)
- Triangle
- Gong
- Snare Drum
- Bass Drum

Chorus (SATB chorus)
Performing the work as an orchestral piece is an option. Very specific instructions are given by the composer on instrumentation should this option be chosen.

TEXT GENRE: Sacred
TEXT AUTHOR/SOURCE: Psalm 150 from the *Holy Bible*
TEXT: Alleluia! Praise the Lord, Alleluia!
Praise God in his sanctuary.
Praise God in his mighty firmament!
Praise him for his mighty deeds!
Praise him for his abundant greatness!
Alleluia! Praise the Lord, Alleluia!
Praise him with the blast of the horn!
Praise him with the lyre and the lute!
Praise with the drum and the dance!
Praise him with the crashing cymbals!
Let ev'ry thing that breathes praise the Lord!
Alleluia! Let ev'ry thing that breathes praise the Lord!
Praise God in his sanctuary
Praise God. Praise the Lord. Alleluia!
Praise the Lord, Alleluia!

MAILMAN, MARTIN

FROM THE LEAVES OF GRASS

PUBLISHER: G. Schirmer Rental Library/Mills Music, Inc. (rental only)
DATE: 1963
LEVEL: High School/College
APPROXIMATE GRADE: 5/6
DURATION: 11' – 12'
MOVEMENTS/TEMPI: One Movement: (♩ = 100), (♩. = 116), (♩ = 60), (♩ = 120)
INSTRUMENTATION (parts):

| | |
|---|--------------------------------|
| Piccolo (1) | String Bass (1 – Doubles Tuba) |
| Flute (1) | Timpani |
| Oboe (1) | Percussion |
| E-flat Clarinet (1) | • Triangle |
| B-flat Clarinet (3) | • Snare Drum |
| B-flat Bass Clarinet (1) | • Bass Drum |
| B-flat Contra Bass Clarinet (1 – Doubles Bass Clarinet) | • Cymbals |
| Bassoon (2) | • Tam-Tam |
| E-flat Alto Saxophone (1) | • Xylophone or Marimba |
| B-flat Tenor Saxophone (1) | • Tom-tom |
| E-flat Baritone Saxophone (1) | • Suspended Cymbal |
| B-flat Cornet (3) | • Glockenspiel |
| B-flat Trumpet (2) | • Tambourine |
| Horn in F (4) | • Chimes |
| Trombone (3) | Chorus (SATB) |
| Baritone (1) | Speaker |
| Tuba (1 – Often doubles 3 rd trombone) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Walt Whitman, *Leaves of Grass*
TEXT: Speaker: The past! The dark, unfathom'd retrospect!
The teeming gulf! The sleepers in the shadows!
The past! The infinite greatness of the past!
For what is the present, after all, but a growth
Out of the past?
Long, long, long has the grass been growing
Long and long has the rain been falling
And long, long, long has the globe been rolling, rolling round
Speaker: Long, long, long, has the grass been growing...
A child said, what is the grass? Fetching it to
Me with full hands;
How could I answer the child?
I do not know what it is, anymore than he.
I guess the grass is itself a child
There was a child went forth every day
And the first object he look'd upon that object he became
And that object became part of him for a day
Or a certain part of the day, or for many years
Or stretching, stretching, stretching cycles of years
The early lilacs became part of this child
And grass, and grass,
The white and red morning glories became part of this child

His own parents, he that had fathered him and she,
She that had conceived him in her womb and birth'd him
They gave this child more of themselves than that
They gave him afterward everyday
They became part of this child
These things became part of that child
Who then went forth every day and who now goes
And will always go forth every day, everyday

Speaker: The doubts of day-time and the doubts of night-time –
 The curious whether and how,
 Whether that which appears so is so, or is it all
 Flashes and specks?
 These became part of that child...
 What is the grass?
 How it seems to me the beautiful uncut hair
 Of graves.

Tenderly, tenderly will I, will I use you curling grass
Tenderly, tenderly, will I use you curling grass
(Solo voice) It may be you transpire from the breasts of young men
It may be if I had know them I would have lov'd, lov'd them
(Chorus) It may be you are from old people and from women
And from offspring taken soon out of their mother's laps
This grass is very dark to be from the white heads of old mothers
Darker than the colorless bears of old men
Dark to come from under the faint red roffs of mouths
Tenderly, tenderly will I use you

Speaker: I have heard what the talkers were talking, the talk
 Of the beginning and the end;
 But I do not talk of the beginning or the end
 There was never any more inception than there is now,
 Nor any more youth or age than there is now;
 And will never be any more perfection than there is now,
 Nor any more heaven or hell than there is now.

Sail forth, Steer for the deep waters only
O steer for the deep waters only
Reckless O soul,
O soul, O soul exploring
I with thee and thou with me
For we are bound where mariner has not dared to go
And we will rish the ship ourselves and all
Sail forth, sail forth O my brave soul
Steer for the deep waters only O my brave soul
O farther, farther sail
O farther sail O daring joy but safe
Are they not all, all the seas of God
O farther, farther sail

MASLANKA, DAVID

MASS

PUBLISHER: Carl Fischer, Inc. (rental only)
DATE: 1995
LEVEL: College/Professional
APPROXIMATE GRADE: 6+
DURATION: 105'
MOVEMENTS/TEMPI: Fourteen movements: I. Introit, II. Kyrie, III. Before the Gloria, IV. Gloria, V. Before the Credo, VI. Credo, VII. Before the Sanctus, VIII. Sanctus, IX. Before the Benedictus, X. Benedictus, XI. Before the Agnus Dei, XII. Agnus Dei XIII. Before the Dona Nobis Pacem, XIV. Dona Nobis Pacem

INSTRUMENTATION (parts):

| | |
|-----------------------------------|--|
| Piccolo (1 - doubles Flute III) | • Bongo |
| Flute (3) | • Maracas |
| Alto Flute (1 - doubles Flute II) | • Anvil (2 in different sizes) |
| Oboe (2) | • Maracas |
| English Horn (1) | • Brake Drum (2 in different sizes) |
| B-flat Clarinet (2) | • Conga |
| E-flat Alto Clarinet (1) | • Snare Drum |
| B-flat Bass Clarinet (1) | • Tom-toms |
| E-flat Contrabass Clarinet (1) | • Tenor Drum |
| Bassoon (2) | • Bass Drum |
| E-flat Alto Saxophone (1) | • Tambourine |
| B-flat Tenor Saxophone (1) | • Finger Cymbals |
| B-flat Trumpet (3) | • Large Lion's Roar |
| Horn in F (4) | • Suspended Cymbal (1 large and 1 small) |
| Trombone (3) | • Tuned Gongs (E, E-flat) |
| Tuba (1 div. part) | • Crash Cymbals |
| Timpani | • Small Gong (3) |
| Percussion | • Medium Gong |
| • Xylophone | • Tam-tam |
| • Marimba | • Cabasa (1 small) |
| • Orchestra Bells | • Shaker (1 very small) |
| • Vibraphone | • Concert Castanets |
| • Chimes | Chorus (SATB) |
| • Small Woodblock | Boys Chorus (SSAA – cannot be sung by SATB chorus) |
| • Hi-hat Cymbal | Soprano & Baritone Soloists |
| • Crotales | |

TEXT GENRE: Sacred and Secular
TEXT AUTHOR/SOURCE: Walt Whitman, *Leaves of Grass*. Traditional mass texts are sung in Latin but are presented here in English (Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei, Dona Nobis Pacem)

TEXT: I. INTROIT

Baritone: She is the moss under my feet.
She is the green canopy over my head
She is the birdsong at my right hand
And the curl of the snake around my left ankle.
She was the throb and striving of all my yesterdays
And she will be the dream of all my tomorrows.
Her disguise is a wondrous domino:

Through two windows in the silky night
The whole creation lies.
Whether it be night or day,
The beginning or the end,
We look upon this feast with hungry eyes.

II. KYRIE

Lord have mercy
Christ have mercy
Lord have mercy

III. BEFORE THE GLORIA

Soprano: Quietly entering your presence
I am opened by your silence.
Help me to love without holding back,
Help me to surrender to your will.
I await your inspiring touch.
I await life with you.

IV. GLORIA

Glory to God in the highest.
And on earth peace to men of good will.
We praise You; We bless You.
We worship You. We glorify You.
We give You thanks for Your great glory.
Lord God, heavenly king, God the Father almighty
Lord Jesus Christ, the only-begotten Son.
Lord God, Lamb of God, Son of the Father.
You, Who take away the sins of the world,
have mercy on us
You, Who take away the sins of the world,
receive our prayer.
You, Who sit at the right hand of the Father,
have mercy on us.
For you alone are holy. You alone are Lord.
You alone, O Jesus Christ are most high.
With the Holy Spirit
In the Glory of God the Father.
Amen

V. BEFORE THE CREDO

Soprano: Bright window, your night
Is full of stars
And the promise of morning.
Your light is like a strobe,
Longer in memory
Than in our eyes.
You are the white mask of honesty,
The face without shadow,
The noonday brightness,
The light in the window.
At your hearth I am no longer a stranger.
Mother, help me.
Infuse my heart

With joyful laughter
And call my name
From the unknown place
Behind every atom
Of the universe.

VI. CREDO

I believe in one God,
The Father almighty, maker of heaven and earth,
of all things visible and invisible.
And in one Lord Jesus Christ
The only-begotten son of God,
Born of the Father before all ages.
God of God, Light of Light
True God of true God.
Begotten, not made
of one substance with the Father
By Whom all things were made.
Who for us men
and for our salvation
came down from heaven.
And He became flesh by the Holy Spirit
of the Virgin Mary: And was made man.
and sits at the right hand of the Father.
He was also crucified for us,
suffered under Pontius Pilate, and was buried.
And on the third day He rose again,
according to the Scriptures.
He ascended into heaven,
He will come again in glory
to judge the living and the dead:
And of his kingdom there will be no end.
And I believe in the Holy Spirit, the Lord and Giver of life,
Who proceeds from the Father and the Son.
Who together with the Father and the Son is adored
and glorified,
and Who spoke through the prophets.
And one holy, Catholic,
and apostolic Church.
I confess one baptism
for the remission of sins.
And I await the resurrection of the dead.
and the life of the world to come.
Amen.

VII. BEFORE THE SANCTUS

Baritone: Near the hermitage of my dreams
 The mountain is covered with snow.
 Goldenrod and wild aster
 Fade to red osier dogwood.
 There, in the fastness of ice,
 I lie down upon your body
 And you bring to birth in me
 Indelible memories of home.

I become the child you meant me to be
In the beginning.
I know what it is to love
The mother behind the mask.
She is the one who waits
And refuses to wait.
She is the endless sound
of nebulae in bloom.

VIII. SANCTUS

Holy, Holy
Holy Lord God of hosts.
Heaven and earth are filled with Your glory
Hosanna in the highest.

IX. BEFORE THE BENEDICTUS

Baritone: Sophia. when you call me
I feel like dying.
I feel the earth opening up
I feel the Pit coming to greet me.
Sophia. when you call me
I feel like grieving.
I feel my heart breaking.
I feel valves shutting forever.
I feel pools of blood
In my fingers and toes.
Sophia, when you call me
I feel the fear of night.
I feel beasts snarling
Beyond the firelight.

X. BENEDICTUS

Blessed is He Who comes in the name of the Lord
Hosanna in the highest.

XI. BEFORE THE ANGUS DEI

Soprano/Chorus: O Earth, O Stars, who watch our pain and our joy,
Lift us up that we may see our Mother once again.
Together we live the only life there is
Music flows from our union.
When the universe expands and contracts,
It is the love we have for each other.
It is one breath.
Mother of womanly embrace,
Wrap us in the womb
Of your unending love.

XII. AGNUS DEI

Lamb of God. you take away the sins of the world.
have mercy on us.
Lamb of God, you take away the sins of the world.

XIII. BEFORE THE DONA NOBIS PACEM

Soprano/Baritone: I lay my sorrow down

By the healing waters of life.
I open my wounds
to the love of God.
Come to me, Mother,
Any way you wish.
I am ready for your kiss.
Your fellowship,
And your healing grace.
Give me peace on earth
And after death
Your company among the stars.

XIV. DONA NOBIS PACEM
Grant us peace.

McCARTHY, DANIEL

WAR IS KIND

PUBLISHER: McClaren Publications, a division of C. Alan Publications
DATE: 2002
LEVEL: High School/College
APPROXIMATE GRADE: 5/6 (for overall length and difficulty of choral parts)
DURATION: 10' – 11'
MOVEMENTS/TEMPI: Four Movements: I. Beat! Beat! Drums!, II. War is Kind, III. I Hear An Army, IV. Beyond the Havens

INSTRUMENTATION (parts):

| | |
|-------------------------------|--------------------|
| Piccolo | Timpani |
| Flute (2) | Percussion |
| Oboe (2) | • Vibraphone |
| B-flat Clarinet (3) | • Chimes |
| B-flat Bass Clarinet (1) | • Suspended Cymbal |
| Bassoon (2) | • Marimba |
| E-flat Alto Saxophone (2) | • Tam-tam |
| B-flat Tenor Saxophone (1) | • Temple Blocks |
| E-flat Baritone Saxophone (1) | • Wind Chimes |
| B-flat Trumpet (3) | • Snare Drum |
| Horn in F (3) | • Crash Cymbal |
| Trombone (3) | • Tom-tom |
| Euphonium (1) | • Bass Drum |
| Tuba (1) | Chorus (SATB) |
| Piano (1) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: First Movement: “Beat! Beat! Drums!” by Walt Whitman, Second Movement: “Do not weep. War is kind.” by Stephen Crane, Third Movement: “I Hear An Army” by James Joyce, Fourth Movement: Titled partly after the last chapter of *The Return of the King* by J.R.R. Tolkien with text written by Daniel McCarthy

TEXT: I. BEAT! BEAT! DRUMS!
Beat! Beat! Drums! – Blow! Bugles! Blow!
Through the windows – through the doors – burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet – no happiness must he have now with his bride,
Nor the farmer any peace, ploughing his field or gathering grain,
So fierce you pound your drums – so shrill your bugles blow.
Beat! Beat! Drums! – Blow! Bugles! Blow!
Over the traffic of cities – over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds,
No bargainers’ bargains by day – no brokers or speculators –
would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in court to state his case before the judge?
Then rattle quicker, heavier drums – you bugles wilder blow.
Beat! Beat! Drums! – Blow! Bugles! Blow!
Make no parley – stop for no expostulation,

Mind not the timid – mind not the weeper or the prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums – so loud your bugles blow.

II. WAR IS KIND

Do not weep, maiden for war is kind.
Because your lover threw wild hands toward the sky
And then a frightened steed ran on alone
Do not weep. War is kind.
Hoarse, booming drums of the regiment, Little souls who thirst to fight
These men were born to drill and die. The unexplained glory flies above them;
Great is the battle-god, great-and his kingdom
a field where a thousand corpses lie.
Do not weep, babe, for war is kind.
Because your father tumbled in the yellow trenches,
Raged at his breast, gulped and died, Do not weep. War is kind.
Swift-blazing flag of the regiment, Eagle with crest of red and gold,
These men were born to drill and die. Point for them the virtue of slaughter,
Make plain to them the excellence of killing,
And a field where a thousand corpses lie.

III. I HEAR AN ARMY

I hear an army charging upon the land,
And the thunder of horses plunging; foam about their knees:
Arrogant, in black armour, behind them stand,
Disdaining the reins, with fluttering whips, the Charioteers.
They cry into the night their battle name:
I moan in sleep when I hear afar their whirling laughter.
The cleave the gloom of dreams, a blinding flame,
Clanging, clanging upon the heart as upon an anvil.
They come shaking in triumph their long grey hair:
They come out of the sea and run shouting by the shore.
My heart, have you no wisdom thus to despair?
My love, my love, my love, why have you left me alone?

IV. BEYOND THE HAVENS

Trough the corridors of fate
Lies a road or secret gate
though in Life I've passed them by
the time has come to find the path
and take the road where shadows run
under the moon to search for the sun.
'round the corner I may find
a new road too steep to climb
all my life I've passed them by
the time has come, I cannot pass
until I take the path that run
under the moon and behind the sun
Out of doubt, far from the darkness
I journey ever on
Out of fear, far from the shadow
my heart goes ever on.

Let others follow who can journey
at last my weary feet will guide my heart
its rest to meet.

Through the corridors of fate
lies a road or secret gate
though in life I've passed them by
the time has come, I cannot pass
'til at last from this path I am lifted
out of death, out of life
unto long glory!

MELILLO, STEPHEN

BEYOND COURAGE: THEN. NOW. ALWAYS. A DOCUMENTARY IN MUSIC

PUBLISHER: Stormworks
DATE: 2003
LEVEL: High School/College
APPROXIMATE GRADE: 6 (for overall length, instrumental parts are technically grade 5)
DURATION: 64'33"
MOVEMENTS/TEMPI: One Movement: This work is highly complex and a full concert in itself, but offers many options for performance. The composer offers very specific instructions on almost every detail of performance. A compact disc containing 82 sound clips of 1940s WWII music, news, and general wartime audio accompanies the work to be played during performance. In addition, an ensemble seating arrangement, theatrical lighting instructions, and a props list is included (with items such as a 1940s Philco radio, costumes like a WWI uniform, a white flag, and United States flag, etc.).

| | |
|--|---------------------------------------|
| Piccolo (1) | • Bells |
| Flute (2) | • Xylophone |
| Oboe (1) | • Wind Chimes |
| English Horn (1) | • Suspended Cymbal |
| Bassoon (2) | • Crash Cymbals |
| B-flat Clarinet (2 parts – 1 st part div.) | • Bass Drum (2) |
| B-flat Bass Clarinet (1) | • Navajo Drum |
| E-flat Alto Saxophone (2) | • Large Tam-tam |
| B-flat Tenor Saxophone (1) | • Wu-Tan Tam |
| E-flat Baritone Saxophone (1) | • Drum Set |
| B-flat Trumpet (3) | Chorus (SSATB with suggested numbers) |
| \Horn in F (4) | • 34 Soprano 1 |
| Trombone (3 – 1 st and 2 nd parts also contain 5 th and 6 th antiphonal trumpet parts) | • 34 Soprano 2 |
| Baritone (1 – also contains 4 th antiphonal trumpet part) | • 68 Alto |
| Tuba (1 div. part) | • 68 Tenor |
| Harp/Shamisen Bass | • 102 Bass |
| Piano | Accompaniment Compact Disc |
| PAD Bass | Actors |
| Timpani | Vocalists (including child soloist) |
| Percussion | Props |
| • Chimes | Lighting |
| | Costumes |

INSTRUMENTATION (parts):

TEXT GENRE: Secular

TEXT AUTHOR/SOURCE: Various authors when considering the soloists and sound clips. Choral text by Stephen Melillo. Several choral “effects” are interspersed where pitches are given to the chorus, without text or syllables. It is assumed the director would choose an appropriate syllable for the chorus to sing. The composition also includes an arrangement of “God Bless America” by Irving Berlin after the close of the originally composed material (there is a title page before “God Bless America”). After speaking with the composer, it is his intention is to segue immediately into this composition to close the work because the song was so important to the soldiers who commissioned the piece.

TEXT: Oh dear God, hear this prayer.

Let them be, finally free
Let them see what they gave their lives to
Let them be free.

(Chanted or sung) We're the Battling Bastards of Bataan
No mama, no papa, no Uncle Sam
No aunts, no uncles, no couplings, no nieces,
No pills, no planes, no artillery pieces,
And no body gives a damn, nobody gives a damn!

Damned!

Beyond courage...

(Child soloist) There's a price for freedom
Always was and always will be so

Always will be so...

(Child soloist) First in the fight and last to return home.
We marched for souls not yet born...

We have paid for freedom
With the blood of friends now gone
Beyond courage we've marched,
Living and trying, giving and dying
Beyond courage we've lived,
Agony became the stars...
This, the price for freedom,
We'd pay again,
Just remember the cost,
And live with a grateful heart!
Beyond courage we've marched
Heroes no, just simple men...
Beyond courage we've marched!
Beating for heaven the hell heaven sent us,
Gave us the chance to beat...
Beyond Courage!
We have given, paid for with our blood,
Our battered souls, our pain, our hope,
Our dream, our prayer, for freedom!
For our freedom!

NEWMAN, JONATHAN

MOON BY NIGHT

PUBLISHER: BCM International
DATE: 2001
LEVEL: Middle School/High School
APPROXIMATE GRADE: 3/4
DURATION: 4'
MOVEMENTS/TEMPI: One Movement: Andante: Dolce con moto espressivo e rubato (♩ = ca. 80)
INSTRUMENTATION (parts):

| | |
|-------------------------------|-------------------------|
| Piccolo (1) | String Bass |
| Flute (2) | Timpani |
| Oboe (2) | Percussion |
| E-flat Clarinet (1) | • Glockenspiel |
| B-flat Clarinet (3) | • Pitched Gong (C) |
| B-flat Bass Clarinet (1) | • Vibraphone |
| Bassoon (2) | • Marimba |
| E-flat Alto Saxophone (2) | • Crotales (also bowed) |
| B-flat Tenor Saxophone (1) | • Suspended Cymbal |
| E-flat Baritone Saxophone (1) | • Glass Wind Chimes |
| B-flat Trumpet (2) | • Bass Drum |
| Horn in F (4) | • Tubular Bells |
| Trombone (2) | • Triangle |
| Baritone (1) | Chorus (SATB) |
| Tuba (1 div. part) | |

TEXT GENRE: Sacred (though the composer insists the theme of the work is not sacred)
TEXT AUTHOR/SOURCE: Psalm 121 from the *Holy Bible*
TEXT: I will lift up mine eyes unto the hills,
from whence cometh my help.
My help cometh from the Lord,
which made heaven and earth.
He will not suffer thy foot to be moved;
he that keepeth thee will not slumber.
Behold he that keepeth Israel
shall neither slumber nor sleep.
The Lord is thy keeper:
the Lord is thy shade upon thy right hand shade upon thy hand.
The sun shall not smite me by day,
nor the moon by night
The Lord shall preserve thee from all evil,
He shall preserve thy soul.
The Lord shall preserve thy going out and thy coming in
for this time forth, and even for ever more

NYGARD, CARL J.

IN SONG WE UNITE

PUBLISHER: Hinshaw Music
DATE: 1988
LEVEL: High School
APPROXIMATE GRADE: 3/4
DURATION: 3' 15"
MOVEMENTS/TEMPI: One Movement: Strongly (♩ = 120)
INSTRUMENTATION (parts):

| | |
|-------------------------------------|--------------------|
| Flute (2) | Trombone (3) |
| Oboe (1 div. part) | Baritone (1) |
| B-flat Clarinet (3) | Tuba (1) |
| E-flat Alto Clarinet (1) | Timpani |
| B-flat Bass Clarinet (1) | Percussion |
| Bassoon (1) | • Crash Cymbals |
| E-flat Alto Saxophone (1 div. part) | • Suspended Cymbal |
| B-flat Tenor Saxophone (1) | • Snare Drum |
| E-flat Baritone Saxophone (1) | • Bass Drum |
| B-flat Trumpet (3) | Chorus (SATB) |
| Horn in F (2) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Carl J. Nygard
TEXT: America! America! The Beautiful land of the free,
I have heard your song of sweet liberty;
And I feel the flame of a thousand torches carrying the light.
America the beautiful in song we unite.
America! America! The Beautiful land of the free,
I have heard your song of sweet liberty;
And I hear the sound of a thousand voices singing in the night
America the beautiful in song we unite.
I have seen your skies where the eagle flies,
Like your soaring spirit that never dies.
America! America! I have seen your flag on the distant moon,
Over fields of grain, over rocky dunes.
America! America! I have seen your face in Rushmore's height,
In the Harbor Lady holding freedom's light,
In your monuments to your men of might.
America! America!
America the beautiful, the home of the brave,
I will sing your song, your courageous song that patriots gave,
As I join the sound of a thousand voices singing in the night.
America! America! In song we unite.

SLEETH, NATALIE & JEFF LOWDEN (ORCHESTRATION)

ALL TOGETHER NOW!

PUBLISHER: Hinshaw Music
DATE: 1988
LEVEL: Middle School/High School
APPROXIMATE GRADE: 3/4
DURATION: 9'
MOVEMENTS/TEMPI: One Movement: (♩ = 144)
INSTRUMENTATION (parts):

Flute (1 div. part)

Oboe (1)

B-flat Clarinet (3)

E-flat Alto Clarinet (1)

B-flat Bass Clarinet (1)

Bassoon (1)

E-flat Alto Saxophone (2)

B-flat Tenor Saxophone (1)

E-flat Baritone Saxophone (1)

B-flat Cornet (3)

Horn in F (2)

Trombone (3)

Euphonium (1)

Tuba (1 div. part)

String Bass (1)

Timpani

Percussion

- Bells
- Triangle
- Optional Drum Set
- Bass Drum
- Crash Cymbal
- Snare Drum
- Hi-hat cymbals
- Suspended Cymbal

Chorus (SATB)

String parts are given solo parts by the composer.

These parts are cued in the wind parts should strings be unavailable. The composition may also be played with Full Orchestra instead of Concert Band

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Natalie Sleeth
TEXT: All together now sing!
Let the melody ring!
We want to send the sound of music
Roaring all through the land!
We have something to say!
Want to share it today,
For it's a message ev'ry one
Can understand!
We thing the whole worlds needs a song to sing
And we can sing it, we can bring it,
We can swing it!
Yes the world needs a song to sing,
We can sing it, so let if fill the air.
The whole wide world needs a song to sing,
And we can hum it, even strum it!
Yes this world needs a song to sing
To show how much we care!
It's up to us, you and me,
Don't you see to make the world a better place
By singing songs, songs of hope, songs of love
For this entire human race!
Because the whole world needs a song to sing,

And we can play it, swing and sway it, roundelay it!
Yes the world needs a song to sing
Both here and ev'ry where!
Oh it takes a lot of work to make music that is true!
You have to practice hard, it's true!
But if we really try both you and I,
There's nothing we can't do!
All together now sing!
Let the melody ring!
We want to send the sound of music
Roaring all through the land!
We have something to say!
Want to share it today,
For it's a message ev'ry one

SMITH, CLAUDE T.

THIS IS THE WILL OF OUR GOD

PUBLISHER: Wingert-Jones Music (rental only)
DATE: unavailable
LEVEL: High School (based on choral parts)
APPROXIMATE GRADE: 4/5 – could not accurately assess (condensed score only)
DURATION: 5'
MOVEMENTS/TEMPI: One Movement: Lento Rubato, Allegro
INSTRUMENTATION: This composition may be performed with band or orchestra and chorus. The original score to the composition is lost and the parts are in the composer's original manuscript (they have never been type-set). The only score available is the choral score with instrumental cues written into the piano-condensed score. However, the publisher states that all instrumental parts are present for inclusion in this document as a "full band."

TEXT GENRE: Sacred
TEXT AUTHOR/SOURCE: Claude T. Smith
TEXT: Yesterday is gone like the mist at dawn.
Yesterday is an image in the mirror of time.
Today is reality. Today he stands in judgement.
What must He think of the failures of man?
He must feel sad.
Our future is in God's will.
Tomorrow is a vision in the mind of man.
Tomorrow is a vision of man's destiny.
A destiny filled with hope for mankind.
A destiny for all people to share.
A destiny that is the will of God.
Tomorrow is a vision of brotherhood.
Tomorrow is a vision of justice.
Tomorrow is a vision of equality.
Tomorrow is a vision of freedom.
This is His will.
This is the will of God.
This is the will of our God!
Tomorrow is a vision in the mind of man.
Tomorrow is a vision of destiny.
Tomorrow is a vision of man's destiny.
A destiny filled with hope for mankind.
A destiny for all people to share.
A destiny that is the will of God!
Tomorrow is a vision of love,
Tomrrow is a vision of peace.
Tomorrow is a vision of joy!
This is his will.
This is the will of God.
This is the will of our God.

SURINACH, CARLOS

CELEBRACIONES MEDIEVALES

PUBLISHER: G. Schirmer Rental Library/Associated Music Publishers (rental only)
DATE: 1977
LEVEL: College/Professional
APPROXIMATE GRADE: 6
DURATION: 16'
MOVEMENTS/TEMPI: Four movements: I. Estampida, II. Danza Baja, III. Pastoral de Amor, IV. Rondel

INSTRUMENTATION (parts):

| | |
|-------------------------------|--------------------|
| Piccolo (1) | Baritone (1) |
| Flute (2) | Tuba (1) |
| Oboe (2) | String Bass (1) |
| E-flat Clarinet (1) | Timpani |
| B-flat Clarinet (3) | Percussion |
| E-flat Alto Clarinet (1) | • Xylophone |
| B-flat Bass Clarinet (1) | • Military Drum |
| Bassoon (2) | • Tambourine |
| E-flat Alto Saxophone (2) | • Triangle |
| B-flat Tenor Saxophone (1) | • Large Cymbals |
| E-flat Baritone Saxophone (1) | • Suspended Cymbal |
| B-flat Cornet (3) | • Tam-Tam |
| B-flat Trumpet (2) | • Bass Drum |
| Horn in F (4) | Chorus (SATB) |
| Trombone (3) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: All text is provided in English and Spanish. Women's parts are presented in third person (using "he"). Men's parts are in first person (using "I"). Third person is shown here. I. Estampida: Written by Miguel de Cervantes, this sonnet by Don Belianis (an imaginary character) is in homage to Don Quixote, II. Danza Baja: anonymous ancient ballad, III. Pastoral de Amor: anonymous love song, IV. Rondel: "Song of Cardenio" in *Don Quixote* (Chapter 27) by Miguel de Cervantes

TEXT: I. ESTAMPIDA
He fought, he dared, he attacked by word and deed,
Ever far more than man or woman could imagine.
He struggled, he was fearless, and ambitious,
To rid this world of evil and injustice.
He dreamed of fame surpassing, Ah! and eternal.
He was a bold and satisfying lover.
He could challenge the smallest and the greatest...
There was no man whose sword could dim his courage!
How many times with in his grasp lay fortune!
His hand reached out to seize the reckless moment.
How his heart thrilled at every new adventure!
Yet, he knew as the moon looked down in silence;
Although eh watched that no deed would end in failure,
How he envies you're achievement, oh great Quixote!

II. DANZA BAJA

Abenamar! Abenamar! Wisest Moor in all my kingdom,
 On the day when you were born, what wondrous signs in heaven!
 How strangely calm was the ocean, the moon so round shone in splendor...
 When a Moor can boast such honor, he will never tell a falsehood!
 He shall not deceive, my lord, He will tell the truth, my lord!
 I am very grateful, Abenamar, you move me with your devotion.
 Can you name those distant castles? Tell me truly, Abenamar,
 Can you name those distant towers, Abenamar?
 The Alhambra rises there, near it stands a mosque of Allah,
 And beyond the Alixares. How lovely their Moorish towers!
 The artist who planned the terrace earned double for every fountain...
 And he was severely punished if he left his task unfinished.
 See the tower of Bermejas, an ancient castle of great worth...
 And yonder Generalife. Who can match its fragrant beauty?
 Then King John thought a while; let me tell you what he said:
 "If you are willing Granada, I'll wed you, oh lovely city.
 And I shall bring you as dowry, fair Cordoba and Sevilla."
 "I cannot marry, good King John, for I'm a wife, not a widow.
 The Moor loves me truly, and he must forever own me!
 I cannot marry good King John, I cannot marry!"

III. PASTORAL DE AMOR

Hear the angel speak: Careful when you play.
 When the cornet speaks, my love is sweet.
 He speaks, he speaks, he speaks: Careful when you play.
 Now my lover speaks: you must not dealy!
 Kisses come and go and disappear!
 Lovers know too well the cruel game of love.
 When it ames you sigh, when it makes you cry,
 When it makes you sob and lose your mind!
 One who steals your love, throws your love away,
 He has no regret and no remorse! Ah!
 Oh why did Perico kiss me? Why did he betray my love?
 Maybe in France it's the custom.
 This is why the traitor kissed me.
 Maybe ith a kiss he hoped to heal the sorrow in his heart!
 (chorus laughs, then sings again) Ah!

IV. RONDEL

What is the cause of my sorrow? Indifference...
 What is the source of my anguish? I'm jealous.
 Tell me truly what destroys me? Her absence!
 How can I be free of torment?
 Who can cure my deep affliction?
 If these three can cuase such sadness:
 Jealousy, absence, indfference...
 Where's the cause of all my pain? I love!
 What can I blame for my sorrow? Misfortune...
 Where has my fate been decided? In heaven!
 How then shall I hope for comfort?
 Where then shall I look for comfort
 If these three unite to crush me:
 Love and misfortune and heaven!
 Who can end the pain that stabs me? My death!

What ends the sorrow of passion? Forgetting...
And life's evil? What will cure it? My madness!
How can I escape my sorrow
If indeed I can escape, when the only cure can be:
Death, forgetting and madness!

SYLER, JAMES

SYMPHONY NO. 1, "BLUE"

PUBLISHER: Ballerbach Music
DATE: 1999
LEVEL: College
APPROXIMATE GRADE: 6 +
DURATION: 35'
MOVEMENTS/TEMPI: Five movements: I. Impending Blue, II. Dark Blue, III. Fading Blue, IV. Still Point Blue, V. True Blue

INSTRUMENTATION (parts):

| | |
|---------------------------------|--------------------|
| Piccolo (1 doubling with flute) | Timpani |
| Flute (2) | Percussion |
| Oboe (2) | • Large Rainstick |
| B-flat Clarinet (3) | • Celeste |
| B-flat Bass Clarinet (1) | • Crotales |
| Bassoon (2) | • Vibes |
| E-flat Alto Saxophone (2) | • Orchestra Bells |
| B-flat Tenor Saxophone (1) | • Chimes |
| E-flat Baritone Saxophone (1) | • Large Gong |
| B-flat Trumpet (2) | • Suspended Cymbal |
| B-flat Cornet (3) | • Crash Cymbals |
| Horn in F (4) | • Field Drum |
| Trombone (3) | • Snare Drum |
| Euphonium (1) | • Bass Drum |
| Tuba (1 divided) | Chorus (SATB) |
| Harp | Soprano Soloist |

TEXT GENRE: Secular and Sacred
TEXT AUTHOR/SOURCE: James Syler. *From the composer*, "The text presents a continuation of a 'Kurtz' character, the quintessential modern man, from Joseph Conrad's novel *The Heart of Darkness* (1902)...The character descends to a point of ultimate choice and at that moment the choice is made to give up the 'self.' At this point the regeneration of the character becomes, at the very least, possible. The ascending process of change is put into motion..."

TEXT: I. IMPENDING BLUE
"Mistah Kurtz – he dead."
Libera me, Domine
Libera nos, Domine
When night descends on a turning world
I hear the distant beat
Of impending blue.
I sit staring, nervously
Stirring coffee into a still point
Waiting as one makes way for another.
I close my eyes, slowly
Knowing what to expect
A quiet terror approaching out of time.
I inhale you, you consuming color
As you roll over me
A march of impending blue.
What keeps you from turning back?

Libera me, Domine
Libera nos, Domine
Sipping hot black coffee
On a night of blue pursuit
A stone cold sober
Of the cruelest kind.

II. DARK BLUE

As gentle rain begins
From ascended blue light
I turn again.
Quietly fading from any well lit hope
I burn out of view
While my body remains.
What keeps me from turning back?
Or blue from turning black?
My hear, my tired hungry heart
Slowly descends into a
Deep, dark blue.

III. FADING BLUE

Hear my cry, Oh God;
Listen to my prayer.
From the ends of the earth I call to you,
I call as my heart grows faint;
Lead to the rock that is higher than I.
For you have been my refuge,
A strong tower against the foe.
I long to dwell in your tent forever
And take refuge in the shelter of your wings.

IV. STILL POINT BLUE

The march is gone
The descent is made
And blue has finally turned black.

Thomas?

Is this my end?

The still point dance?

*(sung "conversation" between soloist [Thomas] and men [Narrator] – unison
Tenor and Bass)*

Thomas: Is the light still on?

Narrator: Thomas? Yes.

Thomas: Make an end in the still point dance.

Narrator: An end to what?

Thomas: Your beginning is so close.

Narrator: How?

Thomas: Listen.

Narrator: To what?

Thomas: The still small voice, so faint.

Narrator: Where?

Thomas: Hope is that voice undeserved.

Narrator: A voice from where?

Thomas: Listen.

Narrator: Thomas?

Thomas: Listen.
Narrator: There is no voice.
With a barrel staring
Into my heart's mind
I inhale the last hue
Of still point blue.
I hear nothing and pull
Frozen before the snap of flint
I give up myself.
Libera me,
Ex nihilo.
"Mistah Kurtz – he dead."

V. TRUE BLUE

One redeemed snap.
Sounding sparks without sigh
I listen, another and another
Like wild fire into brimstone light
Growing louder, faster and faster
Army of flint from one ransom snap.
Frozen in terror, is this my refining fire?
I feel my heart ascending back to flesh
By no muscle of my own I stand
My eyes are lifted up
To a distant sight.
Luminous river, dotted light.
Sparks of unknown blue
Swirling down in liquid fire
I watch it descend as my terror gives way.
Pouring over me, through me
In still born disbelief
The river forms around my neck.
And for once, I knowing is not seeing.
I cover my face, embraced by a mantle of true blue.
Good-bye Thomas.
In a quiet tone
From the red hot altar
Of a tired hungry heart
I listen to a still small voice:
"The blueness of a wound cleanseth away evil."
I do not know why
My eyes are opening
To a warm yellow light
From a distant rising Son
That quietly reaches ou
With the fire for a new day.

TURRIN, JOSEPH

HOPE ALIVE

PUBLISHER: Curnow Music
DATE: 2000
LEVEL: High School
APPROXIMATE GRADE: 4
DURATION: 5'40"
MOVEMENTS/TEMPI: One Movement: Slowly (♩ = 70), Expressively (♩ = 60), Flowing (♩ = 86), Meno mosso (♩ = 78), Dirge (♩ = 52)

INSTRUMENTATION (parts):

| | |
|-------------------------------|--------------------|
| Piccolo (1) | Trombone (3) |
| Flute (2) | Euphonium (1) |
| Oboe (2) | Tuba (1 div. part) |
| E-flat Clarinet (1) | String Bass (1) |
| B-flat Clarinet (3) | Timpani |
| E-flat Alto Clarinet (1) | Piano |
| B-flat Bass Clarinet (1) | Percussion |
| Bassoon (2) | • Triangle |
| E-flat Alto Saxophone (2) | • Bells |
| B-flat Tenor Saxophone (1) | • Chimes |
| E-flat Baritone Saxophone (1) | • Suspended Cymbal |
| B-flat Trumpet (3) | • Bass Drum |
| Horn in F (4) | Chorus (SATB) |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Heather Anne Stanig
TEXT: Waves wash over this forsaken world,
Tumbling in blackness,
Peering over the abandoned horizon,
Drowning the sun,
Swallowing Heaven and Hell,
Washing away both the pure and impure,
Listen, silence echoes,
Silence echoes through a desolate land,
None remains but for the distant spirit of Hope,
Hope alive,
Hope lights flames through the land,
The sodden earth rises to Life with Hope alive,
Listen, Listen,
Hope alive.

TURRIN, JOSEPH

INVOCATION

PUBLISHER: Neil A. Kjos Music Company
DATE: 2000
LEVEL: Middle School/High School
APPROXIMATE GRADE: 3/4
DURATION: 6'
MOVEMENTS/TEMPI: One Movement: Grandioso (♩=84), Flowing (♩=90), Allegro moderato (♩=120),
Piu mosso (♩=128), Allegro (♩=132)

INSTRUMENTATION (parts):

| | |
|--|---|
| Piccolo (1) | Euphonium (1) |
| Flute (2) | Tuba (1 div. part) |
| Oboe (2) | Timpani |
| E-flat Clarinet (1) | Percussion |
| B-flat Clarinet (3) | • Triangle |
| E-flat Alto Clarinet (optional) | • Xylophone |
| B-flat Bass Clarinet (1) | • Marimba |
| E-flat Contra Bass Clarinet (optional) | • Bells |
| Bassoon (2) | • Chimes |
| E-flat Alto Saxophone (2) | • Crash Cymbals |
| B-flat Tenor Saxophone (1) | • Suspended Cymbal |
| E-flat Baritone Saxophone (1) | • Tom-Tom |
| B-flat Trumpet (3) | • Snare Drum |
| Horn in F (2) | • Bass Drum |
| Trombone (3) | Chorus (2 part men/women with alternative SATB) |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Walt Whitman "Beat, Beat Drums!" from *Drum Taps*
TEXT: Beat! Beat! Drums!
Blow! Bugles! blow!
Through the windows, through the doors,
Burst like a ruthless force, into the solemn church,
And scatter the congregation,
Into the school where the scholar is studying:
Leave not the bridegroom quiet
No happiness must he have now with his bride,
Nor the peaceful farmer any peace,
Ploughing his field or gathering his grain,
So fierce you whirr and pound you drums,
So shrill you bugles blow.
Beat! Beat! Drums!
Blow! Bugles! Blow!
Over the traffic of the cities,
Over the rumble of the wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds,
No bargainers' bargains by day,
No brokers or speculators would they continue?
Would the talkers be talking,
Would the singer attempt to sing?
Would the lawyer rise in the court

To state his case before the judge?
Then rattle quicker, heavier drums,
You bugles wilder blow.
Beat! Beat! Drums!
Blow! Bugles! Blow!
Make no parley, stop for no expostulation,
Mind not the timid, mind not the weeper or prayer,
Mind not the old man beseeching the young man.
Let not the child's voice be heard,
Nor the mothers' entreaties
Make even the trestles to shake the dead
Where they lie awaiting the hearses,
So strong you thump, so strong you thump
O terrible drums.
So loud you bugles blow.

WARD, ROBERT

I HAIL THIS LAND: FROM *LADY KATE*

PUBLISHER: ECS Publishing (rental only)
DATE: 1991 (Commissioned for University of North Carolina Greensboro's [UNCG] Centennial Celebration Ceremony. No date listed. UNCG was founded in 1891.)
LEVEL: High School/College
APPROXIMATE GRADE: 5
DURATION: 5'30"
MOVEMENTS/TEMPI: One Movement: Solemn March (♩ = 96)
INSTRUMENTATION (parts):

| | |
|-------------------------------|--------------------|
| Flute (3) | Tuba (1) |
| Oboe (2) | Timpani |
| B-flat Clarinet (3) | Percussion |
| B-flat Bass Clarinet (1) | • Bells |
| Bassoon (1) | • Glockenspiel |
| E-flat Alto Saxophone (1) | • Tenor Drum |
| B-flat Tenor Saxophone (1) | • Bass Drum |
| E-flat Baritone Saxophone (1) | • Crash Cymbals |
| B-flat Trumpet (3) | • Snare Drum |
| Horn in F (4) | • Suspended Cymbal |
| Trombone (3) | Chorus (SATB) |
| Baritone (1) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Bernard Stambler
TEXT: I hail this bounteous land where proud the mighty eagle soars.
O'er craggy peaks and valleys green stretching off to the distant sun-swept plain.
Where flow the rolling rivers and grazing cattle roam;
Where fertile fields and heavy laden orchards all God's richest gifts bestow,
I hail this land where men have found a freer air and sing a happier song;
Where brave farmers broke the yoke of tyranny;
Where right and conscience hand in hand fought through to victory
And to nature's bounty added brotherhood,
crowning justice over wrong, under God in liberty.
Hail this land, hail this land!
I hail this blessed land where peace and work and plenty bring
From plain to mighty mountain wall a better and richer life for all;
Where forest, field and city together stand secure.
Where with faith and love and unity all these blessings shall endure,

WHITACRE, ERIC

SLEEP

PUBLISHER: BCM International
DATE: 2003
LEVEL: High School/College
APPROXIMATE GRADE: 4 (for choral range and maturity required in sustained parts)
DURATION: 4'
MOVEMENTS/TEMPI: One Movement: Lento Lontano, e molto legato (Chorale like), Poco piu mosso
INSTRUMENTATION (parts):

| | |
|-------------------------------|--------------------------|
| Flute (2) | Baritone (Euphonium) (2) |
| Oboe (2) | Tuba (2) |
| B-flat Clarinet (3) | Timpani |
| E-flat Clarinet (1) | Percussion |
| B-flat Bass Clarinet (2) | • Tubular Bells |
| Bassoon (1) | • Vibes |
| E-flat Alto Saxophone (1) | • Suspended Cymbal |
| B-flat Tenor Saxophone (1) | • Bass Drum |
| E-flat Baritone Saxophone (1) | • Piatti/Crash Cymbals |
| B-flat Trumpet (3) | • Marimba |
| Horn in F (4) | Chorus (SATB) |
| Trombone (3) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Charles Anthony Silvestri's original poetry composed for the work
TEXT:
The evening hangs beneath the moon,
A silver thread on darkened dune.
With closing eyes and resting head
I know that sleep is coming soon.
Upon my pillow, safe in bed,
A thousand pictures fill my head,
I cannot sleep, my mind's aflight;
And yet my limbs seem made of lead.
If there are noises in the night,
A frightening shadow, flickering light,
Then I surrender unto sleep,
Where clouds of dream give second sight.
What dreams may come, both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep, sleep, sleep.

WIENHORST, RICHARD

CLAP YOUR HANDS

PUBLISHER: ECS Publishing (rental only)
DATE: written 1974/revised 1984
LEVEL: High School/College
APPROXIMATE GRADE: 5/6 (when considering solo parts)
DURATION: 5'
MOVEMENTS/TEMPI: One Movement: Boldly with Motion, Broad, Quietly (♩ = ca. 100),
INSTRUMENTATION (parts):

| | |
|---------------------------------|---------------------------------------|
| Piccolo (1) | Horn in F (4) |
| Flute (2) | Trombone (3) |
| Oboe (2) | Baritone (1) |
| B-flat Clarinet (4) | Tuba (1) |
| E-flat Alto Clarinet (1) | Timpani (featured soloist) |
| B-flat Bass Clarinet (1) | Percussion |
| Bassoon (2) | • Wood block |
| E-flat Alto Saxophone (2) | • Bass Drum |
| B-flat Tenor Saxophone (1) | • Tom-tom |
| E-flat Baritone Saxophone (1) | • Tam-tam |
| B-flat Trumpet (4) | • Suspended Cymbal (large and medium) |
| C Trumpet (2 featured soloists) | Chorus (SATB) |

TEXT GENRE: Sacred
TEXT AUTHOR/SOURCE: Adapted from Psalm 47 from the *Holy Bible*
TEXT: Clap your hands all peoples,
Shout to God with loud songs of joy.
For the Lord the most high is terrible,
A great king over all the earth.
Clap your hands all peoples,
Shout to God with loud songs of joy.
For the Lord the most high is terrible,
Shout to God with loud songs of praise.
He subdued people under us
And nations under our foot.
He chose our heritage for us
Sing praises to our King.
Sing praises to God our King.
Sing praise to God, for God is King of all the earth.
Sing praises with a psalm.

SIGNIFICANT WORKS NOT MEETING CRITERIA

BROEGE, TIMOTHY

SONGS OF WALT WHITMAN: FOR TREBLE VOICES AND BAND

This composition is an original composition, but the choral parts are not SATB and are in unison for the majority of the piece.

PUBLISHER: Allaire Music Publications
DATE: 1976
LEVEL: Middle School/High School
APPROXIMATE GRADE: 4
DURATION: 6'30" – 7'
MOVEMENTS/TEMPI: One Movement: Allegro (♩ = 120), Andante (♩ = 72), Maestoso (♩ = 72), Allegretto (♩ = 80),

| | |
|-------------------------------|--------------------|
| Flutes (2) | Timpani |
| Oboes (1) | Percussion |
| B-flat Clarinet (3) | • Woodblock |
| B-flat Bass Clarinet (1) | • Bells |
| Bassoons (1) | • Tambourine |
| E-flat Alto Saxophone (1) | • Xylophone |
| B-flat Tenor Saxophone (1) | • Crash Cymbals |
| E-flat Baritone Saxophone (1) | • Suspended Cymbal |
| B-flat Trumpets (3) | • Snare Drum |
| Horns in F (1) | • Bass Drum |
| Trombones (1) | Piano |
| Baritone (1) | Chorus (SA) |
| Tuba (1) | |

INSTRUMENTATION (parts):

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Timothy Broege and adapted texts of Walt Whitman
TEXT: Walt Whitman, Kosmos,
Of Manhattan the son,
Turbulent, fleshy, sensual, eating, drinking,
Breeding, eating, drinking, breeding – Walt Whitman!
I hear the chorus – Ah, this indeed is music – this suits me.
I am old, I am young, I am foolish, I am wise,
(Spoken - unison) I am the poet of the woman,
the same as the man,
And I say it is as great to be
A woman as to be a man,
And I say there is nothing greater
Than the mother of men.
What is a man anyhow?
What am I – What are you?
Now I see it, now it's true,

What I guessed at,
Space and time, Space and time!
(Spoken – unison) You will hardly know who I am,
or what I mean,
But I shall be good health to you,
Never-the-less!
I wait for you.

BROWN, JONATHAN BRUCE

LEGACY OF VISION: MARTIN LUTHER KING

This composition utilizes originally composed material along with “traditional” settings of African- American Spirituals. While the majority of the choral parts are not original material.

PUBLISHER: MMB Music
DATE: 1996
LEVEL: High School/College
APPROXIMATE GRADE: 5 or 6 (for overall length and maturity required)
DURATION: 15'
MOVEMENTS/TEMPI: One movement: Powerfully, with freedom (♩ = 76); *Mysterioso* (♩ = 56-60); Swing tempo (♩ = 104), With powerful intensity (♩ = 50)
INSTRUMENTATION (parts):

| | |
|--------------------------------|-----------------------|
| Piccolo | Baritone (1 divided) |
| Flute (2) | Tuba (1) |
| Oboe (2) | Timpani |
| B-flat Clarinet (3) | Percussion |
| B-flat Bass Clarinet (1) | • Chimes |
| E-flat Contrabass Clarinet (1) | • Anvil |
| Bassoon (2) | • Glockenspiel |
| E-flat Alto Saxophone (2) | • Snare Drum |
| B-flat Tenor Saxophone (1) | • 4 deep toms |
| E-flat Baritone Saxophone (1) | • 3 suspended cymbals |
| B-flat Trumpet (2) | • Bass Drum |
| B-flat Cornet (3) | Chorus (SATB) |
| Horn in F (4) | Narrator |
| Trombone (3) | |

TEXT GENRE: Secular and Sacred
TEXT AUTHOR/SOURCE: Various Traditional African American Spirituals mingled with “I Have A Dream” Speech © 1963, Nobel Peace Prize Acceptance Speech © 1964, Nobel Foundation “Drum Major” Speech © 1968, Estate of Martin Luther King, Jr., Used By Permission

TEXT: Narrator: “I have a dream,” he said, and it was our dream.
Martin Luther King said, “I have a dream...”
And the dream became a nation’s dream.
And the dream of humankind
“I have a dream,” he said “that one day this nation will rise up
and live out the true meaning of its creed
We hold these truths to be self evident,
that all men are created equal...

I got a robe, you got a robe,
all a’ God’s children got a robe.
When I get to Hebb’n I’m gonna put on my robe,
I’m gonna shout all over God’s Hebben.
Hebben, Hebben,
Ev’ry body talkin’ bout Hebben ain’t a goin there,
Hebben, Hebben,
I’m gonna shout all over God’s Hebben
I got wings, you got wings, all o’ God’s children got wings.
When I get to Hebb’n I’m gonna put on my wings

I'm gonna fly all over God's Hebben
Hebben, Hebben,
Everybody talkin' bout Hebb'n ain't a goin there,
Hebben, Hebben,
I'm gonna fly all over God's Hebben.
I'm gonna fly all over God's Hebben

Narrator: He said, "Every now and then I think about my own death.
Every now and then I ask myself:
'What is it I would want said?'
Tell them not to mention the Nobel Peace Prize.
That isn't important.
Tell them not to mention where I went to school.
I'd like someone to mention that day that Martin Luther King
Tried to give his life serving others.
I'd like for someone to say that day that Martin Luther King
Tried to love somebody.
I want you to be able to say that I did try to feed the hungry...
To clothe those who were naked...
To visit those who were in prison.
Yes, if you want o say that I was a Drum Major.
Say that I was a Drum Major for justice.
Say that I was a Drum Major for peace.
I was a Drum Major for righteousness...
And all of the other shallow things will not matter.
I just want to leave a committed life behind.

Deep river, my home is over Jordan.
O Deep river Lord, I want to cross over into campground.
O Deep river, I want to cross over into campground.

Narrator: He said, "I refuse to accept the view that mankind
is so tragically bound to the dark midnight
of racism and war...
that the bright daylight of peace and brotherhood
can never become a reality."
He said, "I have a dream.
I have a dream that one day this nation
Will rise up and live out the true meaning of its creed.
I have a dream that one day on the red hills of Georgia
The sons of former slaves and the
Sons of former slave owners will be able to sit down together
At the table of brotherhood.
I have a dream that my four little children...
Will one day live in a nation where they will not be judged
By the color of their skin...
But by the content of their character.
I have a deam today. And if America is to be a great nation
this must be true.
So let freedom ring!
...Let freedomring from the prodigious
hilltops of New Hampshire.
Let freedom ring from the mighty mountains of New York.
Let freedom ring from the heightening
Alleghenies of Pennsylvania.

Let freedom ring. Let freedom ring.

Narrator: Let freedom ring from the snowcapped Rockies of Colorado.

Let freedom ring. Let freedom ring.

Narrator: Let freedom ring from every hill and molehill of Mississippi,
From every mountainside.
Let freedom ring!”

Let freedom ring. Let freedom ring.

Let freedom ring. Let freedom ring

Narrator: “When we let freedom ring,
when we let it ring from every village and every hamlet,
we will be able to speed that day when all of God’s children,
black men and white men, Jews and Gentiles,
Protestants and Catholics
will be able to join hands and sing in the words
of the old Negro spiritual...’Free at last. Free at last.
Thank God almighty...we are free at last.’ “

Free at last. Free at last.

Narrator: Let it be!

Free!

Let it be!

Free!

CURNOW, JAMES

MUSIC SHALL LIVE

This composition includes originally composed material combined with “traditional” settings of African American Spirituals and “Battle Hymn of the Republic.”

PUBLISHER: Curnow Music
DATE: 2000
LEVEL: Young Band/Middle School/High School
APPROXIMATE GRADE: 2/3
DURATION: 7'28"
MOVEMENTS/TEMPI: One Movement: Majestically (♩=96), Moderately fast swing (♩=120), Moderately Slow (♩=92), Meno Mosso (♩=86)
INSTRUMENTATION (parts):

| | |
|----------------------------|--------------------|
| Flute (1) | Tuba (1 div. part) |
| Oboe (1) | Timpani |
| B-flat Clarinet (2) | Percussion |
| E-flat Alto Clarinet (1) | • Large Triangle |
| B-flat Bass Clarinet (1) | • Tambourine |
| Bassoon (1) | • Chimes |
| E-flat Alto Saxophone (2) | • Bells |
| B-flat Tenor Saxophone (1) | • Ride Cymbal |
| E-flat Baritone Saxophone | • Suspended Cymbal |
| B-flat Trumpet (2) | • Snare Drum |
| Horn in F (1) | • Bass Drum |
| Trombone (2) | Chorus (SATB) |
| Euphonium (1) | |

TEXT GENRE: Secular and Sacred (incorporated spirituals)
TEXT AUTHOR/SOURCE: German Folk Song: *Music Shall Live*, Traditional African American Spirituals *Wade in the Water* and *Nobody knows the Trouble I've Seen*, and *Battle Hymn of the Republic*

TEXT: Though all things perish from under the sky,
Music and joy shall live,
Music and joy shall live,
Music and joy shall live, Never to die.
Wade in the water,
Wade in the water,
Wade in the water,
God's goin' to trouble the water.
Music and joy shall live,
Music and joy shall live,
Music and joy shall live, Never to die.
Nobody knows the trouble I've seen,
Nobody knows my sorrow.
Nobody knows the trouble I've seen, Glory hallelujah.
Sometimes I'm up, sometimes I'm down, oh, yes, Lord.
Sometimes I'm almost to the ground, oh, yes, Lord.
I never shall forget that day, when Jesus washed my sins away
Mine eyes have seen the glory of the coming of the Lord,
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of his terrible swift sword;

His truth is marching on.
Glory! Glory hallelujah!
Glory! Glory hallelujah!
Glory! Glory hallelujah!
His truth is marching on,
Music shall live,
Music shall live,
Music shall live!

HUSA, KAREL

FESTIVE ODE: FOR AN ACADEMIC OCCASION

This composition, while originally composed, does not have the chorus singing in four parts for at least half the measures presented. The work has a flexible instrumentation also allowing performances with orchestra with chorus, brass ensemble with chorus, or all forces combined.

PUBLISHER: ECS Publishing (rental only)
DATE: 1969/revised 2000
LEVEL: College/Professional
APPROXIMATE GRADE: 5 (for choral range)
DURATION: 4'
MOVEMENTS/TEMPI: One Movement: Maestoso
INSTRUMENTATION (parts):

| | |
|-------------------------------|---------------------------|
| Piccolo (1) | B-flat Bass Saxophone (1) |
| Flute (2) | B-flat Trumpet (3) |
| Oboe (2) | Horn in F (4) |
| English Horn (1) | Trombone (4) |
| E-flat Clarinet (1) | Baritone (2) |
| B-flat Clarinet (2) | Tuba (1) |
| E-flat Alto Clarinet (1) | Timpani |
| B-flat Bass Clarinet (1) | Percussion |
| Bassoon (2) | • Large Gong |
| Contrabassoon (1) | • Snare Drum |
| B-flat Soprano Saxophone (1) | • Bass Drum |
| E-flat Alto Saxophone (1) | • Crash Cymbals (2 sets) |
| B-flat Tenor Saxophone (1) | • Suspended Cymbal |
| E-flat Baritone Saxophone (1) | Chorus (SATB) |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Texts presented in both German and English. English Text by Eric A. Blackall, German Text by Thomas Martin. Texts adapted by Karel Husa.
TEXT: Gaudeamus!

Let us now rejoice and give praise to those of high renown
Who in this place gave us our foundation;
For this is our heritage, our inspiration and our joy,
Our inspiration and our heritage.
Here we stand, full of strength,
Hearts aflame with desire for truth in the firm pursuit of knowledge,
For the truth that is known and the truth that is not known;
In widening horizons we dwell
Till we shall come forth and say: "We know"
Reach, forth, seek, strive, take pride!
Praise, give thanks!

JOHNSON, TIMOTHY

AND THE ANGELS SANG

This composition was written for three part chorus, but is originally composed.

PUBLISHER: Curnow Music Press
DATE: 2000
LEVEL: Middle School
APPROXIMATE GRADE: 2
DURATION: 2'20"
MOVEMENTS/TEMPI: One Movement: Moderato (♩ = 108)
INSTRUMENTATION (parts):

| | |
|-------------------------------|--|
| Flute (1) | Trombone (2) |
| Oboe (1) | Euphonium (1) |
| B-flat Clarinet (2) | Tuba (1) |
| E-flat Alto Clarinet (1) | Timpani |
| B-flat Bass Clarinet (1) | Percussion |
| Bassoon (1) | • Mallet Percussion (no instrument listed) |
| E-flat Alto Saxophone (2) | • Shaker |
| B-flat Tenor Saxophone (1) | • Claves |
| E-flat Baritone Saxophone (1) | • Bongos |
| B-flat Trumpet (2) | Chorus (SAB chorus) |
| Horn in F (1) | |

GENRE: Sacred
TEXT AUTHOR/SOURCE: Book of Luke, chapter 2 from the *Holy Bible*
TEXT: In Bethlehem town one silent night, a baby was born under a start so bright.
No room could be found to lay his head, so a manger in a stable was his bed.
And the angels sang Gloria. They sang glory to God!
Wise men came from far away, they had traveled many days.
Gold, and myrth and frank incense , gifts for a King!
And the angles sang Gloria. They sang glory to God!

PERSICETTI, VINCENT

CELEBRATIONS (CANTATA NO. 3)

This composition does not contain saxophone parts, but does call for baritone. It is one of the most well known compositions for band and chorus.

PUBLISHER: Elkan-Vogel, Inc.
DATE: 1967
LEVEL: College/Professional
APPROXIMATE GRADE: 6+
DURATION: 23'
MOVEMENTS/TEMPI: Nine Movements: I. Stranger, II. I Celebrate Myself, III. You Who Celebrate Bygones, IV. There is That in Me, V. Sing Me the Universal, VI. Flaunt Out O Sea, VII. I Sing the Body Electric, VIII. A Clear Midnight, XI. Voyage

INSTRUMENTATION (parts):

| | |
|--------------------------|--|
| Piccolo (1) | Baritone (1) |
| Flute (2) | Tuba (1 div. part for all – 2 [3] players) |
| Oboe (2) | Timpani |
| B-flat Clarinet (3) | Percussion |
| B-flat Bass Clarinet (1) | • Snare Drum |
| Bassoon (2) | • Suspended Cymbal |
| B-flat Trumpet (3) | • Bass Drum |
| Horn in F (4) | • Tenor Drum |
| Trombone (3) | Chorus (SATB) |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Walt Whitman, *Leaves of Grass*

TEXT: I. STRANGER
Stranger, if you passing meet me
and desire to speak to me,
Why should you not speak to me?
And why should I not speak to you?

II. CELEBRATE MYSELF
I celebrate myself, and sing myself,
And what I assume you shall assume,
For ev'ry atom belonging to me
As good belongs to you.
I loafe and invite my soul,
And invite my soul,
I lean and loafe at my ease
Observing a spear of summer grass.
I celebrate myself, and sing myself

III. YOU WHO CELEBRATE BYGONES
You who celebrate bygones
Who have explored the outward
The surfaces of the races,
The life that has exhibited itself,
Who have treated of man as the creature of politics,
Aggrates, rulers and priests,

I habitan of the Alleghanies, treating of him,
As he is in himself in his own rights,
Pressing the pulse of the life
That has seldom exhibited itself,
(the great pride of man in himself)
Chanter of personality outlining what is yet to be,
I project the history of the future.

IV. THERE IS THAT IN ME

There is that in me I do not know what it is,
But I know it is in me.
Wrench'd and sweaty, calm and cool, then my body becomes,
I sleep, I sleep long.
I do not know it, it is without name,
It is a word unsaid.
It is not any dictionary utterance symbol.
Something it swings on more than the earth I swing on,
To it the creation is the friend whose embracing awakes me.
Perhaps I might tell more. I plead for my brothers,
Do you see O my brothers and sisters?
It is not chaos or death, it is form,
It is union, plan. It is eternal life.
It is happiness.
There is that in me I do not know what is is.

V. SING ME THE UNIVERSAL

Come said the muse, sing me a song
No poet yet has chanted, sing me the universal.
In this broad earth of ours, amid the measure less grossness
And the slag, enclosed and safe within its central heart,
nestles the seed perfection.
Come said the muse, sing me a song
No poet yet has chanted, sing me the universal.
But ev'ry life a share or more of less,
None born but it is born, the seed is waiting.

VI. FLAUNT OUT O SEA

Today a rude brief recitative, of ships sailing the seas,
Each with its special flag or ship signal, of unnamed heroes
In the ships, of waves spreading far as the eye can reach,
Of dashing spray and the winds piping and blowing,
Find out of these a chant for the sailors of all nations,
Fitful like a surge.
Sea captains young or old,
and the mates and of all intrepid sailors,
Of the few, very choice taciturn,
when fate can never surprise nor death dismay.
Pick'd sparingly without noise by three old ocean
Chosen by thee, thou sea that pickest and cullest the race in time,
And unitest nations, thee old husky nurse, embodying thee indominable,
Untamed as thee.
Ever the heroes on water or on land,
by ones or twos appearing,
Ever the stock preserved and never lost though rare,

enough for seed preserved.
Flaunt out O sea your separate flags of nations.
Flaunt out O sea your separate flags of nations!
Flaunt out visible as ever the various ship signals!
Today a rude brief recitative, of ships sailing the seas,
Of unnamed heroes in the ships of waves
spreading and spreading far as the eye can reach.

VII. SING THE BODY ELECTRIC

I sing the body electric
The armies of those I love
Engirth me and I engirth them,
They will not let me off till I go with them,
Respond to them, and discorrupt them,
And charge them full with the charge of the soul.
Was it doubted that those who corrupt their own bodies conceal themselves?
And if those who defile the living are as bad as they who defile the dead?
And if the body does not do fully as much as the soul?
And if the body were not the soul, what is the soul?
I sing the body electric.

VIII. A CLEAR MIDNIGHT

This is thy hour O soul,
Thy free flight into the wordless,
Away from books, from art,
The day erased, the lesson done,
Thee fully forth emerging silent, gazing
Pondering the themes thou lovest best
Dering, night, sleep death and the stars.

XI. VOYAGE

Joy,
Pleas'd to my soul at death I cry.
Our life is closed, our life begins, our life begins.
The long anchorage we leave
The ship is clear at last, she leaps!
She swiftly courses from the shore,
Joy,
My soul .

TOMS, GRAYDON A.

I PLEDGE MY ALLEGIANCE

This composition was written for one or two part chorus, but is originally composed.

PUBLISHER: Curnow Music Press
DATE: 2000
LEVEL: Middle School
APPROXIMATE GRADE: 2/3
DURATION: 3'
MOVEMENTS/TEMPI: One Movement: Maestoso (♩ = 90)
INSTRUMENTATION (parts):

| | |
|-------------------------------|---------------------------------|
| Piccolo (1) | Baritone (1) |
| Flute (1) | Tuba (1) |
| Oboe (1) | Timpani |
| B-flat Clarinet (3) | Percussion |
| E-flat Alto Clarinet (1) | • Bells |
| B-flat Bass Clarinet (1) | • Xylophone |
| Bassoon (1) | • Tambourine |
| E-flat Alto Saxophone (2) | • Suspended Cymbal |
| B-flat Tenor Saxophone (1) | • Snare Drum |
| E-flat Baritone Saxophone (1) | • Crash Cymbal |
| B-flat Trumpet (3) | • Bass Drum |
| Horn in F (1) | Chorus (one or two part chorus) |
| Trombone (2) | |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Preamble to the Constitution of the United States and the Pledge of Allegiance to the United States
TEXT: We the people of the United States,
in order to form a more perfect Union,
establish justice, insure domestic tranquility,
provide for the common defense,
promote the general welfare, and secure the blessings of liberty,
to ourselves and to our posterity, to ordain and establish
this constitution for the United States of America.
I pledge my allegiance to the flag of the United States of America
and to the republic for which it stands,
one nation, under God, indivisible,
with liberty and justice for all.
America!

TURRIN, JOSEPH

FAITH IN TOMORROW

This composition is written for SATB chorus, but the chorus does not sing in four parts for the majority of the piece.

PUBLISHER: Curnow Music Press
DATE: 2000
LEVEL: Middle School/High School
APPROXIMATE GRADE: 4
DURATION: 5'25"
MOVEMENTS/TEMPI: One Movement: Moderato (ca. ♩ = 124), Maestoso (ca. ♩ = 90)
INSTRUMENTATION (parts):

| | |
|-------------------------------|----------------------|
| Flute (2) | Euphonium (1) |
| Oboe (2) | Tuba (1 div. part) |
| E-flat Soprano Clarinet (1) | Timpani |
| B-flat Clarinet (3) | Percussion |
| E-flat Alto Clarinet (1) | • Triangle |
| B-flat Bass Clarinet (1) | • Bells |
| Bassoon (2) | • Xylophone |
| E-flat Alto Saxophone (2) | • Crash Cymbals |
| B-flat Tenor Saxophone (1) | • Suspended Cymbal |
| E-flat Baritone Saxophone (1) | • Chimes |
| B-flat Trumpet (3) | • Snare Drum |
| Horn in F (4) | • Bass Drum |
| Trombone (3) | Chorus (SATB chorus) |

TEXT GENRE: Secular
TEXT AUTHOR/SOURCE: Based on a text by Gloria Nissenon
TEXT:
We stand upon the brink of time and space,
we journey to an unfamiliar place,
searching for the future, no one knows where,
and all our tomorrows will lead us there.
Another day will dawn, the sun will rise.
In the dark we come to realize hope is alive,
We will survive. One golden day we will find the answer.
Love is the light that never dies.
We are nearing the truth, we're not afraid, we can change this world we've made,
we hear the voices in the night, as we approach the truth at last we see
only love can set us free.
We can undo our worst mistakes, however long undoing takes,
together we can make it right and stand together in the light,
the destination is finally in sight.
We stand upon the brink of time and space, we journey to an unfamiliar place,
Searching for the future no one knows where,
and all our tomorrows lead us there.
The world and her demands are in our hands, its not too late to alter fate,
we are the dawn we can go on, we see tomorrow from today.
From where we stand, we can change the way. Reverse the course and go on.
We will search for the truth, and we can see, all we can be
and forever side by side, we can aspire to achieve all that we believe.
If we have love, let's place our faith in a new tomorrow now.

WALKER, GEORGE

CANVAS

This composition is written for SATB chorus, but the chorus does not sing until the third movement. In addition, the saxophone only plays for one measure in the second movement and there is no euphonium.

PUBLISHER: MMB Music
DATE: 2000
LEVEL: College/Professional
APPROXIMATE GRADE: 6
DURATION: 17'
MOVEMENTS/TEMPI: Three Movements: Extract I, Landscape, Extract II, Commentary, Extract III, Pslam.

INSTRUMENTATION (parts):

| | |
|---------------------------|------------------------------|
| Piccolo (1) | • Glockenspiel |
| Flute (3) | • Vibraphone |
| Alto Flute (1) | • Tam-tam |
| Oboe (2) | • Chimes |
| English Horn (1) | • Roto-toms |
| E-flat Clarinet (1) | • Triangle |
| B-flat Clarinet (2) | • Maracas |
| B-flat Bass Clarinet (1) | • Wood blocks |
| Bassoon (2) | • Temple Blocks |
| E-flat Alto Saxophone (1) | • Snare Drum |
| Contra Bassoon | • Bass Drum |
| C Trumpet (4) | • Castanets |
| Horn in F (4) | • Suspended Cymbal |
| Trombone (2) | • Claves |
| Bass Trombone (1) | • Anvil |
| Tuba (1) | • Timbales |
| String Bass (1) | • Tambourine |
| Timpani | • Glass Wind Chimes |
| Percussion | Harp |
| • Xylophone | Celesta |
| • Marimba | Chorus (SATB, Five Speakers) |

TEXT GENRE: Sacred and Secular
TEXT AUTHOR/SOURCE: Extract II text by George Walker. Extract III text is Psalm 121 from the *Holy Bible*
TEXT: EXTRACT I, LANDSCAPE
Tacet

EXTRACT II, COMMENTARY (Employs 5 speakers, each requiring a microphone)

Baritone: If I were you...
Tenor 1: It's just a thought, mind you, just a thought.
Tenor 2: Pure speculation, I would say, that stretches even my imagination.
Tenor 1: Clearly a hypothetical factor when measured on a scale of one to nine hundred sixty eight and a half with only a 2% margin of error.

Baritone: The old cheese is still, still porous!
 Bass: Hah, he's at it again – there's obviously a message that he wants to send.
 Tenor 2: Whatever's on his mind may augur something important in time.
 Tenor 1: Consider, if you will, certain issues that remain unchanged and unresolved still.
 Baritone: Think about it!
 Tenor 1: Certain attitudes that persist towards persons displaced, excluded and stigmatized by race should be excised now, if we insist.
 Tenor 2: Fill us in brother!
 Baritone: We could converse on many subjects like this, even worst.
 Tenor 1: It can be said with some assurance, that may be perceived by some as arrogance, that if we are determined to obliterate the strata of inequity that victimizes the dispossessed, and if we repudiate the polarizing patterns embedded in years of sanctioned neglect, and if we voice our objection to the propagation of the violent activity that threatens to destroy the moral fabric of our society...
 Soprano: Let's not forget those pandering, posturing, political puppets!
 Tenor 1: I'm sure that you understand the drift of this...
 Tenor 2: It can be said, yes, it should be said, and certainly must be said...
 Baritone: Another word to be heard?
 Tenor 1: With this, I venture to say, regarding other matters of extreme gravity – there's more to be said; but , we must move ahead.
 Soprano: I must confess – this leaves me more than a little distressed.
 Bass: May I ask, who will be challenged by this task?
 Tenor 2: It's just a thought, mind you.
 Baritone: If I were you...
 Bass: A premise, in this case to be considered another time – another place.

EXTRACT III, PSALM

I will lift up mine eyes unto the hills, from whence cometh my help.
 My help cometh from the lord, which made heaven and earth.
 He will not suffer thy foot to be moved: he that keepeth thee will not slumber.
 Behold, he that keepeth Israel shall neither slumber nor sleep.
 The Lord is thy keeper: The Lord is thy shade upon thy right hand.
 The sun shall not smite thee by day, nor the moon by night.
 The Lord shall preserve thee from all evil: he shall preserve thy soul.
 The Lord shall preserve thy going out and thy coming in from this time forth, and even forevermore.

WARD-STEINMAN, DAVID

AND IN THESE TIMES

This composition is massive in scope when compared to many other band and chorus works. However, there is no baritone or euphonium, the chorus does not sing for half the measures presented, and there is previously composed material at the end (last movement). Presenting all the text used excessive space. Many movements are only for the vocal soloists. Only movements where the chorus sings discernable text (as opposed to vowel sounds) are presented here.

PUBLISHER: Theodore Presser
DATE: 1982
LEVEL: College/Professional
APPROXIMATE GRADE: 6+
DURATION: 48' (55' to 1 hour with movement pauses)
MOVEMENTS/TEMPI: Twenty-seven movements: PART ONE – 1. Introduction: Chorus “Drifting,” 2. Bard: “And in These Times,” 3. Chorus: “Out of the Dust,” 4. Quintet: “Moments,” 5. Bard and Chorus: “As If,” 6. Chorus: “Out of the Dark,” PART TWO – 7. Elizabeth: “A Window,” 8. Interlude No. 1, 9. The Angel: “As When,” 10. Interlude No. 2, 11. Mary: “His Change,” PART THREE – 12. Introduction, 13. Bard: “Here and There,” 14. Joseph: “Radiant Lady,” 15. Chorus: “Born of Our Love,” 16. Interlude No. 3, 17. Shepherd Boy and Angel Choir (female choir): “O!,” PART FOUR – 18. Herod and the Wise Men (male chorus): “Where is He?,” 19. Interlude No. 4, 20. Elizabeth, Bard, and Chorus: “Of Wonder,” 21. The Wise Men (trio or male chorus) and Chorus: “Familiar Traffic,” PART FIVE – 22. Mary, the Angel, Female Chorus: “Christmas Upon Us,” 23. Mary and Joseph: “I Would Go,” 24. Bard and Female Chorus: “Seared Image,” 25. Chorus: “Someday,” 26. The Angel: “Arise!,” 27. Soloists, Chorus, and Audience: “Pure Spirit”

INSTRUMENTATION (parts):

Piccolo (1 - doubles Flute III)
Flute (3)
Alto Flute (1 - doubles Flute II)
Oboe (2)
English Horn (1)
B-flat Clarinet (2)
E-flat Alto Clarinet (1)
B-flat Bass Clarinet (1)
E-flat Contrabass Clarinet (1)
Bassoon (2)
E-flat Alto Saxophone (1)
B-flat Tenor Saxophone (1)
B-flat Trumpet (3)
Horn in F (4)
Trombone (3)
Tuba (1 div. part)
Timpani
Percussion

- Xylophone
- Marimba
- Glockenspiel
- Vibraphone
- Tubular Chimes
- Woodblock
- Temple Blocks

- Slapstick
- Ratchet
- Maracas
- 2 Triangles (small & large)
- Sleigh Bells
- Elephant Bells
- Bell Tree
- Mark Tree
- Wind Chimes
- 4 tom-toms
- Tenor Drum
- Bass Drum
- Tambourine
- Finger Cymbals
- Antique Cymbals (crotales)
- Suspended Cymbal
- Sizzle Cymbal
- Crash Cymbals
- Tam-tam

Children's Choir

Chorus (SATB also divided into male and female choirs)
Soloists: Elizabeth (soprano), Mary (mezzo-soprano), Shepherd (boy soprano), Joseph (tenor), Bard (baritone), Angel/Herod (bass-baritone), Evangelist (narrator),

TEXT GENRE: Sacred
TEXT AUTHOR/SOURCE: Text/poetry by Douglas Worth combined with texts from the *Holy Bible*.
TEXT:

I. INTRODUCTION: CHORUS – “DRIFTING”

O Earth, our mother! Earth, your child,
Man has grown arrogant and wild
War follows war and hatred, greed
As if all men were born to bleed
Drifting among indifferent stars
ravaged by greed and battle scars,
Spinning ball striped green and blue:
This much for us, this much for you.

III. CHORUS: OUT OF THE DUST

Man rushes blindly towards his doom
Forgetful of the common womb that bore him
And the brotherhood of life, of life,
Because the light was good,
Out of the dust, and still sap climbs, and still...
Love blossoms even these times
And there is hope that greed and hate
Will give before, too late...

Evangelist: And it came to pass in those days,
That there went out a decree from Caesar Augustus,
That all the world should be taxed.
And all went to be taxed, every one into his own city.

V. BARD AND CHORUS: AS IF

Bard: As if there were no mystery, no miracle
In the clear fact that we are here,
Living together that we are here at all
So many people on this earth,
None of them enemies at birth
Taught in the cradle that blind song:
“My race, creed, nation, right or wrong.”
As if, as if there were no mystery, no miracle
In the clear fact that we are here at all

So many people on this earth,
None of them enemies at birth,
As if...

Evangelist: And so it was, that, while they were there,
The days were accomplished that she should be delivered.

VI. CHORUS: OUT OF THE DARK

Under the familiar husk, the live kernel smoldering
Suddenly blazing out of the dark.

XV. CHORUS: BORN OF OUR LOVE

Born of our love, our fears, our flesh
In Bethlehem or Bangladesh
A world of sun and rain and flowers
Divided into theirs and ours.

XVII. SHEPHERD BOY& ANGEL CHOIR (FEMALE CHOIR): O!

Shepherd: O! you should have seen the sky
my father and I saw that night.
O! as I lay sick with frost there came a great host in flight.
O! it seemed the moon and sun had turned into one vast light.

Angels: O! O! O! Allelulia!
Lo! This bitter night there grows
A blossoming rose without thorn.
So! Arise and leave your sheep,
Now leave them to sleep till morn.
Go! And you shall find your king.
As frail as that first spring,
First spring new born.

XVIII. HEROD, THE WISE MEN (MALE CHORUS): WHERE IS HE?

Evangelist: Now when Jesus was born in Bethlehem of Judea
In the days of Herod the king, behold,
There came wise men from the east to Jerusalem saying

Wise Men: Where is he that is born?
Where is he that is born King of the Jews?
For we have seen his star, seen his star in the east,
And are come to worship him.

Evangelist: When Herod the king had heard these things,
He was troubled and said,

Herod: Go and search diligently for the young child and
When you have found him bring me word again
That I may come and worship him also.

XX. ELIZABETH, BARD, & CHORUS: OF WONDER

Elizabeth & Bard: Impossible to sustain that feeling of wonder
Illumined flesh suffer'd with grace
(Chorus echoes soloists)

XXI. TRIO: (THE WISEMEN) AND CHORUS: FAMILIAR TRAFFIC

Wise Men: Stiff kneeling on the cold earth floor we rise,
Groaning stretch and yawn, reclaim our crowns
And set out into the dark from which we came
Gossiping, swapping jokes, and flasks
Anxious to resume the familiar traffic of the world
Where their word is law

Wise Men: Where our word is law relieved to let fade
For the moment the miracle
The miracle of incarnation taking place
In the midst of animal noises and smells,
Gossiping, swapping jokes,
With lowered gray heads charged with radiance
Jeweled with blood, spirit flooding,
Flooding the body like a star,
The miracle of incarnation,
Female Soloist: Like a star.

XXV. CHORUS: SOMEDAY

Someday, when thru grief we've grown to see
all brothers as our own, the trampled seeds,
Seeds of hope and trust may flower from the dust,
And parents bending at the head
Of every newborn infant's bed,
Pour softly in each drowsy ear
A song of one world sweet and clear, someday.

XXVII. SOLOISTS, CHORUS, & AUDIENCE: PURE SPIRIT

Chorus: Guide us, pure spirit, from afar through darkness,
Darkness, stumbling as we are over and over
To that place where flesh is luminous with grace
And Jew and gentile, black and white
Kneel to worship the same light
Till divided hearts are seamed,
The whole world's then by love redeemed.

Mary &
Joseph: Joseph (Mary) dearest, Joseph (Mary) mine,
Help me cradle the child divine

Joseph,
Angel &
Elizabeth: God reward thee and all that's thine...
Chorus: in paradise.

Mary: So prays the mother Mary.
Chorus: Guide me, pure spirit, from afar
Through darkness as we are
Peace to all that have good will.

Mary, Bard
& Angel: God, who heaven and earth doth fill

Bard &
Elizabeth: Comes to turn us away from ill

Chorus &
Audience: Peace to all that have good will!
God, who heaven and earth doth fill,
Come to turn us away from ill,
And lies to still within the crib of Mary.

FINDINGS

Perhaps the most enlightening result of this research pertains to the MPAUSA's Directory and the accuracy of contact information listed. Initially, the 2000 MPAUSA directory was utilized to create a database of publisher contact information. After examining the list of publishers, it became obvious a few prominent publishers were missing. A decision was made to add seventeen publishers listed in the 1999 *Midwest Band and Orchestra Clinic Program Guide*, and one publisher discovered through the largest distributor of printed music in the United States, Hal Leonard (also listed in the database). Surveys using this information were mailed on September 7, 2002. After a rather poor initial response (only about 100 surveys were completed initially), the information used for this mailing was crosschecked with the 2003 MPAUSA directory in early June 2003, and the few informational changes that occurred were updated in the publisher database. Publishers not responding to the initial survey were then contacted by phone or email.

Out of the 683 publishers recorded in the database, a total of 384 publishers (roughly 56%) could not be reached to complete a survey. However, responses were gathered from the remaining 299 publishers (approximately 44%). Of the surveys mailed, 140 were "returned to sender" citing wrong address, expired forwarding order, or being out of business. Telephone calls were then attempted for publishers whose surveys were returned or for those with no response. A total of 151 phone numbers, many for publishers whose mail surveys were returned, were listed as disconnected, out of service, or as wrong numbers when called. Of the publishers with working phone numbers, messages were left and never returned with 126 publishers, and after at least ten rings 30 publisher's numbers were labeled as having "no answer." When possible, contact with publishers who did not answer or where messages were left was attempted at least twice. When a phone number was not listed, as was the case for 49 publishers, contact was attempted via email if a valid email address was listed (many email addresses were returned as invalid). If contact could not be made through mail, email, or phone, a search for an internet website was attempted. After these

varied attempts to make contact failed, the publisher was finally listed as “Unable to Contact.” A listing of these publishers along with their contact information and attempt information is available in Appendix III.

Of the publishers that were contacted, 274 (roughly 40% of all publishers, 91% of those contacted) did not have compositions for full concert band and chorus. Frequently, when speaking with publishers on the phone, great explanation had to be given regarding the exact nature of the compositions being sought. Often the sentence, “I am trying to locate originally composed compositions for full concert band and SATB chorus to create an annotated bibliography of the works,” seemed to create more confusion than understanding. In one case, a specific division of a publisher was contacted via phone. This division responded they held no compositions for band and chorus, and they only sold music to music distributors. Yet, after an email correspondence with a composer who indicated he had composed a work for band and chorus available through this publisher, it was found the publisher held 5 pieces meeting delimitation criteria available through rental (a separate division within the company). In addition, obvious bewilderment over the words “concert band” happened on several occasions. Some would interpret the ensemble as a rock or jazz combo (guitars, drum set, etc.) while others would take “concert band” to mean an orchestra. This confusion, oftentimes, would lead publishers to respond that they did publish works for band and chorus. However, upon further discussion for clarification, the response would change. Typically comparisons would have to be drawn to a marching band and explanation given regarding the indoor, “formal” setting for the group. The implications of this finding speak to the public’s general lack of knowledge regarding compositions for concert band. In addition, the large percentage of publishers without original compositions for band and chorus indicates their relative obscurity.

Only 25 publishers (approximately 4% of all publishers surveyed and 9% of those responding) had compositions for full band and chorus. The publisher holding the most compositions for full concert band and chorus was Curnow Music Press, although not all the compositions matched the predetermined requirements exactly.

While great care was taken to define the genre of composition prior to surveying the publishers, several unexpected variations in compositional style and format emerged. Works composed for concert band and optional chorus were numerous. Undoubtedly composers write this way to provide directors with flexibility in performance should a chorus be unavailable, thereby creating a greater performing audience for their work. Other variations for performance or alternative ensemble choices for compositions included optional string orchestra or reducing the choral parts to fewer than 4 parts.

Another unexpected characteristic for compositions was collaboration between two composers to create a piece with varying accompaniment options. For example, Emily Crocker and James Curnow collaborated on *Welcome Yule* from the composition's inception so the work could be performed with band accompaniment or piano alone. While it is likely Crocker, listed as the first composer, originally conceived the work for chorus without band (probably for chorus with piano accompaniment), the band truly accompanies the chorus without instruments doubling the choral melody. Therefore, the work warrants inclusion in this document.

An unanticipated compositional device or style was the incorporation of preexisting compositions along with originally composed material. Composers utilizing this device would "quote" the preexisting material instead of developing ideas from the preexisting work into a new composition. For example, the composition *For the Unfortunate* (not included in this document) by H. Owen Reed contains an SATB choral setting of *Battle Hymn of the Republic* surrounded by "chance music," employing metered and non-metered sections. While the bulk of the work is originally composed, the choral parts present the traditional melody, harmony, and rhythm associated with *Battle Hymn* (Reed says the choral parts may be presented as a recording if a live chorus is unavailable). For the purposes of this document, when the chorus did not participate in the originally composed material, it was decided that this type of composition did not constitute an originally composed work for band and chorus.

Finally, another common compositional device was the utilization of chorus without text. Compositions such as Carmen Dragon's *I Am an American* (Carl Fischer), Karel Husa's

Apotheosis of the Earth (G. Schirmer), Stephen Melillo's *After the Storm* (Stormworks), Chen Yi's *KC Capriccio* (Theodore Presser) and Richard Saucedo's *Spirit of the Falcon* (Hal Leonard), none of which are included in this document, are all examples of compositions that call for chorus, but have little or no text other than vowel sounds or percussive consonants. Through a telephone interview with Stephen Melillo, it was stressed that oftentimes he "hears" a choral timbre as part of the ensemble he is writing for, but realizes the inherent organizational difficulties in rehearsing such a group. Therefore, Melillo gives options to use synthesized voices should a live chorus be unavailable. Many of his scores call for chorus, but the parts are written in piano scoring without syllables, which (by Melillo's own admission) is done out of necessity instead of achieving the desired choral sound.

Implications for Further Research

The need for further research regarding this subject and its tangential areas is extraordinary. While working on this document it became highly apparent that most publishers, music directors, and educators know little about compositions for band and chorus. While this supposition was partially the impetus for this project, it is no longer an assumption. The multiple conversations and letters displaying confusion on the subject were significant.

As previously mentioned, the term "concert band" generated confusion with many publishers. This indicates a need to research the public's knowledge of the ensemble, and has implications for music educators and the time given to instruction concerning concert bands. It has been this band director/educator's experience that band directors bemoan the concert band's relative obscurity when looking at the popularity of orchestras. Perhaps the public's general lack of knowledge regarding the concert band falls back at our feet. In other words, are we really educating the public about concert bands? To determine this, one possible area of research would be an assessment of the instruction dedicated to the concert band as well as its effectiveness.

While it was hoped this document would generate a comprehensive list of works for band and chorus, it is undoubtedly incomplete. The choice of the MPAUSA directory as a publisher

listing was based on a desire to display compositions that were easily attainable. It was hoped the MPAUSA's directory would provide an easy way to contact publishers of works for band and chorus. Indeed, of the publishers whose works are in this document, most were contacted easily and the works were readily available. However, it is possible an employee of any publisher contacted could have given incorrect information. After speaking with multiple publishers and the American Music Center, most agreed that the MPAUSA's directory was comprehensive, but not up to date. Research should be done to generate an accurate directory of operational publishers in the United States through which publishers can be listed and easily contacted. This list should also include the types of publications held by the publisher (e.g. rock and roll, country music, choral music, etc.). While this would be a monumental task, particularly attempting to generate a regularly updated directory, it would be a useful tool for musicians and educators around the world.

Perhaps the most important need for further research is regarding the desire to perform works for band and chorus. Oftentimes, a publisher would reveal through conversation they had experience with any combination of composing, arranging, or conducting works for band and chorus. There seemed to be an interest in the works, but the logistical struggles of rehearsal coordination and ensemble balance (including instruments "out powering" the voices and unequal musical ability between the band and chorus) continually arose as concerns. Research should be dedicated to discovering interest in the works, the desired subjects directors look for in the choral text, compositional length and difficulty, and specific thoughts regarding ways to combat the logistical problems of rehearsal and balance.

Finally, time and research should be given to developing an effective means of generating promotional methods and compositional inspiration for the genre. Original works for orchestra and chorus benefit from a rich compositional history and many are considered masterpieces of the orchestral repertoire. In contrast, most original works for band and chorus remain unknown and hold no position in the ever-growing canon of masterworks for band. Just as works for orchestra and chorus can be exciting, comforting, or inspiring, so can compositions for band and chorus. Effort should be set forth to strengthen commissions for, education of, and research into original

works for band and chorus. Through efforts such as these, compositions of this largely unexplored compositional medium have the potential to establish significant musical masterpieces and bring new life to concert bands and choruses around the globe.

APPENDIX I: SURVEY MATERIALS

Example 1

Sample cover letter sent to publishers

STUDENT SURVEY -
PLEASE READ AND TAKE A FEW MINUTES TO RESPOND

John Doe
Nowhere Publishing Company
555 Nowhere Road
Nowhere, NW 99999

Dear Music Publisher,

Information on published compositions for full concert band and chorus is difficult to find. In an effort to make this information more readily available and in fulfillment of research requirements for my degree, I intend to construct an annotated bibliography of these compositions titled "Original Compositions for Full Concert Band and Chorus Published in the United States." The resulting document will be an informative tool, helping conductors and directors in educational and professional fields find your publications.

To construct this comprehensive listing, I need your help. I must find and attain copies of the published scores for concert band and chorus (since I have no funding for this project, scores sent on approval are appreciated). By taking no more than five minutes to fill out the enclosed, pre-stamped response card and dropping it in the mail, you will be doing a great service towards bringing recognition to these compositions. Please follow the following instructions in filling out the card:


1. If you **DO NOT** have scores of this description, please go ahead and check the appropriate box and mail the card.
2. If you **DO HAVE**, or **EXPECT TO HAVE**, any publications for full concert band and chorus of any difficulty level, please check the appropriate box and mark the number of scores in the appropriate blank (any pieces you have in your catalogs that might be out of print may be included.).
3. If you **EXPECT TO HAVE** compositions of this description in the future, please also fill out the approximate date you expect to publish the work.
4. **Instead of mailing the enclosed card, you may go online** (<http://wdrichardson.org/startsurvey>) to answer the survey. Please do not mail the enclosed card if you choose to answer the survey online.

Completion of this survey is voluntary given that your company's name, participation, and responses will be made public. If responses on the return card are illegible, contact will be made to gain clarification. Otherwise, all personal identifiers will be destroyed keeping the survey confidential. There are no foreseeable risks to you, yet if you wish to withdraw your company (without penalty), would like to respond anonymously, or have any questions regarding this survey, please call or write:

| | |
|---|--|
| W. David Richardson 702 Champions Pines Lane Augusta, GA 30909 706-207-0291 richada@aol.com | Prof. Allen Crowell University of Georgia School of Music 250 River Road Athens, GA 30602 706-542-3737 acrowell@arches.uga.edu |
|---|--|

Thank you for your time and your assistance with this project! I look forward to hearing from you!

Sincerely,



W. David Richardson
Doctoral Candidate
The University of Georgia School of Music

Enclosure
WDR/wdr

Example 2

Front of the survey/return card.

Please fill out and mail OR go to <http://wdaavidrichardson.org/startsurvey> to complete a survey

YES, we have _____ composition(s) similar to your description and will send the score(s) on approval.

YES, we have _____ composition(s) similar to your description, but you must purchase the score(s).

NO, we do not have any compositions that fit your description.

WE WILL HAVE _____ composition(s) similar to your description in our catalogue soon.
We will receive the score(s) on _____.

Signature: _____ Date: _____

for Nowhere Publishing Company

By signing this card I agree to take part in a research study titled "Original Compositions for Full Concert Band and Chorus Published in the United States," which is being conducted by W. David Richardson, The University of Georgia School of Music (706-207-4291) under the direction of Prof. Allen Crowell, Choral Activities, (706-542-3737). I do not have to take part in this study; I can stop taking part at any time without giving any reason, and without penalty. I can ask to have information related to me returned to me, removed from the research records, or destroyed. For questions or problems about your rights please call or write: Chris A. Joseph, Ph.D., Human Subjects Office, University of Georgia, 466A Boyd Graduate Studies Research Center, Athens, Georgia 30602-3411; Telephone (706) 542-6514; E-Mail Address BRH@uga.edu

Example 3

Screen shot of the "click-through" screen on the website showing consent for survey participation.

Original Compositions for Full Concert Band and Chorus Published in the United States - W. David Richardson, researcher

Please scroll down, click the "I AGREE" button to give your consent for participation, and continue to the survey.

Dear Music Publishers,

Information on published compositions for full concert band and chorus is difficult to find. In an effort to make this information more readily available and to fulfill our research requirements for our degree, I intend to conduct an annotated bibliography of these compositions titled "Original Compositions for Full Concert Band and Chorus Published in the United States." The resulting document will be an informative tool, helping conductors and directors in educational and professional fields find your publications.

To conduct this comprehensive listing, I need your help. I need full and valid copies of the published scores for concert band and chorus (since I have no funding for this project, scores sent are appreciated). By taking no more than five minutes to fill out the following survey, you will be doing a great service towards helping recognize to these compositions. Please follow the following instructions in filling out the survey:

1. If you **DO NOT** have scores of this description, please go ahead and fill in all name and company information, check the appropriate box and click the "Submit" button.
2. If you **DO HAVE** or **EXPECT TO HAVE** any publications for full concert band and chorus of any difficulty level, please fill in all name and company information, check the appropriate box, mark the number of scores in the corresponding field, and click the "Submit" button (any pieces you have in your catalogue that might be out of print may be included) (scores sent are appreciated) (you may want to do this without being).
3. If you **EXPECT TO HAVE** compositions of this description in the future, please also fill out the approximate date you expect to publish the work before clicking the "Submit" button.
4. If you choose to complete the survey online, please do not mail the returned card you received with your instructions letter. In addition, please make sure to e-mail to the coordinator that you've generated your consent technology itself.

Completion of this survey is voluntary given that your company's name, participation, and response will be made public. If the electronic transmission of the online survey is incomplete, email contact will be made to gain clarification. Obviously, all personal identifiers will be destroyed keeping the survey confidential. There are no reasonable rates for you, yet if you wish to withdraw your company (without penalty), would like to request compensation, or have any questions regarding the survey, please call or write:

| | |
|---|---|
| W. David Richardson 111 Z Huntington Drive Athens, GA 30607 706-207-6291 richard@uga.edu | Prof. Allen Crowell University of Georgia School of Music 150 Elmer Road Athens, GA 30602 706-542-3737 acrowell@archer.uga.edu |
|---|---|

Thank you for your time and your assistance with this project. I look forward to hearing from you!

Sincerely,
W. David Richardson
Director/Coordinator
The University of Georgia School of Music

After reading the consent statement, click the "I AGREE" button to give your consent for participation, and continue to the survey.

Example 4

Screen shot of online survey screen

W. David Richardson - Microsoft Internet Explorer

File Edit View Favorites Tools Help

Back Forward Stop Refresh Home Search Favorites Media History Mail Print Edit Discuss Real.com

Address <http://wdaavidrichardson.org/Survey.html> Go Links Norton AntiVirus

Original Compositions for Full Concert Band and Chorus Published in the United States - W. David Richardson, *researcher*

Online Survey *(To see a copy of the instruction letter from the previous page, scroll down.)*

YES, we have composition(s) similar to your description and will send the score(s) on approval.

YES, we have composition(s) similar to your description, but you must purchase the score(s).

NO, we do not have any compositions that fit your description.

WE WILL HAVE composition(s) similar to your description in our catalogue soon.

We will receive the score(s) on / / (MM/DD/YYYY).

YOUR NAME :
(required)

YOUR COMPANY :
(required)

EMAIL ADDRESS :
(required)

To submit the information above, click the "SUBMIT" button

Dear Music Publisher,

Information on published compositions for full concert band and chorus is difficult to find. In an effort to make this information more readily available and in fulfillment of research requirements for my degree, I intend to construct an annotated bibliography of these compositions titled "Original Compositions for Full Concert Band and Chorus Published in the United States." The resulting document will be an informative tool, helping conductors and directors in educational and professional fields find your publications.

To construct this comprehensive listing, I need your help. I must find and attain copies of the published scores for concert band and chorus (since I have no funding for this project, scores sent on approval is appreciated). By taking no more than five minutes to fill out the following survey, you will be doing a great service towards bringing recognition to these compositions. Please follow the following instructions in filling out the survey:

1. **If you DO NOT have scores of this description**, please go ahead and fill in all name and company information, check the appropriate box and click the "Submit" button.
2. **If you DO HAVE, or EXPECT TO HAVE, any publications for full concert band and chorus** of any difficulty level, please fill in all name and company information, check the appropriate box, mark the number of scores in the corresponding field, and click the "Submit" button (any pieces you have in your catalogs that might be out of print may be included) Scores sent on approval may be sent to the address below.
3. **If you EXPECT TO HAVE compositions of this description in the future**, please also fill out the approximate date you expect to publish the work before clicking the "Submit" button.
4. **If you choose to complete the survey online**, please do not mail the enclosed card you received with your instruction letter. In addition, please realize there is a limit to the confidentiality that can be guaranteed given internet technology itself.

Completion of this survey is voluntary given that your company's name, participation, and responses will be made public. If the electronic transmission of the online survey is incomplete, email contact will be made to gain clarification. Otherwise, all personal identifiers will be destroyed keeping the survey confidential. There are no foreseeable risks to you, yet if you wish to withdraw your company (without penalty), would like to respond anonymously, or have any questions regarding this survey, please call or write:

| | |
|--|--|
| W. David Richardson 113-2 Barrington Drive Athens, GA 30605 706-207-0291 richada@aol.com | Prof. Allen Crowell University of Georgia School of Music 250 River Road Athens, GA 30602 706-542-3737 acrowell@arches.uga.edu |
|--|--|

Thank you for your time and your assistance with this project! I look forward to hearing from you!

Sincerely,

W. David Richardson
Doctoral Candidate
The University of Georgia School of Music

Done Internet

APPENDIX II: PUBLISHERS UNABLE TO BE CONTACTED

- | | |
|---|--|
| 1 3-G's Publishing Company Baltimore, MD | 19 Anglo-American Music Publishers Altamonte Springs, FL |
| 2 5750 Music - Nu-Breed Entertainment Beverly Hills, CA | 20 Another Strong Song Brooklyn, NY |
| 3 A.M.S.I. (Art Masters Studios Inc.) Minneapolis, MN | 21 Antara Music Group Alexandria, IN |
| 4 Abdul Basit Music Irvington, NJ | 22 Antisia Music, Inc New York, NY |
| 5 Aberbach Enterprises, Ltd. New York, NY | 23 Appleyard Music Publishing Co Hackensack, NJ |
| 6 Abilene Music Inc. - Songwriters Guild of America Weehawken, NJ | 24 Are-Gee-Bee Music, Inc Marietta, GA |
| 7 Acuff-Rose Corporation Nashville, TN | 25 Aroun' Town Productions, Inc Las Vegas, NV |
| 8 Afterschool Publishing Co Detroit, MI | 26 Arturo Music Company Sherman Oaks, CA |
| 9 Air Control Music Inc Atlanta, GA | 27 ATKAQ Music Milwaukee, WI |
| 10 Al-Bait Haram Publishing Company Cardiff by the Sea, CA | 28 Avatar Publishing Group San Gabriel, CA |
| 11 Aldor Music, Inc. Tuckahoe, NY | 29 AVI Music Publishing Group, Inc. Toluca Lake, CA |
| 12 Alexandria House Nashville, TN | 30 Azevedo Music Midvale, UT |
| 13 Alliance Publications, Inc. Fish Creek, WI | 31 Aztigram Music Ltd Southfield, MI |
| 14 Alliv Records Harvey, LA | 32 B3 Music Montclair, NJ |
| 15 Almo/Irving Music Los Angeles, CA | 33 Baddmoma's Music Detroit, MI |
| 16 American Composers Alliance New York, NY | 34 Bahoomba Music New York, NY |
| 17 American Hero Music Encino, CA | 35 Balmur Inc. Nashville, TN |
| 18 American Summer Music Inc Los Angeles, CA | 36 Bama Blues Publishing Pensacola, FL |

- 37 Barbacoa Music
Laredo, TX
- 38 Barton Music Corporation
Toluca Lake, CA
- 39 Barton Rhodes Press
West Hollywood, CA
- 40 Bearly Makin' It Music Publishing Company
Sugarloaf, CA
- 41 Beckie Publishing Co., Inc
Memphis, TN
- 42 Bedroom Tapes Music
Azusa, CA
- 43 Beethoven Music
Hendersonville, TN
- 44 Belwin-Mills Publishing Corp
Miami, FL
- 45 Bemo Music
Los Angeles, CA
- 46 Benyard Music Company
White Plains, NY
- 47 Bernier Publishing
Westport, CT
- 48 Big Bobcat Music
Hermitage, TN
- 49 Big Sky Music
New York, NY
- 50 Bill Berends Music Publishing
Browns Mills, NJ
- 51 Birmingham Brown Songs
Nashville, TN
- 52 Bixio Music Group Ltd
New York, NY
- 53 Blackbird Star Music
La Vergne, TN
- 54 Blendingwell Music, Inc
Englewood, NJ
- 55 Blue Seas Music, Inc
Los Angeles, CA
- 56 Bluewater Music Corporation
Nashville, TN
- 57 BMG Songs
Beverly Hills, CA
- 58 BMX Entertainment
Stamford, CT
- 59 Bond Mob Publishing
New York, NY
- 60 Bongo Boy Music
North Hollywood, CA
- 61 BrassHeart Music
Beverly Hills, CA
- 62 Brett Songs
Glen Echo, MD
- 63 Brian Trace Music
East Northport, NY
- 64 Bright Ray Music
W. Hollywood, CA
- 65 Bright Tunes Music Corp
Chappaqua, NY
- 66 Bring It Back Home Music
Chicago, IL
- 67 Broad Horizons Publishing Company
Hauula, HI
- 68 Buccina Ltd
West Orange, NJ
- 69 Bug Music Inc
Hollywood, CA
- 70 Burning Bush Music
Camarillo, CA
- 71 Busyfingers Publishing
Nashville, TN
- 72 Butterfly Fuschia Music Co
Mobile, AL
- 73 Buttermilk Sky Music Publishing Corp
New York, NY
- 74 C.F. Peters Corp.
Glendale, NY
- 75 C'est Music
Los Angeles, CA
- 76 Cabin Fever Music
Brentwood, , TN

- 77** Cafe Con Gafles Publishing
Green Valley, NV
- 78** Cahn Music Company
Beverly Hills, CA
- 79** Cajual Music, Inc
Chicago, IL
- 80** Cam Music Producers & Publishers
Brentwood, , MD
- 81** Canopy Music, Inc
New York, NY
- 82** Capano Music
Gibbstown, NJ
- 83** Catalogue Music
Scarsdale, NY
- 84** Cedar Creek Music
Nashville, TN
- 85** Celebrations Unlimited Music Publishers
Columbus, OH
- 86** Central Juvenile Music
Los Angeles, CA
- 87** Cherith Publishing Company
Placentia, CA
- 88** Chesley Music Corp
New York, NY
- 89** Choctaw Music Publishing Co
Jackson, TN
- 90** Chris Lane Music
Olivebridge, NJ
- 91** Chris-N-Jen Music
Montclair, NJ
- 92** Chrisquita Step Music Publishing
Marked Tree, AR
- 93** Chrysalis Music Group
Los Angeles, CA
- 94** Circular File Music
West Hills, CA
- 95** CITW Productions
Forest Hills, MD
- 96** Clarus Music, Ltd
Yonkers, NY
- 97** Clean Cut Tunes
Greenwich, CT
- 98** Cliff Starkey Music
West Reading, PA
- 99** Common Mode, Inc
Morris Plains, NJ
- 100** Conspiracy Three
San Francisco, CA
- 101** Constructive Diabolical Music Inc
North Babylon, NY
- 102** Cookhouse Music
Nashville, TN
- 103** Cousins Music
Charleston, SC
- 104** Covina High Music
Palm Desert, CA
- 105** Covitt Music
New York, NY
- 106** Crewsons Corners Music
Piscataway, NJ
- 107** Crossfield Music
Nashville, TN
- 108** Daiichi Music USA, Inc
Las Vegas, NV
- 109** Daksel Music Corp
New York, NY
- 110** Dana Publishing Co
Miami Beach, FL
- 111** David Romeo Music
Nashville, TN
- 112** Deep Listening Publications
Kingston, NY
- 113** DeFeis Music
Deer Park, NY
- 114** Definition Music, Division of Squeaky Clean
Soundworks
New York, NY
- 115** Del Camino Music Publisher
Tucson, AZ
- 116** Delightful Music Ltd
Valley Stream, NY

- | | |
|--|---|
| 117 Denton & Haskins Corp New York, NY | 137 Fallen Leaf Press Berkeley, CA |
| 118 Discos Del Sur Music Publishing Co Fremont, CA | 138 Fancy Pants Music Hazard, KY |
| 119 Diversified Sound Innovators Pittsburgh, PA | 139 Fear of Change Music Denver, CO |
| 120 Don Robertson Music Corporation Nashville, TN | 140 Filmtrax New York, NY |
| 121 Dorn Publications, Inc Medfield, MA | 141 Five Sisters Music, Inc Bayside, NY |
| 122 Doxology Music Aiken, SC | 142 Foreign Music Distributors Chester, NY |
| 123 DRC Music Dallas, TX | 143 Formulaic Music Bergenfield, NJ |
| 124 Dust Brothers Music Los Angeles, CA | 144 Forrest Hills Music, Inc Nashville, TN |
| 125 East Jackson Music Publishing Jackson, MS | 145 Forster Music Publishers, Inc Chicago, IL |
| 126 Eastaboga Music Fort Payn, AL | 146 Four Knights Music Beverly Hills, CA |
| 127 Eaton Music, Inc Los Angeles, CA | 147 Fredonia Press-Discs Hollywood, CA |
| 128 Eddison Sainsbury New York, NY | 148 Free Soul Music Temple Hills, MD |
| 129 Edition Musicus, Inc Stamford, CT | 149 Full Force Productions Brooklyn, NY |
| 130 Editions Orphee North Columbus, OH | 150 G.I.A. Publications, Inc Chicago, IL |
| 131 Edwin F. Kalmus & Company Inc Boca Raton, FL | 151 Gaither Music Company Alexandria, IN |
| 132 Electrogroove Music Detroit, MI | 152 Gallico Kid Music Woodland Hills, CA |
| 133 Elisha Syosset, NY | 153 Gamble-Huff Music Philadelphia, PA |
| 134 Emperor Inc Cambria Heights, NY | 154 Garden Rake Music Studio City, CA |
| 135 European American Music Distributors LLC Miami, FL | 155 Garrett Music Enterprises, Inc Van Nuys, CA |
| 136 Exist To Resist Paramus, NJ | 156 Gary Georgett Music Kinnelon, NJ |

- 157 Gates Music, Inc
Rochester, NY
- 158 General R. Lee Music
East Elmhurst, NY
- 159 Gibb Brothers Music
Miami Beach, FL
- 160 Girlfriend Music
Brooklyn, NY
- 161 Global Music, Inc
New York, NY
- 162 Go Figure Productions
Jackson Heights, NY
- 163 Gold Hill Music, Inc
North Hollywood, CA
- 164 Golden Sands Enterprises, Inc
San Antonio, TX
- 165 Gordon Music
Tempe, AZ
- 166 Great Lakes Music Enterprises, Inc
Mentor, OH
- 167 Great Palomino Music
Marietta, GA
- 168 Green Shadow Music
Boulder, CA
- 169 Gregmark Music, Inc
Burbank, CA
- 170 Grinere Publishing
Brentwood, NY
- 171 Guitar Solo Publications
San Francisco, CA
- 172 Gus Kahn Company
Beverly Hills, CA
- 173 Guy Webster/Webster Music
Venice, CA
- 174 Gypsy Heart Music
Colorado Springs, CO
- 175 H Music
Sherman Oaks, CA
- 176 Half A Loaf Music
Bristol, VA
- 177 HaMaR Percussion Publications
Huntington, NY
- 178 Hamblen Music Company
Canyon Country, CA
- 179 Hannah Lane Music
Essex, CT
- 180 Henri Elkan Music Publishing Co., Inc
New York, NY
- 181 Hildegard Publishing Company
Bryn Mawr, PA
- 182 Hit List Music
New York, NY
- 183 Hochberg Music, Inc
Winnetka, IL
- 184 Horton Street Music
Los Angeles, CA
- 185 House of Bryant Publications
Gatlinburg, TN
- 186 House of Knox
San Diego, CA
- 187 Houston Publishing, Inc
Lebanon, IN
- 188 Hub Music Company, Inc
Colleyville, TX
- 189 Hudmar Publishing Co., Inc
Beverly Hills, CA
- 190 Ice Cold Pro
Chicago, IL
- 191 IJJ's Praise Music Co
Corvallis, OR
- 192 In Sync Productions
Colonia, NJ
- 193 In The Green Publications
Memphis, TN
- 194 Indeeep Music
New York, NY
- 195 Indigo Mood Music
Sherman Oaks, CA
- 196 Ink Pen Exorcism Music
Denver, CO

- 197** Inner Sanctum
New York, NY
- 198** International Church Publications, Inc
New Berlin, NY
- 199** Irish Boat Music
Arleta, CA
- 200** Irving Mills Music
Sedona, AZ
- 201** Island Music/Ackee Music, Inc
Los Angeles, CA
- 202** Islip Music Publishing Co
Islip, NY
- 203** It's A Hit
Hollis, NY
- 204** Ivory Palaces Music Publishing Co., Inc
Memphis, TN
- 205** J. Gluck & K. Zanchi
Burbank, CA
- 206** J & H Music Publishing
Boca Raton, FL
- 207** J. Weldon Lane Music Co
Philadelphia, PA
- 208** Jac Music Co. Inc
Studio City, CA
- 209** JAC Music Company, Inc
North Hollywood, CA
- 210** Jaded Bum Music
Austin, TX
- 211** James E. Myers Enterprises
Bonita Springs, FL
- 212** Jan-Lee Music
West Charleston, VT
- 213** Janew Music Publishing
San Pedro, CA
- 214** Japet Music Publishers
Utica, NY
- 215** Jay Gold Music Publishing
East Meadow, NY
- 216** Jay Livingston Music, Inc
Nashville, TN
- 217** Jay Music
Van Nuys, CA
- 218** Jay-Kay Music Corp
Stamford, CT
- 219** Jazz Eyes Publishing
Ossining, NY
- 220** JC Cantin Publishing Company
St Clair, MI
- 221** Jedasa Publishing Co
Corpus Christi, TX
- 222** Jer Dun Music
Calabasas, CA
- 223** Jerjoy Music Publishing Company
Peoria, IL
- 224** Jerry Abbot Music
Beverly Hills, CA
- 225** Jerry Lee Lewis Music
Nesbit, MS
- 226** Jerry Vogel Music Company, Inc
New York, NY
- 227** Jimmy Durante Music Publishing Co.
Beverly Hills, CA
- 228** Jinji Music
New York, NY
- 229** John E. Slamm/Pena Music Publishing
Glendale, CA
- 230** John Kucera Music
Brookfield, WI
- 231** Johnny R. Music Company
South Beach, OR
- 232** JRON Songs
Cleveland, OH
- 233** Julie Rose Music
Nashville, TN
- 234** K. Shiffer Music Company
Waldorf, MD
- 235** Kaman Music Corporation
Bloomfield, CT
- 236** Kampari Music
Boston, MA

- 237** Kaptain K Music
New York, NY
- 238** Karen Publishing Company
Miami, FL
- 239** Karlamor Music
Nashville, TN
- 240** Katcha Music Publishers
Durham, NC
- 241** Kawinkadink Music
 Mooresville, NC
- 242** Ken Tyre Publishing Company, Inc
Staten Island, NY
- 243** Ketter Enterprises Inc
San Diego, CA
- 244** Kharana Music
Livingston, NJ
- 245** Khari International, Inc
Hartford, CT
- 246** Kings Road Music
Santa Monica, CA
- 247** Lady Marion Publishing
Detroit, MI
- 248** Lami-Lam Music Inc
New York, NY
- 249** Language of Soul Publishing
Washington, DC
- 250** Lantern Music Publishing
Chillicothe, OH
- 251** Largo Music, Inc
New York, NY
- 252** Lasso Music
Philadelphia, PA
- 253** Last Warning Music
New York, NY
- 254** LeCatte's Publishing Company
Los Angeles, CA
- 255** Lee Magid, Inc
Malibu, CA
- 256** Leonard Bernstein Music Publishing Company
New York, NY
- 257** Liben Music Publishers
Cincinnati, OH
- 258** Life Music, Inc
New York, NY
- 259** Likasa Music Publishing
Jersey City, NJ
- 260** Limu Publishing Company
Philadelphia, PA
- 261** Lindabet Music Corp
Great Neck, NY
- 262** Lisa Mogul
New York, NY
- 263** Little Black Book
Brooklyn, NY
- 264** Little M. Music
Dallas, TX
- 265** Little Tootsie Music
Birmingham, MI
- 266** Lonmel Publishing, Inc
Danville, IL
- 267** Lorenz Creative Services
Nashville, TN
- 268** Lotjake Music
Malibu, CA
- 269** Lou Levy Music
Santa Monica, CA
- 270** Love Jones Music
San Diego, CA
- 271** Lowery Group
Atlanta, GA
- 272** Lowery Music Company, Inc
Atlanta, GA
- 273** Lycus Music Inc
Rahway, NJ
- 274** Lyricland Music Group
West Hartford, CT
- 275** M.C. Chimp Music
Brooklyn, NY
- 276** M'Bubba Music
New York, NY

- 277** Mad Mike Music
Detroit, MI
- 278** Madlands Publishing
Los Angeles, CA
- 279** Makin Gators
Westwood, NJ
- 280** Makin' It Up Music Inc
Nashville, TN
- 281** Maraschino Music Company
Brooklyn, NY
- 282** MarchOn Music, Inc
New York, NY
- 283** Marelli Productions Inc
Troy, MI
- 284** Margun/Gunmar Music, Inc
Newton Centre, MA
- 285** Marilyn Sanders Music
New York, NY
- 286** Markee Dee Music
Youngsville, NC
- 287** Mauve Music/Purple (USA) Music, Inc
Los Angeles, CA
- 288** Maypop Music Group
Nashville, TN
- 289** Mercer Publications Inc
Stanwood, MI
- 290** Merit Music Corp
Nashville, TN
- 291** Mexican Music Centre, Inc
New York, NY
- 292** Mighty Three Music d/b/a/ Gamble-Huff
Philadelphia, PA
- 293** Moonlight & Magnolias, Inc
Canoga Park, CA
- 294** Morrison Hill Music Inc
Leonia, NJ
- 295** Morton Music Pty Ltd
Mobridge, SD
- 296** Mozambique Music
Brooklyn, NY
- 297** MusicExpresso
Centerville, OH
- 298** Mystery Music, Inc
Plano, TX
- 299** Nathan Brydn Music Company
Portland, OR
- 300** Neil Larsen Publishing
Los Angeles, CA
- 301** Neverbreak Music Publishing
Hendersonville, TN
- 302** New England Sheet Music Service
Waltham, MA
- 303** NickOVal Music Company, Inc
New York, NY
- 304** Nike Neun Publishing
Suquamish, WA
- 305** Nilkamm Music
Austell Road, GA
- 306** Norman Lee Publishing, Inc
Oskaloosa, IA
- 307** Noted for the Record
Studio City, CA
- 308** Octave Music Publishing Corp
New York, NY
- 309** OMI Old Manuscripts & Incunabula
New York, NY
- 310** One Hundred Eighth Street Publishing
Huntington Station, NY
- 311** Orpheus Publications
Whittier, CA
- 312** Otay Music, Corp
New York, NY
- 313** Paganiniana Publications
Neptune City, NJ
- 314** Pal Dog/335 Music
Los Angeles, CA
- 315** Phase International
Richmond, VA
- 316** Pinwheel Music, Inc
New York, NY

- 317** Plymouth Music Company, Inc
Fort Lauderdale, FL
- 318** Polygram International
Los Angeles, CA
- 319** Pomer Rants Music
Los Angeles, CA
- 320** Pomus Songs, Inc
Glen Ridge, NJ
- 321** Prophecy Publishing, Inc
Hollywood, CA
- 322** Queenwood Publications
Scottsdale, AZ
- 323** Radmus Publishing, Inc
New York, NY
- 324** Rawstock Music
Cambria Heights, NY
- 325** Roaring Fork/Turtle Creek Music
New York, NY
- 326** Rock Garden Music, Inc
Canyon Country, CA
- 327** Rockmasters Int'l. Network, Inc
Norfolk, VA
- 328** Roeboat Music Company
Alpharetta, GA
- 329** Rondor Music International, Inc
Los Angeles, CA
- 330** Rumanian Pickleworks Music
New York, NY
- 331** S & R Music Publishing Company
Rancho Mirage, CA
- 332** SBK Entertainment World
New York, NY
- 333** Scheffel Music Corp
New York, NY
- 334** Screen Gems/EMI Music, Inc
New York, NY
- 335** Shoot No Blanks Music Inc
Bethpage, NY
- 336** Song International
Riverdale, NY
- 337** Songs of the Knight
New York, NY
- 338** Sony Pictures Music Group
Culver City, CA
- 339** Spitfire Music, Inc
Sherman Oaks, CA
- 340** St. Nicholas Music, Inc
New York, NY
- 341** Stallion Music, Inc
Hermitage, TN
- 342** StarNET Music
Teaneck, NJ
- 343** Stigwood Group, Ltd
New York, NY
- 344** Strictly Rockers Music
Mexico, ME
- 345** Studio Music Publishing Co. Inc.
Whites Creek, TN
- 346** Summy Birchard Inc
Miami, FL
- 347** Sweet Andie Music
Whiteville, NC
- 348** Sweet Pipes Inc
Levittown, NY
- 349** TAS Enterprises
Wausau, WI
- 350** Terrace Entertainment Corp
Las Vegas, NM
- 351** Terry Billy Music
Brooklyn, NY
- 352** The Alshire Publishing Companies
Burbank, CA
- 353** The Bicycle Music Company
Los Angeles, CA
- 354** The Burt Bachrach Music Group
Beverly Hills, CA
- 355** The Fricon Entertainment Co. Inc
Los Angeles, CA
- 356** The Goodland Group
Nashville, TN

- 357** The Hull House Music Group
Vienna, OH
- 358** The Jim Henson Company
Hollywood, CA
- 359** The Learning Party
North Miami Beach, FL
- 360** The Lyons Partnership, L.P.
Allen, TX
- 361** The PRI Music Publishing Companies
New York, NY
- 362** The Sengstack Group, Ltd
Princeton, NJ
- 363** Third Story Music, Inc
Los Angeles, CA
- 364** Thoma CompuGraphics
Ann Arbor, MI
- 365** Transcontinental Music Publications
New York, NY
- 366** TRO Inc. (The Richmond Organization)
New York, NY
- 367** Tuneworks Music
New York, NY
- 368** Up With People
Broomfield, CO
- 369** Viola World Publications
Saratoga Springs, NY
- 370** W & K Publishing Corp
San Diego, CA
- 371** Wandee Music
Bronx, NY
- 372** Warner/Chappell Music, Inc
Los Angeles, CA
- 373** Web IV Music Publishing
Atlanta, GA
- 374** Wemar Music Corp
Studio City, CA
- 375** WesTunes Music Publishing Co
Edison, NJ
- 376** William Allen Music, Inc
Newington, VA
- 377** William H. Bauer, Inc
Albertson, NY
- 378** Willis Music Company
Florence, KY
- 379** Window Music Publishing Co., Inc
Nashville, TN
- 380** Wynn Music Inc
Moraga, CA
- 381** Yellow Rose Enterprises
Covina, CA
- 382** Yelton Rhodes Music
West Hollywood, CA
- 383** Yeston Music Ltd
Woodbridge, CT
- 384** Zondervan Music Group
Nashville, TN

APPENDIX III: PUBLISHERS WITHOUT BAND AND CHORUS WORKS

- | | |
|--|---|
| 1 A R Editions, Inc. Madison, WI | 19 Band Press Music Wilmette, IL |
| 2 A. Schroeder International Ltd New York, NY | 20 Bärenreiter Music Corporation Englewood, NJ |
| 3 ABKCO Music, Inc. New York, NY | 21 Beckenhorst Press, Inc Columbus, OH |
| 4 Air Deluxe Music Group Nashville, TN | 22 Belmont Music Publishers Pacific Palisades, CA |
| 5 Alain Boubllil Music Ltd New York, NY | 23 Benny Davis Music Miami Beach, FL |
| 6 Albert E. Brumley & Sons, Inc Powell, MO | 24 Berrypatch Music Montgomery, AL |
| 7 Alcove Music Publications King , NC | 25 Black Cinderella Productions Jamaica, NY |
| 8 Alfred Publishing Co., Inc Van Nuys, CA | 26 Black Squirrel Music, Inc Kent, OH |
| 9 Alry Publications Charlotte, NC | 27 Blackout Music Hayward, CA |
| 10 American Guild of English Handbell Ringers Dayton, OH | 28 Blue Top Publishing Conshohocken, PA |
| 11 Annie-Gee Music Chicago, IL | 29 Bob-A-Lew Music North Hollywood, CA |
| 12 Arsis Press Washington, DC | 30 Boelke-Bomart/Mobart Music Publishers Englewood, NJ |
| 13 Atlan-Dec Music Publishers Snellville, GA | 31 Boosey & Hawkes, Inc New York, NY |
| 14 Audigram, Inc Nashville, TN | 32 Bourne Company New York, NY |
| 15 Aunt Polly's Pub/Pulleybone Music Nashville, TN | 33 Brazilliance Music Publishing Sherman Oaks, CA |
| 16 B. Sharp Music Co Alameda, CA | 34 Brentwood-Benson Music Publishing, Inc Nashville, TN |
| 17 Ba-Dake Music, Inc New York, NY | 35 Brichtmark Music, Inc New York, NY |
| 18 Bad Brains Publishing New York, NY | 36 Brown Wright Productions New York, NY |

- 37** Buckhorn Music Publishing, Inc
Nashville, TN
- 38** C.L. Barnhouse Company
Oskaloosa, IA
- 39** Cafaro Sound
Union City, NJ
- 40** Cambiata Press
Conway, AR
- 41** Camerica, Inc
New York, NY
- 42** Carl Fischer, LLC
New York, NY
- 43** Carl Fischer of Chicago
Chicago, IL
- 44** Carlin America, Inc
New York, NY
- 45** Cat's Bag
New York, NY
- 46** Charing Cross Music
New York, NY
- 47** Chas. Colin Publications
New York, NY
- 48** Chase/Rucker Publishing
Los Angeles, CA
- 49** Cherio Corporation
New York, NY
- 50** Cherry Lane Music Co
New York, NY
- 51** Chesky Productions Inc
New York, NY
- 52** Chevis Publishing Corp
New York, NY
- 53** Choristers Guild
Garland, TX
- 54** Church Publishing Inc, Copyright Department
New York, NY
- 55** Classical Vocal Reprints
Bronx, NY
- 56** Colter's Corral Music
Gainesville, GA
- 57** Concordia Publishing House
St. Louis, MO
- 58** Consort Press
Ventura, CA
- 59** Country Classics Music Pub. Co
Oklahoma City, OK
- 60** CPP/Belwin Music
Miami, FL
- 61** Creative Entertainment Music
North Hollywood, CA
- 62** Criterion Music Corp
Hollywood, CA
- 63** Custom Music Company
Ferndale, MI
- 64** Daehn Publications
New Glarus, WI
- 65** Dantalian, Inc
Newton, MA
- 66** Darcey Press
Vernon Hills, IL
- 67** David E. Smith Publications
Deckerville, MI
- 68** David Rose Publishing Co
Sherman Oaks, CA
- 69** de Walden Music International, Inc
Studio City, CA
- 70** Dee Track Music
Detroit, MI
- 71** Def Mix Music
New York, NY
- 72** Derby Music Service
Temple Terrace, FL
- 73** Don Williams Music Group, Inc
Encino, CA
- 74** Doors Music Company
Beverly Hills, CA
- 75** Dragon Music Company
Malibu, CA
- 76** Dunvagen Music Publishers, Inc
New York, NY

- 77** Earl Music Co./Peg Music Co.
New York, NY
- 78** Earthsongs Choral Music
Corvallis, OR
- 79** Educational Programs Publications
Douglassville, PA
- 80** Edward B. Marks Music Company
New York, NY
- 81** El Horizonte Publishing
Corpus Christi, TX
- 82** Eldridge Publishing Co. Inc
Venice, FL
- 83** Elkin Music International, Inc
Pompano Beach, FL
- 84** EMI Music Publishing
New York, NY
- 85** Endless Moment Music Publishing Company
Woodinville, WA
- 86** Ennasor Music Publishing
New York, NY
- 87** Expanded Musical Concepts
Appleton, WI
- 88** Faizilu Publishing
Los Angeles, CA
- 89** Fall River Music, Inc
New York, NY
- 90** Famous Music Publishing
New York, NY
- 91** Five Jays Music
Sherman Oaks, CA
- 92** FJH Music Company, Inc
Fort Lauderdale, FL
- 93** Flat Town Music Company
Ville Platte, LA
- 94** Folklore Music
Santa Monica, CA
- 95** Fonzworth Music, Inc
New York, NY
- 96** Four Moons Music Publishing Group
New York, NY
- 97** Frank E. Warren Music Service
Sharon, MA
- 98** Frank Erickson Publications
Oceanside, CA
- 99** Frank Loesser Literary & Musical Trust
New York, NY
- 100** Frankie Rich Music
Marana, AZ
- 101** Fred Ahlert Music Corporation
San Francisco, CA
- 102** Fred Bock Music Company
Tarzana, CA
- 103** Funki-Gruv Music
Dallas, TX
- 104** G. Henle USA, Inc
St. Louis, MO
- 105** Ga2wana Music
Omaha, NE
- 106** Galahad Music Inc
New York, NY
- 107** Gene Autry Music Group
Studio City, CA
- 108** Genevox Music Group
Nashville, TN
- 109** Glad Music Company
Houston, TX
- 110** Glen Campbell Music Group
Los Angeles, CA
- 111** Golden Unlimited Music Inc
New York, NY
- 112** Golden West Melodies, Inc
Studio City, CA
- 113** Gopam Enterprises, Inc
Edgewater, NJ
- 114** Gordon Music Company Inc
Canoga Park, CA
- 115** Gospel Publishing House
Springfield, MO
- 116** GPS Music Group
New York, NY

- 117** Graceful Samba Music
Sausalito, CA
- 118** Grand Pop Publications
Unionsville, PA
- 119** Grandview Island Publishing
New York, NY
- 120** Greer Productions
Washington, DC
- 121** Gregs Groove Music
Tarzana, CA
- 122** Grenadier Music
New York, NY
- 123** Groovesville Productions, Inc
Detroit, MI
- 124** Guy Webster/Webster Music
Santa Monica, CA
- 125** H/B Webman & Co
New York, NY
- 126** Hallmark Music Co. Inc
Brookline, MA
- 127** Handy Brothers Music Co. Inc
New York, NY
- 128** Hank Thompson Music Co
Roanoke, TX
- 129** Hansen House
Miami Beach, FL
- 130** Harlem Music/Halwill Music
Buffalo, NY
- 131** Hazamir Publications
Newton, MA
- 132** Helena Music Corp
New York, NY
- 133** Helene Blue Musique Ltd
New York, NY
- 134** Heritage Music Press
Dayton, OH
- 135** HG & Power Publishing
Birmingham, AL
- 136** Hillcrest Music Corporation
New York, NY
- 137** Hope Publishing Company
Carol Stream, IL
- 138** Hori-Pro
Nashville, TN
- 139** Hovey Music Company
Pacific Palisades, CA
- 140** Hypersound
Upper Nyack, NY
- 141** Icka-Delick Music & Records Corporation
Chicago Ridge, IL
- 142** IDG Publishing
New York, NY
- 143** International Musical Suppliers
Des Plaines, IL
- 144** Intuit Music Group
Nashville, TN
- 145** Ipanema Music Corp
Los Angeles, CA
- 146** Irving Berlin Music Company
New York, NY
- 147** Iza Music Corp
Englewood, NJ
- 148** J. Aaron Brown & Associates
Nashville, TN
- 149** J. S. Sato Music Editions
Chicago, IL
- 150** Jabee Music Publishing Company
Cartersville, GA
- 151** Jack Music, Inc
Nashville, TN
- 152** Jaelius Enterprises
Royse City, TX
- 153** Jamie Music Publishing Company
Philadelphia, PA
- 154** Jarob Publishing
Pompton Lakes, NJ
- 155** Jazz-Just Music
Hollywood, CA
- 156** Jenson Publications
Milwaukee, WI

- 157** Jerona Music Corp
Englewood, NJ
- 158** Jerry Bock Enterprises
New York, NY
- 159** Jobete Music Co., Inc
Hollywood, CA
- 160** Katrina Music Publishing Co
Memphis, TN
- 161** Kelton Publications
Brooklyn, NY
- 162** Kendor Music, Inc
Delevan, NY
- 163** Labeth Music
St. Albans, NY
- 164** Lake State Publications
Grand Rapids, MI
- 165** Larry Spier, Inc
New York, NY
- 166** Lawrence E. Berry Music
Upper Marlboro, MD
- 167** Leiber & Stoller
Los Angeles, CA
- 168** Lillenas Publishing Company
Kansas City, MO
- 169** Lipservices, a div. of T.S.E.C Inc
Brooklyn, NY
- 170** Lombardo Music Publications (LMP)
Trenton, NJ
- 171** Lone Wolf Publishing Company
Yardley, PA
- 172** Longhead Music Company
Austin, TX
- 173** Lorimar Music Group
Los Angeles, CA
- 174** Luck's Music Library Inc
Madison Heights, MI
- 175** Lyon & Healy Harps, Inc
Chicago, IL
- 176** M. Baron Company, Inc
Oyster Bay, NY
- 177** M & I Music Publishing
New York, NY
- 178** Magnamusic Distributors
Sharon, CT
- 179** Mainstay Music Inc
Beverly Hills, CA
- 180** Major Bob Music Company, Inc
Nashville, TN
- 181** Malinda Davora Music
Philadelphia, PA
- 182** Manduca Music Publications
Portland, ME
- 183** Manhattan Beach Music
Brooklyn, NY
- 184** Manna Music, Inc
Pacific City, OR
- 185** Mayflower Music Corp
Tucson, AZ
- 186** MCA Music Publishing
New York, NY
- 187** McGinnis & Marx Music Publishers
New York, NY
- 188** Media Press, Inc
Champaign, IL
- 189** Mel Bay Publications, Inc
Pacific, MO
- 190** Morris Music Inc
Los Angeles, CA
- 191** MPL Communications, Inc
New York, NY
- 192** Music Sales Corporation
New York, NY
- 193** Musicians Publications
Trenton, NJ
- 194** Myklas Music Press
Denver, CO
- 195** Northeastern Music Publications
Downington, PA
- 196** Notable Music Company, Inc
New York, NY

- 197** Now Sounds Music
Los Angeles, CA
- 198** OCP Press
Portland, OR
- 199** One Omik Music
Chicago, IL
- 200** Orbiting Clef Productions, Inc
Summit, NJ
- 201** Orpheus Music
San Antonio, TX
- 202** P.A. System, Inc.
Baldwin, NY
- 203** Peermusic Classical
New York, NY
- 204** Per Productions
Pittsburgh, PA
- 205** PerMus Percussion Publications, Inc.
Columbus, OH
- 206** Provincetown Bookshop Editions
Provincetown, MA
- 207** Ragged Island Music
Shreveport, LA
- 208** RBC Music Company Inc
San Antonio, TX
- 209** Regent Music Corporation
New York, NY
- 210** Review & Herald Publishing Assoc
Hagerstown, MD
- 211** Robert King Music Sales, Inc
North Easton, MA
- 212** Ron Mr. Wonderful's Music
Louisville, KY
- 213** Roncorp, Inc
Cherry Hill, NJ
- 214** Royal Music Publisher
Eugene, OR
- 215** Sailor Music/Silk Stocking Music
Seattle, WA
- 216** Salvation Army Supplies
Atlanta, GA
- 217** Santa Barbara Music Publishing
Santa Barbara, CA
- 218** Schaffner Music
Westmont, NJ
- 219** Schilke Music Products, Inc.
Melrose Park, IL
- 220** Scott Music Publications
New Orleans, LA
- 221** Scott Tutt Music
Nashville, TN
- 222** Seafarer Press
Ithaca, NY
- 223** Second Floor Music
New York, NY
- 224** Seesaw Music Corp
New York, NY
- 225** September Music Corp
New York, NY
- 226** Serendipity Press
Washington, DC
- 227** Sete Music Company
Sausalito, CA
- 228** Shapiro, Bernstein & Co. Inc
New York, NY
- 229** Shawnee Press Inc
Delaware Water Gap, PA
- 230** Shelby Singleton Music, Inc
Nashville, TN
- 231** Sierra Music Publications
Port Townsend, WA
- 232** Skinny Zach Music
Tarzana, CA
- 233** Sony / ATV Music Publishing
Nashville, TN
- 234** Southern Music Company
San Antonio, TX
- 235** Space Potato Music, Ltd
Santa Fe, NM
- 236** SpiritSound Music Group
Cleveland, TN

- 237** Su-Ma Publishing Company
Shreveport, LA
- 238** Subito Music Corp
Montclair, NJ
- 239** Sunburst Music Company
Onalaska, WI
- 240** Supreme Enterprises International Corp
W. Los Angeles, CA
- 241** Tara Publications
Owings Mills, MD
- 242** TBQ Press
Tallahassee, FL
- 243** TEK Publishing
Lake Charles, LA
- 244** Tempo Music Publications, Inc
Leawood, KS
- 245** Teshmusic
Hollywood, CA
- 246** Teshuvah Music Inc
New York, NY
- 247** The Frederick Harris Music Company
Buffalo, NY
- 248** The Goodman Group Music Publishers
New York, NY
- 249** The Hindsley Transcriptions, Ltd.
Homewood, IL
- 250** The Lorenz Corporation
Dayton, OH
- 251** The Sparrow Corp
Brentwood, TN
- 252** The Tune Room, Inc
Alpharetta, GA
- 253** Theodore Front Musical Literature
Van Nuys, CA
- 254** Thomas C. Stangland Company
Portland, OR
- 255** Tom Collins Music Corp
Nashville, TN
- 256** Treble C Music
Glen Burnie, MD
- 257** Trillanium Music Company
Tunbridge, VT
- 258** Triplo Press
Oxford, OH
- 259** Trunksong Music, Ltd
New York, NY
- 260** TurnerSong
Jacksonville, FL
- 261** Vanguard Music
New York, NY
- 262** Velke Publishing Company
Glen Echo, MD
- 263** Walt Disney Music Company
Burbank, CA
- 264** Warner Brothers Publications, Inc
Miami, FL
- 265** Waylon Jennings Music
Nashville, TN
- 266** Wide World Music, Inc
Delaware Water Gap, PA
- 267** Wild Rose Publishing Co
San Clemente, CA
- 268** Williamson Music Co
New York, NY
- 269** Wind Music Inc
Rochester, NY
- 270** Windswept Pacific Entertainment
Beverly Hills, CA
- 271** Word, Inc
Nashville, TN
- 272** Wrensong Publishing Corp
Nashville, TN
- 273** Wynwood Music Co. Inc
Broad Run, VA
- 274** Ybarra Music
Lemon Grove, CA
- 275** ZionSong Music
Orlando, FL

APPENDIX IV: PUBLISHERS WITH BAND AND CHORUS WORKS

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|---|--|
| 1 Allaire Music Publications Oceanport, NJ | 14 Hinshaw Music, Inc. Chapel Hill, NC |
| 2 BCM International New York, NY | 15 J.W. Pepper & Son, Inc. Paoli, PA |
| 3 Brodt Music Company Charlotte, NC | 16 Ludwig Music Publishing Company Inc Cleveland, OH |
| 4 Broude Brothers Limited Williamstown, MA | 17 Masters Music Publications, Inc Boca Raton, FL |
| 5 C. Alan Publications, LLC Greensboro, NC | 18 MMB Music, Inc St. Louis, MO |
| 6 Carl Fischer, LLC New York, NY | 19 Niel A. Kjos Music Company San Diego, CA |
| 7 Claude T. Smith Publications, Inc. Olathe, KS | 20 Shattinger Music St. Louis, MO |
| 8 Curnow Music Press Lexington, KY | 21 Stephen Melillo/Stormworks Hampton, VA |
| 9 ECS Publishing Boston, MA | 22 Theodore Presser Company Bryn Mawr, PA |
| 10 G. Schirmer, Inc New York, NY | 23 TRN Music Publisher Ruidoso, NM |
| 11 G. Schirmer, Inc Rentals Chester, NY | 24 Wingert-Jones Music, Inc Kansas City, MO |
| 12 Great Works Publishing, Inc Grafton, OH | 25 Woodbury Music Company Woodbury, CT |
| 13 Hal Leonard Corp Milwaukee, WI | |