

MUSIC LITERACY: USING THE CHORAL PUBLIC DOMAIN LIBRARY TO INTEGRATE
SIGHT SINGING IN THE CHORAL CLASSROOM

by

LAUREN ELIZABETH WHITHAM

(Under the Direction of Daniel Bara)

ABSTRACT

This document examines trends and addresses common issues related to sight singing, including financial considerations, use of time, specific instructional strategies, independent learning, and the importance of selecting quality choral literature. It features a comprehensive sight-singing anthology that utilizes choral scores from various time periods found exclusively in the Choral Public Domain Library, www.cpdlib.org. Available for students to access online at school or at home instantly and for free, this program is designed to support music literacy and promote independent learning in the developing mixed chorus. The anthology of quality repertoire is organized by difficulty level and historical time period, and introduces aural skills concepts in a systematic way. All of the selected pieces may be used for pedagogically sequenced daily sight singing as well as concert performance, and the volume of literature available allows for new sight-singing experiences every day of the academic year.

INDEX WORDS: Sight Singing, Sight-Singing, Choral Public Domain Library, Music Literacy, Independent Learning, Anthology.

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CHAPTER 1

INTRODUCTION

In 2010, Dave Brailsford accepted the position as the new General Manager and Performance Director for Great Britain's professional cycling team. No British cyclist had ever won the Tour de France, and Brailsford set out to change that utilizing a concept he referred to as the "aggregation of marginal gains." This theory claims that there is at least a 1 percent margin for improvement in everything. Brailsford believed that if he improved every area related even remotely to cycling in the lives of his athletes, over time those small changes would add up to remarkable gains. Brailsford and his team estimated they could win the Tour de France in five years by making small adjustments to the bicycle tires, the bicycle seat, riders' nutrition, massage gel, and even the type of pillow they were sleeping on. It did not take the team five years to win, it only took them three.¹

How does this relate to sight singing? Like any skill, sight singing must be practiced regularly, it must involve instruction, it must be explored independently, and it must be approached from many different angles. As author and self-improvement expert James Clear states, "It's so easy to overestimate the importance of one defining moment and underestimate the value of making better decisions on a daily basis. Almost every habit, good or bad, is the result of many small decisions over time."² Implementing strategies such as placing the responsibility of practice on the students, assessing individuals regularly, grouping students in many different combinations for practice, appointing student leaders, removing the piano from the rehearsal space, providing a

¹ James Clear, "This Coach Improved Every Tiny Thing by 1 Percent and Here's What Happened," (January 6, 2014): 1-2, accessed August 4, 2017, <http://jamesclear.com/marginal-gains>.

² Ibid., 4.

step by step process for approaching new material, allowing for individual preparation time before new music is introduced, selecting repertoire that promotes and supports literacy goals, teaching basic form and analysis, and providing a healthy, safe environment for musical exploration should yield positive results. There are many elements involved in music literacy and as the coach, it is the responsibility of the teacher to improve every element for students by at least 1 percent.

The New Harvard Dictionary of Music defines sight singing as “The performance of a piece of music on seeing it for the first time. The ability to sing at sight requires the ability to imagine the sound of pitches or intervals without the aid of an instrument, and training in this skill forms an important part of instruction in basic musicianship or ear training. Solfège and other systems of solmization are among the principal means for carrying out this training.”³

Often used interchangeably with sight singing, literacy is defined by Webster’s dictionary as “the ability to read and write, or knowledge that relates to a specific subject.”⁴ The word literacy is a relatively new addition to the English language, first appearing in 1880. Although the use of the word literacy has exploded in the last twenty years as an educational buzzword, the concept of music literacy dates back as far as Guido d’Arezzo in the eleventh century. Other educators that have explored the sequential development of skills necessary for music literacy include Lowell Mason, John Curwen, and Zoltán Kodály.

According to educator John Feierabend, “True music literacy is often misunderstood. The ability to identify letter names (i.e. F, A, C, E, etc.) when looking at notes on a staff and to press the corresponding keys on an instrument should not be confused with music literacy.”⁵ The ability

³ Don Michael Randel, ed., *The New Harvard Dictionary of Music* (Cambridge, MA: Harvard University Press, 2001): 748.

⁴ Noah Webster, ed., *Collegiate Dictionary*, Tenth Edition (Springfield, MA: Merriam-Webster Incorporated, 1995).

⁵ John Feierabend, “Developing Music Literacy: An Aural Approach for an Aural Art,” *Early Childhood Connections* (Fall 1997): 1, accessed August 18, 2017, https://www.giamusic.com/music_education/feier_developingmusicliteracy.cfm.

to listen and match pitch with a piano or learn a piece of music by rote should not be confused with music literacy either. Music literacy requires highly developed aural skills, and it is the work of the conductor to create opportunities to foster this growth throughout the choral rehearsal. Students with strong literacy skills will not only learn music more quickly, they will sing with better intonation and improved response to conducting gesture because they are in control of their music making and no longer reliant on the piano.

Anecdotal evidence suggests that students arrive at college with low confidence in the area of sight singing and very little knowledge of the dates and stylistic characteristics that define the Medieval, Renaissance, Baroque, Classical, Romantic, and Twentieth-Century time periods. Often, students that excel in the aural skills classroom may experience difficulty reading new repertoire within the choral rehearsal. When students struggle to transfer learning from short exercises that focus on isolated concepts into repertoire effectively, it becomes clear that sight-singing practice is divorced from the learning and mastery of concert repertoire.

STATEMENT OF PURPOSE

This document examines trends and addresses common issues related to sight singing, including financial considerations, use of time, specific instructional strategies, independent learning, and the importance of selecting quality choral literature. It features a comprehensive sight-singing anthology that utilizes choral scores from various time periods found exclusively in the Choral Public Domain Library, www.cpd.org. Available for students to access online at school or at home instantly and for free, this program is designed to support music literacy and promote independent learning in the developing mixed chorus. The anthology of quality repertoire is organized by difficulty level and historical time period, and introduces aural skills concepts in a systematic way. All of the selected pieces may be used for pedagogically sequenced daily sight

singing as well as concert performance, and the volume of literature available allows for new sight-singing experiences every day of the academic year.

One of the trends in reading instruction in the late twentieth century is called the whole language approach. In contrast with the phonics method, the whole language approach promotes the development of reading skills with real literature. In addition to learning the skill of reading, the whole language approach promotes the love of reading, which is developed through immersion in quality literature rather than phonics exercises. According to John Feierabend, proponents of the whole language approach believe that “reading should not be taught simply for the thrill of being able to decode the printed page, but for the hidden messages to be found below the surface of the printed page. Such messages are buried only in quality literature that genuinely reflects the pathos of people and artists.”⁶

In the whole language approach, emphasis is placed on high quality diverse literature, frequent reading, and reading for relevant purposes. Similarly, students that are offered sight-singing instruction with quality literature will experience the thrill and love of multifaceted poetry, harmonic complexity, intricate melodic lines, and organic rhythms that simply cannot be constructed in sight-singing textbooks. Beginning readers still need to learn phonics, just like beginning music students need basic theory instruction and sight-singing exercises to provide the necessary foundational information. However, utilizing exercises alone without providing students with the opportunity to read enough quality examples of choral literature to support concepts, creates a divide between sight singing and music making, and limits student growth toward independent musicianship.

⁶ Ibid.

It is important for students to read enough musical examples from each time period to observe patterns and historical stylistic practices. This will help students anticipate and interpret whole phrases rather than individual notes one at a time. Professor and literacy philosopher Kenneth Goodman called reading “a psycholinguistic guessing game,” and developed the theory that there are four cueing systems for reading that function as tools to enable readers to guess what word comes next. Reading requires strategies that make it possible to select the most productive cues. The cues include graphophonemic cues or the shapes of the letters and the sounds they evoke, semantic cues or what word one would expect to occur based on the meaning of the sentence, syntactic cues or what part of speech would make sense based on the grammar of the language, and pragmatic cues or the function and purpose of the text.⁷

Take a look at the following example: *Aoccdrnig to rscheearch at Cmabridge Uinervtisy, it deosn't mtt aer in waht oredr the ltters in a wrod are, the olny iprmoatnt tinhg is taht the frist and lsat ltteer be in the rghit pclae. The rset can be a taotl mses and you can sitll raed it wouthit porbelm. Tihs is bcuseae the huamn mnid deos not raed ervey lteter by istlef but the wrod as a wlhoe.*⁸ This psycholinguistic guessing game demonstrates the importance of cuing systems on language recognition. As music educators, if we fail to provide students with stylistic cues, harmonic cues, phrasal cues, cadential cues, etc., we are limiting their ability to make the “psycho-musical” predictions necessary for fluent sight singing.

⁷ Kenneth Goodman, *Language and Literacy* (Boston: Routledge & Kegan, 1982).

⁸ Bench Delima, “Whole Language Approach” (May 3, 2012): 1, accessed August 6, 2017, <https://www.slideshare.net/benchangdelima/whole-language-approach>.

THE PROBLEM: FUNDING, TIME, AND MATERIALS

While many educators may wish to improve the sight-singing skills of their choral students, several hurdles and road blocks must be addressed in order to create a sustainable approach. First, introducing a new sight-singing curriculum can be extremely costly often requiring students to share materials. As a result, sight-singing books are usually stored in the classroom leaving students without resources for practice at home. Additionally, there are not enough exercises to provide a thorough curriculum for a four-year program, and exercises are typically short excerpts that focus on a single concept leaving students without the necessary tools to transfer the learning into actual repertoire. Using repertoire to teach sight singing is an excellent solution, but purchasing enough repertoire to sight sing one new score per day, for 180 school days, for a choir of sixty students, could cost up to \$32,400 per year, an unrealistic amount of money for any American choral program in today's world. This is why searching for quality repertoire in the Choral Public Domain Library, www.cpdll.org, is so important. There are currently 27,802 choral and vocal works by 2,932 different composers from every time period.

Another hurdle to jump when incorporating sight singing into a teaching curriculum is time management and efficiency. Taking time for sight-singing exercises between the vocal warm-up and rehearsing performance repertoire becomes cumbersome, time consuming, and a difficult practice to sustain. The process of handing out and collecting sight-singing books with sixty or more students is enough of a deterrent on a daily basis, but as concerts and festivals approach, taking valuable time away from rehearsal seems impossible. Copies of repertoire from the Choral Public Domain Library can be handed out by the teacher as students enter the classroom, students can be required to print the daily repertoire themselves at home or at the library as homework, scores can be put on the document camera or interactive whiteboard directly from the internet, or students can pull up scores from the internet on their smart phones and tablets. Facilitating the

dissemination of new music can and should be quick and effective. Using quality repertoire to teach literacy concepts throughout the entire rehearsal creates meaningful musical experiences for students, increases the time spent on literacy, allows students to experience sight singing as vital to their growth as singers, requires students to synthesize many musical concepts at once, increases the volume of repertoire students experience, allows students to draw connections between stylistic characteristics of different composers and historical time periods, and creates independent musicians that use high-level thinking and processing skills for the full duration of the choral rehearsal.

Finally, finding quality literature appropriately sequenced for beginning readers that is beautiful and fulfilling can be time consuming and challenging. While there is a large volume of choral repertoire available for free online, www.cpd.org is not a user-friendly website, providing very few filters for searching and browsing. Additionally, many collegiate music education programs do not offer choral literature courses for undergraduates, and as a result, teachers begin their careers with very little knowledge of repertoire. However, this should not be an excuse for providing simple eight-bar exercises as the only sight-singing experience.

Adopting a literature-based sight-singing curriculum aligns with the philosophies of earlier music literacy advocates and teachers like Zoltán Kodály and Béla Bartók. In reference to the poor quality of repertoire being taught in Hungarian schools, Kodály wrote, “So by communicating only inferior music the schools cut off the way to a higher development of the musical sense. In the name of good taste and of the Hungarian spirit alike school literature generally used today must be protested against. I include in this the greater part of unison school songs too. Some writers of textbooks consider Hungarian children idiotic by tutoring them with such little verses and songs.”⁹

⁹ Zoltán Kodály, “Children’s Choirs,” *The Selected Writings of Zoltán Kodály* (London: Boosey and Hawkes, 1974): 125.

Author of *Conversational Solfège*, John Feierabend advocates for a literature-based curriculum as well, and was greatly influenced by Zoltán Kodály. Feierabend states, “The first priority in a literature-driven curriculum is the assembly of musical materials, including authentic music of a society and the music of artists.”¹⁰

Unfortunately, the curriculums of Feierabend, Kodály, Bartók and others tend to focus on the assembly of musical materials for young children. There is a general lack of quality musical materials for mature students with undeveloped literacy skills and a growing number of teens and adults without prior musical training. Paul Hindemith states in the preface to his book *Elementary Training for Musicians*, “The [university] music student entering a class in harmony is in general insufficiently prepared with respect to basic principles governing Rhythm, Meter, Intervals, Scales, Notation, and their correct application. In all phases of his teaching, the harmony teacher has to face the fact that his students have no solid foundation to build upon.”¹¹ With specific reference to singers he continues, “As for singers, nobody denies that most of them are launched on their careers not because they show any extraordinary musical talents, but because they happen to have good voices. On account of this advantage a singer is usually excused from any but the most primitive musical knowledge - knowledge such as could be acquired by any normal mind in a few weeks of intelligent effort.”¹² The repertoire in this anthology is intended to fill a void by providing quality pieces appropriate for the developing mixed chorus of any age.

¹⁰ Feierabend, “Developing Music Literacy,” 3.

¹¹ Paul Hindemith, *Elementary Training for Musicians* (New York: Schott Music Corporation, 1949): vii.

¹² *Ibid.*, ix.

SIGNIFICANCE OF THE PROJECT

This anthology is designed to provide much needed sight-singing literature for the mature, yet developing mixed chorus. It provides 180 pieces of choral repertoire spanning every musical time period sequenced according to difficulty, information on the appropriate stylistic elements of each time period, and resource guides with sample lesson plans for use in the developing mixed choral classroom. Every piece of music in the anthology can be found in the Choral Public Domain Library, www.cpdll.org, free of charge and can be accessed by teachers and students twenty-four hours a day. Links are provided for pdfs of recommended editions and recommended recordings.

The repertoire in this anthology is organized into six chapters by time period (Chant, Renaissance, Baroque, Classical, Romantic, and Twentieth-Century) to provide students with helpful historical information and stylistic characteristics beneficial to sight-singing fluency. According to Robert Foltz, “Without question, the most frequent drill should be the singing of excerpts from a diversity of repertoire. Not only does this contribute to the student’s knowledge of music literature, it also confronts the student with one of the primary functions of sight singing, that is the skill to vocally produce a given piece of music, whether it be Bach, Schoenberg, Gregorian Chant, or folk song.”¹³

This anthology provides a large volume of musical examples from each time period in an attempt to close the gap between sight-singing exercises and concert repertoire. In his book, *Five Wheels to Successful Sight Singing*, John Bertalot describes the importance of integrating sight singing into repertoire throughout the entire rehearsal. He states, “You see, it’s no use at all teaching children to sight sing if you aren’t going to allow them to exercise their skills so they may get better and better with each practice. Some fairly enlightened choir directors practice sight

¹³ Robert Foltz, “Sight Singing: Some New Ideas on an Old Institution,” *College Music Symposium* 16 (1976): 100.

singing for five minutes each day. That's no good! They have to practice sight singing all the time. That way children have to think for themselves.”¹⁴

The examples in each chapter are organized by difficulty level including two and three-part examples, four-part SATB examples, and additional pieces with advanced divisi at the end of each chapter. Additionally, pieces are grouped by harmonic content, allowing the teacher to present a concept (i.e. Lydian scale, modal mixture, etc.) and then provide multiple pieces of concert repertoire that illustrate that concept. Educators may choose to introduce time periods in chronological order, or start in any time period that suits the curriculum. The chapters can be fulfilling and useful in any order. Educators may decide to sight sing all of the two-part examples from each chapter first, and then go back and sight sing the four-part examples, and finally attempt the advanced divisi in the spring. Taking multiple passes through each time period allows students to revisit stylistic characteristics, and provides additional opportunities to synthesize information.

If sight singing an entire piece of music is too much for the choir at first, selecting reasonable challenges from the repertoire may be a positive starting point for learning. According to Nancy Telfer, “If the sight-singing exercises are as similar as possible to real music, sight-singing skills will automatically transfer to rehearsal situations. If the exercises are works of art in a variety of styles and moods with lyrics, dynamics, and expression markings, the singers will want to perform musically as they learn to sight sing. Then sight singing becomes not only a skill but also an art.”¹⁵

Integrating sight singing into the introduction and teaching of a new piece (whether from this anthology or regularly programmed concert repertoire) based on the structural characteristics of the music, not only reinforces sight singing, it teaches form and structure, which eventually will

¹⁴ John Bertalot, *Five Wheels to Successful Sight Singing* (Minneapolis, MN: Augsburg Fortress, 1993): 22.

¹⁵ Nancy Telfer, “Sight Singing in the Choral Rehearsal,” *The Choral Journal* 34, no. 1 (August 1993): 40.

support appropriate balance. If a piece is harmonically driven, selecting a portion of a harmonic progression is a great starting point. Have students practice singing the chords vertically in root position, and then vertically the way they are voiced in the music (bass, tenor, alto, soprano), before singing their own horizontal line.

Continuing to utilize a sequential and well-developed program for teaching fundamental skills is a necessary and important part of music literacy. Students certainly need to learn solfège syllables, key signatures, note names, time signatures, rhythmic values, scales, etc., and there are many examples of such textbooks in the bibliography section of this paper. However, repertoire selection that supports literacy goals, and enables the focus to stay on sight singing throughout the rehearsal is vital to the transfer of learning. Steven Demorest states, “Practicing sight singing through regular and sequential exercises is invaluable in developing this fundamental skill. However, it is important that a teacher’s commitment to sight singing not end at the moment rehearsal of the literature begins. When a ten-minute sight-singing lesson is followed by a rehearsal in which parts are pounded out on the piano, sight singing becomes an academic exercise rather than a useful skill.”¹⁶

The choir director has a responsibility to cultivate literacy as a vital skill, necessary for the introduction of new repertoire, and central to quality singing. This means creating a need for it throughout the entire rehearsal. Through the reading of a large volume of repertoire, students will begin to discover patterns and commonalities between different time periods and composers. Students will develop confidence in their musical fluency which will ultimately lead to more intelligent musicianship and more expressive performances.

¹⁶ Steven Demorest, “Integrating Sight Singing into the High School Choral Rehearsal,” *The Choral Journal* 39, no. 5 (December 1998): 55.

METHODOLOGY

This project was driven by the desire to create rigorous learning experiences that would challenge and inspire students and foster independent musicianship. The following list of seven learning objectives define the concept of a well-developed musician.

The sophisticated choral musician will:

1. Recognize the essential elements of performance
2. Sing accurately and expressively with good intonation
3. Read music sufficiently to practice independently
4. Recall historical information pertinent to the repertoire
5. Identify stylistic characteristics of repertoire from each time period
6. Respond positively to constructive criticism
7. Strive independently to improve musical ability and understanding

The development of these learning objectives began with an extensive review of over thirty sight-singing textbooks. The chart on the following pages provides a brief summary of some of the sight-singing textbooks considered in this research project. Methods and sequencing of both melodic and rhythmic content were assessed and outlined in a detailed spreadsheet. Utilizing this research, as well as personal experience teaching sight singing in the aural skills and choral classrooms, a detailed six-level curriculum was created for use in the developing mixed chorus.

The six-level curriculum started with stepwise diatonic melodies (minor second and major second). Level two introduced skips and leaps within the root position tonic and dominant triads in major and minor keys (minor third, major third, and perfect fifth). Level three introduced leaps within the first and second inversions of tonic and dominant triads in major and minor keys (perfect

fourth, minor sixth, and major sixth). Level four introduced leaps within the dominant seventh chord and other types of seventh chords (tritone, minor seventh, and major seventh). Level five included skips and leaps within any diatonic triad or seventh chord (including the perfect octave). Finally, level six expanded in difficulty to post-tonal compositions. Repertoire from the Choral Public Domain Library, www.cpd.org, was then searched to fit each predetermined level.

REVIEW OF SIGHT-SINGING TEXTBOOKS		
AUTHOR	TITLE	MELODIC/HARMONIC SEQUENCING
Adler, Samuel	<i>Sight Singing</i>	Major and minor scales, major and minor second, perfect fifth and fourth, major and minor third, alto clef and tenor clef, major and minor sixth, major and minor seventh, tritone, modal scales, chromatic scale, whole tone scale, octatonic scale, synthetic scale
Benjamin, Thomas and Michael Horvit, and Robert Nelson	<i>Music for Sight Singing</i>	Major scale, major and minor third, perfect fourth, tonic triad in major mode, perfect fifth, major and minor sixth, perfect octave, I, V, V7, IV, minor scale, all diatonic triads, major and minor seventh, decorative chromaticism, secondary dominants, modulation to closely related keys, Neapolitan triad, augmented sixth chords, ninth chords, diatonic modes, exotic scales, pandiatonicism, quartal harmony, polytonality, serialism
Berkowitz, Sol and Gabriel Fontrier, Leo Kraft, Perry Goldstein, and Edward Smaldone	<i>A New Approach to Sight Singing</i>	Stepwise motion, alto clef, tenor clef, diatonic skips, simple modulations, secondary dominants, Neapolitan triad, augmented sixth chords, chromatic alteration, complex modulation, diatonic modes, major and minor second, perfect fourth and fifth, major and minor third, tritone, major and minor sixth, major and minor seventh
Cole, Samuel and Leo Lewis	<i>A Course in Sight Singing Solfeggio</i>	Major mode stepwise melody, all chromatic tones except Ra and Se, incidental and extended modulation, introduction of intervals largest to smallest, skips to and from chromatic tones, diatonic modes
Crocker, Emily and Joyce Eilers	<i>Patterns of Sound</i>	Major mode stepwise motion, skips within tonic triad, leaps from Do to Sol, leaps from Re to Sol, minor keys
DeNardis, Edward	<i>The Renaissance Sight-Singing Series</i>	Stepwise motion with occasional octaves, major and minor third, perfect fourth, perfect fifth, major and minor sixth, major and minor seventh
Edlund, Lars	<i>Modus Vetus</i>	From tonic to major third, from major third to tonic, from tonic to minor third, from minor third to tonic, major third with neighbor tones, minor third with neighbor tones, diminished triads, pentatonic scale in major, pentatonic scale in minor, major scale, minor scale, diatonic modes, dominant seventh chord, dominant ninth chord, secondary seventh chords, Neapolitan triad
Edlund, Lars	<i>Modus Novus</i>	Major and minor second, perfect fourth and fifth, major and minor third, tritone, major and minor sixth, major and minor seventh, compound intervals

Fish, Arnold and Norman Lloyd	<i>Fundamentals of Sight Singing and Ear Training</i>	Major stepwise melodies, major and minor third, alto clef, perfect fourth and fifth, major triad, dominant seventh, minor triad, diminished triad, leaps in all diatonic triads, minor scales, large melodic leaps, chromatic tones, leaps in triads in minor keys, tritones, modal mixture
Hamre, Anna	<i>The University Sight Singer</i>	Skips to and from Do, Mi and Sol, skips to and from La, skips to and from Re, skips to and from Fa, skips to and from Ti, introducing Fi, Si, Ri, Li, Di, Me, Te, Le, Se, Ra.
Hindemith, Paul	<i>Elementary Training for Musicians</i>	Introducing major scales, key signatures, perfect fifths and fourths, major and minor third, major and minor sixth, major and minor second, major and minor seventh, alto clef, augmented and diminished intervals, double sharps and flats, tenor clef, intervals exceeding an octave, double diminished and augmented intervals, minor scales, diatonic modes, and the chromatic scale
Kersey, Robert	<i>Just Five Plus Two</i>	Pentatonic songs including Do, Re, Mi, Sol and La, introducing Ti, introducing Fa, introducing altered tones including Si, Me, Te, Ri, Fi, and Di
Rogers, Nancy and Robert Ottman	<i>Music for Sight Singing</i>	Diatonic intervals, stepwise melodies in major keys, leaps within the tonic triad in major keys, leaps within the tonic triad in minor keys, alto and tenor clef, leaps within the dominant seventh chord, other diatonic seventh leaps, leaps of a tritone within the V7 chord, chromatic notes in stepwise motion, chromatic notes approached or left by leap, tonicization of V in major keys, tonicization of III and modulation to the relative major from minor keys, modulation to the dominant from major and minor keys, tonicization of any diatonic triad, modulation to any closely related key, Neapolitan triad, remote modulation, diatonic modes, symmetrical collections including whole tone and octatonic scales, post-tonal and twelve tone melodies
Snyder, Audrey	<i>The Sight Singer</i>	Stepwise melodies including Do, Re, Mi, Fa, Sol, skips between Do, Mi and Sol, skips between Re and Fa, introducing La, introducing Ti, skips from Ti to Re, leaps from Do to Sol, leaps from Do to Fa, leaps from Re to Sol, natural minor scale, leaps from Do to La, leaps from Mi to La, introducing chromatic pitches Di, Ri, Fi, Si and Li, introducing chromatic pitches Te, Le, Se, Me, and Ra, chromatic scale, harmonic minor scale, leaps from Mi to Do, leaps from Sol to Ti, leaps from Re to La, leaps from Do to Ti
Telfer, Nancy	<i>Successful Sight Singing, Book 1</i>	Introducing Do and Sol, introducing Mi, introducing Re, introducing La, introducing Ti, introducing Fa, introducing chromatic pitches Ri, Fi, Si, whole tone scale

After a month of searching it became clear that the repertoire available did not fit neatly into the six predetermined levels. Even if one voice part illustrated a concept clearly, all four voice parts did not. Also, some pieces were appropriate in the opening section but quickly modulated and became more rhythmically complex in the middle section. Understandably, most sight-singing pedagogues choose to compose their own melodies for their textbooks, or utilize unison excerpts from repertoire to overcome these types of issues.

Committed to the inclusion of quality choral repertoire as the foundation of a successful sight-singing curriculum, the decision was made to let the repertoire determine the pedagogy. Over the next six weeks, over 15,000 titles were reviewed spanning every musical time period. Pieces were discarded if the edition was sloppy or difficult to read, if the edition contained errors, if the harmonic content was too complex, if the rhythmic content was too complex, if the text lacked depth, if the composer was too obscure, or if the piece was too long. Finally, pieces were categorized by harmonic complexity. The result is the anthology included in this document: 180 titles available for free in the public domain, organized by time period, number of voices, scale, and chromatic alterations.

EXAMINATION OF EXISTING MATERIALS AND RELATED LITERATURE

There are many valuable resources available to educators to aid in the instruction of aural skills, sight singing, and historical performance practice. Many of these resources utilize quality repertoire, some feature public domain titles, and some even provide lesson plans, however none of them do all of this in a single volume, as this anthology does.

The following section features five resources that include at least one element that is similar to this anthology and offers a comparative analysis. The resources discussed below are *Music for Sight Singing* by Nancy Rogers and Robert Ottman, *Developing Technique Through Classical Styles* by Russell Robinson and Jay Althouse, *Essential Repertoire for the Young Choir* edited by Emily Crocker, *Teaching Music Through Performance in Choir* Vol. 1 edited by Heather J. Buchanan and Matthew W. Mehaffey, and the Bach, Dowland, and Palestrina repertoire anthologies published by Masterworks Press.

Music for Sight Singing by Nancy Rogers and Robert Ottman¹⁷ utilizes musical examples from literature and is designed for use in the university aural skills classroom. This textbook is organized into twenty-one chapters that cover everything from stepwise melodies in major and minor keys to diatonic modes and complex post-tonal concepts. The book provides rhythmic reading examples as well as melodic examples, and systematically introduces a new concept in each chapter. Primarily 8-12 measures in length, some musical examples are newly composed while others are excerpts from choral and instrumental literature. The majority of examples in this book are in a unison texture, although several chapters include duets and canons. The cost of this textbook is \$128.05 and in order for it to be useful in a classroom setting, every student would need their own copy.

The Masterworks Press,¹⁸ a publishing company in Olympia, Washington, has produced some excellent resources for choral educators at every level. Most notably, they have published several anthologies of repertoire in order of difficulty including 371 chorales by Johann Sebastian Bach, ayres by John Dowland, and motets by Giovanni Pierluigi da Palestrina. The cost of each volume ranges from \$190-\$275 and the anthologies are limited to a single composer, but they are legally reproducible for classroom use. The Masterworks Press also publishes a sight-singing series for the Renaissance, Baroque, and Classical time periods. These are single page four-part compositions without lyrics, newly composed in the style of the given time period, and designed for daily sight singing in the choral classroom. Again, the cost for each series is \$190, and they contain approximately thirty examples.

The Alfred Publishing Company has a small reader for middle school or beginning high school students called *Developing Technique Through Classical Styles* by Russell Robinson and

¹⁷ Nancy Rogers and Robert Ottman, *Music for Sight Singing* (Upper Saddle River, NJ: Pearson Education Inc., 2014).

¹⁸ Anna Hamre, *The University Sight Singer* (Olympia, WA: Masterworks Press, 1998).

Jay Althouse.¹⁹ Each of the five chapters in this reader cover a different time period and provide a brief explanation of style, a sample warm-up exercise, and a single piece composed in that style by Jay Althouse. The chapters include, *The Renaissance Madrigal*, *The Late Renaissance/Baroque*, *The Chorale Style*, *The Classical Style*, and *The Contemporary Style*. The cost is \$7.99 and the book contains five musical examples.

Another anthology for use in the middle school or high school classroom is *Essential Repertoire for the Young Choir* edited by Emily Crocker and published by Hal Leonard.²⁰ There are multiple editions to accommodate different voicings (Mixed, Treble, Tenor/Bass, etc.) and ability levels (level one, two, three, four, etc.). Each edition contains approximately twenty choral pieces by predominantly modern composers including Roger Emerson, Ed Lojeski, Joyce Eilers, and Linda Spevacek. Each piece includes a lesson plan for the teacher with necessary musical terms, language pronunciation, learning objectives, historical and stylistic guidelines, sample warm-up exercises, and a suggested sequence for introducing the piece. Although this anthology includes repertoire and historical information, sight singing is not the focus. In order to perform the pieces in this book, each student would need their own copy and the cost per book is \$14.99.

Published by GIA, the series *Teaching Music Through Performance in Choir*²¹ is similar to the *Essential Repertoire* series, focusing more on performance practice and rehearsal process rather than literacy, however it is more detailed, and designed for advanced choirs. There are four volumes, each with a compiler/editor and multiple contributors. For example, volume one is compiled and edited by Heather J. Buchanan and Matthew W. Mehaffey, with contributions by Frank Abrahams, Anton Armstrong, Joseph Flummerfelt, Graeme Morton, and Weston Noble. A

¹⁹ Russell Robinson and Jay Althouse, *Developing Technique Through Classical Styles* (Van Nuys, CA: Alfred Publishing Company, 1993).

²⁰ Emily Crocker, ed., *Essential Repertoire for the Young Choir* (Milwaukee, WI: Hal Leonard, 1995).

²¹ Heather Buchanan and Matthew Mehaffey, eds., *Teaching Music Through Performance in Choir*, Vol. 1 (Chicago: GIA Publications Inc., 2005).

single volume costs \$45.00 and contains musical examples from many different styles and time periods. The pieces are assigned a level according to difficulty from one to five and each level contains examples for mixed voices, treble voices, and men's voices. There are approximately one hundred pieces listed with detailed background information about each one. However, the sheet music is not included. Most of the pieces are not available on www.cpd.org, so finding a sample copy requires searching different publishers' websites and online music stores. The cost to purchase single copies of everything in this book would be over \$300. Recently, Frank Abrahams and Paul Head compiled and edited an edition entitled *Teaching Music Through Performance in Middle School Choir* featuring the same quality scholarship as the high school editions.

DELIMITATIONS

The musical examples in this anthology are organized by harmonic content to facilitate a sequential approach to the introduction of chromatic alterations in sight singing. As a result, the repertoire is not organized by rhythmic content, or intervallic content, both of which are important aspects to a well-rounded theory curriculum. To reduce rhythmic issues, pieces in this anthology include minimal rhythmic complexity, including primarily whole notes, dotted half notes, half notes, quarter notes, eighth notes, and dotted quarter eighth-note pairs. In the Baroque section, singers will encounter sixteenth note runs, and eighth-sixteenth note pairs.

While the majority of the chapters in this anthology include compositions by the most notable composers of their time period, much of the Twentieth-Century repertoire is still under copyright. As a result, it is not yet available in the Choral Public Domain Library. Some Twentieth-Century composers that are not included in this anthology but are worth exploring further, include Francis Poulenc, Maurice Duruflé, Arnold Schoenberg, Zoltán Kodály, Béla Bartók, Krzysztof Penderecki, Igor Stravinsky, Veljo Tormis, Arvo Pärt, Herbert Howells, Gerald Finzi, William

Walton, Benjamin Britten, Charles Ives, Randall Thompson, Aaron Copland, Samuel Barber, Lukas Foss, Daniel Pinkham, and many others.

The list of 180 titles in this anthology are intended for the developing mixed chorus and the definition of “developing mixed chorus” has been left purposefully vague. Some of the unison or two-part pieces may be appropriate for advanced youth choir or middle school chorus, some of the four-part pieces may be appropriate for beginning high school choirs, and most of the pieces should be appropriate for advanced high school and beginning university choirs. It is up to the choral director to determine the appropriateness of specific pieces for their ensemble. The vocal ranges of each piece may not suit all choirs for performance. However, for sight-singing purposes, pieces may be transposed up or down, students may sing in any comfortable octave, or students may be assigned to different parts than they usually sing. For example, it is a valuable exercise to give sopranos a chance to sing the root of the chord and navigate the leaps often found in the bass line.

Male choruses and female choruses may find success utilizing these pieces for sight-singing exercises either by dividing students evenly and assigning them to a voice part at random, or by singing only the parts present in the room. However, the pieces in this particular anthology will not be appropriate for treble choirs or tenor/bass choirs in concert performance. There are many quality pieces of choral literature available in the Choral Public Domain Library, www.cpd.org, for male choruses and female choruses and the creation of such anthologies will be an important part of future research.

CHAPTER 2

REPERTOIRE ANTHOLOGY

CHANT		
TITLE	MODE	PDF LINK
In splendoribus	Pentatonic Scale	http://mipucpr.org/cantoral/wp-content/uploads/InSplendoribusGR.pdf
In manus tuas Domine	F Ionian	http://mipucpr.org/cantoral/wp-content/uploads/InManusTuasGR.pdf
Inviolata	F Ionian	http://mipucpr.org/cantoral/wp-content/uploads/InviolataGR.pdf
Spiritus Domini	F Ionian	http://mipucpr.org/cantoral/wp-content/uploads/SpiritusDominiGR.pdf
Regina caeli	F Ionian	http://mipucpr.org/cantoral/wp-content/uploads/Reg-coe-solemGr.pdf
Pacem relinquo vobis	F Ionian	http://mipucpr.org/cantoral/wp-content/uploads/PacemRelinquoGR.pdf
Puer nobis nascitur	C Ionian	http://mipucpr.org/cantoral/wp-content/uploads/PuerNasciturGR.pdf
Attende Domine	D Ionian	http://www2.cpd1.org/wiki/images/a/a0/Gregorian_Chant_-_Attende_Domine.pdf
Ecce lignum Crucis	F Lydian	http://mipucpr.org/cantoral/wp-content/uploads/EcceLignumGR.pdf
Pater manifestavi nomen tuum	F Lydian	http://mipucpr.org/cantoral/wp-content/uploads/PaterManifestaviGR.pdf
Panem de caelo	F Lydian	http://mipucpr.org/cantoral/wp-content/uploads/PanemDeCaeloGR.pdf
Christus factus est	F Lydian	http://mipucpr.org/cantoral/wp-content/uploads/ChrisfactGR.pdf
Alleluia	G Ionian/ Mixolydian (no 7̂)	http://mipucpr.org/cantoral/wp-content/uploads/AlleluiaCrastinaGR.pdf
Et valde mane	G Mixolydian	http://mipucpr.org/cantoral/wp-content/uploads/EtValdeManeGR.pdf
Confitemini Domino	G Mixolydian	http://mipucpr.org/cantoral/wp-content/uploads/ConfiteminiDomGR.pdf
Hosanna filio David	G Mixolydian	http://mipucpr.org/cantoral/wp-content/uploads/HosannaFiDaGR.pdf
Proprio Filio	G Mixolydian	http://mipucpr.org/cantoral/wp-content/uploads/ProprioFilioGR.pdf
Facta est	G Mixolydian	http://mipucpr.org/cantoral/wp-content/uploads/FactaEstGR.pdf
Extollens	G Mixolydian	http://mipucpr.org/cantoral/wp-content/uploads/ExtolensGR.pdf
Ne timeas Maria	G Mixolydian	http://mipucpr.org/cantoral/wp-content/uploads/NeTimeasMariaGR.pdf
Beata es Maria	G Mixolydian	http://mipucpr.org/cantoral/wp-content/uploads/BeataEsMariaGR.pdf
In paradisum	G Mixolydian	http://mipucpr.org/cantoral/wp-content/uploads/InparadisumGR.pdf
Hoc corpus	G Mixolydian	http://mipucpr.org/cantoral/wp-content/uploads/HocCorpusGR.pdf
Factus est repente	G Mixolydian	http://mipucpr.org/cantoral/wp-content/uploads/FactusestGR.pdf
Quotiescumque	G Mixolydian	http://mipucpr.org/cantoral/wp-content/uploads/QuotiescumqueMandGR.pdf

Gloria laus	D Dorian/Aeolian (no 6̂)	http://mipucpr.org/cantoral/wp-content/uploads/GlorLausGR.pdf
Jerusalem surge	D Dorian/Aeolian (no 6̂)	http://mipucpr.org/cantoral/wp-content/uploads/JerusalemSurgeGR.pdf
Quem vidistis	D Dorian/Aeolian (no 6̂)	http://mipucpr.org/cantoral/wp-content/uploads/QuemVidistisGR.pdf
Ego sum	D Dorian/Aeolian (no 6̂)	http://mipucpr.org/cantoral/wp-content/uploads/EgosumGR.pdf
Ait latro	D Dorian/Aeolian (no 6̂)	http://mipucpr.org/cantoral/wp-content/uploads/AitLatroGR.pdf
Pueri Hebraeorum	D Dorian/Aeolian (no 6̂)	http://mipucpr.org/cantoral/wp-content/uploads/PueriHebrGR.pdf
Revelabitur gloria Domini	D Dorian/Aeolian (no 6̂)	http://mipucpr.org/cantoral/wp-content/uploads/RevelabiturGloriaGR.pdf
Dominus dixit ad me	D Dorian/Aeolian (no 6̂)	http://mipucpr.org/cantoral/wp-content/uploads/DominusDixitAdMeGR.pdf
Dominus dabit	D Dorian/Aeolian (no 6̂)	http://mipucpr.org/cantoral/wp-content/uploads/DominusDabitGR.pdf
Ad Jesum autem	D Aeolian	http://mipucpr.org/cantoral/wp-content/uploads/AdJesumautemGR.pdf
Subiit ergo	D Aeolian	http://mipucpr.org/cantoral/wp-content/uploads/SubiitErgoGR.pdf
Quaerite primum	D Aeolian	http://mipucpr.org/cantoral/wp-content/uploads/QuaeritePrimumGR.pdf
Canite tuba	D Aeolian	http://mipucpr.org/cantoral/wp-content/uploads/CaniteTubaGR.pdf
Angelorum esca	D Aeolian	http://mipucpr.org/cantoral/wp-content/uploads/AngelorumEscaGR.pdf
Panis, quem ego dedero	D Aeolian	http://mipucpr.org/cantoral/wp-content/uploads/PanisQuemEgoGR.pdf
Si ego Dominus	A Aeolian	http://mipucpr.org/cantoral/wp-content/uploads/SiEgoGR.pdf
Ecce virgo concipiet	D Aeolian/Dorian	http://mipucpr.org/cantoral/wp-content/uploads/EcceVirgoConcGR.pdf
Salve Regina	D Aeolian/Dorian	http://mipucpr.org/cantoral/wp-content/uploads/SalveReginaSolemGR.pdf
Ave Maris Stella	D Dorian	http://mipucpr.org/cantoral/wp-content/uploads/AveMarisStellaGR.pdf
In natali Domini	D Dorian	http://mipucpr.org/cantoral/wp-content/uploads/InNataliGR.pdf
Crux fidelis	D Dorian	http://mipucpr.org/cantoral/wp-content/uploads/CruxfideGR.pdf
Ego sum pastor bonus	E Phrygian	http://mipucpr.org/cantoral/wp-content/uploads/EgoSumPastor2GR.pdf
Mandatum novum	E Phrygian	http://mipucpr.org/cantoral/wp-content/uploads/MandatumGR.pdf
Crucem tuam	E Phrygian	http://mipucpr.org/cantoral/wp-content/uploads/CrucemTuamGR.pdf
O Virtus Sapientiae	E Phrygian	http://www2.cpd1.org/wiki/images/2/27/Ws-bing-ovc.pdf
Scapulis suis	E Locrian	http://mipucpr.org/cantoral/wp-content/uploads/ScapulisSuisGR.pdf
Benedicimus Deum caeli	E Locrian	http://mipucpr.org/cantoral/wp-content/uploads/BenedicimusDeumGR.pdf

RENAISSANCE				
TITLE AND LINKS	COMPOSER	DIVISI	MODE	ACCIDENTALS
Gloria ad modum tubae http://www3.cpd.org/wiki/images/f/fd/Ws-duf-glor.pdf https://www.youtube.com/watch?v=NBRX6d662Ds	Guillaume Dufay (c.1397-1474)	2	C Ionian	None
Quis separabit nos http://www1.cpd.org/wiki/images/2/25/Des_Prez-Quis_separabit.pdf	Josquin des Prez (c.1450-1521)	2	C Ionian	None
Fecit potentiam in brachio suo http://www1.cpd.org/wiki/images/4/4b/Bicinium_XIV_fecit_potentiam.pdf	Orlando di Lasso (c.1532-1594)	2	G Ionian/ Mixolydian	Te
When loe by break of morning http://www1.cpd.org/wiki/images/2/2d/Morley-When_loe_by_break.pdf https://www.youtube.com/watch?v=QlnVn_qR5DY	Thomas Morley (c.1557-1602)	2	F Lydian/ Mixolydian	Fi, Te
Sancti mei qui in isto http://www2.cpd.org/wiki/images/1/13/Lassus-Sancti_mei.pdf https://www.youtube.com/results?search_query=Sancti+mei+qui+in+isto+orlando+di+lassus	Orlando di Lasso (c.1532-1594)	2	F Lydian/ Mixolydian	Fi, Te, Di
Ayez pitieé du grand mal http://www3.cpd.org/wiki/images/c/cf/Ayez_pitie_Sermisy.pdf	Claudin de Sermisy (c.1490-1562)	2	A Aeolian	Me, Le, Te
Contentez vous http://www3.cpd.org/wiki/images/0/00/Contentez_vous_Certon.pdf	Pierre Certon (c.1510-1572)	2	A Aeolian	Me, Le, Te, Ti
Beatus Homo http://www3.cpd.org/wiki/images/9/9b/Beatus_homo_Lassus.pdf https://www.youtube.com/watch?v=2gyUhnWWd8	Orlando di Lasso (c.1532-1594)	2	F Aeolian/ Dorian	Me, Le, La, Te, Ti
Vae qui sapientes http://www1.cpd.org/wiki/images/9/9d/Isaac-Vae_qui_sapientes.pdf	Heinrich Issac (c.1450-1517)	2	D Aeolian/ Dorian	Me, Le, La, Te, Ti
Exaudi Domine vocem meam http://www1.cpd.org/wiki/images/a/aa/Des_Prez-Exaudi_Domine.pdf	Josquin des Prez (c.1450-1521)	2	A Aeolian/ Dorian	Me, Le, La, Te, Ti, Ra
Flow my tears http://www1.cpd.org/wiki/images/b/bf/Flow_my_tears_Dowland.pdf https://www.youtube.com/watch?v=8KDL0J0E-s4	John Dowland (c.1563-1626)	2	C Ionian/ Aeolian	Me, Mi, Le, La, Te, Ti
Beatus Vir http://www3.cpd.org/wiki/images/c/c3/Beatus_Vir_Lassus.pdf https://www.youtube.com/watch?v=qnfs2Azptk0	Orlando di Lasso (c.1532-1594)	2	E Ionian/ Aeolian	Me, Mi, Fi, Le, La, Te, Ti

The nightingale, the organ of delight http://www3.cpd.org/wiki/images/e/ec/The_nightingale%2C_the_organ_of_delight.pdf https://www.youtube.com/watch?v=NUbnGejTwk	Thomas Weelkes (1576-1623)	3	E \flat Lydian/ Mixolydian	Fi, Te
Laudate Nomen Domini http://www.cpd.org/wiki/images/sheet/tye-laud.pdf https://www.youtube.com/watch?v=genCjcDQ5T8	Christopher Tye (c.1505-1573)	4	G Ionian	None
Au joly jeu http://www0.cpd.org/wiki/images/2/2d/Ws-jane-auj.pdf https://www.youtube.com/watch?v=oqlNOZbdBwg	Clément Janequin (c.1485-1558)	4	F Ionian	None
La Guerre http://www0.cpd.org/wiki/images/d/d0/Ws-jane-gue.pdf https://www.youtube.com/watch?v=JY2rLfhJLmY	Clément Janequin (c.1485-1558)	4	A Ionian	None
If Ye Love Me http://www0.cpd.org/wiki/images/b/bb/Tallis_-_If_ye_love_me_up_a_p4.pdf https://www.youtube.com/watch?v=M69bG10V2tg	Thomas Tallis (c.1505-1585)	4	F Ionian/Lydian	Fi
Sicut Cervus http://www2.cpd.org/wiki/images/1/13/Pale-sic.pdf https://www.youtube.com/watch?v=9mdmco61Htk	G.P. Palestrina (c.1525-1594)	4	A Ionian/Lydian	Fi
Come Again Sweet Love http://www1.cpd.org/wiki/images/a/ae/Come_again.pdf https://www.youtube.com/watch?v=cqzXgLKKgsM	John Dowland (c.1563-1626)	4	A \flat Ionian/Lydian	Fi
Tant que vivrai http://www3.cpd.org/wiki/images/6/6f/Tant_que_vivrai_Sermisy.pdf https://www.youtube.com/watch?v=yD7qRFELI8w	Claudin de Sermisy (c.1490-1562)	4	F Ionian/Lydian	Fi
Alma Redemptoris Mater http://www.cpd.org/wiki/images/5/5f/Palestrina-Alma_Redemptoris_Mater.pdf https://www.youtube.com/watch?v=XByrU87PN0Q	G.P. Palestrina (c.1525-1594)	4	E \flat Lydian/ Mixolydian	Fi, Te
Ave Maria http://www3.cpd.org/wiki/images/6/6d/Josquin_Ave_Maria.pdf https://www.youtube.com/watch?v=O16_dwmKpjo	Josquin des Prez (c.1450-1521)	4	C Lydian/ Mixolydian	Fi, Te
O Sing Joyfully http://www.cpd.org/wiki/images/6/65/Batt-osing.pdf https://www.youtube.com/watch?v=Ch8BDx1Jnlw	Adrian Batten (c.1591-1637)	4	A \flat Lydian/ Mixolydian	Fi, Te
Voi ve n'andate al cielo http://www1.cpd.org/wiki/images/a/a3/Voi_ve_n%27andate_Arcadelt.pdf https://www.youtube.com/watch?v=McsqgfUqefU	Jacques Arcadelt (c.1507-1568)	4	G Lydian/ Mixolydian	Fi, Te

<p>Il bianco e dolce cigno</p> <p>http://www.cpd1.org/wiki/images/1/1c/Il_bianco_e_dolce_Arcadelt.pdf</p> <p>https://www.youtube.com/watch?v=XITlmDJ9-Hk</p>	Jacques Arcadelt (c.1507-1568)	4	G Lydian/ Mixolydian	Fi, Te, Si
<p>Magnificat (Short Service)</p> <p>http://www2.cpd1.org/wiki/images/2/29/Magnificat_%28Short_Service%29_-_GIBBONS.pdf</p> <p>https://www.youtube.com/watch?v=gkudmOa6iKI&list=RDgkudmOa6iKI</p>	Orlando Gibbons (1583-1625)	4	F Lydian/ Mixolydian	Fi, Te, Si
<p>Je ne l'ose dirai</p> <p>http://www1.cpd1.org/wiki/images/a/a1/Certon-je_ne_l_ose_dire.pdf</p> <p>https://www.youtube.com/watch?v=Nmpl4mZQgAc</p>	Pierre Certon (c.1510-1572)	4	G Aeolian	Me, Le, Te, Ti
<p>Parce Domine</p> <p>http://www.cpd1.org/wiki/images/2/24/Parce_Domine_Obrecht.pdf</p> <p>https://www.youtube.com/watch?v=q47S7QDbWZU</p> <p>*Editorial changes to text underlay</p>	Jacob Obrecht (c.1457-1505)	4	A Aeolian/ Dorian	Me, Le, La, Te, Ti
<p>Il est bel et bon</p> <p>http://www1.cpd1.org/wiki/images/f/f6/Il_est_bel_et_bon.pdf</p> <p>https://www.youtube.com/watch?v=p6uoUxID2Dc</p>	Pierre Passereau (c.1509-1553)	4	E Aeolian/ Dorian	Me, Le, La, Te, Ti
<p>Mille regrets</p> <p>http://www0.cpd1.org/wiki/images/c/c2/Mille_regrets_Des_Prez.pdf</p> <p>https://www.youtube.com/watch?v=107gP2moTKM</p>	Josquin des Prez (c.1450-1521)	4	A Aeolian/ Dorian	Me, Le, La, Te, Ti
<p>Gaude Virgo Mater Christi</p> <p>http://www0.cpd1.org/wiki/images/4/40/Gaude_Virgo_Mater_Christi_desPrez.pdf</p> <p>https://www.youtube.com/watch?v=rdZWmiYmlYc</p>	Josquin des Prez (c.1450-1521)	4	C Aeolian/ Dorian	Me, Fi, Le, La, Te, Ti
<p>Lady, When I Behold</p> <p>http://www0.cpd1.org/wiki/images/6/66/026.pdf</p> <p>*In measure 18, the last pitch in the soprano line is typically performed as a B-natural</p>	John Wilbye (1574-1638)	4	G Ionian/ Aeolian	Me, Mi, Le, La, Te, Ti
<p>En son Temple Sacré</p> <p>http://www0.cpd1.org/wiki/images/d/dc/En_son_temple_sacre.pdf</p> <p>https://www.youtube.com/watch?v=4V_pYfyJ22c</p>	Jacques Manduit (1557-1627)	5	C Ionian/Lydian	Fi
<p>Amor vittorioso</p> <p>http://www0.cpd1.org/wiki/images/d/d8/Amor_vittorioso_Gastoldi.pdf</p> <p>https://www.youtube.com/watch?v=8a_jgVOqTME</p>	Giovanni Gastoldi (c.1554-1609)	5	B \flat Ionian/ Lydian	Fi
<p>Tanzen und Springen</p> <p>http://www3.cpd1.org/wiki/images/e/ef/Ws-hass-tus.pdf</p> <p>https://www.youtube.com/watch?v=XYZDiH0wcqA</p>	Hans Leo Hassler (1564-1612)	5	C Lydian/ Mixolydian	Fi, Te

<p>The Silver Swan</p> <p>http://www3.cpd1.org/wiki/images/8/8c/The_silver_swan_Gibbons.pdf</p> <p>https://www.youtube.com/watch?v=jpKY9w18Hts</p>	<p>Orlando Gibbons (1583-1625)</p>	5	F Lydian/ Mixolydian	Fi, Te
<p>Ecco mormorar l'onde</p> <p>http://www1.cpd1.org/wiki/images/6/63/Ws-mont-ecc.pdf</p> <p>https://www.youtube.com/watch?v=c7aRyPg0jPQ</p>	<p>Claudio Monteverdi (1567-1643)</p>	5	G Lydian/ Mixolydian	Fi, Te
<p>Vezzosi augelli</p> <p>http://www3.cpd1.org/wiki/images/4/4f/Vezzosi_augelli_Wert.pdf</p> <p>https://www.youtube.com/watch?v=T1cveqmlHR8</p>	<p>Giaches de Wert (1535-1596)</p>	5	G Lydian/ Mixolydian	Fi, Te
<p>Now is the month of maying</p> <p>http://www3.cpd1.org/wiki/images/7/7c/Morley-Now_is_the_month_of_maying.pdf</p> <p>https://www.youtube.com/watch?v=vcpZWSDT6ug</p>	<p>Thomas Morley (c.1557-1602)</p>	5	G Lydian/ Mixolydian	Fi, Si, Te
<p>Petite Camusette</p> <p>http://www3.cpd1.org/wiki/images/b/bb/Des_Prez-Petite_camusette.pdf</p> <p>https://www.youtube.com/watch?v=BJPI0Kz1X2A</p> <p>*In the final measure, the last pitch of the soprano 1 line is typically performed as a C-sharp to create an A major chord</p>	<p>Josquin des Prez (c.1450-1521)</p>	6	A Aeolian	Me, Mi, Le, Te

BAROQUE				
TITLE AND LINKS	COMPOSER	DIVISI	MODE	ACCIDENTALS
In Dulci Jubilo á 2 http://stcpres.org/miscellaneous/in_dulci_jubilo/in_dulci_jubilo.pdf	Michael Praetorius (c.1571-1621)	2	F Major	Fi
Wie schön leuchtet der Morgenstern á 2 http://www2.cpd.org/wiki/images/5/53/Praetorius_-_Wie_schoen_leuchtet.pdf	Michael Praetorius (c.1571-1621)	2	F Major	Fi
Cara e Dolce Liberta http://www1.cpd.org/wiki/images/b/b4/Ws-ces-cara.pdf	Antonio Cesti (1623-1669)	2	C Major	Fi
Wachet auf, ruft uns die Stimme http://oliver.prygotzki.de/privat/singandglorify/cpd/praetorius-wachet_auf/Praetorius%20-%20Wachet%20auf%20a%20.pdf	Michael Praetorius (c.1571-1621)	2	C Major	Fi
Vom Himmel hoch da komm ich her á 2 http://www1.cpd.org/wiki/images/1/1d/Praetorius_-_Vom_Himmel_hoch.pdf	Michael Praetorius (c.1571-1621)	2	C Major	Fi, Te
Ut queant laxis http://www1.cpd.org/wiki/images/e/e1/Monte-utq.pdf https://www.youtube.com/watch?v=a-tVMlzB76k	Claudio Monteverdi (1567-1643)	2	G Major	Di, Fi, Te
Pur ti miro from “L’Incoronazione di Poppea” http://www1.cpd.org/wiki/images/9/99/Pur_ti_miro_Monteverdi.pdf https://www.youtube.com/watch?v=6eA7aDYflc4	Claudio Monteverdi (1567-1643)	2	G Major	Di, Fi, Te
Sound the Trumpet from “Come Ye Sons of Art” http://www.cpd.org/wiki/images/d/d2/Purcell_-_Sound_the_Trumpet.pdf https://www.youtube.com/watch?v=1yV2FqjUO4	Henry Purcell (1659-1695)	2	D Major	Fi, Si, Te
Quoniam tu solus Sanctus from “Gloria in D Minor” http://www2.cpd.org/wiki/images/6/66/Ws-viv-gl11.pdf https://www.youtube.com/watch?v=OvZYhxT5Mf8 Movement begins at 24:14	Antonio Vivaldi (1678-1741)	4	D Major	None
Glory to God from “Messiah” http://www2.cpd.org/wiki/images/3/36/Ws-han-mf19.pdf https://www.youtube.com/watch?v=uvBVt0xpWM	G.F. Handel (1685-1759)	4	D Major	None
Psallite, unigenito http://stcpres.org/miscellaneous/psallite_unigenito/psallite_unigenito.pdf https://www.youtube.com/watch?v=tBAp2RrEmPA	Michael Praetorius (c.1571-1621)	4	F Major	None
Come Ye Sons of Art from “Come Ye Sons of Art” http://www.cpd.org/wiki/images/5/5a/TUMS_Come_ye_Sons_1_0.pdf https://www.youtube.com/watch?v=gFJAIR3KCw	Henry Purcell (1659-1695)	4	D Major	Fi

En Natus est Emanuel http://stcpress.org/miscellaneous/en_natus/en_natus.pdf https://www.youtube.com/watch?v=w4iar8aK6p4	Michael Praetorius (c.1571-1621)	4	F Major	Fi
Hallelujah, Amen from "Judas Maccabaeus" http://www0.cpd.org/wiki/images/9/94/Ws-hand-jmh.pdf https://www.youtube.com/watch?v=4b1eispH-U0	G.F. Handel (1685-1759)	4	C Major	Fi
The Lord Gave the Word from "Messiah" http://www2.cpd.org/wiki/images/3/37/Ws-han-mf38.pdf https://www.youtube.com/watch?v=Fctc5b5xir4	G.F. Handel (1685-1759)	4	B \flat Major	Fi
Exsultate iusti http://www3.cpd.org/wiki/images/4/41/Exsultate_iusti_%28Viadana%29_G.pdf https://www.youtube.com/watch?v=LDLeiOTLiM	Lodovico Viadana (c.1560-1627)	4	G Major	Fi
Omnis Mundus Jocundetur http://www2.cpd.org/wiki/images/a/aa/Ws-prae-omn.pdf https://www.youtube.com/watch?v=35KYTexUhvQ	Michael Praetorius (c.1571-1621)	4	G Major	Di
Awake the Trumpet's Lofty Sound from "Samson" http://www3.cpd.org/wiki/images/2/2e/Awake_the_Trumpet%27s_Lofty_Sound.pdf https://www.youtube.com/watch?v=l23BFOZ6WTw	G.F. Handel (1685-1759)	4	D Major	Fi, Te
Sing unto God from "Judas Maccabaeus" http://www0.cpd.org/wiki/images/7/72/Ws-hand-sin.pdf https://www.youtube.com/watch?v=3f6O3HgosKg	G.F. Handel (1685-1759)	4	D Major	Fi, Te
For Unto Us a Child is Born from "Messiah" http://www3.cpd.org/wiki/images/0/0e/Hand-for.pdf https://www.youtube.com/watch?v=w6UzKurPSf0	G.F. Handel (1685-1759)	4	G Major	Fi, Te
Hallelujah from "Messiah" http://www0.cpd.org/wiki/images/5/55/Ws-han-m42c.pdf https://www.youtube.com/watch?v=Bq_fva_xE1o	G.F. Handel (1685-1759)	4	D Major	Fi, Si
Sicut locutus est from "Magnificat BWV 243" http://www0.cpd.org/wiki/images/f/fc/Ws-bach243b.pdf https://www.youtube.com/watch?v=qrVloTFbzg	J.S. Bach (1685-1750)	5	D Major	Fi, Te, Si, Di
Wie schön leuchtet der Morgenstern á 8 http://www2.cpd.org/wiki/images/f/fc/Prae-wie.pdf https://www.youtube.com/watch?v=OxheTwYgd3E	Michael Praetorius (c.1571-1621)	8	F Major	Fi
In Dulci Jubilo á 8 http://www2.cpd.org/wiki/images/5/58/Praetorius-In_dulci_jubilo-a8.pdf https://www.youtube.com/watch?v=pHRFyYzOFNQ	Michael Praetorius (c.1571-1621)	8	F Major	Fi, Te

CLASSICAL				
TITLE AND LINKS	COMPOSER	DIVISI	MODE	ACCIDENTALS
Lieber Freistädler, lieber Gaulimauli http://www3.cpd.org/wiki/images/e/e2/Mozart_lieber_freistaedleri_basic.pdf https://www.youtube.com/watch?v=I36ksFMx7Co	W.A. Mozart (1756-1791)	1-4 Canon	G Major	None
Fünf Duette http://www.cpd.org/wiki/images/0/0f/Schubert_Duette.pdf https://www.youtube.com/watch?v=fHU6_XDQkoU https://www.youtube.com/watch?v=Qj5y0A80gWs https://www.youtube.com/watch?v=6Q_ehuFqofQ https://www.youtube.com/watch?v=IT1qTgo9Cq0 https://www.youtube.com/watch?v=IL8-grxQveU	Franz Schubert (1797-1828)	2	E♭ Major	#1, 2, 4, 5: None #3: Di, Ri, Fi, Te
Ewig Dein http://www3.cpd.org/wiki/images/f/f3/Beethoven_Ewig_dein.pdf https://www.youtube.com/watch?v=GB5u0uBPiPU	L. van Beethoven (1770-1827)	3	C Major	Te
Psalm 61 from "Six English Psalms" http://www3.cpd.org/wiki/images/3/37/Haydn_6_psalms_61_long_life_shall.pdf https://www.youtube.com/watch?v=UxQW_-Gogg8	F.J. Haydn (1732-1809)	3	E♭ Major	Fi, Te
The Lark http://www0.cpd.org/wiki/images/4/46/TheLarkBillings1786bpr.pdf	William Billings (1746-1800)	4	C Major	None
Opferlied http://www3.cpd.org/wiki/images/5/5c/Beet-opf.pdf https://www.youtube.com/watch?v=IFEZCW0KVOY	L. van Beethoven (1770-1827)	4+solo	E Major	None
O Salutaris http://web.archive.org/web/20031124011035/http://www.iespana.es:80/ubisunt/partituras/archivos/norepertorio/oosalutaris_beethoven.pdf	L. van Beethoven (1770-1827)	4	A♭ Major	Fi, Le
Veni Jesu http://www.cpd.org/wiki/images/7/7e/Veni-Jesu-p.pdf https://www.youtube.com/watch?v=ig66pzF5gZg	Luigi Cherubini (1760-1842)	4	E♭ Major	Si
I am the Rose of Sharon http://www0.cpd.org/wiki/images/1/13/I-am-the-rose-of-sharon-billings.pdf https://www.youtube.com/watch?v=zbmdL-oHgps	William Billings (1746-1800)	4	A Major	Fi
Independence http://www0.cpd.org/wiki/images/2/2a/AnthemIndependenceBillings1778bpr.pdf	William Billings (1746-1800)	4	D Major	Fi

Creation http://www.mrlauer.org/static/media/music/scores/creation.pdf https://www.youtube.com/watch?v=fpKHYe2gSU4	William Billings (1746-1800)	4	F Major	Fi
Tollite portas http://www3.cpd.org/wiki/images/d/d6/Mar-toll.pdf	G.B. Martini (1706-1784)	4	C Major	Fi
Offertorium from "Scande coeli limina" http://www.cpd.org/wiki/images/3/3c/KV34.pdf https://www.youtube.com/watch?v=5rGvPz_Z-0w	W.A. Mozart (1756-1791)	4	C Major	Fi, Di
Tantum Ergo http://www3.cpd.org/wiki/images/4/46/Ws-moz-tant.pdf	J.M. Haydn (1737-1806)	4	C Major	Fi, Si, Te
Aus dem Dankliede zu Gott http://www2.cpd.org/wiki/images/c/c0/Ws-hayd-aus.pdf https://www.youtube.com/watch?v=Bvg7-3jM6qU	F. J. Haydn (1732-1809)	4	E♭ Major	Me, Fi, Si, Te,
Blessed is He That Considereth the Poor http://www1.cpd.org/wiki/images/e/e7/AnthemBlessedsBillings1781apr.pdf	William Billings (1746-1800)	4	E Major/Minor	Fi, Si, Me, Le, Te
Kyrie from "Coronation Mass in C" http://www0.cpd.org/wiki/images/f/fb/Ws-moz-3171.pdf https://www.youtube.com/watch?v=RxDCgFFBk20	W.A. Mozart (1756-1791)	4+solos	C Major	Fi, Me, Le, Te,
The Bird http://www2.cpd.org/wiki/images/9/9e/TheBirdBillings1786bpr.pdf	William Billings (1746-1800)	4	G Minor	Me, Le, La, Te, Ti
Lamentation Over Boston http://www0.cpd.org/wiki/images/1/14/Lamentation-over-boston-billings.pdf https://www.youtube.com/watch?v=9RTcB3dvtgd	William Billings (1746-1800)	4	A Minor	Me, Le, Te, Ti
Euroclydon http://www0.cpd.org/wiki/images/f/fe/Euroclydon-billings.pdf	William Billings (1746-1800)	4	F# Major/Minor	Me, Le, La, Te, Ti
Hallelujah from "Mount of Olives" http://www.cpd.org/wiki/images/9/91/Hallelujah_-_Mount_of_Olives.pdf https://www.youtube.com/watch?v=5ZKWcn7bqsQ	L. van Beethoven (1770-1827)	4	C Major	Fi, Si, Te, Di
Tantum Ergo http://www0.cpd.org/wiki/images/4/46/Ws-moz-tant.pdf https://www.youtube.com/watch?v=72QU7KYHMgA	W.A. Mozart (1756-1791)	4+solo	G Major	Fi, Te, Di, Si
Jerusalem surge http://www3.cpd.org/wiki/images/5/51/Jerusalem_surge_Martini.pdf	G.B. Martini (1706-1784)	4	D Major/Minor	Me, Mi, Le, La, Te, Ti
Edel sei der Mensch http://www3.cpd.org/wiki/images/6/63/Beet-GottLbl.pdf https://www.youtube.com/watch?v=om1jLsWkC8c	L. van Beethoven (1770-1827)	6	E Major	None

ROMANTIC				
TITLE AND LINKS	COMPOSER	DIVISI	MODE	ACCIDENTALS
Nein, geliebter, setze dich http://www1.cpd.org/wiki/images/7/7d/Nein%2C_geliebt_er%2C_setze_dich.pdf https://www.youtube.com/watch?v=NxtGezrFjIw	Johannes Brahms (1833-1897)	2	E♭ Major/ D Major	Fi
Lied aus Roy Blas http://www1.cpd.org/wiki/images/d/d6/Op._77_Nr._3_M_WV_J_6_Lied_aus_Ruy_Blas-Mendelssohn-SS-Kl.pdf https://www.youtube.com/watch?v=XjmSYMV-Ywc	F. Mendelssohn (1809-1847)	2	A Major	Fi, Ri
Abendlied http://www3.cpd.org/wiki/images/e/ed/Mendelssohn_-_Abendlied.pdf https://www.youtube.com/watch?v=6k-eTOWp_c4	F. Mendelssohn (1809-1847)	2	F Major	Te, Di, Si
Vögelein durchrauscht die Luft http://www.cpd.org/wiki/images/e/e3/V%C3%B6gelein_durchrauscht_die_Luft.pdf https://www.youtube.com/watch?v=0FLs4PWo0HI	Johannes Brahms (1833-1897)	2	A♭ Major	Me, Le, Te
Maria Mater gratiae http://www1.cpd.org/wiki/images/7/77/Ws-faur-472.pdf https://www.youtube.com/watch?v=HS_8qv-SdM8	Gabriel Fauré (1845-1924)	2	E♭ Major	Me, Le, Te, Fi, Si
Requiem http://www.cafe-puccini.dk/Puccini/pdf/Requiem.pdf https://www.youtube.com/watch?v=dU6rZF0o5Bg	Giacomo Puccini (1858-1924)	3	D Minor	Me, Mi, Le, La, Te, Ti
Lerchengesang http://www1.cpd.org/wiki/images/a/a1/Ws-mend-484.pdf https://www.youtube.com/watch?v=b5BhBOgfwMs	F. Mendelssohn (1809-1847)	4	G Major	None
All mein Gedanken, die ich hab http://www2.cpd.org/wiki/images/3/3f/Brahms_All_mein_Gedanken.pdf https://www.youtube.com/watch?v=ZmJWhD2y2GA	Johannes Brahms (1833-1897)	4	G Major	Fi, Si, Te
Verleih' uns Frieden http://www0.cpd.org/wiki/images/0/0e/Grant_us_thy_peace_Mendelssohn.pdf https://www.youtube.com/watch?v=kEQSCeporv0	F. Mendelssohn (1809-1847)	4	E♭ Major	Te, Di, Si
Neckereien http://www0.cpd.org/wiki/images/5/5c/Brahms-Neckereien.pdf https://www.youtube.com/watch?v=LOQU1d6Uf7Y	Johannes Brahms (1833-1897)	4	E Major	Fi, Si, Di
Nacht liegt auf den fremden Wegen http://www2.cpd.org/wiki/images/4/4d/HENSEL-Nacht-liegt-auf-den-fremden-Wegen.pdf https://www.youtube.com/watch?v=ykHXrQzWj2k	F. Mendelssohn-Hensel (1805-1847)	4	G Major/Minor	Mi, Me, Fi, Le, Te, Ti

Die Nachtigall http://www3.cpd.org/wiki/images/5/5c/Ws-mend-594.pdf https://www.youtube.com/watch?v=PPIW3VK2i8I&pbjreload=10	F. Mendelssohn (1809-1847)	4	A♭ Major	Te, Fi, Di, Si
Calme des nuits http://www3.cpd.org/wiki/images/5/54/Calme_des_nuits.pdf https://www.youtube.com/watch?v=lZhcGMnp4Qw	Camille Saint-Saëns (1835-1921)	4	D Major	Me, Mi, Le, La, Te, Ti, Ra
Madrigal http://www0.cpd.org/wiki/images/7/7f/Faure-Madrigal.pdf https://www.youtube.com/watch?v=6kNDfO5yN-g	Gabriel Fauré (1845-1924)	4	D Minor/Major	Me, Le, La, Te, Ti, Ra, Fi
Abendlied http://www1.cpd.org/wiki/images/6/6b/Ws-rhei-abe.pdf https://www.youtube.com/watch?v=TGc__HGwdxk	Josef Rheinberger (1839-1901)	6	F Major	Fi, Te, Di
Os justi http://www0.cpd.org/wiki/images/a/a9/Bruckner-Os_justi.pdf https://www.youtube.com/watch?v=ov-OAmpcRfw	Anton Bruckner (1824-1896)	8	F Major	Fi

TWENTIETH-CENTURY				
TITLE AND LINKS	COMPOSER	DIVISI	MODE	ACCIDENTALS
The Wind and the Leaves http://www.cpd.org/wiki/images/2/28/The_Wind_And_The_Leaves.pdf	Hubert Parry (1848-1918)	2	G Major	None
Er ist's http://www0.cpd.org/wiki/images/b/b0/ErIsts4cpdl.pdf https://www.youtube.com/watch?v=AteTIJDOa8	Hugo Distler (1908-1942)	2	F Major	Me, Mi, Te,
Laudate Dominum http://www.cpd.org/wiki/images/e/ea/Perosi_-_Laudate_Dominum.pdf	Lorenzo Perosi (1872-1956)	2	A Minor/Major	Me, Mi, Le, La, Te, Ti
Mausfallensprüchelein http://www0.cpd.org/wiki/images/5/57/Mausfallen4cpdl.pdf	Hugo Distler (1908-1942)	2	A Major	Me, Mi, La, Te, Ti
In the Bleak Midwinter http://www0.cpd.org/wiki/images/9/9b/Holst-In-the-bleak-midwinter.pdf https://www.youtube.com/watch?v=-BNKmVmfAo	Gustav Holst (1874-1934)	4	F Major	None
Es ist ein Ros entsprungen http://www0.cpd.org/wiki/images/3/3b/Distler-Es_ist_ein_Ros.pdf https://www.youtube.com/watch?v=eyroB6KeqPM	Hugo Distler (1908-1942)	4	E Major	None
Sailing at Dawn from "Songs of the Fleet" http://www0.cpd.org/wiki/images/7/7a/Ws-sta-1171.pdf https://www.youtube.com/watch?v=LkZM4dk0RQs	C.V. Stanford (1852-1924)	4 + B. Solo	E \flat Major	None
There Was a Tree http://www0.cpd.org/wiki/images/2/20/There_was_a_tree_try_4_WITH_COVERS.pdf	Gustav Holst (1874-1934)	4	G Major	Te
Come down, O Love divine http://www0.cpd.org/wiki/images/8/85/Vaughan_Williams-Come_down%2C_O_Love_divine.pdf https://www.youtube.com/watch?v=_W1GHJKvvQ	R. Vaughan Williams (1872-1958)	4	D Major	Fi, Te
The Blue Bird http://www3.cpd.org/wiki/images/9/9d/The_Blue_Bird.pdf https://www.youtube.com/watch?v=PfTDo6k1Y3U	C.V. Stanford (1852-1924)	4 + S. Solo	G \flat Major	Si, Te
How Calmly the Evening http://www0.cpd.org/wiki/images/d/d3/Elgar_how_calmly_the_evening.pdf https://www.youtube.com/watch?v=TbVCPxPC8m4	Edward Elgar (1857-1934)	4	E \flat Major	Fi, Si, Te
Linden Lea http://www0.cpd.org/wiki/images/3/3d/Williams_Linden_Lea.pdf https://www.youtube.com/watch?v=YHES3omrS70	R. Vaughan Williams (1872-1958) Arr. Arthur Somervell	4	A \flat Major	Fi, Te, Di

Es geht ein dunkle Wolk herein http://www0.cpd1.org/wiki/images/1/18/Distler_Es_geht.pdf	Hugo Distler (1908-1942)	4	G Minor	Me, Mi, La, Le, Ti, Te
Evening Scene http://www3.cpd1.org/wiki/images/b/b4/Elgar-Evening-Scene.pdf https://www.youtube.com/watch?v=6WWbpJVn6i4	Edward Elgar (1857-1934)	4	D Minor	Me, Mi, Le, La, Te, Ti, Ra
Swansea Town http://www0.cpd1.org/wiki/images/5/52/Swansea_town_WITH_COVERS.pdf	Gustav Holst (1874-1934)	5	D Major	Brief chromatic section m48-66
Quick, We Have But a Second http://www0.cpd1.org/wiki/images/7/72/Quick_Stanford.pdf https://www.youtube.com/watch?v=RuNYt0qjiT4	C.V. Stanford (1852-1924)	5	B \flat Major	Fi, Si, Te
Bogoroditse Devo http://www0.cpd1.org/wiki/images/d/d7/Bogoroditse_Devo_-_Rachmaninov.pdf https://www.youtube.com/watch?v=Dp82BXNwrWc	S. Rachmaninoff (1873-1943)	6	F Major	None
They Are At Rest http://www0.cpd1.org/wiki/images/7/73/Elgar_-_They_are_at_rest.pdf https://www.youtube.com/watch?v=2zBcoGv_ic8	Edward Elgar (1857-1934)	6	D Major	Fi, Si,
Salvation is Created http://www3.cpd1.org/wiki/images/2/2d/Ws-tsch-sal.pdf https://www.youtube.com/watch?v=GJSbw8Ea2Os	Pavel Chesnokov (1877-1944)	6	D Major	Di, Si
I Love My Love http://www0.cpd1.org/wiki/images/e/ef/I_love_my_love_%28no_piano%29.pdf https://www.youtube.com/watch?v=iLTqb-fMHIA	Gustav Holst (1874-1934)	6	F Minor	Me, Le, La, Te
I Sowed the Seeds of Love http://www0.cpd1.org/wiki/images/d/d0/I_sowed_the_seeds_of_love_try_7_WITH_COVER.pdf	Gustav Holst (1874-1934)	6	A Minor	Me, Le, La, Te, Ra
Let Thy Good Spirit http://www0.cpd1.org/wiki/images/b/b8/Duh_tvoj_blagi.pdf https://www.youtube.com/watch?v=CAZacVDARWc	Pavel Chesnokov (1877-1944)	7	B Minor	Me, Mi, Le, La, Te, Ti
The Song of the Blacksmith http://www0.cpd1.org/wiki/images/f/fd/Song_of_the_blacksmith_bass_bari_try_4_WITH_COVERS.pdf https://www.youtube.com/watch?v=BMxt--wsc8c	Gustav Holst (1874-1934)	8	E Minor	Me, Mi, Le, Te

CHAPTER 3

INSTRUCTIONAL STRATEGIES

Before students can be expected to sing a new piece of music at sight, it is important that they have a set of strategies to assist them in the process. The Eight Step Sight-Singing Procedure outlined below is designed to provide a framework for approaching new literature.

Eight Step Sight-Singing Procedure

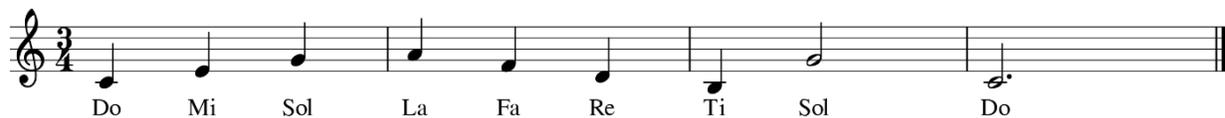
1. Conduct and speak the rhythm using rhythmic syllables
2. Determine the key
3. Circle the Do's and box the Sol's
4. Conduct and speak solfège syllables in the music
5. Establish the key vocally
6. Conduct and sing the ENTIRE piece using solfège
7. Isolate problem areas and fix them
8. Conduct and sing the ENTIRE exercise a second time, maintain a steady beat, move past mistakes, find the way back to the nearest Do or Sol

When students encounter a new piece of music, the first step should be determining the time signature and associated conducting pattern. Students should utilize a system of rhythmic counting syllables to speak the rhythm of their line while conducting the appropriate pattern. For example, “ta” for quarter notes, “ta-ta” for eighth notes, and “ta-ka ta-ka” for sixteenth notes. If this is too challenging at first, the choir may speak a single line from the music, or the teacher may select two lines simultaneously before moving to four.

Next, students should determine the key. It is important that they utilize musical cues, such as accidentals in the music, in addition to the key signature to determine the correct mode. Once the key has been determined, instruct students to circle all the Do's and put a box around all the Sol's. The tonic and dominant pitches will act as pillars as students begin to navigate new repertoire. At a slow tempo, invite students to conduct while speaking the solfège syllables in rhythm. If they become tongue-tied, encourage students to seek out the Do and Sol pillars to get back on track. The tempo should be slow and consistent.

It is important to establish the key before sight singing begins. This practice puts the singers in the sound world of a particular key and reinforces the way in which pitches relate to one another. The suggested pattern for establishing the key (illustrated below) outlines an ascending tonic triad (Do, Mi, Sol), followed by a descending predominant triad (La, Fa, Re), the dominant triad featuring the leading tone (Ti), and a strong authentic cadence (Sol, Do). In the minor mode, Me is substituted for Mi, and Le is substituted for La, but the leading tone Ti should remain intact.

The Major Mode Pattern, C Major



The Minor Mode Pattern, C Minor



At this point students should be ready to sing through their own line of music on solfège. Give them approximately two minutes to examine the piece of music and practice singing it out loud on their own. The room will become busy with the sounds of solfège and humming.

Encourage students to use the full score to spot changes of texture and other helpful information located in parts other than their own. During the first read, it is vital that students keep time by conducting and that they complete the entire exercise. Tonic and dominant pitches should continue to function as pillars so students learn to recognize cadences as places to jump back in after mistakes.

Encourage students to sing with their best posture and most resonant tone during this first read. Sight singing with poor posture leads to vocal fatigue and intonation problems that quickly make the process miserable and unfulfilling for everyone involved. In her article “Sight Singing in the Choral Rehearsal,” Nancy Telfer states, “Unsuccessful sight singers tend to sing with their music down and their heads in a position that makes the accurate singing of pitches and leaps very difficult. Poor posture handicaps the singer physically, kinesthetically, and psychologically.”²²

Following the initial read, identify problem areas to be isolated and fixed. At first the teacher may have to lead this process, but eventually the responsibility of error detection should be turned over to the students. Students should practice self-identifying errors as well as identifying group errors. Dividing the class into smaller groups for sight singing will not only increase the independence of singers, it will allow students to listen critically, and it will allow the teacher to assess individual sight singing on a more frequent basis. Choirs should always be given the opportunity to sing through something a second time. It is important to allow choristers to fix errors and enjoy the success and confidence associated with a second try.

The Eight Step Sight-Singing Procedure discussed above can be useful as a chart for students to keep in their folders and as a poster on the wall of the rehearsal space. According to music education professors Janice Killian and Michele Henry, students should be made aware of

²² Telfer, “Sight Singing in the Choral Rehearsal,” 39-40.

behaviors that are associated with high sight-singing scores and low sight-singing scores to aid in implementing new strategies and avoiding distracting or unhelpful behaviors. Behaviors associated with higher sight-singing scores include, vocally establishing the key, using a system of solmization, practicing out loud, keeping the beat in the body, completing the entire melody during the preparation time, and isolating problem areas. Behaviors associated with lower sight-singing scores include, abandoning a steady beat, stopping and restarting, taking one's eyes off of the music, shifting body position, and making verbal excuses before and during the assessment. To a seasoned educator, many, if not all of these behaviors seem intuitive, but to an inexperienced sight-singing student, understanding these guidelines may significantly improve performance.²³

One of the most controversial pedagogical decisions an instructor must make when implementing a sight-singing curriculum is selecting a solmization system. A variety of systems have been developed and any can be successful if used consistently. Fixed systems are useful for highly chromatic repertoire, however, they fail to illustrate the function of specific notes in a scale because the syllable used for the tonic changes with every key. Understanding harmonic function helps students recognize how compositions are constructed. Because fixed systems do not highlight the recurring function of each syllable, they make developing this important aspect of aural skills more challenging. For the repertoire included in this anthology, a movable system will work well.

The most popular movable systems are scale-degree numbers and solfège. While it may take some time for students to learn all the syllables in the solfège system confidently, the long-term benefit is that every pitch has its own single syllable name that features a pure vowel. Solfège

²³ Janice N. Killian and Michele Henry, "A Comparison of Successful and Unsuccessful Strategies in Individual Sight-Singing Preparation and Performance," *Journal of Research in Music Education* 53/1 (Spring 2005): 51-65.

vowels support quality vocal technique and tone production which is vital to the development of good intonation and confident reading skills.

Within the moveable solfège system, one school of thought assigns the syllable Do to the tonic regardless of mode. This system is called the Do-based method. The use of altered syllables in the Do-based method empowers students to learn the differences between the modes. In this system, all of the diatonic modes begin on Do (see pages 48-49 for a complete explanation of modes). For example, the Do-based method requires three altered syllables for the natural minor scale: Me, Le, and Te. This method enables students to develop an advanced understanding of harmonic function, and many university theory professors advocate for this approach.

The other school of thought assigns the syllable Do to the tonic of the major key signature only. This method is called the La-based minor method. In this approach, the natural minor scale requires no altered syllables and the harmonic minor scale requires only the altered syllable Si. The benefit of the La-based minor method is that as long as the music stays within the diatonic major key and its' relative minor, altered syllables are kept to a minimum. To avoid altered syllables, diatonic modes may also be performed using this approach: Dorian becomes Re-based, Phrygian is Mi-based, Lydian is Fa-based, Mixolydian is Sol-based, and Locrian is Ti-based. This method works well in a public-school setting in which the teacher sees the students for a very limited amount of time because it takes minimal explanation. With regard to key signatures, students only need to remember that the last flat in the key signature is Fa and the last sharp is Ti in order to find Do with immediate success.

While the La-based method illustrates the relationship between relative major and minor keys extremely well, the Do-based method allows for more fluid sight singing between major keys and the parallel minor. The research for this project revealed that the majority of choral repertoire available in the Choral Public Domain Library modulates from the major key to the parallel minor.

More research would be required to determine typical modulatory tendencies of choral music over time, however for the purposes of this project, and the repertoire included in this anthology, the movable Do-based method is the most logical choice. It is important to remember that while neither system is perfect, any system is better than no system. As the educator, it is important to make a well-informed pedagogical decision regarding the solmization system and practice the consistent implementation of that system.

With every new piece of repertoire students should be empowered to sight sing independently, and in both beginning and advanced choirs a portion of every rehearsal should include singing without piano accompaniment. Singing without the aid of the piano requires students to develop the aural skills necessary to produce and maintain accurate intonation. Singing while the accompanist plays parts requires the singer to listen and match quickly, which is very different than imagining the sound from notation and creating it independently with the voice. Initially, learning a new piece of music without the piano may take more time, but with consistent practice learning will become faster, retention between rehearsals will improve, tone quality and intonation will improve, and students will take pride in the piano-free rehearsal.

INDEPENDENT LEARNING AND INDIVIDUAL ASSESSMENT

In all areas of academia, teachers aim to create independent learners. Students with an ambition for learning retain more of what they learn, and perform higher on assessments. In the choral music classroom, most if not all instruction and assessment occurs in a group setting. Class sizes are often much larger than in other subject areas, and individual assessment can be quite time consuming and cumbersome. As a result, individual skill development is often overlooked. Independent learning can only occur when students develop music literacy skills, specifically sight-singing skills, so they have the ability to create music outside of the director-controlled rehearsal space. To meet the goal of producing independent learners, the choral classroom teacher must investigate instructional strategies designed to support individual sight singers.

Michelle Henry and Janice Killian assessed 200 high school students on sight singing. Then, they examined the effectiveness of providing individual singers with specific techniques associated with high achievement during individual sight-singing assessments while discouraging behaviors associated with low achievement, in an attempt to help all singers improve their sight-singing skills. The students sang two melodies from notation, one with no preparation time and another with thirty seconds of preparation time. They discovered that students with medium to high scores on the first reading scored significantly higher on the second reading with thirty seconds of practice, while there was little to no difference in score for lower level students.²⁴ Henry states, “Low accuracy singers were unable to use the time effectively, therefore rendering the time essentially useless.”²⁵

²⁴ Ibid., 55.

²⁵ Michelle L. Henry, “The Use of Specific Practice and Performance Strategies in Sight-Singing Instruction,” *Applications of Research in Music Education* 26/2 (Spring/Summer 2008): 12.

When students were provided with techniques to improve their sight singing based on the positive behaviors observed, medium and high scoring sight singers received similar scores, while low scoring sight singers achieved a significant gain in their average scores.²⁶ It seems that in this case, individual instruction did make a difference in improving the scores of low achieving singers. Learning effective strategies for sight singing allows students to use their preparation time in a productive way. Choral educators must learn to more effectively provide students with individualized instruction, and encourage independent learning.

In the study by Henry and Killian, there was a distinct correlation between high sight-singing scores and participation in regional/all-state choir, private voice lessons, piano lessons, playing an instrument, membership in an instrumental ensemble, practicing sight singing outside of class, and frequent individual sight-singing tests.²⁷ It is important to encourage students as often as possible to get involved in choir, band, and orchestra, and to provide access to private instructors, teach basic piano proficiency, and prepare for all-state auditions. It is proven that all of these enriching opportunities build a more complete musician.

An area that has been overlooked with regard to sight-singing instruction is self-directed learning. Science and mathematics teachers have written extensively about this, but it has not been widely transferred to the field of music. In order for student-directed learning to be successful, a framework has to be in place. First, the students have to want to possess the skill. It is the educator's job to foster students' curiosity and desire to learn. Second, teachers need to stop providing students with shortcuts (help from the piano, part recordings, rote learning etc.). When students are handed the information, the relevancy of the skill is eliminated. Third, conductors need to provide effective and appropriate resources so students are empowered to practice and improve on

²⁶ Ibid., 15.

²⁷ Killian and Henry, "A Comparison of Successful and Unsuccessful Strategies in Individual Sight-Singing," 57.

their own. According to author and musician Barry Green, “The problem is that a sense of dependency arises in the relationship between teacher and student, and when these students need to go it alone in the world outside, they may find it a difficult adjustment to make. They haven’t been taught to solve problems for themselves, to listen to the music they are making, or to draw on other sources for additional understanding. An important learning shift takes place when these students learn how to pay attention to their own Inner Game teacher within them.”²⁸

The concept of the flipped classroom originated at Harvard University in the early 1990’s led by physics professor Erik Mazur. High school chemistry teachers Jonathan Bergmann and Aaron Sams adapted the model for secondary school classrooms. Their basic model required students to watch lecture videos created by the teacher as homework. Worksheets were provided to guide students’ learning during the lecture videos and a brief quiz was administered the following day in class to ensure the students watched the video. This left class time for what would traditionally be homework. In class, students were given assignments to work on individually and in groups. They had time to ask questions and an opportunity to synthesize the lecture material with the teacher present as a guide.²⁹

According to research by Kathleen Fulton, there are many benefits to a flipped classroom. In a flipped classroom, students are free to move at their own pace, teachers gain insight into student difficulties and learning styles through observation during class, students have constant access to curricular materials through the use of technology, classroom time can be used more creatively and effectively, and parents can observe coursework on a regular basis.³⁰ The choral classroom is obviously very different from a science or mathematics classroom, however some of

²⁸ Barry Green, *The Inner Game of Music* (New York: Doubleday, 1986): 142.

²⁹ Amanda J. Moore, Matthew R. Gillett and Michael D. Steele, “Fostering Student Engagement with the Flip,” *The Mathematics Teacher* 107, no. 6 (2014): 420-425.

³⁰ Kathleen P. Fulton, “10 Reasons to Flip,” *The Phi Delta Kappan* 94, no. 2 (2012): 20-24.

the tenets of the flipped model may still apply. For example, the choral classroom is often filled with a large number of students with vastly different levels of musical experience. As a result, beginning students may struggle to follow along and fall further behind, while advanced students become bored and distracted. A flipped classroom may be part of the solution for providing effective differentiated sight-singing and theory instruction.

Repertoire from this anthology should be assigned to students for various types of homework assignments. For example, students can print out the required repertoire and follow along while they listen to a specified recording. They can look up the translations online and write them in their score. Teachers can email a pdf of their marked score so students can transcribe breath marks and additional stylistic markings. Students can print out the score and write the key signature, circle the Do's, put a box around the Sol's, and write in beats for any challenging measures. For more advanced students, a new piece of repertoire can be assigned for a sight-singing assessment the next day. The possibilities are endless.

Using this model, rehearsal would no longer involve mundane activities such as lengthy theory lectures on key signatures, written practice identifying note names or note values, writing in translations, or marking phrases. Rehearsal time would be reserved for developing higher level thinking and performance skills, integrating abstract concepts with repertoire, and creating meaningful artistic experiences.

Assessment is another valuable part of the learning process, and as Barry Green explains, "Noticing our growth as it occurs helps to provide us with the encouragement and discipline to continue learning. When we are unaware of our growth, it can be hard for us to muster the motivation to keep on working. But when we can see the value of learning, and have discovered some simple, effective processes for creating the sound we want, we will find that our continued effort is continually rewarding. We need to start by getting our performance goals clear, since our

learning goals will often be determined by them. Then we can formulate our learning goals and allow our brain and body to work at them, one or two at a time.”³¹ It is important to recognize that success in group sight singing is not a valid indication of individual achievement for each member of the choir. Group assessment can give weaker sight singers a false sense of confidence. In a group of thirty-five students, often it only takes one who is able to sight sing a tonal pattern in order for the teacher to hear the entire class sight singing.³² The reason is that students are able to imitate the voices around them quickly, often unknowingly. J.A. Middleton explains the problem, “Although some choirs may seem to sight read well as a group, individual reading abilities often demonstrate hesitant, inaccurate, and faltering incapacity.”³³ Providing students with personal study time before sight singing from notation, encouraging students to audiate or use their inner hearing, regularly changing the seating arrangement, and reducing the size of sight-singing groups from the entire ensemble to octets, quartets, trios, and pairs will help improve this disparity.

According to research by Janice Killian and Michelle Henry, factors that have no correlation to high sight-singing scores include total years in choir, age of the singer, and the amount of rehearsal time devoted to sight singing by the director. Henry states, “The organizational structure of practice is more determinative of retention than is how much or how long one practices.”³⁴ Killian agrees, “The amount of rehearsal time devoted to sight singing as reported by directors or as observed by researchers did not seem to be related to sight-singing accuracy.”³⁵ Choral music educators may spend time sight singing with their choir every day, but unless they are providing concrete tools that students can put to practical use individually, assessment scores

³¹ Green, *The Inner Game of Music*, 67.

³² Lara M. Brittain, “Sight-Singing Pedagogy: Research Applied to Classroom Methods,” *The Choral Journal* 39, no. 1 (August 1998): 14.

³³ J.A. Middleton, “Develop Choral Reading Skills,” *Music Educators Journal* 70, no. 7 (1984): 29-32.

³⁴ Henry, “The Use of Specific Practice and Performance Strategies in Sight-Singing Instruction,” 13.

³⁵ Killian and Henry, “A Comparison of Successful and Unsuccessful Strategies in Individual Sight-Singing,” 52.

will remain stagnant. With regard to the age of sight singers assessed, younger, supposedly less-experienced singers were not necessarily in the low achievement group, and in many cases scored higher than the older students.³⁶

The National Standards for Arts Education emphasize the importance of music literacy development for all ages. Like learning a foreign language, sight singing can in fact come quite easily at the elementary level. Unfortunately, in many cases, sight singing is not actually taught until the undergraduate level, at which point students may struggle significantly with concepts they could have easily learned in elementary school. Without the necessary tools and opportunities to practice independent musicianship, children are deprived of years of music literacy.

Of the students assessed in Henry and Killian's experiment, 57 percent identified the most challenging aspects of sight singing as large leaps, accidentals, key signatures, and finding Do. Eighteen percent struggled with rhythmic issues and keeping a steady beat. The remaining 25 percent claimed extra-musical issues such as running out of breath, confidence or nerves, getting back on track after a mistake, and running out of practice time as the most challenging.³⁷ Henry states, "In addition to instruction about the musical content (syllables, intervals, rhythmic figures, etc.), singers should be taught individual procedural skills...This instruction will provide security and confidence for beginners in that they are following a known procedure even though the melodic content is unknown."³⁸

Individualized instruction and assessment in sight singing will allow singers to practice more effectively and become independent learners. Providing singers with useful sight-singing techniques as well as behaviors to avoid, can improve music literacy and confidence during

³⁶ Ibid., 59.

³⁷ Henry, "The Use of Specific Practice and Performance Strategies in Sight-Singing Instruction," 15.

³⁸ Ibid., 16.

assessment.³⁹ The impact of this type of instruction will not only improve scores but should provide a greater sense of self confidence. Students love subjects in which they excel. The more choral music teachers can provide opportunities for independent learning and success, the more they instill a love of music and a lifelong passion for the arts in their students.

³⁹ Killian and Henry, "A Comparison of Successful and Unsuccessful Strategies in Individual Sight-Singing," 60.

CHAPTER 4

CHANT RESOURCE GUIDES

In the early part of the fourth century the Edict of Milan recognized Christianity as an official religion. This allowed the church to come out of hiding and gain more resources. Church leaders began educating experts in music and the first singing school, called the Schola Cantorum, emerged. Monks took on the responsibility of singing chants and teaching music for the next 500 years. By the twelfth century, there is evidence that expert singers performed in churches. Simple, syllabic chants were performed by the congregation, while more elaborate chants were performed by the choir, and florid chants were performed by virtuosos. Composers of early polyphony include the Ars Antiqua composers of the Notre Dame school, Léonin and Pérotin, and later Guillaume de Machaut, an Ars Nova composer of isorhythmic motets and masses. At this time, choirs were typically sixteen singers or less and consisted only of men and boys.⁴⁰

Chant melodies are a valuable part of a choral literacy curriculum. They typically feature a narrow range and conjunct motion appropriate for beginning sight singers. Unison singing allows the choir to focus on building beautiful tone. Developing a beautiful legato line with a natural sense of syllabic stress and direction will serve the choir well in any repertoire they encounter.

Additionally, chant melodies expose the singer to scales they may not encounter in daily vocalises and concert repertoire. Modal singing stretches the mind and ear and helps to develop strong aural skills. When introducing modes to the choir, help them make the connection that the Lydian and Mixolydian modes are related to the Ionian mode (the major scale) because they are

⁴⁰ Percy M. Young and James G. Smith, "Chorus," *Grove Music Online*, accessed April 12, 2017, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/05684>.

all built around a major tonic triad (Do, Mi, Sol). Explain how the Dorian and Phrygian modes are related to the Aeolian mode (the natural minor scale) because they are all built around a minor tonic triad (Do, Me, Sol). The Locrian mode is unique because of the presence of the distinct diminished triad (Do, Me, Se).

Initially singers may achieve faster success using strategies other than Do-based modal singing (Re-based Dorian, Mi-based Phrygian, Fa-based Lydian, etc.). However, with time, singers will gain confidence using the altered syllables necessary for Do-based modal singing. Benefits to the Do-based approach include a solid understanding of the reciting tone present in the chant melody, and an advanced understanding of how the diatonic modes are related to one another. Examples of each diatonic mode beginning on middle C with Do-based solfège are included below.

Ionian (Major)

Do Re Mi Fa Sol La Ti Do

Lydian

Do Re Mi Fi Sol La Ti Do

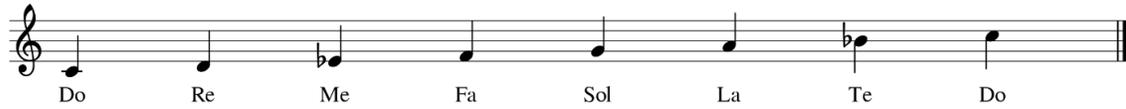
Mixolydian

Do Re Mi Fa Sol La Te Do

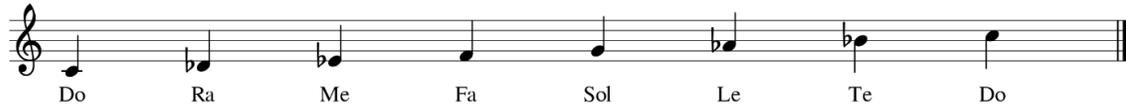
Aeolian (Natural Minor)

Do Re Me Fa Sol Le Te Do

Dorian



Phrygian

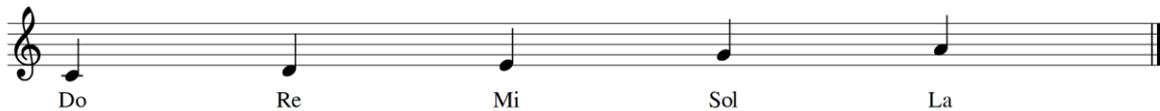


Locrian



Another type of scale that is used in chant melodies is the pentatonic scale. Pentatonic scales feature five pitches per octave, in contrast to heptatonic scales that include seven pitches per octave. A pentatonic scale can be derived from any mode, however, the two most regularly used are the major pentatonic scale (taken from the ionian mode), and the minor pentatonic scale (taken from the aeolian mode). Examples of the major and minor pentatonic scales beginning on middle C with Do-based solfège are provided below.

Major Pentatonic Scale



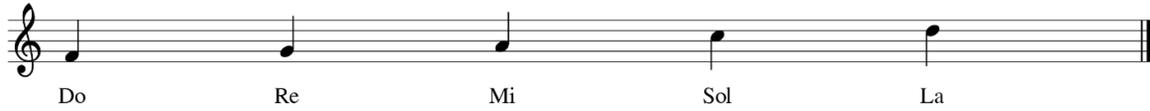
Minor Pentatonic Scale



IN SPLENDORIBUS

CHANT MELODY

Major Pentatonic Scale



Pitch Content Specific to *In splendoribus*



Choral Public Domain Library Link

<http://mipucpr.org/cantoral/wp-content/uploads/InSplendoribusGR.pdf>

Suggested Listening

<https://www.youtube.com/watch?v=JZj7JhDVD4I>

Latin Text and English Translation

In splendoribus sanctorum, ex utero, ante luciferum, genui te.

In the brightness of the saints, from the womb, before the day star, I begot you.

Taken from Psalm 110 and used during the Proper of Christmas midnight mass during the distribution of Holy Communion.

SAMPLE LESSON PLAN

In splendoribus

- Determine the mode
- Warm-up by pointing to solfège syllables on the board while students follow and sing
- Circle every Do and put a box around every Sol
- Use one finger to tap the steady eighth note pulse on the collar bone and speak solfège syllables in rhythm
- Sing only the Do's and Sol's, maintain a regular pulse and pristine intonation
- Sight sing the entire melody on solfège syllables

F Ionian Pentatonic

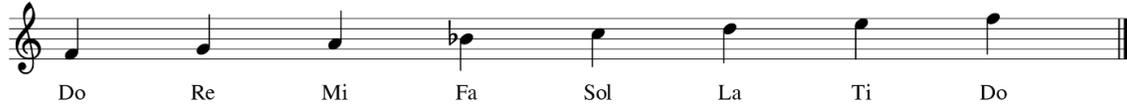
In splen-dó - ri - bus * san - ctó - rum, ex ú - te - ro

án - te lu - cí - fe - rum gé - nu - i te.

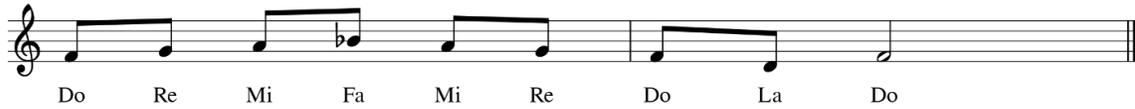
IN MANUS TUAS DOMINE

CHANT MELODY

F Ionian Scale



Pitch content specific to *In manus tuas Domine*



Choral Public Domain Library Link

<http://mipucpr.org/cantoral/wp-content/uploads/InManusTuasGR.pdf>

Suggested Listening

<https://www.youtube.com/watch?v=ZNAfb1xJPY0>

Latin Text and English Translation

In manus tuas, Domine, commendo Spiritum meum
Redemisti me, Domine, Deus veritatis.

It is in your hands, Lord, that I entrust my spirit.
Redeem me, Lord, God of truth.

This text is used as the responsory for Compline service.

SCAPULIS SUIS

CHANT MELODY

E Locrian Scale



Pitch content specific to *Scapulis suis*



Choral Public Domain Library Link

<http://mipucpr.org/cantoral/wp-content/uploads/ScapulisSuisGR.pdf>

Suggested Listening

<https://www.youtube.com/watch?v=RIwxEqfmXik>

Latin Text and English Translation

Scapulis suis obumbrabit tibi,
Et sub pennis ejus sperabis.
Scuto circumdabit te veritas ejus.

He will shade you with his shoulders,
And under his feathers you will hope.
His truth will surround you with a shield.

Text taken from Psalm 91:4-5.

CHAPTER 5

RENAISSANCE RESOURCE GUIDES

By the middle of the fifteenth century, choirs began performing more complex polyphony. Composers stretched the ranges of the individual voice parts so that the chorus as an instrument could span more than three octaves. The two-part and three-part organum of the Middle Ages was replaced by four-part texture as the standard. The four-part texture quickly became the minimum and composers began experimenting with more voices.

The Protestant Reformation led to the development of Lutheran choirs. They performed in the German vernacular, rather than in Latin. Strophic, homophonic hymns called chorales were sung by the congregation and provided a stark contrast to the complex polyphony of the Catholic church. Chorales were often based on pre-existing chant or folk song melodies with new sacred texts. The Catholic response to the Protestant Reformation, known as the Counter-Reformation, addressed several issues involving sacred music at the Council of Trent, such as the use of secular melodies in the composition of sacred music, the lack of text clarity in complex polyphonic works, and the overuse of musical instruments in the service. In England, the reformation was more motivated by Henry VIII's political concerns rather than religious upheaval. As a result, many Catholic practices were preserved. Henry VIII established cathedral and collegiate choirs across England. Responsorial singing was an important part of the Anglican religious celebration. For instance, the English verse anthem consisted of sections to be sung by soloists and sections to be sung by the choir.

Throughout the Middle Ages and Renaissance, secular music was typically performed by soloists. Groups would gather for entertainment and perform chansons and madrigals, utilizing

solo voices and instruments. Instruments would double the voices, or play individual vocal lines in lieu of a singer.⁴¹

Renaissance choral forms are typically defined by the text, or by point of imitation in which each new line of text receives a new melodic idea. Although, the harmony is modal, the ionian and aeolian modes become more common. Dissonance is prepared carefully and used for expressive purposes. Melodies are typically conjunct with an arched shape. Leaps are often followed by stepwise motion in the opposite direction, and memorable intervals are used to convey important moments in the text. Text painting or madrigalisms are used to connect the music even more deeply to the poetry. While imitative counterpoint is the standard texture, homophony is used to provide contrast, to define a particularly strong moment of text, or for lighter secular works. The phrase lengths are often defined by the text and can be complex and overlap between voice parts. The phrase shape is driven by the appropriate syllabic stress.⁴²

Renaissance composers worthy of further exploration include Jacques Arcadelt, Adrian Batten, William Byrd, Pierre Certon, Josquin des Prez, John Dowland, Guillaume Dufay, John Dunstable, Melchior Franck, Giovanni Gabrieli, Giovanni Gastoldi, Orlando Gibbons, Francisco Guerrero, Jacob Handl, Hans Leo Hassler, Heinrich Issac, Clément Janequin, Orlando di Lasso, Claude Le Jeune, Jacques Manduit, Claudio Monteverdi, Thomas Morley, Jacob Obrecht, Johannes Ockeghem, Giovanni Pierluigi da Palestrina, Pierre Passereau, Claudin de Sermisy, Jan Pieters Sweelinck, Thomas Tallis, Christopher Tye, Tomas Luis de Victoria, Thomas Weelkes, Giaches de Wert, John Wilbye, and Adrian Willaert.

⁴¹ Young and Smith, "Chorus," <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/05684>.

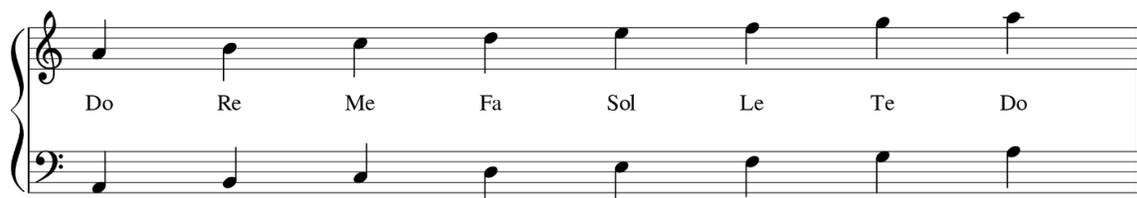
⁴² David Poultney, *Studying Music History: Learning, Reasoning, and Writing About Music History and Literature*, Second Edition (Upper Saddle River, NJ: Prentice Hall, 1996): 54-55.

PETITE CAMUSETTE

JOSQUIN DES PREZ

(c.1450-1521)

A Aeolian Scale



Pitch content specific to *Petite Camusette*

A musical score for the pitch content specific to *Petite Camusette*. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: Do Re Me Mi Fa Sol Le Te Do. The Soprano part has a sharp sign above the 'Mi' note. The Tenor part has an '8' below the first note. The Bass part has a '5' below the first note.

Choral Public Domain Library Link

http://www3.cpd1.org/wiki/images/b/bb/Des_Prez-Petite_camusette.pdf

Suggested Listening

Paul Hillier (Conductor), Hilliard Ensemble

<https://www.youtube.com/watch?v=BJPI0Kz1X2A>

Historical Information

Josquin des Prez is considered to be one of the most important composers in the development of imitative polyphony.⁴³ In equal voice imitative polyphony, each phrase of text receives its own melody which is then imitated in all of the voices successively at an established rhythmic interval. Josquin is known for pairing voices in different ways to create textural variety and for his creative use of ostinato.⁴⁴ Josquin composed eighteen mass cycles, 109 motets, and seventy-eight chansons and frottolas.⁴⁵ *Petite Camusette* by Josquin des Prez is an example of a Renaissance chanson. In this piece, the voices exhibit equal voice imitative polyphony entering in imitation one measure apart.

The last pitch of the soprano 1 part is typically performed as a C-sharp, not a C-natural. This creates an A major chord containing a Picardy third in the final measure.

French Text and English Translation:

Petite camusette, à la mort m'avez mis.
Robin et Marion s'en vont au bois joly.
Ilz s'en vont, ilz s'en vont bras à bras,
Ilz se sont endormis.
Petite camusette, à la mort m'avez mis.

Little snub-nose, you have put me to death.
Robin and Marion went together to the pretty wood.
They went together, they went together arm in arm,
They slept there together.
Little snub-nose, you have put me to death.

Anonymous author.

⁴³ Ibid., 29.

⁴⁴ Ibid.

⁴⁵ Ibid.

SAMPLE LESSON PLAN

Petite Camusette by Josquin des Prez

- Use rhythmic syllables to speak rhythmic cells from the board (half note, two quarter notes, quarter note triplets, and four eighth notes)
- Conduct and speak the rhythm on rhythmic syllables from the score
- Insert rehearsal figures (A, B, C, and D) at the entrance of each voice part to clearly define sections
- Determine the mode
- Establish the Aeolian mode vocally by singing: Do, Do Re Do, Do Re Me Re Do, etc., continuing the pattern with Fa, Sol, Le, and Te
- Sing the same exercise in a six-part round
- Rehearsal D (measures 28-41) circle every Do and put a box around every Sol
- Rehearsal D, conduct a two pattern and speak solfège syllables
- Rehearsal D, sight sing only the Do's and Sol's with attention to tuning
- Rehearsal D, label and rehearse the perfect intervals (within the imitative texture Josquin alternates his usage of perfect fourths, fifths, and octaves)
- Rehearsal D, sight sing all six parts using solfège syllables
- Repeat sight-singing procedure for rehearsal figures A, B, and C
- Sight sing entire piece from beginning to end without stopping

Petite Camusette

Josquin des Prez

Source: Le VIIIème livre de Chansons (J.des Prez)---Anvers---T.Susato---1545.
Editor: André Vierendeels (15/10/13).

A Aeolian

Superius 1 Pe - - - ti - te ca - mu - set - te

Superius 2 Pe - - - ti - te ca - mu -

Tenor 1

Tenor 2 Pe - - -

Bassus 1 Pe - - - - ti - te

Bassus 2 Pe - - ti - te, pe - ti - te ca - mu - set - te,

6

S 1 à la mort ma - vez mis, à la mort ma - - - vez mis,

S 2 set - te, pe - ti - te ca - mu - set - te, à

T 1 Pe - - - ti - te ca - mu - set - te, à la mort

T 2 ti - te ca - mu - set - te, à la mort ma - vez

B 1 pe - ti - te ca - mu - set - te, à la mort

B 2 pe - ti - te ca - mu - set - te, à la mort ma - vez mis,

11

S 1 [à la mort ma - vez mis,] **B** Ro-bin,

S 2 la mort ma - vez mis, à la mort ma-vez mis, **B** Ro -

T 1 ma - vez mis, à la mort ma - vez mis,

T 2 mis, à la mort ma - vez mis, **B** Ro - bin,

B 1 ma - vez mis, à la mort ma - vez mis, **B** Ro-bin,

B 2 à la mort ma-vez mis, à la mort ma - vez mis, **B** Ro -

16

S 1 Ro - bin, Ro - bin, Ro - bin et Ma - ri - on, Ro - bin

S 2 bin, Ro - bin et Ma - ri - on, sen vont au bois jo -

T 1 **B** Ro - bin, Ro - bin et Ma - ri - on,

T 2 Ro - bin et Ma - ri - on, sen vont au

B 1 Ro - bin, Ro - bin et ma - ri - on, sen vont au bois jo -

B 2 bin, Ro - bin et Ma - ri - on, Ro - bin et Ma - ri - on, sen

21

S 1
sen vont au bois jo - ly, **C** ilz sen vont, ilz sen vont bras à

S 2
ly, _____ **C** ilz sen vont bras à bras, ilz se sont

T 1
8
sen vont au bois jo - ly, **C** ilz sen vont bras à bras,

T 2
8
bois jo - ly, **C** ilz sen vont bras à bras,

B 1
ly, sen vont au bois jo - ly, **C** ilz sen vont bras à

B 2
vont au bois jo - ly, **C** ilz sen vont bras à bras, ilz

26

S 1
bras, ilz se sont en - dor - mis, **D** pe - ti - te, pe -

S 2
en - dor - - - mis, ilz se sont en - dor - mis,

T 1
8
ilz se sont en - dor - mis, _____ **D** Pe - - -

T 2
8
ilz se sont en - dor - mis, _____ **D** Pe - - - ti - te

B 1
bra, ilz se sont en - dor - mis, **D** Pe - ti - te,

B 2
se sont en - dor - mis, **D** Pe - ti - te, pe - ti - te

S 1 ti - te ca - mu - set - te, à la mort ma - - - vez mis,

S 2 **D** pe - ti - te ca - mu - set - te, à la mort ma -

T 1 ti - te ca - mu - set - te, à la mort ma - vez

T 2 ca - mu - set - te, à la mort ma - vez - mis,

B 1 pe - ti - te ca - mu - set - te, à la mort ma - vez mis,

B 2 ca - mu - set - te, à la mort ma - vez mis, à la mort

36

S 1 à la mort ma - vez mis à la mort ma - vez mis. **C#**

S 2 vez mis, à la ³mort ma-vez mis, à la mort ma - vez mis.

T 1 mis, à la mort ma - vez mis, [mis.]

T 2 à la mort ma - vez mis, [mis.]

B 1 à la mort ma - vez mis, à la mort ma - vez mis.

B 2 ma-vez mis, à la mort ma - vez mis, à la mort ma - vez mis.

ALMA REDEMPTORIS MATER

GIOVANNI PIERLUIGI DA PALESTRINA

(c.1525-1594)

E-flat Lydian Scale

Musical notation for the E-flat Lydian Scale. The scale is written on a grand staff with two staves. The notes are: Do, Re, Mi, Fi, Sol, La, Ti, Do. The key signature has two flats (B-flat and E-flat).

E-flat Mixolydian Scale

Musical notation for the E-flat Mixolydian Scale. The scale is written on a grand staff with two staves. The notes are: Do, Re, Mi, Fa, Sol, La, Te, Do. The key signature has two flats (B-flat and E-flat).

Pitch content specific to *Alma Redemptoris Mater*

Musical notation for the pitch content specific to *Alma Redemptoris Mater*. It shows four vocal parts: Soprano, Alto, Tenor, and Bass. The notes are: Do, Re, Mi, Fa, Fi, Sol, La, Te, Ti, Do. The key signature has two flats (B-flat and E-flat).

Choral Public Domain Library Link

http://www.cpdl.org/wiki/images/5/5f/Palestrina-Alma_Redemptoris_Mater.pdf

Suggested Listening

Peter Phillips (Conductor), The Tallis Scholars

<https://www.youtube.com/watch?v=XByrU87PN0Q>

Historical Information

Italian composer Giovanni Pierluigi da Palestrina composed 104 masses, 529 motets, thirty-five Magnificats, eleven Litanies, four sets of Lamentations, and 140 madrigals.⁴⁶ Palestrina's music features arc-shaped melodies, balanced phrases, careful treatment of dissonance, and structural symmetry. Palestrina's distinct melodies are characterized by large melodic intervals followed by stepwise motion in the opposite direction.⁴⁷ Palestrina's *Alma Redemptoris Mater* is an example of a Renaissance motet.

Latin Text and English Translation

Latin Text:

Alma Redemptoris Mater, quae pervia caeli,
Porta manes, et stella maris, succurre cadenti.
Surgere qui curat, populo: tu quae genuisti,
Natura mirante, tuum sanctum Genitorem.
Virgo prius ac posterius, Gabrielis ab ore
Sumens illud Ave, peccatorum miserere.

English Translation:

Sweet Mother of the Redeemer, the passage to the heavens,
The gate of the spirits of the dead, and the star of the sea, aid the falling.
Mother of Him who cares for the people: you who brought forth,
The wonder of Nature, your Creator.
Virgin before and after, who received of Gabriel
With joyful greeting, have pity on us sinners.

This Marian text is used during the Liturgical seasons of Advent and Epiphany.

⁴⁶ Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009): 62.

⁴⁷ *Ibid.*, 63.

TANZEN UND SPRINGEN

HANS LEO HASSLER

(1564-1612)

C Lydian Scale

Do Re Mi Fi Sol La Ti Do

C Mixolydian Scale

Do Re Mi Fa Sol La Te Do

Pitch content specific to *Tanzen und Springen*

Soprano Do Re Mi Fa Fi Sol La Ti Do

Alto Do Re Mi Fa Sol La Ti Do

Tenor Do Re Mi Fa Sol La Te Ti Do

Bass Do Re Mi Fa Fi Sol La

Choral Public Domain Library Link

<http://www3.cpd.org/wiki/images/e/ef/Ws-hass-tus.pdf>

Suggested Listening

The King's Singers

<https://www.youtube.com/watch?v=XYZDiH0wcqA>

Historical Information

Born in Nuremberg, Germany, Hans Leo Hassler was a composer and virtuoso organist. In 1584 he moved to Venice to study with Andrea Gabrieli, the organist at St. Mark's Basilica. Andrea's nephew, Giovanni Gabrieli, was one of Hassler's classmates. Hassler was one of the first German composers to master the Venetian concertato style.⁴⁸ He composed nine masses, 120 Latin motets, ninety-five German motets, twenty-five Italian madrigals, twenty-five Italian canzonets and ballettos and sixty German lieder.⁴⁹ *Tanzen und Springen* by Hans Leo Hassler is an example of German polyphonic lied. The piece is homophonic with a playful "fa-la-la" refrain. During the Renaissance period, secular music such as this was used for entertainment. Often instruments were used either to double the voice parts or to play a single vocal line on their own.

German Text and English Translation

German Text:

Tanzen und springen,
Singen und klingen,
Fa la la...

Lauten und Geigen
Soll'n auch nicht schweigen,
Zu musizieren
Und jubilieren Steht mir all mein Sinn.
Fa la la...

⁴⁸ Ibid., 124

⁴⁹ Ibid.

Schöne Jungfrauen
In grünen Auen,
Fa la la...

Mit ihn'n spazieren
Und konversieren,
Freundlich zu scherzen
Freut mich im Herzen Für Silber und Gold.
Fa la la...

English Translation:

Dancing and leaping,
Singing and ringing,
Fa la la...

Lutes and violins as well
Are not expected to be silent,
Playing my instrument
And singing joyfully is all my wish.
Fa la la...

Pretty maidens
On green meads,
Fa la la...

Strolling with them
And conversing with them,
Dallying gallantly
Delights my heart more than silver and gold.
Fa la la...

Anonymous author.

CHAPTER 6

BAROQUE RESOURCE GUIDES

Baroque choirs were often smaller than the choirs of the Renaissance. Due in part to the large conflict of the English Civil War and the Thirty Years War, there was a shortage of male singers, and a decline in patronage and financial resources. As a solution to the problem of staffing and funding choirs, Baroque composers sought to create contrast between forces. This new style was called the concertato style and it included the use of solo/tutti sections, independent choral and instrumental groups, polychoral writing, and spatial distribution of choirs. In Venice, Giovanni Gabrieli fully exploited the idea of cori spezzati (split choirs), in which choruses were positioned opposite one another in St. Mark's cathedral.

Occasionally instruments played *colla parte* (with the parts), to reinforce the voices as was common during the Renaissance, but more often were given an independent identity from the voices. The organ also took on a new role. No longer lightly doubling the voices, the organ became an integral part of the continuo group. The continuo group consisted of a keyboard instrument or other chord playing instrument, and another bass instrument such as cello or bassoon that would play accompaniment from an independent bass line that ran throughout the entire work. Numbers called figures were added to the bass line to indicate intervals above the bass note. These accompanying harmonies were realized on the keyboard or other chord playing instrument.⁵⁰

Baroque tone color is characterized by a wide variety of instrumental and vocal sonorities. Often, different combinations of voices are used in juxtaposition to create contrast. The texture

⁵⁰ Young and Smith, "Chorus," <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/05684>.

can either be homophonic as in a chorale, or contrapuntal imitation as in a fugue. Functional harmony takes the place of modal writing, and works often feature fast harmonic rhythm, tonal sequences, modulation to closely related keys, and strong cadences. Melodies feature recognizable motives, expanded ranges, melismatic passages, and disjunct motion. Regular meter and constant motor rhythm drive the music forward, and dotted rhythms create stylized effects.⁵¹

Noteworthy Baroque composers include Johann Sebastian Bach, John Blow, Dietrich Buxtehude, Giacomo Carissimi, Antonio Cesti, Marc-Antoine Charpentier, Francesco Durante, George Frideric Handel, Johann Hasse, Johann Kuhnau, Antonio Lotti, Claudio Monteverdi, Johann Pachelbel, Giovanni Battista Pergolesi, Michael Praetorius, Henry Purcell, Johann Hermann Schein, Heinrich Schütz, Lodovico Viadana, and Antonio Vivaldi.

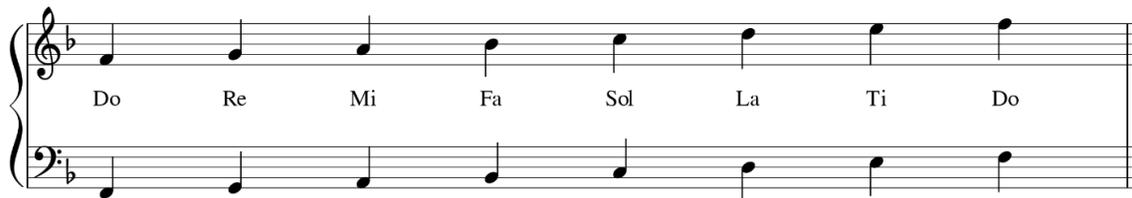
⁵¹ Poultney, *Studying Music History*, 130-131.

WIE SCHÖN LEUCHTET DER MORGENSTERN

MICHAEL PRAETORIUS

(c.1571-1621)

F Major Scale



Pitch content specific to *Wie schön leuchtet der Morgenstern*



Choral Public Domain Library Link

<http://www2.cpd.org/wiki/images/f/fc/Prae-wie.pdf>

Suggested Listening

Paul McCreech (Conductor), Gabrieli Consort and Players

<https://www.youtube.com/watch?v=OxheTwYgd3E>

Historical Information

Born in Creuzburg, Germany more than one hundred years before Handel or Vivaldi, Michael Praetorius composed in a transitional style related both to Renaissance polyphony, and the new concertato style of the Baroque. Although he travelled extensively, Praetorius studied music at the University of Frankfurt, and lived and worked in Germany his entire life. Many of his most notable works are Lutheran chorale settings with German text, composed in the Venetian polychoral style, featuring short phrases that are passed back and forth between the two choruses. A prolific composer, Praetorius wrote approximately 1,500 sacred choral works, all of which were published during his lifetime.⁵² *Wie schön leuchtet der Morgenstern* is an example of a Lutheran chorale composed in the Venetian polychoral style. Sectional in nature, each verse of text is delivered first polyphonically in duple meter, and then homophonically in triple meter.

German Text and English Translation

German Text:

Wie schön leuchtet der Morgenstern
Voll Gnad' und Wahrheit von dem Herrn,
Die süße Wurzel Jesse!

Du Sohn David aus Jakobs Stamm,
Mein König und mein Bräutigam,
Hast mir mein Herz besessen,

Lieulich, freundlich,
Schön und herrlich, groß und ehrlich,
Reich von Gaben, hoch und sehr prächtig erhaben!

English Translation:

How beautifully shines the morning star
Full of grace and truth from the Lord,
The sweet root of Jesse!

⁵² Ibid., 130-131.

You son of David from the line of Jacob,
My king and my bridegroom,
Have taken possession of my heart,

Lovely, friendly,
Beautiful and glorious, great and honorable,
Rich in gifts, lofty and exalted in splendor!

Text by German Lutheran pastor, poet, and composer Philipp Nicolai, 1556-1608.

SAMPLE LESSON PLAN

Wie schön leuchtet der Morgenstern by Michael Praetorius

- Conduct and speak the rhythm from the score using rhythmic syllables, navigate the different textures of each verse
- Instruct singers to mark their line on each page
- Insert rehearsal figures (A-G) to clearly define each section
- Determine the key
- Establish the key vocally by singing the major mode pattern found on page 35
- Circle and label any accidentals
- Rehearsal B, sing each beat vertically using solfège syllables, begin with the bass 2 pitch, maintain a steady tempo
- Rehearsal B, sight sing as written using solfège syllables
- Repeat the vertical singing exercise with rehearsal figures D and G
- Rehearsal A, every singer should pick a part closest to theirs to join for sight-singing practice, for example:
 - Alto 1 joins Soprano 1
 - Alto 2 joins Soprano 2
 - Tenor 2, Bass 1, and Bass 2 join Tenor 1
- Rehearsal A, conduct and speak solfège syllables
- Establish the key vocally by singing the major mode pattern found on page 35
- Rehearsal A, conduct and sing solfège syllables
- Repeat procedure with rehearsal figures C, E, and F, instruct singers to join other parts if their part is at rest
- Sight sing entire piece from beginning to end without stopping

F Major

Wie schön leuchtet der Morgenstern (SATB.SATB)

A

Text: Philipp Nicolai
Translation: H N Bate

MICHAEL PRAETORIUS (1571-1621)
arranged from the 9-part original by Adrian M. Wall

Wie schön leuchtet der Morgenstern voll Gnad und
How brightly shines the morning star! With grace and

Wahrheit von dem Herrn, du süße Wurzel Jesse,
truth from heav'n afar Our Jes- se tree now blow- eth.

Gnad und Wahrheit von dem Herrn, du süße Wurzel Jesse,
grace and truth from heav'n afar Our Jes- se tree now blow- eth.

B

Wie schön leuch- tet der Mor- gen- stern voll Gnad und Wahr- heit von dem Herrn, du sü- ße
How bright- ly shines the morn- ing star! With grace and truth from heav'n a- far Our Jes- se

Wie schön leuch- tet der Mor- gen- stern voll Gnad und Wahr- heit von dem Herrn, du sü- ße
How bright- ly shines the morn- ing star! With grace and truth from heav'n a- far Our Jes- se

Wie schön leuch- tet der Mor- gen- stern voll Gnad und Wahr- heit von dem Herrn, du sü- ße
How bright- ly shines the morn- ing star! With grace and truth from heav'n a- far Our Jes- se

Wie schön leuch- tet der Mor- gen- stern voll Gnad und Wahr- heit von dem Herrn, du sü- ße
How bright- ly shines the morn- ing star! With grace and truth from heav'n a- far Our Jes- se

Wie schön leuch- tet der Mor- gen- stern voll Gnad und Wahr- heit von dem Herrn, du sü- ße
How bright- ly shines the morn- ing star! With grace and truth from heav'n a- far Our Jes- se

Wie schön leuch- tet der Mor- gen- stern voll Gnad und Wahr- heit von dem Herrn, du sü- ße
How bright- ly shines the morn- ing star! With grace and truth from heav'n a- far Our Jes- se

Wie schön leuch- tet der Mor- gen- stern voll Gnad und Wahr- heit von dem Herrn, du sü- ße
How bright- ly shines the morn- ing star! With grace and truth from heav'n a- far Our Jes- se

Wie schön leuch- tet der Mor- gen- stern voll Gnad und Wahr- heit von dem Herrn, du sü- ße
How bright- ly shines the morn- ing star! With grace and truth from heav'n a- far Our Jes- se

Sing each chord vertically beginning with the bass 2

C

Wur- zel Jes- - se,
tree now blow- - eth.

Wur- zel Jes- - se,
tree now blow- - eth.

8 Wur- zel Jes- - se, du Sohn Da- vid aus Ja- kobs Stamm, mein Kö- nig
tree now blow- - eth. Of Ja- cob's stem and Da- vid's line, For thee, my

Wur- zel Jes- - se,
tree now blow- - eth.

Wur- zel Jes- - se,
tree now blow- - eth.

8 Wur- zel Jes- - se, du Sohn Da- vid, du Sohn Da- vid
tree now blow- - eth. Of Ja- cob's stem, of Ja- cob's stem

Wur- zel Jes- - se, du Sohn Da- vid
tree now blow- - eth. Of Ja- cob's stem

Wur- zel Jes- - se,
tree now blow- - eth.

Wur- zel Jes- - se,
tree now blow- - eth.

S1
mein Kö-nig und mein
For thee, my Bride-groom,

T1
und mein Bräu-ti-gam, mein Kö-nig und mein Bräu-ti-gam, mein Kö-nig
Bride-groom, King di-vine, for thee, my Bride-groom, King Fi-di-vine, for thee, my

S2
mein Kö-nig und mein Bräu-
For thee, my Bride-groom, King

T2
aus Ja-kobs Stamm, mein Kö-nig und mein Bräu-ti-gam,
and Da-vid's line, For thee, my Bride-groom, King di-vine,

B2
aus Ja-kobs Stamm, mein Kö-nig und mein Bräu-ti-gam,
and Da-vid's line, For thee, my Bride-groom, King di-vine,

S1
Bräu- King - ti-gam, hast mir mein Herz be-ses-sen,
King di-vine, My soul with love o'er flow-eth.

T1
und mein Bräu-ti-gam, hast mir mein Herz be-ses-sen,
Bride-groom, King di-vine, My soul with love o'er flow-eth.

B1
hast mir mein Herz be-ses-sen,
My soul with love o'er flow-eth.

S2
ti-gam,
di-vine,

D

du Sohn Da-vid aus Ja-kobs Stamm, mein Kö-nig und mein Bräu-ti-gam,
Of Ja-cob's stem and Da-vid's line, For thee, my Bride-groom, King di-vine,

du Sohn Da-vid aus Ja-kobs Stamm, mein Kö-nig und mein Bräu-ti-gam,
Of Ja-cob's stem and Da-vid's line, For thee, my Bride-groo King di-vine,

du Sohn Da-vid aus Ja-kobs Stamm, mein Kö-nig und mein Bräu-ti-gam,
Of Ja-cob's stem and Fi Da-vid's line, For thee, my Bride-groom, King di-vine,

du Sohn Da-vid aus Ja-kobs Stamm, mein Kö-nig und mein Bräu-ti-gam,
Of Ja-cob's stem and Da-vid's line, For thee, my Bride-groom, King di-vine,

du Sohn Da-vid aus Ja-kobs Stamm, mein Kö-nig und mein Bräu-ti-gam,
Of Ja-cob's stem and Fi Da-vid's line, For thee, my Bride-groom, King di-vine,

du Sohn Da-vid aus Ja-kobs Stamm, mein Kö-nig und mein Bräu-ti-gam,
Of Ja-cob's stem and Da-vid's line, For thee, my Bride-groom, King di-vine,

E

hast mir mein Herz be- ses- - sen, lieb- lich,
my soul with love o'er flow- - eth. Thy word,

hast mir mein Herz be- ses- - sen, lieb- lich,
my soul with love o'er flow- - eth. Thy word,

8 hast mir mein Herz be- ses- - sen, lieb- lich, freund- lich, schön und herr- lich, ____
my soul with love o'er flow- - eth. Thy_ word, Je- su, In- ly feeds us, ____

hast mir mein Herz be- ses- - sen,
my soul with love o'er flow- - eth.

hast mir mein Herz be- ses- - sen, leib-
my soul with love o'er flow- - eth. Thy ____

hast mir mein Herz be- ses- - sen, leib-
my soul with love o'er flow- - eth. Thy ____

8 hast mir mein Herz be- ses- - sen, lieb- lich, freund- lich, schön und herr- lich,
my soul with love o'er flow- - eth. Thy word, Je- su, In- ly feeds us,

hast mir mein Herz be- ses- - sen, leib- - - lich, freund- lich,
my soul with love o'er flow- - eth. Thy ____ word, Je- su,

The musical score consists of two systems. The first system has four staves: two vocal staves (Soprano and Alto) and two piano staves. The second system has six staves: two vocal staves (Soprano and Alto), two piano staves, and a grand staff (treble and bass clefs). The music is in 4/4 time and B-flat major. The lyrics are in German and English, with some lines containing blank lines for additional text.

freund-lich, lieb-lich, lieb-lich, lieb-lich, freund-lich
 Je-su, thy word, thy word, Je-su, hoch und Praise, O

freund-lich, lieb-lich, lieb-lich, lieb-lich, freund-lich
 Je-su, thy word, thy word, Je-su, hoch und Praise, O

8
 groß und ehr-lich, reich von Ga-ben,
 Right-ly leads us, life be-stow-ing,

groß und ehr-lich, reich von Ga-
 Right-ly leads us Life be-stow-

- lich, lieb-lich, freund-lich, schön und herr-lich, groß und ehr-lich, reich von Ga-ben,
 - word, thy word, Je-su, In-ly feeds us, Right-ly leads us, Life be-stow-ing.

- lich, lieb-lich, freund-lich, schön und herr-lich, groß und ehr-lich, reich von Ga-ben, hoch und
 - word, thy word, Je-su, In-ly feeds us, Right-ly leads us, Life be-stow-ing. Praise, O

8
 groß und ehr-lich, reich von Ga-ben, hoch und sehr prächt-ig er-
 Right-ly leads us, Life be-stow-ing, Praise, O praise such love o'er

schön und herr-lich, groß und ehr-lich, reich von Ga-
 In-ly feeds us, Right-ly leads us Life be-stow-

F

sehr prächtig erhaben, erhaben.
praise such love o'er flowing, o'er flowing.

sehr prächtig, prächtig erhaben.
praise such love such love o'er flowing.

ben,
ing.

hoch und sehr prächtig erhaben. Lieblich, lieblich, freundlich,
Praise, O praise such love o'er flowing. Thy word, thy word, Je- su,

sehr prächtig, prächtig erhaben. Lieblich, freundlich,
praise such love such love o'er flowing. Thy word, Je- su,

- ha- ben. Lieblich, freundlich,
- flow- ing. Thy word, Je- su,

ben,
ing. Lieblich, freundlich,
Thy word, Je- su,

SI & A1

Lieblich, freundlich, schön und herrlich, groß und ehrlich, reich von Ga-
Thy word, Je- su, In- ly feeds us, Right- ly leads us, Life be- stow-

ben,
ing.

hoch
Praise,

und
O

sehr
praise

prächt-
such

ben,
ing.

hoch
Praise,

und
O

sehr
praise

prächt-
such

love

er-
haben,

hoch
und
sehr
prächt-
such

love
o'er
flow-
ing,

hoch
und
sehr
prächt-
such

love
o'er
flow-
ing,

hoch
und
sehr
prächt-
such

love
o'er
flow-
ing,

hoch
und
sehr
prächt-
such

love
o'er
flow-
ing,

S1
 tig er- ha- ben.
 love o'er- flow- ing.

A1
 er- ha- ben.
 o'er- flow- ing.

T1
 8 sehr prächtig er- ha- ben.
 praise such love o'er- flow- ing.

B1
 ha- - ben.
 flow- - ing.

T2
 8 er- ha- ben, hoch und sehr prächt- tig er- ha- ben,
 o'er- flow- ing, praise, O praise such love o'er- flow- - - ben,
 ing,

B2
 hoch und
 Praise, O

S2
 hoch und sehr prächt- tig er- ha- ben.
 Praise, O praise such love o'er- flow- ing.

T2
 8 hoch und sehr prächt- tig er- ha- ben, er- ha- - ben.
 Praise, O praise such love o'er- flow- ing, o'er- flow- - Fi ben.
 ing.

B2
 sehr prächt- tig er- ha- ben.
 praise such love o'er- flow- - ing.

G

lieb- lich, freund- lich, schön und herr- lich, groß und ehr- lich, reich von Ga- ben,
Thy word, Je- su, In- ly feeds us, Right- ly leads us, Life be- stow- ing.

lieb- lich, freund- lich, schön und herr- lich, groß und ehr- lich, reich von Ga- ben,
Thy word, Je- su, In- ly feeds us, Right- ly leads us, Life be- stow- ing.

8 lieb- lich, freund- lich, schön und herr- lich, groß und ehr- lich, reich von Ga- ben,
Thy word, Je- su, In- ly feeds us, Right- ly leads us, Life be- stow- ing.

lieb- lich, freund- lich, schön und herr- lich, groß und ehr- lich, reich von Ga- ben,
Thy word, Je- su, In- ly feeds us, Right- ly leads us, Life be- stow- ing.

lieb- lich, freund- lich, schön und herr- lich, groß und ehr- lich, reich von Ga- ben,
Thy word, Je- su, In- ly feeds us, Right- ly leads us, Life be- stow- ing.

8 lieb- lich, freund- lich, schön und herr- lich, groß und ehr- lich, reich von Ga- ben,
Thy word, Je- su, In- ly feeds us, Right- ly leads us, Life be- stow- ing.

lieb- lich, freund- lich, groß und ehr- lich, reich von Ga- ben,
Thy word, Je- su, Right- ly leads us, Life be- stow- ing.

hoch und sehr prächtig erhaben, erhaben.
Praise, O praise such love o'er-flowing, o'er-flowing.

hoch und sehr prächtig erhaben, erhaben.
Praise, O praise such love o'er-flowing, o'er-flowing.

hoch und sehr prächtig erhaben, erhaben.
Praise, O praise such love o'er-flowing, o'er-flowing.

hoch und sehr prächtig erhaben, erhaben.
Praise, O praise such love o'er-flowing, o'er-flowing.

hoch und sehr prächtig erhaben, prächtig erhaben.
Praise, O praise such love o'er-flowing, such love o'er-flowing.

hoch und sehr prächtig erhaben, prächtig erhaben.
Praise, O praise such love o'er-flowing, such love o'er-flowing.

hoch und sehr prächtig erhaben, erhaben.
Praise, O praise such love o'er-flowing, o'er-flowing.

hoch und sehr prächtig erhaben, erhaben.
Praise, O praise such love o'er-flowing, o'er-flowing.

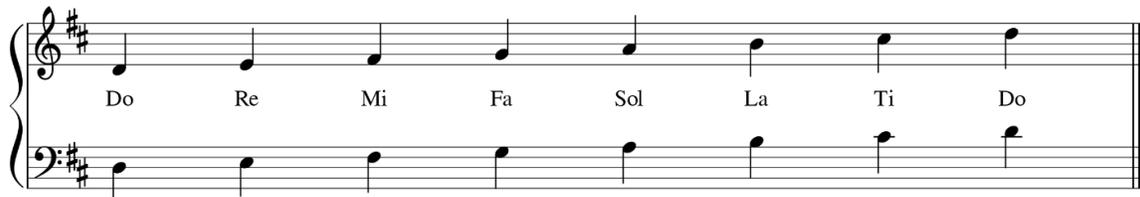
GLORIA IN D MAJOR RV 589

QUONIAM TU SOLUS SANCTUS

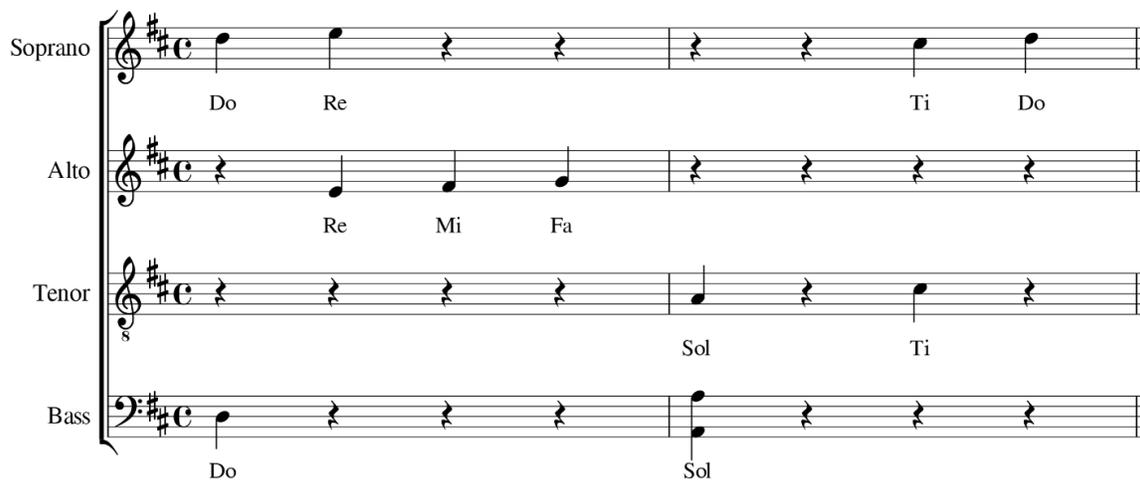
ANTONIO VIVALDI

(1678-1741)

D Major Scale



Pitch content specific to *Quoniam tu solus Sanctus*



Choral Public Domain Library Link

<http://www2.cpdl.org/wiki/images/6/66/Ws-viv-gl11.pdf>

Suggested Listening

Richard Sparks (Conductor), University of North Texas Collegium Singers and Baroque Orchestra

<https://www.youtube.com/watch?v=OvZYhxT5Mf8>, (Movement begins at 24:14)

Historical Information

Violinist and composer Antonio Vivaldi was born in Venice, Italy to a musical family. His father was a violinist at St. Mark's Basilica, and Vivaldi had opportunities to play there as a young man.⁵³ In addition to his performing, Vivaldi was a prolific composer of instrumental and choral repertoire writing three oratorios, one complete mass, several mass movements, approximately thirty Psalm settings and one Magnificat.⁵⁴

Vivaldi's best-known choral work, *Gloria in D Major* RV 589, is comprised of twelve movements and includes parts for soprano and alto solos, SATB chorus, oboe, trumpet, strings, and basso continuo. In its entirety, the work takes approximately twenty-eight minutes to perform.⁵⁵ In this movement, which is a recapitulation of the first movement, the motor rhythm present in the strings is the driving force underneath the homophonic choral writing. Singers should feel the energy of the sixteenth-note pulse driving through every half note. Because the orchestration provides so much of the character of the piece, it is an integral part of a successful performance. If a full orchestra is not available, a continuo group and a pair of violins are a satisfactory solution.

Latin Text and English Translation

Quoniam tu solus Sanctus,
Tu solus Dominus,
Tu solus Altissimus, Jesu Christe.

For thou only art holy,
Thou only art the Lord,
Thou only art the most high, Jesus Christ.

Text taken from the Ordinary of the Mass.

⁵³ Shrock, *Choral Repertoire*, 217.

⁵⁴ *Ibid.*, 218.

⁵⁵ *Ibid.*, 219.

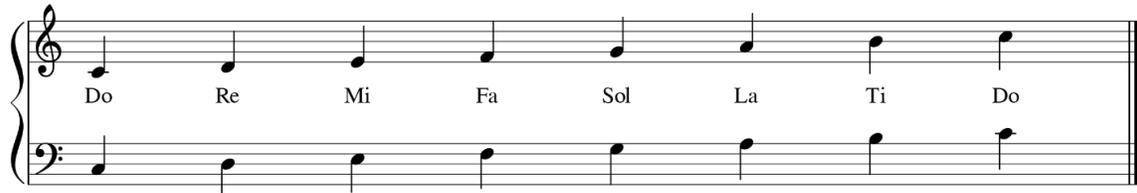
JUDAS MACCABAEUS HWV 63

HALLELUJAH, AMEN

GEORGE FRIDERIC HANDEL

(1685-1759)

C Major Scale



Pitch content specific to *Hallelujah, Amen*



Choral Public Domain Library Link

<http://www0.cpdl.org/wiki/images/9/94/Ws-hand-jmh.pdf>

Suggested Listening

Eugene Ormandy (Conductor), The Mormon Tabernacle Choir, The Philadelphia Orchestra

<https://www.youtube.com/watch?v=4b1eispH-U0>

Historical Information

George Frideric Handel was born in Halle, Germany, a small town just north of Leipzig. He studied organ, harpsichord, violin, and music theory. Handel spent time in Italy composing Italian opera, and then moved to England where he composed most of his English oratorios. Handel composed twenty-one oratorios, four Coronation Anthems, eleven Chandos Anthems, three Latin Psalm settings, approximately ten odes and other occasional works, one Masque, and one Passion.⁵⁶

Composed in 1746, Handel's oratorio *Judas Maccabaeus* was the most popular oratorio during his lifetime boasting thirty-nine performances before the composer's death in 1759.⁵⁷ The work is written for SSSATBB solos, SATB chorus, two flutes, two oboes, two horns, three trumpets, timpani, strings, and basso continuo, and is approximately 180 minutes in length.⁵⁸ Many of the choruses from Handel's oratorios are excellent repertoire choices for the developing mixed chorus and *Hallelujah, Amen* is no exception. If a full orchestra is not available, many of Handel's choruses can be performed with a continuo group and a small ensemble of strings (if there are independent string parts). The continuo group supports the chorus harmonically, and adds the texture and color characteristic of the Baroque time period.

English Text

Hallelujah, Amen.
Rejoice, O Judah and in songs divine,
With cherubim and seraphim harmonious join!
Hallelujah! Amen.

Libretto written by English scholar Thomas Morell, 1703-1784.

⁵⁶ Ibid., 327.

⁵⁷ Ibid., 331.

⁵⁸ Ibid., 337.

CHAPTER 7

CLASSICAL RESOURCE GUIDES

Choral music of the Classical period features balanced, periodic phrases, and moderate tempi. Classical melodies are more straight forward and clearly defined than the long-breathed, melismatic melodies of the Baroque. Dissonances are often unprepared and treated more freely than in previous time periods. Formal structures include binary, ternary, and theme and variations, among others. Composers of the classical period often use the harmonic framework to define the formal structure of the work.⁵⁹

Choirs were still relatively small during the time of Franz Joseph Haydn and Wolfgang Amadeus Mozart. Choral ensembles contained approximately twenty voices and were usually all male. The modern orchestra developed during this time, and the use of basso continuo declined. Choral pieces were written with distinct orchestral or keyboard accompaniment and instruments were no longer used to double the voices.⁶⁰

Although there are not as many composers in this list as some of the other time periods, the following classical composers wrote prolifically, and much of their work is approachable for the developing chorus: Johann Christian Bach, Ludwig van Beethoven, William Billings, Luigi Cherubini, Franz Joseph Haydn, Johann Michael Haydn, Giovanni Battista Martini, Wolfgang Amadeus Mozart, Antonio Salieri, and Franz Schubert.

⁵⁹ Poultney, *Studying Music History*, 130-131.

⁶⁰ Young and Smith, "Chorus," <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/05684>.

CREATION

WILLIAM BILLINGS

(1746-1800)

F Major Scale

Musical notation for the F Major Scale, showing the notes Do, Re, Mi, Fa, Sol, La, Ti, Do on a grand staff. The notes are written on a treble clef staff with a key signature of one flat (Bb) and a common time signature. The notes are: Do (F4), Re (F#4), Mi (G4), Fa (A4), Sol (Bb4), La (C5), Ti (D5), Do (E5).

Pitch content specific to *Creation*

Musical notation for the pitch content specific to *Creation*, showing the notes Do, Re, Mi, Fa, Sol, La, Ti, Do on four staves (Soprano, Alto, Tenor, Bass) in 3/2 time. The notes are written on a treble clef staff with a key signature of one flat (Bb). The notes are: Do (F4), Re (F#4), Mi (G4), Fa (A4), Sol (Bb4), La (C5), Ti (D5), Do (E5).

Choral Public Domain Library Link

<http://www.mrlauer.org/static/media/music/scores/creation.pdf>

Suggested Listening

Paul Hillier (Conductor), His Majestie's Clerkes

<https://www.youtube.com/watch?v=fpKHYe2gSU4>

Historical Information

Born in Boston, Massachusetts, composer William Billings was part of the American revolutionary movement and worked with notable leaders such as Paul Revere and Samuel Adams. Although Billings never had any formal musical training, he learned to read music from Psalm books that were sent from England. He was devoted to music education and spent his life teaching music fundamentals in public singing schools and churches.⁶¹ Billings composed fifty-one fuguing tunes, fifty-two anthems, approximately 230 hymns, and four canons.⁶² There are hundreds of pieces by Billings available in the Choral Public Domain Library. They make excellent sight-singing exercises because they are short, the rhythms are straight forward, and the melodies are diatonic. Fuguing tunes like *Creation*, feature an opening homophonic section followed by an extended section of imitative counterpoint.

English Text

When I with pleasing wonder stand, and all my frame survey,
Lord 'tis my work, I own thy hand, thus built my humble clay.
Our life contains a thousand springs, and dies if one be gone.
Strange that a harp of thousand strings should keep in tune so long.

Text from Psalm 139, paraphrased by Isaac Watts.

⁶¹ Ibid., 402.

⁶² Ibid., 403.

SAMPLE LESSON PLAN

Creation by William Billings

- Determine the key
- Find and label accidentals
- Measures 57-60, circle every Do and put a box around every Sol
- Measures 57-60, conduct in a two pattern and speak the solfège syllables in rhythm
- Establish the key vocally using the major mode pattern found on page 35
- Measures 57-60, in four parts, sight sing only Do's and Sol's
- Measures 57-60, in four parts, sight sing complete line using solfège syllables
- Measures 30-56, put a bracket around each entrance of the fuguing motive
- Have students use rhythmic syllables to speak rhythmic cells from the board (half note, two quarter notes, one quarter note with two eighths, four eighths, and a dotted eighth sixteenth-note pair with two eighth notes)
- Measures 30-56, conduct in a slow two pattern and speak the solfège syllables in rhythm, observe how each entrance is slightly different
- Re-establish the key vocally
- Measures 30-56, all men sight sing bass line, all women sight sing alto line using solfège syllables
- Measures 30-56, add tenors on their own line
- Measures 30-56, add sopranos on their own line
- Measures 1-30, rehearse meter changes by speaking solfège syllables in measures 13-15, 21-23, and 29-31
- Measures 1-30, in four parts, sight sing on solfège syllables
- Sight sing entire piece from beginning to end without stopping

Creation

"Words by Dr. Watts"
Psalm 139, Hymn ii:19 (CM)

WILLIAM BILLINGS (1746-1800)
The Continental Harmony (1794)

F Major

Treble
When I with plea - sing won - der stand, And all my

Counter
When I with plea - sing won - der stand, And all my

Tenor
When I with plea - sing won - der stand, And all my

Bass
When I with plea - sing won - der stand, And all my

6

frame sur - vey, Lord, 'tis thy work, I own thy hand, Thus built my

frame sur - vey, Lord, 'tis thy work, I own thy hand, Thus built my

frame sur - vey, Lord, 'tis thy work, I own thy hand, Thus built my

frame sur - vey, Lord, 'tis thy work, I own thy hand, Thus built my

13

hum - ble clay. Lord, 'tis thy work, I own thy hand, Thus built my hum - ble clay.

hum - ble clay. Lord, 'tis thy work, I own thy hand, Thus built my hum - ble clay.

hum - ble clay. Lord, 'tis thy work, I own thy hand, Thus built my hum - ble clay.

hum - ble clay. Lord, 'tis thy work, I own thy hand, Thus built my hum - ble clay.

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22

Our life con-tains a thou-sand springs, And dies if one be

Our life con-tains a thou-sand springs, And dies if one be

Our life con-tains a thou-sand springs, And dies if one be

Our life con-tains a thou-sand springs, And dies if one be

Fi

29

gone. Strange that a harp of thou-sand strings Should keep in

gone. Strange that a harp of thou-sand strings Should keep in

gone. Strange that a harp of thou-sand strings Should keep in tune so

gone. Strange that a harp of thou-sand strings Should keep in tune so long.

34

tune so long. Should keep in tune, should keep in tune so long.

tune so long. Strange that a harp of thou-sand strings Should keep in

long. Should keep in tune so long. Should

Strange that a harp of thou-sand strings Should keep in tune so long. Should keep in

39

Should keep in tune so long. Should keep in tune so long. Strange that a
 tune, Should keep in tune so long.
 keep in tune so long. Should keep in tune so long. Strange that a harp of
 tune so long. Should keep in tune so long.

45

harp of thou - sand strings Should keep in tune so long. so long.
 Our life con - tains a thou - sand springs, And dies if one be gone.
 thousand strings Should keep in tune so long.
 Strange that a harp of thou - sand strings Should keep in tune so long.

50

so long. Should keep in tune so long. Should
 Strange that a harp of thou - sand strings Should keep in tune so long. Should keep in tune so
 Should keep in tune so long.
 Strange that a harp of thou - sand strings Should keep in tune, Should

keep in tune so long. Strange that a harp of thou-sand strings Should keep in tune so long.

long — so long. Strange that a harp of thou-sand strings Should keep in tune so long.

Strange that a harp of thou-sand strings Should keep in tune so long.

keep in tune so long. Strange that a harp of thou-sand strings Should keep in tune so long.

The image shows a musical score for four staves. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. A vertical red line is drawn between the first and second staves, and another vertical red line is drawn between the third and fourth staves. Red boxes and circles highlight specific notes in the score.

VENI JESU

LUIGI CHERUBINI

(1760-1842)

E-flat Major Scale

Musical notation for the E-flat Major Scale, showing the notes Do, Re, Mi, Fa, Sol, La, Ti, Do on a grand staff. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The notes are: Do (C4), Re (D4), Mi (E4), Fa (F4), Sol (G4), La (A4), Ti (B4), Do (C5).

Pitch content specific to *Veni Jesu*

Musical notation for the pitch content specific to *Veni Jesu*, showing the notes Do, Re, Mi, Fa, Sol, Si, La, Ti, Do on a grand staff. The key signature has two flats (B-flat and E-flat) and the time signature is 3/4. The notes are: Do (C4), Re (D4), Mi (E4), Fa (F4), Sol (G4), Si (B4), La (A4), Ti (B4), Do (C5).

Choral Public Domain Library Link

<http://www.cpdl.org/wiki/images/7/7e/Veni-Jesu-p.pdf>

Suggested Listening

Richard Proulx (Conductor), The Cathedral Singers

<https://www.youtube.com/watch?v=ig66pzF5gZg>

Historical Information

Born in Florence, Italy, composer and conductor Luigi Cherubini wrote ten masses, two Requiems, two pairs of separate mass movements, approximately forty motets, twenty surviving cantatas, and sixty-three canons.⁶³ Cherubini relocated to Paris in 1786 and spent most of his working life in France. He was well respected by his contemporaries, Ludwig van Beethoven and Franz Joseph Haydn, and was awarded France's highest honors for excellence in teaching and composing.⁶⁴ *Veni Jesu* is an example of a Classical Latin motet. The writing is elegant, charming, and graceful, featuring lyrical melodic lines. While orchestral accompaniment adds richness and color to the piece, an organ or even piano accompaniment would work as well.

Latin Text and English Translation

Veni Jesu, amor mi.

Come to me, Jesus my love.

Anonymous author.

⁶³ Shrock, *Choral Repertoire*, 392.

⁶⁴ *Ibid.*

OPFERLIED OP. 121B

LUDWIG VAN BEETHOVEN

(1770-1827)

E Major Scale

Musical notation for the E Major Scale, showing the notes Do, Re, Mi, Fa, Sol, La, Ti, Do on a grand staff. The key signature is E major (three sharps) and the time signature is 4/4. The notes are: Do (quarter), Re (quarter), Mi (quarter), Fa (quarter), Sol (quarter), La (quarter), Ti (quarter), Do (quarter).

Pitch content specific to *Opferlied*

Musical notation for the pitch content specific to *Opferlied*, showing the notes Do, Re, Mi, Fa, Sol, La, Te, Ti, Do on four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff. The key signature is E major (three sharps) and the time signature is 4/4. The notes are: Do (quarter), Re (quarter), Mi (quarter), Fa (quarter), Sol (quarter), La (quarter), Te (quarter), Ti (quarter), Do (quarter).

Choral Public Domain Library Link

<http://www3.cpdl.org/wiki/images/5/5c/Beet-opf.pdf>

Suggested Listening

Helmuth Koch (Conductor), Grosser Chor des Berliner Rundfunks, Rundfunk Sinfonieorchester Berlin

<https://www.youtube.com/watch?v=IFEZCW0KVOY>

Historical Information

Ludwig van Beethoven was born in Bonn, Germany to a musical family and began performing when he was eight years old.⁶⁵ In 1790, Beethoven moved to Vienna to study music with Franz Joseph Haydn. Following in the footsteps of his teacher, Beethoven eventually assumed Haydn's position as the composer in residence for Prince Nikolaus Esterházy.⁶⁶ Beethoven's choral compositional output includes large-scale works such as *Missa Solemnis* Op. 123, *Missa* in C Major Op. 86, *Symphony No. 9* in D Minor Op. 125, and *Christus am Oelberge* Op. 85. Smaller works worth investigating are his folk song arrangements and the part-song *Elegischer Gesang* Op. 118.⁶⁷

Beethoven's *Opferlied* exhibits qualities of both the Classical and Romantic time periods. The elegant lyricism of the solo line and the periodic phrase structure reflect Classical aesthetics, while the dramatic and sudden dynamic markings in the choral writing are more indicative of Romantic influence. In the Romantic time period, composers began using words and phrases to describe the character of a piece of music. Written in German on the first page, Beethoven instructs the performer to interpret *Opferlied* "Mit innigem andächtigem Gefühl, in zeimlich langsamer Bewegung," which means, "with intimate and reverent feeling and slow movement." The form is strophic, featuring four verses performed by solo and chorus in alternation. The two choral verses are identical for the first eleven measures, and the final verse concludes with a codetta. The piano accompaniment provides textural interest and a harmonic foundation in the solo sections, and significant support in the choral sections, often doubling the voices.

⁶⁵ Ibid., 442.

⁶⁶ Ibid., 443.

⁶⁷ Ibid., 444.

German Text and English Translation

German Text:

Die Flamme lodert, milder Schein
Durchglänzt den düstern Eichenhain
Und Weihrauchdüfte wallen.

O neig' ein gnädig Ohr zu mir,
Und laß des Jünglings Opfer dir,
Du Höchster, wohl gefallen!

Sei stets der Freiheit Wehr und Schild!
Dein Lebensgeist durchatme mild
Luft, Erde, Feu'r und Fluten!

Gib mir als Jüngling und als Greis,
Am väterlichen Herd, O Zeus,
Das Schöne zu dem Guten!

English Translation:

The fire flares, a lambent light creeps
Through the dusky grove of oaks
And clouds of scented incense rise.

Incline, O Lord, your merciful ear,
And let my youthful sacrifice,
O Lord, be pleasing in your sight!

Be always freedom's shield and banner!
Breathe softly your life spirit
Through the air, earth, fire, and water!

Give me in youth and age,
At my father's hearth, O Zeus,
Beauty and goodness!

Text by Friedrich von Matthisson, 1761-1831.

CHAPTER 8

ROMANTIC RESOURCE GUIDES

During the Romantic time period, music was often associated with political ideals and religious philosophies, and as a result the poetry became incredibly important. Societies developed for the purpose of preserving early music and encouraging the composition of new music. The quality of salon music, originally for private enjoyment, improved greatly and as mixed choruses and women's choruses became popular, important composers began writing for such groups. Choral works that were short in length, secular, accessible to amateur singers, sometimes strophic, and generally accompanied, called part-songs emerged as a result of the rise of the middle class.

In the nineteenth century, one hundred years after Handel's birth, a festival chorus was formed from singers and instrumentalists across England to perform his works. Similar festival choruses took place throughout Europe and participation ranged from 300-1000 singers. As choruses grew larger, the participation of amateur singers increased. Choral festivals encouraged the creation of secular spaces (concert halls) large enough to accommodate the grand size of the performing groups, and new works were commissioned for such events.

Choral festivals were held in every major city in North America as well, including Cincinnati, Chicago, Boston, and New York. The Cincinnati May Festival chorus and the Handel and Haydn Society of Boston were two of the most famous. The largest festivals held in the United States were the Peace Jubilee Festivals in Boston, Massachusetts. Huge structures were built and

torn down just to accommodate the events. The first festival had a chorus of 10,000 singers and the second festival three years later had over 20,000 participants.⁶⁸

Romantic music is characterized by lyrical melodies, rich chords, and expressive poetry. It often features extreme contrasts of dynamic and tempo. Rubato is used generously, and unique rhythms such as hemiola, syncopation, and exotic folk rhythms are favored. Dissonance is widely prevalent, modal writing is re-introduced, and the presence of sevenths, ninths, and tritones color the thick chordal texture.⁶⁹

Romantic composers worthy of further investigation include Ludwig van Beethoven, Karl Böhm, Johannes Brahms, Anton Bruckner, Antonín Dvorák, Gabriel Fauré, Heinrich von Herzogenberg, Felix Mendelssohn, Fanny Mendelssohn-Hensel, Jacques Offenbach, Robert Pearsall, Giacomo Puccini, Josef Rheinberger, Nikolai Rimsky-Korsakov, Gioachino Rossini, Camille Saint-Saëns, Clara Schumann, and Robert Schumann.

⁶⁸ Young and Smith, "Chorus," <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/05684>.

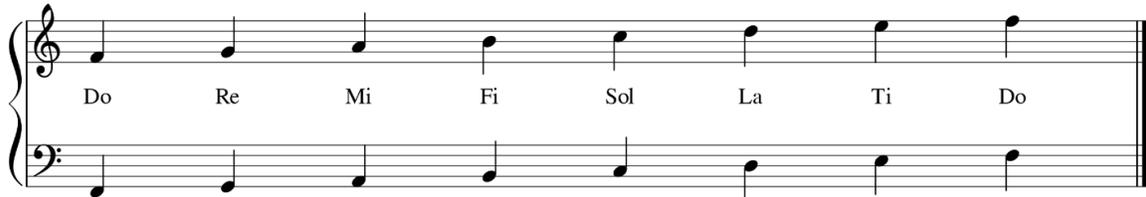
⁶⁹ Poultney, *Studying Music History*, 204-205.

Os JUSTI WAB 30

ANTON BRUCKNER

(1824-1896)

F Lydian Scale



Pitch content specific to *Os justi*



Choral Public Domain Library Link

http://www0.cpdl.org/wiki/images/a/a9/Bruckner-Os_justi.pdf

Suggested Listening

John Eliot Gardiner (Conductor), Monteverdi Choir

<https://www.youtube.com/watch?v=ov-OAmpcRfw>

Historical Information

Austrian composer Anton Bruckner's Catholic upbringing bore a strong influence on his compositional style and musical career. As a young man, he studied organ, sang the masses of Mozart, Joseph Haydn, and Michael Haydn, and heard performances of oratorios by Joseph Haydn and Felix Mendelssohn.⁷⁰ Bruckner composed six masses, two Requiems, one Te Deum, five large-scale Psalm settings, thirty-two motets, nineteen large-scale secular works, and twenty-six shorter secular pieces. He was plagued by anxiety and depression, and as a result he was constantly reviewing and revising his works.⁷¹

The majority of Bruckner's motets, including *Os justi*, were composed for liturgical use while he was employed at St. Florian and the Linz Cathedral in Germany.⁷² All of Bruckner's motets are written in the Renaissance style, featuring Latin text and polyphonic texture. The use of the Lydian mode creates a harmonic framework more closely related to early music than the thorny chromaticism often found in the Romantic period, while the extreme vocal ranges and dramatic dynamic markings reveal the influence Romanticism had on Bruckner.

Latin Text and English Translation

Os justi meditabitur sapientiam, et lingua ejus loquetur iudicium.
Lex Dei ejus in corde ipsius, et non supplantabuntur gressus ejus.
Alleluia.

The mouth of the righteous utters wisdom, and his tongue speaks what is just.
The law of his God is in his heart, and his feet do not falter.
Alleluia.

Text taken from Psalm 36:30-31.

⁷⁰ Ibid., 470.

⁷¹ Ibid.

⁷² Ibid., 472.

SAMPLE LESSON PLAN

Os justi by Anton Bruckner

- Determine the key
- Sing the Lydian scale using the following pattern: Do, Do Re Do, Do Re Mi Re Do, Do Re Mi Fi Mi Re Do, etc., first in unison and then in an eight-part round
- Measure 70, sight sing the chant in unison using solfège syllables with attention to phrasing and syllabic stress
- Measures 1-16, conduct and speak the solfège syllables in rhythm with attention to dynamic markings
- Vocally re-establish the key
- Measures 1-16, conduct and sing only the first beat of each measure using solfège syllables
- Measures 1-16, all men sing bass parts and all women sing alto parts using solfège syllables, encourage healthy technique to support the upper voices
- Measures 1-16, all parts sight sing using solfège syllables
- Measures 43-70, conduct and speak solfège syllables in rhythm with attention to dynamic markings
- Vocally re-establish the key
- Measures 43-70, sight sing using solfège syllables
- Measures 16-42, put a bracket around each entrance of the motive and circle the dynamic markings
- Measures 16-42, conduct and speak the solfège syllables in rhythm, have singers stand for two measures when their line has the theme and then sit back down
- Vocally re-establish the key

- Measures 16-42, in four parts, sight sing on solfège syllables, have singers stand for two measures when their line has the theme and then sit back down
- Sight sing entire piece from beginning to end without stopping

Os justi

WAB 30

Anton Bruckner (1824–1896)
komponiert 1879

F Lydian

Nicht schnell

Sopran
Os ju - sti me - di - ta - bi - tur sa - pi - en - ti - am,
Alt
Os ju - sti me - di - ta - bi - tur sa - pi - en - ti - am,
Tenor
Os ju - sti me - di - ta - bi - tur sa - pi - en - ti - am, os
Baß
Os ju - sti me - di - ta - bi - tur sa - pi - en - ti - am, os

8
Sopran
os ju - sti me - di - ta - bi - tur sa - pi -
Alt
os ju - sti me - di - ta - bi - tur sa - pi -
Tenor
ju - sti me - di - ta - bi - tur sa - pi -
Baß
ju - sti me - di - ta - bi - tur sa - pi -

15
Sopran
en - ti - am, et lin - gua e - jus lo -
Alt
en - ti - am, et lin - gua e - jus lo - que - tur ju - di - ci - um, ju -
Tenor
en - ti - am,
Baß
en - ti - am, et

21 *cresc.* *mf*

que - tur ju - di - ci - um, ju - di - ci - um,

cresc. *mf*

di - ci - um, ju - di - ci - um, et lin - gua

poco a poco cresc. *mf* *f*

et lin - gua e - jus lo - que - tur, et

lin - gua e - jus lo - que - tur ju - di - ci - um, lo - que - tur ju -

26 *f* *dim.* *p*

et lin - gua e - jus, et lin - gua e - jus lo -

e - jus lo - que - tur ju - di - ci - um, et lin - gua e - jus lo -

dim. *p*

lin - gua e - jus lo - que - tur ju - di - ci - um, et lin - gua e - jus lo -

f *dim.* *p*

di - ci - um, et lin - gua e - jus,

31 *dim.* *pp* *mf*

que - tur ju - di - ci - um, et lin - gua e - jus, et

dim. *pp* *cresc. sempre* *f*

que - tur ju - di - ci - um, et lin - gua e - jus lo - que - tur ju -

dim. *pp* *cresc.*

que - tur ju - di - ci - um, et lin - gua e - jus lo - que - tur ju - di - ci -

pp *cresc.*

et lin - gua e - jus lo - que - tur ju - di - ci -

37

lin - gua e - jus lo - que - - - tur ju - di - ci -
 di - ci - um, lo - que - - - tur ju - di - ci -
 um et lin - gua e - jus lo - que - - - tur ju - di - ci -
 um et lin - gua e - jus lo - que - - - tur ju - di - ci -

42

um. Lex De - i e - jus in cor - de ip - si - - us,
 um. Lex De - i e - jus in cor - de ip - si - - us, pp
 um. Lex De - i e - jus in cor - de ip - si - - us, lex
 um. Lex De - i e - jus in cor - de ip - si - - us, lex

50

lex De - i, lex De - - - i e - jus in
 lex De - i, lex De - - - i e - jus in
 De - i, lex De - i, lex De - i e - jus in
 De - i, lex De - i, lex De - - i e - jus in

56 *poco a poco dim.*

cor - de ip - si - us, in cor - de, cor - de, in cor - de,

poco a poco dim.

cor - de ip - si - us, in cor - de, cor - de, in cor - de, cor - de,

poco a poco dim.

cor - de ip - si - us, in cor - de, cor - de, in cor - de, in cor - de,

poco a poco dim.

cor - de ip - si - us, in cor - de, in cor - de, in

p dim.

61 *pp*

in cor - de ip - si - - - us et non sup - plan - ta -

pp

in cor - de ip - si - - - us et non sup - plan - ta -

pp

in cor - de ip - si - - - us et non sup - plan - ta -

pp

cor - - de ip - si - - - us et non sup - plan - ta -

ppp

67

bun - tur_ gres - sus e - jus. Al - le - lu - ja, al - le - lu - ja.

bun - tur gres - sus e - jus. Al - le - lu - ja, al - le - lu - ja.

bun - tur gres - sus e - jus. Al - le - lu - ja, al - le - lu - ja.

bun - tur gres - sus e - jus. Al - le - lu - ja, al - le - lu - ja.

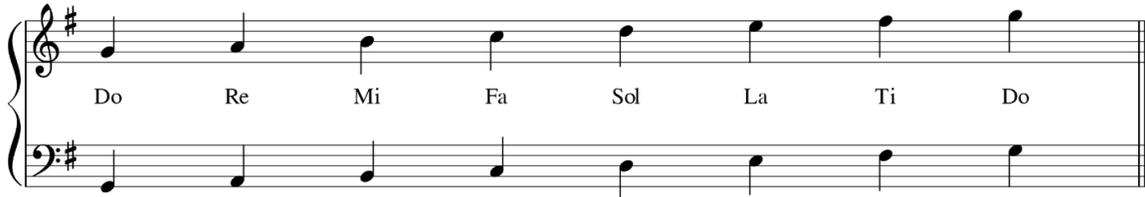
70

ALL MEIN GEDANKEN, DIE ICH HAB

JOHANNES BRAHMS

(1833-1897)

G Major Scale



Pitch content specific to *All mein Gedanken, die ich hab*

Musical notation for the pitch content of "All mein Gedanken, die ich hab" for Soprano, Alto, Tenor, and Bass. The notation is in 4/4 time and G major. The notes are: Soprano: Do, Re, Mi, Fa, Sol, La, Ti, Do; Alto: Do, Re, Mi, Fa, Fi, Sol, Si, La, Ti, Do; Tenor: Do, Re, Mi, Fa, Sol, La, Te, Ti, Do; Bass: Do, Re, Mi, Fa, Fi, Sol, La, Ti, Do. The notes are written as quarter notes on a grand staff.

Choral Public Domain Library Link

http://www2.cpdll.org/wiki/images/3/3f/Brahms_All_mein_Gedanken.pdf

Suggested Listening

Alexander Lauer (Conductor), Landesjugendchor Saar

<https://www.youtube.com/watch?v=ZmJWhD2y2GA>

Historical Information

Composer, conductor, and pianist, Johannes Brahms was born in Hamburg, Germany into a musical family. His father played string bass in the Hamburg Philharmonie and Brahms began music lessons at a young age. Brahms held several choral conducting positions over the course of his career, and he had the opportunity to conduct works by Bach and Handel, both of whom he revered.⁷³ Brahms' interest in the great composers of the past influenced his writing. He often used canon or imitation and structured his works with symmetrical characteristics similar to those found in a number of compositions by Bach. The poetry that Brahms chose for his choral compositions often expressed the philosophical belief that the pain and agony of life must be endured, and that joy is only possible after death.⁷⁴ Brahms composed one Requiem, six large-scale works with secular texts and orchestral accompaniment, six works with chamber accompaniment, eighteen sacred a cappella pieces, thirty-eight secular a cappella pieces, sixty vocal chamber pieces with piano accompaniment, and twenty canons.⁷⁵

All mein Gedanken, die ich hab is a secular German folk song. Brahms used a detailed description to define the mood of this folk song, as was en vogue during the nineteenth century: "Mäßig, nicht zu langsam, etwas frei vorzutragen, Mit Ausdruck" which means "moderately, not too slowly, freely carried forward, with expression." While *All mein Gedanken, die ich hab* functions beautifully as an a cappella piece, organ or piano accompaniment could be added to support the chorus if necessary.

⁷³ Shrock, *Choral Repertoire*, 474.

⁷⁴ *Ibid.*, 475.

⁷⁵ *Ibid.*, 476.

German Text and English Translation

German Text:

All' mein Gedanken die ich hab
Die sind bei dir,
Du auserwählter ein'ger Trost,
Bleib' stets bei mir.
Du, du, du sollst an mich gedenken,
Hätt' ich aller Wunsch Gewalt,
Von dir wollt' ich nicht wenken.

Du auserwählter ein'ger Trost,
Gedenk' daran,
Leib und Gut das sollst du ganz
Zu eigen han.
Dein, dein, dein will ich beleiben,
Du gibst mir Freud' und hohen Mut
Und kannst mir Leid vertreiben.

Die allerliebste und minniglich,
Die ist so zart,
Ihres gleich in allem Reich
Find't man hart.
Bei dir, dir, dir ist kein Verlangen,
Da ich von ihr scheiden sollt',
Da hätt' sie mich umfangen.

Die werte Rein' die ward sehr wein'n
Da das geschah,
Du bist mein und ich bin dein,
Sie traurig sprach.
Wann, wann, wann ich soll von dir weichen?
Ich nie erkannt' noch nimmermehr
Erkenn' ich dein geleich.

English Translation:

All the thoughts that I have
Are of you,
My chosen one, my only comfort,
Stay forever with me.
You, you, you must think of me,
If I could fulfill all my wishes,
I would not wish to stray from you.

My chosen one, my only comfort,
Just think,
You shall have my body and possessions
For your own.
Yours, yours, yours shall I remain,
You give me joy and high spirits
And can banish all my sorrow.

My sweetest, adorable beloved,
She is so gentle,
In all the kingdom her like
Can scarce be found.
With you, you, you there is no longing,
When I had to leave her,
She held me in her arms.

The dear pure girl wept sorely
When that occurred,
You are mine and I am yours,
She said with sadness.
When, when, when shall I go from you?
I never knew nor ever shall
Know anyone like you.

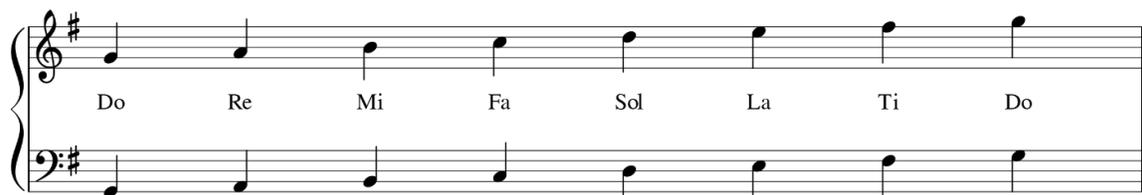
Anonymous author.

LERCHENGESANG OP. 48, NO. 4

FELIX MENDELSSOHN

(1809-1847)

G Major Scale



Pitch content specific to *Lerchengesang*

Musical notation for the pitch content specific to *Lerchengesang*. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The notes are: Do, Re, Mi, Fa, Sol, La, Ti, Do. The notes are written on four staves, each with a brace on the left.

Choral Public Domain Library Link

<http://www1.cpdl.org/wiki/images/a/a1/Ws-mend-484.pdf>

Suggested Listening

Frieder Bernius (Conductor), Kammerchor Stuttgart

<https://www.youtube.com/watch?v=b5BhBOgfwMs>

Historical Information

Composer, conductor, and pianist, Felix Mendelssohn was born in Hamburg, Germany. He attended the University of Berlin, during which time he had the opportunity to sing for the Berlin Singakademie. He had a strong interest in studying music of the past and conducted works by Handel, Haydn, Mozart, and Beethoven.⁷⁶ The influence of Bach and Handel is evident in Mendelssohn's oratorios, in that they share the overall structure of earlier oratorios, they include Baroque forms in individual movements, and they feature chorale tunes. Mendelssohn composed two oratorios, eight secular cantatas, twenty-six sacred cantatas and other large-scale sacred works, forty small sacred pieces, and sixty secular part-songs.⁷⁷ *Lerchengesang* is a secular part-song by Felix Mendelssohn. It is strophic, a cappella, and mostly homophonic throughout.

German Text and English Translation

Wie lieblicher Klang,
O Lerche, dein Sang!
Er hebt sich, er schwingt sich in Wonne.
Du nimmst mich von hier,
Ich singe mit dir,
Wir steigen durch Wolken zur Sonne.

How lovely the sound,
Oh Lark, of your song!
You rise and you swing in delight.
You take me away from here,
I'm singing with you,
We're going up to the sun through the clouds.

Text by Karl August Candidus, 1817-1872.

⁷⁶ Ibid., 450.

⁷⁷ Ibid., 451.

CHAPTER 9

TWENTIETH-CENTURY RESOURCE GUIDES

In the twentieth century, mixed choruses and all female choruses became more common and for the first time in history, women's choirs gained equal footing with men's choirs. New ideas about nationalism, multiculturalism, and historical performance practice influenced the choral aesthetic. Conductors began to show interest in producing historically accurate performances in terms of voicing, use of instruments, and ensemble size. As a result, small chamber choirs were formed to specialize in specific types of choral music.⁷⁸

The choral works of this time period are richly diverse. Many Twentieth-Century composers experimented with techniques such as aleatory, extreme dissonance, serialism, diatonic clusters, pointillism, complex rhythms, and disjunct melodies. In addition to the Avant-Garde music that characterized the first half of the century, many composers embraced the return to older traditions. Styles such as Neo-Classicism and Neo-Romanticism emerged and flourished, and many composers found inspiration in the unique modal sounds and text-driven rhythms of the Renaissance. A strong understanding of the musical time periods that preceded the twentieth century will provide students with the scaffolding necessary to grasp the challenges and beauty of this repertoire.

The work of many Twentieth-Century composers is still under copyright, which made it impossible to include in this anthology. However, Twentieth-Century repertoire is an important part of a well-rounded choral curriculum and worthy of purchase. Noteworthy Twentieth-Century

⁷⁸ Young and Smith, "Chorus," <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/05684>.

composers include Samuel Barber, Béla Bartók, Franz Biebl, Benjamin Britten, Pavel Chesnokov, Aaron Copland, Claude Debussy, Hugo Distler, Maurice Duruflé, Edward Elgar, Gerald Finzi, Alberto Ginestera, Alexander Gretchaninoff, Paul Hindemith, Gustav Holst, Arthur Honegger, Herbert Howells, Zoltán Kodály, Frank Martin, Carl Orff, Hubert Parry, Arvo Pärt, Lorenzo Perosi, Daniel Pinkham, Ildebrando Pizzetti, Francis Poulenc, Sergei Rachmaninoff, Maurice Ravel, Arnold Schoenberg, Charles Villiers Stanford, Igor Stravinsky, Randall Thompson, Veljo Tormis, Ralph Vaughan Williams, William Walton, and Anton Webern.

I LOVE MY LOVE

GUSTAV HOLST

(1874-1934)

F Dorian Scale

Musical notation for the F Dorian Scale, showing the notes Do, Re, Me, Fa, Sol, La, Te, Do on a grand staff. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The notes are: Do (F), Re (G), Me (Ab), Fa (Bb), Sol (C), La (Db), Te (Eb), Do (F).

Pitch content specific to *I Love My Love*

Musical notation for the pitch content of "I Love My Love", showing the notes Do, Re, Me, Fa, Sol, La, Te, Do for Soprano, Alto, Tenor, and Bass. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The notes are: Do (F), Re (G), Me (Ab), Fa (Bb), Sol (C), La (Db), Te (Eb), Do (F).

Choral Public Domain Library Link

http://www0.cpdl.org/wiki/images/e/ef/I_love_my_love_%28no_piano%29.pdf

Suggested Listening

John Rutter (Conductor), Cambridge Singers

<https://www.youtube.com/watch?v=iLTqb-fMHIA>

Historical Information

Born in Cheltenham, England, Gustav Holst was a composer, pianist and harpist. He attended the Royal College of Music, where he studied composition with Charles Villiers Stanford. Holst was close friends with Ralph Vaughan Williams, and they both shared a love for collecting English folk songs.⁷⁹ Holst composed fifty-two choral works in total.⁸⁰ Many of his pieces reflect an interest in early music through the use of modal harmony or ancient texts. Holst also had an interest in Hindu literature and philosophy and studied Sanskrit so he could translate Hindu writings himself. Holst's choral/orchestral work *Choral Hymns from the Rig Veda* reflects his interest in exotic culture.⁸¹

I Love My Love, by Gustav Holst is a strophic folk song with six verses. The variation in each verse is one of the things that makes this arrangement so special. Through dynamic contrast, textural changes, harmonic changes, and tempo changes, Holst takes a simple folk song and turns it into a concert piece.

English Text

Abroad as I was walking
One evening in the spring
I heard a maid in Bedlam
So sweetly for to sing,
Her chain she rattled with her hands
And thus replied she:

Chorus:
I love my love
Because I know
My love loves me.

Oh cruel were his parents
Who sent my love to sea
And cruel was the ship

⁷⁹ Ibid., 679.

⁸⁰ Ibid., 680.

⁸¹ Ibid., 679.

That bore my love from me,
Yet I love his parents since they're his
Although they've ruined me:

Chorus

With straw I'll weave a garland,
I'll weave it very fine,
With roses, lilies, daisies,
I'll mix the eglantine,
And I'll present it to my love
When he returns from sea:

Chorus

Just as she there sat weeping
Her love he came on land
Then, hearing she was in Bedlam
He ran straight out of hand,
He flew into her snow-white arms
And thus replied he:

Chorus

She said, "My love don't frighten me,
Are you my love or no?"
"O yes, my dearest Nancy,
I am your love, also
I am returned to make amends
For all your injury."

Chorus

So now these two are married,
And happy may they be
Like turtle doves together, in love and unity.
All pretty maids with patience wait
That have got loves at sea:

Chorus

Traditional Cornish folk song, collected by George Barnet Gardiner, 1852-1910.

SAMPLE LESSON PLAN

I Love My Love by Gustav Holst

- Determine the key
- Sing the Dorian scale using the following pattern: Do, Do Re Do, Do Re Me Re Do, etc., first in unison and then in a six-part round
- Point to pitches from the Dorian scale and have the choir sing the solfège syllables
- Label all six verses clearly and bracket the voice part with the melody
- Vocally re-establish the key
- Sight sing the melody in unison, following it between the different lines, instruct the singers to stand when their regularly assigned part has the melody
- Verse 1 (measures 1-17), conduct and speak the rhythm using rhythmic syllables
- Verse 1, circle every Do and put a box around every Sol
- Verse 1, conduct and speak solfège syllables in rhythm
- Verse 1, conduct and sing using solfège syllables
- Repeat procedure for each verse
- Sight sing entire piece from beginning to end without stopping

I love my love.

F Dorian

Verse 1

Andante

CORNISH FOLKSONG

Gustav T. Holst (1874-1934)

Soprano *p* A - broad as I was walk - ing, one eve - ning in the spring, I heard a maid in

Alto *p* A - broad as I was walk - ing, one eve - ning in the spring, I heard a maid in

Tenor *p* A - broad as I was walk - ing, one eve - ning in the spring, I heard a maid in

Bass *p* A - broad as I was walk - ing, one eve - ning in the spring, I heard a maid in

7
S. Bed - lam so sweet - ly for to sing; Her chains she rat - tled with her hands, and thus re - pli - ed she: "I

A. Bed - lam so sweet - ly for to sing; Her chains she rat - tled with her hands, and thus re - pli - ed she:

T. Bed - lam so sweet - ly for to sing; Her chains she rat - tled with her hands, and thus re - pli - ed she:___

B. Bed - lam so sweet - ly for to sing; Her chains she rat - tled with her hands, and thus re - pli - ed she:

14
S. *mf* Verse 2
love my love be - cause I know my love loves me! 2.O cru - el were his par - ents who sent my love to

A. *mf*
(closed lips) 2.O cru - el were his par - ents who sent my love to

T. *mf*
(closed lips) 2.O cru - el were his par - ents who sent my love to

B. *mf*
(closed lips) 2.O cru - el were his par - ents who sent my love to

21

S. sea, And cru-el was the ship that bore my love from me; Yet I love his par-ents since they're his al -

A. sea, And cru-el was the ship that bore my love from me; Yet I love his par-ents since they're his al -

T. sea, And cru-el was the ship that bore my love from me; Yet I love his par-ents since they're his al -

B. sea, And cru-el was the ship that bore my love from me; Yet I love his par-ents since they're his al -

28

Verse 3
pp sotto voce

S. though they've ruin-ed me: I love my love be - cause I know my love loves me!" I love my love,
pp

A. though they've ruin-ed me: (closed lips) I love my love,

T. though they've ruin-ed me:" (closed lips)

B. though they've ruin-ed me:" (closed lips)

35

S. I love my love, love my love, I love my love, love my love, I love my love, love my love,

A. I love my love, love my love, I love my love, love my love, I love my love, love my love,

T. *p affettuoso*
"With straw I'll weava gar - land, I'll weave it ve-ry fine; With ro - ses, lil - ies,

B.

41

S. I love my love be-cause I know, _____ be-cause I

A. I love my love be-cause I know, _____ be-cause I

T. dai - sies, I'll mix the eg-lan - tine; And I'll pre-sent it to my love when he re - turns from

B.

Verse 4

47 **Animato**

S. know my love loves me. For I love my love be- cause I know my love loves

A. know my love loves me. For I love my love be-cause I know my love loves

T. sea. For I love my love, be-cause I know my love loves me?'

B. *mf* Just as she there sat weep - ing, her

53 **accl.e cresc** **Più mosso** **f**

S. me. He_

A. me. He_ flew_

T. *mf* Then,hear-ing she was in Bed-lam, he ran straight out of hand; He_ flew_ **f**

B. *mf* love he came on land, Then,hear-ing she was in Bed-lam, he ran straight out of hand; He_ **f**

59 *cresc.* *ff* **Con passione.** **Vivace**

S. flew in to her snow-white arms, and thus re-plied he: "I love my love, be-cause I know my love loves

A. — in - to her snow-white arms, and thus re-plied he: "I love my love, be-cause I know my love loves

T. — in - to her snow-white arms, and thus re-plied he: "I love my love, be-cause I know my love loves

B. flew in - to her snow-white arms, and thus re-plied he: "I love my love, be- cause I know my love loves

66 *dim.* **Verse 5** *pp* **Tempo 1. parlante**

S. me; I know my love loves me, — 5. She said: "My love don't

A. me; I know my love loves me, — loves — me"

T. me; I know my love loves me, — loves — me"

B. me; I know my love loves me, — loves — me"

74 **Animato**

S. fright-en me; are you my love or no?"

A. — — — — —

T. — — — — — *mf* "O yes, my dear-est Nan- cy, I am your love, al-

B. — — — — — *mf* "O yes, my dear-est Nan- cy, I am your love, al-

80 *mf*

S. *mf* Al - so I am re - turn'd to make a - mends for all your in - jur - y; I

A. *mf* Al - so I am re - turn'd to make a - mends for all your in - jur - y; I

T. so I am re - turn'd to make a - mends for all your in - jur - y; I love my love, be

B. so I am re - turn'd to make a - mends for all your in - jur - y; I love my love, be

86 *rall* *sotto voce* **Verse 6**

S. love my love, be - cause I know my love loves me, loves me, my love loves me

A. *sotto voce* love my love, be - cause I know my love loves me, loves me, my love loves me,

T. cause I know my love loves me? *p* So now these two are mar - ried, and

B. cause I know my love loves me?

91

S. loves me; my love loves me, loves me, I love my love be - cause I

A. loves me; my love loves me, loves me, I love my love be - cause I

T. hap - py may they be like tur - tle doves to - geth - er, in love and u - ni - ty. All

B.

97

S. know _____ be - cause I know my love loves me _____

A. know _____ be - cause I know my love loves me _____

T. pret - ty maids with pa-tience wait that have got loves at sea; I love my love be -

B.

102

S. _____ I love my love be-cause I know my love

A. _____ I love my love be-cause I know my love

T. cause I know my love loves me, _____

B. *sotto voce* I love my

105

S. loves _____ me?"

A. loves _____ me?"

T. *sotto voce* I love my love, my love loves me.

B. love, my love loves me.

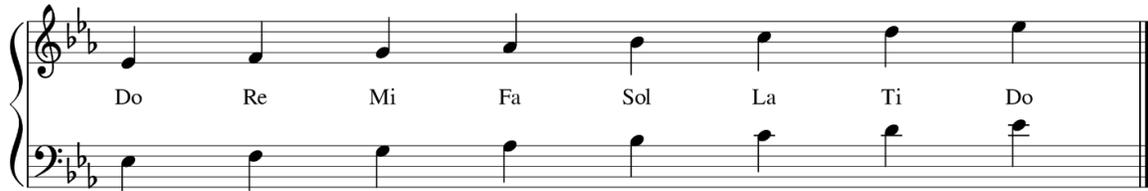
SONGS OF THE FLEET OP. 117

SAILING AT DAWN

CHARLES VILLIERS STANFORD

(1852-1924)

E-flat Major Scale



Pitch content specific to *Sailing at Dawn*

Musical notation for the pitch content specific to *Sailing at Dawn*. The notation is arranged in four staves, labeled Soprano, Alto, Tenor, and Bass. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The notes are: Do, Re, Mi, Fa, Sol, La, Ti, Do. The lyrics are written below the notes.

Choral Public Domain Library Link

<http://www0.cpd.org/wiki/images/7/7a/Ws-sta-1171.pdf>

Suggested Listening

Richard Hickox (Conductor), BBC National Chorus of Wales, BBC National Orchestra of Wales, Gerald Finley (Baritone)

<https://www.youtube.com/watch?v=LkZM4dk0RQs>

Historical Information

Charles Villiers Stanford was born in Dublin, Ireland. As a young man, he attended Cambridge University, where he studied violin, piano, and organ. In addition to his work at the university, he took advantage of opportunities to study in Leipzig and Berlin, gaining valuable experience and knowledge of Mendelssohn, Schumann, and Brahms.⁸² Stanford composed two oratorios, thirty-two choral/orchestral works, Anglican Service music, forty anthems and motets, many hymns and carols, and approximately one hundred part-songs and folk song arrangements.⁸³ Widely respected as a conductor and scholar, Stanford received honorary doctoral degrees from Cambridge University, Durham University, and Leeds University, and was knighted by the King of England in 1902.⁸⁴ *Sailing at Dawn* is the first of five movements in Stanford's *Songs of the Fleet* Op. 117, a choral/orchestral work written for Leeds University.⁸⁵

English Text

One by one the pale stars die before the day now,
One by one the great ships are stirring from their sleep,
Cables all are rumbling, anchors all a-weigh now,
Now the fleet's a fleet again, gliding towards the deep.

Chorus:

Now the fleet's a fleet again, bound upon the old ways,
Splendour of the past comes shining in the spray,
Admirals of old time, bring us on the bold ways!
Souls of all the sea-dogs, lead the line today!

Far away behind us town and tower are dwindling,
Home becomes a fair dream faded long ago,
Infinitely glorious the height of heaven is kindling,
Infinitely desolate the shoreless sea below.

Chorus

⁸² Shrock, *Choral Repertoire*, 537.

⁸³ *Ibid.*

⁸⁴ *Ibid.*

⁸⁵ *Ibid.*

Once again with proud hearts we make the old surrender,
Once again with high hearts serve the age to be,
Not for us the warm life of Earth, secure and tender,
Ours the eternal wandering and warfare of the sea.

Chorus

Written by English poet Henry Newbolt, 1862-1938.

LET THY GOOD SPIRIT OP. 25, No.10

PAVEL CHESNOKOV

(1877-1944)

B Melodic Minor Scale

Do Re Me Fa Sol La Ti Do Do Te Le Sol Fa Me Re Do

Pitch content specific to *Let Thy Good Spirit*

Soprano
Do Re Me Mi Fa Sol Le La Te Ti Do

Alto
Do Re Me Mi Fa Se Sol Le Te Ti Do

Tenor
Do Re Me Mi Fa Sol Le La Te Ti Do

Bass
Do Re Me Fa Sol Le Te Ti Do

Choral Public Domain Library Link

http://www0.cpdl.org/wiki/images/b/b8/Duh_tvoj_blagi.pdf

Suggested Listening

Matthew Christopher Shepard (Conductor), Te Deum Chamber Choir

<https://www.youtube.com/watch?v=CAZacVDARWc>

Historical Information

Pavel Chesnokov was born near Moscow, Russia and studied composition at the Moscow Conservatory. A gifted composer and teacher, Chesnokov taught chant at the Moscow Synodal School of Church Singing, served as the chorus master of the Bol'shoy Theater, taught composition at the Moscow Conservatory, and was the first Russian musician to achieve fame exclusively for his choral conducting and choral compositions.⁸⁶ Chesnokov composed approximately 400 sacred choral works and one hundred secular choral works.⁸⁷ While the vocal ranges are large, the texture of his writing is generally homophonic, and the structure is sectional and characterized by repetition.

Let Thy Good Spirit by Pavel Chesnokov is written in ABA form. The A sections feature short homophonic phrases in dialog between the upper and lower voices, and the B section is an imitative duet between the soprano and alto. The vocal ranges are somewhat extended for the soprano and tenor, and extremely low for the basses (as is characteristic of Russian choral music from this time period). Dynamic contrast and fluid lyrical lines characterize this piece.

Slavonic Text and English Translation

Duh Tvoj blagi nastavit mja na zemlju pravu!
Aliluja!

Let thy good spirit lead me on a level path!
Hallelujah!

Text taken from Psalm 143:10.

⁸⁶ Ibid., 519.

⁸⁷ Ibid.

CHAPTER 10

CONCLUSION

Throughout the sight-singing process, the conductor must embody the character of the music. Every gesture, every explanation, and every pitch played at the piano should be in the character of the piece. Allow a moment of silence for focus and imagination before sight singing begins. Balance compliments with high expectations, approaching each rehearsal task with passion, encouragement, and understanding. The pacing should move quickly and errors should be corrected directly and efficiently. This type of focused, motivational work will produce rapid progress that is exciting and entertaining for the choir. The conductor that does not waste time quickly earns the choir's trust. According to conductor and teacher Ramona Wis, "We can use our influence as conductors to create an experience that is characterized by motivated singers, ever increasing momentum, and both a successful musical product and a meaningful musical process."⁸⁸

It is important to acknowledge that this anthology is a living document. Although approximately 15,000 titles were reviewed in the research for this project, there are more than 12,000 pieces left in the Choral Public Domain Library that have not yet been investigated, and approximately 200 new titles being uploaded every month. This anthology is not meant to be a curriculum, but rather a starting place to help conductors frame their repertoire selection as they begin the journey of connecting sight-singing practice with historically diverse concert literature.

⁸⁸ Ramona Wis, "Influence Changes Everything: How Conductors Can Shape Motivation, Create Momentum, and Reframe the Musical Experience," *The Choral Journal* 51, no. 8 (March 2011): 8.

The suggestions made in this document are not meant to be revolutionary. They are an attempt to shine a light on areas of teaching music literacy that can be improved by 1 percent. Initially, there is no noticeable difference between teaching methods that are 1 percent better or 1 percent worse. However, over time, small improvements compound and a large disparity emerges between those who make slightly better choices on a daily basis and those who do not. According to author and educator James Clear, “The truth is that most of the significant things in life aren’t stand-alone events, (like losing fifty pounds, building a successful business, or winning the Tour de France) but rather the sum of all the moments when we chose to do things 1 percent better or 1 percent worse. Aggregating these marginal gains makes a difference.”⁸⁹

⁸⁹ Clear, “This Coach Improved Every Tiny Thing by 1 Percent and Here’s What Happened,” 4-5.

ABOUT THE AUTHOR

Lauren Elizabeth Whitham is currently a doctoral student at the University of Georgia with a full teaching assistantship. In addition to directing university choirs, she is the instructor of record for several sections of undergraduate aural skills. Ms. Whitham has received invitations to present the research from this document at regional conferences in Georgia, Oregon, and Washington in 2018.

Prior to her time at UGA, Ms. Whitham served as a Visiting Instructor of Music at Pacific Lutheran University in Tacoma, WA. At PLU, she created a new curriculum for the Secondary Choral Methods and Materials sequence designed to improve undergraduate advanced rehearsal skills and knowledge of choral repertoire. She also served on the curriculum development committee that laid the foundation for new graduate degree offerings in music education and music therapy.

Ms. Whitham's choirs have performed at NAFME Conferences in Washington State in 2010 and 2014, and have been recognized at contests and festivals for their superior work. In addition to her K-12 work in the public schools, Ms. Whitham has directed university choirs at Western Washington University, Pacific Lutheran University, and the University of Georgia, and has taught undergraduate courses in aural skills, keyboard, conducting, choral methods, and choral literature.

As an active member of the National Association for Music Educators and the American Choral Directors Association, Ms. Whitham's previous conference presentations include, *Creative Classroom Management: Stop Disciplining and Start Teaching*, and *Music Literacy: Finding the Key to Independent Learning in the Choral Classroom*.

Ms. Whitham earned her master's degree in choral conducting from Western Washington University with Dr. Leslie Guelker-Cone, and her bachelor's degree in music education, from Pacific Lutheran University with Dr. Richard Nance.

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