ABSTRACT

Title of Dissertation:	TEACHING HIGH SCHOOL STUDENTS THE BEST CHORAL REPERTOIRE FROM THE GREAT COMPOSERS: MASTERWORKS AVAILABLE FOR IMMEDIATE, FREE ACCESS FROM THE CHORAL PUBLIC DOMAIN LIBRARY
	Cynthia Bauchspies, Doctor of Musical Arts, 2015
Dissertation directed by:	Professor Edward Maclary School of Music

Studying the choral works of the great composers of the past is always a worthy endeavor. For those aspiring to create an excellent high school choral program, it is critical to a student's musical foundation and heritage. Choral educators who teach high school are often bombarded with the most recently published new choral works, when they have a trove of excellent pieces right at their fingertips through websites like the Choral Public Domain Library (CPDL), all available at no cost. This project will explore the pedagogical reasons why this canon of public domain choral music should be taught at the high school level. A thorough guide to CPDL and an anthology of 200 works available on CPDL will provide the conductor with resources for programming this music.

Though choral music in the public domain is free to all, publishers still publish this music and adhere copyright claims. This can create mistrust of legitimate editions on

CPDL; why are they available at no cost when publishers are claiming copyright on similar editions? These issues will be thoroughly discussed in this project.

For any given work on CPDL, there may be multiple editions available on the site. Choosing the right edition requires knowledge about basic editorial principles, especially for works written during the Renaissance period. A detailed discussion of these principles will provide the conductor with the tools needed to choose the best edition for his or her ensemble.

TEACHING HIGH SCHOOL STUDENTS THE BEST CHORAL REPERTOIRE
FROM THE GREAT COMPOSERS: MASTERWORKS AVAILABLE FOR
IMMEDIATE, FREE ACCESS FROM THE CHORAL PUBLIC DOMAIN LIBRARY

by

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Dissertation submitted to the Faculty of the Graduate School of the
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Dedication

To Thomas L. Miller,
who was so proud of this endeavor,
but did not get to see me complete it.

I miss you, Dad.

'til we meet again….

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My students, past, present, and future, who always inspire me to keep learning

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Thanks to all of my colleagues at the University of Maryland who were a constant source of encouragement and inspiration to me. I would like to thank the brilliant faculty from whom I have had the privilege to learn at the University of Maryland School of Music. Professors Martha Randall, Mary Macklem, Barbara Haggh-Huglo, Richard King, and Michael Votta all brought fresh perspectives and new challenges to my musical understanding. I am especially grateful to Professor Jim Ross who inspired me every time he spoke about music. My deepest appreciation and gratitude go to Dr. Ed Maclary for offering me this chance to complete two degrees in Choral Conducting at the University of Maryland. His professionalism, respect and unwaivering commitment to the composer's craft have left a lifelong impression on me.

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INTRODUCTION

The connection to great works of art can have significant consequences for the high school student. For Jon Noh, a junior at Annapolis Area Christian School, this was especially true. Jon was in his second year of study with an auditioned, very selective chamber group of sixteen singers. Slated to participate in an international choral festival to be held in Rome, the ensemble was introduced to Puccini's *Messa di Gloria,* which was one of the featured works of the festival. After the first rehearsal of the *Gloria,* Jon independently researched other music by Puccini. He came across a performance of Luciano Pavarotti singing "Nessun Dorma" from Puccini's opera *Turandot*, and experienced a moment of epiphany. He decided immediately that he wanted to pursue the serious study of music, and even more specifically, opera. He began studying voice privately in earnest and a year later was accepted into Peabody Conservatory, where he is a thriving opera student. In his first two years of study at the Conservatory, Jon has already sung leading roles in summer festivals in Italy and in campus productions. Many musicians can look back to a moment like Jon's that came as a result of an early introduction to great pieces of music.

Quality repertoire can be the channel through which transformative musical growth and curiosity can be achieved. Laboring over challenging and meaningful texts, understanding form and harmonic function in a work, and putting these works in their historical context can yield life-long benefits for the students. With the advent of online sites like the Choral Public Domain Library (CPDL), thousands of masterworks appropriate for high school choirs are available for immediate access. From the

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beautifully profound 8-bar "Kyrie" of William Byrd's *Mass for Three Voices*, to the major choral works of Brahms and Beethoven, there is a treasure trove of distinctive choral literature available on CPDL.

This project is directed towards the high school choral director who desires to build artistry in his or her program by teaching and performing quality literature. Through the creation of an anthology of works with editions on the Choral Public Domain Library appropriate for the high school singer, an avenue of discovery awaits those choral directors looking to challenge and inspire their students with the best choral repertoire.

CHAPTER ONE
The Importance of Teaching Quality Literature to the High School Choir and the Utilization of the Choral Public Domain Library as a Resource

We Are What We Sing

The quality of the choral literature taught to high school musicians correlates to the quality of the music education they receive. Choral method books affirm the principle that good choral literature is at the heart of any successful choral program. Through this study of quality literature, students begin to develop musicianship as well as their own artistic identity that will influence their future engagement with the arts. Repertoire provides "the vehicle through which the students learn performance skills, musical concepts, music history, and cultural awareness." [1] Composer David Brunner observes:

> Quality repertoire encourages young singers to become better at what they do. It stimulates their imaginations, expands their appreciation, and refines their musical skills. It challenges them intellectually, whets their appetite for further challenge, and motivates them to excel. It gives them cultural perspectives and opens new doors of musical awareness. [2]

Opportunities abound within quality literature to develop a student's aesthetic awareness, to teach musical taste and style, to enhance sight singing independence, to teach historical perspective, to challenge a student's aural imagery, and to broaden cultural understanding. Though distinguished new music is available, there is also, as at any time

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[1] Guy W. Forbes, "The Repertoire Selection Practices of Public High School Choral Directors in Florida, Georgia, South Carolina, North Carolina, and Virginia" (PhD diss., University of Florida, 1998), 102.

[2] David L. Brunner, "Choral Music That Matters: A Composer's Perspective," *The Choral Journal*, October 1995, 31.

in history, an abundance of new music that is fleeting and inconsequential, and at its

worst, completely useless for teaching. Bennett Reimer writes:

> When a so-called work of art is weak in structure and superficial in expressiveness it is irrelevant to human experience *no matter when it was made*. Conversely, a work of excellence and genuine expressiveness, from any period in history, has the power to reveal a sense of feelingness to all who are capable of responding to it musically.[3]

He continues:

> The better the work of art the more it transcends its time of creation and is relevant to human experience in general. Of course styles change, but works of excellence and greatness are vital, living sources of insight into the human condition no matter how different in style from the one then current.[4]

Important questions to consider in choosing repertoire are " Will this piece be performed

thirty years from now? Is this a piece students may encounter again as an adult in a future

ensemble?" Works that satisfy these questions affirmatively should form the foundation

of high school choral repertoire. As Kenneth Phillips asserts, "In general, the music of

well-known and respected composers will be better literature."[5] Harry Wilson suggests,

"to develop discrimination it would seem wise to steep oneself in the classics. Most of

these compositions have passed the test of time." These works can provide the very

nutrients necessary for a musician's optimal growth and development. However, if the

majority of our repertoire choices comprises music that is "hot off the presses" and has

not had the benefit of history and time, or even contemporary review, to confirm its place

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[3] Bennett Reimer, *A Philosophy of Music Education* (Englewood Cliffs, NJ: Prentice-Hall, 1970), 105.

[4] Ibid.

[5] Kenneth H. Phillips, *Directing the Choral Music Program* (New York, NY: Oxford University Press, 2004), 147.

in the choral canon, then students are denied the opportunity "to experience, to feel and to absorb the reality of music as a great and powerful art." [6] Hilary Apfelstadt insists:

> The selection of repertoire is the single most important task that music educators face before entering the classroom or rehearsal room. Through the repertoire we choose, we not only teach curricular content to our students, but we also convey our philosophy in terms of what we believe students need to learn to achieve musical growth. Lofty goals are not met through second-rate repertoire. Students are not challenged by vapid musical selections, and while the audience may enjoy being entertained on occasion, we know that they and our students deserve more than mere entertainment.[7]

There is a trend in recent All State HS Mixed Chorus festivals to program more recently published material rather than the foundational choral literature. It is reasonable to assume that All State conductor's programming practices serve as a model for high school directors. An Internet search of recent All State High School Mixed Choir repertoire reveals that in most states the balance of the repertoire chosen has been written after 1980 (see Table 1). While there is no doubt that quality music has been produced over the past thirty years, it is also important to engage our students with the rich musical heritage that can be foundational in building life -long musicianship.

Table 1 Recent All State Mixed High School Senior Choir Repertoire

State / Year	Works written before 1980	Works written after 1980
Alaska 2014	2	4
Arkansas 2015	2	4

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[6] Charles Fowler, ed., *Conscience of a Profession: Howard Swan, Choral Director and Teacher* (Chapel Hill, NC: Hinshaw Music, 1987), 158.

[7] Hilary Apfelstadt, "First Things First:Selecting Repertoire," *Music Educators Journal* 87, no. 1 (July 2000), 31.

Colorado 2015	1	6
Florida 2015	2	8
Georgia 2015	0	5
Illinois 2015 Honor Choir	0	7
Illinois 2015 All State Choir	4	6
Indiana 2015	0	7
Iowa 2014	2	9
Kansas 2015	4	7
Massachusetts 2013	2	5
Maryland 2014	3	7
Michigan 2015 Honors	1	7
Mississippi 2015	1	5
Missouri 2015	2	5
Nebraska 2012	1	5
New Mexico 2015	2	4
New York 2014	3	4
Nevada 2015	1	5
North Carolina 2015	1	5
Oklahoma 2014	2	4
Pennsylvania 2014	3	5
South Dakota 2014	1	5
Tennessee 2014	2	4
Texas 2014	4	2
Utah 2014	1	5
West Virginia	1	5
Average	**1**	**5**

* The states not represented in this survey either did not have a mixed All-State Choir (Men's and Women's instead) or did not have their repertoire listed online and email inquiries to the appropriate contacts were not answered. See Appendix B for sources.

Teaching to the Future

"The first objective of an act of learning is that it should serve us in the future." [8]
In the world of choral education, there is an emerging philosophy of teaching to the
future student.[9] If choral educators consider future implications and applications for the
student's musical adult life when choosing repertoire, this can positively affect how
works are considered for study. What are the primary objectives in this regard? It is
critical to think of the student's future participation and potential leadership in
community, church, or professional choral ensembles. Thinking of them as future
musicians, whether amateur or professional, can help guide today's repertoire choices. It
is an easy choice to select pieces that can be learned quickly and easily consumed, but
may have no lasting value. What repertoire learned in a high school ensemble might be
sung again in a future ensemble? Because so many works from significant composers
invite consideration of existential questions about life, death, and destiny through their
musical mastery of text-setting, they are worth repeat performances. To study an artist's
music is to study their humanity, and by doing so, students make connections with those
universal aspects of humanity. Opportunities to engage with this music can be the conduit
to other areas of study and interest for the student. Many teachers can give testimony to
stories of a student's transformative first encounter with a great composer, just like Jon
Noh's experience with Puccini's works. Music educators have the privilege and the
responsibility to provide those opportunities for students. Robert Shaw suggests,

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[8] Jerome S. Bruner, *The Process of Education* (Cambridge, MA: Harvard University
Press, 1960), 17.

[9] See Chapter 9 in Lee R. Bartel, ed., *Questioning the Music Education Paradigm*,
Research to Practice 2 (Waterloo, Ontario: Canadian Music Educator's Association,
2004).

There is music which is calculated to make us forget- and there is music which allows us to remember… to remember our humanity and whatever individual conscience may ascribe to divinity. It is not primarily a matter of raising the standards of musical taste. It is primarily a matter of providing adequate opportunity for the exercise of inherent taste.[10]

Life-long musicianship and appreciation for the arts that includes potentially transformative engagement with composers of the past should be the primary objectives of the choral educator. To make these goals possible, it is important that we as choral educators have basic criteria by which repertoire is selected.

Repertoire Selection Criteria

One of the most time consuming tasks for a choral conductor is selecting repertoire. If the music selected is of critical importance in achieving maximum musical development for the student, then the criteria employed for that selection process is worth careful scrutiny. There are two levels of criteria for selecting music- the macro level and the micro level. The macro level is based on one criterion- is the piece worthy of study? In *Artistic Choral Singing*, Harry Wilson recommends,

The conductor should ask himself these five questions in selecting music for a choral program: does it have permanent qualities; is it associated with worthwhile human experience; is it sincere; does it have originality; and does it demonstrate capable workmanship? These are the earmarks of worthy music.[11]

Those five questions aptly encapsulate the macro level of criteria when selecting music for an ensemble. Other choral educators break these elements down into music and text,

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[10] Robert Blocker, ed., *The Robert Shaw Reader* (New Haven: Yale University Press, 2004), 351.

[11] Harry Robert Wilson, *Artistic Choral Singing* (New York, NY: Schirmer Books, 1959), 303.

but through the lens of lasting value and overall merit.[12] To engage students in higher levels of intellectual and musical discourse, these criteria should be paramount in the selection process. The micro level of criteria for selecting repertoire involves a myriad of other considerations. These include:

1. Range and tessitura

2. Text appropriateness

3. Variety

4. Vocal development

5. Programming considerations

6. Accompaniment

7. Educational Value

8. Editions, Arrangements

9. The conductor's connection with the work

Only after music is selected based on the macro criteria should micro elements be considered. However, conductors may be tempted to "put the cart before the horse," choosing a work based on the appropriateness of tessitura or merits of text before considering the overall standard of quality. Published guidelines for selecting repertoire do not offer help in this regard. For example, the American Choral Director's Association

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[12] See Ehret's *The Choral Conductor's Handbook* and Phillips's *Directing the Choral Program*.

(ACDA) has a listing on its website of standards for selecting repertoire for the high

school mixed choir.[13] The first criterion is "Quality," defined as follows:

> a. Know the vocal range of each ensemble. Choose repertoire that sits in that
>   range comfortably but also will occasionally challenge the singers to
>   strengthen the high and low vocal registers as well. [14]

John Hylton's *Comprehensive Choral Music Education* lists range and tessitura as the

first criteria in his chapter on selecting repertoire, and other methods books do as well.[15]

While range and tessitura are important elements in deciding whether a certain piece is

attainable for an ensemble, they should be considered only after more important macro

elements are examined. Other choral educators suggest that the merits of text and music

(listed separately) should be considered first.[16] However, these two elements must be

considered in tandem. For example, there are far too many contemporary settings of the

"Kyrie" text that lack musical merit: these compositions often rely on simplified,

formulaic harmonic progressions, underdeveloped structure, and may substitute

modulation for melodic development. Still others contend that selecting repertoire for the

high school chorus is a "random activity based primarily on the degree of personal

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[13] American Choral Directors Association,"Sr. High Choirs R&S Standards,"
http://acda.org/page.asp?page=seniorhighschoolchoirsstandards (accessed February 11,
2015).

[14] Ibid.

[15] See Patrice Madura Ward-Steinman, *Becoming a Choral Music Teacher: A Field
Experience Workbook* (New York, NY: Routledge, 2010), 117.

[16] See Kenneth E. Miller, *Handbook of Choral Music Selection, Score Preparation and
Writing* (West Nyack, NY: Parker Publishing Company, 1979), 147.

experience the director has with any given piece." [17] Conductors may choose pieces

based on recommendations from their colleagues, repertoire they hear at conferences or

concerts, personal experience, or publisher's promotions. All of these are appropriate first

steps in the selection process, as long as careful evaluation of the work's overall quality,

historical significance, and musical merit ensues. David Brunner, a prominent composer,

asserts that the most important characteristic in considering a work he "must do" is this

tenet: "I am a different person because I have come in contact with this piece." [18] This is

a compelling aspiration, and often why choral educators choose their vocation, for the

power of music to change lives. Gordon Paine writes:

> The joy of education is its ability to let those who experience it rise above the commonplace. In the arts this means, in part, developing an appreciation for fine art and fine craftsmanship. Choral music is unique among the arts in that it allows its usually amateur participants to *experience* a work of art directly by participating in its recreation in rehearsal and performance. For many, choral singing will be their only opportunity in a lifetime to express themselves artistically and to participate in the creation of a work of art.
> For these reasons, choral music wields awesome power for the enrichment and improvement of those who sing it. The singing of great choral music can be a life-changing experience, a window to something more profound, lasting, and beautiful than the everyday. The key to this power of choral music is literature-good literature, *great* literature…. Our students—of all ages—need choral experiences that will expand their consciousness and push them to new limits of understanding and emotional involvement with art.[19]

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[17] Allison Harbeck Beavan, "Quality Repertoire Selection: Forgotten Essential Resources," *Choral Journal* 47, no. 2 (August 2006): 52.

[18] David L. Brunner, "Choral Music That Matters: A Composer's Perspective," *The Choral Journal*, October 1995, 30.

[19] Gordon Paine, "The Show Choir Movement: Food for Thought," *The Choral Journal* 21, no. 9 (May 1981): 5-6.

If consideration of enduring quality and significance of repertoire is given priority in the repertoire selection process, then secondary criteria can easily be applied. Of course, knowing *where* to look for great repertoire is half the battle.

Finding Repertoire

In the past, the only ways to find repertoire were to go to a music store and search through stacks of music or anthologies, look through a choral library, listen to recordings and concerts, order perusal copies of recommended pieces, or rely on publishers to send out lists of the latest choral publications. But with the global community created by the Internet, each conductor now has the opportunity to look at thousands of viable choral works, all within the reach of their computers. In addition, much of this music is available for free, save the minimal cost of printing copies. Such is the aim of the Choral Public Domain Library (henceforth referred to as CPDL) one of many sites on the Internet that provide free downloadable music, and the focus of this project. Kenneth Phillips maintained in 2004 that "music is expensive, and little money can be wasted on music that turns out to be a mistake. The objective is to build a library of quality choral music that can be used repeatedly." [20] By using CPDL as a resource, money is saved and can be redirected to other expenses. One can easily create a multi-year curriculum of worthy and important music from editions available on CPDL.

CPDL affords the intrepid conductor the opportunity to find those works by a favorite composer that are not necessarily well known. With the access to this abundance of literature, we are no longer bound to what is published or on recommended lists. All of this wealth of music is available, with more pieces being added every day, on CPDL.

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[20] Phillips, *Directing the Choral Music*, 147.

CHAPTER TWO
The Choral Public Domain Library: An Overview

The Choral Public Domain Library (CPDL) is an online resource where legal editions

of music can be freely downloaded and copied. The goals for CPDL posted on its

website, cpdl.org, are as follows:

- To make vocal sheet music available for free.
- To create a website for public domain music that includes only legally downloadable scores (we operate under United States law).
- To allow development of a viable collaborative model for sheet music distribution.
- To publish scores that are not otherwise commercially viable.
- To create a website that catalogs a large number of other free sheet music websites.
- To encourage (through the CPDL Bulletin Boards) sharing between lovers of vocal music.[21]

As of this writing, CPDL hosts close to 20,000 score pages, representing works by over

2,372 composers, from over 1,000 contributors. This makes it one of the largest free

choral music sites in the world. The music offered on the site crosses all periods of music

history, including new original music. In addition, there are dedicated composer pages

with general biographical information and a list of the composer's works available on

CPDL. A text/translation page provides over 11,000 searchable texts and 3700

translations.

The Choral Public Domain Library was created in 1998 as the brainchild of

Dr. Rafael Ornes, a professional musician with an Engineering degree and two graduate

Music degrees from Stanford.[22] Frustrated with the high cost of published public domain

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[21]Choral Public Domain Library, "Help: What's It All About,"
http://www1.cpdl.org/wiki/index.php/Help:What's_it_all_about?#What_is_CPDL.3F
(accessed February 21, 2015).

works, Dr. Ornes set out to create a website where free and legal editions of great choral

works could be made available worldwide for those who otherwise could not afford the

music.[23] He also saw it as a vehicle to introduce older works that were not economically

viable to publish commercially, and as a way to free up music budgets to purchase newer

works. In addition, he hoped to modify the academic model of editing music and create

greater incentives and mandates for universities to make their scholarship more

accessible. He operated the site single-handedly until 2005 when he ported CPDL into the

current ChoralWiki model and enlisted volunteers to help maintain and improve the site.

At that time, Ornes also set up a group of administrators selected from the most active

contributors. Charles Giffen, current president of CPDL, explains,

> Of the nine Administrators, seven became Bureaucrats (the highest level of
> administrative control) within a few months [of becoming a wiki site] and, in a
> collaborative effort, played a major role in developing features, making decisions
> and establishing protocols and procedures for the improvement, maintenance and
> general operation of CPDL, most of which are still in effect.[24]

In 2010, CPDL became a non-profit charitable organization, made up of seven people

who volunteer their time and serve as its Board of Directors.[25]

There are two levels of interaction for a user of CPDL. The majority of visitors to

the site are passive users. The smaller but still significant number of users who desire to

edit and upload scores and participate in the forums must register an account. This is a

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[22] Choral Public Domain Library, "User:Rafael Ornes,"
http://www3.cpdl.org/wiki/index.php/User:Rafael_Ornes (accessed February 8, 2015).

[23] Rafael Ornes, e-mail message to author, February 10, 2015.

[24] Charles Giffen, e-mail message to author, January 29, 2015.

[25] Ibid.

simple process of submitting a name and email address. The editing and uploading

component of the website, available to anyone through its Wiki platform, are what make

CPDL a conundrum for many of its users.

ChoralWiki - Its Benefits and Disadvantages

   CPDL is commonly referred to as a ChoralWiki. A Wiki is web-based software

that enables all viewers of a page to change the content by editing the page online in a

web browser. [26] Wikis first appeared in the 1990's as a way to create "dynamic

knowledge bases" where people could share subject-specific content that could then be

immediately viewed and discussed by others in the field. [27] Rafael Ornes explains how

this works for CPDL and its users:

> This [open source model] works very well for software, in that knowledgeable
> users of software are often also trained as programmers. Especially in choral
> music, the editor of older music has taken on a somewhat exalted role as the
> disseminator of hidden knowledge. (see all of the publishers of complete works).
> On the other side of the spectrum, any number of commercial editions dispense
> with all concerns for accuracy, with a goal of creating a usable edition for a given
> audience (such editions are usually termed "arrangements"). Compared to a field
> like computer science, most conductors receive very little training in editorial
> practice of music, they are passive users, rather than editors.[28]

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[26] Anja Ebersbach et al., *Wiki: Web Collaboration* (Berlin; New York: Springer, 2006),10.

[27] Educause, "7 Things You Should Know About Wikis," July 15, 2005. http://www.educause.edu/library/resources/7-things-you-should-know-about-wikis (accessed February 11, 2015).

[28] Rafael Ornes, e-mail message to author, February 10, 2015.

In his scholarly review of CPDL, Robert Terrio speaks of the "collaborative governance" of Wiki sites, which creates both their viability and their liability.[29] The advantage to Wiki sites like CPDL is the governance to which Terrio refers: there is accountability of information when others who also care about the subject matter can edit something they find inaccurate. In addition, many Wiki sites, including CPDL, maintain a group of administrators who manage the site and screen its content. [30] The forums on the site are also designed to engage discussion over content. However, inherent within this collaborative environment is a sense of mistrust. Swedish data specialist Lars Aronsson writes,

> Most people, when they first learn about the wiki concept, assume that a website that can be edited by anybody would soon be rendered useless by destructive input. It sounds like offering free spray cans next to a grey concrete wall. The only likely outcome would be ugly graffiti and simple tagging, and any artistic efforts would not be long lived. Still, it seems to work very well.[31]

This metaphor describes a common perception among choral educators concerning CPDL and is one of the perceived disadvantages of using a Wiki site. For most choral music educators who themselves are not scholarly editors by practice, the question arises: how can these editions of composers' works be trusted, especially when there are multiple editions of any given work from which to choose? This skepticism may inhibit some

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[29] Robert D. Terrio, "Choral Public Domain Library," review of *Choral Public Domain Library*, *Quarterly Journal of the Music Library Association* 64, no. 4 (June 2008): 795.

[30] The list of Administrators for CPDL is available on the site, including the Administrators' contact information.

[31] Lars Aronsson, "Operation of a Large Scale, General Purpose Wiki Website. Experience from susning.nu's First Nine Months in Service," *Proceedings of the 6th International ICCC/IFIP Conference on Electronic Publishing held in Karlovy Vary, Czech Republic, 6-8 November, 2002,* 2002, 28.

conductors from using CPDL. In an informal email interview of over thirty choral educators of thriving programs in the Maryland/District of Columbia/Northern Virginia area, teachers were asked to send recent repertoire lists from their programs and to cite how much of the music included was sourced from CPDL.[32] While a few who responded use CPDL often, others said they only use CPDL only where required, for All-State Festival, for example, or not at all. Even with this healthy dose of skepticism, the benefits of CPDL far outweigh its disadvantages, and more and more educators are using CPDL to find works by established composers that are in the public domain.

CPDL is here to stay

In the field of choral music education, interest in CPDL has increased over recent years. In the past year alone, Ryan Kelly presented an interest session entitled *"It's Not Just Old Music: Finding Engaging and Quality Repertoire on CPDL"* at three music educators' conferences, with another one slated for the summer of 2015.[33] The article "CPDL (Choral Public Domain Library)- A Gold Mine for Choral Directors" by Jason Sickel was featured in the Fall 2014 issue of ACDA's online magazine "ChorTeach."[34] References to CPDL appear in recently published choral methods books. For example,

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[32] Requests were sent out via e-mail by the author. Of the 37 inquiries sent, 11 directors responded.

[33] Florida Music Educator's Association Professional Development Clinic-Conference January 2014.

[34] Sickel, Jason. "CPDL (Choral Public Domain Library)— A Gold Mine for Choral Directors." Fall, 2014. http://acda.org/files/Choral_Journals/Sickel CT7-1.pdf (accessed February 11, 2015).

CPDL is listed as a resource alongside other resources such as music retailers, concerts,

and festival lists in the "Repertoire" chapter of Barbara Brinson and Steven Demorest's

Choral Music: Methods and Materials.[35] Additionally, CPDL is listed in similar chapters

of *The School Choral Program: Philosophy, Planning, Organizing, and Teaching*, edited

by Michele Holt.[36] Patricia Ward- Steinman lists CPDL as a resource in the chapter on

Middle School repertoire of *Becoming a Choral Teacher*, but not in the corresponding

High School repertoire chapter. However, the lists of suggested repertoire for High

School contain many pieces available on CPDL.[37] In addition, the only musical example

used in the book is from CPDL, and there is an appendix of "Score Excerpts for Practice

from the Choral Public Domain Library.[38] The CPDL website has also been favorably

reviewed by music librarians. Robert Terrio, librarian and associate professor at

Westminster Choir College, writes, " CPDL provides a variety of standard repertory

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[35] Barbara A. Brinson and Steven M. Demorest, *Choral Music: Methods and Materials*, 2nd ed. (Boston, MA: Schirmer, 2014), Chapter 5.

[36] Michele Holt, ed., *The School Music Program* (Chicago, IL: GIA Publications, Inc., 2008), 140.

[37] Patrice Madura Ward-Steinman, *Becoming a Choral Music Teacher: A Field Experience Workbook* (New York, NY: Routledge, 2010), 118-124.

[38] Ibid. 21.

which can benefit music librarians and their clients." [39] Mandi Goodsett, a reference

librarian at Cleveland State University, suggests,

> For those musicians looking to find a piece that matches accompaniment or voicing criteria, or is from a certain composer or music era, *CPDL* would serve as an excellent resource for obtaining appropriate scores quickly. The community-based Wiki format also allows for discussion and input, adding a discursive dimension to this sheet music portal.[40]

There are other places where CPDL is being used increasingly. All-State Conductors are

listing CPDL as the source for some of their selected repertoire: recent All-State

Repertoire reflects ten examples where CPDL is listed as a source.[41] Moreover, almost

every All-State Repertoire list available includes pieces with legitimate editions on CPDL

that could have been used instead of a publisher's edition. At ACDA conferences,

performing choirs are required to list their publisher and catalog number if available so

that attendees can easily find the work if they are interested. CPDL is being listed as a

"publisher" for performing choirs at the ACDA conventions. However, often the way

CPDL is cited is not helpful for those wanting to use the same edition as a future

resource. Many times it is cited simply as " The Choral Public Domain Library," or less

commonly as "cpdl.org." Since each edition is numbered on CPDL for any given work, it

would be helpful if, when CPDL is cited, it would include the specific catalog number

listed for the edition. For example, if an ensemble is singing Palestrina's *Sicut Cervus* and

uses this citation:

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[39] Robert D. Terrio, "Choral Public Domain Library," (review). *Quarterly Journal of the Music Library Association* 64, no. 4 (June 2008): 3.

[40] Mandi Goodsett, "Choral Public Domain Library" (review). *Reference Reviews*. 28:6 (2014).

[41] See Appendix B.

then the exact edition used is clearly defined. In fact, if the catalog number alone is

entered in the main search engine box of CPDL, the corresponding edition is immediately

located. This proves to be one of the more efficient ways of finding a specific edition.

While some choirs do list the catalog number when listing CPDL as a source, the

majority do not.[42] Applying this simple protocol would make CPDL more user friendly.

With increasing budget restraints in arts programs, CPDL, with its breadth of

scores available for the cost of printing the paper, is here to stay. For thousands of works

in the established canon of choral literature, viable editions exist on the site. Finding them

can take time, however.

Searching CPDL (cpdl.org)

For as many users as there are on CPDL, there can appear to be as many opinions

concerning the efficacy of both its overall interface and its search engine. Because the

site is run by many volunteers, it is continually evolving, with new content being added

daily. The main page of CPDL has a tremendous amount of information on it. There are

links to new content, CPDL news, subcategories listed for browsing, and links to score

and composer catalogs, among other features. There are also links on the homepage to the

community forums and help pages. For questions about editions or anything else on

CPDL, these forums and help pages can provide answers. There is a wealth of

information on the site, where hours and hours can be spent browsing scores without

scratching the surface of all that is available. In that sense, CPDL can be overwhelming

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[42] For ACDA's most recent National Convention in March of 2015, of the 45 invited performing choirs, thirteen cited public domain sites, eleven of those cited "Choral Public Domain Library", but with no catalog numbers.

when searching for a piece for next season's concert. This is one of the main reasons this project provides a recommended list of repertoire in the form of an anthology; such a list will provide a path for searching out quality repertoire (see Appendix D).

For those looking for a particular work, the easiest way to conduct a search is to use the search text box on the home page under "Search Choral Wiki" and on every other page at the top right corner. However, it is not always intuitive, and often searches for a CPDL score can be done more quickly with a Google search than on the site's own search engine. An example of this is a query performed for Orlando Gibbons's motet *Almighty and Everlasting God*. If "Almighty and Everlasting God" is entered in the search text box, no exact match appears. There is one entry that does come up, which leads to a collection of works that does indeed have a link to the Gibbons motet. If the same search is conducted on Google, the second result (the first result is a YouTube link of the work) is a CPDL link to the piece itself, with all of the available editions. It is actually quicker to do the search on Google than it is on the CPDL site. There are many other examples of this. Searching for specific works of Orlando di Lasso can be particularly frustrating on CPDL's site. When the title of his madrigal, "Un Jour Vis au Foulon" is typed into the search box, no matches are found. If "di lasso" or "Orlando di Lasso" is added before or after the title, still no matches appear. Using "Orlando di Lasso" for the search yields an alphabetized listing of his works, and by scrolling down through the hundreds of titles to "U", the title then appears. By contrast, a search on Google of the words "Un jour vis", not even the full title, yields on the first result a link to the CPDL score. Moreover, incorrect spellings or titles or composers create hindrances to finding a work on CPDL. If a composer's name (Mendelssohn is an example) is

misspelled in the search engine box, then no matches appear. This is also true if a word is

missed in the title, such as "Achieved is *Thy* Glorious Work" instead of "Achieved is *the*

Glorious Work." In a world where Google has become a verb and is the "gold standard"

for search engines, Internet users expect those search engines to be more intuitive. For

now, one of the answers to this problem may be to search the title on Google if nothing

comes up in the CPDL search engine, before giving up the search completely.

Questions of Copyright and the land of Public Domain

> In an article on the use of public domain music, Rich Stimm writes:
>
> *ABSOLUTELY FREE! MUSIC, TEXT, AND ART!! COPY ALL YOU WANT!!*
>
> If you saw an advertisement like this, you might wonder, "What's the catch?"
> When it comes to the public domain, there is no catch. If a book, song, movie, or
> artwork is in the public domain, then it is not protected by intellectual property
> laws (copyright, trademark, or patent laws)—which means it's free for you to use
> without permission.[43]

Music that is in the public domain is indeed free to copy and distribute, and this includes

the thousands of works by the great composers available on CPDL. According to the

copyright laws in the United States, all works published before January 1, 1923, are in the

public domain.[44] In the European Union, the copyright on any published work extends 70

years after the author's death.[45] This means, for example, that all the works of Bach,

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[43] Rich Stimm, "Copyright and Fair Use: Public Domain," Stanford University Libraries, last modified 2005, accessed February 12, 2015, http://fairuse.stanford.edu/overview/public-domain/.

[44] United States Copyright Office."How Long Does Copyright Protection Last?" Copyright.gov. Accessed February 12, 2015. http://copyright.gov/help/faq/faq-duration.html#duration.

[45] Stephen Fishman, J.D., *The Public Domain How to Find & Use Copyright-Free Writings: Music, Art & More*, 7th ed. Berkeley, CA, (Nolo, 2014), 300.

Brahms, Palestrina, and any number of other significant composers before 1923 are in the public domain. The CPDL website has a full explanation of the U.S. Copyright law on its "Help:Contents" page with many pertinent links to information on copyright law. The Choral Public Domain Library operates under their own CPDL license which is thoroughly defined on their website and is based on other free software license models.[46] *Editions* of public domain works may be copyrightable if they contain enough original, non-mechanical material to warrant a new copyright.

Editions on CPDL versus Published Editions

The CPDL website states the following: "Generally in the U.S., once a work is in the public domain, the work in the public domain cannot be copyrighted again, although if someone produces a new edition of a work with significant new editorial content, the new edition can be copyrighted."[47] New editions by multiple publishers of public domain works are ubiquitous. What sets these editions apart from public domain editions available on sites like CPDL? This is where the copyright laws become much less clearly delineated. The Copyright Act of 1976 states:

> The copyright in a compilation or derivative work extends only to the material contributed by the author of such work, as distinguished from the preexisting material employed in the work, and does not imply an exclusive right in the pre-existing material. The copyright in such work is independent of, and does not affect or enlarge the scope, duration, ownership, or subsistence of, any copyright protection in the pre-existing material.[48]

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[46] Choral Public Domain Library,"ChoralWiki:CPDL," March 14, 2012. http://www.cpdl.org/wiki/index.php/ChoralWiki:CPDL, (accessed February 12, 2015).

[47] Ibid.

[48] United States Copyright Office, "Copyright Law of the United States of America and Related Laws Contained in Title 17 of the United States Code," Circular 92. Reference: 17 U.S.C.§ 103 B. www.copyright.gov. (accessed February 12, 2015).

The term "derivative" is defined in Section 101 of Title 17 of the U.S. Code as follows:

> A work based upon one or more preexisting works, such as a translation, musical arrangement, dramatization, fictionalization, motion picture version, sound recording, art reproduction, abridgment, condensation, or any other form in which a work may be recast, transformed, or adapted. A work consisting of editorial revisions, annotations, elaborations, or other modifications, which, as a whole, represent an original work of authorship, is a "derivative work."[49]

The Copyright Office of the United States Government clarifies further:

> The copyright in a derivative work covers only the additions, changes, or other new material appearing for the first time in the work. Protection does not extend to any preexisting material, that is, previously published or previously registered works or works in the public domain or owned by a third party.
>
> As a result, it is not possible to extend the length of protection for a copyrighted work by creating a derivative work. A work that has fallen into the public domain, that is, a work that is no longer protected by copyright, is also an underlying "work" from which derivative authorship may be added, but the copyright in the derivative work will not extend to the public domain material, and the use of the public domain material in a derivative work will not prevent anyone else from using the same public domain work for another derivative work. [50]

The derivative work must contain enough of these "modifications" to be considered an original work of authorship, in order to make new copyright claims. Some interpreters of copyright laws are adamant that most new editions of public domain music do not meet this criterion. According to Stephen Fishman, author of *The Public Domain: How to Find & Use Copyright-Free Writings, Music, Art, & More*,

> Public domain music is often republished in new editions and the publishers of such new editions often claim copyright in them. However, despite what music

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[49] Ibid.

[50] United States Copyright Office, "Copyright in Derivative Works and Compilations," Circular 14, http://copyright.gov/circs/circ14.pdf (accessed February 19, 2015).

publishers may claim, new editions of public domain music are not protected by copyright.[51]

However, he contends that editorial comments, such as "historical notes, music criticism, or detailed guidance on how the music should be played" *may* be protected by copyright.[52] Regardless, Fishman maintains, "the public domain music they [the editorial comments] accompany remains in the public domain and may be copied freely." [53] In other words, one can legally make copies of the music itself without the commentary that accompanies it and still not infringe on the publisher's copyright. This view is also shared by Paul Heald in an article published in the Duke Law Journal.[54] Heald argues, based on decisions from court cases dealing with copyright infringement, that editorial markings such as realized figured bass in Baroque music, modern notation, and dynamics, (unless the added dynamics make a "significant audible difference"[55]), do not represent enough original changes as required by the law to warrant copyright.[56] Ronald Standler, citing a copyright case from a 1936 Massachusetts federal court, elaborates further:

[51] Stephen Fishman, J.D., *The Public Domain How to Find & Use Copyright-Free Writings: Music, Art & More*, 7th ed. (n.p.: Nolo, 2014),108.

[52] Ibid.

[53] Ibid.

[54] Paul J. Heald, "Reviving the Rhetoric of the Public Interest: Choir Directors, Copy Machines, and New Arrangements of Public Domain Music," *Duke Law Journal* 46, no. 2 (November 1996): 265.

[55] Ibid., 271. This kind of judgment would seem difficult to prove.

[56] See *Feist Publications, Inc. v. Rural Telephone Service Co.,* 499 U.S. 340 (1991), for further explanation of originality.

> A composition, to be the subject of a copyright, must have sufficient originality to make it a new work rather than a copy of the old, with minor changes any skilled musician might make. It must be the result of some original or creative work.[57]

Heald contends that because the law does not "sufficiently identify" which changes or additions to an existing work actually are original enough to make copyright claims, music publishers "intimidate the public into buying what they already own by affixing copyright symbols to virtually all public domain music as well as trivially different arrangements of public domain music."[58] In an article published in the *New York University Law Review,* Jason Mazzone calls this practice of attaching spurious claims of copyright to public domain material "copyfraud."[59] "Sheet music commonly bears false copyright notices. Nobody has to pay to reproduce, or for that matter to perform, Beethoven's piano concertos, Chopin's nocturnes, Bach's cantatas, Handel's *Messiah,* or *The Star Spangled Banner,"* he writes, "yet publishers selling sheet versions of these works assert copyright ownership over them, with the result that choirs and other users purchase additional sets rather than simply making a legitimate photocopy." [60]

There are many examples of this practice in choral music. Heald cites an example of a published edition of Brahms' *O Bone Jesu,* available from Carus-Verlag publishers with a copyright symbol for the year 1979. In 1996, the edition was available for $1.60 plus $2.80 for shipping and handling. Heald argues that many choir directors would see

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[57] Ronald B. Standler, "Copyright for New Editions of Public Domain Music in the USA," Dr. Ronald B. Standler, attorney in Massachusetts and consultant. Last modified October 26, 2009, http://rbs2.com/cmusic2.pdf (accessed February 11, 2015).

[58] Heald, "Reviving the Rhetoric of the Public," 245.

[59] See Jason Mazzone, "Copyfraud," *New York University Law Review* 81, no. 3 (2006).

[60] Ibid.1043-1044.

that copyright symbol and think twice before ignoring it to make their own copies. They would most likely purchase the number of copies needed. Heald maintains that " inducing reliance on the part of music buyers and intimidating them into purchasing, rather than photocopying, music is a very profitable venture."[61] Fishman concurs: "If a music publisher is able to convince you that its publication is protected by copyright, it will make money because you will have to buy its sheet music rather than make a copy."[62] Any publisher can put a copyright symbol on their works; there is no required permission necessary from the U.S. Copyright Office or other government organization.[63]

A random search for two public domain scores currently being offered by publishers (as well as CPDL) confirms Heald's findings. Mozart's *Ave Verum Corpus*, K. 618, is available from Novello publishers for $3.50 (see Figure 1), with a keyboard reduction from the original string parts.[64] Jenson Publications, now owned by Hal Leonard, offers a similar edition for $1.80 (see Figure 2); Belwin-Mills offers the vocal score with a keyboard reduction at $1.91 (see Figure 3). Kalmus' full score (with an added keyboard reduction) is listed at $3.95 (not shown). The editorial markings on these scores include a keyboard reduction and dynamics, certainly not enough original material to warrant a copyright, according to Heald's interpretation. Nevertheless, all of these

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[61] Heald, "Reviving the Rhetoric of the Public," 255.

[62] Fishman, *The Public Domain How to Find*, 102.

[63] A phone call to the United States Copyright Office by the author confirmed this assertion.

[64] A keyboard reduction could possibly be considered original, but for this work where the string parts are easily (mechanically) transferred to a piano reduction, it seems difficult to justify that as a "derivative" work.

examples have copyright symbols and warnings of infringement at the bottom of the first page of their scores, as seen in Figure 1.[65] Two editions are available from CPDL, one in full score and one with a keyboard reduction. Of all these editions cited, the most accurate and most economical editions are the ones from CPDL (see Figures 4 and 5) especially when one considers the copyright claims on the published editions are at best questionable. Similar searches for public domain choral works yielded a variety of publishers all offering their own editions claiming copyright when viable, accurate editions are available on CPDL with no copyright claims.

    A full discussion about copyright and the public domain music goes beyond the scope of this project, but it is important to raise awareness of this issue so that choral educators understand the vast array of options legally available to them through the Choral Public Domain Library. CPDL is fully within its rights to offer editions of scores in the public domain. With a little research as to the edition itself, one can use the best editions on CPDL with confidence.

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[65] Interestingly, Kalmus claims no such copyright, even though their score is the most expensive.

Figure 1 First page of the Novello edition of *Ave Verum Corpus*

$3.50 per copy. Source: www.sheetmusicplus.com

Figure 2 First page of the Jenson edition of *Ave Verum Corpus*

$1.80 *Source:sheetmusicplus.com*

Figure 3 First page of the Belwin Mills edition of *Ave Verum Corpus*

$1.91 *Source: sheetmusicplus.com*

Figure 4 CPDL #11784 edition of *Ave Verum Corpus*

Source: cpdl.org

Figure 5 CPDL #00458 edition of *Ave Verum Corpus*

Motette
"AVE VERUM CORPUS"
(Kochel No. 618)

W. A. Mozart
(1750 - 1791)

© 1999 Vladimir Ursic

Source: cpdl.org

Edition Quality on CPDL

Once a desired work is located on CPDL, there are still decisions to be made as to which edition is best, especially when there are several offerings of a given work. On the CPDL site, there is a dedicated page revealing all available editions uploaded in some form to CPDL of the desired work. Each edition has a 5-digit catalog number that identifies that specific edition. Many of the editions include a PDF icon which, when clicked on, leads directly to the musical score, ready to print. Some of the entries are simply links to external sites, designated by a yellow, green, and blue earth icon. These take you to another site outside of CPDL.

A common complaint directed at CPDL concerns the lack of editorial oversight and the poor scholarship present in some editions. There is a widespread perception that since anyone can upload music to the site, there are bound to be editions with egregious errors in them. Though inferior editions can be found on the site, Charles Giffen, CPDL's current president, contends that the quality continues to improve:

> Quality of editions at CPDL is indeed variable, and normally we [the Administrators at CPDL] do not reject any submission except for copyright issues or, in some cases, for poorly scanned editions. That said, CPDL does its best to encourage the submission of high quality editions, even to the point of sometimes suggesting that a new better engraving of a score is desirable. Also, scores submitted in the past few years definitely seem to be of a much higher quality than scores contributed in the first five years or so. Dismissive attitudes by some conductors are often instilled from either a prior bad experience or from word of mouth, mixed with what seems to be a certain amount of "professional versus amateur" elitism. On the other hand, numerous professional musicians have expressed great appreciation for what CPDL provides and, in several cases that I know of personally, they have praised the quality of specific editions and the availability of otherwise nonexistent editions in the commercial market. [66]

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[66] Charles Giffen, e-mail message to author, January 29, 2015.

While poorly crafted editions can be found on the site, there are also published works that one could argue are equally poor. Examples of Renaissance music published in the mid to late twentieth century contain editorial markings for tempo, dynamics, and phrasing, that in light of today's scholarship seem obsolescent, and yet are still being offered for sale. The oft performed Palestrina motet, *Sicut Cervus*, appears in many recent publications with such markings among the more than thirteen publishers who sell it[67] (see Figure 7 for an example), yet there are several editions on CPDL that are "clean" scores, leaving expressive decisions to the musicians performing the work (See Figure 6). As Giffen concedes, dismissive attitudes about the editorial quality on CPDL do exist, and part of this project is to convince choral educators that acceptable, useable editions uploaded to CPDL far outweigh those less than stellar uploaded editions. A point for further research would be to compare the number of published editions of public domain works that contain errors or misguided editorial markings versus similarly rendered scores on CPDL. With online access to manuscript sources and recent scholarship, editing public domain scores is more and more within the reach of all musicians, not just those employed by publishing houses.

The Choral Public Domain Library is only going to grow and improve as more people realize the advantages it offers, and contribute to its development. As a Wiki site, it is "dependent upon the goals of the community, the organization or the company that

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[67] This number was determined through an Internet search for available publications of the work.

utilizes it." [68] Musicians who use the site must be educated and thoughtful in their CPDL

choices.

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[68] Ebersbach et al., *Wiki: Web Collaboration*, 11.

Figure 6 *Sicut Cervus* CPDL #10915

Figure 7 Theodore Presser edition of *Sicut Cervus*

SICUT CERVUS

*"Like as the hart desireth the waterbrooks,
so longeth my soul after Thee, O God"*

GIOVANNI PIERLUIGI DA PALESTRINA
(1525-1594)

$1.80.[69]

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[69] This is the first edition that comes up on a search for "Palestrina Sicut Cervus" on the
J.W. Pepper website.

CHAPTER THREE
Choosing the Right Edition:
Editorial Principles for Available Masterworks on CPDL

Choral Works in the Public Domain- an Editorial History

The vast quantity of choral music from the Renaissance through the Romantic period of history now accessible through sites like CPDL presents the choral director with many choices. Primary among them is the decision of which edition to use when several are available.

As interest in earlier choral works grew in the twentieth century, editors worked closely with publishers to make arcane notation readable, publishing editions that the modern performer could access. However, with the modern notation, editors added their own interpretations of how this early music might be performed by adding dynamics, phrasing, tempo, and articulation. These markings were not always indicated as being editorial. Examples of this abound in Renaissance and Baroque music published in the twentieth century. "The A Cappella Singer," an anthology of predominantly Renaissance madrigals and chansons, was first printed in 1936 and became the standard anthology for secular Renaissance music in many high schools and a cappella choirs. The pieces contained in the collection are still among the most performed works of this genre. This anthology, which can still be found in most choral libraries, contains thirty works, all in the public domain. *The Silver Swan*, a well-known madrigal by Orlando Gibbons found

in this anthology exemplifies the "editorial abuse"[70], (see Figure 8), so common during much of the twentieth century.

Figure 8 Excerpt from *The Silver Swan* by Orlando Gibbons, reprinted from "The A Cappella Singer"

Source: Clough-Leighter, H., ed. *The A Cappella Singer*. Boston, MA: E.C.Schirmer, 1936

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[70] Kenneth E. Miller, "Choral Editing Standards: A Review," *Choral Journal* 20, no. 6 (February 1980): 5.

This practice of freely adding markings and editorial alterations became problematic because most editors did not clearly delineate between their additions and the composer's original intent. Unlike *Urtext* editions of orchestral and piano works that began to appear after World War II, very few similar editions of choral works existed. Instead, editions appeared that sometimes bore little resemblance to the original composition.[71] This led Walter Collins to entreat the American Choral Directors Association to address this problem in 1966. "I have long been troubled about the distorted form in which most choral music in the public domain reaches the conductor, a person who is often too busy or too inadequately trained to be able to determine the accuracy of the published score," Collins wrote to a colleague.[72] These "practical" editions, as Collins refers to them, were fraught with erroneous additions and alterations, all in the name of making it easier for the performer:

> Not only did this "editor" or "arranger" use modern clefs and note values, bar lines, and a format practical for the performer, but under the guidance of his musical instinct, he also usually included his ideas on how the piece ought to be performed. He supplied tempo markings, dynamic indications, and phrase marks according to his own taste. He provided translations, often omitting the original text, thinking it unusable to the purchaser. He arbitrarily removed sections that did not appeal to him (as in Vivaldi's *Gloria*) and corrected "wrong" notes (as in the famous augmented fifths in Gibbons's *The Silver Swan*). Furthermore, mistakes in copying and even ascriptions to incorrect composers crept in and became frozen as editor after editor offered his version of the bestseller based on previous practical editions.[73]

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[71] In his article entitled "Choral Editing Standards: A Review", Kenneth Miller refers to an early 20th century edition of Heinrich Schütz's *St. Luke Passion* that included a 21 measure introduction for keyboard that Schütz never wrote.

[72] Cody Shane Goss, "The Choral Editing Standards Committee of the American Choral Director's Association" (PhD diss., University of Alabama, 2013), 1.

[73] Walter Collins, "The Choral Conductor and the Musicologist," in *Choral Conducting Symposium* edited by Harold Decker and Julius Herford (New York: Appleton Century-Crofts, 1973), 117.

Because these editions proved lucrative for the publishers, there was little incentive to

return to a cleaner, historically accurate score. Many of these questionable editions still

populate choral libraries today. A committee, chaired by Collins, was formed through

ACDA to create a series of editing guidelines for publishers and purchasers to encourage

higher standards in editing earlier choral works. Rather than creating "performing" or

"practical" editions where the convenience of the performer was the main concern, the

committee sought to encourage higher standards of authenticity.[74] These "minimum"

standards were adopted and presented to the ACDA choral community.[75] Collins also

sent these guidelines to publishers, hoping that the standards would be integrated in their

publications. However, there was little response from publishers.[76] Collins and his ACDA

colleagues then sought to collaborate with the Music Publishers Association (MPA) to

adopt a set of revised recommendations which were finally approved and published by

both organizations in 1982, fourteen years after the first committee's standards were

published. Though it is difficult to demonstrate the efficacy of these efforts, the nature of

their existence illustrates the issues surrounding published choral editions for much of the

twentieth century.

For today's conductor who has access to original sources and facsimiles as well as

scholarship found online, doing one's own investigative work is less burdensome than in

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[74] For a detailed account of this committee's work, see "The Choral Editing Standards Committee of the American Choral Directors Association," by Cody Shane Goss, (PhD diss., University of Alabama, 2013).

[75] See Appendix A for the complete listing of these suggested standards.

[76] Goss, "The Choral Editing Standards," 49.

the past, where choral directors relied on editors and publishers to decode original sources so that modern performers could read them. In his essay, "The Choral Conductor and the Musicologist," Walter Collins challenges the choral conductor to do his own investigative work when it comes to finding the best edition: "Doing some editing from original sources himself is the conductor's quickest way to gain insight into the problems involved. With knowledge and some experience, he will be in a better position to see how close to the ideal of revealing the composer's expectations any edition comes." [77] Currently, libraries and museums offer various collections of manuscripts and facsimiles online for viewing. In addition, recent books on editing early music and performance practice in the Renaissance and Baroque offer practical and scholarly guidance for the choral director.[78] With all of these resources readily accessible, a choral director can make an informed choice when choosing among multiple editions.

The next section will focus on the issues with editions of Renaissance music, with only a brief discussion of Baroque, since the majority of music included in this paper's anthology is from the Renaissance period.

Renaissance Choral Music: Editorial Issues and Applications

With the success of early music ensembles such as the Tallis Scholars, The Sixteen, and Stile Antico, to name a few, and with an increase in scholarly articles and books on the subject of early music, choral music from the Renaissance has enjoyed its own rebirth in recent decades. For the high school choral director looking for quality music, this new renaissance is significant. Madrigals and motets from this period, which

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[77] Harold A. Decker and Julius Herford, *Choral Conducting Symposium* (Englewood Cliffs, NJ: Prentice Hall, 1988), 114.

[78] Many are included in this bibliography.

number in the thousands on CPDL, provide a wealth of opportunities for developing

musicianship in the high school choral student. Counterpoint, text-painting, and the

development of our modern harmonic language all provide pedagogical avenues for

building solid musical skills. Recordings by the aforementioned artists give insight into

historically informed performance practice, and scholarly articles of early choral music

shed light on various aspects of ensembles of the period. In his article entitled

"Performance Practice in 16th-Century English Choral Music," Peter Phillips, the

director of the Tallis Scholars, observes: "It is generally agreed that counterpoint should

be sung with clear voices: to perform it with operatic singers who use vibrato destroys the

clarity of the individual lines and that minimizes the effect of music which is built up

entirely on the subtle interplay of those different lines."[79] High school students are ideal

for the kind of singing that Phillips proposes. In addition, the tessitura in Renaissance

music on average is narrower and more manageable for the young voice than music of

subsequent eras. These factors make Renaissance music ideal for building musicianship

in young singers.

However, there are many perceived obstacles in performing Renaissance music;

and these issues must be sorted out before an edition can be utilized and trusted.

Notation, key signatures, meter, pitch, and clefs familiar to the modern musician were not

rendered the same way in the 15th and 16th centuries. In order to make these works

readable to the modern performer, all of these elements must be deciphered and reworked

into modern notation. Moreover, the earlier the score the less evidentiary material is

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[79] Peter Phillips, "Performance Practice in 16th-Century English Choral Music," *Early Music* 6, no. 2 (April 1978): 195.

extant; existing sources can be fragmentary and misattributed. Much of the music of the troubadours in the 14th century was only written down "long after the music was composed."[80] Composers did not ascribe their names to compositions in the early Renaissance; only with the advent of printing and possibility of publishing did composers begin to sign their work.

Making this music available to the modern day performer has been the work of scholars and early music enthusiasts alike. Heavily edited versions of Renaissance choral music so prevalent in the twentieth century have given way to cleaner, more objective realizations of this music, leaving many of the choices for musical interpretation in the performer's hands.

What follows is a discussion of those aspects in Renaissance music that a choral director must consider for both performance practice and choosing the most accurate edition. Making informed choices in these two areas is the first step to rendering this music beautifully in performance.

1.Pitch and Clefs

Today's standard of $a = 440$ is not even a century old; it was standardized through an international conference held in 1939.[81] In 15th and 16th century Europe, pitch was flexible from place to place. There can be no certainty that "even between two adjacent

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[80] Howard Mayer Brown and Stanley Sadie, eds., *Performance Practice: Music Before 1600*, The Norton/Grove Handbooks in Music (London, England: The Macmillan Press, 1989), ix.

[81] Tess Knighton and David Fallows, eds., *Companion to Medieval and Renaissance Music* (Berkeley, CA: University of California Press, n.d.), 275.

cities pitch always maintained the same standard."[82] In unaccompanied music, pitch

could be set for the convenience of the singer's range. However as it became more and

more common to accompany singers, first with the organ, then with other instruments,

pitch and transposition became a topic for theorists. Through the writings of Praetorius

and other contemporary musical theorists, it appears that there was some standardization

of organ pitch in the court chapels of Northern Germany and elsewhere, known as

Chorton (choir pitch).[83] This pitch was lower by a whole step from the *Kammerton*

(chamber pitch). According to Praetorius, the *Chorton* pitch was used in churches,

"primarily for the sake of the singers, who both strain less and sound better at the lower

pitch."[84] *Kammerton* pitch was used for instruments. This standardization of pitches

became more firmly established in the Baroque where the *Kammerton* and *Chorton*

pitches were reversed: the *higher* pitches of the organ were called *Chorton,* and *lower*

pitches were called *Kammerton.*[85]

In addition to various pitch standards throughout European the Renaissance, there

was also the issue of transposition and clefs. Herbert Meyers describes it this way:

> The great majority of vocal polyphony of the sixteenth and early seventeenth
> centuries was written using only two combinations of clefs, one the "high clefs"
> (treble, mezzo-soprano, alto, and baritone clefs- that is, G2, C2, C3, and F3) and
> the other the "low clefs" (soprano, alto, tenor, and bass clefs- C1, C3, C4, and
> F4).[86]

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[82] Phillips,"Performance Practice in 16th-Century," 195.

[83] Jeffery Kite-Powell, ed., *A Performer's Guide to Renaissance Music*, second ed.
(Bloomington, IL: Indiana University Press, 2007), 291.

[84] Ibid.

[85] Ibid.

[86] Ibid. 294-295.

Figure 9 *Chiavi naturali and Chiavette*

Chiavi naturali
(low clefs)

Chiavette
(high clefs)
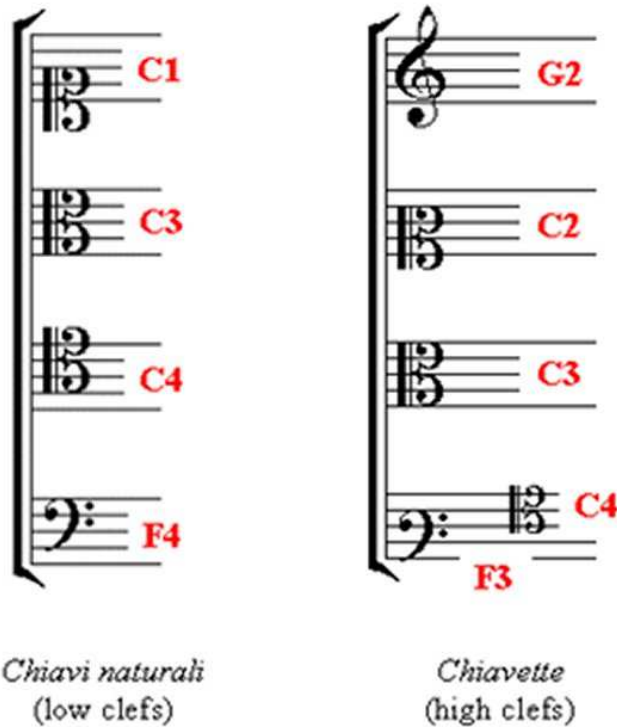
Using a multitude of clefs meant that ledger lines could be avoided. The lower

combination, called the *chiavi naturali,* (natural clefs), transposes easily into our modern

SATB format. The *chiavette* (literally "little clefs"), combination, if sung at the pitches

indicated by the clefs, would result in every voice being placed in a "shrill and

uncomfortable register."[87] However, if music written in these clefs is transposed down a

minor third, the ranges are more easily accessible to the singer. The exact interval of

transposition may have relied on several factors, including the range of the particular

voice parts, the ability of instrumentalists to cope with the additional sharps or flats

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[87] Knighton and Fallows, *Companion to Medieval and Renaissance*, 280.

created by the transposition, and the temperament of the keyboard instruments.[88]

Transpositions anywhere from a minor third to a fifth were common with pieces written

in the *chiavette* clefs. Thomas Morley seems to be the only theorist of the day who did

not recommended transposing these high keys downward.[89]

Application

This information frees the modern conductor to choose keys that best fit their

ensemble, just as was done in the Renaissance. Many madrigals and motets from this

period are found in various keys in today's editions. The tessitura of the basses and

sopranos of the ensemble can be a good determinant for which key will be best suited for

performance. Intonation can be another determining factor. If transposing the work down

or up a half step aides in maintaining good intonation within the ensemble, it is in

keeping with performance practice of the day and perfectly appropriate for the modern

choir. Some editions on CPDL indicate the composer's intent, which is included in some

CPDL editions by incipits showing the original keys and clefs.

2. Musica Ficta

In modern editions of Renaissance music, *musica ficta* is represented by the small

accidental signs that appear above the staff over the affected notes. How do these

accidentals differ from those on the staff and what rules govern their appearance? *Musica

ficta,* literally meaning false music, referred to the notes outside of the "gamut" of notes

established in the Middle Ages as pictured on the Guidonian Hand (see Figure 10). The

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[88] Kite-Powell, *A Performer's Guide to Renaissance*, 295.

[89] Ibid.

notes compromising the "hand" make up two octaves plus a sixth and were thought to represent the "true and proper" (*musica vera* or *recta)* tonal material.[90] Anything outside of this set of notes was considered "false or feigned" (*musica falsa* or *ficta)*.

Figure 10 *Guidonian Hand*
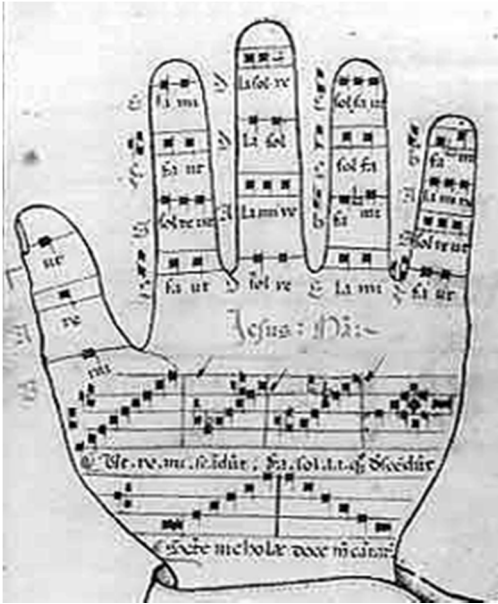
These "false" notes were sometimes needed to reinforce a cadence or avoid dissonance.[91] "Accidentals" were not altered in the score, but it was up to the singer to decide when to add them, according to established conventions.[92] The guiding principles of *musica ficta* fall into two categories, one relating to perfect consonances, "causa necessitatis," and the

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[90] Knighton and Fallows, *Companion to Medieval and Renaissance*, 265.

[91] Kite-Powell, *A Performer's Guide to Renaissance*, 356.

[92] Craig Tolin, "An Outline of Performance Practices in Late Fifteenth- and Early Sixteenth-Century Sacred Choral Music," *The Choral Journal* 27, no. 3 (October 1986): 12.

other relating to imperfect consonances, "causa pulchritudinis."[93] The first category's

function is to keep 5ths (and by extension, 4ths) and octaves perfect.[94] *Musica ficta* was

inserted to avoid vertical or melodic dissonance, especially the *diabolus in musica,* or

tritone.[95] Steven Plank writes, "For purposes of avoiding dissonances and awkward

contours, as well as for enhancing the gravitational pulls of voices leading, theorists

advised that performers inflect the notes of *musica recta* by half steps, often altering them

to notes from outside the system, the 'false notes' of *musica ficta."* [96] The second

category concerns the approach to perfect consonances.[97] Plank describes these general

principles for "causa pulchritudinis":[98]

> a. unisons are approached by minor, not major thirds
> b. fifths are approached by major, not minor thirds
> c. octaves are approached by major, not minor sixths

These adjustments were not always made explicit in the composition, but instead were

added by the singer. Karol Berger in his essay on *musica ficta* explains: "Since some

inflections were implied, as a matter of convention, by the musical context, composers

could rely on singers to make them in performance regardless of whether the accidentals

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[93] Nicholas Routley, "A Practical Guide to 'musica ficta,'" *Early Music* 13, no. 1: 63.

[94] Ibid.

[95] Kite-Powell, *A Performer's Guide to Renaissance*, 357.

[96] Steven E. Plank, *Choral Performance: A Guide to Historical Practice* (Lanham, MD: The Scarecrow Press, 2004), 58.

[97] Routley, "A Practical Guide to 'musica," 66.

[98] Plank, *Choral Performance: A Guide*, 60.

were written. To write them out was not necessary, but neither was it prohibited."[99] Still

today, these decisions are left to the editor and performer.

Application

Understanding the conventions of *musica ficta* can be a daunting task. Plank
offers some practical advice for the conductor and performer:

> Much of the practice of *musica ficta* is syntactical, acknowledging the
> gravitational pulls of half-step voice leading and the amenity of perfected
> intervals. The effect of the employment of these principles of good singing is to
> enhance the smoothness of the linear flow, the logic of resolutions, and the overall
> sweetness.[100] While many of the alterations are obligatory, some are
> discretionary, and those that are obligatory may not always have a clear-cut
> application. Thus the application of *musica ficta* is to a degree interpretative, and
> where choices emerge, the expressive implications of maximizing sweetness or
> not should prove influential.[101]

The reality is that there is no "right" answer for some of these applications, because there

is not enough conclusive evidence from the source material to know for certain how

musica ficta was applied or not applied. This gives the conductor some freedom in how to

apply these accidentals. Listening to recordings of ensembles specializing in this music

can be helpful in determining how to use *musica ficta,* as there may be several variations

in any given work from performance to performance. In addition, Nicholas Routley's "A

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[99] Howard Mayer Brown and Stanley Sadie, eds., *Performance Practice: Music Before
1600*, The Norton/Grove Handbooks in Music (London, England: The Macmillan Press,
1989), 107.

[100] Plank lists a footnote here referring to Prosdocimo de' Beldomandi (1412) who asserts
"regarding the alteration of cadential intervals that 'there is no other reason for this than a
sweeter-sounding harmony.'" The full footnote can be found in: Plank, *Choral
Performance: A Guide*, 64.

[101] Ibid. 60.

Practical Guide to 'musica ficta,'" offers a succinct and practical explanation of *musica ficta,* including examples of the principles discussed above (see Figure 11).[102]

Figure 11 *Musica Ficta* examples from Routley's article
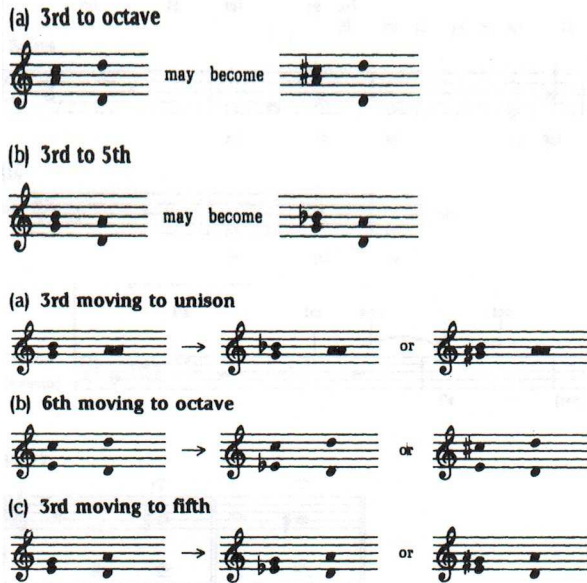
3. Notational System and Tempo

The notation in the music of the Renaissance differed from modern notation in specific, significant ways, and it must be considered on its own terms. The "neumes" monks developed to remind them of the rise and fall of the melodic line in chant, to more specific notation on a few staff lines to mark intervals are some of the earliest forms of our modern notation. With the development of polyphony, note values, fuller staves, and clefs were needed to track the different parts. By the sixteenth century, notation started to bear a resemblance to our modern notation; five lines were used, and some note heads, though square rather than round, had stems and could be recognized as the precursors to

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[102] Routley, "A Practical Guide to 'musica," 66.

modern quarter, half, and whole notes. Double whole notes, known as *breves* and resembling a box, were much more common in the Renaissance notational system than they are today. The *breve* (brief) and *longa* (long) notes were common denominators in this music, starting with chant notation, when the note itself simply symbolized a longer or shorter duration. As polyphony increased in number of voices and complexity, the *breve* and *longa* became subdivided into smaller and smaller values, and the *maxima* was used to indicate even greater length than the *longa*. Figure 12 shows these note values:

Figure 12 *Mensural Notation*

| Maxima | Long | Breve | Semibreve | Minim | Semiminim | Fusa |
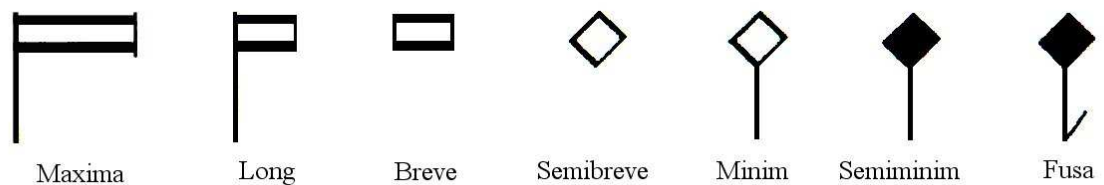
Bar lines, essential in modern notation, were rarely used in the Renaissance. When they were used, it was for rhetorical reasons to separate lines of text, and did not reflect a metrical hierarchy in the way that they do today. Instead, notes were rhythmically organized in binary and ternary groupings, determined in part by agogic stress. This idea came out of the plainsong tradition, and the singers of Renaissance music were well versed in this tradition.[103] Note values were determined through a proportional system of ternary or duple division, called *tempus perfectum*- "☐," (division in three), and *tempus imperfectum*- "☐," (division in two). These two designations were known as *integer-*

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[103] Gordon Paine, ed., *Five Centuries of Choral Music: Essays in Honor of Howard Swan* (Stuyvesant, NY: Pendragon Press, 1988), 160.

valor mensurations, meaning they were the standard means upon which the notational system was based. The *semibreve* (today's whole note) was the unit of measure for these systems. Within the *integer-valor* were smaller divisions that were indicated by a dot within these two symbols. Figure 13 shows these symbols and their modern equivalents:

Figure 13 Mensuration signs with *integer-valor*

C 2/4   O 3/4   C̣ 6/8   ⊙ 9/8
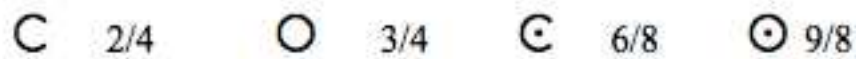
A slash through any of these figures denoted a quickening of time, where the *breve* becomes the unit of measurement (*alla breve)*. From the mid-fifteenth century on, "□" was used to indicate a tempo twice as fast as "□", "because the stroke denotes diminution by half."[104] There is evidence that this implication was not taken literally, but rather implied a faster tempo. The term *tactus,* first described by the late 15th century theorist Adam von Fulda and illustrated in paintings of the period, was represented by the raising and lowering of the hand to indicate the speed of the semibreve.[105] For the present-day conductor of Renaissance music, this knowledge can inform conducting patterns. Gordon Paine writes:

> The *tactus* was a form of time beating, intended to coordinate the ensemble. It was universally agreed that it consisted of two beats- one down, one up. In duple meter the downbeat and upbeat were equal in duration. In triple meter the first beat was twice as long as the second: the hand descended on beat one, remained motionless through beat two, and rose on beat three.[106]

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[104] Craig Tolin, "An Outline of Performance Practices in Late Fifteenth- and Early Sixteenth-Century Sacred Choral Music," *The Choral Journal* 27, no. 3 (October 1986): 11-12.

[105] Kite-Powell, *A Performer's Guide to Renaissance*, 364.

[106] Paine, *Five Centuries of Choral*, 160.

From collected accounts of this period, the tactus speed was represented by the human heartbeat, called the "tempo giusto."[107] In the 15th century Giovanni Maria Lanfranco observed that the tactus was "a particular sign formed in imitation of the pulse of a healthy person by means of a raising and a lowering of the hand of the person who conducts." [108] Tempo markings for choral music did not appear until the Baroque, and were not the standard until the 18th and early 19th centuries. Renaissance composers implied tempo by the notational system used, the mood of the text, and through the use of the *tactus.*

Application

In modern performance of Renaissance music, bar lines can often provide a hindrance to the way this music was conceived. Robert Garretson writes, " When metrical stress is used for music of this period, the inherent beauties and flow of the vocal lines are destroyed."[109] Ronald Broude agrees: "Choral directors should be aware that in many cases modern time signatures are imperfect equivalents of the Renaissance and Baroque mensuration indications which they replace and that the pattern of regularly recurring accent which modern barring presupposes is in fact alien to much early

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[107] Knighton and Fallows, *Companion to Medieval and Renaissance*, 335.

[108] In Steven E. Plank, *Choral Performance: A Guide to Historical Practice* (Lanham, MD: The Scarecrow Press, 2004), 66.

[109] Robert L. Garretson, *Conducting Choral Music*, 8th ed. (Upper Saddle River, NJ: Simon and Schuster, 1998), 156.

music."[110] Modern editors approach this anachronism in a variety of ways, and examples of this will be discussed later in this chapter.

The text, not the meter, should guide the rhythmic perception of strong/weak in any given edition. One practical exercise for teaching this is to have each student transcribe his or her entire voice part, or a section thereof, learn it individually with an agreed tactus, and then bring it to the rehearsal setting to sing with the other parts. Encourage the student to look for the ways the composer has set important words, and how he has used agogic stress in those words. Make sure they include all the rests that happen before their part begins. While the first few passes of this may be challenging, an appreciation for all of these elements will ensue as students immerse themselves in this long-forgotten system of learning music.

4. Text Underlay

How the syllables of each word of the text relate to each note in a work is called text underlay. In music written before 1600, text underlay presents one of the biggest problems for today's performer and editor, because the notes and syllables were not precisely aligned. In his book, *Word-Tone Relations in Musical Thought*, Don Harrán offers the following principles for text underlay culled from contemporary scholarship:[111]

1. Music must be accommodated to the words
2. Music should follow the verbal accentuation, with stressed syllables adapted to long notes and unstressed ones to short notes
3. Music should be ordered according to the structure of its text

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[110] Ronald Broude, "Editing Early Music: Some Notes on Procedure and Presentation," *Choral Journal* 21, no. 5 (January 1981):11.

[111] Don Harrán, *Word-Tone Relations in Musical Thought* (Stuttgart, Germany: American Institute of Musicology, 1986), 416-417.

4. One syllable should be assigned to a ligature[112] of two or more notes
5. The singer should see to articulation of the text by careful breathing
6. The composer should strive for a careful alignment of pitches and syllables
7. The singer should strive for a clear and correct pronunciation
8. In mensural music, all unligated notes should carry their own syllable
9. The first larger note that follows a series of semiminims or smaller values ought not to carry a syllable
10. Syllables should never be repeated in plainsong or mensural music
11. Sometimes the semiminim and white note that follow a dotted minim carry their own syllables
12. When the placement of syllables as written is inadequate, it should be improved

These principles offer guidance for conductors making edition choices for early music.

Application

Comparing multiple editions of a Renaissance work can aid in making the best choice about text underlay. Using the principles mentioned above can be helpful in determining how the text fits with the music in any edition. Since the music should always accommodate the words, (see the first and third principles in the aforementioned list), careful attention should be paid to any place that gives a melismatic treatment to an unstressed syllable, or a vocally awkward syllabic placement. Examples of a variety of text underlay in several editions of Orlando Gibbons's *The Silver Swan* will be examined later in this chapter. Often, there is more than one way to adequately resolve a text underlay issue.

5. Dynamic Markings

Dynamic indications, ubiquitous in modern notation, were non- existent in Renaissance scores. Composers achieved dynamic effects through texture, by doubling

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[112] Ligatures were lines used to combine several notes into one symbol in early notation. In modern editions ligatures are often shown by brackets placed above the notes.

voice parts in the high and low voice parts, or by alternating voice groups.[113] Paired duet, homophonic versus monophonic writing, and use of melodic contour all created degrees of natural dynamic variety. Text setting and madrigalisms, paramount features in Renaissance vocal music, also give clues for dynamic variances.

Application

The conductor of this music should allow the text and texture guide the rise and fall of the line. The composer of the Renaissance motet or madrigal gives many textual and musical cues where intensification or relaxation of dynamic would be appropriate. New points of imitation should be prominent in the texture, especially when they accompany new sections of the text. The ensemble should always be aware of where those new points of imitation occur, allowing that voice to rise above the rest of the texture. Identifying the important words of the text and observing how the composer sets them can guide the shape of a phrase dynamically.

In choosing an edition of Renaissance choral music, the conductor should look for a clean edition, with no dynamic markings. Then, if desired, dynamic markings and articulations can be added by the conductor before he or she distributes the score to the ensemble.

6. Ensemble Forces, Use of Instruments and Types of Voices

Contemporary chapel and court records give helpful evidence in determining the performance forces in the Renaissance period. Pictures and engravings also provide

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[113] Steven E. Plank, *Choral Performance: A Guide to Historical Practice* (Lanham, MD: The Scarecrow Press, 2004), 18,107.

evidence as to the number of vocalists and instrumentalists. Though one-on-a-part singing remained popular into the Baroque period, evidence shows there were multiple singers on a single line of music as early as the fifteenth century.[114] Several studies have documented various chapel choirs and court ensembles throughout Europe. Though patronage certainly played a factor in the number of musicians employed, the choirs of the Renaissance were small compared to today's standards.[115]

There is evidence that instruments often doubled parts in Renaissance music, though how widespread the practice was is not clear.[116] Engravings from the period show instrumentalists and singers all reading from the same lectern, which suggests that they were reading the same parts. A grand occasion, such as a coronation or royal attendance at a chapel service would call for choral and instrumental forces to combine.[117] The practice of *colla parte* performance became much more widespread in the Baroque era.

Though women participated in the non-ecclesiastical madrigal and chanson of the Renaissance, the church feared that the female voice would become an element of "enticement, seduction, and distraction;" therefore the all-male choir held sway in the church for hundreds of years.[118] However, there were still many possibilities for range and timbre. Treble parts were sung by boys, castrati, men singing in falsetto, or a combination of these forces. These historical factors can help inform the mixed voice

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[114] Ibid., 32.

[115] Ibid., 34.

[116] Ibid., 36.

[117] Ibid., 38.

[118] Ibid., 41.

ensembles of today. In the late 15th century, Conrad Von Zabern suggests several characteristics of contemporary choristers. He acknowledges many "bad habits" of the singers of his day: singing through the nose, ("makes a voice very *un*beautiful"[119]), obfuscating text through the unclear pronunciation of vowels, wandering and varying the pitch on sustained notes, or worse, the "horrid wavering up or down of the pitch." [120] "Pushing of the voice" and "singing the high notes with a loud tone" are also listed as techniques to avoid.[121] Von Zabern does offer a remedy for these critiques: "The low notes are to be sung entirely from the chest, the middle ones with moderate strength, the high ones with a soft voice. And the change from one to the other must not be sudden, but gradual, according to the movement of the melody."[122]

Application

Renaissance music scored for all-male singers requires some adjustments for the modern choir of sopranos, altos, tenors, and basses. An alto singing the *a* below middle *c* will sound different than a tenor singing the same note. Creativity in voice assignments can help approximate these historical models. A soprano singing that *a* could be analogous to a male falsettist's sound in that range, and altos singing higher parts could approximate the male singer entering at that higher range.[123] "Full-throated" singing or a 19th century *forte* dynamic should never be the goal in Renaissance performance. In

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[119] Carol MacClintock, *Readings in the History of Music in Performance* (Bloomington, IL: Indiana University Press, 1979), 14-15.

[120] Ibid.

[121] Ibid.

[122] Ibid.,15.

[123] Plank, *Choral Performance: A Guide*, 42-43.

addition, transposing a work so that the tessitura works for the modern SATB ensemble is a possible option as well.

7. Summary

Bruno Turner writes:

> The editor and his edition should free old music from its museum status, covered, as it were, in the dustsheet of an obsolete notation, and prepare it for recreation in modern performance. The editor changes the shapes and usually the values of the notes, changes the clefs and puts the parts in score. These and all his other alterations and injunctions bring new implications of pitch and intervals, of tempo and tempo relationships, of phrasing, of text underlay, spelling, pronunciation and punctuation. There are innumerable ways in which the editor intervenes. He means to do so constructively. He means to be the music's liberator who prepares it for a new life, but he may inhibit that very freedom that was truly at the heart of music in the Renaissance.[124]

Though the issues are many for the modern conductor seeking to render an informed performance through a proper edition of Renaissance music, the enduring beauty of this music and the life-long benefits its study renders, it is well worth the effort to understand these issues. Renaissance music represents a time in history when mankind was at a pinnacle of creative achievement. Singing this music puts the modern day performer in touch with that heritage. It starts with finding an edition that adequately reveals the composer's intent.

Editions of Renaissance Music on CPDL- A Comparison

In *Editing Early Music,* John Caldwell argues,

> There are really only two fundamental requirements for an edition of music: clarity and consistency. In this respect there is no difference between a 'scholarly' and a 'practical' edition. The aim in both should be the same: to provide a musical

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[124] Knighton and Fallows, *Companion to Medieval and Renaissance*, 250.

text which can be trusted, and to do so in such a way that the music can be easily assimilated by the eye.[125]

The clarity and consistency that Caldwell alludes to reflects a growing trend in editions, both traditionally published and available on CPDL. The heavily edited versions of Renaissance music now only exist in dated anthologies. Charles Giffen, president of CPDL, confirms this trend on the site: "Scores submitted in the past few years definitely seem to be of a much higher quality than scores contributed in the first five years or so."[126] As of this writing, there are over 8,000 works from Renaissance composers on the Choral Public Domain Library site. Much of this music is either very difficult to find or non- existent in the commercial market.[127] This provides the discriminating high school choral conductor a wealth of programming and pedagogical possibilities. However, when editions uploaded on CPDL have little information on source material and subsequent editorial additions, its reliability comes into question. With this information missing, the conductor can use the edition with confidence only if he or she does the investigative work needed to validate the source. This can be done through checking with a trusted published edition of the score or seeking out the critical edition or Opera Omnia collection in a library. Another way to confirm sources is to email the editor (most editors have contact information on the site under "CPDL Contributors") and inquire about their edition. Just as there are trusted publishers in the commercial market, editors on CPDL can be found who are careful to cite sources and offer helpful editorial information. Gerd

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[125] John Caldwell, *Editing Early Music*, second ed. (Oxford, England: Clarendon Press, 1995), 1.

[126] Charles Giffen, e-mail message to author, February 11, 2015.

[127] Ibid.

Eichler (294 edited scores on CPDL), Phillip Legge (146 edited scores on CPDL, current Administrator), and David Fraser (364 edited scores on CPDL), supply information about their sources and offer helpful editorial commentary; there are many others on the site who do the same.

The Choral Public Domain Library lists each edition from most recently uploaded to the earliest upload on the edition's page. This can be helpful in choosing an edition, presuming that the newer editions may be more accurate. If errors are found in any edition on CPDL, editors will summarize the errors on the music files page under this heading:

<div align="center">⚠️**Possible error(s) identified.**</div>

The errors are then explained in the same line, in the following manner:

<div align="center">**Error summary:** In bar 55 bass is missing one syllable of "purgatio" [128]</div>

This illustrates how the collaborative nature of a wiki model works. The error summary tag suggests that at least one other editor has screened the edition and offered corrections for any discovered errors. These summaries must be looked at carefully, just as the edition must be looked at carefully. Moreover, one needs to distinguish between errors and editorial opinions, especially in Renaissance music. There can be multiple ways for text underlay or *musica ficta* to work.

For a comparative look at multiple editions of Renaissance works on CPDL, two works, one from the early period and one from the late Renaissance will be considered. For each of these works, current editions uploaded to CPDL are compared with published

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[128] Choral Public Domain Library, "Ave Maria…virgo serena," http://www2.cpdl.org/wiki/index.php/Ave_Maria_..._Virgo_serena_(Josquin_des_Prez) (accessed February 12,2015).

editions or the Opera Omnia of that work, if available. All of the CPDL editions

discussed in these comparisons are included in the appendices for reference.

Two Renaissance Works: A Comparison of CPDL Editions

Ave Maria virgo serena **by Josquin des Prez (ca. 1450-1521)**

The motet *Ave Maria* by Josquin des Prez (ca. 1450-1521) first appeared in

Petrucci's book of motets *Motetti A numero trentatre* (1502), one of the first ever

published collections of printed music. On CPDL, there are five editions available of this

work. The earliest one was uploaded by Rick Wheeler in 1999 (# 00108) and the latest

one by Gerd Eichler in 2008 (#15800). For clarity of discussion, the editions will be

referred to by their corresponding numbers as shown, according to when the works were

uploaded to CPDL:

Table 2 Editions of Josquin's *Ave Maria* available on CPDL

Edition	Editor	Submitted	Lists Source Information	CPDL#	Edition Notes	Error Summary
#1	Gerd Eichler	2008	yes	15800	yes	no
#2	Charles H. Giffen	2005	no	10811	yes	no
#3	Gordon J. Callon	2004	no	06590	no	yes
#4	Claudio Macchi	2000	no	01276	no	no
#5	Rick Wheeler	1999	no	00108	no	yes

For reference, two published editions will be used for comparison: The collected works

edition called the "New Josquin Edition" (NJE), and the "Anthology of Renaissance

Music" (ARM), edited by Allan W. Atlas. In these two published editions, there are

differences in text underlay, and *musica ficta*. In the ARM edition, the note values are

halved from the original. The text underlay for the word "conceptio" varies in the

soprano, tenor, and alto line. The *musica ficta* "#" that appears over the *f* in the tenor line on the word "tecum" in the NJE is missing in the ARM. The contratenor line differs in text underlay on the word "laetitia" (all of the editions on CPDL follow the NJE here). In addition, the ARM score has *musica ficta* (♭ 's) over the *b* and *a* in bar 54 on the word "purgatio", which is not present in the NJE, or in any of the 5 examples from CPDL. In the ARM, bars 25 to 28 are printed twice.[129] Though the purpose at hand is to compare the editions on CPDL, it is important to keep in mind that respected publishers and editors differ on these issues and errors occur in published scores. So it should come as a no surprise to find variability in the CPDL editions.

All 5 editions of Josquin's *Ave Maria* on CPDL are in the original Ionian mode (modern equivalent: C Major). Note values, the use of bar lines and their placement on the staff, the use of *musica ficta* and accidentals, and text underlay vary from edition to edition. The *musica ficta* is consistent throughout these editions with the NJE, though some editors put the *ficta* in the score as accidentals (#4 and #5). When the text underlay did vary in these editions, it was consistent at all points of imitation in the parts. Note errors were few, but one error, discovered in #5, was not yet acknowledged on the edition page.[130]

#1 uses original note values, (breves and semi-breves), and uses bar lines in between the staves, called "Mensurstrich," which helps the performer see the line of text and music without a bar line interruption. #1 also notates *musica ficta* above the staff. The only accidental appears in bar 43 in the bass line (B ♭). This accidental appears in

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[129] This error was corrected when this version was reprinted in the Norton Anthology of Western Music.

[130] See page 68.

the ARM; it does not in the NJE.[131] The rest of the *musica ficta* in #1 is consistent with the NJE. For text underlay, the opening "gratia plena" treats the first word syllabically and the second word melismatically at all points of imitation. This is different than both the published editions, where the word "gratia" has two notes per syllable. Every other edition treats this opening phrase the same way as the ARM and NJE. The only other exception is #5, which is similar to #1 in its treatment of these words. In addition, the editor of #1 has repeated the word "purgatio" on the alto melisma in bar 109. This does not appear in the NJE or the ARM (however, these published editions disagree with one another on the text underlay for this particular line). There are variances in text underlay on the words "conceptio" and "oriens" that differ from the published editions. Again, points of imitation are consistent once the text underlay has been established in the first voice.

Edition #2 also uses original note values, but the bar lines appear on the staves. The voice parts are designated "Discantus", "Contratenor", "Tenor", and "Bassus" from the top voice to the lowest. The contratenor line is written in the octave treble clef, signifying that the pitches are sung an octave below the written pitch. Overall, the text underlay is very similar to #1 with only a few exceptions: the word "purgatio" in the alto/contratenor line is similar to the NJE, and the placement of the second syllable of "omnibus" in the tenor line is also similar to the NJE. Overall, this is a clean, accurate and viable edition.

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[131] If the B is not lowered a half step, then a tritone is created at that moment with the tenor line, so it most likely would have been flatted, thus avoiding the tritone.

#3 also has the same note values as #2, but is in 4/2 rather than *alle breve,* so there are more notes between the bar lines, and the bar lines are dotted on the staff. This edition contains all the *musica ficta* that #1 and #2 contain, with the same accidental on the B ♭ in the bass part on the word "gaudio". The third syllable of "purgatio" is missing in the bass part, but this is revealed in the "error summary" on the edition page of CPDL.

#4 adds phrase markings that are not delineated from the composer's marks. The *musica ficta* is not above the staff, but appears as accidentals throughout. The bar lines appear on the staff. The text underlay differs from the two editions on the words "gaudio" and "conceptio". Like #1, an added "purgatio" appears in the contratenor/alto line. There is a note error in the contratenor/alto line on the word "nostra" in bar 105. It should be a *g* and not an *e.* Because of this error, the added phrase marks, and the lack of *musica ficta*, this edition would not be recommended for use, unless these discrepancies are resolved.

In #5, the first edition of this work to be uploaded to CPDL, the font size for the notes and text is much larger than the other editions, for a total of 13 pages, (the other editions range from 6- 8 pages). The pagination alone makes this edition more impractical than the others. Another problem is that the alto voice is written in the treble clef with no indication that it should be sung an octave lower. This is not helped by the designation of the part as "treble." The text underlay for the opening "gratia plena" is different than all the other editions, including the published ones. The text underlay here puts an agogic stress on the unstressed third syllable of "gratia" (See Figure 14).

Figure 14 *Ave Maria* excerpt, Edition #5, bars 8-13

This misplaced stress happens again in the alto line on the words "serena." Different than all the other editions, the text underlay puts an agogic stress on the unstressed third syllable of "serena" in its first iteration (see Figure 15):

Figure 15 *Ave Maria* excerpt, Edition #5, bars 24-26, alto line

There is an added "nativitas" with an added quarter note to make the text underlay work in the alto line at bar 58. A wrong note appears in the tenor line at bar 114: it should be a *d* not an *e*. Because of these issues, #5 is not recommended for performance unless these issues are corrected.

Of the five editions available on CPDL, #1, #2, and #3 are acceptable editions. #4 contains one note error, and the *musica ficta* is placed on the staff rather than above. Because of its longer pagination, and confusing clef for the alto line, #5 would be the least recommended of the five editions available.

The Silver Swan by Orlando Gibbons (1583-1625)

The motet *The Silver Swan,* by Orlando Gibbons (1683-1625), was first published in 1612 in the collection entitled "The First Set of Madrigals and Mottets, apt for Viols and Voyces, 5vv." It is one of the most well known madrigals from the Renaissance period. At this writing there are 5 editions of this work available on CPDL.[132] All of them are in the key of F Major.

Table 3 Editions of Gibbons' *The Silver Swan* available on CPDL

Edition	Editor	Submitted	Lists Source information	CPDL#	Edition Notes	Error Summary
#1	Allen Garvin	2015	yes	10240	no	no
#2	Brian Russell	2005	no	09223	no	no
#3	Claudio Macchi	2000	no	01491	no	yes
#4	Carles Gumí	2000	no	01276	no	no
#5	Rafael Ornes	1999	no	00145	no	yes

Edited by Philip Ledger, the published version used for this comparison is from "The Oxford Book of English Madrigals". Ledger lists all the available sources used for the edition at the back of the anthology, along with a few critical notes. For this edition, Ledger supplies some tempo suggestions and dynamic markings. He writes, "All the

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[132] Only those works with a PDF attachment were considered for this comparison. There were other editions listed, but because they connect to other Internet sites; they are not listed here.

tempo indications and dynamics are my own but singers and conductors should feel free to vary these according to personal taste. Editorial accidentals are indicated and these too are open to individual interpretation."[133] The top two voices are in treble clef, the "altus" voice is in the treble octave clef, and the bottom two voices are in the bass clef.

In #1, the editor lists at the top right on the first page the source of the work He also writes the original keys and clefs as incipits. The order of the "altus" and "quintus" parts are switched in this edition from the Oxford edition, both parts in #1 use the treble octave clef, with the part written an octave higher. The time signature is common time, but in 4/2, so with half as many bar lines as the other editions. Older spellings are used for certain words (i.e. "approacht" for "approached") but nothing that is not easily decoded. The text underlay is exactly the same as the Oxford edition. This is a viable edition on all counts.

In #2, there are no part designations at the beginning of the work, but since it is scored with three treble clefs, one treble octave clef, and two bass clefs, the voicing suggests Soprano 1, Soprano 2, Alto, Tenor, and Bass.[134] It is in common time, in 4/4. In bar 3, the text underlay differs frequently from the Oxford edition in the alto and tenor lines. In the last beat of the alto line in bar 5, there are two eighth notes, an *a* up to a *d*, which do not exist in the Oxford or CPDL editions. While these notes work harmonically, their origin is questionable. There are text underlay variations in bars 8 and 9 in the Soprano 2 and alto lines. More variations appear in bars 13 in the soprano 2 and tenor lines, bar 15 in the alto line, bar 16 in the alto line, and bar 20 for the alto and tenor lines.

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[133] Philip Ledger, ed., *Oxford Book of English Madrigals* (Oxford, England: Oxford University Press, 1978), preface.

[134] It could also work as Soprano 1, Alto 1, Alto 2, Tenor, and Bass.

A note discrepancy appears in bar 19 of the Soprano 2 line; this edition has the first note as an *f*. All other editions have this note as an *a*.

Scored for Soprano, Alto, Tenor, Bass 1 and 2, #3 has very similar text variations to #2. The other major difference is that this editor uses the word "sang" rather than "sung". In bar 6, there is a text underlay for the B1 part that makes the singing of the text cumbersome. Instead of the two notes on the second syllable of the word "unlocked" before the octave leap, this editor gives only the first note to the second syllable of "unlocked" and then two notes that encompass the octave leap on the word "her." See Figure 16.

Figure 16 *The Silver Swan* excerpt, Edition # 3 comparison, bar 6, Bass 1

Edition #3   All other editions

lock'd   her ____   si - lent   locked   her   si - lent

There is also a variation of text underlay that does not make sense rhetorically and appears in all the parts except the Alto. Instead of "Thus sang her first and last and sang no more," it reads: "Thus sang her first and last, and last no more." Because of these poor choices of text underlay, this edition would not be recommended.

#4 designates the parts as Soprano, Alto, Tenor, and Bass, 1 and 2. There are several text underlay differences from the Oxford edition, and sometimes note values are changed to accommodate these differences. For example, in bar 2 of the B1 part, the last quarter note *c* is made into two eighth notes to fit the text because this edition repeats the

words "who living." These words are not repeated in any other voice part. In bars 11-12, the tenor line should read "thus sung her first and last" but instead reads "thus sung her first and *sung*." The penultimate half note in the B1 line is changed to a dotted quarter and eighth, again to accommodate the text ("more fools than" is repeated). Of all the editions on CPDL for this work, this edition has the highest number of text underlay variances from the Oxford edition. The case can be made for most of these text underlay changes, except for the ones that do not make sense rhetorically. It is up to the conductor and singers to decide these issues.

Edition #5 is an exact replica of the notes and text underlay in the Oxford edition, without the dynamics and tempo indications that Ledger supplies in the published edition. This edition can be used with complete confidence in its accuracy.

The text underlay issues in these various editions of *The Silver Swan* are numerous, but can be ameliorated. These issues highlight the decisions that a conductor must make when choosing an edition. For Renaissance vocal music, reading and comparing how the text is set in each vocal part, comparing these parts in each edition, and looking for places where there is misplaced agogic stress or awkward vocal text underlay will help determine the best edition for performance.

Baroque and Beyond

In editions of Baroque vocal music, the editorial choices are fewer, but still significant. Continuo realization, ornamental embellishments, the convention of double dotting or *notes inegales, Kammerton* and *Chorton* pitch, *concertino* and *ripieno,* and qualities of articulation and *Affekt* are elements that need careful consideration when choosing editions of Baroque choral music. In addition, multiple versions of the same

work may be extant. Composers such as Handel often would revise their work in subsequent performances, based on the availability of singers and performing forces. A selected bibliography from this period is included in this project for further study.

Moving further into the late 18th century and early 19th century, the composer's prominence grew and the publishing market expanded. Less and less was left up to the performer, and more and more was written down in the score. Tempo markings, dynamics, and articulations became standard notations in scores. By the time of the late 19th century, composers were quite specific about performance instructions in the score. Consequently, it is less common to find significant variances from one edition to the other in these scores.

CHAPTER FOUR
A Survey Of Recommended High School Choral Literature, And The Creation Of A CPDL Anthology

With over 20,000 works uploaded on CPDL, random browsing on the site can be time consuming and ineffective. Searching for works recommended from various sources that are in the public domain can be a more productive way to find appropriate repertoire on the site. In every recommended repertoire list here researched, a majority of the titles listed are available on CPDL.

What are the resources for recommended high school choral literature that might also be found on CPDL? Several articles in the *Choral Journal* offer recommended repertoire lists for high school choirs seeking distinctive literature.[135] Some even list CPDL as a resource. The most recent (as of this writing) Choral Journal article, "Masters in Miniature: Repertoire by Great Composers for Smaller Choirs" discusses 35 pieces from the Renaissance to the Romantic period.[136] Of those 35 pieces listed, 7 of them have CPDL listed as the recommended edition, though 25 of the 35 works listed in this article have editions on CPDL.[137] In "Quality Repertoire Selection: Forgotten Essential Resources," Allison Beavan suggests that "the most common methods of selecting repertoire are peer recommendation, concert literature heard, pieces sung personally, and

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[135] See Bruce Mayhall, "The Quest for High-Quality Repertoire," *Choral Journal* 35, no. 2 (September 1994): 9-15. Also John W. Richmond, "Selecting Choral Repertoire as Pre-Curriculum,"*Choral Journal* 30, no. 10 (May 1990): 29-30; and Robert A. Boyd, Diane Hires, and Mary Hopper, "Teaching with Standards:Repertoire in the Age of 'Glee,'" *Choral Journal* 51, no. 7 (February 2011): 28-43.

[136] David C. Rayl and Zebulon M. Highben, "Masters in Miniature: Repertoire by Great Composers for Smaller Choirs," *Choral Journal* 55, no. 8 (March 2015): 19.

[137] No catalog number is listed, though in the endnotes the link to the pdf on CPDL is given (it would be clearer to list the recommended edition as "cpdl.org" with the corresponding catalog number to that specific edition).

the purchase of publishers' marketing promotions."[138] This observation is supported by

Guy Forbes, who conducted a major study of high school choral directors' repertoire

selection processes and found similar results.[139] Beavan warns that using these methods

makes it difficult to "ensure a broad spectrum choral program," eliminating "countless

pieces of high-quality literature across all genres and historic periods."[140] Instead, she

suggests consulting state festival lists and conducting method books that offer

recommended literature lists. "These lists are exactly what the high school director needs

to simplify the repertoire selection process," Beavan says. Research for this project

revealed at least 13 states with approved festival lists that can be viewed online.[141] There

are two states that have festival lists that are published and used by other states as a

model. These are the New York State School Music Association (NYSSMA) and Texas'

Prescribed Music List (PML). NYSSMA is not available to search online, but can be

purchased online; PML is online and available to all.

Though hundreds of titles on state festival lists are available on CPDL, only

Arkansas lists CPDL as a publisher.[142] Unfortunately, the lack of established protocol for

listing CPDL editions (see Chapter Two) is clearly evident in the Arkansas list. The first

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[138] Allison Harbeck Beavan, "Quality Repertoire Selection: Forgotten Essential Resources," *Choral Journal* 47, no. 2 (August 2006): 52.

[139] Guy W. Forbes, "The Repertoire Selection Practices of High School Choral Directors," *Journal of Research in Music Education* 49, no. 2 (Summer 2001): 110.

[140] Beavan, "Quality Repertoire Selection: Forgotten," 52.

[141] See Appendices for a listing of these sites.

[142] Arkansas Choral Directors Association,"Approved CPA Music List," http://www.arkcda.org/arkansasapproved/arkansas_approved_list.php, (accessed March 21, 2015).

entry that lists CPDL under "publisher" is *Uns ist ein Kind geboren*. The composer is listed as "JS Bach" and the publisher number is "0000." There are many problems with this entry. First of all, the work is misattributed to Bach, and was most likely composed by Johann Kuhnau.[143] Secondly, the number "0000" is not a valid link to any edition on CPDL. The next entry that lists CPDL is Adrien Battan's *O Sing Joyfully*. Under the publisher number the word "none" is listed. There are several editions of this work on CPDL, all with catalog numbers that could be used for reference. Palestrina's *Sicut Cervus* is also listed with a CPDL attribution. However, under the "composer" column, this is listed: "arr. Rafael Ornes." The publisher number is listed this way: "submitted 1999 06-17." These confusing and mistaken attributions illustrate the need for a standard method of listing approved CPDL editions. CPDL already supplies a specific catalog number to each edition. For instance, for the *Sicut Cervus* example, the Rafael Ornes edition is an accurate one, with the catalog number "00312." By listing the publisher as "cpdl.org" and listing the publisher number as "#00312," the conductor can easily find that specific edition by going to the site and typing in that number in the search box. Listing agreed upon CPDL editions for the numerous public domain works that appear on state festival repertoire compilations would create significant costs and time benefits to the choral programs that use them.

Choral method books and books about teaching choral music are a great resource for recommended repertoire lists, and many of these lists contain titles that are readily available on CPDL. Of all the books surveyed, Robert Garretson's book *Conducting Choral Music* contains the most substantial lists of recommended literature in the

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[143] Bach Cantatas, "Cantata BWV 142, *Uns ist ein Kind geboren*," http://www.bach-cantatas.com/BWV142.htm (accessed March 12, 2015).

appendices of his book. There are several categories listed such as voicing, genre, and composers, with corresponding publishers. Many of these works are also available on CPDL, though Garretson does not list CPDL as a resource. Ken Phillips offers a similar, substantial list in *Directing the Choral Music Program.* In Harry Robert Wilson's *Artistic Choral Singing*, repertoire lists with recommended recordings are listed in an appendix. Patricia Ward-Steinman lists 85 recommended works for High School choirs in *Becoming a Choral Music Teacher*.[144] Of those 85 works, 20 of them are available on CPDL.[145] She also includes an appendix entitled "Score Excerpts for Practice from the Choral Public Domain Library" (none of the four examples included have corresponding catalog numbers for CPDL). In the chapter on musical style of *Vocal Music Education,* Kenneth Miller provides a brief list of appropriate repertoire under each historical period, many of which have editions on CPDL. The two volumes of *Teaching Music Through Performance in Choir* yield a wealth of quality repertoire, with annotations and guidelines for performance. Of the 63 pieces listed for mixed choir in Volume 1, 30 have editions on CPDL: of the 68 pieces in Volume 2, 12 pieces are available on CPDL.[146] Hylton's *Comprehensive Choral Music Education* has a small list of suggested repertoire for mixed chorus.[147] Some choral method books did not offer repertoire lists at all, but instead suggested sources for finding repertoire. They are: *Choral Music: Methods and*

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[144] Patrice Madura Ward-Steinman, *Becoming a Choral Music Teacher: A Field Experience Workbook* (New York, NY: Routledge, 2010), 118-121.

[145] This also illustrates the number of pieces numbered in this list that are pre-twentieth century.

[146] Again, this is more of a reflection of the number of modern pieces included in Vol. 2.

[147] Hylton, *Comprehensive Choral Music Education*, 132-133.

Materials, The Choral Experience: Literature, Materials, and Methods, and *The School Choral Program.*

In addition to choral method books, anthologies of choral music from all historical periods provide another resource for quality repertoire. Many anthologies of choral music have significant numbers of pieces that are in the public domain and available on CPDL. Oxford's *Book of English Madrigals* is a standard in many choral libraries, and 52 of the madrigals in this anthology have editions on CPDL. *European Sacred Music* and *A Cappella,* both published by Oxford, offer an array of appropriate literature for good high school choirs, much of which is in the public domain. *Five Centuries of Choral Music: Volumes 1 and 2*, and *The A Cappella Singer,* though both heavily edited, contain many choices for quality repertoire that have editions on CPDL. Another valuable repertoire list is Margaret B. Hawkins' *An Annotated Inventory of Distinctive Choral Literature for Performance at the High School Level,* published in 1976 by ACDA. For over 300 works, a brief description of the work, approximate time for performance, voicing and language, and a suggested publisher is included. This collection is no longer widely available; though ACDA lists it on its monographs page, the link to it is broken as of this writing. Beyond the scope of this project, an online version of Ms. Hawkins' list with links to the best CPDL editions would be a worthy and helpful endeavor.

Using these recommended works as a foundation for building great musicianship in the high school ensemble is the first step to creating a meaningful, exceptional ensemble. Making these pieces more readily available is the goal of creating a CPDL anthology.

The Online Anthology with links to CPDL Editions

What is missing from all of these collected lists is a direct link to the music to which they refer. Before the advent of CPDL, a conductor using these lists would have to purchase a copy of each work from a publisher, wait for that piece to arrive, and then make a decision on programming it. Allison Beavan asserts:

> Researchers have found that although [recommended] lists are readily available, high school directors rarely use these lists. Because the lists do not include printed music, directors may feel that lists require too much effort to be useful. This misconception is unfortunate because the ease of having hundreds of quality broad-spectrum pieces handed to the director presents a wealth of repertoire in a most efficient way.[148]

The online anthology created for this project seeks to bridge that gap. Using many of works from the resources discussed in this chapter, this online anthology contains over 200 works appropriate for the high- achieving high school choral ensemble. There are three ways the list can be sorted: by composer, name of work, or genre. Two links to CPDL for each work are provided: the first one links to an edition of the work, the second link leads to the edition page for that work, showing all available uploaded editions. With the creation of this anthology, a conductor can immediately bring up a score of the work that is listed.

Since repertoire selection "requires a large portion of our energy, time, and funds," this anthology seeks to alleviate some of these restraints.[149] It is also the hope of this author that the conductor who uses this anthology will also be led to other works by

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[148] Beavan, "Quality Repertoire Selection: Forgotten," 53.

[149] Jerry McCoy, "The Great Literature Chase," *Choral Journal* 26, no. 10 (May 1986): 17.

the composers listed that are accessible on CPDL and other similar sites. Many of these works were out of publication for years and there are many pieces by Palestrina, Byrd, Victoria, and others that deserve consideration.[150]

The anthology is listed in Appendix D; the online link is available at:

http://www.marblehallsmusic.com/choralworks/anthologybycomposer.htm

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[150] CPDL has editions of hundreds of individual works by each of these composers.

Conclusions and Recommendations

In the opening address of the 1980 Western Division convention of the American

Choral Directors Association, choral educator Howard Swan stated:

> Perhaps the most important decision to be made by choral conductors today is
> this: What materials, what kinds of repertoire should be sung by their choirs?
> Whether we classify program materials as a cause for or a result of other
> procedures or activities, the choice defines for all to see and hear our goals for our
> choirs. Curricula, choral organizations, rehearsal procedures, ideological beliefs,
> and school and church music calendars will be shaped by these choices.[151]

Though this statement was made over thirty years ago, it bears repeating today. The

importance of teaching quality choral repertoire to high school students cannot be

overestimated. If training future leaders in our choral communities as well as future

patrons of the arts is important to choral educators, it starts with giving the students

exposure to the great composers and artists of the past. Studying the works of master

composers helps build musicianship skills in students that cannot be attained as

effectively through the study of lesser material. Imagining the repertoire for a given year

as a pyramid, these masterworks should serve as the foundation of that pyramid, for they

will provide sound nourishment for the student's musical growth. Good teaching is like

good parenting; rather than giving students what they fleetingly crave, music educators

must give students what is best for them that will nourish and inform their musical

interests, choices, inspiration, and study in the future.

Finding quality repertoire requires a considerable amount of time, and with

diminishing budgets, choral educators must choose wisely. The time and funds that are

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[151] Charles Fowler, ed., *Conscience of a Profession:Howard Swan, Choral Director and Teacher* (Chapel Hill, NC: Hinshaw Music, 1987), 160.

required to order preview copies of these works, wait for them to arrive, and then decide on whether or not to program them have been significantly diminished with the creation of sites like CPDL. Though publishers still print editions of these public domain works, similar editions can be found on CPDL at no cost, other than the cost of printing copies. This means that music programs can save a significant amount of money by programming at least a portion of their season's music from CPDL. In addition, CPDL offers lesser known works that have not been published in the past for economic reasons. This offers an intrepid conductor the opportunity to find works that are worthy of performance but have not had wide exposure. The Choral Public Domain Library offers both budget-cutting and time-saving alternatives for choral directors looking for distinctive repertoire for their high school students.

Recommendations

As a result of the research conducted for this project, there are several recommendations that could facilitate wider use of the Choral Public Domain Library:

1. CPDL should require all those who upload scores to list their sources.

2. A protocol for listing CPDL as "publisher" should be established. Suggestions for what that protocol could look like are presented in this project (see page 19).

3. State Choral Festival approved music lists should be revised to include approved editions on CPDL.

In the article, "The Importance of High Quality Literature," Diane Cummings Persellin contends:

> It takes a combination of good seeds (fine repertoire) and careful nurturing (strong teaching) to result in a beautiful garden (a brilliant concert) , but the importance of the excellent seeds cannot be underestimated.[152]

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[152] Diane Cummings Persellin, "The Importance of High Quality Literature,"*Music Educators Journal* 87, no. 1 (July 2000): 17.

With CPDL as an affordable alternative to expensive published editions of these great works, high school choral educators have an abundance of programming possibilities at their fingertips, providing their students with a rich choral heritage that will bear fruit in the future.

Appendix A ACDA Minimum Editing Standards Recommendations (1968)

As minimum and immediate standards of practice for all published editions of choral music, the *American Choral Director's Association* urges that:
1.The sources used in preparing the edition should be identified. If the source is a recognized scholarly edition - such as the collected works of a composer - many of the following procedures may be eliminated, providing always that it is identified as such and changes from it are specified.

2. All original material, including the original composer, title, opus number, and instrumentation of the composition should be supplied, as well as such matters as figured bass numbers and original realizations. Where piano-vocal score format is necessary, a description of the original instrumentation should be included.

3. The original text should be provided with the music, as well as any translations or adaptations, and the author, translator, source, and liturgical use of the text should be identified wherever possible.

4. All editorial changes in and additions to the original sources must be clearly distinguishable. There are several recognized methods for doing so simply (see below).

5. Where necessary, rhythmic values, rhythmic grouping, accents, pitch levels, clefs, time signatures, key signatures, and other notation should be modernized. When such changes are made, an incipit showing the original notation should be included, and a description of the alterations not shown by the incipit be supplied in an editorial note. Anachronistic notation should be avoided at all costs.

6. Where two different editions must be used together - as in the case of separate choral and instrumental parts - every effort should be made to assist the performer to identify and rectify differences between them. A full score usually eliminates such problems and is usually preferable to separate parts, though, admittedly, it is not always practical.

7. The composer's dates and the date of the composition should be given where known. It is more desirable to provide musical and historical information about the piece itself and its performance that biographical information about the composer, which is easily obtainable elsewhere.

8. Measure numbers or rehearsal letters should be provided to assist the rehearsal. In order to stimulate more musical rehearsing, such markings should be placed at

convenient stopping and starting points in the music, rather than by some arbitrary system such as every fifth measure or the beginnings of each staff, provided that they are frequent enough to eliminate any necessity for extensive counting in rehearsal.

9. The entire text and any translation should be printed straight through in easily readable form before the piece in order that it may be read and understood as a whole.
10. An estimated time of performance should be provided.[153]

Source: Walter S. Collins, "What is a Good Edition?," The Choral Journal 12, no. 3 (November 1971): 15-18.

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[153] Kenneth E. Miller, "Choral Editing Standards: A Review," *Choral Journal* 20, no. 6 (February 1980): 5-6.

Mixed High School Repertoire From Recent ALL STATE Festivals
That Have Editions On CPDL
(publishers are listed when given)

Alaska http://asaa.org/wp-content/uploads/2014-All-State-Music-List.pdf

2014 Michael Crawford

Victoria, *O Magnum Mysterium,* ed. Parker and Shaw

Arkansas http://www.arkcda.org

http://arkcda.org/allstatetitles/listonly/allstatetitles_list.php?goto=21

2013 Conductor not listed

Palestrina, *Sicut Cervus*

Colorado http://www.aschoir.com/mixed-choir.html#lit

2015 Jeffrey Douma

Brahms,*Wie lieblich sind deine Wohnungen,* Op. 45, No.4, CPDL listed as publisher

Florida http://fva.net/all-state/conductor-repertoire

2015 Edith Copley

Victoria, *O Vos Omnes*

Brahms, *Wie lieblich sind deine Wohnungen,* Op. 45, No.4

2014 Paul Rardin

Haydn, *Gloria* from Mass No. 9 in C major- Paukenmasse, CPDL listed as publisher

2013 Andre Thomas

Handel, *The King Shall Rejoice,* adapted and edited by Andre Thomas, Hinshaw Music

2012 David Childs

Mozart, *Regina Coeli*

Georgia https://docs.google.com/spreadsheets/d/1CKIiKXlmnyZws-06i3Ej14wYayGfF3vNSDenLdpgHQw/pubhtml# has all the All State Rep for all choirs from 1989

2015 Timothy Sharp

Handel, Chandos Anthem #6 "As Pants the Heart"

2014 Joe Miller

Mozart, *Veni Sancte Spiritus* (K.47?)

Victoria, *O Magnum Mysterium*

2012 Brad Holmes

Sweelinck, *Psalm 96,* CPDL listed as publisher

Idaho www.idahomusiced.org/miscell/publications/musicnotes

2014 Eph Ehly

Bruckner, *Os Justi,* C.F. Peters

Illinois http://www.ilmea.org/divisions/chorus/

2015 Andrew Megill

  Stanford, *Blue Bird* Catalog # 1.5033

Indiana http://www.in-acda.org/allstate/honor/allstate-rephistory.pdf

2014 Pearl Shangkuan

      Haydn, Gloria from Harmoniemesse ed. Rod Walker

2013 Jefferson Johnson,

      Beethoven, Hallelujah from the Mount of Olives, ed. Gibbs

2012 Edith Copley

      Bruckner, Ave Maria

Iowa http://www.ihsma.org/all_state_audition_info2014.shtml

http://www.ihsma.org/document/ChorusDirectorInformationPacket2014.pdf

2014 Lee Nelson

      Haydn, *The Heavens are Telling* CPDL listed as publisher

      Brahms, Der Gang zum Liebchen, Op. 31 No. 3, CPDL listed as publisher

Kentucky http://www.ksmea.org/hschoir/repertoire15.php

2015 Craig Hella Johnson

(nothing found on cpdl)

Massachusetts http://www.semmea.org/past-programs1.html

2013 Brian M. O'Connell

      Handel, Sing Unto God (from Judas Maccabaeus)

      Monteverdi, Lasciatemi morire (Lamento d'Arianna)

      http://www.semmea.org/past-programs1.html

Maryland (received lists from email inquiry sent to Jessica Cummings, MCEA pres.)

2014 Duane Karna

      Handel, Music Spread Thy Voice Around

      Mozart, Regina Coeli, K.276

      Schumann, Zigeunerleben

2013 Jon Hurty

      Schütz, Cantate Domino

2012 Rollo Dillworth

      Brahms, Wie lieblich from Requiem

Michigan http://msvma.org/AllStateHonorsChoir

http://msvma.org/Resources/Documents/Honors%20Choir/HONORS%20CHOIR%20REPERTOIRE%202015.pdf

2014-2015 High School Honors Choir Shirley Lemon

      Di Lassus, *Jubilate Deo,* Schirmer 50318520

2014-2015 High School ALL State Choir Jerry Blackstone

      Mozart, *Veni Sancte,* Arista: AE 581 (no K #)

      Victoria, *O Vos Omnes,* Shawnee Press HL 35015782

Minnesota http://www.acda-mn.org/overview-state-honor-choir-program

2015 Matthew Mahaffey (could not find repertoire list)

Mississippi http://www.msacda.org/registration_forms.html

2015 No conductor listed

Handel, *The King Shall Rejoice,* Andre Thomas, ed. Hinshaw ($1.90)

Missouri http://www.moacda.org/state-programs/

http://moacda.org/state-choir/

2014 Betsy Cook Weber

Salomone Rossi, Odecha ki anitani, CPDL listed as publisher

2012 Timothy Sharp

Mozart, Gloria from the "Great" Mass in C, K. 427 ;CPDL listed as publisher

2011 Sandra Snow

Handel, Zadok the Priest from Coronation Anthem #1, (Boosey and Hawkes 051463343 Phillip Brunelle Edition)

Montana All Star Honor Choir

http://www.umt.edu/music/campsfestivals/umallstarchoir.php

2015 Jonathan Reed

Haydn, Agnus Dei from Little Organ Mass (*Kleine Orgelmesse)* Interesting: Copies of all music will be send via email in PDF format for All-Star Honor Choir members to rehearse before arriving at the event.

Nebraska http://isite.lps.org/dcotton/honor.html

2012 Craig Arnold

Mozart, *Credo,* from Mass in C Minor. ed. Henry Gibbons, Alliance Music

New Mexico http://www.nmacda.org/2015-all-state-information

2015 Youth All State Choir

Pitoni- *Laudate Dominum,* Plymouth Music S-76

Mozart, *Missa Brevis*, K. 275 Alliance, AMP-0505

New York (supplied by Philip Silvey)

2014 Joe Miller

Handel, *And the Glory of the Lord* (Messiah)

2013 Craig Arnold

Haydn, Kyrie (from Lord Nelson Mass) , public domain listed as publisher

Nevada *http://www.nmeamusic.org/all-state-high-school-choir.html*

2015 Joseph Modica

Stanford, *Beati Quorum Via*

North Carolina http://www.musicalsource.com/festival-select

2015 Mark Foster (9th-10th grade)

Mendelssohn, *Frohlocket, ihr Völker auf Erden,* CPDL listed as publisher

Oklahoma http://www.okmea.org/documents/

2014 Joey Martin

Sweelink, *Hodie Christus Natus Est,* Oxford University Press

Schumann, *Zigeunerleben,* Walton

2013 Craig Jessop

    Telemann, *Laudate Jehovam Omnes Gentes*

    Monteverdi, *Ecco mormorar l'onde*

2012 Mark Sumner

    Rheinberger*, Abenlied*, no publishing info given

2011 Rick Weymuth

    Haydn, *Gloria* from Missa Sancti Nicolai,

    Gabrieli (not sure which one-there is a setting of this text on cpdl of both Andrea
and Giovanni), *Hodie Christus Natus Est*- Weymuth (arranger?)/Gabrieli

Oklahoma lists goes back to 2002, and there are examples in each year of pieces on cpdl

2009- no conductor listed

    John Sheppard's *In Pace, In Idipsum Dormiam et Requiescam,*CPDL listed as
publisher

Pennsylvania http://www.pmea.net/festivals/repertoire-lists/region-and-all-state-festival-repertoire/all-state-repertoire-2013-2014/

2014 Andrew Clark

    Handel, *Hallelujah Chorus*

    Bruckner, *Os Justi*

South Dakota

http://www.sdhsaa.com/FineArts/Music/AllStateChorusOrchestra/ChorusMusicSelections.aspx

2014 Andre Thomas

    Handel, *The King Shall Rejoice,* adapted and edited by Andre Thomas, Hinshaw
Music

Tennessee http://www.tnmea.org/all-state-updates

2015 Joe Miller

    Brahms, *Der Abend,* Op. 62 nr. 2, listed as public domain

2014 Paul Torkelson

https://www.google.com/search?q=dr.+paul+torkelson+tennessee+all+state&ie=utf-8&oe=utf-8

    Viadana, Exultate Justi, ed. Mason Martens, Walton Music HL08500694

Texas

http://www.tmea.org/divisions-regions/vocal/audition-material

2015 Charles Bruffy

    Bach, *Singet Dem Herrn*, Alliance (Charles Bruffy had to supply errata for this
edition)

    Stanford, *Justorum animae* , Boosey and Hawkes

    Stanford, *Coelos ascendit*, Boosey and Hawkes

2012 Joe Miller http://www.tmea.org/programs/all-state/2012-concert-repertoire

    Mozart, *Coronation Mass,* K. 317

Schumann, *Zigeunerleben*

West Virginia http://www.wvacda.org/choirs/chamber.html

2015 Michael Engelhardt

Sheppard, *Libera Nos,* CPDL listed as publisher

Wisconsin http://new.wischoral.org/all-state/repertoire

2014 Fall WSMA Middle Level Honor Choir, Andrew Last

Tallis, *If Ye Love Me*

States that did not have online repertoire information listed:

Arizona- they have a fall choral festival, no repertoire lists given
http://www.azmea.org/AMEA/index.php/festivals/what-festivals-are-available/high-school-choir-activities

Alabama- doesn't look like they have an HS all state festival this year
http://www.alabamaacda.org/events/yvfestival.html

California- nothing listed

Connecticutt- http://cmea.org/allstate

Delaware http://delawaremea.org/ no lists

Hawaii http://www.hawaiiacda.org/sponsored-events/ doesn't look like they have an all state program- just big choral festivals

Kansas http://www.ksmea.org have lists, but nothing from cpdl

Louisiana http://laacda.info/2014-allstate-rep-list/nothing found on cpdl, and no mixed choir in 2014

New Hampshire http://nhmea.org/29

New Jersey http://www.njmea.org/index.cfm

North Dakota http://www.ndacda.com/id3.html

Maine http://www.maineacda.org/

Oregon, https://www.oregonmusic.org/all-state-high-school.html no mixed choir for 2015

Rhode Island http://riacda.org/top_repertoire.htm had a best 20 list for HS, but not all state info unless you sign into their NAFME local site

West Viriginia www.wvacda.org/archives/index.html - links did not go where they said they would go (linked to facebook pages)

Utah- found 2014 All State list, but nothing that could also be found on cpdl, also 2015 has a womens and mens choir but not a mixed for HS- same for Wisconsin
https://umea.us/allchoir.php

Wisconsin http://new.wischoral.org/all-state/repertoire did not have a mixed group this year, only men and women

Appendix C
CPDL SCORES

Ave Maria Example #1

Ave Maria

Ave Maria ... virgo serena
(*a* 4)

Josquin des Prez (ca. 1440-1521)
edited by Charles H. Giffen

Josquin: Ave Maria ... virgo serena, a 4

Josquin: Ave Maria ... virgo serena, a 4   3

4   Josquin: Ave Maria ... virgo serena, a 4

Ut lu - ci - fer lux o - ri - ens,

Ut lu - ci - fer lux o - ri - ens,___ Ve -

tas, so-lem - - - ni - tas,   Ut lu - ci - fer lux o - ri -

- - - - - ni - tas,   Ut lu - ci -

Ve - rum so - lem prae-ve - - - - - - ni - ens.

- rum so - lem prae-ve - - - ni - ens.

ens, Ve - rum so - lem prae - ve - - - - - ni - ens.

fer lux o - ri - ens, Ve - rum so - lem prae - ve - ni - ens.

A - ve pi - a hu-mi - li - tas,   Cu - jus an-nun-ti-a -

A - ve pi - a hu-mi - - li - tas,   Cu - jus an-nun-ti-a -

Si - ne vi - ro foe-cun - di - tas,

Si - ne vi - ro foe-cun - - - di - tas,

Josquin: Ave Maria ... virgo serena, a 4

5

- ti - o,   (o)_____

- ti - o,_____

No - stra fu - it sal - va - - - ti - o.

No - stra fu - it sal - va - - - ti - o.

A - ve ve - ra   vir - gi - ni - tas,   Im - ma - cu - la - ta

A - ve ve - ra_____ vir - gi - ni - tas,   Im - ma - cu - la - ta__

A - ve ve - ra   vir - gi - ni - tas,   Im - ma - cu - la -

A - ve ve - ra   vir - gi - ni - tas,   Im - ma - cu - la - ta

ca - sti - tas, Cu - jus   pu - ri - fi - ca - - ti - o   No -

ca - sti - tas, Cu - jus   pu - ri - fi - ca - ti - o   No -

ta ca - sti - tas,   Cu - jus   pu - ri - fi - ca - - ti - o

ca - sti - tas, Cu - jus   pu - ri - fi - ca - ti - o   No -

Josquin: Ave Maria ... virgo serena, a 4

- ti - o, (o)

- ti - o,

No - stra fu - it sal - va - - - ti - o.

No - stra fu - it sal - va - - - ti - o.

A - ve ve - ra vir - gi - ni - tas, Im - ma - cu - la - ta

A - ve ve - ra vir - gi - ni - tas, Im - ma - cu - la - ta

A - ve ve - ra vir - gi - ni - tas, Im - ma - cu - la -

A - ve ve - ra vir - gi - ni - tas, Im - ma - cu - la - ta

ca - sti - tas, Cu - jus pu - ri - fi - ca - ti - o No -

ca - sti - tas, Cu - jus pu - ri - fi - ca - ti - o No -

ta ca - sti - tas, Cu - jus pu - ri - fi - ca - ti - o

ca - sti - tas, Cu - jus pu - ri - fi - ca - ti - o No -

6   Josquin: Ave Maria ... virgo serena, a 4

stra   fu - it pur - ga - ti - o.   A -   ve prae -

stra_____ fu - it pur - ga - - - - - ti - o.   A - ve prae -

No - stra   fu - it   pur - ga - ti - - o._____

stra   fu - it_____ pur - ga - ti - - o._____

cla - - - ra om - ni - bus   An -

cla - - - ra   om - - - ni - bus_____   An -

A - ve prae - cla - - - ra om - ni - bus

A - ve prae - cla - ra   om - - - - - ni - bus

ge - li - cis_____   vir - tu - ti - bus,

ge - le - cis_____   vir - tu - ti - bus,_____

An - - ge - li - cis_____   vir - tu - ti -

An - ge - li - cis vir - tu - - - ti -

Josquin: Ave Maria ... virgo serena, a 4　　　　　　　　　　　　　　7

Ave Maria, Gratia plena,
Dominus tecum, Virgo serena.
Ave cujus conceptio,
Solemni plena gaudio,
Coelestia, terrestria,
Nova replet laetitia.
Ave cujus nativitas,
Nostra fuit solemnitas,
Ut lucifer lux oriens,
Verum solem praeveniens.
Ave pia humilitas,
Sine viro foecunditas,
Cujus annuntiatio,
Nostra fuit salvatio.
Ave vera viginitas,
Immaculata castitas,
Cujus purificatio
Nostra fuit purgatio.
Ave praeclara omnibus
Angelicis virtutibus,
Cujus assumptio,
Nostra glorificatio.
O Mater Dei,
Memento mei.
Amen.

Ave Maria [Motet]

Josquin des Prez
edited by Gordon J Callon

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ti - vi - tas, *na - ti - - vi - tas,*

na - ti - - - - - vi - tas,

No - stra fu - it so - lem - ni -

No - stra_____ fu - it so - lem -

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Ut lu - ci - fer lux o - ri - ens,

Ut lu - ci - fer lux o - ri - ens, Ve-

tas, *so - lem - ni - tas,* Ut lu - ci - fer lux o - ri -

- - - ni - tas, Ut lu - ci -

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Ve - rum so - lem prae - ve - - - - - - ni -

- rum so - lem prae - ve - - ni - ens

ens, Ve - rum so - lem prae - ve - - - - ni -

fer lux o - ri - ens, Ve - rum so - lem prae - ve - ni -

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ens. A - ve pi - a hu - mi - li - tas, Cu - jus an-

A - ve pi - a hu - mi - li - tas, Cu - jus an-

ens. Si - ne vi - ro foe - cun - di - tas,

ens. Si - ne vi - ro foe - cun - di - tas,

Ave Maria

Josquin des Pres (1450-1521)

Ave Maria

Josquin des Prez
edited by Rick Wheeler

The Silver Swan

Orlando Gibbons (1583-1625)
The First Set of Madrigals and Mottets (London, 1612)

The Silver Swan (score)

The silver Swanne, who living had no Note,
When death approacht unlockt her silent throat,
Leaning her breast against the reedy shore,
Thus sung her first and last, and sung no more,
Farewell all joyes, O death come close mine eyes,
More Geese than Swannes now live, more fooles than wise.

The Silver Swan

Orlando Gibbons (1583-1625)

The silver swan

Orlando Gibbons (1583-1625)

Soprano: The sil - ver swan, who liv - ing had no note, When

Alto: The sil - ver swan, who liv - ing had no note, When death ap-proach'd un -

Tenor: The sil - ver swan, who liv - ing had no note, When

Bass 1: The sil - ver swan, who liv - ing had no note, When When death ap-

Bass 2: The sil - ver swan, who liv - ing had no note, When death ap-proach'd

Soprano: death ap-proach'd un - lock'd her si - lent throat; Lean - ing her

Alto: lock'd her si - lent throat; Lean - ing her breast a -

Tenor: death ap-proach'd un - lock'd her si - lent throat; Lean - ing her breast a -

Bass 1: proach'd un - lock'd her si - lent throat; a - gainst the reed - y

Bass 2: un - lock'd her si - lent si - lent throat; Lean - ing her breast a -

The Silver Swan

Orlando Gibbons (1583 - 1625)

The Silver Swan

SAATB a cappella

Orlando Gibbons
(1583-1625)

ed. 2/15/99

SOURCE: The First Set of Madrigals and Motets of Five Parts: apt for Viols and Voyces (1612)
Edited by Rafael Ornes (2/15/99)

Appendix D
Online Anthology of works on CPDL

Anthology of Choral Works - Recommendations for High School SAT...   http://www.marblehallsmusic.com/choralworks/anthologybycomposer.htm

Anthology of Choral Works

Recommendations for High School Mixed Choir
Available via the Choral Public Domain Library

Sorted by Composer

Composer	Title	Genre	Sources	Publisher	Score	All Editions
Aichinger, Gregor	Adoramus Te	Renaissance	Margaret Hawkins Anthology		PDF	CPDL.org
Anerio, Felice	Christus factus est	Renaissance	European Sacred Music	Oxford	PDF	CPDL.org
Anerio, Felice	Honestum fecit	Renaissance	Three Centuries of Choral Music, Vol. 2	Harold Flammer	PDF	CPDL.org
Arcadelt, Jacob	Ecco d'oro l'età (listed as Esso, not Ecco in source)	Renaissance	Vocal Music Education, Chap 6 Renaissance Style	Presser MP 86-6	PDF	CPDL.org
Bach, J.S.	Crucifixus, from *Mass in B minor*	Baroque	Five Centuries of Choral Music, Vol. 2	G. Schirmer	PDF	CPDL.org
Bach, J.S.	O Jesu Christ, meins Lebens Licht, from *Cantata BWV 118*	Baroque	European Sacred Music	Oxford	PDF	CPDL.org
Bateson, Thomas	Sister awake	Renaissance	Three Centuries of Choral Music, Vol. 6	Harold Flammer	PDF	CPDL.org
Bateson, Thomas	Those sweet, delightful lilies	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	CPDL.org
Batten, Adrian	O Sing Joyfully	Renaissance	Teaching Music Through Performance, Vol.2	Oxford University Press 3502283	PDF	CPDL.org
Beethoven, Ludwig van	Kyrie, from *Mass in C, Op. 86*	Classical	Teaching Music Through Performance, Vol.1	Plymouth PCS 175	PDF	CPDL.org
Bennet, John	All creatures now	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	CPDL.org
Bennet, John	Weep, O mine eyes	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	CPDL.org
Berlioz, Hector	The Shepherds' Farewell to the Holy Family (from *L'enfance du Christ*)	Romantic	Five Centuries of Choral Music, Vol. 2	G. Schirmer	PDF	CPDL.org
Billings, William	Chester	Early American	Five Centuries of Choral Music, Vol. 1	G. Schirmer	PDF	CPDL.org
Billings, William	Kittery	Early American	Five Centuries of Choral Music, Vol. 2	G. Schirmer	PDF	CPDL.org
Billings, Willliam	When Jesus Wept	Early American	Five Centuries of Choral Music, Vol. 1	G. Schirmer	PDF	CPDL.org
Blow, John	Let Thy Hand Be Strengthened	Baroque	Margaret Hawkins Anthology		PDF	CPDL.org
Brahms, Johannes	Ach, arme Welt, Op. 110, no. 2	Romantic	European Sacred Music	Oxford	PDF	CPDL.org
Brahms, Johannes	Der Abend, Op. 64, no.2	Romantic	Margaret Hawkins Anthology		PDF	CPDL.org
Brahms, Johannes	Es geht ein Wehen durch den Wald, Op. 62 no.6	Romantic			PDF	CPDL.org
Brahms, Johannes	Es ist das Heil uns Kommen Her, Op. 29, no. 1	Romantic	Margaret Hawkins Anthology		PDF	CPDL.org
Brahms, Johannes	Geistliches Lied, Op. 30	Romantic	European Sacred Music	Oxford	PDF	CPDL.org
Brahms, Johannes	In stiller Nacht	Romantic	Five Centuries of Choral Music, Vol. 2	G. Schirmer	PDF	CPDL.org
Brahms, Johannes	O schöne Nacht, Op. 92, No. 1	Romantic	Teaching Music Through Performance, Vol.1	G. Schirmer 11800	PDF	CPDL.org

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Brahms, Johannes	Schaffe in mir, Gott, ein rein Herz, Op.29, no. 2	Romantic	Margaret Hawkins Anthology		PDF	
Brahms, Johannes	Waldesnacht, Op. 62, No. 3	Romantic	Five Centuries of Choral Music, Vol. 1	G. Schirmer	PDF	
Brahms, Johannes	Warum ist das Licht gegeben dem Mühseligen, Op. 74, No.1	Romantic	European Sacred Music	Oxford	PDF	
Brahms, Johannes	Wie lieblich sind deine Wohnungen, from *Eine Deutsches Requiem*	Romantic	Teaching Music Through Performance, Vol.1	G. Schirmer	PDF	
Bruckner, Anton	Ave Maria	Romantic	European Sacred Music	Oxford	PDF	
Bruckner, Anton	Locus Iste	Romantic	European Sacred Music Five Centuries of Choral Music, Vol. 2	Oxford	PDF	
Bruckner, Anton	Os Justi	Romantic	Teaching Music Through Performance, Vol.1 European Sacred Music Margaret Hawkins Anthology	C.F. Peters 6315, Oxford	PDF	
Buxtehude, Dietrich	Alles, was ihr tut	Baroque	Three Centuries of Choral Music, Vol. 4	Harold Flammer	PDF	
Buxtehude, Dietrich	In dulci jubilo	Baroque	Margaret Hawkins Anthology		PDF	
Byrd, William	Ave Maria	Renaissance	Three Centuries of Choral Music, Vol. 3	Harold Flammer	PDF	
Byrd, William	Ave Verum Corpus, from *Gradualia I*	Renaissance	Teaching Music Through Performance, Vol.1 Five Centuries of Choral Music, Vol.2	Oxford TCM3	PDF	
Byrd, William	Ego sum panis vivus, from *Gradualia II*	Renaissance	Vocal Music Education, Chap 6 Renaissance Style	A. Broude ABC 30	PDF	
Byrd, William	Lullaby my sweet little baby	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Byrd, William	Mass for 3 voices	Renaissance			PDF	
Byrd, William	Mass for 4 voices	Renaissance			PDF	
Byrd, William	Terra Tremuit	Renaissance	Margaret Hawkins Anthology		PDF	
Byrd, William	This sweet and merry month of May	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Byrd, William	Though Amarillis dance in green	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Byrd, William	What is life, or worldly pleasure?	Renaissance	Three Centuries of Choral Music, Vol. 6	Harold Flammer	PDF	
Caldara, Antonio	Stabat Mater	Baroque	Margaret Hawkins Anthology		PDF	
Carissimi, Giacomo	Plorate Filii from *Jephte*	Early Baroque	Margaret Hawkins Anthology		PDF	
Cavendish, Michael	Come gentle swains	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Costeley, Guillaume	Allez mes premieres amours	Renaissance	Three Centuries of Choral Music, Vol.1	Harold Flammer	PDF	
Croce, Giovanni	Cantate Domino	Renaissance			PDF	
Delius, Frederick	To be sung of a summer night on the water	Late 19th century British	Teaching Music Through Performance, Vol.1	Boosey and Hawkes, 3249	PDF	
Dowland, John	Come Again Sweet Love	Renaissance	Margaret Hawkins Anthology		PDF	
Dowland, John	Weep you now more, sad fountain	Renaissance	Three Centuries of Choral Music, Vol. 3	Harold Flammer	PDF	
Dowland, John	What if I Never Speed	Renaissance	Vocal Music Education, Chap 6 Renaissance Style	G. Schirmer 8775	PDF	

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Dunstable, John	Quam pulchra es	Renaissance	Three Centuries of Choral Music, Vol. 3	Harold Flammer		
East, Michael	No haste, but good	Renaissance	The Oxford Book of English Madrigals	Oxford		
East, Michael	Poor is the life	Renaissance	The Oxford Book of English Madrigals	Oxford		
East, Michael	Quick, quick, away, dispatch!	Renaissance	The Oxford Book of English Madrigals	Oxford		
Elgar, Edgar	The Snow	Late 19th century British				
Farmer, John	Fair nymphs, I heard one telling	Renaissance	The Oxford Book of English Madrigals	Oxford		
Farmer, John	Fair Phyllis I saw	Renaissance	The Oxford Book of English Madrigals Three Centuries of Choral Music, Vol. 3	Oxford		
Farnaby, Giles	Construe my meaning	Renaissance	The Oxford Book of English Madrigals	Oxford		
Fauré, Gabriel	Cantique de Jean Racine, Op. 11	Late Romantic	Teaching Music Through Performance, Vol.1 European Sacred Music	Hinshaw Music HMC933		
Flecha el Viejo, Mateo	Riu, riu, chiu	Renaissance	Five Centuries of Choral Music, Vol. 2 Margaret Hawkins Anthology	G. Schirmer		
Franck, César	Panis angelicus	Late 19th century French	European Sacred Music	Oxford		
Gabrieli, Andrea	Angeli, archangeli	Renaissance	Three Centuries of Choral Music, Vol. 2	Harold Flammer		
Gastoldi, Giovanni	Caccia D'amore	Renaissance				
Gesualdo, Carlo	O vos omnes (1603)	Renaissance	European Sacred Music	Oxford		
Gesualdo, Carlo	Tu m'uccidi, o crudele, from the Fifth book of madrigals	Renaissance	Three Centuries of Choral Music, Vol. 2	Harold Flammer		
Gibbons, Orlando	Ah, dear heart, why do you rise?	Renaissance	The Oxford Book of English Madrigals	Oxford		
Gibbons, Orlando	As On the Night Before This Blessed Morn	Renaissance	Vocal Music Education, Chap 6 Renaissance Style	Concordia 98-1756		
Gibbons, Orlando	Dainty fine bird	Renaissance	The Oxford Book of English Madrigals	Oxford		
Gibbons, Orlando	O that the learned poets	Renaissance	The Oxford Book of English Madrigals	Oxford		
Gibbons, Orlando	The Silver Swan	Renaissance	Teaching Music Through Performance, Vol.2 The A Capella Singer Five Centuries of Choral Music, Vol. 2 The Oxford Book of English Madrigals Three Centuries of Choral Music, Vol. 6	E.C. Schirmer 397		
Gibbons, Orlando	Trust not too much	Renaissance	The Oxford Book of English Madrigals	Oxford		
Gibbons, Orlando	What is our life?	Renaissance	The Oxford Book of English Madrigals Three Centuries of Choral Music, Vol. 6	Oxford		
Greaves, Thomas	Come Away, Sweet Love	Renaissance	The Oxford Book of English Madrigals	Oxford		
Grieg, Edvard	Ave maris stella	Romantic	European Sacred Music	Oxford		
Guerrero, Francisco	Ave virgo sanctissima	Renaissance	European Sacred Music	Oxford		
Guerrero, Francisco	Prado verde y florido	Renaissance	Three Centuries of Choral Music, Vol. 5	Harold Flammer		

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Handel, George Frideric	Hallelujah Chorus, from *Messiah*	Baroque	Shaping Sound Musicians			
Handel, George Frideric	Hallelujah, Amen, from *Judas Maccabeus*	Baroque	Teaching Music Through Performance, Vol.1	Novello Publications 34.0062.10		
Handel, George Frideric	Let Their Celestial Concerts All Unite	Baroque	Teaching Music Through Performance, Vol.1	Alfred Publishing 16310		
Handel, George Frideric	Zadok the Priest, from *Coronation Anthem No. 1*	Baroque	Five Centuries of Choral Music, Vol. 2	G. Schirmer		
Handl, Jacob	Pater Noster	Renaissance	European Sacred Music	Oxford		
Hassler, Hans Leo	Cantate Domino	Renaissance	Three Centuries of Choral Music, Vol. 4	Harold Flammer		
Hassler, Hans Leo	Dixit Maria	Renaissance	European Sacred Music	Oxford		
Hassler, Hans Leo	Verbum caro factum est	Renaissance	Teaching Music Through Performance, Vol.2 Margaret Hawkins Anthology	GIA Publications G-7037		
Haydn, Franz Josef	Sanctus, from *Harmoniemesse*	Classical	Five Centuries of Choral Music, Vol. 1	G. Schirmer		
Haydn, Franz Josef	The Heavens are Telling, from *The Creation*	Classical	Five Centuries of Choral Music, Vol. 2	G. Schirmer		
Holst, Gustav	I Love my Love	Late 19th century British				
Holst, Gustav	Personent Hodie	Late 19th century British				
Holst, Gustav	There Was a Tree	Late 19th century British				
Jeune, Claude le	Revecy venir du Printans	Renaissance	Three Centuries of Choral Music, Vol.1 Margaret Hawkins Anthology	Harold Flammer		
John IV of Portugal	Crux fidelis	Early Baroque	European Sacred Music	Oxford		
Josquin des Pres	Ave Verum Corpus, á 5	Renaissance	Three Centuries of Choral Music, Vol.1	Harold Flammer		
Josquin des Prez	Ave Maria...virgo serena	Renaissance	European Sacred Music	Oxford		
Josquin des Prez	El Grillo	Renaissance	Vocal Music Education, Chap 6 Renaissance Style Margaret Hawkins Anthology	Frank Music Corp. F515		
Kirbye, George	See what a maze of error	Renaissance	The Oxford Book of English Madrigals	Oxford		
Lasso, Orlando di	Adoramus te, Christe	Renaissance	European Sacred Music	Oxford		
Lasso, Orlando di	Ave Verum Corpus	Renaissance	European Sacred Music	Oxford		
Lasso, Orlando di	Bonjour, mon coeur (Good-day, dear heart)	Renaissance	The A Cappella Singer Margaret Hawkins Anthology	E.C. Schirmer		
Lasso, Orlando di	Matona, mia cara (Matona, lovely maiden)	Renaissance	The A Cappella Singer	E.C. Schirmer		
Lasso, Orlando di	O occhi manza mia (Oh, eyes of my beloved)	Renaissance	The A Cappella Singer Margaret Hawkins Anthology	E.C. Schirmer		
Lasso, Orlando di	Timor et tremor	Renaissance	European Sacred Music	Oxford		
Lasso, Orlando di	Un jour vis un foulon	Renaissance	Three Centuries of Choral Music, Vol. 4	Harold Flammer		
Lotti, Antonio	Crucifixus a 8	Early Baroque	European Sacred Music Margaret Hawkins Anthology	Oxford		

Marenzio, Luca	O quam gloriosum est regnum	Renaissance	Three Centuries of Choral Music, Vol. 2	Harold Flammer		
Marenzio, Luca	O Sacrum Convivium	Renaissance	Margaret Hawkins Anthology			
Mendelssohn, Felix	Die Primel (The Primrose) Op. 48, no.2	Romantic	Margaret Hawkins Anthology			
Mendelssohn, Felix	He that shall endure, No. 32 from *Elijah*	Romantic	Five Centuries of Choral Music, Vol. 2	G. Schirmer		
Mendelssohn, Felix	He Watching Over Israel, from *Elijah*	Romantic	Teaching Music Through Performance, Vol.1 Five Centuries of Choral Music	E.C. Schirmer 2786		
Mendelssohn, Felix	Psalm 43, Op. 78, No. 2	Romantic	European Sacred Music	Oxford		
Mendelssohn, Felix	Verleih uns Frieden	Romantic	European Sacred Music	Oxford		
Monteverdi, Claudio	Beatus vir qui timet Dominum from *Selva Morale e Spirituale*	Early Baroque	European Sacred Music	Oxford		
Monteverdi, Claudio	Cantate Domino	Early Baroque	European Sacred Music	Oxford		
Monteverdi, Claudio	Christe, adoramus te	Early Baroque	European Sacred Music	Oxford		
Monteverdi, Claudio	Filli cara e amata, from the First Book of Madrigals	Early Baroque	Three Centuries of Choral Music, Vol. 2	Harold Flammer		
Morley, Thomas	April is in My Mistress' face	Renaissance	The A Cappella Singer The Oxford Book of English Madrigals Three Centuries of Choral Music, Vol. 3 Margaret Hawkins Anthology	E.C. Schirmer, Oxford		
Morley, Thomas	Clorinda false adieu	Renaissance	Three Centuries of Choral Music, Vol. 6	Harold Flammer		
Morley, Thomas	Dainty fine sweet nymph	Renaissance	The A Cappella Singer	E.C. Schirmer		
Morley, Thomas	Fyer, fyer!	Renaissance	The Oxford Book of English Madrigals	Oxford		
Morley, Thomas	Hard by a crystal fountain	Renaissance	The Oxford Book of English Madrigals	Oxford		
Morley, Thomas	I love, alas, I love thee	Renaissance	The Oxford Book of English Madrigals	Oxford		
Morley, Thomas	It Was a Lover and His Lass	Renaissance	Vocal Music Education, Chap 6 Renaissance Style	H.W. Gray 553		
Morley, Thomas	Leave, alas, this tormenting	Renaissance	The Oxford Book of English Madrigals	Oxford		
Morley, Thomas	My Bonny Lass	Renaissance	The A Cappella Singer The Oxford Book of English Madrigals Three Centuries of Choral Music, Vol. 5	E.C. Schirmer, Oxford		
Morley, Thomas	Now is the Month of Maying	Renaissance	The A Cappella Singer The Oxford Book of English Madrigals Three Centuries of Choral Music, Vol. 5	E.C. Schirmer		
Morley, Thomas	Shoot, False Love I Care Not	Renaissance	The A Cappella Singer	E.C. Schirmer		
Morley, Thomas	Sing We and Chant It	Renaissance	Five Centuries of Choral Music, Vol. 1 The A Cappella Singer The Oxford Book of English Madrigals	G. Schirmer		
Morley, Thomas	Though Philomela lost her love	Renaissance	The Oxford Book of English Madrigals	Oxford		

Morley, Thomas	Wither away so fast	Renaissance	The Oxford Book of English Madrigals	Oxford		
Mouton, Jean	Ave Maria	Renaissance	Five Centuries of Choral Music, Vol. 2	G. Schirmer		
Mozart, W.A.	Ave Verum Corpus	Classical	Teaching Music Through Performance, Vol.1 Five Centuries of Choral Music, Vol.1 European Sacred Music	Hinshaw Music HMC490		
Nanino, Giovanni Maria	Laetamini in Domino	Renaissance	Three Centuries of Choral Music, Vol. 2	Harold Flammer		
Ockeghem, Johannes	Kyrie, from *Missa L'homme armé*	Renaissance	Three Centuries of Choral Music, Vol.1	Harold Flammer		
Palestrina, G.P. da	Alla riva del Tebro	Renaissance	Margaret Hawkins Anthology			
Palestrina, G.P. da	Congratulamini mihi	Renaissance	Three Centuries of Choral Music, Vol. 2	Harold Flammer		
Palestrina, G.P. da	Exultate Deo	Renaissance	European Sacred Music Margaret Hawkins Anthology	Oxford		
Palestrina, G.P. da	Sicut Cervus	Renaissance	Teaching Music Through Performance, Vol.1 Vocal Music Education, Ch.6 European Sacred Music	GIA Publications G-2141, Mercury MP75		
Palestrina, G.P. da	Tu es Petrus	Renaissance	European Sacred Music	Oxford		
Passereau, Pierre	Il est Bel et Bon	Renaissance	Teaching Music Through Performance, Vol.1 Five Centuries of Choral Music, Vol. 2	Bourne Company		
Pilkington, Francis	Have I found her	Renaissance	Three Centuries of Choral Music, Vol. 6	Harold Flammer		
Pilkington, Francis	Rest, sweet nymphs	Renaissance	The A Cappella Singer	E.C. Schirmer		
Praetorius, Michael	Psallite	Early Baroque	Margaret Hawkins Anthology			
Purcell, Henry	With Drooping Wings, from *Dido and Aeneas*	Renaissance	Teaching Music Through Performance, Vol.1	Bourne Company 148416		
Rachmaninoff, Sergei	Bogoroditse Devo (Ave Maria) from *Vespers*	Romantic	Teaching Music Through Performance, Vol.1 European Sacred Music	Musica Russica RAo28		
Ramsey, Robert	Sleep, fleshly birth	Renaissance	The Oxford Book of English Madrigals	Oxford		
Reger, Max	Und unser lieben Frauen, Op. 138, No. 4	Romantic	European Sacred Music	Oxford		
Rheinberger, Josef	Abendlied, Op. 69, No. 3	Romantic	European Sacred Music	Oxford		
Rossini, Gioachino	O salutaris hostia	19th century Italian Opera	European Sacred Music Margaret Hawkins Anthology	Oxford		
Rue, Pierre de la	O salutoris hostia	Renaissance	Three Centuries of Choral Music, Vol.1	Harold Flammer		
Scarlatti, Alessandro	Exultate Deo	Romantic	Margaret Hawkins Anthology			
Schubert, Franz	Psalm 23	Romantic	European Sacred Music	Oxford		
Schumann, Robert	Gute Nacht, Op.59, no.4	Romantic	Margaret Hawkins Anthology			

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Schumann, Robert	Zigeunerleben, Op. 29, No. 3	Romantic	Teaching Music Through Performance, Vol.1	Warner Brothers, LG 51413		
Schütz, Heinrich	Die mit Tränen säen werden mit Freuden ernten, SWV 378	Early Baroque	Teaching Music Through Performance, Vol.2	GIA Publications G-7039		
Schütz, Heinrich	Jauchzet dem Herren, alle Welt (Psalm 100), SWV 36	Early Baroque	Teaching Music Through Performance, Vol.1 European Sacred Music	Barenreiter BA480		
Schütz, Heinrich	Selig sind die Toten, SWV 391	Early Baroque	European Sacred Music	Oxford		
Senfl, Ludwig	Das Gelaur zu Spier (The Bells of Speyer)	Renaissance	Margaret Hawkins Anthology			
Soriano, Francesco	Salva Regina	Renaissance	Three Centuries of Choral Music, Vol. 2	Harold Flammer		
Stanford, Charles Villier	Beati Quorum Via	Late 19th century British				
Stanford, Charles Villier	The Blue Bird	Late 19th century British	Teaching Music Through Performance, Vol.2	GIA Publications G-5930		
Sweelinck, J.P.	Laudate Dominum	Renaissance	European Sacred Music	Oxford		
Sweelinck, J.P.	Psalm 96	Renaissance	Teaching Music Through Performance, Vol.1	Theodore Presser Co. 352-00004		
Sweelinck, J.P.	Venite exultemus Domino	Renaissance	Teaching Music Through Performance, Vol.2	GIA Publications G-5930		
Tallis, Thomas	Candidi facti sunt	Renaissance	Three Centuries of Choral Music, Vol. 3	Harold Flammer		
Tallis, Thomas	O Lord in Thee is all my Trust	Renaissance				
Tallis, Thomas	When shall my sorrowful sighing	Renaissance	Three Centuries of Choral Music, Vol. 6 Margaret Hawkins Anthology	Harold Flammer		
Telemann, George Philipp	Laudate Jehovam, omnes gentes	Baroque	Margaret Hawkins Anthology			
Tessier, Charles	Au joli bois je m'en vais (To Woodland glades I must fare)	Renaissance	The A Cappella Singer	E.C. Schirmer		
Tomkins, Thomas	Adieu, ye city pris'ning towers	Renaissance	The Oxford Book of English Madrigals	Oxford		
Tomkins, Thomas	Music Divine	Renaissance	The Oxford Book of English Madrigals	Oxford		
Tomkins, Thomas	Oyez! Has any found a lad	Renaissance	The Oxford Book of English Madrigals	Oxford		
Tomkins, Thomas	See, see the shepherds' Queen	Renaissance	The Oxford Book of English Madrigals	Oxford		
Tomkins, Thomas	Too much I once lamented	Renaissance	The Oxford Book of English Madrigals	Oxford		
Vautor, Thomas	Mother, I will have a husband	Renaissance	The Oxford Book of English Madrigals Three Centuries of Choral Music, Vol. 3	Oxford		
Vautor, Thomas	Sweet Suffolk owl	Renaissance	The Oxford Book of English Madrigals	Oxford		
Vecchi, Orazio	Fa Una Canzona	Renaissance	Margaret Hawkins Anthology			
Vecchi, Orazio	So ben mi ch'ha bon tempo (So well I know who's happy)	Renaissance	The A Cappella Singer	E.C. Schirmer		
Verdi, Giuseppe	Va, Pensiero, from *Nabucco*	19th century Italian Opera	Teaching Music Through Performance, Vol.1	Warner Brothers, LG 52493		
Viadana, Lodovico	Exultate Deo	Renaissance	European Sacred Music	Oxford		

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Victoria, Tomás Luis de	Jesu, dulcis memoria	Renaissance	European Sacred Music Margaret Hawkins Anthology	Oxford	PDF	
Victoria, Tomás Luis de	O vos omnes	Renaissance	European Sacred Music Margaret Hawkins Anthology	Oxford	PDF	
Victoria, Tomás Luis de	O Magnum Mysterium	Renaissance	Teaching Music Through Performance, Vol.2 Five Centuries of Choral Music (F minor) Vocal Music Education, Chap 6 Renaissance Style Margaret Hawkins Anthology	G. Schirmer 50305150, Mercury 352-00457	PDF	
Vivaldi, Antonio	Domine fili unigenite, from *Gloria*, RV 589	Baroque	Five Centuries of Choral Music, Vol. 2 Margaret Hawkins Anthology	G. Schirmer	PDF	
Ward, John	Come, sable night	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Ward, John	Out from the vale	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Weelkes, Thomas	As Vesta was from Latmos hill descending	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Weelkes, Thomas	Come, sirrah Jack, ho!	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Weelkes, Thomas	Hark, all ye lovely saints above	Renaissance	The Oxford Book of English Madrigals Three Centuries of Choral Music, Vol. 3 Vocal Music Education, Chap 6 Renaissance Style Margaret Hawkins Anthology	Oxford	PDF	
Weelkes, Thomas	Hence Care, thou art too cruel	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Weelkes, Thomas	Lady, your eye my love enforced	Renaissance	The A Cappella Singer	E.C. Schirmer	PDF	
Weelkes, Thomas	O Care, thou wilt despatch me	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Weelkes, Thomas	O Jonathan	Renaissance	The Oxford Book of English Madrigals Margaret Hawkins Anthology	Oxford	PDF	
Weelkes, Thomas	Since Robin Hood	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Weelkes, Thomas	Sing we at pleasure	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Weelkes, Thomas	Strike it up, tabor	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Weelkes, Thomas	The Andalusian merchant	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Weelkes, Thomas	Thule, the period of cosmography	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	
Weelkes, Thomas	To shorten Winter's sadness	Renaissance	Three Centuries of Choral Music, Vol. 6	Harold Flammer	PDF	
Whythorne, Thomas	I have ere this time heard	Renaissance	Three Centuries of Choral Music, Vol. 3	Harold Flammer	PDF	
Wilbye, John	Adieu, sweet Amaryllis	Renaissance	The A Capella Singer The Oxford Book of English Madrigals Margaret Hawkins Anthology	E.C. Schirmer, Oxford	PDF	
Wilbye, John	Draw on, sweet Night	Renaissance	The Oxford Book of English Madrigals	Oxford	PDF	

Wilbye, John	Flora gave me fairest flowers	Renaissance	The A Cappella Singer The Oxford Book of English Madrigals	E.C. Schirmer, Oxford		
Wilbye, John	I Love, Alas, Yet am not Loved	Renaissance	Vocal Music Education, Chap 6 Renaissance Style	G. Schirmer 11455		
Wilbye, John	Lady, when I behold	Renaissance	The Oxford Book of English Madrigals	Oxford		
Wilbye, John	O what shall I do?	Renaissance	The Oxford Book of English Madrigals	Oxford		
Wilbye, John	Sweet honey-sucking bees	Renaissance	The Oxford Book of English Madrigals	Oxford		
Wilbye, John	Weep,weep mine eyes	Renaissance	The Oxford Book of English Madrigals	Oxford		
Wilbye, John	Yet, sweet, take heed	Renaissance	The Oxford Book of English Madrigals	Oxford		

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