1961

Study of non-liturgical choral music from the romantic period for mixed choirs

Ernest William Teie

The University of Montana

Follow this and additional works at: http://scholarworks.umt.edu/etd

Recommended Citation


This Thesis is brought to you for free and open access by the Graduate School at ScholarWorks at University of Montana. It has been accepted for inclusion in Theses, Dissertations, Professional Papers by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mail.lib.umt.edu.
A STUDY OF NON-LITURGICAL CHORAL MUSIC
FROM THE ROMANTIC PERIOD
FOR MIXED CHOIRS

by

ERNEST W. TEIE

B.A. Concordia College, 1951

Presented in partial fulfillment of the requirements for the
degree of Master of Music

1961

Approved by:

[Signatures]

Chairman, Board of Examiners
Dean, Graduate School

JUN 22 1961
Date
ACKNOWLEDGEMENTS

The author is indebted to Montana State University Professors Gerald Doty, J. A. Mussulman, and Lloyd Oakland for their advice, criticism, and guidance in making this study.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. THE PROBLEM</td>
<td>1</td>
</tr>
<tr>
<td>Statement of the problem</td>
<td>1</td>
</tr>
<tr>
<td>Value of the study</td>
<td>1</td>
</tr>
<tr>
<td>Procedures</td>
<td>1</td>
</tr>
<tr>
<td>Definitions of terms used</td>
<td>3</td>
</tr>
<tr>
<td>The Romantic Period</td>
<td>3</td>
</tr>
<tr>
<td>Non-liturgical</td>
<td>4</td>
</tr>
<tr>
<td>II. LIST OF COMPOSITIONS</td>
<td>5</td>
</tr>
<tr>
<td>III. SUMMARY AND CONCLUSIONS</td>
<td>51</td>
</tr>
<tr>
<td>General characteristics of the choral music</td>
<td>51</td>
</tr>
<tr>
<td>The Genteel tradition</td>
<td>53</td>
</tr>
<tr>
<td>Harmonic technique</td>
<td>56</td>
</tr>
<tr>
<td>Homophony</td>
<td>57</td>
</tr>
<tr>
<td>Polyphony</td>
<td>60</td>
</tr>
<tr>
<td>Bitonality</td>
<td>62</td>
</tr>
<tr>
<td>Descriptive music</td>
<td>63</td>
</tr>
<tr>
<td>Influence of folk music</td>
<td>64</td>
</tr>
<tr>
<td>Summary</td>
<td>67</td>
</tr>
<tr>
<td>Suggestions for further study</td>
<td>68</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>69</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>72</td>
</tr>
<tr>
<td>EXAMPLE</td>
<td>PAGE</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>1. &quot;Thy Word is Like a Garden, Lord&quot;, Clarence Dickinson</td>
<td>54</td>
</tr>
<tr>
<td>2. &quot;My Song Shall Be of Mercy&quot;, F. Flaxington Harker</td>
<td>54</td>
</tr>
<tr>
<td>3. &quot;Finland Love Song&quot;, E.S. Engelsberg</td>
<td>55</td>
</tr>
<tr>
<td>4. &quot;Spring&quot;, Edvard Grieg</td>
<td>56</td>
</tr>
<tr>
<td>5. &quot;Awake&quot;, Richard Wagner</td>
<td>56</td>
</tr>
<tr>
<td>6. &quot;Tender Music all Inviting&quot;, Franz Schubert</td>
<td>57</td>
</tr>
<tr>
<td>7. &quot;The Last Prayer&quot;, Hugo Wolf</td>
<td>57</td>
</tr>
<tr>
<td>9. &quot;In Solemn Silence&quot;, Ippolitov-Ivanov</td>
<td>58</td>
</tr>
<tr>
<td>10. &quot;Glory&quot; from &quot;Aida&quot;, Verdi</td>
<td>59</td>
</tr>
<tr>
<td>11. &quot;Beauteous Night&quot;, Jacques Offenbach</td>
<td>59</td>
</tr>
<tr>
<td>12. &quot;Zigeunerleben&quot;, Robert Schumann</td>
<td>60</td>
</tr>
<tr>
<td>13. &quot;O Savior, Throw the Heavens Wide&quot;, Brahms</td>
<td>61</td>
</tr>
<tr>
<td>15. &quot;A Dance of Ghosts&quot;, Hector Berlioz</td>
<td>63</td>
</tr>
<tr>
<td>16. &quot;Nocturne&quot;, Cesar Cui.</td>
<td>64</td>
</tr>
<tr>
<td>17. &quot;Songs of Nature&quot;, Antonin Dvorak</td>
<td>65</td>
</tr>
<tr>
<td>18. &quot;Spinning Top&quot;, Rimsky-Korsakoff</td>
<td>65</td>
</tr>
</tbody>
</table>

- iv -
CHAPTER I

I. THE PROBLEM

Much of the legitimate choral music of the Romantic period has been neglected because of the stigma of artificiality and extreme emotionalism that was created by one of the styles of composition prevalent during that era.

Statement of the problem. The purpose of this study was (1) to compile and analyze a representative selection of non-liturgical choral works for accompanied and a cappella mixed choirs; and (2) from this selection to formulate some basic criteria that will enable choral conductors to distinguish the various styles of composition employed by the composers in the Romantic period.

Value of the Study. The list of the selected music and reports on each composition, together with the basic evaluation criteria and summary of the characteristics of the choral music of the period can be a practical guide for choral conductors when seeking suitable music of this style for use by their choral organizations.

Procedures. A list of choral composers ¹ whose most

¹See Appendix A.
productive periods were between the years 1810 and 1910 was compiled. The length of this list made it imperative that the works of only a portion of the composers be chosen for analysis. The 1810 to 1910 era was divided into five twenty year periods. The composers were then placed in their respective periods and a representative of each nationality was chosen from each period. The composer who contributed most to choral literature from his group was chosen. No composer of unquestioned importance was omitted because of a conflict in this procedure. Two were included from one period (Mendelssohn and Schumann from the same German period, for example) if this problem presented itself. This procedure was an arbitrary means of limiting the composers to a more practical number. The composers selected were:

<table>
<thead>
<tr>
<th>Composer</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hector Berlioz</td>
<td>1803-1869</td>
</tr>
<tr>
<td>Johannes Brahms</td>
<td>1833-1897</td>
</tr>
<tr>
<td>Anton Bruckner</td>
<td>1824-1896</td>
</tr>
<tr>
<td>Dudley Buck</td>
<td>1839-1909</td>
</tr>
<tr>
<td>Peter Cornelius</td>
<td>1824-1874</td>
</tr>
<tr>
<td>Cesar Cui</td>
<td>1835-1918</td>
</tr>
<tr>
<td>Antonin Dvorak</td>
<td>1841-1904</td>
</tr>
<tr>
<td>Edward Elgar</td>
<td>1857-1934</td>
</tr>
<tr>
<td>Gabriel Faure</td>
<td>1845-1924</td>
</tr>
<tr>
<td>Cesar Franck</td>
<td>1822-1890</td>
</tr>
<tr>
<td>Niels Gade</td>
<td>1817-1890</td>
</tr>
<tr>
<td>Michael Glinka</td>
<td>1804-1857</td>
</tr>
<tr>
<td>Edvard Grieg</td>
<td>1843-1907</td>
</tr>
<tr>
<td>Englebert Humperdinck</td>
<td>1854-1921</td>
</tr>
<tr>
<td>Mikhail Ippolitov-Ivanov</td>
<td>1859-1935</td>
</tr>
<tr>
<td>Alexis Lvov</td>
<td>1798-1870</td>
</tr>
<tr>
<td>Pietro Mascagni</td>
<td>1863-1945</td>
</tr>
<tr>
<td>Jules Massenet</td>
<td>1842-1912</td>
</tr>
<tr>
<td>Felix Mendelssohn</td>
<td>1809-1847</td>
</tr>
<tr>
<td>Modest Mussorgsky</td>
<td>1839-1881</td>
</tr>
</tbody>
</table>
A number of music publishers was contacted and catalogs secured from them. All the music by these composers whose titles led the investigator to believe that they were of a non-liturgical nature was ordered from these catalogs. The music listed herein was chosen from the music thus secured. To have been chosen in this list the composition must have been originally composed for mixed choir.

Each of the compositions chosen was then carefully analyzed, and from this and research on Romantic music in general, the conclusions set forth in the summary chapter were formulated.

II. DEFINITIONS OF TERMS USED

The Romantic Period. The Romantic period, as used in this paper, is interpreted to be that period between the

\[2\text{See Appendix B.}\]
years 1810 and 1910. The year 1810 was chosen arbitrarily because it includes the works of Franz Schubert, considered by many musicologists to be the "Classic-Romanticist", and this also includes the last period of Beethoven's productivity, which is considered to be the impetus behind the Romantic movement in music. The year 1910 was chosen because Richard Strauss (often called a post-Romanticist), the "bridge figure" from the Romantic era into the "Modern" era, had completed his early works by 1910. These dates also include the later works of Grieg, Dvorak, and Verdi. To limit further the scope of the study, music by the impressionist composers was not considered part of the Romantic movement. Because the bulk of their compositions were written within the period described, a few works are included by composers who lived beyond 1910.

Non-liturgical. The term "non-liturgical" refers to music that is not expressly intended for use in the church liturgy, but the text of which may be of a sacred nature.
CHAPTER II

LIST OF COMPOSITIONS

The music included in this chapter was chosen from over 250 compositions by the composers listed on pages two and three.

Only music originally composed for mixed chorus was selected for analysis. Many of the pieces received from the publishers were arranged from music that was originally instrumental, art songs, themes from operas or symphonic works, or, as was the case in all of the Schubert works received, the origin could not be determined. In most cases the name of the arranger or editor was given, but there was nothing to indicate what he changed from the original. In this area the publishers should be encouraged to be honest and explicit in acknowledging to what extent changes are made. Often a "simplified" arrangement will destroy the intended effect of a piece if difficult harmonies or rhythms are changed. On the other hand, simple changes, such as placing the composition into a more comfortable range or re-voicing some of the parts, may not destroy the effect but be an acceptable improvement.

Included in this list are representative selections from a series of numbers. The "Songs of Nature" by Dvorak, for example, include five songs, only two of which are
included. The booklet of songs for mixed choir by Robert Schumann contains ten numbers, from which three are examined; only two of the four "Psalms for Mixed Chorus" by Grieg are included in this list.

The analysis sheet was designed to give the maximum pertinent information as briefly as possible. Instead of trying to arrive at a general, over-all difficulty rating for each composition, the specific anticipated difficulties (if any) were mentioned so the reader could judge for himself what the rating should be.

The points considered when examining the compositions were: (1) the voicing, solo passages, number of parts indicated; (2) accompaniment, whether or not it is an integral part of the composition, the relative difficulty, if band or orchestral parts are available; (3) the main tonality; (4) the text, its author (and translator); (5) the highest and lowest note in each part (and solo) and the tessiture; (6) the dynamic ranges; (7) the character of the meter and rhythms; (8) the melodic characteristics, disjunct or conjunct, chromatic or diatonic; (9) the phrasing problems; (10) the texture, whether homophonic, polyphonic, or both; (11) the harmonic quality, chromatic or diatonic; and (12) the harmonic rhythm. Other evident difficulties or distinguishing characteristics were also noted.
COMPOSER     Hector Berlioz
TITLE       "A Dance of Ghosts (A Midnight Revel)"
EDITOR OR ARRANGER  None
PUBLISHER AND NUMBER  Broude Brothers
VOICING      S T T B B
ACCOMPANIMENT  Piano
KEY          C minor

TEXT (author, source, description)
The text is an English translation of a French version (by Dubois) of a German poem by Herder, inspired by mention of "the witching time of night" by the English poet, William Shakespeare.

RANGE AND TESSITURA (Tessitura is indicated by parentheses)
Soprano    Alto    Tenor    Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:
This composition creates the eerie, mystic, haunting, quality of a ghostly dance. The first tenor doubles the soprano part at the octave throughout. Many of the chords are dissonant, with the dissonances often appearing with little or no preparation. Sotto voce is indicated to be sung often. Basically, the composition is homophonic in texture. There are three strophic stanzas with a coda. The accompaniment moves in rapid, soft, chromatic runs and demands facility and control on the part of the accompanist.
COMPOSER Hector Berlioz

TITLE "Shepherd's Farewell to the Holy Family"

EDITOR OR ARRANGER None

PUBLISHER AND NUMBER E. C. Schirmer, #1617

VOICING S A T B

ACCOMPANIMENT Piano (The orchestration is available)

KEY E major

TEXT (author, source, description)

The text is Biblical (paraphrased). "Cruel fate from us doth sever the Child whom Herod seeks to slay; ." This composition is one from Flight into Egypt.

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano Alto Tenor Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This is a chorale type, strophic, homophonic composition. The tempo is moderately fast. There are no apparent rhythmic difficulties. Chromatic movement occurs occasionally. The accompaniment doubles the voice parts with occasional simple ornamentation at times. This piece could be sung a cappella without destroying the quality even though it is not so indicated in the score. This is basically a simple piece that could be performed by a beginning choir.
COMPOSER Johannes Brahms

TITLE "O Lovely May"

EDITOR OR ARRANGER Edited by H. Clough-Leighter

PUBLISHER AND NUMBER E. C. Schirmer, #1727

VOICING S A T B (B)

ACCOMPANIMENT For rehearsal only.

KEY C major.

TEXT (author, source, description)

The German text is by L. Achim von Arnim, (1781-1831) English version by Mrs. John P. Morgan: "O lovely May! free streamlets play, Enfetter'd dreary mine eyes are weary; . . ."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This is a homophonic textured composition. The chord progressions and the movement within the parts are conjunct and simple. The melody is lyric, to be sung quietly in its entirety with little dynamic variation. The form is ternary. It is voiced for SATB throughout except for a bass pedal on C in the cadence. This piece could effectively be performed by a choir of limited training and ability.
COMPOSER Johannes Brahms

TITLE "O Savior, Throw the Heavens Wide"

EDITOR OR ARRANGER None

PUBLISHER AND NUMBER G. Schirmer, #8545

VOICING S A T B

ACCOMPANIMENT Piano for rehearsal only.

KEY F minor

TEXT (author, source, description)

The authorship of the original German text is unknown, but it was printed as early as 1631. The English version is by Willis Wager.

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano   Alto   Tenor   Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

Some remarkable examples of polyphonic writing can be found in this motet. Examples of fugato techniques, strict imitative counterpoint, inversion and augmentation of the themes; most of the developmental devices are used, without the effect of a compositional exercise. The motet is divided into five stanzas, each with the same basic musical motive but with different polyphonic treatment of each verse. A great degree of cohesion is gained through this treatment of similar material.

The individual parts are all interesting, never
having the quality of being only unimportant harmonic entities, but each part has melodic interest of its own.

The rhythms are not difficult; nor are the tempi. Occasionally difficulty will be encountered in the disjunct lines in the parts. The most obvious difficulty will be to sing the piece cleanly and let the intracies of the work be heard. This is truly a masterpiece of countrapuntal composition.
COMPOSER: Johannes Brahms

TITLE: "The Hunter" from "Marienlieder"

EDITOR OR ARRANGER: Edited by H. Clough-Leightner

PUBLISHER AND NUMBER: E. C. Schirmer, #1680

VOICING: S A T B

ACCOMPANIMENT: For rehearsal only.

KEY: G major.

TEXT (author, source, description):

The text is a paraphrase of the Biblical story of the annunciation to Mary. The translation from the German is by Paul England.

RANGE AND TESSITURA (Tessitura is indicated by parentheses):

Soprano
Alto
Tenor
Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This piece is essentially three repetitions of the same chorale style stanza. The middle section of the stanza has a theme based on "horn fifths". There are no apparent difficulties. The texture is homophonic, the "b" section is more linear and polyphonic, but it is very simple, also. The melody and accompanying parts are conjunct. This is another composition with few technical difficulties and could be easily performed by a beginning choral group.
COMPOSER: Peter Cornelius

TITLE: "The Ancestral Tomb"

EDITOR OR ARRANGER: None

PUBLISHER AND NUMBER: W. H. Willis and Company

VOICING: STBB (Bass solo)

ACCOMPANIMENT: None.

KEY: F major.

TEXT (author, source, description):

The text is from the German of Uhland, (1787-1862), translated by Paul Bliss. "On weary way o'er the lowland and up to the chapel gray, An aged knight turns him homeward and there kneels he down to pray."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

The range of the bass solo is from G to eb'. This is a sombre composition describing the death of an aged knight. The bass solo carries the melody throughout with chordal accompaniment in the choir. The frequent modulation and occasional chromatic movement in the parts would be the most difficult aspect of preparing this piece. The texture is homophonic. There are few rhythmic or metric changes. The dynamics vary with the mood of the poem. The solo is quite demanding in both range and dynamics.
This is a musical description of a storm, with simulated thunder, lightning, and turbulence within the piece. Out of the storm arises a star to guide one's spirit to God.
COMPOSER César Cui
TITLE "Nocturne"
EDITOR OR ARRANGER None
PUBLISHER AND NUMBER Boston Music Company, #913
VOICING S S A T B
ACCOMPANIMENT Piano only for rehearsal.
KEY F# minor

TEXT (author, source, description)
The text is translated from the Russian by Nathan Haskell Dole. This is a musical description of a calm, mysterious, peaceful, silent, night.

RANGE AND TESSITURA (Tessitura is indicated by parentheses)
Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:
Rhythmically this piece is very simple. The tempi are moderate. The real interest is in the rich, lush harmonies. The mood is one of quiet solitude. The texture is entirely homophonic. The harmonic rhythm moves slowly. A piano level of dynamics is maintained throughout the entire composition. The harmony is based upon chromatic movement and therefore would demand close attention to intonation. To express the mood effectively and maintain accurate intonation would be the main difficulties in performing this piece. The harmony abounds in striking suspensions and use of seventh chords.
COMPOSER  Antonin Dvorak
TITLE  "Golden Sunlight" from "Songs of Nature", Op.63, No. 3
EDITOR OR ARRANGER  Edited by Herbert Zipper
PUBLISHER AND NUMBER  Broude Brothers
VOICING  S A T B
ACCOMPANIMENT  Piano for rehearsal.
KEY  Bb major.

TEXT (author, source, description)

The original text is by Halek; the English version by Harold Heiberg.  "Golden sunlight, shines upon the rip'ning grain, warm winds whisper in the cornfields, harvest time has come again.

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This piece may be purchased singly from the Boston Music Company, Number 1612, under the name, "The Harvest Cornfield".  A very fast, folk dance, tempo is the dominant feature of this composition.  The melodic line is disjunct and requires versatility in quick leaps.  The texture is homophonic, but all the parts are interesting melodically.  This is a good number for diction training and development of versatility in melodic leaps.  The piece is harmonically simple, but the rhythms are lively and interesting.  The problems that can be anticipated are in the rapid articulation of the words and accurate leaps in the melody.
COMPOSER  _ _ _ Antonin Dvorak

TITLE  "Melodies steal into My Heart" from "Songs of Nature".

EDITOR OR ARRANGER  Edited by Herbert Zipper

PUBLISHER AND NUMBER  Broude Brothers

VOICING  S A T B

ACCOMPANIMENT  Piano for rehearsal only.

KEY  G major.

TEXT  (author, source, description)

The original text is by Halek; the English version by Harold Heiberg. "Melodies steal into my heart; I never know how melodies do it. You would not ask the grass to know whence come the diamonds that bedew it."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This composition is rhythmically simple; it has a folk-like quality that is very pleasing. The texture is essentially homophonic. The dynamic level is consistently low. The winsome, contemplative mood prevails throughout the entire piece. It is simple in all its aspects and could be effectively performed by a less experienced group.

This same number is also available from G. Schirmer by the name, "Full Many a Song", number 4733.
The words are imitated from Bavarian Volkslieder by C. Alice Elgar, wife of the composer. "Come and hasten to the dancing. Merry eyes will soon be glancing, Ha! my heart upbounds!"

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

"The Dance" is one of six choral songs in the series, "From the Bavarian Highlands". It is very rhythmic, in 3/8 meter; the rhythm is based upon folk dance rhythms of Bavaria. The tempo is very rapid. Homophonic texture is used throughout. The women's voices sing a duet with the piano, joined later by the men. This composition requires clean and rapid articulation of the words. The harmonies are not difficult, neither are the melodic lines. Most work would be needed in acquiring rhythmic accuracy.

The accompaniment contains some rapid passages what would be difficult for pianists of limited ability.
COMPOSER Edward Elgar

TITLE "The Snow"

EDITOR OR ARRANGER Arranged by John Pointer.

PUBLISHER AND NUMBER British American Music Company, #1149

VOICING S A T B

ACCOMPANIMENT Piano and violin.

KEY E minor (E major)

TEXT (author, source, description)

The text is written by C. Alice Elgar. "O snow, which sinks so light, Brown earth is hid from sight, O soul be thou as white as snow."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano Alto Tenor Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

The texture alternates from homophonic to polyphonic. Chromatic harmonic movement and abundant use of suspensions in the harmony are the chief significant characteristics of this composition (as in most of Elgar's music that was examined). The accompaniment in the violins and piano is not difficult. The mood is sombre and the dynamic level is in the mezzo piano range except for one, brief, fortissimo passage.
COMPOSER  Gabriel Faure

TITLE  "Madrigal", opus 35.

EDITOR OR ARRANGER  None

PUBLISHER AND NUMBER  Broude Brothers

VOICING  S A T B

ACCOMPANIMENT  Piano

KEY  D minor (D major)

TEXT  (author, source, description)

The poem is written by Armand Silvestre (1758-1838), translated by Peter J. Stephens. "Women, cruelty is your way, . . . with your mocking smiles and your play."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

Canonic imitation is used a great deal in this piece. The separate parts do much singing alone with only piano accompaniment. There are two stanzas, arranged similarly. The texture is polyphonic; the dynamics are moderate to soft throughout. There are no difficulties expected anywhere. The counterpoint is very interesting. The last section is in a major tonality which tends to brighten the ending. The accompaniment is quite simple.
COMPOSER  Cesar Franck

TITLE  "Far O'er the Bay"

EDITOR OR ARRANGER  Edited by H. Clough-Leighton

PUBLISHER AND NUMBER  E. C. Schirmer, #1661

VOICING  S A A T B

ACCOMPANIMENT  Piano

KEY  G minor (G major)

TEXT (author, source, description)

The text was translated from the French by W. G. Rogheryo. "Far o'er the bay White sails are gleaming, Kiss- sing the spray, Greeting the tide; Fragrance of flowers, Borne on the breezes, Welcomes the Spring . . . ."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

The main difficulty in this composition is to tune the frequent modulations and the chromatic movement in all the parts. The piece is in ternary form, with the first and last sections homophonic and the middle section poly- phonic. The dynamics are not extreme and would cause no difficulty. The rhythmic interest is of minor importance. The accompaniment is simple, duplicating the voice parts until the last section where it adds ornamentation.
COMPOSER  Niels W. Gade

TITLE  "O Thou Who Art All Loving"

EDITOR OR ARRANGER  Edited and Arranged by Dr. M. Lundquist

PUBLISHER AND NUMBER  The Willis Music Company, #5675

VOICING  S A T B

ACCOMPANIMENT  Piano for rehearsal only.

KEY  E major.

TEXT (author, source, description)

"O Thou who art all loving, Lord, The sinner from destruction sparing, My heart's deep yearning and desire Thou art, to God the Father leading!"

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

Homophonic texture is used throughout except for a middle section in which fugato entries introduce the voice parts. Simple harmonic structure and occasional chromatic alterations of the harmonic structure tend to lend an artificial sweetness to the effect. There are no anticipated rhythmic or metric difficulties.
COMPOSER: Michael Glinka

TITLE: "Cherubim Song"

EDITOR OR ARRANGER: None

PUBLISHER AND NUMBER: G. Schirmer, Inc., #5216

VOICING: S S A A T T B B

ACCOMPANIMENT: Piano for rehearsal only.

KEY: C major

TEXT (author, source, description):

The English version of the text is by Nathan Haskell Dole. "Like glad Cherubim in heavenly chorus, moulded fair in marvelous form, . . . ."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano     Alto     Tenor     Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This composition contains no rhythmic or metric problems. The predominant feature is the full harmony. There are three homophonic stanzas with the same music, followed by an imitative fugato section leading to the Halleluia coda. The main difficulty would be to tune the homophonic section, which contains many major third intervals in the first alto, and an awkward bass line toward the end. The second bass part is very low.
COMPOSER     Edward Grieg

TITLE        "God's Son hath Set Me Free" #2 of "Psalms for Chorus"

EDITOR OR ARRANGER    None

PUBLISHER AND NUMBER  C. F. Peters, #3128a

VOICING       S A T T B B (Baritone solo)

ACCOMPANIMENT  None

KEY           Bb major (Bb minor)

TEXT (author, source, description)

The words are from the Norwegian of Brorson, (1694-1764), Englished by Percy Grainger. "God's Son hath set me free From Satan's tyranny, From base desire, Enslavement dire. From fear of death and hell's hot fire."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano       Alto         Tenor        Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This composition contains the only example of bitonality found in this study. The melody of the second stanza, sung by the baritone solo, is in the key of Bb major and the accompaniment, in the male section of the choir, is in Bb minor. The melody for the three stanzas of the piece is the same, but the treatment of the accompaniment differs. A strong coda ends the piece. The melody is disjunct and lyric. The harmonization of the first and last stanzas is not difficult, but the male accompaniment in the second stanza is very difficult, both tonally and in the extreme ranges. The harmonization is chromatic. This is a dramatic composition, and very difficult.
COMPOSER Edvard Grieg, Opus 74

TITLE "How Fair is Thy Face" from "Psalms for Mixed Chorus"

EDITOR OR ARRANGER None

PUBLISHER AND NUMBER C. F. Peters, #3128a

VOICING S A T B (Baritone solo)

ACCOMPANIMENT None

KEY A minor

TEXT (author, source, description)

The text is by Brorson, Englished by Percy Grainger. "How fair is thy face, Thou Son of God, Thou Prince of Grace!"

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano Alto Tenor Bass

\[\text{\begin{align*}
\text{Soprano} & \quad \text{Alto} & \quad \text{Tenor} & \quad \text{Bass} \\
\text{( ) } & \quad \text{( )} & \quad \text{□} & \quad \text{□}
\end{align*}}\]

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

A well integrated combination of homophonic and counterrapuntal texture is found in this composition. The melody alternates between the baritone solo and the soprano section with different harmonizations of this same melody. The melody is sung in the major then in the minor. The dynamics cover the entire range, from pianissimo to fortissimo. The directions for performance are very explicit. The ranges and tessiture are quite demanding, especially in the soprano section, requiring much volume in the high registers. The harmony is chromatic in many places. The different harmonizations of the main theme is a striking feature of this composition.
COMPOSER_ Englebert Humperdinck
TITLE_ "Jubilation Waltz" from "Hansel and Gretel"
EDITOR OR ARRANGER_ Arranged by Bruno Reibold
PUBLISHER AND NUMBER_ B. F. Wood Music Company, #660
VOICING_ S A T B
ACCOMPANIMENT_ Piano
KEY_ G major

TEXT (author, source, description)

The text is adapted from the original of Adelheid Wette by Peter W. Dykema. The text is treated freely to apply to the tastes of young people today.

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

The delightful, lyric melody is easily sung. The texture of the piece is homophonic. The dynamics are not extreme; the tempo lively.

The text suggests that this piece would be appreciated by younger students. Some musicians may be offended by the liberties taken with the liberetto in modernizing it to make it more acceptable and applicable to our generation. The quaint harmonies and appealing melody may compensate for this.
COMPOSER: Mikhail Ippolitov-Ivanov

TITLE: "In Solemn Silence"

EDITOR OR ARRANGER: Arranged by Peter J. Wilhousky

PUBLISHER AND NUMBER: Carl Fischer, Inc., #CM635

VOICING: S A T B

ACCOMPANIMENT: Piano for rehearsal only.

KEY: C major.

TEXT (author, source, description):

The text is by Cecil Cowdrey and Peter J. Wilhousky. This is a memorial anthem honoring the war dead.

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

The block harmony, very slow harmonic rhythm, the same chord often repeated for three full measures, is the predominant feature of this piece. Melodic line and rhythmic interest are almost non-existent. The ability to sing in a well-controlled, legato style is necessary for effective presentation. The coda has an important low D pedal in the bass. The dynamics are, for the most part, subdued and soft.
COMPOSER Pietro Mascagni

TITLE "Light Divine", Scene and Prayer from Cavalaria Rusticana.

EDITOR OR ARRANGER Arranged by Frank R. Rix

PUBLISHER AND NUMBER G. Schirmer, #5959

VOICING SSAATTBB (Soprano Solo)

ACCOMPANIMENT Organ (or piano) (Orchestral parts available)

KEY G major

TEXT (author, source, description)

The English version was adapted by Frank Rix. This is the Easter text from the opera.

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano Alto Tenor Bass

[Musical staff]

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

Rhythmically, this composition is moderately easy (except for occasional triplet figures). An attractive melody and rich harmony are two of the notable features of the piece. The dynamics are extreme, possibly too severe for most adolescent voices. This is composition of huge dimensions; very dramatic and also quite effective. The extreme range and extensive use of the louder dynamic levels are the chief difficulties in the number.
COMPOSER Jules Massenet
TITLE "Open thy Blue Eyes"
EDITOR OR ARRANGER Arranged by C. F. Manney
PUBLISHER AND NUMBER The B. F. Wood Music Company
VOICING S A T B
ACCOMPANIMENT Piano
KEY F major
TEXT (author, source, description)
The English version of the text is arranged by C. F. Manney. "Open thy blue eyes, O my darling, And welcome day; Carolling on high trills the starling His loving lay."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

\[ \begin{align*}
\text{Soprano} & : & 0 \\
\text{Alto} & : & 0 \\
\text{Tenor} & : & 0 \\
\text{Bass} & : & 0 
\end{align*} \]

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This part song has a lyric, disjunct melody based upon an F major arpeggio. The harmony is treated contrapuntally with a sequence of the main theme echoing the germ of the theme. The rhythm is of minor importance. The tempo is moderate. The harmonies are not difficult. An attractive melody with appealing and interesting treatment of the accompaniment in the choir is an important feature of this composition. The dynamics are mostly in the mezzo forte range except for a fortissimo ending. The accompaniment is mostly simple arpeggiated and block chords. This piece could be performed by a choir of limited training.
COMPOSER_ Felix Mendelssohn-Bartholdy

TITLE_ "O Wert Thou in the Gauld Blast"

EDITOR OR ARRANGER_ Arranged by Ernest Lubin

PUBLISHER AND NUMBER_ Associated Music Publishers, Inc. #270

VOICING_ SATB

ACCOMPANIMENT_ Piano (Optional)

KEY_ Bb major

TEXT_ (author, source, description)

Robert Burns, (1759-1796) is the author of the text. It is written in the Scotch dialect. "O Wert thou in the cauld blast, on yonder lea, on yonder lea, My plaidie to the angry airt, I'd shelter thee, I'd shelter thee."

RANGE AND TESSITURA_ (Tessitura is indicated by parentheses)

Soprano   Alto   Tenor   Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

A modal quality is evident in this piece. A folk-like quality from the use of the pentatonic scale is one of its outstanding characteristics. The tempo is moderate; the texture is homophonic; the dynamic range is limited to piano and mezzo forte. This is a short, simple, tuneful, piece adapted especially to younger groups and would be quite easily prepared.
COMPOSER Felix Mendelssohn-Bartholdy

TITLE "Be Not Afraid" from "Elijah"

EDITOR OR ARRANGER None

PUBLISHER AND NUMBER G. Schirmer, Inc., #6653

VOICING S A T B

ACCOMPANIMENT Piano

KEY G major

TEXT (author, source, description)

"Be not afraid, saith God the Lord. Be not afraid; thy help is near. Though thousands languish and fall beside thee, and tens of thousands around thee perish; Be not afraid."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano    Alto    Tenor    Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This majestic motet is from the oratorio, "Elijah". There are three main sections of the composition, each based upon a section of the text. The texture is a combination of homophonic and polyphonic writing with more emphasis upon the polyphony. Fugato entries of the parts begin most of the sections. A choir of mature voices would most effectively sing this piece because it demands a full sound throughout. The harmony is not difficult, nor are the rhythms; but the full solid sound and the dynamic demands upon the singers indicate that it be sung by an experienced and mature choir.
COMPOSER Modest Mussorgsky

TITLE "Joshua"

EDITOR OR ARRANGER None

PUBLISHER AND NUMBER G. Schirmer, #5534

VOICING S A T T B B (Soprano and Bass soli)

ACCOMPANIMENT Piano

KEY Ab major

TEXT (author, source, description)

This is a "chorus for mixed voices on a Hebrew theme"; the English version by Henry G. Chapman. "Thus saith the Lord of Hosts; Israel, to you is given the land of Amorea, . . . ."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano | Alto | Tenor | Bass
---|---|---|---
\( \text{be} \) | \( \text{be} \) \( \text{be} \) \( \text{be} \) | \( \text{be} \) \( \text{be} \) \( \text{be} \) \( \text{be} \) | \( \text{be} \) \( \text{be} \) \( \text{be} \) \( \text{be} \) | \( \text{be} \) \( \text{be} \) \( \text{be} \) \( \text{be} \)

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This is a majestic, march-like composition that has difficult chromatic harmonies and unexpected tonality changes. The piece begins in 2/2 meter, but changes to 9/4 and 4/4. The dynamics are extreme. A mature tone quality is best suited to this composition because of its dramatic nature. The soprano and bass soli require trained voices. The rapid chromatic melismas could be performed only by an accomplished vocalist. The passages are not lengthy, but they are difficult. The composition is in ternary form; the solo sections and a passage for the soprano and alto section make up the "B" section. The texture is homophonic. The accompaniment requires an accomplished pianist.
COMPOSER   Jacques Offenbach

TITLE   "Beauteous Night" from "Tales of Hoffman"

EDITOR OR ARRANGER   None

PUBLISHER AND NUMBER   Oliver Ditson Company, #332-12280

VOICING   S T T B   (Mezzo Soprano and Baritone Duet)

ACCOMPANIMENT   Piano

KEY   D major.

TEXT   (author, source, description)
The text was translated by S. R. Gaines. "Beauteous Night of love, smile on our enchantment".

RANGE AND TESSITURA   (Tessitura is indicated by parentheses)

Soprano   Alto   Tenor   Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:
The familiar waltz and Barcarolle in its original edition with duet and chorus accompaniment, is a composition that singers and audience alike should enjoy. The chorus is used only toward the conclusion as accompaniment to the duet. The melody is attractive, familiar, and simple. There are no complications anticipated in rhythm or tempo. The ranges and tessiture of the soloists are moderate. The accompaniment demands more technical skill than do the vocal parts, especially in the quite lengthy introduction.
COMPOSER  Jacques Offenbach

TITLE  "Beggar's Canon" from "The Brigands"

EDITOR OR ARRANGER  Edited by Jan Meyerowitz

PUBLISHER AND NUMBER  Broude Brothers

VOICING  S S S A T T T B

ACCOMPANIMENT  Piano (Orchestral parts available on rental)

KEY  G major

TEXT (author, source, description)

"Pity us poor beggars, give a little bread. We are hungry, starving, we are almost dead."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This is a true canon. The section divisions in the soprano and tenor (where Offenbach divided them into three) could easily include the alto and baritone sections because of the moderate range and tessitura. This is a lively composition with very rapid and rhythmic passages. The texture is polyphonic, the dynamics are not extreme, nor are the ranges except for a high B in the soprano in the coda. The accompaniment is not difficult; it is used essentially for rhythmic interest.
COMPOSER  Jacques Offenbach
TITLE  Six choruses from "La Belle Helene"
EDITOR OR ARRANGER  Edited by G. Wallace Woodworth
PUBLISHER AND NUMBER  G. Schirmer, Inc., #9799
VOICING  SATB; STB; TBB; SATTBB (Tenor and bass soli)
ACCOMPANIMENT  Piano
KEYS:  D major; F major; F minor; A minor; C major F major.
TEXT (author, source, description)
Meilhac and Halevy wrote the text with the English version by Woodworth. The story of the opera is a burlesque of Helen of Troy. The choruses should be sung in French for full effectiveness.

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:
All of the aspects of this group of choruses are relatively simple. The melodies and the text are the distinguishing features of the choruses; all other elements are subservient to them. The rhythm, tempo, and meter are determined by the meter of the text. There is much unison singing. The divisions of the chorus vary from SATTBB to SA. The burlesque is evident in all the choruses. The dynamics and ranges are moderate. The accompaniment is medium difficult.
COMPOSER ______ N. A. Rimsky-Korsakoff

TITLE ______ "Spinning Top"

EDITOR OR ARRANGER ______ Edited by Kurt Schindler

PUBLISHER AND NUMBER ______ Oliver Ditson Co., #332-12847

VOICING ______ S A T B

ACCOMPANIMENT ______ Piano for rehearsal only.

KEY ______ G minor

TEXT (author, source, description)

This is a Russian folk dance; the English version by Jane and Deems Taylor and Kurt Schindler. "Hi! with a whirl like a top, Hi! spin along little lad!"

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano        Alto         Tenor         Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This composition is a very lively round or catch in 3/2 meter. The texture is polyphonic; a strict canon. The melody is a folk melody arranged by Rimsky-Korsakoff. The impression of a spinning top is achieved by the round treatment. This should be an effective novelty number. There are no apparent difficulties in rhythmic, harmonic, or melodic phases of the work.
COMPOSER  Gioacchino Rossini

TITLE  "The Carnovale"

EDITOR OR ARRANGER  None

PUBLISHER AND NUMBER  Oliver Ditson Company, #4376

VOICING  S A T B

ACCOMPANIMENT  Piano

KEY  A minor (A major)

TEXT (author, source, description)

This is a musical description of gypsy life. The carnival is passing and this is their sales talk. The English version is by Sabilla Novello.

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

The tempo of this piece is very fast. Many different rhythmic figures, frequent metric changes, from 3/4 to 6/8 to 2/4, add to the interest. The texture includes both homophony and canonic imitation. The dynamics are not extreme. The piece demands clean and rapid articulation of the words and agility in melodic skips. The melody is lyric, disjunct, gay, and lively. The bass range is extreme, but when it is high the tenor doubles the part.
COMPOSER  Gioacchino Rossini

TITLE  "Quando Corpus" from Stabat Mater.

EDITOR OR ARRANGER  None

PUBLISHER AND NUMBER  Oliver Ditson Company, #332-01292

VOICING  S A T B

ACCOMPANIMENT  Piano for rehearsal only.

KEY  G minor

TEXT  (author, source, description)

"Hear us, Lord! We bless the name of our Redeemer! And his great and wond'rous mercies, all his wond'rous mercies, now and ever glorify."

RANGE AND TESSITURA  (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

The entire piece is based upon a chromatically altered melody introduced by the bass. The texture is homophonic, generally, with occasional fugato entries. The dynamic changes are extreme and often very sudden. There are no anticipated rhythm or tempo difficulties. The major problem in preparing this for performance would be in tuning the chromatic movement. The harmony and melody are based on half step movement.
COMPOSER  Georg Schumann
TITLE  "Yea Though I Wander"
EDITOR OR ARRANGER Edited by Paul Christiansen
PUBLISHER AND NUMBER  Augsburg Publishing House, #1063
VOICING  S S A A T T B B
ACCOMPANIMENT  Piano for rehearsal only.
KEY  E major.

TEXT (author, source, description)

The text is based upon Psalm Twenty-three. "Yea though I wander through the vale of death, I will fear no evil for Thou art with me, Thy rod and Thy staff they comfort me."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

Intense dissonances and resolutions, full harmonies and a very exciting climax are the main features of this composition. The most difficult problem is in tuning the close harmony and the occasional chromatic movement within the parts. The texture is a combination of polyphony and homophony. The entrances are imitative but the writing soon resolves into chordal patterns. There are extreme dynamic contrasts. Syncopation adds to the rhythmic interest.
COMPOSER  Robert Schumann  
TITLE  "Gypsy Life"  
EDITOR OR ARRANGER  None  
PUBLISHER AND NUMBER  G. Schirmer, # 2023  
VOICING  S A T B (Soprano, Alto, Tenor, and Bass soli)  
ACCOMPANIMENT  Piano (Triangle and Tambourine, ad lib.)  
KEY  E minor  
TEXT (author, source, description)  

The English version of the text is by John Oxenford. Where yonder dark forest the sunlight shuts out, there's rustling, there's whispering, there's bustling about; . . ."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)  

Soprano  Alto  Tenor  Bass  

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:  

This composition is very lively, brisk, rhythmic, and exciting. The harmonies are simple, the tessiture and ranges comfortable. The dynamics cover the ranges from pianissimo to fortissimo. The texture is homophonic except for a fugato middle section. The piano is used to add rhythmic interest. The accompaniment is not difficult. This number would be excellent for rhythmic development. Some of the passages are sung in unison. The solo sections are of a phrase in duration for each of the four soli. Perhaps this composition is more ideally suited to a small group because of the rapid tempo.
COMPOSER  Robert Schumann

TITLE  "Romanze vom Gänsebuben"

EDITOR OR ARRANGER  None

PUBLISHER AND NUMBER  Edition Peters Leipzig

VOICING  S A T B (with solo quartet)

ACCOMPANIMENT  None

KEY  G major

TEXT  (author, source, description)

The text was translated into the German from the Spanish by Malsburg. "Helf' mir Gott, Wie fliegen die Gänse, helf' mir Gott, wie fliegen sie all'!"

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This composition for mixed choir and solo mixed quartet is a lively, folk-like number which exploits the possibilities of antiphonal singing; full choir passages alternate with passages for solo quartet. Only in the coda do both groups sing together. Most of the difficult passages are in the solo parts. These difficulties are mostly in very quickly changing dynamics. Alternating eighth notes sung forte and piano produce an interesting effect and would require some special attention. The dynamics, otherwise, are not extreme, nor difficult; the tempo is quite fast; the rhythms very active, but not difficult; and the harmony is tonal and conventional for this era.
COMPOSER  Robert Schumann

TITLE  "Sommerlied" from "Gesänge Für Gemischten Chor"

EDITOR OR ARRANGER  None

PUBLISHER AND NUMBER  Edition Peters Leipzig

VOICING  S A T B

ACCOMPANIMENT  None

KEY  F major

TEXT  (author, source, description)

The text is in German, by F. Ruckert, (1788-1866).
"Seinen Traum Lied wob, Frühling kaum, Wind schnob, seht,
wie ist der Blüthen Traum verweht."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This is one number from ten in this German edition of songs for mixed choir by Robert Schumann. This number, Opus 146, number 4, is a very short, simple, piece, in ternary form. It is homophonic throughout. The dynamics are at a low level at all times, and the tempo is moderate. This piece could be sung by a choir of limited ability, but the simple, homely nature is a goal to be sought by the best of choral groups.
The words are from the Kalevala, 22,000 folk songs and fairy tale verses. English version by Sigmund Spaeth. "What is this that breaks my singing, ... Sorrow has destroyed my singing."

A sorrowful, folk-like quality characterizes this short composition. It is meterically interesting with a 5/4 meter signature with feminine phrase endings; harmonically very simple. A modal quality is evident. Homophonic texture is used throughout. The dynamics are in the mezzo forte to piano range; the rhythm is relatively unimportant.
COMPOSER: Jean Sibelius

TITLE: "Glade of Tuoni"

EDITOR OR ARRANGER: None

PUBLISHER AND NUMBER: G. Schirmer, Inc., #9568

VOICING: S A T B B

ACCOMPANIMENT: None

KEY: C minor

TEXT (author, source, description):

The text is by A. Kivi, (1834-1872) with the English version by Lorraine Noel Finley. "Glade of Tuoni, (death) wood nocturnal, Where awaits a cradle vernal, There is my darling one welcome."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano    Alto    Tenor    Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This very short piece is sombre and simple. The homophonic texture is very simple; the chords change with a minimum of movement in all the parts. Rhythmically the problem would be in accurately singing the groups of triplet figures, six quarter notes to a measure of 2/2 meter. Harmonically, there is no difficulty. Achieving the mood of the piece will be most difficult.
COMPOSER Bederich Smetana

TITLE "Spring Chorus" from "The Bartered Bride"

EDITOR OR ARRANGER Arranged by Frank R. Rix

PUBLISHER AND NUMBER G. Schirmer, #6538

VOICING S (S) A B

ACCOMPANIMENT Piano

KEY G major

TEXT (author, source, description)

The English version of the text is by Harold Flammer.
"Hear the birds so gayly singing. Hear the bells of Easter ringing! All now hail thee everywhere, Springtime ever fair."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano Alto Tenor Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This lively chorus is very simple. The melody is attractive and joyful; the harmony elementary with the soprano and alto singing in parallel thirds much of the time. The rhythmic figures give the composition a dance-like quality that should appeal to the singers. There are no anticipated difficulties. The dynamic ranges are not extreme; the tessiture are comfortable. This piece is especially suited to a young, inexperienced chorus.
Arthur S. Sullivan

"Four Choruses from "Patience"

None

E. C. Schirmer, #1182

SATB; SATBB; ATB; SATB

Duo-piano (Orchestra and band parts)

G major, C major, G major, D major

W. S. Gilbert (1836-1911) is possibly the most important single feature of this music.

The text by W. S. Gilbert, (1836-1911) is possibly the most important single feature of this music.

Soprano Alto Tenor Bass

Melody is the main musical feature of these choruses, although the clever lyrics are more important than the music. Accurate and intelligible articulation of the words is vital to these numbers. They are easily sung; the harmony is relatively unimportant; often all parts sing the melody in unison, sometimes the women's sections and men's sections sing together. These are very light, pleasing compositions, designed to please the singers and audiences alike.
The words were written by Sir Walter Scott, (1771-1832). This is a lullaby. "O hush thee, my babie, thy sire was a knight, Thy mother a lady both gentle and bright."

This number should be sung quietly. It has a very simple melody and is generally homophonic, utilizing almost exclusively the three basic triads. This simple part song could be effectively performed by a young group because of the moderate range and tessiture in all of the parts. The form is strophic with a coda after the third stanza.
COMPOSER Giuseppe Verdi

TITLE "Glory" (March from "Aida")

EDITOR OR ARRANGER Edited by Leo Thuis.

PUBLISHER AND NUMBER Willis Music Company, #2892

VOICING S A T B B

ACCOMPANIMENT Piano

KEY Eb major

TEXT (author, source, description)

"Glory to Isis, Glory sing! Glory to our protector. To Egypt's king be praises. Let us rejoice in song."

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano Alto Tenor Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This piece is written in ternary form; the dramatic "A" sections contrasted with the more lyric, legato, "B" section, which is a soprano, alto, and tenor trio. It is a majestic march. The texture is homophonic with occasional fugato entries of the parts. The dynamics and ranges are extreme, demanding mature voices to sing the parts well. The melody is very expressive. Because of the range and tessitura and also the extreme dynamics, this piece would be rated difficult. The accompaniment is also quite demanding.
COMPOSER  Richard Wagner

TITLE  "Awake", chorale from "Die Meistersinger"

EDITOR OR ARRANGER  None

PUBLISHER AND NUMBER  Boosey and Hawkes, #5054

VOICING  S A T B

ACCOMPANIMENT  Piano (Optional)

KEY  F major

TEXT (author, source, description)

"Awake! and greet the new-born day! I hear upon the hawthorn spray A bonny little nightingale, His song sounds clear o'er hill and dale." An optional English text is by Harry Robert Wilson.

RANGE AND TESSITURA (Tessitura is indicated by parentheses)

Soprano  Alto  Tenor  Bass

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:

This is a majestic chorale in which the chief difficulty will be in keeping the flow of the music in spite of the slow tempo and the numerous abrupt changes in the dynamic levels. The piece begins on a fortissimo dominant to tonic progression. The music ebbs and flows to the end without definite cadences. To sing this chorale effectively a choir must have a mature sound and also have been thoroughly trained in sustained, legato singing.
COMPOSER: Hugo Wolf

TITLE: "Letzte Bitte" from "Sechs Geistliche Lieder"

EDITOR OR ARRANGER: Arranged by Eugen Thomas

PUBLISHER AND NUMBER: Associated Music Publishers Inc.

VOICING: S A T B

ACCOMPANIMENT: None

KEY: B minor

TEXT (author, source, description):
The German text is by Joseph von Eichendorff, (1788-1876), and the English words are by Edward Oxenford. "Like a warrior sorely stricken, Wand'ring from the field of strife, Reeling, mists around me thicken, Death now hovers o'er my life."

RANGE AND TESSITURA (Tessitura is indicated by parentheses):

Soprano: [not shown]
Alto: [not shown]
Tenor: [not shown]
Bass: [not shown]

SPECIAL CHARACTERISTICS AND GENERAL COMMENTS:
This is the fourth of a series of six songs for mixed choir. The distinguishing factor in these compositions is the extensive use of chromatic alterations of the chords and the half-step movement in the individual parts. The melodic emphasis shifts from one part to another and the composer (or editor) has indicated with brackets which part is to be "rendered very smoothly". The tempo is slow, the rhythm is of minor importance. The dynamic range from pianissimo to forte with the major portion of the piece to be sung softly. The main difficulty (and the most important single aspect of the composition) is in accurate tuning of the close harmony and movement in the parts.
CHAPTER III

SUMMARY AND CONCLUSIONS

Choral music of the Romantic Period is divided into three general classifications by Donald Jay Grout in A History of Western Music. These categories are: (1) part songs, (2) music with liturgical texts, and (3) music for choirs and orchestra. The music chosen for special consideration in this paper is mostly from the first category. Some, such as "Quando Corpus" from Stabat Mater by Rossini, and the choral selections from operas and music dramas, are from the latter category. Examples of part songs, glees, and of "so called" Männerchor music were studied and are discussed later in this chapter.

I. GENERAL CHARACTERISTICS OF THE CHORAL MUSIC OF THE ROMANTIC PERIOD.

Some of the general characteristics of the Romantic style as noted by George Howerton in Technique and Style in Choral Singing are: emphasis on the individual freedom of the composer; a revolt against convention; a search for novelty in new forms, the exotic, and bizarre; the triumph

---

of content over form; introduction of new forms; quickly changing tempi; and extreme dynamic variations. Chromaticism (the use of chromatically altered passing and neighboring tones, secondary dominants and elaborations of the seventh chords) is employed by the composers to a much greater extent than previously. Rhythms of the Romantic Era are less "vital and less varied" than those of the earlier period. The definite outlines of tonality were less pronounced in the Romantic period because of the more frequent use of non-harmonic tones, chromatic harmonies and voice leading, and less frequent cadence on the tonic of the scale.

Evidences of nationalistic tendencies are apparent in the works of such composers as Grieg, Dvorak, Smetana, and Rimsky-Korsakoff, to mention a few.

One of the primary objectives of this study was to select choral music of the Romantic period, the characteristics of which coincided with the above mentioned criteria, usually used in describing Romantic instrumental music. A comparison with instrumental music is made because music of this era is usually referred to in terms of the instrumental

---


5Grout, op. cit., p. 499.

6Ibid., p. 500.
music. This instrumental music has its choral music counterpart, which is the subject of this study.

The characteristics discussed below are the result of analysis of the compositions chosen for this study.

The Genteel Tradition. One of the styles of Romantic choral composition is the "genteel traditions", the crass sentimentalism that became (and still is) very popular during the middle of the nineteenth century. Gilbert Chase defines some of the vocal music of this style as, "The cultivation of the trite and artificial, the indulgence of sentimentality, and the predominance of superficiality." This definition also applies to much of the choral music, as well.

The harmonies of these compositions abound in the use of dominant seventh, ninth, eleventh, and thirteenth chords, chromatic neighboring tones, and chromatic passing tones. The chords employed were mostly the primary triads with secondary dominant chords, heavy with chromatic alterations and added tones to heighten their tendencies. These devices became musical clichés that appealed at first and paled after repeated use. The indescribable nature of art prohibits a satisfactory verbal description of the "genteel tradition", but these excerpts will illustrate the point.

---

Example 1. "Thy Word is Like a Garden, Lord".

Example 3. "Finland Love Song". E. S. Engelsberg.
Measures 1 through 6.

Contrasted with that type of chromaticism are the following excerpts from Edvard Grieg and Richard Wagner in which the chordal alterations and chromatic movement exhibit originality and interest rather than the saccharine sweetness of that quoted above.


Harmonic Technique. An interesting comparison of the harmonic techniques employed at the beginning and toward the end of the period is to note the difference in the chromatic movement used by Schubert and Hugo Wolf in harmonizing similar melodic lines. The harmonic rhythm in the Schubert example moves very slowly and he employs only the three primary triads. Wolf's harmonization, on the other hand, uses a great deal of conjunct, chromatic movement, with the chord changes occurring much more often.


Homophony. The compositions examined for this study indicated that homophonic, rather than polyphonic textures were more prominent in the Romantic Period. Two general styles were employed: (1) that music in which the melody is the chief interest, and (2) the strict, block harmonic technique in which the melody is merely the result of the harmony. An example of the former type is from "Romanze vom Gänsebuben" by Robert Schumann.

An extreme example of the purely harmonic approach is from "In Solemn Silence".

The choral music originally composed as part of opera was found to be very melodic. The choral works of Offenbach, Mascagni, Sullivan, Humperdinck, Verdi and Wagner were apparently melodically conceived with harmonic interest secondary, as shown in these examples.


Polyphony. Polyphony is used occasionally in fugato entries, but most often quickly gives way again to purely homophonic writing, as in "Zigeunerleben" by Robert Schumann.


Examples of extended imitative counterpoint can be found, though infrequently, as in the first stanza of the motet, opus 74, number 2 by Brahms. This entire composition is polyphonic and most of the developmental devices used in fugue developments by Bach can be found in this motet. Augmentation, diminution, stretto, inversion, retrograde
inversion of the theme were used by Brahms in this piece.

Example 13. "O Savior, Throw the Heavens Wide".
Johannes Brahms. Measures 1 through 6.
Bitonality. An interesting example of bitonality, the simultaneous use of two tonalities, was found in the second of the "Four Psalms for Mixed Chorus" by Edvard Grieg, Opus 74. The second stanza of this composition features a baritone solo written in Bb major, with a male chorus accompaniment in Bb minor. This was the only example found of this technique, seldom used before the twentieth century.

Descriptive music. Some of the music was conceived as musical description, illustrated by the following two examples.


Pochissimo meno mosso

\[ \text{All the world is laid in peaceful sleep.} \]

\[ \text{sleep, sleep,} \]

\[ \text{in peaceful sleep} \]

\[ \text{All the world is laid in peaceful sleep.} \]

Influence of Folk music. Many examples can be cited showing the influence of folk music and folk melodies upon the composers of choral music of this period. Some of the composers used the actual folk songs and arranged them, as did Brahms in his two sets of folk songs, or Grieg in "Four Psalms for Mixed Chorus". Often composers wrote in the style of the folk song without actually using folk melodies, as in the following excerpts:

Andante. \( \frac{92}{4} \)

Mel-o-dies steal in-to my heart;


Hi! the top I shall take—Hi! the lad I shall bring to the wonderful palace of the Prince, Hide him—bring to the wonderful palace of the

Hi! the top I shall take—

Not too slowly

What is this that breaks my singing,

Breaks the pow'r of my voice so clear,

The dynamic levels requested by the composers of this period were much more extreme than those called for by the composers of the earlier periods. Fortississimo and pianississimo are common indications in the music of Verdi or Berlioz. These dynamic changes were often very abrupt.

The directions for performance were explicit; the composer tried to convey his exact intentions in the score.
II. SUMMARY

The two general styles of choral composition in the Romantic Era were the "genteel tradition" and the style from which the bulk of the music examined in this study was chosen, i.e. the choral music whose characteristics most closely resemble that of the serious instrumental music of the period.

It was not the intention of this study to judge the relative merits of these two types of choral compositions, but to show that they do exist and to reach basic conclusions as to their differences.

The "genteel" music: was superficial, trite, and artificial; composed to please the masses; and abounded in emotional outpourings that resulted in the approval by the public and immediate popularity. After this immediate popularity diminished, romantic choral music was neglected almost entirely. Not only was the genteel music forgotten, but much of the "more inspired" choral music as well.

The characteristics of the "more highly inspired" choral music have been enumerated as follows: (1) the music predominantly homophonic in texture, the melody often the result of the harmony; (2) much of the music was very descriptive; (3) many of the composers were greatly influenced by folk music; (4) the dynamic range was extreme and the
changes abrupt; (5) rhythmic interest was of minor importance; (6) chromaticism was used extensively; (7) the harmonies were rich and full, abounding in major third emphasis, dominant sevenths, extensive use of suspensions, secondary dominant chords very important to their progressions; (8) the directions for performance were explicit.

Suggestions for further study. As this study progressed, it became apparent that there are related areas in which more research is warranted. (1) One area is that of the choral music of America. The catalogs used to order the music for this paper listed very little music by the important American composers of the nineteenth century. (2) Some references suggest that the major composers wrote much more choral music than is presently published by the American publishers. Yet not much of their choral music is being performed today. (3) A study to discover how the choral compositions of these composers were influenced by their lives. Why were they written; what prompted their composition?

This study could not adequately cover these areas, but study and research in them is indicated.
BIBLIOGRAPHY
BIBLIOGRAPHY

A. BOOKS


B. ENCYCLOPEDIA REFERENCES


C. UNPUBLISHED MATERIALS

APPENDIX A

LIST OF COMPOSERS FROM WHICH WAS CHOSEN
THE LIST FOR SPECIAL CONSIDERATION

<table>
<thead>
<tr>
<th>NAME</th>
<th>NATIONALITY</th>
<th>BORN</th>
<th>DIED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arkhangelsky, Alexander</td>
<td>Russia</td>
<td>1846</td>
<td>1924</td>
</tr>
<tr>
<td>Barbieri, Francisco</td>
<td>Spain</td>
<td>1823</td>
<td>1894</td>
</tr>
<tr>
<td>Bellini, Vincenzo</td>
<td>Italy</td>
<td>1801</td>
<td>1835</td>
</tr>
<tr>
<td>Berlioz, Hector</td>
<td>France</td>
<td>1803</td>
<td>1869</td>
</tr>
<tr>
<td>Bizet, Georges</td>
<td>France</td>
<td>1838</td>
<td>1875</td>
</tr>
<tr>
<td>Brahms, Johannes</td>
<td>Germany</td>
<td>1833</td>
<td>1897</td>
</tr>
<tr>
<td>Bristow, George F.</td>
<td>United States</td>
<td>1825</td>
<td>1898</td>
</tr>
<tr>
<td>Bruch, Max</td>
<td>Germany</td>
<td>1838</td>
<td>1920</td>
</tr>
<tr>
<td>Bruckner, Anton</td>
<td>Austria</td>
<td>1824</td>
<td>1896</td>
</tr>
<tr>
<td>Buck, Dudley</td>
<td>United States</td>
<td>1839</td>
<td>1909</td>
</tr>
<tr>
<td>Chadwick, George W.</td>
<td>United States</td>
<td>1854</td>
<td>1931</td>
</tr>
<tr>
<td>Coleridge Tayler, Samuel</td>
<td>England</td>
<td>1875</td>
<td>1912</td>
</tr>
<tr>
<td>Cornelius, Peter</td>
<td>Germany</td>
<td>1824</td>
<td>1874</td>
</tr>
<tr>
<td>Cui, Cesar A.</td>
<td>Russia</td>
<td>1835</td>
<td>1918</td>
</tr>
<tr>
<td>Debussy, Claude</td>
<td>France</td>
<td>1862</td>
<td>1918</td>
</tr>
<tr>
<td>DeKoven, Reginald</td>
<td>United States</td>
<td>1859</td>
<td>1920</td>
</tr>
<tr>
<td>d'Indy, Vincent</td>
<td>France</td>
<td>1851</td>
<td>1931</td>
</tr>
<tr>
<td>Donizetti, Gaetano</td>
<td>Italy</td>
<td>1797</td>
<td>1848</td>
</tr>
<tr>
<td>Dubois, Theodore</td>
<td>France</td>
<td>1837</td>
<td>1924</td>
</tr>
<tr>
<td>Composer</td>
<td>Nationality</td>
<td>Birth Year</td>
<td>Death Year</td>
</tr>
<tr>
<td>--------------------------</td>
<td>---------------------</td>
<td>------------</td>
<td>------------</td>
</tr>
<tr>
<td>Dvorak, Antonin</td>
<td>Czechoslovakia</td>
<td>1841</td>
<td>1904</td>
</tr>
<tr>
<td>Elgar, Edward</td>
<td>England</td>
<td>1857</td>
<td>1934</td>
</tr>
<tr>
<td>Fauré, Gabriel</td>
<td>France</td>
<td>1845</td>
<td>1908</td>
</tr>
<tr>
<td>Foster, Stephen</td>
<td>United States</td>
<td>1826</td>
<td>1864</td>
</tr>
<tr>
<td>Franck, César</td>
<td>Belgium (France)</td>
<td>1822</td>
<td>1890</td>
</tr>
<tr>
<td>Franz, Robert</td>
<td>Germany</td>
<td>1815</td>
<td>1892</td>
</tr>
<tr>
<td>Fry, William Henry</td>
<td>United States</td>
<td>1815</td>
<td>1864</td>
</tr>
<tr>
<td>Gaul, Alfred</td>
<td>England</td>
<td>1817</td>
<td>1890</td>
</tr>
<tr>
<td>Gevaert, Francois A.</td>
<td>Belgium</td>
<td>1828</td>
<td>1908</td>
</tr>
<tr>
<td>Glinka, Michael</td>
<td>Russia</td>
<td>1804</td>
<td>1857</td>
</tr>
<tr>
<td>Gounod, Charles F.</td>
<td>France</td>
<td>1818</td>
<td>1893</td>
</tr>
<tr>
<td>Granados, Enrique</td>
<td>Spain</td>
<td>1867</td>
<td>1916</td>
</tr>
<tr>
<td>Grieg, Edvard</td>
<td>Norway</td>
<td>1843</td>
<td>1907</td>
</tr>
<tr>
<td>Griffes, Charles T.</td>
<td>United States</td>
<td>1884</td>
<td>1920</td>
</tr>
<tr>
<td>Humperdinck, Englebert</td>
<td>Germany</td>
<td>1854</td>
<td>1921</td>
</tr>
<tr>
<td>Ippolitov-Ivanov, M.</td>
<td>Russia</td>
<td>1859</td>
<td>1935</td>
</tr>
<tr>
<td>Jüngst, Hugo</td>
<td>Germany</td>
<td>1853</td>
<td>1923</td>
</tr>
<tr>
<td>Kalinnikov, Vassili</td>
<td>Russia</td>
<td>1866</td>
<td>1901</td>
</tr>
<tr>
<td>Kjerulf, Halfdan</td>
<td>Norway</td>
<td>1815</td>
<td>1868</td>
</tr>
<tr>
<td>Kocher, Konrad</td>
<td>Germany</td>
<td>1786</td>
<td>1872</td>
</tr>
<tr>
<td>Kopylov, Alexander</td>
<td>Russia</td>
<td>1854</td>
<td>1911</td>
</tr>
<tr>
<td>Lewandowski, Louis</td>
<td>Poland</td>
<td>1821</td>
<td>1904</td>
</tr>
<tr>
<td>Liszt, Franz</td>
<td>Hungary</td>
<td>1811</td>
<td>1886</td>
</tr>
<tr>
<td>Loeffler, Charles M.</td>
<td>United States</td>
<td>1861</td>
<td>1935</td>
</tr>
<tr>
<td>First Name</td>
<td>Last Name</td>
<td>Nationality</td>
<td>Birth Year</td>
</tr>
<tr>
<td>---------------</td>
<td>----------------------------</td>
<td>-------------------</td>
<td>------------</td>
</tr>
<tr>
<td>Loewe</td>
<td>Carl</td>
<td>Germany</td>
<td>1796</td>
</tr>
<tr>
<td>Lortzing</td>
<td>Albert</td>
<td>Germany</td>
<td>1801</td>
</tr>
<tr>
<td>Lvov</td>
<td>Alexis</td>
<td>Russia</td>
<td>1798</td>
</tr>
<tr>
<td>MacDowell</td>
<td>Edward</td>
<td>United States</td>
<td>1861</td>
</tr>
<tr>
<td>Mahler</td>
<td>Gustav</td>
<td>Bohemia</td>
<td>1860</td>
</tr>
<tr>
<td>Marschner</td>
<td>Heinrich</td>
<td>Germany</td>
<td>1795</td>
</tr>
<tr>
<td>Mascagni</td>
<td>Pietro</td>
<td>Italy</td>
<td>1863</td>
</tr>
<tr>
<td>Mason</td>
<td>William</td>
<td>United States</td>
<td>1829</td>
</tr>
<tr>
<td>Massenet</td>
<td>Jules</td>
<td>France</td>
<td>1842</td>
</tr>
<tr>
<td>Mendelssohn</td>
<td>Felix</td>
<td>Germany</td>
<td>1809</td>
</tr>
<tr>
<td>Meyerbeer</td>
<td>Giacomo</td>
<td>Germany</td>
<td>1791</td>
</tr>
<tr>
<td>Mossorgsky</td>
<td>Modest</td>
<td>Russia</td>
<td>1839</td>
</tr>
<tr>
<td>Nordraak</td>
<td>Richard</td>
<td>Norway</td>
<td>1842</td>
</tr>
<tr>
<td>Offenbach</td>
<td>Jacques</td>
<td>France</td>
<td>1819</td>
</tr>
<tr>
<td>Paine</td>
<td>John K.</td>
<td>United States</td>
<td>1839</td>
</tr>
<tr>
<td>Parker</td>
<td>Horatio W.</td>
<td>United States</td>
<td>1863</td>
</tr>
<tr>
<td>Puccini</td>
<td>Giacomo</td>
<td>Italy</td>
<td>1858</td>
</tr>
<tr>
<td>Rimsky-Korsakoff</td>
<td>Nikolai</td>
<td>Russia</td>
<td>1844</td>
</tr>
<tr>
<td>Rossini</td>
<td>Gioacchino</td>
<td>Italy</td>
<td>1792</td>
</tr>
<tr>
<td>Saint Saens</td>
<td>Camille</td>
<td>France</td>
<td>1835</td>
</tr>
<tr>
<td>Schubert</td>
<td>Franz</td>
<td>Austria</td>
<td>1797</td>
</tr>
<tr>
<td>Schumann</td>
<td>Georg</td>
<td>Germany</td>
<td>1866</td>
</tr>
<tr>
<td>Schumann</td>
<td>Robert</td>
<td>Germany</td>
<td>1810</td>
</tr>
<tr>
<td>Sibelius</td>
<td>Jean</td>
<td>Finland</td>
<td>1865</td>
</tr>
<tr>
<td>Smetana</td>
<td>Bedrich</td>
<td>Czechoslovakia</td>
<td>1824</td>
</tr>
<tr>
<td>Name</td>
<td>Nationality</td>
<td>Years</td>
<td></td>
</tr>
<tr>
<td>-----------------------</td>
<td>-------------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>Spohr, Louis</td>
<td>England</td>
<td>1785-1859</td>
<td></td>
</tr>
<tr>
<td>Stainer, John</td>
<td>England</td>
<td>1840-1901</td>
<td></td>
</tr>
<tr>
<td>Strauss, Johann</td>
<td>Austria</td>
<td>1825-1899</td>
<td></td>
</tr>
<tr>
<td>Strauss, Richard</td>
<td>Germany</td>
<td>1864-1949</td>
<td></td>
</tr>
<tr>
<td>Sullivan, Arthur</td>
<td>England</td>
<td>1842-1900</td>
<td></td>
</tr>
<tr>
<td>Taneyev, Sergei</td>
<td>Russia</td>
<td>1856-1915</td>
<td></td>
</tr>
<tr>
<td>Tchaikovsky, Peter</td>
<td>Russia</td>
<td>1840-1893</td>
<td></td>
</tr>
<tr>
<td>Verdi, Giuseppe</td>
<td>Italy</td>
<td>1813-1901</td>
<td></td>
</tr>
<tr>
<td>Wagner, Richard</td>
<td>Germany</td>
<td>1813-1883</td>
<td></td>
</tr>
<tr>
<td>Weber, Carl Maria</td>
<td>Germany</td>
<td>1786-1826</td>
<td></td>
</tr>
<tr>
<td>Wesley, Samuel Sebastian</td>
<td>England</td>
<td>1810-1876</td>
<td></td>
</tr>
<tr>
<td>Wolf, Hugo</td>
<td>Germany</td>
<td>1860-1903</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX B

MUSIC PUBLISHERS


Augsburg Publishing House, 425 S. 4th St., Minneapolis 15, Minnesota

Belwin, Inc., 250 Maple Ave., Rockville Centre, N. Y.

Boosey and Hawkes, Inc., P. O. Box 418, Lynbrook, L.I., N. Y.


Bourne, Inc., 136 W. 52nd St., New York 19, N. Y.

British American Music Co., 19 West Jackson Blvd., Chicago, Illinois

Broude Bros., 56 W. 45th St., New York 36, N. Y.

Chappell and Co., Inc., RKO Building, Rockefeller Center, New York 20, N. Y.


Carl Fischer, Inc., 62 Cooper Square, New York 3, N. Y.

J. Fischer and Brother, Harristown Rd., Glen Rock, N. J.

H. T. Fitzsimons Co., Inc., 615 N. LaSalle St., Chicago, Illinois.

Harold Flammer, Inc., 251 W. 19th St., New York 11, N. Y.

Sam Fox Publishing Co., 11 West 60th St., New York 23, N. Y.

Galaxy Music Corp., 2121 Broadway, New York 23, N. Y.

H. W. Gray Co., Inc., 159 E. 48th St., New York 17, N. Y.

Lawson-Gould Music Publishers, Inc. (from G. Schirmer)
Edward B. Marks Music Corp., 136 W. 52nd St., New York 19, N. Y.
Mercury Music Corp., 47 W. 63rd St., New York 23, N. Y.
Mills Music, Inc., 1619 Broadway, New York 19, N. Y.
Oxford University Press, 1600 Pollitt Drive, Fair Lawn, N.J.
C. F. Peters Corp., 373 Fourth Ave., New York 16, N. Y.
Plymouth Music Co., Inc., 1841 Broadway at 60th St., New York 23, N. Y.
The G. Ricordi and Co., 16 W. 61st Street, New York 28, N. Y.
G. Schirmer, Inc., 3 E. 43rd St., New York 17, N. Y.
Paul A. Schmitt, Hall and McCreary Co., 527 Park Ave., Minneapolis, Minn.
Southern Music Co., 1100 Broadway, San Antonio, Texas
Staff Music Company, 374 Great Neck R., Great Neck, L. I., N. Y.
Willis Music Co., 124 E. 4th St., Cincinnati 1, Ohio
<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>BERLIOZ, HECTOR</td>
<td>&quot;A Dance of Ghosts&quot;</td>
<td>7</td>
</tr>
<tr>
<td>BERLIOZ, HECTOR</td>
<td>&quot;Shepherd's Farewell&quot;</td>
<td>8</td>
</tr>
<tr>
<td>BRAHMS, JOHANNES</td>
<td>&quot;O Lovely May&quot;</td>
<td>9</td>
</tr>
<tr>
<td>BRAHMS, JOHANNES</td>
<td>&quot;O Savior, Throw the Heavens Wide&quot;</td>
<td>10</td>
</tr>
<tr>
<td>BRAHMS, JOHANNES</td>
<td>&quot;The Hunter from &quot;Marienlieder&quot;</td>
<td>12</td>
</tr>
<tr>
<td>CORNELIUS, PETER</td>
<td>&quot;The Ancestral Tomb&quot;</td>
<td>13</td>
</tr>
<tr>
<td>CORNELIUS, PETER</td>
<td>&quot;The Tempest&quot;</td>
<td>14</td>
</tr>
<tr>
<td>CUI, CESAR</td>
<td>&quot;Nocturne&quot;</td>
<td>15</td>
</tr>
<tr>
<td>DVORAK, ANTONIN</td>
<td>&quot;Golden Sunlight&quot;</td>
<td>16</td>
</tr>
<tr>
<td>DVORAK, ANTONIN</td>
<td>&quot;Melodies Steal into My Heart&quot;</td>
<td>17</td>
</tr>
<tr>
<td>ELGAR, EDWARD</td>
<td>&quot;The Dance&quot;</td>
<td>18</td>
</tr>
<tr>
<td>ELGAR, EDWARD</td>
<td>&quot;The Snow&quot;</td>
<td>19</td>
</tr>
<tr>
<td>FAURE, GABRIEL</td>
<td>&quot;Madrigal&quot;</td>
<td>20</td>
</tr>
<tr>
<td>FRANCK, CESAR</td>
<td>&quot;Far o'er the Bay&quot;</td>
<td>21</td>
</tr>
<tr>
<td>GADE, NIELS W.</td>
<td>&quot;O Thou Who Art All Loving&quot;</td>
<td>22</td>
</tr>
<tr>
<td>GLINKA, MICHAEL</td>
<td>&quot;Cherubim Song&quot;</td>
<td>23</td>
</tr>
<tr>
<td>GRIEG, EDWARD</td>
<td>&quot;God's Son Hath Set Me Free&quot;</td>
<td>24</td>
</tr>
<tr>
<td>GRIEG, EDWARD</td>
<td>&quot;How Fair is Thy Face&quot;</td>
<td>25</td>
</tr>
<tr>
<td>HUMPERDINCK, ENGLEBERT</td>
<td>&quot;Jubilation Waltz&quot;</td>
<td>26</td>
</tr>
<tr>
<td>IPPOLITOV-IVANOV</td>
<td>&quot;In Solemn Silence&quot;</td>
<td>27</td>
</tr>
<tr>
<td>MASCAGNI, PIETRO</td>
<td>&quot;Light Divine&quot;</td>
<td>28</td>
</tr>
</tbody>
</table>
- 79 -

MASSENET, JULES, "Open Thy Blue Eyes" .......................... 29
MENDELSSOHN, FELIX, "O Wert Thou in the Cauld Blast" .......... 30
MENDELSSOHN, FELIX, "Be Not Afraid" from "Elijah" ................ 31
MUSSORGSKY, MODEST, "Joshua" .................................. 32
OFFENBACH, JACQUES, "Beauteous Night" ........................... 33
OFFENBACH, JACQUES, "Beggar's Canon" ............................ 34
OFFENBACH, JACQUES, "Six choruses from "La Belle Helene" ....... 35
RIMSKY-KORSAKOFF, NIKOLAI, "Spinning Top" ..................... 36
ROSSINI, GIOACCHINO, "The Carnovale" ............................ 37
ROSSINI, GIOACCHINO, "Hear Us, Lord" (Quando Corpus) .......... 38
SCHUMANN, GEORG, "Yea Though I Wander" .......................... 39
SCHUMANN, ROBERT, "Gypsy Life" ................................. 40
SCHUMANN, ROBERT, "Romanze vom Gässebuben" .................... 41
SCHUMANN, ROBERT, "Sommerlied" ................................ 42
SIBELIUS, JEAN, "The Broken Melody" ............................. 43
SIBELIUS, JEAN, "Glade of Tuoni" ................................. 44
SMETANA, BEDERICH, "Spring Chorus" from "Bartered Bride" ....... 45
SULLIVAN, ARTHUR, "Four Choruses from "Patience" ............... 46
SULLIVAN, ARTHUR, "O Hush Thee, My Babie" .................... 47
VERDI, GIUSEPPE, "Glory" march from "Aida" ...................... 48
WAGNER, RICHARD, "Awake" from "Die Meistersinger" ............. 49
WOLF, HUGO, "Letzte Bitte" from "Sechs Geistliche Lieder" ...... 50