

It's Not Just Old Music: Finding Engaging and Quality Repertoire on CPDL

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Finding public domain scores:

– CPDL.org, primarily user-engraved scores

Pros:

- Easy to search for specific, known scores
- Easy to browse for scores by many categories, including era, voicing, language, etc.
- Sometimes includes editable notation files, practice recordings, and translations

Cons:

- Difficult to browse by cross-linked categories, e.g. both era and voicing
- No quality control; many scores with errors
- Slow and often buggy site

– IMSLP.org, primarily scans of published editions or manuscripts

Pros:

- Has many works CPDL does not
- Holdings can provide source for new editions

Cons:

- Scanned sources are often in archaic clefs and notation, or have difficult-to-read engraving

Deciding what score to use:

– Types of score editions:

- Critical; very scholarly, based on primary sources, minimal editorial changes
- Scholarly: usually based on quality secondary sources, provides some critical commentary, especially for edits
- Useable: often based on unknown sources, often undocumented edits, possible errors
- Unusable: poor engraving, multiple errors, bad or incorrect editorial markings

– Checking for errors:

- Compare public domain score with purchased or borrowed authoritative edition, e.g. urtext or critical edition
- Text/language: Are there differences in text underlay or spelling? Is the language native to the original score or a performance translation?
- Meter: Is the meter, or the change of meter, correct? 3/2 and 4/2 can be reduced to 3/4 or 4/4; however, 2/4 or 2/2 cannot be changed to 4/4
- Pitches/articulations: Are there note errors? Has the editor added inappropriate or confusing articulations? Has the editor written new pitches or voice lines without indicating them as editorial?

– Engraving considerations:

- Saving money should not come at the expense of rehearsal time lost because of engraving that is distracting
- Scores using more archaic meters, e.g. 4/2, can be harder for some choirs to read
- Consider page layout, note spacing, the size of fonts and staves, clarity of text and printing

Creating your own editions:

– Choose source:

- Make sure source is public domain
- Consider IMSLP for sources to scores not on CPDL
- Look for CPDL notation files to base your edition on (be sure to credit them in your edition)

- Settle on purpose for the edition:
 - Do you want the edition to be a direct copy of a public domain printing? (This itself can be useful.)
 - Do you want to diverge from the source to make more useable for performance? This might include halving the meter/note values, changing key, translating the text to vernacular, re-titling staves, etc.
 - Be sure to inform reader of all editorial decisions made.
- Engraving your edition:
 - Be meticulous...there are enough CPDL editions with errors already!
 - Print before finalizing, and make sure it looks easy on the eyes, that there aren't too many measures per staff, that the text and measure numbers are large enough and readable, that text underlay, articulations, and notes do not cover each other, etc.
 - Include information that will help the conductor/singers on the score itself, such as translations, performance notes, editorial decisions, etc.
- Uploading to CPDL:
 - Create a free account (top right of homepage)
 - Click "Add scores to CPDL" (list left of homepage)
 - Read all the instructions for "add composer," and "add choral/solo vocal work, or new edition," the two main things you will be doing.
 - Breathe...it looks intimidating, but ultimately is simple if you follow the instructions, and reversible if you don't!
 - Consider uploading not only a PDF of your edition, but also your notation file and an audio file.
 - Follow the steps, and be sure to copy/paste the important code to *both* the work page and the composer page.

Discovering great, engaging, and quality music:

- Just because their names aren't Monteverdi, Bach, Mozart, or Brahms doesn't mean their music isn't good. Familiarize yourself with contemporaries of "the great composers" and you'll find lots of good, useable, and fun music. Use the attached repertoire list as just a starting point.
- It is no shame to perform two- or three-part music, even with large and accomplished ensembles. If it is a naturally beautiful two-part piece, composed by a first-rate composer, why not perform it exquisitely with your advanced ensemble?
- Look for music originally scored as duets and trios (as opposed to "choral" music) for two- and three-part options for your choruses.
- From the Renaissance, all the way through the Classical era (by then, for mostly "old-style" sacred music), it was common for instruments to double voice parts (*colla parte*, literally, "with the part"). It was also common in early music for an instrument to play a voice part without any singer performing that part. Thus:
 - Do not shy away from six- to eight-part madrigals even if you don't have a chorus strong enough to split all those ways; invite some instrumentalists to play the other parts!
 - For even smaller or less-advanced ensembles, a four-part piece can be sung with voices on just two parts with instrumentalists performing the other two.
 - This includes sacred motets—it is a misnomer that Renaissance motets were mostly performed unaccompanied.
- Many of you are composers yourself. Consider giving back to the community and uploading not just your own editions, but your own compositions and arrangements for other choirs to experience fresh, contemporary music!

Some U.S. copyright basics (courtesy of IMSLP):

- If a work was published before 1923, or first published in the U.S. from 1923-1963 without copyright renewal, it is almost certain to be public domain.
- Works published by an individual after 1923 with proper copyright renewal are protected for life plus 70 years.
- Regarding editions:
 - Example 1: Henle published a re-engraved edition of Beethoven sonatas in 1985, with an editor who is still living.
The work is not public domain because the editor is still living, and the new engraving is copyrighted.
 - Example 2: Dover published a reprint of an old (public domain) edition of Beethoven sonatas in 1995.
The work is public domain (except for the new title page and cover) because reprinting of public domain works does not qualify for copyright.

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Recommended Repertoire, organized by: women, men, mixed						
TITLE	COMPOSER	VOICING	LANG.	ACCOMP.	SAC./SEC.	NOTES
Gloria ad modum tubae	Guillaume Dufay	2-pt	Latin	Accompanied	Sacred	Canon at the unison, scored for two C instruments, intended for brass, should be preceded with "Gloria" chant incipit, easy difficulty. Themes: praise, rejoicing
Ego flos campi	J. Clemens non Papa	SSA	Latin	Ad libitum	Sac./Sec.	Nice piece for intermediate women's choir, diatonic and minimal text to learn. Themes: flowers, pastoral, love
Der Tag, der ist so freudereich	Johannes Eccard	SSSA	German	Ad libitum	Sacred	Active lines, lighthearted feel, scored in 4/2 and moderate difficulty. On IMSLP. Themes: rejoicing, Christmas
Super solium David	Jacob Handl	TTBB	Latin	Ad libitum	Sacred	Stately, bouyant meter changes, relatively short, for intermediate men. Themes: eternity, kingdom, nation of Israel
Still, It Frieth	Thomas Morley	SSAT	English	Ad libitum	Secular	Spirited madrigal. The tenor part is in the baritone range for nearly the entire piece; for SSAB performance, consider modifying two phrases that touch high F or double-with alto voice. Themes: love, fire, passion
Ave Regina Ceolorum	Leonel Power	STB	Latin	Ad libitum	Sacred	Nice contrasts between 6/8 and 3/4, for intermediate voices. Tenor line very much in alto range, never below a G, so easily performed by SAB or a mix of altos and tenors on middle part. Themes: Mary, women, praise, prayer
Voi ve n'andate al cielo	Jacques Arcadelt	SATB	Italian	Ad libitum	Secular	Prima prattica madrigal, mostly diatonic, moderate difficulty. Themes: unrequited affection, love, dismay, ice
Kyrie (Mass for Four Voices)	William Byrd	SATB	Latin	Ad libitum	Sacred	Dense polyphony, but little chromaticism, moderate difficulty, not too long. Themes: humility, prayer for mercy
Io mi son giovinetta	Domenico Ferrabosco	SATB	Italian	Ad libitum	Secular	Busy madrigal, lots of text, fun to sing, primarily homophonic with occasional polyphony/imitation, intermediate ensemble. Themes: girlhood, women, joy, singing, pastoral, love
Je ne menge point de porc	Claude de Sermisy	SATB	French	Ad libitum	Secular	French chanson (like madrigal), intermediate difficulty, funny but indelicate text. Themes: food, eating, dirty pigs...
Musica die ganz lieblich Kunst	Johannes Jeep	SATB	German	Ad libitum	Secular	Madrigal, mix of homophony and imitation, intermediate difficulty. CPDL includes score with English translation. Themes: music, art, dancing, singing, intergenerational, intercultural
When Allen-a-dale Went a-Hunting	Robert Lucas Pearsall	SATB	English	Ad libitum	Secular	An English "glee" (madrigal-like), fun and descriptive text about the middle ages, moderate difficulty. Themes: hunting, knights, kings, Robin Hood, love
Madonna, per voi ardo	Philippe Verdelot	SATB	Italian	Ad libitum	Secular	Primarily homophonic madrigal, some chromaticism, moderate difficulty. Themes: women, beauty, passion, love
Magnificat from the Short Service	Orlando Gibbons	SATB+solos	Latin	Ad libitum	Sacred	Mostly diatonic, extended text makes it more moderate difficulty. Declamatory style makes for good service music as well as concert performance. Solos are quartet-style, are simple, and could be sung by a small group instead of soloists. Themes: Mary, women, Advent/Christmas
Revecy venir du Printans	Claude le Jeune	SATB+solos	French	Ad libitum	Secular	Solos are harder and more melismatic than the homophonic choral parts, making it useful to challenge a few strong singers with lesser burden on the full chorus. Intermediate level for chorus. Themes: spring, celebration, nature, earth, animals, elements
Vezzosi Augelli	Giaches de Wert	SSATB	Italian	Ad libitum	Secular	Madrigal good for chorus with more women than men, also the difficulty level is greater for women (mod.) than men (int.). Themes: birds, water, wind, nature
Venite exultemus Domine	Jan P. Sweelinck	SSATB	Latin	Accompanied	Sacred	Compelling lines, contrasting sections, imitative and homophonic, advanced difficulty. Themes: rejoicing, thanksgiving, worship

MEDIEVAL/RENAISSANCE

	Petite Camusette	Josquin De Prez	SATTBB	French	Ad libitum	Secular	French chanson, melismatic and imitative, moderate difficulty. Themes: flirting, love, Robin Hood and Maid Marion
	Das Geläut zu Speyer	Ludwig Senfl	SSATBB	German	Ad libitum	Secular	Driving rhythms, fun imitation of bells ringing, moderate difficulty. Themes: bells, celebration, community, festivals
	Musica Musarum germana	Jacob Handl	SSATTB	Latin	Ad libitum	Secular	Bouyant, with rollicking "vivat" section, intermediate difficulty. Fun concert opener or closer. Themes: music, singing, joy
BAROQUE	Lauda Sion	Luigi Cherubini	SA	Latin	Accompanied	Sacred	Long singable lines, a bit texty, but only intermediate difficulty. Themes: praise, Eucharist/Communion
	Sound the Trumpet	Henry Purcell	SA	English	Accompanied	Secular	Scored for countertenor, but in women's range. Great for children's choirs. Easy. Themes: music, celebration, festivals
	Florete flores	Gregorio Allegri	SSA	Latin	Accompanied	Sacred	Long, florid lines, good for vowels/intonation, intermediate difficulty. Requires realized basso continuo for performance which is not included in CDPL score. Themes: flowers, praise
	Der Herr segne euch (Cantata 196)	J. S. Bach	TB	German	Accompanied	Sacred	Originally a duet, an accessible and easy two-part men's piece, with little complicated German. On IMSLP. Themes: blessing, eternity, family, intergenerational
	Thy Mercy, Jehovah	Benedetto Marcello	TB+solo	English	Accompanied	Sacred	Useable service piece for small ensemble. "Baritone" part was added by later editor and is not authentically Marcello's. Intermediate difficulty. Themes: mercy, character of God
	Barechu	Salamone Rossi	SAB	Hebrew	Ad libitum	Sacred	Simple, Renaissance-like motet, short and easy for small ensembles. Themes: prayer, reliance
	Christ lag in Todesbanden	Johann Hermann Schein	SAB	German	Accompanied	Sacred	Interesting setting of classic chorale, moderate difficulty for smaller ensembles, tenor line exactly in baritone range, archaic 4/2 and 3/2 meter might be challenging, interpolating common English translation for chorale instead of the German might make more useable for some services. On IMSLP. Themes: Easter, resurrection
	Frau Nachtigall	Johann Hermann Schein	SAB	German	Accompanied	Sac./Sec.	Playful and descriptive music, meter and harmonic shifts maintain interest, intermediate difficulty. Themes: birds, nature
	En natus est Emanuel	Michael Praetorius	SATB	Latin	Ad libitum	Sacred	Rhythmic, homophonic, intermediate difficulty. Themes: Christmas, Mary, angels
	Elohim Hashivenu	Salamone Rossi	SATB	Hebrew	Ad libitum	Sacred	Beautiful long lines, Renaissance-style motet, archaic meter creates extra challenge to read. Moderate difficulty. Themes: prayer, healing, light
	Exultate Deo	Alessandro Scarlatti	SATB	Latin	Ad libitum	Sacred	Extended Renaissance-style motet, should avoid editions in 4/4, moderate difficulty. Themes: praise, rejoicing
	Music, Spread Thy Voice Around (Solomon)	G. F. Handel	SATB+solo	English	Accompanied	Secular	Spirited and rolling, intermediate difficulty. Themes: music, singing, sweetness, calm
CLASSICAL	Wake Ev'ry Breath	William Billings	2-6vv	English	Ad libitum	Sacred	Six-part canon, can substitute instruments for any voice, or double-voices with instruments, easy, excellent service piece. Themes: music, praise
	Ständchen (Zögernd leise)	Franz Schubert	SSAA+solo	German	Accompanied	Secular	Schubert's own revision for SSAA, significant alto solo, moderate difficulty. On IMSLP. Themes: night, love, beauty, friendship, sleep
	Si iniquitates observaveris	Samuel Wesley	TBB	Latin	Unaccompanied	Sacred	Primarily homophonic with minimal melismas, short, good for intermediate men's ensemble. Themes: prayer, penitence, humility
	When Arthur first in court began to wear long hanging sleeves	John Wall Callcott	TTB	English	Unaccompanied	Secular	Glee club style, cheerful, text is a fun 17th century parody, intermediate difficulty. Themes: Irish, Scot, and Welsh thieves, food and drink, mice
	Zum Rundetanz	Franz Schubert	TTBB	German	Unaccompanied	Secular	Fast glee-style piece, fun rhyming text, lots of text elevates to moderate difficulty. Themes: dancing and nature at night, moon, water, fire, youth
	Ständchen (Zögernd leise)	Franz Schubert	TTBB+solo	German	Accompanied	Secular	Schubert's original (though accidental) scoring for men, significant alto solo, moderate difficulty. Themes: night, love, beauty, friendship, sleep
	Psalms 50	Joseph Haydn	SAB	English	Ad libitum	Sacred	Simple, but very Haydnian, short and useable church response/anthem, could substitute instruments for voice lines. Themes: kingdom, earth and heaven, justice
	Due pupille amabili	W. A. Mozart	SAB	Italian	Ad libitum	Secular	Light and simple homophonic madrigal, good for intermediate ensembles. Themes: students, thankfulness, appreciation
	Ecco quel fiero istante	W. A. Mozart	SAB	Italian	Ad libitum	Secular	Madrigal-style, fun chromaticism, rhythmic variation, moderate difficulty. Themes: moving away, homesickness, nostalgia
	Modern Musick	William Billings	SATB	English	Unaccompanied	Secular	Playful setting of text that addresses audiences directly about the concert that is about to come. Good concert opener, moderate difficulty. Themes: concerts, singing, music

ROMANTIC	Die Beredsamkeit	Joseph Haydn	SATB	German	Accompanied	Secular	Word painting with funny text, enjoyable for audiences and singers, intermediate difficulty. Themes: food and drink, dinner conversation, effects of alcohol
	God Is Our Refuge	W. A. Mozart	SATB	English	Ad libitum	Sacred	Mozart's only setting of an English text. Short, easy, useable church response/anthem. Themes: reliance
	Chor Der Engel	Franz Schubert	SATB	German	Unaccompanied	Sacred	Declamatory and somewhat chromatic, very accessible to intermediate chorus, English translation might make even more useable for services. Themes: Easter, resurrection
	Die Meere	Johannes Brahms	SA	German	Accompanied	Secular	Originally a duet for SA, spinning melody, but calm and ethereal mood, entirely homophonic, strophic, easy-intermediate difficulty. On IMSLP. Themes: ocean, night, love, longing
	Die Schwestern	Johannes Brahms	SA	German	Accompanied	Secular	Originally a duet for SA, spritely and playful, entirely homophonic, modified strophic, four strophes with colorful texts gives lots of opportunity to work on expressive articulations, intermediate difficulty. On IMSLP. Themes: women, sisterhood, beauty, love triangle
	Abendlied	Felix Mendelssohn	SA	German	Accompanied	Secular	Originally a duet for SA, blooming vocal lines with flowing piano accompaniment, entirely homophonic, Themes: night, dreams, sleep
	Abschiedslied der Zugvögel	Felix Mendelssohn	SA	German	Accompanied	Secular	Originally a duet for SA, expressive lines, lots of thirds, intermediate difficulty. Themes: leaving home, emigration, sadness, nostalgia
	Wandl' ich in dem Wald des Abends	Fanny Hensel	SSA	German	Unaccompanied	Secular	Pensive and dreamy, enjoyable interplay between voices, intermediate difficulty. Themes: wandering in the woods, evening, longing, tears
	Tantum ergo	Hector Berlioz	SSA+solos	Latin	Accompanied	Sacred	Alternating between homophony and simple polyphony, romantic-era chromaticism, very accessible for intermediate women's voices. On IMSLP. Themes: eucharist/communion, adoration
	Agnus Dei (Messe basse)	Gabriel Fauré	SSAA	Latin	Accompanied	Sacred	Long, spinning melody, a lot of it unison, useful for building vocal unity, minimal three-part scoring, easy-intermediate difficulty. Themes: prayer for mercy and peace
	Ave verum corpus	Camille Saint-Saens	SSAA	Latin	Accompanied	Sacred	Expansive, great for working legato, beautiful suspensions and occasional chromaticism, intermediate difficulty. Great for concert or service. Themes: Eucharist/Communion, mercy
	Ponder My Words	Thomas Walmisley	SSAA	English	Accompanied	Sacred	Oddly scored for SSSS, lines are appropriate for SSAA, middle section could be sung by one or more soloists, mostly diatonic, easy to learn, extended work might be too long for service, but excellent for sacred concert, intermediate difficulty. Themes: devotion, reliance
	Veni creator Spiritus	César Franck	TB	Latin	Accompanied	Sacred	Good for working legato, nice contrasting middle section, intermediate difficulty, useful for both concert or service. Themes: devotion, reliance
	Láska opravdivá	Leoš Janáček	TTBB	Czech	Unaccompanied	Secular	Sensitive and passionate, homophonic and declamatory, easy difficulty. Themes: love, unity
	Beglückt darf nun dich (Tannhäuser)	Richard Wagner	TTBB	German	Unaccompanied	Sac./Sec.	AKA "Pilgrim's Chorus," broad, expressive, some chromaticism, requires well-balanced men's chorus, slow tempo requires larger number or more advanced singers, moderate difficulty, can find editions semi-accompanied, sacred text from secular opera. Themes: deliverance, salvation, thankfulness
	Requiem	Giacomo Puccini	STB	Latin	Accompanied	Sacred	A short one-movement Requiem, very simple choral lines with significant unison singing, tenor line suitable for baritones, but very slow tempo making it slightly more challenging, intermediate difficulty. Scored for organ (can use piano) and viola; viola line in violin's range and could be transposed and substituted; however, the string part is imperative and very moving. Themes: death, life after death, light, eternity
	Madrigal	Gabriel Fauré	SATB	French	Accompanied	Secular	Lush and romantic chromaticism, likely intended for four solo voices but effective with chorus, moderate difficulty. Themes: fickle, unrequited, and elusive love
	Calme des nuits	Camille Saint-Saens	SATB	French	Unaccompanied	Secular	Mostly homophonic, descriptive but tricky chromaticism and tonal shifts, moderate difficulty. Themes: contrast between night and day, contrast between intellectualism and frivolity
Va, Pensiero (Nabucco)	Giuseppe Verdi	SATB	Italian	Accompanied	Secular	Expansive melodies, lots of opportunity to work contrasts and articulations, great concert opener or closer, intermediate-moderate difficulty. Themes: longing for homeland, nostalgia	
Choral (Drei Geistliche Lieder, Op. 96)	Felix Mendelssohn	SATB+solo	German	Accompanied	Sacred	Hymnlike, introduced by alto solo, easy-intermediate difficulty for soloist and chorus, very accessible for small church choir and useable for services. Themes: prayer for deliverance	
Herr, wir trau'n auf deine Güte (Drei Geistliche Lieder, Op. 96)	Felix Mendelssohn	SATB+solo	German	Accompanied	Sacred	Powerful yet flowing, very imitative, vocally rewarding to sing, good closing to a set of pieces or for a concert, significant alto solo, minimal German to learn, moderate difficulty. Themes: devotion, praise	

EARLY 20TH C.	Das Schiffein (Romanzen und Balladen IV, op. 146)	Robert Schumann	SATB+solo	German	Accompanied	Secular	Uniquely accompanied with only horn and flute, hymn-like partsong, simple yet beautiful, intermediate-diffulty instrumental and soprano solos, intermedate difficulty for chorus, very accessible for high school performers. On IMSLP. Themes: traveling by boat, unique passengers
	Gloria (Mass in D)	Antonin Dvorak	SSAATTBB +solos	Latin	Accompanied	Sacred	High energy, quickly moving Gloria, mostly short and declamatory phrases, very minimal divisi for only a short time, intermdiate difficulty. Solos are very short and quartet-style, can easily be done intermediate student soloists or small group. Themes: praise, rejoicing
	Laudate Dominum	Lorenzo Perosi	2-pt	Latin	Accompanied	Sacred	Simple, but melodic and pleasant setting, easy difficulty, can be done with very few singers, suitable for service use. Themes: praise, devotion
	The Wind and the Leaves	C. Hubert Parry	SA	English	Accompanied	Secular	A children's song, playful telling of story, mostly independent but imitative lines, easy difficulty. Themes: wind, trees dropping their leaves, autumn and winter
	O Pastorelle, Addio (Andrea Chénier)	Umberto Giordano	SSSAAA	Italian	Accompanied	Secular	Robust and effusive lines, good for work on expression, great piece for large-chorus festival, moderate difficulty. Themes: parting, leaving home, saying goodbye
	Bring Us In Good Ale	Gustav Holst	TTBB	English	Unaccompanied	Secular	Quick tempo, rousing and declamatory, "men's glee" style, amusing text, gets faster and faster to the end, intermediate-moderate difficulty. Themes: eating and drinking (but mostly drinking!)
	Ward, the Pirate	R. Vaughan Williams (arr.)	TTBB	English	Unaccompanied	Secular	Fun sea chanty, strong and bold, middle strophes could be sung by quartet, intermediate difficulty. Themes: pirates, ships, sea battles
	Evening Scene	Edward Elgar	SATB	English	Unaccompanied	Secular	Pastoral part song, text laden with imagery, requires strong singers, moderate difficulty, perfect for animal/nature-themed set/concert. Themes: animals, nature, dusk
	The Shower	Edward Elgar	SATB	English	Unaccompanied	Secular	Entirely homophonic part song, beautiful poetry, great for working expression with text, moderate difficulty. Themes: sadness, longing, hope for the future, tears, rain
	Crossing the Bar	C. Hubert Parry	SATB	English	Unaccompanied	Secular	Hymnlike part song, two strophe setting of Tennyson poem, simple and meditative, very effective in concert and service use, suitable for funerals and memorials, though not melancholic, easy difficulty and doable by a small number of singers. Themes: dealing with death, a ship sailing into the unknown
	Shall We Go Dance?	Charles V. Stanford	SATB	English	Unaccompanied	Secular	Rousing and perky, fun fa-la-la refrain, great for concert of "multi-century" madrigals, intermediate difficulty. Themes: dancing, music, singing and instruments, love, courtship
	Just as the Tide Was Flowing	R. Vaughan Williams (arr.)	SATB	English	Unaccompanied	Secular	Mostly homphonic part song, descriptive text laden with opportunity for vocal interpretation, moderate difficulty, doable by strong high school madrigal-choir. On IMSLP. Themes: love at first sight, sailor, ocean
	Fare Well (Songs of the Fleet)	Charles V. Stanford	SATB+solo	English	Accompanied	Secular	Mostly for baritone soloist with "opera chorus"-like responses, could have group of baritones sing the solo line, perfect for concerts honoring veterans or memorializing the fallen, intermediate difficulty. On IMSLP. Themes: letter to mother, patriotism, military defending home and country, memorial fallen in battle
	Sailing at Dawn (Songs of the Fleet)	Charles V. Stanford	SATB+solo	English	Accompanied	Secular	Mostly for baritone soloist with chorus singing refrain, could have multiple soloists or small group sing the solo line, intermediate choral difficulty, moderate solo difficulty. Themes: setting sail, daybreak, seamanship, comradeship, nostalgia
	Endless Morn of Light (Blest Pair of Sirens)	C. Hubert Parry	SSAATTBB	English	Accompanied	Sac./Sec.	Expansive, long and beautiful melodic lines, grand climatic ending, great concert closer. Though mostly diatonic, phrases push moderately difficult because of their length. Good for working breath and line. Text from Milton's <i>Paradise Lost</i> , is very effective in non-religious "unity and harmony"-themed concert performance. When excerpting, should begin with accompaniment's soprano-voice three-note pick-up to m. 161 found also in m. 162. Themes: harmony with each other and heaven, singing for eternity, light.
	Farewell to the Highlands	Joachim Kelecom (arr.)	SSA	English	Accompanied	Secular	Accompanied by harp (or piano), arrangement of a traditional Scottish tune, rhythmic, strophic setting begins in unison, then two part, then three part, easy-intermediate difficulty. Themes: Scottish highlands, nostalgia for homeland
Alleluia	Marcos Castán	SSAA	Latin	Unaccompanied	Sac./Sec.	Multi-meter, rhythmic, challenging dissonances, high energy and "edgy," moderate-advanced difficulty. Themes: joyful expression	
Where Is the Moon?	Leanne Daharja Veitch	SSAA+solo	English	Accompanied	Secular	Effective as an atmospheric piece in program, mezzo-soprano solo can be sung by semi-chorus, choral parts are homophonic and background "oohs" supporting solo, easy-intermediate difficulty. Themes: moonlight, dreaming, sleeplessness	

MODERN	Pastores a Belén	James W. Keefe (arr.)	TTBB	Spanish	Unaccompanied	Sacred	Litling pastoral song, mostly homophonic with some imitation, also available in SATB, intermediate difficulty, suitable for both concerts and services. Themes: Christmas, shepherds traveling to Bethlehem
	Ho Guro	Halfdan Kjerulf	TTBB	Norwegian	Unaccompanied	Secular	Quick and strong, declamatory praise of a woman, intermediate difficulty. Themes: a woman's strength and skill
	I Saw a Light	Jeremy Rawson	SSAB	English	Unaccompanied	Sacred	Calm and comforting, sweet and lullaby-esque, intermediate difficulty. Themes: Christmas, lullabies
	The Gurt Black Dog of Somerset	Oliver Barton	SATB	English	Accompanied	Secular	A grand folk story, musically growing in tempo and intensity, primarily homophonic, intermediate difficulty, requires good pianist. Themes: dogs and their faithfulness, everyday people, cold of winter, traveling home
	A Health to the Company	Ty Kroll	SATB	English	Unaccompanied	Sac./Sec.	Quintessential men's glee-style piece, rousing, chordal, intermediate-moderate difficulty. Themes: toasting to life, friendship, love, parting
	All Through the Night	Jeremy Rawson	SATB	English	Unaccompanied	Secular	Creative arrangement of Welsh tune, several key changes, melody traded between voices, moderate difficulty. Themes: sleep, lullabye, protection, melancholy, love
	Early One Morning	Jeremy Rawson	SATB	English	Accompanied	Secular	Playful folk song arrangement, modified strophic setting, intermediate difficulty. Themes: love, fidelity
	Gypsy Rover	David Nino (arr.)	SAATB	English	Accompanied	Secular	Easy part song with just enough challenge for beginning choruses, easy difficulty. Themes: wooing one's love, happiness
	Ein keiloheinu	Paul Stetsenko	SSATB	Hebrew	Unaccompanied	Sacred	Expansive, independent lines, rich harmonies with 5/4 meter, moderate difficulty. Themes: devotion, adoration, salvation