A Conductor’s Guide to Tenor/Bass Choral Music by Canadian Composers

by

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Abstract

This study examines the presence of active tenor/bass choirs in Canada and the growing volume of repertoire for this voicing by Canadian composers. From Vancouver’s Chor Leoni to St. John’s Newman Sound, numerous tenor/bass choirs are thriving in Canada. Canadian tenor/bass choirs have long been actively commissioning some of the country’s finest choral composers to write specifically for tenor/bass voices. The result is a growing library of high-quality choral music by Canadian composers for tenor/bass voices that deserves greater recognition. Unfortunately, the contributions of Canadian composers have been greatly overlooked on recommended lists of tenor/bass choir music, however, and this research seeks to rectify that situation.

This conductor’s guide contains analyses of one hundred selected works for tenor/bass ensembles by Canadian composers. All of the works have been written specifically for tenor/bass voices and are readily available to conductors and choirs. Both secular and sacred repertoire is represented. Analysis information includes date of composition, voicing, accompaniment, performance duration, publisher information, text source and complete texts, vocal ranges, general musical characteristics, and technical considerations. In addition, four of the selected works include an expanded analysis to assist conductors while preparing these specific works.
with tenor/bass choirs. This supplemental conductor’s guide includes background on the composer and composition, exploration of the text and connections with the music, and teaching strategies to help meet the identified challenges in the score. The music examined is appropriate for community and school ensembles comprising tenors and basses ranging in age from youth through adult groups. For the purposes of this study, it does not include barbershop style repertoire.

Appendices include a representative list of active tenor/bass choirs in Canada, listings of the one hundred selected works by various parameters (i.e. sacred/secular, voicing, level, etc.), as well as a listing of additional original and re-voiced repertoire for tenor/bass choirs by Canadian composers.
Acknowledgments

First and foremost, many thanks to the composers, conductors, choristers, and colleagues who submitted scores, concert programs, and information along the path to helping me complete this dissertation. Your willingness to share and your genuine interest in the project were a great source of encouragement.

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Several years ago I had lunch with a potential graduate school advisor. At the time, I had no idea the significance of that conversation. Looking back over the past few years, I can honestly say I feel blessed to have studied with an educator who leads by example, who demands excellence of both her students and herself, and who has helped to reaffirm and redefine my educational practices and philosophy. Dr. Hilary Apfelstadt, thank you for lunch and for being a master teacher.

To my family and friends, both near and far, your encouragement along this adventure has been appreciated more than you know. Thank you for checking in and asking how it’s been going.

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Dedication

To Erma “Gram” Kilbride — thank you for the music.
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Chapter 1
Introduction and Methodology

1.1 Background of the Study

The inspiration for this research study came from my work as the director of the University of Toronto Men’s Chorus. While programming a variety of material for the ensemble, I felt it was important for the group to sing repertoire that included works by Canadian composers, strengthening the singers’ understanding of the vibrant choral community we have in Canada, and also further supporting the work of Canadian composers. In addition, performing the works of living composers allowed us to engage with the composers in-person during the rehearsal process or at the very least, electronically via email. This led to the group performing numerous works by Canadian composers including Mark Sirett, Stephen Chatman, Eleanor Daley, Stephanie Martin, and Jeff Enns, to name only a few. It also included commissioning and premiering a new work for tenor/bass voices by Steven Webb as well as in-person collaborations with Imant Raminsh, Matthew Emery, and the Canadian Men’s Chorus.

While searching for repertoire by Canadian composers, I quickly discovered that Canadian content was glaringly absent from tenor/bass repertoire lists created by both American and also Canadian conductors. I knew there were many active tenor/bass choirs in Canada including several with international reputations. Their recordings and websites listed numerous performances of material by Canadian composers as well as lists of new works they had commissioned from these same composers. Without a national network of tenor/bass choirs in Canada, I realized this repertoire was not being shared and its whereabouts remained relatively unknown to the larger choral population. It became clear there was a need to begin collecting this repertoire and to create a helpful resource for tenor/bass choirs and conductors in order to make performance of these works more accessible.

1.2 Methodology

After researching the background of the tenor/bass choir movement in Canada, and identifying current ensembles, I collected numerous examples of Canadian music for tenor/bass choirs, selected one hundred to analyze for musical detail, and then chose four works about which to write specific conductor’s guides. After examining so many works in depth, I was able to draw
conclusions about the music being written for and performed by tenor/bass choirs in Canada and developed ideas for further research.

I started by examining scholarly research in the field of Canadian choral music and specifically those resources mentioning tenor/bass choirs. The holdings within the music library at the University of Toronto proved especially helpful and Internet searches were able to confirm and expand much of the initial information I located. This provided an initial view of the historical landscape of tenor/bass choirs in Canada.

Following this, I compiled a preliminary list of active tenor/bass choirs in each province and territory in Canada. I consulted choir directories on the websites of provincial choral organizations across the country and relied on Internet searches to identify additional choirs.

In order to gather the tenor/bass repertoire needed for the study, I started with my own personal collection amassed while conducting the University of Toronto Men’s Chorus. I consulted the holdings at the Canadian Music Centre, catalogs of Canadian choral music publishers, listings from Choral Canada’s National Choral Competition, as well as concert programs and recordings of prominent tenor/bass choirs in Canada.

Several Canadian tenor/bass choirs include lists of commissioned works on their websites, including the Canadian Men’s Chorus who has their entire library catalog online. These findings led me to additional composers and repertoire. In addition, I frequently discovered additional works for tenor/bass voices while visiting composers’ personal websites. While completing this study, I frequently contacted composers and conductors for clarification or additional information. Often these interactions would lead to additional repertoire from composers who had recently completed new works that were yet to be listed on their website.

During the musical analysis stage of the research, I examined pre-existing models of repertoire analysis including dissertations, scholarly journals, and choral repertoire guides and anthologies. These analysis models for choral music and other repertoire in general informed my approach for analyzing the scores I collected.
1.3 Definitions of Terms

Tenor/bass: I have intentionally used the term “tenor/bass” throughout this document in lieu of more gender-specific terms. This term is more inclusive and keeps the focus on the music itself that specifically requires tenor and bass voices. Many of the active tenor/bass choirs in Canada currently have “men’s” or “male” in their names, however, and this was not altered throughout the document.

Canadian composer: For the purpose of this study, the term “Canadian composer” aligns with the eligibility requirements to become an Associate Composer with the Canadian Music Centre. These requirements include:

1. Canadian citizenship or landed immigrant status.
2. Completion of basic training in composition and sufficient period of establishment as a practicing composer; normally this means holding a Master’s degree or equivalent in independent study.
3. Completion of five or more original works that have been publicly presented by professional performers. (Canadian Music Centre, “Become an Associate”)

1.4 Parameters of the Study

This study focuses on repertoire that is easily accessible to conductors of tenor/bass choirs. Works included are available either from established choral music publishing companies or are self-published and available through a composer’s website or via email. I intentionally excluded titles that are no longer in print.

Listings of active tenor/bass choirs in Canada include only established community-based groups involving changed voices. I have excluded public/private school groups from the listings. Community groups operate as their own organization, present multiple concerts throughout a calendar year, and often produce recordings projects of tenor/bass repertoire. Community groups that involve public/private school age singers, however, are included in the study (e.g. Primus: Amabile Men’s Choir and Cantabile Young Men’s Chorus).

In addition, I have not included barbershop ensembles and barbershop repertoire in this study. Many excellent barbershop choruses and quartets exist in the Canadian choral music community but these organizations frequently operate separately from tenor/bass choirs who predominately sing choral art music. Many tenor/bass barbershop groups belong to the widespread Barbershop
Harmony Society that involves both Canadian and American groups. This organization hosts its own festivals and competitions and also publishes over 7,000 arrangements in the barbershop style that are available from their website (Barbershop Harmony Society, n.d.).

1.5 Organization of the Study

Chapter Two contains a brief overview of the existing research documenting the historical presence of tenor/bass choirs in Canada and includes brief profiles of some of the active tenor/bass choirs today. It also outlines the numerous repertoire lists that present both tenor/bass works without the mention of Canadian material and the repertoire lists of Canadian choral music that make no mention of tenor/bass music. Chapter Three provides the results of the repertoire collection and analysis stage of the study. I present one hundred works for tenor/bass voices written by Canadian composers in an outlined form including access information and essential musical and technical elements. Chapter Four examines in detail four of these works with a conductor’s guide identifying potential challenges in the music and offering rehearsal strategies to help meet these challenges. The document concludes with a final summary which outlines trends discovered during the study and also suggests areas for future research. Appendices include a sample list of active tenor/bass choirs in Canada, listings of the selected tenor/bass works from Chapter Three by various parameters, and a list of additional available works for tenor/bass voices by Canadian composers.
Chapter 2

Literature Review

2.1 History of Tenor/Bass Choirs in Canada

For decades, Canadian choral advocates, researchers, and writers have championed a national choral community that is vibrant, diverse, and expansive. Amateur and professional choirs provide avenues for countless singers of all ages, and national and provincial organizations have worked tirelessly to promote the Canadian choral culture (Abbott and Meredith 2012). Canadian composers have long been inspired by the country’s rich history of folk music, the cultures and traditions of indigenous peoples, and the diverse landscape (Apfelstadt 2014). In an interview with Rachel Rensink-Hoff (2015), noted Canadian composer Ramona Luengen described the choral culture as “open-minded and supportive” adding that “performing Canadian compositions as well as commissioning Canadian composers is something that is simply done” (36). Sources documenting the general development and history of this national choral culture are abundant.

In 2017, Choral Canada released the results of the first Canadian choral census. Although the results do not provide information related specifically to tenor/bass choirs, they do help to support the notion of a vibrant Canadian choral community. Some of the highlights include:

- 3.5 million Canadians sang in a choir in 2016
- 28% of Canadian adults attended a choral performance in 2016
- approximately 28,000 choirs are currently active Canada (Choral Canada 2017)

Although sources outlining the history of tenor/bass choirs in Canada are sparse, numerous resources related to music in Canada make brief mention of many early Canadian tenor/bass choirs. These choirs include: Waterloo Kitchener Male Choir (Berg 1985); Orpheus Club of Halifax, Edmonton Male Chorus (Kallmann 1960); Liedertafel Male Choir, Orpheus Male Choir, Men’s Music Club, Winnipeg Male Voice Choir (Keillor 2006); Edmonton Welsh Male Chorus, Toronto Male Teachers’ Choir, The Songmen of Toronto, Shantymen of Halifax, and Hart House Glee Club (MacMillan 1955). Of note is the Arion Male Voice Choir that was formed in 1892 in Victoria, British Columbia. The choir is still operational today and is considered to be the oldest existing tenor/bass choir in Canada (Arion Male Voice Choir, n.d.).

The most comprehensive information related to the history of tenor/bass choral singing in Canada can be found in Adam Adler’s (2012) chapter titled, “Male Choral Singing in Canada: A
Waning Culture.” Although much of the chapter points to what Adler views as a decline in tenor/bass choral singing due to cutbacks in public school music education, Adler provides information related to early tenor/bass choral singing in Canada. Around the time of World War II, a number of industry-related or “working men’s” choirs were formed. Male employees from the J. M. Schneider Meat Packing Company formed the Schneider Male Chorus in 1938; teachers founded The Toronto Men Teacher’s Choir in 1941; and male steel workers formed the Dofasco Male Chorus in Hamilton in 1945. In addition, male police officers created the Toronto Police Association Male Chorus in 1966 and the Winnipeg Police Male Voice Choir in 1973 (Adler 2012).

One of the most popular industry-related choirs that formed during this time is still performing today – Nova Scotia’s Men of the Deeps. Conductor John C. O’Donnell led the newly-formed choir of coal miners in Cape Breton, Nova Scotia in 1967. The goal of the choir was to provide a musical community for the men to gather and sing while promoting and preserving the rich folklore history of the region’s mining communities. The group went on to both national and international success and has released numerous recordings (Jonas 2001).

The 1990s saw the formation of two key tenor/bass choirs in Canada. Founded in 1993, the Victoria Scholars remains one of the most successful tenor/bass choirs in Canada. The Toronto group was created by graduates of St. Michael’s Choir School and operates under the direction of Dr. Jerzy Cichocki. Although known for their performances of Renaissance music, the group sings a diverse range of tenor/bass repertoire and has frequently been a finalist in the National Competition for Canadian Amateur Choirs (Adler 2012).

Diane Loomer founded Canada’s prominent tenor/bass choir, Chor Leoni, in 1992 in Vancouver, British Columbia. She describes the formation and early success of the group in her own words:

Because of Elektra’s [Women’s Choir] success and my perception that Vancouver needed a comparable men’s choir, i.e., one that could and would sing classical men’s choral repertoire, we invited a group of good friends and favorite male choral singers to gather in the summer of 1992 to try out a few pieces. The rest is, as they say, history. Within two years our Chor Leoni had won the CBC male voice competition, we’d cut our first CD, and we’d established our Remembrance Day, Serious Spring, and Summer Solstice concerts as fixtures on the Vancouver choral calendar. (Jonas 2001, 181)
On the east coast, conductor Kellie Walsh founded an equally impressive tenor/bass choir in 2005. Newman Sound Men’s Choir is now under the direction of Jennifer Hart. In 2012, the group was named Champion Male Chamber Choir at the World Choir Games (Newman Sound Men’s Choir, n.d.). Adler (2012) points out that both Chor Leoni and Newman Sound were conducted by directors who also led successful adult treble choirs: Elektra Women’s Choir and Ladycove Women’s Choir, respectively. Collectively, these choirs provide opportunities for accomplished male and female amateur choral singers to participate in equal-voice ensembles on both sides of the country.

Adler (2012) notes that choirs such as these have enjoyed much success for two reasons. Primarily, they challenge themselves in performing a wider and more challenging set of repertoire than traditional Canadian tenor/bass community choirs have performed in the past. In addition, their level of performance has been recognized as exceptional and is considered semi-professional, if not professional, by some standards. He states, “a small new wave of male-voice community choirs is striving to engage Canadian men in singing diverse repertoire at a high standard of performance, becoming popular with audiences and listeners and providing positive modeling for young males” (60).

What is missing from this scattered collection of Canadian tenor/bass choir history is the mention of newly formed choirs who are thriving in today’s choral community. Formed in 2010, the Canadian Men’s Chorus operates out of Toronto under the direction of founding conductor, Greg Rainville. In comparison to the larger community tenor/bass choirs such as Chor Leoni and Newman Sound, the Canadian Men’s Chorus operates as a much smaller chamber choir while still delivering professional level performances. The choir is recognized for its dedication to performing and commissioning new Canadian works (Canadian Men’s Chorus, n.d.).

The University of Toronto Men’s Chorus was formed in the fall of 2011 to provide tenor/bass singers in the Faculty of Music an opportunity to expand their vocal and musical skills within the context of an equal-voice ensemble. The choir performs four concerts throughout the academic year and regularly combines with the university’s other choirs to perform larger mixed-voice repertoire. The choir frequently performs Canadian compositions and in April 2017 premiered “A un hombre de gran nariz” by Canadian composer Steven Webb.
In 1981, the Vancouver Men’s Chorus completed its debut performance and became recognized as the first LGBT choir in Canada. Under the direction of Willi Zwozdesky, the group has gone on to release several recordings, to perform across Canada and the United States, and have been finalists in the National Competition for Canadian Amateur Choirs. To mark its 30th anniversary, the group published the book, *Out of Silence: The First 30 Years of the Vancouver Men’s Chorus*, written by Guy Cribdon (Vancouver Men’s Chorus, n.d.).

The Cantabile Choirs of Kingston, Ontario was established in 1996 under the direction of Mark Sirett. The organization has grown to include seven choirs and almost 300 singers. Of the seven choirs, two are exclusively for tenor/bass voices. The Young Men’s Chorus involves junior and high school aged singers with changed voices. The group is featured on several of Cantabile’s recordings and has toured both nationally and internationally. The Cantabile Men’s Chorus for tenor/bass singers beyond high school was added in 2007 (Cantabile Choirs of Kingston, n.d.).

The Amabile Choirs of London, Ontario also features two tenor/bass choirs. The Amabile Young Men’s Ensemble supports tenor/bass singers with changing voices up to the age of nineteen. The group is included on several of the organization’s recordings and has been winners in the Youth Choirs – Equal Voice Male category of the National Competition for Canadian Amateur Choirs. Primus: Amabile Men’s Choir was formed in 2000 and is conducted by Carol Beynon and Mark Payne. The choir has commissioned numerous works by Canadian composers and has performed at the World Choral Symposium and the national convention of the American Choral Directors Association (Amabile Choirs of London, n.d.).

### 2.2 A Canadian Tenor/Bass Choir Network

The Associated Male Choruses of Ontario was formed in 1952 and is an association of tenor/bass choirs in Ontario. The association identifies its primary purpose as “promoting participation and excellence in male chorus singing in Ontario” (Associated Male Choruses of Ontario, n.d.). In support of that goal, the organization hosts workshops and shares news and best practices via email. Its annual event, “Ontario Sings,” features performances by member choirs and also a massed choir of participants. The association currently has four member choirs: Brant Men of Song, Cambridge Male Chorus, Niagara Men’s Chorus, and Queensmen Male Chorus.
As these sources highlight, tenor/bass choral singing has been and continues to be an active component of Canada’s rich choral community. What is missing, however, is a national network of Canadian tenor/bass choirs that could serve to unify goals, promote repertoire, and share resources. The Male Choir International Index lists forty-one tenor/bass choirs in Canada, but the data is not necessarily accurate. To have a choir listed, a person completes a simple online form. Upon inspection, I found that many Canadian tenor/bass choirs are missing from the list, including the Canadian Men’s Chorus, and several choirs that are listed are no longer active (Male Choir International Index, n.d.). Although this list is helpful as an unofficial guide, it is not current.

The United States boasts several national tenor/bass choir organizations. The Intercollegiate Men’s Choruses: A National Association of Male Choruses has a rich history of promoting quality tenor/bass choral singing and music dating back to 1915. The organization currently supports over eighty-five members including collegiate, high school, and adult-affiliated tenor/bass choirs as well as individual memberships. It is interesting to note that only two Canadian tenor/bass choirs are a part of this American organization: Primus Amabile Men’s Choir and Hamilton Police Male Chorus. The association maintains a library of unpublished tenor/bass choir works that are available free of charge to members and organizes a biennial seminar to provide learning, networking, and performance opportunities for its members (Intercollegiate Men’s Choruses, n.d.).

In addition, the Associated Male Choruses of America (AMCA) exists to support community-based adult tenor/bass choirs. The organization holds annual “Big Sing” events that allow tenor/bass choirs to gather in a non-competitive atmosphere to promote quality singing and fellowship. AMCA also presents annual scholarships to young singers who are pursuing undergraduate and graduate music studies and are choristers in member choirs (Associated Male Choruses of America, n.d.).

In 1998, the Washington Men’s Camerata partnered with the National Endowment for the Arts to create the National Library of Men’s Choral Music in Washington, DC. The initiative will help to preserve some of the country’s most notable choral collections and states that the library contains “original works and arrangements for men's chorus by Charles Ives, Marshall Bartholomew, Fenno Heath, and other American composers – some of which were written
especially for male choruses at Yale University and which may never have been performed elsewhere” (Washington Men’s Camerata, n.d.). To date, the library boasts over 1,500 titles of tenor/bass choir repertoire and is continuing to expand.

Finally, the American Choral Directors Association (ACDA), the preeminent choral organization for conductors in the United States, with current membership at about 20,000, also serves tenor/bass choirs’ needs. The ACDA Male Choir Repertoire and Resources Committee upholds a mission to “promote the best in male choir singing in America by helping male choirs and their directors gain access to repertoire, resources and communication” (American Choral Directors Association, n.d.). These repertoire lists and resources are easily accessible online; feature columns related to men’s choirs appear in the monthly publication The Choral Journal; and divisional and national conferences include special interest sessions about male choruses.

These kinds of invaluable national organizations and resources for tenor/bass choirs do not exist yet in Canada. Although the national choral organization, Choral Canada, maintains several important initiatives such as the National Competition for Canadian Amateur Choirs, the National Choral Awards, and the National Youth Choir of Canada, it does not offer initiatives and resources related specifically to tenor/bass choirs (Choral Canada, n.d.). In additional, the provincial choral organizations operate within their own organizational structures and provide varying tenor/bass choir opportunities for their members. A national organization to support tenor/bass choirs across the country is warranted in Canada.

2.3 Overlooked Canadian Repertoire for Tenor/Bass Voices

In general, there are very few resources that specifically support working with tenor/bass choirs. Palant (2014) identified this concern as the primary motivation for creating his resource, *Brothers, Sing On!: Conducting the Tenor-Bass Choir*. The resource provides a wealth of information including a succinct history of tenor/bass choir development, detail about the anatomy of the male voice and especially the adolescent male voice, practical information on placement, tone, and vocal warm-ups, and helpful information related to choir organization and operations. Palant incorporates the insights of numerous highly respected tenor/bass choir conductors throughout the book, included those of founding Chor Leoni director, Diane Loomer. Of special interest to tenor/bass choir conductors are the appendices that include sample concert
programs from successful American tenor/bass choirs and also a list of one hundred recommended titles for tenor/bass choirs.

This recent list of titles gives a prime example of how original tenor/bass repertoire by Canadian composers has been and continues to be overlooked. Of the one hundred titles listed, only seven are by Canadian composers. Of those seven, four are arrangements of folk songs, some of which are re-voicings of original SATB arrangements. Of the three remaining titles, one is out of print and another is a TTBB re-voicing of a popular SATB piece. That leaves one lone piece of repertoire by a Canadian composer, originally composed for tenor/bass voices, on a contemporary list of one hundred recommended titles.

Unfortunately, this trend has existed for many years. One of the most complex tasks for any choral conductor is programming. Without question, tenor/bass choir music can be especially challenging to locate simply because there are fewer publications for this voicing in comparison to mixed or treble compositions (Sperry and Marvin 2012; Albinder 2006). In order to assist tenor/bass choir conductors with this task, various people have compiled and shared lists of appropriate tenor/bass choir repertoire for many years. Table 1 provides a sampling of these lists:

<table>
<thead>
<tr>
<th>Author</th>
<th>Publication Date</th>
<th># of Compositions</th>
<th># of Canadian Compositions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lucas</td>
<td>2012</td>
<td>42</td>
<td>0</td>
</tr>
<tr>
<td>Sperry and Marvin</td>
<td>2012</td>
<td>380</td>
<td>4</td>
</tr>
<tr>
<td>Albinder</td>
<td>2006</td>
<td>31</td>
<td>2</td>
</tr>
<tr>
<td>Stam</td>
<td>1992</td>
<td>45</td>
<td>0</td>
</tr>
<tr>
<td>Janower</td>
<td>1986</td>
<td>80 (approx.)</td>
<td>0</td>
</tr>
<tr>
<td>Miller</td>
<td>1985</td>
<td>84</td>
<td>0</td>
</tr>
<tr>
<td>Roberts</td>
<td>1970</td>
<td>300 (approx.)</td>
<td>0</td>
</tr>
</tbody>
</table>

Surprisingly, Canadian repertoire is absent not only from the lists in Table 1 dating back to 1970, but also in the more recent lists as well. In an additional list, Tortolano (1981) makes narrow
reference to Canada’s contribution to tenor/bass choir repertoire. In the background to his substantial selected bibliography he writes:

Canada has a diverse heritage: English and French. In addition, it has encouraged ethnic immigration since World War II. Both English and French schools are well established. Canadian composers of music for men’s voices are represented by the high artistic standard of Jean Papineau-Couture, Healey Willan, and Claude Champagne. (10)

Even with the recognition of these composers, only six Canadian compositions are cited in his compilation of 795 titles for tenor/bass choir.

Equally surprising is the lack of tenor/bass choir repertoire mentioned in catalogues of Canadian repertoire. Abbott and Meredith (2012) end their chapter, “Canada’s Choral Landscape” within *The Cambridge Companion to Choral Music* with a short list of Canadian choral repertoire. Although both mixed and treble repertoire is included among the twenty-five compositions, not a single piece of tenor/bass choir repertoire appears. In 2004, the British Columbia Choral Federation partnered with the Canadian Music Educators’ Association through The John Adaskin Project to create a selective “guidelist” of choral works by British Columbia composers. One goal of the project was to “assist conductors of school, church, and community choirs in their mandate of cultivating a greater Canadian consciousness” (Szabo and St. Dennis 2004, 1). Surprisingly, the twenty-five pieces included represent only mixed and treble repertoire. The follow-up project by the Ontario Music Educators’ Association (Beatty 2010) included twenty works by Ontario composers that once again neglected to include any works for tenor/bass choirs.

Many champions of Canadian mixed repertoire exist and several advocates of Canadian repertoire for treble choirs are active in the choral community (Apfelstadt 2013; Rensink-Hoff 2007). In fact, Apfelstadt’s (1989) publication, *Canadian Music for Women’s Voices*, is an example of a model resource that needs to be created for Canadian tenor/bass choir repertoire. Not only does it provide an extensive listing of repertoire, it also provides a brief but helpful analysis of each work to aid conductors in consideration for programming. Resources such as these are ways in which advocates of Canadian repertoire for tenor/bass choir could bring the wealth of quality Canadian tenor/bass choir music to both national and international audiences.
2.4 Locating Canadian Repertoire for Tenor/Bass Voices

In Ontario alone, choirs program approximately 28% Canadian content (Association Resource Centre 2011). If Canadian tenor/bass choirs are unable to find Canadian works on tenor/bass choir repertoire lists, how are they locating Canadian repertoire? One significant resource for Canadian repertoire is the Canadian Music Centre (CMC). The purpose of the CMC states, “The Canadian Music Centre provides unique resources for exploring, discovering, and performing Canadian music. We are passionate about nurturing a musical community that honours our legacy and supports the professional development of Canadian musicians and composers” (Canadian Music Centre, “About: Mission Statement”). A search for tenor/bass repertoire in the online database at the CMC results in over eighty scores and sound recordings. A drawback of this resource, however, is that the CMC collection is limited to those composers who are identified as Associate Composers of the organization. Many established Canadian composers, such as Eleanor Daley, are not members of their own accord. They have simply not applied for membership. In addition, it is the responsibility of the Associate Composers to maintain an up-to-date record of their scores at the Centre, something that can be time-consuming. Therefore, although the collection is substantial, many works and composers are not represented.

The *Canadian Choral Music Catalogue* (Kitz and Hand 1993) produced by the CMC is a valuable resource but in need of a significant update. The resource includes Canadian choral music that is available from the libraries of the CMC. Within the categories for tenor/bass choir music, there are eighty-seven works that range in date of publication from 1910 to 1992. The majority of the titles represented are from the 1950s and 60s. With the relatively recent establishment of such significant tenor/bass choirs as Chor Leoni, Newman Sound, and the Canadian Men’s Chorus, all of whom make commissioning new works a priority, a wealth of new repertoire for tenor/bass choir exists and needs to be added to this list. In addition, the information about each selection in the catalogue is limited. Information about the voicing, instrumental accompaniment, as well as text language is provided. Information related to the duration of the compositions is sometimes omitted. Missing altogether is information related to the range of the voice parts, perceived difficulty, general stylistic observations, vocal challenges, and the actual text and translations – all of which are critical elements to examine when considering programming a particular work.
Searching concert programs and libraries of active tenor/bass choirs in Canada is another means of locating new repertoire. Chor Leoni’s contribution to Canadian tenor/bass choir repertoire has been substantial to date. The choir has produced two popular recordings of Canadian folk songs: *Canadian Safari* (1998) and *Canadian Safari 2* (2004). Within the liner notes of the 2004 recording, Loomer explains the choir’s brief departure from the classical art music they had been known for to focus on Canadian folk music, saying, “Our folk music is the art of the people – sometimes rather rough, sometimes achingly beautiful; but it is also humorous, whimsical, warm and full of heart.” The 1998 recording contains the publisher information for some of the selections but regrettably, many of the selections remain unpublished. The choir remains active in commissioning to this day and concertgoers frequently hear premier performances of works for tenor/bass choir, including the results of their newly established C/4: Canadian Choral Composition Competition (Chor Leoni Men’s Choir 2015).

Commissioning is a common practice for Canadian choirs. In Ontario alone, 42% of choirs actively commission new works (Association Resource Centre 2011). Among these choirs is the Canadian Men’s Chorus. The choir’s mandate includes, “…perform[ing] from the classical repertoire with an emphasis on premiering a new Canadian composition at every concert, thereby supporting emerging Canadian composers by giving them a professional quality instrument for which to write” (Canadian Men’s Chorus, n.d.). Since their formation in 2010, the group has premiered over thirty works for tenor/bass choir and has implemented a composer-in-residence program. Likewise, Newman Sound Men’s Choir has a mission to “provide a broad repertoire of professional choral music to entertain and educate audiences in Newfoundland and Labrador and abroad, with a celebratory accent on composers from this province” (Newman Sound Men’s Choir, n.d.). This focus on Newfoundland and Labrador composers has provided several new works in recent years to the expanding pool of contemporary Canadian repertoire tenor/bass choir.

Finally, an additional repertoire source is the National Competition for Canadian Amateur Choirs, originally operated by the Canadian Broadcasting Corporation and now organized by Choral Canada. Following the biennial competition, Canadian conductor and educator Dr. Victoria Meredith compiles the repertoire performed by the participants and publishes it in *Anacrusis*, the official journal of Choral Canada. All participating choirs must perform at least one original Canadian composition. As a result, the tenor/bass choir categories consistently yield
a shortlist of Canadian works for tenor/bass voices. In recent years, Meredith (2015) has noticed a shift in the Canadian composers represented in the competition. Although familiar and established Canadian composers are still represented, a greater number of emerging Canadian composers appear throughout all the categories. In the 2015 competition, forty-one different Canadian composers were represented across the various categories. That number slightly increased in the 2017 competition to almost forty-five (Choral Canada, “2017 NCCAC Entrants”).

2.5 Summary

As seen in this overview, information related to the history of tenor/bass choirs in Canada is scattered and limited. In addition, currently thriving tenor/bass choirs lack the national network necessary to effectively communicate and collaborate both in the present and well into the future. Moreover, quality Canadian repertoire originally written for tenor/bass voices has long been overlooked. The following chapter presents a practical listing and analysis of one hundred available works for tenor/bass voices by Canadian composers. Chapter Four provides a conductor’s guide to four of these pieces.
Chapter 3
Musical Analyses of Tenor/Bass Choral Works

This chapter contains individual analyses of one hundred works for tenor/bass choir by Canadian composers, listed in alphabetical order by composer’s last name. I made every effort to ensure that a variety of musical styles, voicings, languages, and levels of difficulty is represented. All works included were originally composed for tenor/bass voices. Appendix H contains a listing of additional works composed by Canadian composers that are available for tenor/bass choirs.

3.1 Categories of Analysis

Title: The title of the work, as it appears on the score, is listed at the top of the page. If the work is an arrangement rather than an original composition, “(arr.)” appears after the title. If the piece is from a larger work, the title of the larger work appears on the second line of the page. Also included is the year of composition in parenthesis following the title. If the year of composition is unknown, the publication date, as it is listed on the score, appears after the title.

Composer: The name of the composer as well as birth and death dates (if appropriate) are included. The name of the composer is also a hyperlink that will lead the reader to the composer’s website or online biography.

Voicing: This labeling uses the abbreviations T = tenor and B = baritone/bass. If the score includes divisi in any of the voice parts, “(div.)” appears after the voicing. Further information on the amount of divisi and which voice parts include divisi can then be found in the category “Technical considerations” farther down the page.

Accompaniment: This category identifies the required instrument(s) (if applicable).

Duration: This refers to the performance length of the work. These times were collected from the scores themselves (if included) or from performance recordings available online. If performance times were unavailable, I estimated the performance durations using the metronome markings provided on the score.

Availability: The publisher names and catalogue numbers of published works are provided. The title of the publishing company is also a hyperlink that will connect the reader directly to the
publisher’s webpage for the particular piece. Composer websites and/or email address are included for those works that are self-published.

**Difficulty:** This category provides a difficulty level to assist conductors in determining if the piece is appropriate for their ensemble. I created a repertoire rating system (see Appendix A) by adapting the system outlined in *Teaching Music Through Performance in Choir, Vol. 1* (Buchanan 2005). I reduced the number of levels from five to three as few collected works fell into the outer most levels in the original system. In addition, I substituted French for German in the category of “languages commonly encountered” to more accurately describe Canadian choral music.

**Language:** This heading refers to the sung language of the piece. In the case where two languages appear in one work, both languages are listed. Works that are performed entirely on vocables and nonsense syllables (i.e. doo, dah, dn) are identified as such.

**Text sources:** This category includes the author’s name and birth and death dates (if applicable). A small maple leaf (🌳) following the name identifies Canadian authors. Texts that belong to traditional works where the original source is unknown are identified as such.

**Text:** This includes the entire text as it appears in the piece. If lines of the original text are omitted from the musical score, those lines appear in [ ]. English translations are included where necessary.

**Tempo/Style:** This heading includes not only the tempo and style marking indicated at the beginning of the musical score but also significant changes that are labeled by the composer throughout the score.

**Range and Tessitura:** The vocal range (lowest and highest note required by the score) is outlined for each voice part using stemmed notes on a musical staff. The tessitura, indicated by stem-less notes on the same musical staff, indicates the vocal range most frequently required for that particular voice part throughout the composition. Some scores may require a wide vocal range but the tessitura may indicate a narrower range that is more frequently used throughout. In addition, the tessitura may identify those works that require a particular voice part to use either a
higher or lower range for the majority of a song. Notes indicated in parenthesis show optional notes that are indicated in the score if they are present in the singer’s range.

**Musical Characteristics:** This section includes brief point-form statements that pertain to the overall musical form and style of the piece. Additional information related to time and key signatures, phrases lengths, tonality and harmonies, and musical textures may be included.

**Technical Considerations:** This section outlines specific elements in the music that may prove challenging for singers and ensembles. Examples include extended vocal ranges, challenging key changes, unexpected harmonies, exposed passages for some voice parts, balance issues, and level of difficulty of piano accompaniment (if applicable).

**Supplementary Information:** This category may include commissioning and premiere performance details, dedications included in the score, sources of recordings, and availability of alternate voicings of the same work.
ALLAN, Kathleen: *The Blue Puttee*

<table>
<thead>
<tr>
<th><strong>ALLAN, Kathleen</strong> (b. 1989)</th>
<th><strong>The Blue Puttee</strong> (2011)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Voicing:</strong> TTBB (div.), narrator</td>
<td><strong>Accompaniment:</strong> a cappella</td>
</tr>
<tr>
<td><strong>Availability:</strong> available from the composer <a href="http://www.kathleenallan.com">www.kathleenallan.com</a></td>
<td></td>
</tr>
<tr>
<td><strong>Difficulty:</strong> Level 3</td>
<td><strong>Duration:</strong> unknown (due to narration)</td>
</tr>
<tr>
<td><strong>Language:</strong> English</td>
<td><strong>Text Source:</strong> Kathleen Allan ♦, with quotations from the letters and diary of Owen Steele ♦ (1887–1916)</td>
</tr>
</tbody>
</table>

**Text:**

Sung text:

There’s a spiral of strong blue cloth,
it’s wound from ankle to knee,
it’s worn by us five-hundred men
from Newfoundland
and it’s called the blue puttee.

We set sail on the steam-ship Florizel
in the year nineteen fourteen
to defend the crown and represent
the pink and white and green,
the pink and white and green.

England is our motherland,
it’s on far Terra Nova’s shores
that we’ve left our hearts, our loved ones dear
to fight in our neighbor’s war,
to fight in our neighbor’s war.

They climbed over the top,
they forged fearlessly into No Man’s Land,
With flashes of silver triangles,
glimpses of bloodied blue,
glimpses of bloodied blue they fell,
They were already bandaged in blue.

And still we unravel the blue ribbon
it guides us through terror and guards our faith,
it leads us to offer ourselves as they did,
to bandage the world with its peace, with peace.

(Text reproduced with permission from Kathleen Allan.)
Tempo/Style: March-like, steady and determined $\frac{3}{8} = 92$; $\frac{4}{4} = 84$; $\frac{3}{8} = 52$
Slowly lilting, dream-like; $\frac{3}{8} = 52$

Range and tessitura:

Musical characteristics:
- form includes three alternating sections: 1) reoccurring melody set in a variety of different vocal textures 2) narration spoken over a sustained vocal chord 3) narration spoken over musical material set to neutral syllables
- piece begins with a unison unaccompanied tenor line introducing the main melody; accompanying voices are added to create a 2-part texture outlining basic I–V harmonic structure; a complimentary B1 line is added before the end of the first section
- sections with the main melody are set in compound metre ($\frac{6}{8}$); all other sections use simple metre ($\frac{3}{4}$ and $\frac{4}{4}$); final section combines lines in both $\frac{3}{4}$ and $\frac{6}{8}$
- one short passage of free chant-like material for “a few voices” before the final section
- tonality shifts between C minor, C major, and E-flat major

Technical considerations:
- challenging vocal ranges; extremes required in several voice parts
- singers are required to sustain chords for long periods of time while narration occurs; this may prove challenging for intonation and breath management
- some narration needs to be timed to musical material
- rhythmic variety increases throughout the piece; final section will require rhythmic independence with multiple rhythms happening in simple and compound groupings
- very simple musical material for B2 part; small amounts of divisi in T2 and B2 parts
Supplementary information:

• “Commissioned by Chor Leoni Men’s Choir, under the direction of Diane Loomer for their Remembrance Day concert, ‘Reflect,’ November 2011”

• Texts required for narration can be found in:

ALLAN, Kathleen: The Girl I Left Behind (arr.)

**ALLAN, Kathleen** (b. 1989) from *The Salty Suite* (2009)

**Voicing:** TTBB (div.), T solo  
**Accompaniment:** a cappella

**Availability:** available from the composer [www.kathleenallan.com](http://www.kathleenallan.com)

**Difficulty:** Level 2  
**Duration:** 5’

**Language:** English  
**Text Source:** unknown; Newfoundland folk song

**Text:**

‘Tis of a wealthy squire who did live in this part,
He had one only daughter and I had gained her heart.
She bein’ noble minded, tall beautiful and fair
With Columbia’s fairest daughter she really can compare.

I told her my intention, it was to cross the main.
Said I, “Will you be faithful till I return again?”
Big drops of tears in her eyes, her bosom hove a sigh.
“Fair youth, she said, “Fear not for me, my love can never die.”

And according to agreement, I went on board my ship.
And near the town of Glasgow we made a pleasant trip,
Where I found gold was plenty and the girls were someway fine,
My love began to cool a bit for the girl I left behind.

We next set out for Dumfries town, that hospitable land,
Where handsome Jenny Ferguson, she took me by the hand,
Saying, “I have money plenty if love for me you’ll find
There are parents dear and other friends that you have left behind,
You never if you marry me can bear them in your mind.

To this I soon consented, I own it to my shame
How can a man be happy when he knows himself to blame.
It’s true I’ve money plenty and a wife who’s someways kind,
But still my pillow is haunted by the girl I left behind.

My father in his winding sheet my mother, she does appear.
The girl I love sitting by her side a wiping off her tears.
For broken hearted they all died, but now too late I find,
For God has seen my cruelty for this girl I left behind.

**Tempo/Style:** \( \dot{=} 50; \ \bullet = 50 \) Energetic but not too aggressive; Playful \( \bullet = 72; \)

Poco meno mosso \( \dot{=} 64 \)
**Range and tessitura:**

<table>
<thead>
<tr>
<th>Tenor SOLO:</th>
<th>Tenor 1:</th>
<th>Tenor 2:</th>
<th>Bass 1:</th>
<th>Bass 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{\textlt{B}} )</td>
<td>( \text{\textlt{B}} )</td>
<td>( \text{\textlt{B}} )</td>
<td>( \text{\textlt{B}} )</td>
<td>( \text{\textlt{B}} )</td>
</tr>
</tbody>
</table>

**Musical characteristics:**

- traditional Newfoundland folk song; strophic form
- lyrical and haunting melody set in Dorian mode; characterized by dotted rhythms and quick ornaments within compound metre
- tenor soloist sings both the first and final verses; remainder of the verses are shared among all the voice parts
- slight tempo changes reflect the mood of the text
- melody appears in one voice part while the accompanying parts sing rhythmic vocables or sustain vowels depending on the verse

**Technical considerations:**

- Dorian mode may be new to some singers
- Rhythms in the melody line are not as complex as they first appear and are very characteristic of this style; once secure they will feel natural in the overall lilting nature of the piece
- strength is required in all sections as the melody is shared among all the voice parts in different verses
- shifts between E-flat and A-flat Dorian may need isolation like any key change
- a strong B1 and B2 section will help the piece fell secure and grounded
- small amounts of divisi in T1 and B2 parts

**Supplementary information:**

- “Commissioned by Newman Sound Men’s Choir, Spring 2009, under the direction of Kellie Walsh and David Chafe.”
- #1 of 3 in the set, *The Salty Suite*. May be performed separately.
ALLAN, Kathleen: *The Green and Salty Days*

**ALLAN, Kathleen** (b. 1989) from *The Salty Suite* (2009)

**Voicing:** TTBB (div.)

**Accompaniment:** a cappella

**Availability:** MusicSpoke

**Difficulty:** Level 2

**Duration:** 4’

**Language:** English

**Text Source:** Al Pittman ♦ (1940–2001)

**Text:**

> We came ashore
>
>
> from *St. Leonard’s Revisited*

(Text is protected by copyright. Full text can be found here:
Ware, Martin, and Stephanie McKenzie, eds. 2003. *An Island in the Sky: Selected poetry of Al Pittman*. St. John’s, NL: Breakwater Books Ltd.)

**Tempo/Style:** Freely ♩ = ca. 72; ♩ = 60; ♩ = 32

**Range and tessitura ♩:***

![Range and tessitura](image)

**Musical characteristics:**

- beautiful and lyrical original composition with hints of folk-like quality
- texture fluctuates throughout the piece; begins with an unaccompanied unison tenor line that gradually divides to 2, 3, and eventually 4-part writing
- phrase lengths vary throughout from 2–4 bars
- mainly set in simple metre (\(\frac{2}{4}\), \(\frac{3}{4}\), and \(\frac{4}{4}\)) with some passages of compound metre, including the final section
- text painting on “ghosts” includes overlapping entries on descending eighth notes
- variety of rhythms used throughout including different combinations of dotted eight-sixteenths and triplets
Technical considerations:

• exposed writing for the tenor section
• rhythmic stability will be necessary to navigate the many different rhythms and time signature changes in the piece
• careful attention to the descriptive text and connections in the music will help to make for a moving performance
• an ease of vocal production in all voice parts will assist with reflective and calm nature of the work
• small amount of divisi in all parts; limited material for B2 part

Supplementary information:

• “Commissioned by Newman Sound Men’s Choir, Spring 2009, under the direction of Kellie Walsh and David Chafe.”
• recorded on The Green and Salty Days, by Newman Sound Men’s Choir
• recording also available on the composer’s SoundCloud page
• #3 of 3 in the set, The Salty Suite. May be performed separately.
ALLAN, Kathleen: \textit{In the Heart of the Sea}

**ALLAN, Kathleen** (b. 1989) \hspace{1cm} \textit{In the Heart of the Sea} (2016)

**Voicing:** TTBB (div.), TTBB quartet

**Accompaniment:** a cappella

**Availability:** available from the composer [www.kathleenallan.com](http://www.kathleenallan.com)

**Language:** Latin and English

**Text Source:** Jonah 2: 3–5; traditional

**Difficulty:** Level 2

**Duration:** 4’

**Duration:** 4’

**Tempo/Style:** $\frac{d}{d} = 96$; $\frac{d}{d} = 60$

**Range and tessitura -**:

\[
\begin{array}{cccc}
\text{Tenor 1:} & \text{Tenor 2:} & \text{Bass 1:} & \text{Bass 2:} \\
\text{\includegraphics[width=0.4\textwidth]{music.png}}
\end{array}
\]

**Musical characteristics:**

- rhythmic work in an overall ABA’ form

---

\textit{Et projecisti me in profundum}
\textit{in corde maris,}
\textit{et flumen circumdedit me:}
\textit{omnes gurgites tui,}
\textit{et fluctus tui super me transierunt.}

For thou hast cast me into the deep,
in the heart of the sea,
and the floods compassed me about:
All they billows
and they waves passed over me.

\textit{[et ego dixi abiecut sum}
\textit{a conspectu oculorum tuorum}
\textit{verumtamen rursus}
\textit{videbo templum sanctum tuum]}

I am cast out of thy sight,
yet I will look again
toward thy holy temple.

\textit{Circumdederunt me}
\textit{aque usque ad animam}

The waters encompassed me

Go down you blood red roses, go down.
Oh, my dear son, come home,
for that is where the whale-fish blow,
for a sunken ship will tell no tale,
go down, you blood red roses, go down.
• A sections are based on a 2-bar melodic pattern with syncopations first introduced by the B voices; tenors add a separate more sustained syncopated pattern on top of the initial pattern
• middle section incorporates the sea shanty “Blood Red Roses” with short fragments of the A section theme
• final section is built predominantly around the A theme with phrases of the sea shanty included
• opening section is set with Latin text, the sea shanty uses English text and vocables for accompaniment (on the A section theme); the final section combines Latin and English text
• middle section also includes alternating passages for a solo quartet or small group (“at a distance”) and the larger choir; this section juxtaposes a hymn-like style for the quartet and the opening theme for the main choir

Technical considerations:
• clever mix of texts and languages; clear diction will be essential, especially when two languages are happening simultaneously
• rhythmic precision is necessary to align the ostinati in the opening and final sections
• attention to balance in final section is especially important as multiple themes are occurring simultaneously
• small T1 solo near the end of the piece
• small amount of divisi in B2 part; may help adjust for extended range

Supplementary information:
• “Commissioned by Newman Sound Men’s Choir, Jennifer Hart, Artistic Director”
ALLAN, Kathleen: *The Sealers’ Ball (arr.)*

**ALLAN, Kathleen** (b. 1989) from *The Salty Suite* (2009)

**Voicing:** TTBB (div.)  
**Accompaniment:** a cappella

**Availability:** available from the composer [www.kathleenallan.com](http://www.kathleenallan.com)

**Difficulty:** Level 2  
**Duration:** 3’

**Language:** English  
**Text Source:** unknown; Newfoundland folk song

**Text:**

Much of a hand aboard a vessel,  
Aboard a vessel, aboard a vessel;  
Be ye much of a hand aboard a vessel,  
A-peltin’ the puppy swiles, sir.

Sure, when we took 'em to the wharf,  
We got six dollars and a half;  
And when we took 'em to the store,  
We got a dollar more, sir.

We wrote a letter the next day,  
And posted it without delay;  
And we sent it off to Jimmy Baird,  
For a couple o’gallons o’rum, sir.

Now Saturday evenin' after tea,  
A couple o’gallons they came to we;  
We took 'em out without bein' seen,  
As far as Georgie Wall, sir.

Now Saturday evenin’ you can see,  
A couple o’girls they came to we;  
An elegant time was had by all,  
Till earlye in the mornin’!

Now some disturbance then arose,  
When everyone was pickin’ his beau;  
When everyone had picked his own,  
John Barke he had ne'er one.

Jack Barke goes up to Jim McGee,  
"Now what's ye doin along wi' she?  
She used to go along wi' me,  
And she'll do the same this mornin'.'"
So Jack and Jim get in a clinch,
And ne'er o' them would budge an inch;
When the clinch broke up they found,
The lady she'd a-gone, sir.

Now all young men take lesson o' this,
And never go fightin' about a miss;
'Cause all you'll do is start a laugh,
And the lady she'll be gone, sir.

Tempo/Style: \( \frac{4}{4} = 60; \) Dance-like \( \frac{4}{4} = 100; \) Innocently; Lightly; Mockingly righteous

Range and tessitura:

Musical characteristics:
- lively traditional Newfoundland folk song in verse-chorus form and compound metre
- remains harmonically centered in F major throughout with predictable harmonies
- variety is created by varying texture and vocal balance (i.e. melody moved to different voices, varying unison, 2, 3, and 4-part voicing); brief passages with duples
- some vocables used for rhythmic accompaniment in early verses
- some small vocal slides indicated
- subtly quotes other Newfoundland folk songs, including “I’s the B’y” and “Feller from Fortune”

Technical considerations:
- comfortable ranges in a vocal parts
- careful attention to articulation and dynamic markings in the score will help maintain interest throughout the numerous verses
- repeated material (especially the chorus sections) will help to expedite the learning process
- crisp diction is essential for rhythmic clarity and projection of lengthy text
- small amounts of divisi in B1 and B2 parts
Supplementary information:

• “Commissioned by Newman Sound Men’s Choir, Spring 2009, under the direction of Kellie Walsh and David Chafe.”
• recorded on *The Green and Salty Days*, by Newman Sound Men’s Choir
• #2 of 3 in the set, *The Salty Suite*. May be performed separately. A segue from #1 “The Girl I Left Behind” is also included.
ALLAN, Kathleen: *this brightening silence*

**ALLAN, Kathleen** (b. 1989)  
**this brightening silence** (2014)

**Voicing:** TTBB  
**Accompaniment:** a cappella

**Availability:** [MusicSpoke](#)

**Difficulty:** Level 3  
**Duration:** 4’

**Language:** English  
**Text Source:** T. Benton Roark (unknown)

**Text:**

*hush now for soon will come our grey angel*  
on wings of canvas rising from the foam  
she’ll draw us up across her bow, hold us fast  
and point us home  

*and in the meanwhile we make our exchanges*  
breath for spirit, salt for ice, flesh for stone, words yet unbroken  
for olden ways of blood memory  
as our life’s storm fades  
from this brightening silence  

*now as one*  
we cradle in a bow, stretching full its worth to strain oblivion  
to force a crack that grows  
splintering death itself to pieces  

*while she, with us safely stowed in her berth*  
lifts her wing o’er the breaking floes  
that fall way beneath us  
as our light rushes in  
and releases  

(Text reproduced with permission from Benton Roark.)

**Tempo/Style:** Freely  

**Range** and tessitura:

![Music notation](#)
Musical characteristics:

- through-composed although smaller melodic fragments reappear later in the work
- a variety of textures used throughout: opening unaccompanied unison tenor melody; lush 4-part homophonic writing; polyphonic and canon-like sections
- three key changes and some unexpected harmonic progressions and cadences
- plenty of rhythmic variety throughout the piece: shifts between simple and compound metre; $\frac{2}{4}, \frac{3}{4}, \frac{5}{4}, \frac{12}{8}, \frac{5}{8}, \frac{6}{8}$, and $\frac{3}{8}$ time signatures
- several instances where one voice part provides a drone or repeated pitch while other voices move harmonically around that anchor

Technical considerations:

- piece can feel fragmented at times because of the variety of material included
- strength will be required in all voice parts due to rhythmic and melodic challenges of each part
- rhythmic and harmonic shifts will be the biggest challenge of the piece
- some large melodic leaps in each voice part

Supplementary information:

- “Commissioned by Newman Sound, David Chafe and Jennifer Hart, Artistic Directors, in honour of the 100th anniversary of the 1914 Newfoundland Sealing Disaster”
- recording available on the composer’s SoundCloud page
BEAUDOIN, Drew: *Danny Boy (arr.)*

**BEAUDOIN, Drew** (unknown)  
**Danny Boy (arr.)** (2016)

**Voicing:** TTBB (div.)  
**Accompaniment:** a cappella

**Availability:** Renforth Music (RM MCH 660)

**Difficulty:** Level 2  
**Duration:** 3’

**Language:** English  
**Text Source:** Frederic Weatherly (1848–1929)

**Text:**

*Oh, Danny boy, the pipes, the pipes are calling*
*From glen to glen, and down the mountain side.*
*The summer’s gone, and all the flow’rs are dying,*
*‘Tis you, ‘tis you must go and I must bide.*

*But come ye back when all the flow’rs are dying,*
*Or when the valley’s hushed and white with snow,*
*‘Tis I’ll be here in sunshine or in shadow,*
*Oh, Danny boy, oh Danny boy, I love you so!*

*But when ye come, and all the flowers are dying,*
*And I am dead, as dead I well may be,*
*I know ye’ll find the place where I am lying,*
*And kneel and say an Ave there for me.*

*And I shall hear, though soft you tread above me,*
*And all my grave shall warmer, sweeter be,*
*For you will bend and tell me that you love me,*
*And I shall sleep in peace until you come to me!*

**Tempo/Style:** Adagio

**Range** ♮ and **tessitura** ♯:

![Musical notation]

**Musical characteristics:**

- melody and overall structure of the familiar tune are maintained
• many added tone chords throughout creating unexpected harmonies; only the final 
cadence resolves to a simple major chord, all other cadences feel somewhat unresolved 
due to added harmonies 
• melody appears in different voice parts throughout the piece 
• texture is strictly homophonic in some verses; in others, the melody appears in a single 
voice part with sustained harmonies or shorter melodic fragments in the accompanying 
voices 
• unexpected modulation from D major to E major in the middle of the piece

Technical considerations:
• high tessitura in T1 voice part 
• some slight rhythmic variations from the original tune many people would be familiar 
with 
• a few long phrases require excellent breath management and staggered breathing 
• unexpected harmonies will require additional rehearsal time for accuracy and consistency 
• balance may be challenging as melody appears in different voice parts throughout 
• divisi in bass part eliminates the need for all singers to have to sing E2; small amount of 
divi in B1 part

Supplementary information:
• “Commissioned and first performed by the Canadian Men’s Chorus.”
• recording available on the publisher’s website
BRUBACHER, J. Scott: Psalm 91

Voicing: TTBB Accompaniment: a cappella
Availability: available from the composer at www.jscottbrubacher.ca
Difficulty: Level 2 Duration: 4’ 25”
Language: English Text Source: Scripture: Psalm 91

Text:

He who dwells in the shelter of the Most High will rest in the shadow of the Almighty.
I will say of the LORD, "He is my refuge and my fortress, my God, in whom I trust."
Surely he will save you from the fowler's snare and from the deadly pestilence.
He will cover you with his feathers, and under his wings you will find refuge;
his faithfulness will be your shield and rampart.
You will not fear the terror of night, nor the arrow that flies by day,
nor the pestilence that stalks in the darkness, nor the plague that destroys at midday.
A thousand may fall at your side, ten thousand at your right hand,
but it will not come near you.
You will only observe with your eyes and see the punishment of the wicked.
If you make the Most High your dwelling—even the LORD, who is my refuge—then no harm will befall you,
no disaster will come near your tent.
For he will command his angels concerning you to guard you in all your ways;
they will lift you up in their hands, so that you will not strike your foot against a stone.
You will tread upon the lion and the cobra; you will trample the great lion and the serpent.
"Because he loves me," says the LORD, "I will rescue him; I will protect him, for he acknowledges my name.
He will call upon me, and I will answer him; I will be with him in trouble, I will deliver him and honor him.
With long life will I satisfy him and show him my salvation."
Tempo/Style: $\bullet = 80$

Range and tessitura:

Musical characteristics:

- lyrical work in an alternating AB form with variations on each section
- generally homophonic throughout; few passages of unison lines with and without accompaniment
- A sections contain a very sing-able melody in $\frac{3}{4}$; B sections shift to compound and mixed metre using $\frac{6}{8}$, $\frac{7}{8}$, $\frac{4}{4}$, and $\frac{8}{8}$
- A sections contain more predictable harmonies; B sections involve more dissonant harmonies
- some longer phrase lengths throughout to correspond with text structure

Technical considerations:

- T1 required to have A4; occurs several times throughout the piece; otherwise comfortable voice ranges for all parts
- shifts between simple and compound metre may require additional focus; eighth note remains equal
- unison passages allow for a focus on balance within sections while more thickly scored homophonic sections and sections with melody and 3-part accompaniment will require attention to overall ensemble balance
- four key changes throughout the work
- wide dynamic range required $pp$–$ff$
- long phrase lengths will require sufficient breath management and staggered breathing

Supplementary information:

- “for Greg Skidmore and the Amabile Boys Choir”
- recording available on the composer’s website
- recorded on the Amabile Boys and Men’s Choir 2003 recording, New Horizons
CHATMAN, Stephen: *Greater Love*

**CHATMAN, Stephen** (b. 1950)  
**Greater Love** (1996)

**Voicing:** TTBB (div.), Bar. solo  
**Accompaniment:** oboe

**Availability:** ECS Publishing (7.0551)

**Difficulty:** Level 2  
**Duration:** 3’ 30”

**Language:** English  
**Text Source:** Wilfred Owen (1893–1918)

**Text:**

> Red lips are not so red  
> As the stained stones kissed by the English dead.
> Kindness of wooed and wooer  
> Seems shame to their love pure.  
> O Love, your eyes lose lure  
> When I behold eyes blinded in my stead!

Your slender attitude  
Trembles not exquisite like limbs knife-skewed,  
Rolling and rolling there  
Where God seems not to care:  
Till the fierce love they bear  
Cramps them in death’s extreme decrepitude.

Your voice sings not so soft,—  
Though even as wind murmuring through raftered loft,—  
Your dear voice is not dear,  
Gentle, and evening clear,  
As theirs whom none now hear,  
Now earth has stopped their piteous mouths that coughed.

Heart, you were never hot  
Nor large, nor full like hearts made great with shot;  
And though your hand be pale,  
Paler are all which trail  
Your cross through flame and hail:  
Weep, you may weep, for you may touch them not.

**Tempo/Style:** With emotion ↓ = c. 80–84; Slower ↓ = c. 72

**Range** ↓ and **tessitura** ↓:

```
Bari. SOLO:  Tenor 1:  Tenor 2:  Bass 1:  Bass 2:  
```

37
**Musical characteristics:**
- strophic form; melody appears in different voices with variations in accompanying lines
- begins with oboe and baritone soloist duet over sustained drones from other voices
- mix of 2 and 4-bar phrasing
- builds in volume and texture until the end of verse three; verse four is for unison, a cappella voices

**Technical considerations:**
- unison verse requires all voices to sing C3 and Eflat4; melody sits high in the B2 range
- significant divisi in both the T1 and B2 parts
- long sustained drones are required by all voice parts
- oboe part becomes technically demanding in third verse

**Supplementary information:**
- “Commissioned by Chor Leoni Men’s Choir, Diane Loomer, Music Director with assistance from the Cultural Services Branch of the Province of British Columbia”
- Premiered on November 11, 1996, Christ Church Cathedral, Vancouver, by Chor Leoni Men’s Choir, Diane Loomer, director
- Also available: SATB (7.0550)
CHATMAN, Stephen: *I am not yours*

**CHATMAN, Stephen** (b. 1950)  
**I am not yours** (2011)  
**Voicing:** TTBB (div.)  
**Accompaniment:** a cappella  
**Availability:** [ECS Publishing](https://www.ecspublishing.com) (7.0584)  
**Difficulty:** Level 2  
**Duration:** 2’ 35”  
**Language:** English  
**Text Source:** Sara Teasdale (1884–1933)

**Text:**

*I am not yours, not lost in you,  
Not lost, although I long to be  
Lost as a candle lit at noon,  
Lost as a snowflake in the sea.*

*You love me, and I find you still  
A spirit beautiful and bright,  
Yet I am I, who long to be  
Lost as a light is lost in light.*

*Oh plunge me deep in love—put out  
My senses, leave me deaf and blind,  
Swept by the tempest of your love,  
A taper in a rushing wind.*

from *Love Songs Part III and Rivers to the Sea Part II* (1915)

**Tempo/Style:** Freely $\frac{\text{d}}{\text{d}} = 88$; no metre; “use chant conducting technique”

**Range** $\text{G}^\text{#}$ and tessitura $\text{G}$:

![Musical notes](image)

**Musical characteristics:**

- homophonic, chant-like throughout
- recurring slight tempo changes and rubato at ends of phrases
- phrase lengths vary throughout; some staggered breathing required
- melodic material is mainly stepwise throughout
Technical considerations:

- maintaining accurate intonation throughout descending lines and long phrases may prove challenging
- moderate ranges make it accessible to most TTBB choirs
- excellent opportunity to unify vowels and final consonants
- dynamic range is on the quieter side with frequent subtle changes
- divisi in B1 and B2 parts on final cadence

Supplementary information:

- “Commissioned by Cantabile Men’s Chorus, Kingston, Ontario, Mark Sirett, Director”
- Also available: SATB (7.0582); SSAA (7.0583)
CHATMAN, Stephen: *In Flanders Fields*

**CHATMAN, Stephen** (b. 1950)  
**In Flanders Fields** (1998)  
**Voicing:** TTBB  
**Accompaniment:** a cappella  
**Availability:** earthsongs (S–222)  
**Difficulty:** Level 1  
**Duration:** 2’ 20”  
**Language:** English  
**Text Source:** John McCrae (1872–1918)

**Text:**

*In Flanders fields the poppies blow*
*Between the crosses, row on row,*  
*That mark our place; and in the sky*  
*The larks, still bravely singing, fly*  
*Scarce heard amid the guns below*

*We are the dead. Short days ago*  
*We lived, felt dawn, saw sunset glow,*  
*Loved and were loved, and now we lie,*  
*In Flanders fields.*

*Take up our quarrel with the foe:*  
*To you from failing hands we throw*  
*The torch; be yours to hold it high.*  
*If ye break faith with us who die*  
*We shall not sleep, though poppies grow*  
*In Flanders fields.*

**Tempo/Style:** Reverently \( \frac{\text{dotted quarter note}}{\text{quarter note}} \approx 54–56 \)

**Range** \( \frac{\text{half note}}{\text{quarter note}} \) and tessitura \( \frac{\text{half note}}{\text{quarter note}} \):

**Musical characteristics:**

- simple, hymn-like style with recurring melodic themes
- some slight tempo and expressive markings indicated in the score, including those related to general mood (i.e. “intense” and “distant”)
- generally short 2-bar phrases throughout
• some large interval leaps in all voice parts
• wide dynamic range required: \textit{pp–ff}

\textbf{Technical considerations:}

• B2 requires an E2 multiple times throughout the work including a long, sustained pedal
• some large leaps in vocal parts will require isolation in rehearsal
• text clarity is of prime importance throughout with many crucial final consonants (i.e. “sleep”, “fields”, “dead”)
• excellent piece for unifying ensemble vowels

\textbf{Supplementary information:}

• “Commissioned by Chor Leoni, Diane Loomer, Director”
• Also available: SATB (S–223)
CHATMAN, Stephen: *Peace*

**CHATMAN, Stephen** (b. 1950)  
**Voicing:** TTBB (div.)  
**Availability:** ECS Publishing (7.0594)  
**Difficulty:** Level 2  
**Language:** English

**Accompaniment:** piano, opt. strings  
**Duration:** 3’  
**Text Source:** Sara Teasdale (1884–1933)

**Text:**

> Peace flows into me  
> As the tide to the pool by the shore;  
> It is mine forevermore,  
> It ebbs not back like the sea.

> I am the pool of blue  
> That worships the vivid sky;  
> My hopes were heaven-high,  
> They are all fulfilled in you.

> I am the pool of gold  
> When sunset burns and dies—  
> You are my deepening skies,  
> Give me your stars to hold.

from *Love Songs* (1917)

**Tempo/Style:** With emotion = c. 80–84; = 88; Slower = c. 72

**Range**  
Tenor 1:  
Tenor 2:  
Bass 1:  
Bass 2: 

**Musical characteristics:**

- strophic with two main sections; homophonic in nature
- some unexpected harmonic turns, supported by accompaniment
- piano reduction is thickly scored
- many phrases begin in unison and expand to 4-part voicing
- generally 2 and 3-bar phrasing throughout
Technical considerations:

- many harmonies contain seconds among voices, frequently approached and resolved by step
- numerous slight tempo changes indicated in the score
- intonation may prove challenging moving from unison passages to 4-part harmony as well as with some unexpected harmonic shifts
- overall balance of parts is challenging, especially within chords with close harmonies
- divisi required on final chord in T1 part

Supplementary information:

- “Commissioned by Cantabile Men’s Chorus, Kingston, Ontario, Mark Sirett, Director”
- Also available: String parts (7.0601); SATB (7.0591); SAB (7.0592); SSAA (7.0593)
**CHATMAN, Stephen: Reconciliation**

**CHATMAN, Stephen** (b. 1950)  
Reconciliation (1997)

**Voicing:** TTBB (div.)  
Accompaniment: flugelhorn

**Availability:** ECS Publishing (7.0403)  
Duration: 3’

**Difficulty:** Level 2

**Language:** English  
Text Source: Walt Whitman (1819–1892)

**Text:**

> Word over all, beautiful as the sky,  
> Beautiful that war and all its deeds of carnage must in time be utterly lost,  
> That the hands of the sisters Death and Night incessantly softly wash again,  
> and ever again, this soil’d world;  
> ...For my enemy is dead, a man divine as myself is dead,  
> I look where he lies white-faced and still in the coffin—I draw near,  
> Bend down and touch lightly with my lips the white face in the coffin.

from Drum Taps (1865)

**Tempo/Style:** Reverently $\frac{\text{♩}}{\text{=}} \approx 69$; Slightly slower than beginning $\frac{\text{♩}}{\text{=}} \approx 60$,

A little slower $\frac{\text{♩}}{\text{=}} \approx 56$

**Range and tessitura :**

(Notes not shown)

**Musical characteristics:**

- homophonic, choral style; ABA’ structure  
- rubato at ends of phrases indicated with “rit.” and “a tempo” markings
- generally short phrase lengths throughout  
- work combines both consonant and dissonant harmonies
- reoccurring motives of ascending fifths and descending fourths in all parts

**Technical considerations:**

- lower two voice parts are often moving in parallel fifths
• range in T2 and B2 parts may prove challenging for some singers
• excellent opportunity to build tonal independence with the addition of the flugelhorn for added stability
• requires a wide dynamic range: \( pp-ff \)
• small amounts of divisi in T2, B1, and B2 parts

**Supplementary information:**

• “Commissioned by the Chor Leoni Men’s Choir, Diane Loomer, Director, with assistance from the Cultural Services Branch of British Columbia”
• Also available: flugelhorn part (7.0464); SATB (7.0637)
CHRISTIAN, Scott: How to Die

CHRISTIAN, Scott (unknown)  How to Die (2014)
Voicing: TTBB, T solo  Accompaniment: piano
Availability: Renforth Music (RM MCH 610)
Difficulty: Level 2  Duration: 5’ 45”
Language: English  Text Source: Siegfried Sassoon (1886–1967)

Text:

Dark clouds are smoldering into red
While down the craters morning burns.
The dying soldier shifts his head
To watch the glory that returns;
He lifts his fingers toward the skies
Where holy brightness breaks in flame;
Radiance reflected in his eyes,
And on his lips a whispered name.

You’d think, to hear some people talk,
That lads go West with sobs and curses,
And sullen faces white as chalk,
Hankering for wreaths and tombs and hearses.
But they’ve been taught the way to do it
Like Christian soldiers; not with haste
And shuddering groans; but passing through it
With due regard for decent taste.

Tempo/Style: $\frac{\text{1}}{8} = 80$; Driving $\frac{\text{1}}{4} = \frac{\text{1}}{4}$; Freely $\frac{\text{1}}{8} = \frac{\text{1}}{8}$

(additional tempo markings are indicated throughout using “faster” and “slower”)

Range and tessitura:

Musical characteristics:

- tenor solo lines appear throughout the work
- although the piece feels cohesive, it is composed of many different sections marked by tempo changes, metre changes, key changes, varied vocal styles and textures
• simplistic and reflective piano theme used throughout; tenor introduces the main melody of the work which reoccurs throughout including in variation
• piece has a pop/musical theatre feel at times: middle section uses sustained overlapping voice parts with vocables; solo line is simple and somewhat speech-like at times; variety in the piano part includes reflective passages and also more rhythmic passages
• key change transitions are handled by the piano part
• thoughtful treatment of the text throughout

Technical considerations:
• dramatic work that requires a variety of emotions and stylistic awareness from the singers
• very narrow bass and baritone ranges
• passages with humming and sustained “oo” and “ah” throughout
• wide dynamic range required: ppp–ff
• many expressive markings throughout (i.e. “freely”, “driving”, “briskly”, “faster”, “slower”, “colla voce”)
• interesting text worthy of discussion during rehearsals

Supplementary information:
• Winner of the Lloyd Carr-Harris Composition Competition 2014–2015
• “Commissioned and Premiered on November 8, 2014, by the Canadian Men’s Chorus, Greg Rainville Artistic Director, Toronto, Ontario, Canada.”
• recording available on the publisher’s website
DALEY, Eleanor: *The Stars Are With the Voyager*

**DALEY, Eleanor** (b. 1955)  
**The Stars Are With the Voyager** (2002)

**Voicing:** TTBB  
**Accompaniment:** piano

**Availability:** Rhythmic Trident (RTCA–003)

**Difficulty:** Level 2  
**Duration:** 3’ 40”

**Language:** English  
**Text Source:** Thomas Hood (1799–1845)

**Text:**

*The stars are with the voyager*  
*Wherever he may sail;*  
*The moon is constant to her time;*  
*The sun will never fail;*  
*But follow, follow round the world,*  
*The green earth and the sea;*  
*So love is with the lover's heart,*  
*Wherever he may be.*

*Wherever he may be, the stars*  
*Must daily lose their light;*  
*The moon will veil her in the shade;*  
*The sun will set at night.*  
*The sun may set, but constant love*  
*Will shine when he's away;*  
*So that dull night is never night,*  
*And day is brighter day.*

**Tempo/Style:**  

\[ \text{\= ca. 100} \]

**Range and tessitura:**

\[  \]

**Musical characteristics:**

- generally homophonic throughout
- begins with a unison melody for all voices, characterized by the opening interval of an octave
- add2 chords (e.g. F–G–A–C) appear frequently at cadences
indicated tempo adjustments allow for rubato during significant transitions
piano accompaniment is harmonically supportive but somewhat independent
piece concludes with the return of the opening unison melody this time performed in
canon and on a hum

Technical considerations:
- opening octave for all voices may prove challenging in terms of pitch and balance among
  the voice parts
- careful attention must be paid to balancing the chord tones within the add2 chords
- a moving tempo will allow singers to successfully manage the longer phrase lengths
- legato phrases and homophonic texture make this an excellent piece for developing
tone within the ensemble

Supplementary information:
- “Commissioned by the Vancouver Men’s Chorus, Willi Zwozdesky, Conductor”
- Also available: SATB, piano RTCA–004; SSAA, piano RTCA–005; SA, piano RTCA–006
EMERY, Matthew: *In This Wide World*

**EMERY, Matthew** (b. 1991)  
**In This Wide World** (2017)

**Voicing:** TB (div.)  
**Accompaniment:** piano

**Availability:** from the composer at [composermatthewemery.com](http://composermatthewemery.com)

**Difficulty:** Level 1  
**Duration:** 3’ 45”

**Language:** English  
**Text Source:** Andrew Lane (1886–1978)

**Text:**

Here on the top of Vimy Ridge I stand  
And looking out behold so vast a land  
[Still dear to France though mauled by alien hand  
So long a time.]

What wreckage here, where once was landscape fair  
What woeful damage done beyond compare  
To this broad plain below, so rare so rare  
Which once did smile.

[There in the valley lies the village torn  
By German shell and rendered quite forlorn  
Where not long since youth wandered night and morn]  
And breathed its love.

[What is that grey streak in the distance far?  
A chalky trench which Germans try to mar  
And rob there from the flower of the war  
With cruel shell.

Here is some lonely but triumphant grave  
Of some much loved unknown Canadian brave  
Who gave his life, freedom and truth to save]  
For all mankind.

[There, there and there wherever one may look  
One sees that Death has swung his reaping hook  
And then swift winged forsook, in faith forsook  
The noble dead.

Is this the end, the end of godly fight?  
Or is there something still more radiant bright?  
Can not it be that upward into Light  
Their souls have flown?]
When shall it end, when all this torture cease?
When liberty can get an age long lease
To unmolested roam where'er she please
In this wide world.

[So there is something greater than to breathe
It is to keep alive life’s verities
To keep Light’s flickering torch aglow and leave
The rest to God.]

(Text reproduced with permission from the author’s son, Gordon Lane.)

Tempo/Style: Gently \( \frac{1}{4} = 81 \)

Range \( \frac{1}{4} \) and tessitura \( \frac{1}{2} \):

Musical characteristics:

- ABA’ form with a reoccurring melodic theme that begins with the first three pitches of a minor scale
- descriptions throughout the score indicate desired vocal tone and sentiment (i.e. “as if from a distance”, “hollow”, “lonely”)
- \( \frac{3}{8} \) and \( \frac{4}{4} \) time signatures used throughout
- melodic lines frequently appear in unison or canon between the T and B voice parts
- divisi parts contain material in canon or sustained pitches from the main melodic line
- piano part is independent but harmonically supportive of vocal parts

Technical considerations:

- abundance of unison, canon material, and limited divisi makes the work accessible to developing choirs
- some dissonance between piano and vocal parts in middle section
- various subtle tempo changes and rubato required
- simple piano accompaniment accessible to developing pianists
- divisi required in both T and B parts
Supplementary information:

- “Commissioned by the Amabile Choirs of London, Canada, Carol Beynon, conductor”
- Text is taken from the WWI poetry of Andrew Lane who was a Gunner with the 43rd Battery Canadian Field Artillery.
EMERY, Matthew: *A Kind Heart*

**EMERY, Matthew** (b. 1991)  
A Kind Heart (2017)

**Voicing:** TTBB  
**Accompaniment:** piano

**Availability:** Cypress Publishing (CP1570)

**Difficulty:** Level 2  
**Duration:** 4’ 20”

**Language:** English  
**Text Source:** Marjorie Pickthall (1883–1922)

**Text:**

> Just to live under green leaves and see them  
> Just to lie under low stars and watch them wane  
> a kind heart

> Just to sleep by a kind heart  
> and know it loving – again

> Just to live, just to lie  
> just to sleep, just to live  
> just to wake, just to walk  
> a kind heart

> Just to wake on a sunny day  
> and the wind blowing  
> and know it loving – again

> Just to walk on a bare road  
> in the bright rain, or a sunny day  
> under low stars  
> and know it loving – again

> Just to walk, just to wake  
> just to sleep, just to lie  
> just to live, just to wake, just to walk  
> a kind heart

> Just to lie, just to wake  
> just to walk, just to live

> These, O these,  
> and the night moon showing again  
> a kind heart – again.

**Tempo/Style:** Heartfelt ♩ = 74
Range and tessitura:

Musical characteristics:
- set in a loose verse-chorus structure
- a variety of vocal textures throughout the work: passages for unison voices, homophonic 4-part writing, and recurring polyphonic sections
- piece shifts between sections of simple and compound metre
- reflective in nature with many instances of rubato and slight tempo adjustments
- piano part is supportive but also independent of the vocal lines in many instances
- some wide intervals included in melodic material for all voices

Technical considerations:
- some exposed writing for all voice parts, particularly in polyphonic sections
- variety of rhythmic material throughout; many entries on weak beats or on later subdivisions of beats
- experienced pianist required
- many of the unison lines will require a light vocal mechanism and attention to nuance for clarity and consistency across the voice parts
- some starting pitches may be challenging for singers to find in the polyphonic sections, particularly in the T2 and B1 parts

Supplementary information:
- “Commissioned by the Cantabile Men’s Chorus, Kingston, ON; In memory of a dear friend and fellow chorister, Kevin Parker”
- Also available: SATB (CP1569)
EMERY, Matthew: Sleep Now

EMERY, Matthew (b. 1991) Sleeping Now (2011)
Voicing: TTBB Accompaniment: a cappella
Availability: Cypress Publishing (CP1415)
Difficulty: Level 1 Duration: 3’ 10”
Language: English
Text Source: James Joyce (1882–1941)
Text:

Sleep now, O sleep now,
O you unquiet heart!
A voice crying "Sleep now"
Is heard in my heart.

The voice of the winter
Is heard at the door.
O sleep, for the winter
Is crying "Sleep no more."

My kiss will give peace now
And quiet to your heart —
Sleep on in peace now,
O you unquiet heart!

Tempo/Style: Legato \( \frac{\text{breath}}{\text{tempo}} = 78 \); Con brio e poco accel; Moving with intensity
Range \( \text{Tone} \) and tessitura __:

Musical characteristics:

• homophonic and through-composed with some variations on thematic material
• numerous subtle tempo indications throughout
• alternating time signatures of \( \frac{2}{4} \), \( \frac{3}{4} \), and \( \frac{4}{4} \)
• moderate to short phrase lengths throughout
• harmonies involving seconds frequently appear; often approached and resolved by step
• phrases frequently begin on a unison pitch
Technical considerations:

- generally comfortable and lower vocal ranges in all voice parts
- excellent introduction to dissonant harmonies for singers
- various tempo changes require clear conducting and knowledge of phrasing
- excellent piece for developing vocal balance within chordal texture

Supplementary information:

- “Dedicated to Carol Beynon for Primus: Amabile Men’s Choir”
- Also available: SATB (CP1416)
EMERY, Matthew: Song

**EMERY, Matthew** (b. 1991) from *A Pickthall Triptych* (2014)

Voicing: TTB (div.)
Accompaniment: a cappella

Availability: Sulasol (S2056)

Difficulty: Level 1
Duration: 3’ 30”

Language: English
Text Source: Marjorie Pickthall (1883–1922)

Text:

I shall not go with pain
Whether you hold me, whether you forget
My little loss and my immortal gain.
O flower unseen, O fountain sealed apart!
Give me one look, one look remembering yet,
Sweet heart.

I shall not go with grief,
Whether you call me, whether you deny
The crowning vintage and the golden sheaf.
O, April hopes that blossom but to close!
Give me one look, one look and so good-bye,
Red rose.

I shall not go with sighs,
But as full-crowned the warrior leaves the fight,
Dawn on his shield and death upon his eyes.
O, life so bitter-sweet and heaven so far!
Give me one look, one look and so good night,
My star.

Tempo/Style: A quiet, still reflection \( \frac{4}{4} = 75 \)

Range \( \frac{4}{4} \) and tessitura :  

Musical characteristics:

- written in a loose strophic form; each verse has some variations but familiar melodic material and harmonic progressions return
- homophonic throughout
• quarter note triplet motif occurs throughout the piece, frequently at the beginning of phrases
• verses end with all voices arriving at a unison on the final note; last verse ends on a third
• descending bass line appears at the beginning of each verse
• middle section makes an unexpected key change into E-flat major; returns to F minor at the final cadence of the section

Technical considerations:
• descending bass lines with some chromaticism may prove difficult for intonation
• some divisi in B part
• balance on the final cadence may need to be adjusted to hear more of the root (A-flat major)
• careful attention needs to be given to triplet gestures to ensure evenness and accuracy
• a forward moving tempo will keep momentum in the musical lines and prevent the piece from slowing down

Supplementary information:
• “Commissioned by the Canadian Men’s Chorus, Greg Rainville, director; for Wilf”
• #2 of 3 in the set, *A Pickthall Triptych*
• recording available on Canadian Men’s Chorus [SoundCloud](https://soundcloud.com) page
EMERY, Matthew: *Stars*

**EMERY, Matthew** (b. 1991) from *A Pickthall Triptych* (2014)

Voicing: TBB (div.)  
Accompaniment: a cappella

Availability: Sulasol (S2056)

Difficulty: Level 2  
Duration: 3’ 30”

Language: English  
Text Source: Marjorie Pickthall (1883–1922)

Text:

> Now in the West the slender moon lies low,  
> And now Orion glimmers through the trees,  
> Clearing the earth with even pace and slow,  
> And now the stately-moving Pleiades,  
> In that soft infinite darkness overhead  
> Hang jewel-wise upon a silver thread.  
> And all the lonelier stars that have their place,  
> Calm lamps within the distant southern sky,  
> And planet-dust upon the edge of space,  
> Look down upon the fretful world, and I  
> Look up to outer vastness unafraid  
> And see the stars which sang when earth was made.

Tempo/Style: Gently $\frac{4}{4}$ = 55

Range $\frac{4}{4}$ and tessitura $\frac{4}{4}$:

Musical characteristics:

- contains the most textural variety of all three in the set; alternates sections of homophonic writing with sections of sustained humming, some with unison melodies for soloist or small group
- harmonic language characterized by frequent dissonances that involve seconds, described by Emery in the score, “subtle dissonances should sparkle as if it were a blinking star in the night sky”
- alternating time signatures of $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$
- melodic material characterized by large leaps, frequently using fifths and sixths
Technical considerations:

- solo or small group opportunities in T and B1 parts
- some divisi in T and B2 parts
- sustained chords often contain seconds and close harmonies
- opening phrase for T can be challenging as tonality is ambiguous at beginning
- large leaps in melody will require isolation during rehearsal stages
- melodic material is shared among voice parts; balance will be crucial

Supplementary information:

- “Commissioned by the Canadian Men’s Chorus, Greg Rainville, director; for Tina and Melissa”
- #3 of 3 in the set, *A Pickthall Triptych*
- excerpts of *A Pickthall Triptych* available on the composer’s [SoundCloud](https://soundcloud.com) page
EMERY, Matthew: *Thoughts*

**EMERY, Matthew** (b. 1991) from *A Pickthall Triptych* (2014)

**Voicing:** TBB (div.)

**Accompaniment:** a cappella

**Availability:** Sulasol (S2056)

**Difficulty:** Level 2

**Duration:** 2’ 20”

**Language:** English

**Text Source:** Marjorie Pickthall ⚫ (1883–1922)

**Text:**

*I gave my thoughts a golden peach,*
*A silver citron tree;
They clustered dumbly out of reach
And would not sing for me.*

*I built my thoughts a roof of rush,*
*A little byre beside;
They left my music to the thrush
And flew at eveningtide.*

*I went my way and would not care*
*If they should come and go;*
*A thousand birds seemed up in air,*
*My thoughts were singing so.*

**Tempo/Style:** $\text{♩} = 95$

**Range ♩ and tessitura ♩:**

![Musical notation]

**Musical characteristics:**

- homophonic and through-composed with similar melodic material used throughout
- phrase shaping consists of natural ascending and descending melodic lines; phrases frequently begin with a pick-up note in one voice part
- alternating time signatures of $\text{\frac{2}{4}}$, $\text{\frac{3}{4}}$, and $\text{\frac{4}{4}}$ throughout
- predominantly 4-bar phrases
- B1 and B2 parts frequently move in parallel fifths and sixths
Technical considerations:

- comfortable vocal ranges in all parts
- some divisi in T and B2 parts
- difficult transition on the final page involving large interval leaps for B1 and B2 parts following a caesura
- harmonic shifts temporary move the key from F major to E-flat major and A-flat major; excellent piece for developing chromatic reading skills as well as awareness of chord inversions
- some interesting internal lines (particularly in the B1 part) can be brought out with attention to vocal balance

Supplementary information:

- “Commissioned by the Canadian Men’s Chorus, Greg Rainville, director; for April”
- #1 of 3 in the set, A Pickthall Triptych
- excerpts of A Pickthall Triptych available on the composer’s SoundCloud page
ENNS, Jeff: *A Catch*

**ENNS, Jeff** (b. 1972)          **A Catch** (2015)

**Voicing:** TB (div.)          **Accompaniment:** piano

**Availability:** available from the composer [www.jeffenns.com](http://www.jeffenns.com)

**Difficulty:** Level 1          **Duration:** 1’ 20”

**Language:** English          **Text Source:** Henry Aldrich (1647–1710)

**Text:**

> If all be true that I do think,
> There are five reasons we should drink:
> Good wine, a friend, or being dry,
> Or lest we should be by and by,
> Or any other reason why.

**Tempo/Style:** Always relaxed \( \frac{\dot{}}{} = \text{ca. } 88 \)

**Range** \( \text{\natural} \) and **tessitura** \( \text{\natural} \):

![Musical notation](image)

**Musical characteristics:**

- short, simple, and straightforward piece in ABA’ form
- majority of the piece is in unison with a couple of phrase endings that divide into simple harmony
- some syncopation in the middle section
- mix of \( \frac{3}{4}, \frac{4}{4}, \) and \( \frac{5}{4} \) throughout
- some brief a cappella sections for choir
- piano part is somewhat repetitive but thickly scored, frequently requiring chords with ninths in one hand

**Technical considerations:**

- text clarity is essential for comedic nature of the text
• excellent piece to help developing singers maintain a steady pulse and count various metre changes and simple rhythms
• very accessible vocal ranges for all parts
• brief a cappella sections allow chorus to develop independence from the piano
• harmonies often require seconds among the tenor voices, always approached and resolved by step
• small amounts of divisi in both voice parts

Supplementary information:
• “for Bill Perrot and Nova Voce”
ENNS, Jeff: *I Used to Love My Garden*

**ENNS, Jeff** (b. 1972) from *CCC TTBB Melee RSVP* (2010)

**Voicing:** TTBB  
**Accompaniment:** a cappella

**Availability:** available from the composer [www.jeffenns.com](http://www.jeffenns.com)

**Difficulty:** Level 1  
**Duration:** 35”

**Language:** English  
**Text Source:** C. P. Sawyer (unknown)

**Text:**

> I used to love my garden  
> But now my love is dead  
> For I found a bachelor's button  
> In black-eyed Susan's bed.

**Tempo/Style:** “With light character, gradually growing darker”

**Range ♭ and tessitura ♮:**

`Staff notation image`  

**Musical characteristics:**

- short (only 12 measures), humorous piece; homophonic throughout  
- more straightforward than the previous two songs in the set of 3  
- hymn-style; predictable 4 bar phrasing  
- dissonance is approached and resolved by step; second phrase contains harmonic shifts using G-sharp and G-natural

**Technical considerations:**

- final phrase may be too low for some baritones; re-voicing is possible as T2 line is a comfortable baritone range  
- careful execution and distinction between G-naturals and G-sharps is necessary throughout  
- clarity of text is necessary for comedic effect
Supplementary information:

- “for Julia Davids and the men of the Canadian Chamber Choir”
- #3 of 3 in the set, *CCC TTBB Melee RSVP*
ENNS, Jeff: Ice

<table>
<thead>
<tr>
<th><strong>ENNS, Jeff</strong> (b. 1972)</th>
<th>Ice (2015)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Voicing:</strong> TTBB</td>
<td><strong>Accompaniment:</strong> piano</td>
</tr>
<tr>
<td><strong>Availability:</strong> available from the composer <a href="http://www.jeffenns.com">www.jeffenns.com</a></td>
<td></td>
</tr>
<tr>
<td><strong>Difficulty:</strong> Level 2</td>
<td><strong>Duration:</strong> 1’ 50”</td>
</tr>
<tr>
<td><strong>Language:</strong> English</td>
<td><strong>Text Source:</strong> Sir Charles Roberts (1860–1943)</td>
</tr>
</tbody>
</table>

**Text:**

> When Winter scourged the meadow and the hill
> And in the withered leafage worked his will,
> The water shrank, and shuddered, and stood still,—
> Then built himself a magic house of glass,
> Irised with memories of flowers and grass,
> Wherein to sit and watch the fury pass.

**Tempo/Style:** Driving and rhythmic $\frac{\text{d}}{\text{m}} = 120$; Building slowly $\frac{\text{d}}{\text{m}} = 92$; Gently rocking $\frac{\text{d}}{\text{m}} = 76$

**Range $\frac{\text{d}}{\text{m}}$ and tessitura $\frac{\text{d}}{\text{m}}$:**

<table>
<thead>
<tr>
<th>Tenor 1:</th>
<th>Tenor 2:</th>
<th>Bass 1:</th>
<th>Bass 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Musical notes" /></td>
<td><img src="image2.png" alt="Musical notes" /></td>
<td><img src="image3.png" alt="Musical notes" /></td>
<td><img src="image4.png" alt="Musical notes" /></td>
</tr>
</tbody>
</table>

**Musical characteristics:**

- through-composed with a brief return of the opening melodic material at the end
- quick-moving and rhythmic with a slower more sustained section in the middle
- brief a cappella phrases for the choir
- mainly in $\frac{4}{4}$ with some appearances of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{5}{4}$, and $\frac{6}{4}$ measures
- several tempo changes and key changes throughout
- beginning and ending sections are predominately in unison; 4-part texture throughout the middle section

**Technical considerations:**

- opening and closing sections contain an abundance of rhythmic variety
- parts of the opening melody may be too low for some tenors (B2 required)
- active piano part; thickly scored at times
• key changes will require isolation in rehearsal
• wide dynamic range and many expressive markings included in the score

Supplementary information:
• “for Bill Perrot and Nova Voce”
ENNS, Jeff: *Morning Prayer*

**ENNS, Jeff** (b. 1972)  **Morning Prayer** (2015)

**Voicing:** TTBB  **Accompaniment:** piano

**Availability:** available from the composer [www.jeffenns.com](http://www.jeffenns.com)

**Difficulty:** Level 1  **Duration:** 2’

**Language:** English  **Text Source:** Ogden Nash (1902–1971)

**Text:**

> Now another day is breaking,  
> Sleep was sweet and so is waking.  
> Dear Lord, I promised you last night  
> Never again to sulk or fight.  
> Such vows are easier to keep  
> When a child is sound asleep.  
> Today, O Lord, for your dear sake,  
> I’ll try to keep them when awake.

**Tempo/Style:** $\frac{\dot{Q}}{4} = \text{ca.} \ 66$

**Range** $\text{b} - \text{c}^\text{\#}$ and **tessitura** $\text{b}$:

![Musical notation](image)

**Musical characteristics:**

- through-composed with a reoccurring melody in the piano part
- many phrases in unison
- mainly in $\frac{4}{4}$ with some measures of $\frac{3}{4}$, $\frac{5}{4}$, and $\frac{6}{4}$ to help coordinate text stress
- some short a cappella phrases
- more complex harmonies appear in the piano part; voices are often in unison during these phrases
- variety of phrase lengths throughout (i.e. 2–5 measures)
Technical considerations:

- amount of unison will allow the ensemble to focus on the more challenging sections of the piece and also the opportunity to build a unified ensemble sound
- some unison phrases may stretch the vocal range of some singers (i.e. T2 singing A-flat 4)
- various metre changes but all within a steady quarter note pulse
- both eighth note and quarter note triplets appear
- long phrases on repeated pitches will require careful attention to intonation

Supplementary information:

- “for Bill Perrot and Nova Voce”
ENNS, Jeff: *O Mistress Mine*

**ENNS, Jeff** (b. 1972)  
**O Mistress Mine** (2017)

**Voicing:** TTBB  
**Accompaniment:** piano

**Availability:** Renforth Music (RM MCH 721)

**Difficulty:** Level 2  
**Duration:** 4’

**Language:** English  
**Text Source:** William Shakespeare (1564–1616)

**Text:**

> O Mistress mine, where are you roaming?  
> O stay and hear! your true love's coming  
> That can sing both high and low;  
> Trip no further, pretty sweeting,  
> Journeys end in lovers' meeting —  
> Every wise man's son doth know.

> What is love? 'tis not hereafter;  
> Present mirth hath present laughter;  
> What's to come is still unsure:  
> In delay there lies no plenty,—  
> Then come kiss me, Sweet-and-twenty,  
> Youth's a stuff will not endure.

from *Twelfth Night* Act 2, Scene 3

**Tempo/Style:** Rhythmic $\dot{=} 112; \dot{=} 88; \dot{=} 76$; Melancholy $\dot{=} 66$

**Range and tessitura:**

- Tenor 1: 

- Tenor 2: 

- Bass 1: 

- Bass 2: 

**Musical characteristics:**

- through-composed with a reoccurrence of the “O Mistress mine” theme in the final section
- plenty of rhythmic variety throughout the work, predominantly set in $\frac{7}{8}, \frac{10}{8}, \frac{5}{8}, \frac{4}{8}, \frac{3}{8}$, and $\frac{5}{4}$ are also used
• many phrases begin in unison and divide to 2-parts and eventually 4-parts by the end of the phrase or section
• several phrases set for a cappella voices only
• multiple key changes; some reinforced by piano and some a cappella

Technical considerations:
• reasonable vocal ranges in all voice parts
• although some harmonic transitions are somewhat unexpected and involve chromaticism, the piece involves enough unison and repeated lines to accelerate the learning process
• comfort with \( \frac{7}{4} \) will be crucial as will the ability to shift between compound and simple time signatures
• requires both crisp and rhythmic singing as well as more sustained and lyrical singing in some passages

Supplementary information:
• “Commissioned and premiered on February 25, 2017 by the Canadian Men’s Chorus, Greg Rainville, Artistic Director, Toronto, ON”
ENNS, Jeff: The Rain

ENNS, Jeff (b. 1972) from CCC TTBB Melee RSVP (2010)

Voicing: TTBB
Accompaniment: a cappella

Availability: available from the composer www.jeffenns.com

Difficulty: Level 3
Duration: 1’ 40”

Language: English
Text Source: Anonymous

Text:

The rain it raineth every day,
Upon the just and unjust fellow,
But more upon the just, because
the unjust hath the just’s umbrella

Tempo/Style: “Dreary and overcast”

Range ♮ and tessitura ♬:

Musical characteristics:

• short, humorous piece; mainly homophonic throughout with one short phrase with canon entries
• variety of time signatures used throughout (i.e. 4/4, 6/4, 3/4, and 5/4); aligns with text stress
• bottom two voices frequently move in parallel fifths
• harmonies frequently contain seconds among voices
• phrase lengths vary throughout including short 3-beat phrases and longer phrases that bridge many bar lines and require staggered breathing from the ensemble

Technical considerations:

• wide ranges required for T1 and B2
• frequent appearance of parallel fifths and seconds will challenge the ensemble’s intonation
• some passages include leaps to close dissonances and also moving parallel seconds
• differences between “the” and “thee” will need to be addressed
• some longer phrases will require staggered breathing and stamina to maintain direction and intonation

Supplementary information:
• “for Julia Davids and the men of the Canadian Chamber Choir”
• #1 of 3 in the set, CCC TTBB Melee RSVP
ENNS, Jeff: *Sacred to the Memory of Maria (To Say Nothing of Jane and Martha) Sparks*

**ENNS, Jeff** (b. 1972) from *CCC TTBB Melee RSVP* (2010)

**Voicing:** TTBB (div.)  
**Accompaniment:** a cappella

**Availability:** available from the composer [www.jeffenns.com](http://www.jeffenns.com)

**Difficulty:** Level 2  
**Duration:** 1’ 10”

**Language:** English  
**Text Source:** Max Adeler (1841–1915)

**Text:**

> Stranger, pause and drop a tear,  
> For Susan Sparks lies buried here;  
> Mingled, in some perplexing manner,  
> With Jane, Maria and portions of Hannah.

**Tempo/Style:** “Melancholy with a dash of confusion”

**Range** ♪ and **tessitura** ♫:

![Musical notation](image)

**Musical characteristics:**

- short, humorous piece; mainly homophonic throughout
- variety of time signatures used throughout (i.e. $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{5}{4}$); aligns with text stress
- bottom two voices frequently move in parallel fifths while upper two voices move in parallel fourths
- some close dissonance but approached and resolved by step
- thoughtful text painting throughout (i.e. “perplexing” = cluster chord; “portions” = syllables are split between upper and lower voices)

**Technical considerations:**

- B-flat4 required in the T1 part; final phrase contains unisons among parts that would allow some voices to omit the specific note if out of range
• numerous subtle expressive markings indicated in score (i.e. breath marks for text effect, hairpins on various phrase lengths, staccato)
• short passage with divisi in upper and lower voices in order to create cluster chords
• some longer phrases will require staggered breathing and stamina to maintain direction and intonation

Supplementary information:
• “for Julia Davids and the men of the Canadian Chamber Choir”
• #2 of 3 in the set, CCC TTBB Melee RSVP
ENNS, Jeff: *Seigneur, prends pitié*

**Enns, Jeff** (b. 1972)

*Seigneur, prends pitié* (Lord, Have Mercy) (2014)

**Voicing:** TTBB

**Accompaniment:** a cappella

**Availability:** available from the composer [www.jeffenns.com](http://www.jeffenns.com)

**Difficulty:** Level 2

**Duration:** 2’

**Language:** French

**Text Source:** Mass Ordinary

**Text:**

- *Seigneur prends pitié de nous.* Lord have mercy on us.
- *Christ prends pitié de nous.* Christ have mercy on us.
- *Seigneur prends pitié de nous.* Lord have mercy on us.

**Tempo/Style:** Never hurried, with emotion \( \frac{\text{♩}}{\text{♩}} = \text{ca. 88} \)

**Range ♩ and tessitura ♦:**

**Musical characteristics:**

- through-composed, even within the ABA text structure
- opens with a unison line for all voices before dividing into 4-part texture; legato and sustained chordal style throughout
- predominantly homophonic throughout; final section begins with a short canon-style section before returning to homophonic texture for the final phrase
- melody mainly appears in the T1 part
- key change between sections 1 and 2
- majority of the piece is in \( \frac{4}{4} \) with frequent measures of \( \frac{5}{4} \); occasional appearance of \( \frac{6}{4} \) and \( \frac{2}{4} \)

**Technical considerations:**

- comfortable vocal ranges in all parts; B2 voice part required to sing E2 in several places
• harmonic structure is crafted with mainly standard chords of thirds, fifths, and octaves; added chord tones are always approached and resolved by step
• key change is followed by a bar of unison and will help to solidify the new key
• variety of phrase lengths required and many breath marks indicated by the composer

**Supplementary information:**

• “for Bill Perrot”
ENNS, Jeff: *The Sleeping Giant*

**ENNS, Jeff** (b. 1972)  
*The Sleeping Giant* (2017)  
Voicing: TTBB  
Accompaniment: piano  
Availability: available from the composer [www.jeffenns.com](http://www.jeffenns.com)  
Difficulty: Level 2  
Duration: 4’  
Language: English  
Text Source: E. Pauline Johnson (1861–1913)  

**Text:**

> When did you sink to your dreamless sleep  
> Out there in your thunder bed?  
> Where the tempests sweep,  
> And the waters leap,  
> And the storms rage overhead.

> Were you lying there on your couch alone  
> Ere Egypt and Rome were born?  
> Ere the Age of Stone,  
> Or the world had known  
> The Man with the Crown of Thorn.

> The winds screech down from the open west,  
> And the thunders beat and break  
> On the amethyst  
> Of your rugged breast,—  
> But you never arise or wake.

> You have locked your past, and you keep the key  
> In your heart 'neath the westing sun,  
> Where the mighty sea  
> And its shores will be  
> Storm-swept till the world is done.

**Tempo/Style:** Mysterious \( \text{♩} = 56 \)

**Range** ♩and tessitura ♩:

![Musical notation for Tenor 1, Tenor 2, Bass 1, and Bass 2]
Musical characteristics:

• through-composed with several shifts between simple and compound time
• unisons, octaves, fourths and fifths are plentiful in both the voice and piano parts
• many time signatures throughout including \( \frac{4}{4}, \frac{5}{4}, \frac{6}{4}, \frac{8}{4}, \) and \( \frac{9}{8} \)
• two key changes within the piece; one led by the voices, the other by the piano
• word painting throughout highlighting such words as “storms rage” (sixteenth notes), “winds screech” (glissandos), “world is done” (dim. to a final unison)
• brief passages of a cappella singing; active and independent piano part in many sections

Technical considerations:

• very accessible ranges in all voice parts
• open fifths and fourths will require careful attention to intonation
• rhythmic variety may challenge some singers, particularly shifting between simple and compound time
• combination of short fragmented phrases and longer sustained phrases will require focus from singers and clarity of direction
• many slight tempo changes appear in the score in addition to the metre changes; metronome practice would be beneficial

Supplementary information:

• “Commissioned and Premiered on April 29, 2017 by The Canadian Men’s Chorus, Greg Rainville, Artistic Director, Toronto, ON, Canada.”
ENNS, Jeff: *Sure On This Shining Night*

**ENNS, Jeff** (b. 1972) 
**Text Source:** James Agee (1909–1955)

**Voicing:** TTBB  
**Accompaniment:** a cappella

**Availability:** available from the composer [www.jeffenns.com](http://www.jeffenns.com)

**Difficulty:** Level 3  
**Duration:** 3’

**Language:** English  
**Text Source:** James Agee (1909–1955)

**Text:**

*Sure on this shining night*

*Of star made shadows round,*

*Kindness must watch for me*

*This side the ground.*

*The late year lies down the north.*

*All is healed, all is health.*

*High summer holds the earth.*

*Hearts all whole.*

*Sure on this shining night I weep for wonder wand'ring far alone*

*Of shadows on the stars.*

**Tempo/Style:** Always flexible  \(\frac{\text{♩}}{\text{♩}}\) = ca. 100

**Range**  \(\text{♩} \) and **tessitura**  \(\text{♩} \) :

- Tenor 1:
- Tenor 2:
- Bass 1:
- Bass 2:

**Musical characteristics:**

- through-composed with a variety of textures: unison; 4-part homophonic; melody and accompanying vocal parts
- lyrical and flowing style with sweeping melodies that frequently span an octave
- lush harmony throughout with many chords of stacked fourths and fifths
- five key changes throughout the piece
- variety of time signatures used, including \(\frac{3}{4}, \frac{4}{4}, \frac{5}{4}\), and \(\frac{6}{4}\)
• at times, the pulse feels comfortable as a half note and at other times, a quarter note pulse works smoothly, especially for transitions

Technical considerations:
• wide vocal ranges for T1 and B2; can be tiring vocally especially for the B2 singers
• several sections begin with a short phrase of unison and act as anchor points to establish key centers and formal divisions
• melody is shared among voice parts, not always in the T1 line
• unexpected modulations and harmonic progressions will challenge the ensemble’s listening skills
• piece can feel fragmented at times because of the variety of material included; text and overall mood can act as a unifying factor

Supplementary information:
• “for Bill Hamm”
ENNS, Jeff: *Sweet was the Song*

**ENNS, Jeff** (b. 1972) \hspace{1cm} **Sweet was the Song** (2008)

**Voicing:** TTBB (div.) \hspace{2cm} **Accompaniment:** a cappella

**Availability:** available from the composer [www.jeffenns.com](http://www.jeffenns.com)

**Difficulty:** Level 2 \hspace{2cm} **Duration:** 2’ 30”

**Language:** English \hspace{2cm} **Text Source:** William Ballet (17th century)

**Text:**

*Sweet was the song the Virgin sang,*  
*when she to Bethlem Juda came*  
*and was delivered of a son,*  
*that blessed Jesus to name.*  
"Lulla, lulla, lullaby,  
Lula, lula, lula, lullaby."  
"Sweet babe," sang she,  
"my son, and eke a Saviour born,  
who hast vouchsafed from on high  
to visit us that were forlorn;  
Lulla, lulla, lullaby, sweet babe," sang she,  
and rocked him sweetly on her knee.

**Tempo/Style:** Gentle and flowing $\approx 100$

**Range** and **tessitura**:

![Musical notation](image)

**Musical characteristics:**

- through-composed in a lyrical and lush style
- begins with a unison note, hairpin, and fermata on the word “sweet”, followed by an ascending line that gradually builds a stacked chord on the same word
- $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, and $\frac{6}{4}$ are all used; quarter note remains constant and metre variations are used to align text stress, phrase shaping and length
- dynamic range of $p–mf$ throughout aligns with the sentiment of the text
- phrase lengths vary throughout and some breath marks are indicated by the composer
• phrases frequently begin on a unison and expand to thicker texture

Technical considerations:
• very comfortable ranges for T2 and B1 parts; B2 part may be low for some singers
• some divisi in the T2 parts and in all parts on the final cadence
• sometimes longer note values occur in the middle of the phrase and breath energy will need to be sustained throughout the line
• T2 and B1 parts frequently have interesting inner moving lines that should be considered within the overall ensemble balance
• slight shift into D-flat major in the middle section, otherwise stays fairly close to the home key of E-flat major; chromaticism in the middle section will require attention

Supplementary information:
• “for Valerie”
• recording of Chor Leoni Men’s Choir performing the work on the composer’s website
ENNS, Jeff: *This Life of Mine*

**ENNS, Jeff** (b. 1972)  
**This Life of Mine** (2009)

**Voicing:** TTBB (div.)  
**Accompaniment:** piano

**Availability:** available from the composer [www.jeffenns.com](http://www.jeffenns.com)

**Difficulty:** Level 2  
**Duration:** 3’ 20”

**Language:** English  
**Text Source:** E. Pauline Johnson (1861–1913)

**Text:**

*The night-long shadows faded into grey,*
*Then silvered into glad and gold sunlight,*
*Because you came to me, like a new day*
*Born of the beauty of an autumn night.*

*The silence that enfolded me so long,*
*Stirred to the sweetest music life has known,*
*Because you came, and coming woke the song*
*That slumbered through the years I was alone.*

*So have you brought the silver from the shade,*
*The music and the laughter and the day,*
*So have you come to me, and coming made*
*this life of mine a blossom-bordered way.*

**Tempo/Style:** Smooth and flowing = ca. 76; Bright and jubilant = 100

**Range** and **tessitura**  

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<thead>
<tr>
<th>Tenor 1:</th>
<th>Tenor 2:</th>
<th>Bass 1:</th>
<th>Bass 2:</th>
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**Musical characteristics:**

- through-composed with a balance of short unison phrases and 4-part texture
- piano and vocal parts act in conversation with one another creating a series of a cappella sections connected by brief piano interludes
- alternating time signatures throughout, including $\frac{3}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, and $\frac{6}{4}$
- opening section is characterized by short 2-bar phrases and melodic patterns with steady eighth notes; middle section uses a faster tempo with frequently occurring triplets in both
the vocal and piano parts; the final section returns to the original tempo and although some of the triplet activity from the middle section is present, the phrase lengths are much longer and the writing more homophonic and sustained

- middle section is set in G major while the two outer sections are set in B-flat major
- the first key change is handled by the piano while the second key change occurs during an a cappella section using the common tone D

**Technical considerations:**

- due to the alternating nature of the piano and vocal parts, intonation in the a cappella sections will be crucial to achieve a successful performance
- unison lines allow for an opportunity to build ensemble unity while exposed phrases for some vocal parts, and also staggered entries on several phrases, will build independence within the ensemble
- the key change from G major to B-flat major in the vocal parts will require isolation in the rehearsal process
- B2 part encompasses a wide vocal range
- some divisi in T2 part

**Supplementary information:**

- “Dedicated to Bev Fraser on the occasion of the 50th anniversary of the Cambridge Male Chorus”
ENNS, Jeff: Winter Uplands

ENNS, Jeff (b. 1972) Winter Uplands (2016)

Voicing: TTBB (div.) Accompaniment: a cappella

Availability: Renforth Music (RM MCH 720)

Difficulty: Level 3 Duration: 3’

Language: English Text Source: Archibald Lampman (1861–1899)

Text:

The frost that stings like fire upon my cheek,
The loneliness of this forsaken ground,
The long white drift upon whose powdered peak
I sit in the great silence as one bound;
The rippled sheet of snow where the wind blew
Across the open fields for miles ahead;
The far-off city towered and roofed in blue
A tender line upon the western red;
The stars that singly, then in flocks appear,
Like jets of silver from the violet dome,
So wonderful, so many and so near,
And then the golden moon to light me home—
The crunching snowshoes and the stinging air,
And silence, frost, and beauty everywhere.

Tempo/Style: \( \dot{=} \) 88; \( \dot{=} \) 69; \( \dot{=} \) 76

Range and tessitura:

Musical characteristics:

- through-composed; predominantly homophonic in texture with short passages of unison and brief polyphony
- long sustained phrases in all voice parts
- lush harmony throughout with many chords of stacked fourths and fifths
- four key changes throughout the piece
- mainly set in simple time (\( \frac{3}{4} \), \( \frac{4}{4} \), \( \frac{5}{4} \), and \( \frac{6}{4} \)), brief passage in \( \frac{6}{8} \) and \( \frac{9}{8} \)
• some effective text painting: “loneliness” (unison line), “rippled” (alternating eighth note ostinato), “stars” (rising canon entries involving grace notes), “jets of silver” (canon-like scale passages)

**Technical considerations:**

• some challenging harmonic shifts establishing new key centers
• wide range in B2 voice part, re-voicing chords may be challenging
• some divisi in T2 voice part
• long passages with parallel fourths and fifths may expose intonation challenges
• strength in all voice parts will be necessary
• notated grace notes (indicated on the beat) will require additional rehearsal time for consistency and clarity

**Supplementary information:**

• “Commissioned and premiered on December 9, 2016 by the Canadian Men’s Chorus, Greg Rainville Artistic Director, Toronto, Ontario, Canada.”
ENNS, Leonard: *Blessed Trinity*

**ENNS, Leonard** (b. 1948)  **Blessed Trinity** (2000 rev. 2008)

**Voicing:** TTBB  **Accompaniment:** a cappella

**Availability:** available from the composer [www.lenns.ca](http://www.lenns.ca)

**Difficulty:** Level 2  **Duration:** 3’

**Language:** English  **Text Source:** Leonard Enns inspired by Reginald Heber’s *Holy, Holy, Holy, Lord God Almighty* (1826)

**Text:**

*Holy, holy, ...*
Lord God Creator, our song shall rise to Thee.

*Holy, holy, ...*
To Thee O God Sustainer, our song shall rise to Thee.

*Holy God Creator, holy God Redeemer, God Sustainer.*

*Holy, holy, ...*
God, blessed Trinity.

(Text reproduced with permission from Leonard Enns.)

**Tempo/Style:** ♩ = ca. 84

**Range** ♩ and tessitura ♩:

![Range Diagram]

**Musical characteristics:**

- predominantly homophonic style; AB form with a brief recapitulation of the A section at the end
- A section is set in E major with reoccurring “holy, holy” ascending scale passage on repeated quarter notes
- B section modulates to F# major; texture changes to a melodic line in T1 part with three part accompaniment on ostinato “holy, holy” variation
- set in cut time with brief appearance of $\frac{3}{4}$; half note pulse remains constant
• harmonic variety is created during the repeated “holy, holy” phrases by stepwise motion in various voice parts

Technical considerations:
• B2 voice part must have a consistent F#2
• piece is more challenging than it first appears on the score due to the harmonic shifts and slight variations in the repeated “holy, holy” sections
• care must be taken from all voice parts during the repetitive “holy, holy” phrases as pitches change in different places in different phrases; these changes create subtle dissonances in the homophonic texture
• a moving tempo will help create momentum in the longer phrases
• accurate text stress on repetitive “holy” text (strong – weak) will help create musical interest

Supplementary information:
• “for the Faith and Life Male Choir”
• recording available on the composer’s website
ENNS, Leonard: *Right Here!*

**ENNS, Leonard** (b. 1948)  
**Right Here!** (2009)  
**Voicing:** TTBB  
**Accompaniment:** piano  
**Availability:** available from the composer [www.lenns.ca](http://www.lenns.ca)  
**Difficulty:** Level 1  
**Duration:** 3’ 15’  
**Language:** English  
**Text Source:** Leonard Enns  

**Text:**

> Right here, that’s the place to be, right here!  
> Right here, that’s the place for me, right here!  
> Don’t let me hear you say  
> that the grass is greener  
> on the other side of the way,  
> ‘cause you know I’ve been there  
> and it’s here, right here, that’s the place to be, right here!  
> Right here, that’s the place for me, right here!  

> You can walk ten thousand miles  
> sail the seas explore the isles  
> find the highest mountain to climb and feel sublime!  
> But some day you’ll hear the voice,  
> that calls you with one clear choice to follow  
> along the road that leads back home  
> that leads right back to here!  

(Text reproduced with permission from Leonard Enns.)

**Tempo/Style:** Moderato = ca. 108; Andante = ca. 92

**Range** and **tessitura**:

<table>
<thead>
<tr>
<th>Tenor 1:</th>
<th>Tenor 2:</th>
<th>Baritone:</th>
<th>Bass:</th>
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<tbody>
<tr>
<td><img src="image" alt="Music Staff" /></td>
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<td><img src="image" alt="Music Staff" /></td>
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**Musical characteristics:**

- homophonic throughout in ABA’ form  
- abundance of unison and 2-part writing; some phrases divide to four parts by the end of the phrase
• A section contains a short segment with sixteenth note patterns for all voices; patterns start after an eighth or sixteenth rest; these phrases have minimal piano accompaniment (almost a cappella)
• B section is contrasting with a slightly slower tempo, a new key signature, and cantabile marking
• piano part provides much of the rhythmic motion in the piece: syncopated gestures and grace notes in the A section, arpeggiated LH with RH octaves in the B section
• three key changes in total: one is accomplished by the piano, and the other two are handled by the voices but quickly reinforced by piano

Technical considerations:
• comfortable vocal ranges for all parts (T ranges appear low in the analysis above due to a unison line that involves the pitch B2)
• well-crafted for a developing ensemble
• unison passages and repetitive material will expedite the learning process
• key changes may require isolated rehearsal time
• many sustained notes on the word “here”; isolating and unifying the first vowel without the following consonant may be required

Supplementary information:
• “for the Associated Male Choruses of Ontario”
• premiered by the mass choir during “Ontario Sings” in Cambridge, Ontario on May 8, 2010
FARRELL, Frances: *Cold Comfort*

<table>
<thead>
<tr>
<th>FARRELL, Frances (b. 1971)</th>
<th>from <em>Winter Proverbs</em> (2016)</th>
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<tbody>
<tr>
<td>Voicing: TTBB</td>
<td>Accompaniment: a cappella</td>
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<tr>
<td>Availability: Cypress Choral Music (CP 1590)</td>
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<tr>
<td>Difficulty: Level 2</td>
<td>Duration: 1’ 45”</td>
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<tr>
<td>Language: English</td>
<td>Text Source: German Proverb</td>
</tr>
</tbody>
</table>

**Text:**

*Those who don't pick roses in the summer, won't pick them in winter, either.*

**Tempo/Style:**  \( \frac{d}{4} = 82 \)

**Range** \( \ddagger \) and tessitura \( \ddagger \):

![Musical notation]

**Musical characteristics:**

- composed in a fugue-like style in a minor mode
- second half of the piece uses a pizzicato vocal accompaniment to mimic plucked strings
- humorous play on the pronunciation of “either” (i.e. “eye-ther” vs. “ee-ther”)
- combination of conjunct and disjunct writing in vocal parts

**Technical considerations:**

- voice parts are required to be equally strong to maintain the vocal lines throughout the fugue-like section
- long phrases with occasional large melodic leaps require attention to phrasing
- short melodic passages during the pizz. section require a light, legato vocal technique for clarity on the thirty-second notes
- combination of minor mode, rhythmic and articulation variety within the short work make it more challenging than it first appears
Supplementary information:

- #3 of 4 in the set, *Winter Proverbs: an a cappella suite for men’s voices*
- Winner of Chor Leoni’s inaugural C/4 Canadian Choral Composition Competition (2017)
- Premiered on February 17, 2017 in Vancouver, by Chor Leoni, Erick Lichte, Artistic Director
FARRELL, Frances: *How Long the Winter*

**FARRELL, Frances** (b. 1971) from *Winter Proverbs* (2016)

**Voicing:** TTBB (div.)  
**Accompaniment:** a cappella

**Availability:** [Cypress Choral Music](http://www.cypresschoralmusic.com) (CP 1590)

**Difficulty:** Level 2  
**Duration:** 4’

**Language:** English  
**Text Source:** varied

**Text:**

*Oh, wind, if Winter comes, can Spring be far behind?*
(Percy Bysshe Shelly from *Ode to the West Wind*)

*No matter how long the winter, spring is sure to follow.*
(Guinean Proverb)

*The snow it melts the soonest when the winds begin to sing.*
(Irish Proverb)

**Tempo/Style:** $\frac{4}{4}$ = 50

**Range ➔ and tessitura ➔ :**

Musical characteristics:

- slow and harmonically lush movement; longest of the set
- work contains three main sections that are each repeated: first section of slow alternating “Ah” and “Oh” vowels is reminiscent of movement 1; second section contains a unison line for all voices; third section contains the main melody in the T1 part with slower moving and sustained accompanying voices in the other three vocal parts
- variety of rhythms used within the sustained lines, including slow triplets in the second half of the piece
- work builds from $p$ opening to a $f$ climax, returning to $p$ at the end
- attention to voice leading in all parts ensures each part has short interesting melodic lines even when providing harmonic accompaniment
Technical considerations:

- all voices sing uninterrupted from beginning to the end of the piece, making vocal stamina a challenge for developing voices
- balance and text clarity can be challenging in thickly scored sections
- mix of monophonic sections and more complex textures provide listening challenges for ensemble
- some T1 melody lines are low in the vocal range
- minimal divisi in B1 part during final phrases
- of the four movements in the complete work, this movement works best as a stand alone piece

Supplementary information:

- #4 of 4 in the set, Winter Proverbs: an a cappella suite for men’s voices
- Winner of Chor Leoni’s inaugural C/4 Canadian Choral Composition Competition (2017)
- Premiered on February 17, 2017 in Vancouver, by Chor Leoni, Erick Lichte, Artistic Director
- this movement to be included in a new recording by Chor Leoni (release date September 2018)
FARRELL, Frances: *The Pine in Winter*

**FARRELL, Frances** (b. 1971) from *Winter Proverbs* (2016)

Voicing: TTBB  
Accompaniment: a cappella

Availability: [Cypress Choral Music](http://www.cypresschoral.com) (CP 1590)

Difficulty: Level 1  
Duration: 1’

Language: English  
Text Source: Chinese Proverb

Text:

> The pine stays green in winter; wisdom in hardship.

Tempo/Style:  
\[ \dot{\text{c}} = 80 \]

Range and tessitura:

\[
\begin{array}{cccc}
\text{T1:} & \text{T2:} & \text{B1:} & \text{B2:} \\
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\end{array}
\]

Musical characteristics:

- short work acts as an effective prologue to the following set of three pieces
- alternating “Ah” and “Oh” vowels mimic a “frozen” soundscape
- notes are overlapped between voices in slow moving rhythms with subtle dynamic changes
- melody in T1 voice part

Technical considerations:

- excellent piece for building uniform vowels across the choir
- creating the seamless nature required by the slightly overlapping parts can be challenging for singers new to ensemble work
- effective intonation is necessary to maintain repeated pitches
- works best with the complete set

Supplementary information:

- #1 of 4 in the set, *Winter Proverbs: an a cappella suite for men’s voices*
• Winner of Chor Leoni’s inaugural C/4 Canadian Choral Composition Competition (2017)
• Premiered on February 17, 2017 in Vancouver, by Chor Leoni, Erick Lichte, Artistic Director
FARRELL, Frances: *Winter's Dance*

**FARRELL, Frances** (b. 1971) from *Winter Proverbs* (2016)

Voicing: TTBB

Accompaniment: a cappella

Availability: [Cypress Choral Music](https://www.cypresschoralmusic.com) (CP 1590)

Difficulty: Level 3

Duration: 1’

Language: English

Text Source: English Proverb

Text:

> They that sing in summer, must dance in winter.

**Tempo/Style:** Giocoso ♩ = 164

**Range** ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩:

![Musical notation](image)

**Musical characteristics:**

- lively and rhythmic short work that employs mixed metre throughout (i.e. 5 and 6)
- melody sits in the B1 part throughout; accompanying vocal lines in other parts use vocables
- rhythmic variety highlights the reference of “dance” in the text
- combination of vocables and driving rhythmic lines (particularly in the B2 part) give the work a feeling of vocal jazz

**Technical considerations:**

- achieving a level of comfort with the mixed metres and quick moving rhythms is essential in all voice parts
- B1 part has challenging rhythmic entries
- balance must be addressed to ensure the melody is heard above the rhythmic activity in the other voice parts
- consistency and precision of the vocables throughout the ensemble is necessary for rhythmic precision and overall intonation
• could be extracted as a short opening piece or possible encore

Supplementary information:
• #2 of 4 in the set, *Winter Proverbs: an a cappella suite for men’s voices*
• Winner of Chor Leoni’s inaugural C/4 Canadian Choral Composition Competition (2017)
• Premiered on February 17, 2017 in Vancouver, by Chor Leoni, Erick Lichte, Artistic Director
HAMMELL, E.K.R.: Life’s But a Walking Shadow

Voicing: TTBB  Accompaniment: a cappella
Availability: available from the composer https://ekrhammell.com/
Difficulty: Level 2  Duration: 5’

Text:

She should have died hereafter;
There would have been a time for such a word.
— Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life’s but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury
Signifying nothing.

from Macbeth, Act V, Scene 5

Tempo/Style: Grave, achingly  \( \dot{\frac{\text{quarter note}}{4}} = 60 \)

Range  \( \dot{\text{quarter note}} \) and tessitura  \( \dot{\text{quarter note}} \) :

Musical characteristics:

- through-composed with the exception of a reoccurring motive on the text “Out, out brief candle…”
- brief passages of unison, 2-part, 3-part, and 4-part writing throughout
- melody frequently appears in the B1 voice part (sometimes doubled by other voice parts)
- careful attention to natural text rhythms throughout
- harmonically centered around B minor with frequent use of fourths and fifths
• combines $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ throughout, in a slow moving tempo, with many slight tempo variations indicated

Technical considerations:

• haunting and dramatic work that relies on text clarity
• excellent work to build ensemble’s intonation skills (sustain drones, frequent fourths and fifths, chromatic movement, etc.)
• variety of phrase lengths; some that require staggered breathing
• wide dynamic range required: $pp$–$ff$
• many expressive details indicated in the score (i.e. “with building intensity”, “slower”, “freely”, “piu mosso”, “hushed”, “with strength”)
• very comfortable tenor ranges

Supplementary information:

• “Winner of the 2017 Lloyd Carr-Harris Composers Competition and premiered in Toronto on February 25, 2017 by the Canadian Men’s Chorus, Greg Rainville, Artistic Director”
HATFIELD, Stephen: *Here and Gone: Hebron*


**Voicing:** TTBB (div.)  **Accompaniment:** a cappella

**Availability:** Cypress Choral Music (CP1546)

**Difficulty:** Level 2  **Duration:** 3’ 20”

**Language:** English  **Text Source:** Stephen Hatfield

**Text:**

The ancient Hebrew tongue has “Hebron” for “Friendship” and “Friendship” was to be the Mission’s name. But the ancient tongues were young when the land had long been ancient thus the Mission time and Fishin’ time could never be the same.

But the people gathered and were welcomed kindly in for the merit of their souls and their trade while disease and famine fished the bones beneath their skin, trading strife for strife, death for life, that’s how a land is made.

And it’s oh, oh, here and gone
The People passed in helpless majesty
We think about their toil while we’re fishing for the oil in the old, cold graves below the sea

They tore the Mission down and all The People scattered
They had to find a trail – hunting caribou and whale The airforce and the crown were agreed the region mattered thus the lions and the unicorns come marching through our tale

And the tale is holy – for the tale is all we know
All we know is what the mortal memory saves like the name of “Friendship” in a tongue from long ago And the soul is stirred to know the word still rides above the waves

And it’s oh, oh, here and gone
We all must pass in helpless majesty So think about our toil, while we’re fishing for the oil in the old cold graves below the sea

(Text reproduced with permission from Stephen Hatfield.)

**Tempo/Style:** Slow march = 76
Musical characteristics:

- poignant work in a folk song style; verse chorus form
- dotted eighth-sixteenth gestures required to be performed as swing eighths resulting in a gentle lilt; plenty of rhythmic variety throughout
- melody frequently appears in the B1 and T2 parts
- generally legato phrasing throughout but always rhythmic
- key change into the third verse: D-flat major to E-flat major
- harmony is predictable with a few added chord tones

Technical considerations:

- comfortable ranges for all voice parts
- brief passage of divisi in T1 and T2 parts; divisi in B2 parts allows for lower octaves if possible
- rhythmic precision is key to aligning rhythms among voice parts; singers should be encouraged to keep the internal triplet eighth subdivision at all times
- melody frequently appears in inner voice parts and is marked in the score; vocal balance should be considered
- some exposed passages for B parts, particularly the opening verse

Supplementary information:

- program note in the score provides additional information on the history of the mission Hebron.
- recording available on the publisher’s website and on the Newman Sound Men’s Choir recording, *The Green and Salty Days*
HENDERSON, Ruth Watson: *Le vaisseau d’or*

**HENDERSON, Ruth Watson** (b. 1932)  

designation: TTBB (div.)

**Availability:** [Canadian Music Centre](https://www.canadianmusiccentre.ca) (MV 6000 H497vai)

**Difficulty:** Level 3

**Duration:** 4’ 15”

**Language:** French

**Text Source:** Émile Nelligan (1879–1941)

**Text:**

*Ce fut un grand Vaisseau taillé dans l’or massif:*

*Ses mâts touchaient l’azur,*

*sur des mers inconnues;*

*La Cyprine d’amour,*

*cheveux épars, chairs nues*

*S’étalait à sa proue, au soleil excessif.*

*Mais il vint une nuit frapper le grand écueil*

*Dans l’Océan trompeur où chantait la Sirène,*

*Et le naufrage horrible inclina sa carène*

*Aux profondeurs du Gouffre,*

*immuable cercueil.*

*Ce fut un Vaisseau d’Or,*

*dont les flancs diaphanes*

*Révélai den des trésors que les marins profanes,*

*Dégoût, Haine et Névrose, entre eux ont disputés.*

*Que reste-t-il de lui dans la tempête brève?*

*Qu’est devenu mon coeur, navire déserté?*

*Hélas! Il a sombré dans l’abîme du Rêve!*

**Translation by Barry Tobin**

*It was a great ship built of solid gold:*

*Its masts reached to the skies on uncharted seas;*

*The Goddess of Love,*

*her hair streaming, her flesh bare,*

* Flaunted herself on the prow beneath a blazing sun.*

*Then one night it struck the great reef*

*In that treacherous ocean where the Siren sang,*

*And the horrible shipwreck cast its keel*

*a changeless coffin.*

*It was a Ship of Gold*

*whose diaphanous sides*

*Revealed treasures which those profane mariners,*

*Loathing, Hate and Neurosis, disputed among themselves.*

*What remains of it in the brief tempest?*

*What has become of my heart, deserted ship?*

*Alas! It has foundered in the depths of the Dream!*

*Translation by Barry Tobin*

**Tempo/Style:** Espressivo $\cdot= 76; \ddot{=} = 90$

**Range** $\ddot{\cdot}$ and tessitura $\ddot{\cdot}$: 

![Musical Staff](image)
Musical characteristics:

- written in a general ABA’ form with a coda section
- majority of the piece is in compound metre $\frac{6}{8}$; coda shifts to simple metre $\frac{2}{4}$
- melody generally appears in the T1 voice; one extended passage with the melody in the B2 voice
- mix of vocal textures used throughout: melody with vocal accompaniment on sustained vowels, homophonic 4-part writing, and brief passages of polyphonic texture
- based in A minor; harmonic language is complex at times; frequent appearance of chords with added seconds (both major and minor)
- text painting appears throughout: e.g. “Aux profondeurs du Gouffre (To the depths of the abyss)” is written for unison voices, descending to the lowest part of the singer’s range

Technical considerations:

- wide vocal ranges required, particularly for T1 and B2
- small amounts of divisi in B1 and B2 parts
- challenging melodic and harmonic material; plenty of chromaticism in all parts
- vocal balance will require attention especially in passages with one melody line and three accompanying sustained lines
- wide dynamic range required: $p–ff$; several climatic points on $ff$

Supplementary information:

- “Dedicated to Jerzy Cichocki and the Victoria Scholars”
- premiered on April 18, 1999
- recording available on YouTube by Chantres Musiciens
JENSEN, Aaron: The Tramps

JENSEN, Aaron (b. 1982) from the song cycle A Mari Usque Ad Mare (2009)

Voicing: TTBB Accompaniment: a cappella

Availability: Canadian Music Centre (MV 6000 J49tr)

Difficulty: Level 2 Duration: 3’

Language: English Text Source: Robert Service (1874–1958)

Text:

Can you recall, dear comrade, when we tramped God's land together,
And we sang the old, old Earth-song, for our youth was very sweet;
When we drank and fought and lusted, as we mocked at tie and tether,
Along the road to Anywhere, the wide world at our feet —

Along the road to Anywhere, when each day had its story;
When time was yet our vassal, and life's jest was still unsta;e;
When peace unfathomed filled our hearts as, bathed in amber glory,
Along the road to Anywhere we watched the sunsets pale?

Alas! the road to Anywhere is pitfalled with disaster;
There's hunger, want, and weariness, yet O we loved it so!
As on we tramped exultantly, and no man was our master,
And no man guessed what dreams were ours, as, swinging heel and toe,
We tramped the road to Anywhere, the magic road to Anywhere,
The tragic road to Anywhere, such dear, dim years ago.

Tempo/Style: In a conversational folk style

Range and tessitura:

Musical characteristics:

- follows a ABA’ form; A sections are homophonic and folk-like, B section is more polyphonic
- piece begins in unison for tenor voices; Bs are added for 2-part texture before splitting to 3 and 4-part writing; the recapitulation of A section also begins in unison
• middle section is characterized by a single melodic line with 3-part vocal accompaniment on the syllable “doh”
• middle section features independent lines for all voice parts and more harmonic variety closer to a vocal jazz style
• melody occasionally appears in an inner voice and is indicated in the score

Technical considerations:
• identical vocal ranges required for T1 and T2 parts; T2 indicated to use falsetto at one point in the score; B2 requires a solid low range
• frequent voice crossing, especially between the T2 and B1 lines
• B1 voice part is writing in tenor clef
• balance will need to be carefully considered when melody appears in an inner voice
• rhythmic and harmonic complexity in the middle section will require much more rehearsal attention than outer sections

Supplementary information:
• Premiered by Cadence at the Vokal Total Festival in Munich, Germany on November 13, 2009
• recorded by the Canadian Men’s Chorus on the 2015 Centrediscs recording, *From Sea to Sea*
KELLY, Nicholas Ryan: *Evening Song*

**KELLY, Nicholas Ryan** (unknown) *Evening Song* (2016)

**Voicing:** TTBB (div.)  **Accompaniment:** piano

**Availability:** available from the composer [www.nicholasryankelly.com](http://www.nicholasryankelly.com)

**Difficulty:** Level 3  **Duration:** 6’

**Language:** English  **Text Source:** Sherwood Anderson (1876–1941)

**Text:**

> My song will rest while I rest. I struggle along.  
> I’ll get back to the corn and the open fields.  
> Don’t fret, love, I’ll come out all right.

> Back of Chicago the open fields. Were you ever there—trains coming toward  
> you out of the West—streaks of light on the long gray plains?  
> Many a song—aching to sing.

> I’ve got a gray and ragged brother in my breast—that’s a fact.  
> Back of Chicago the open fields—long trains go west too—in the silence.  
> Don’t fret, love. I’ll come out all right.

**Tempo/Style:** Andante moderato \( \frac{\text{b} \text{a} \text{b} \text{c}}{\text{d} \text{e} \text{f}} \) \( = 88 \); Con moto \( \frac{\text{g} \text{a} \text{b} \text{c}}{\text{d} \text{e} \text{f}} \) \( = 104 \); With urgency, pressing forward

**Range** and tessitura ♭:

 dared to try:  

**Musical characteristics:**

- loose ABA’ form where motives in the final section are reminiscent of motives heard earlier, particularly “Back of Chicago…” (m. 104)
- thickly scored piano part which provides much of the musical drive and shape of the work
- plenty of rhythmic variety created throughout the piece (i.e. quarter note triplets, syncopations, ties held over bar lines, changing metres)
- middle section is thickly scored for vocal parts with polyphonic writing
- many harmonies include seconds and dissonance
- expressive markings used throughout the score (i.e. “calmly, with resolve”, “nostalgic; melancholy”, “not dragging”, “like a locomotive in the distance, picking up steam”)
Technical considerations:

- both B1 and B2 parts are required to use full range throughout the piece
- vocal lines frequently contain wide interval leaps
- rhythmic independence required in all vocal parts
- lines involve chromaticism and frequently dissonant/unexpected harmonies
- experienced pianist needed
- score is heavily marked with dynamic changes
- minimal divisi for T1 part on final cadence

Supplementary information:

- finalist in Chor Leoni’s inaugural C/4 Canadian Choral Composition Competition (2017)
- Premiered on February 17, 2017 in Vancouver, by Chor Leoni, Erick Lichte, Artistic Director
- recording available on the composer’s website
LIVINGSTON, Cecilia: *Dear Illusion*

**LIVINGSTON, Cecilia** (b. 1984)  
**Dear Illusion** (2015)

**Voicing:** TTBB, T solo  
**Accompaniment:** a cappella

**Availability:** available from the composer [cecilia-livingston.com](http://cecilia-livingston.com)

**Difficulty:** Level 3  
**Duration:** 4’ 30”

**Language:** English  
**Text Source:** E. J. Pratt (1882–1964)

**Text:**

*Dusk* – with a grey and silent sea,  
The fading outlines of a shore,  
*A bittern’s cry, and evermore*  
The lonelier cry of memory.

*Night* – and the lifted clouds afar,  
And yonder near a little hill  
*A cross, above a form so still,*  
*Holds vigil with one raying star.*

*Sleep falls, and lo! the gift of dreams –*  
*He comes again, I clasp his hands,*  
*Death’s bars are broken, and he stands*  
*As once he stood; – or so it seems.*

**Tempo/Style:** Gentle $\frac{\dot{q}}{} = 60$; $\frac{\dot{q}}{} = 50$; $\frac{\dot{q}}{} = 70$

**Range** $\dot{q}$ and tessitura $\cdot$:

![Range and tessitura](image)

**Musical characteristics:**

- haunting work that alternates between homophonic sections and aleatoric sections  
  including a chant-like tenor solo
- during the aleatoric sections, the accompanying choral parts act as echoes of the soloist,  
  highlighting specific words and phrases
- during the aleatoric sections, cluster chords are gradually created that frequently  
  transition into seconds during the homophonic sections
• piece encompasses a wide dynamic range with sometimes drastic shifts during short phrases and gestures

Technical considerations:
• narrow vocal ranges in all parts
• pitch accuracy transitioning from one section to the next will be crucial (i.e. moving from aleatoric sections into more tonal sections)
• excellent piece for developing interval reading
• a plethora of musical and expressive markings are included in the score (i.e. fermati, breath marks, caesura, “slow and extremely free”, “dark”)
• detailed descriptions are included in the score to assist performers with realizing the aleatoric sections

Supplementary information:
• recorded by the Toronto Valour Ensemble on their album *Sacrifice and Solace*
LIVINGSTON, Cecilia: Kiss Goodnight


Voicing: TTBB (div.), countertenor soloist  Accompaniment: a cappella

Availability: The Leading Note (CLS001)

Difficulty: Level 2  Duration: 6’

Language: English  Text Source: Cecilia Livingston

Text:

when I was a child
I was afraid of the dark,
but now, Love, I see
that night is a time for peace.

here, side by side,
we sleep,
each with an arm around
each
other

drifting (drifting, drifting) far
but never
untethered,
always
together.

when I was a child
I was afraid of the dark,
but now, Love, I see
that night is a time for peace.

(Text reproduced with permission from Cecilia Livingston.)

Tempo/Style: Lilting, gentle, a little sad  \( \frac{4}{4} = 60 \)

Range \( \frac{3}{4} \) and tessitura :

Alto:  Tenor 1:  Tenor 2:  Bass 1:  Bass 2:

\[ \begin{align*}
\text{Alto:} & \quad \begin{array}{c}
\text{Tenor 1:} \\
\text{Tenor 2:} \\
\text{Bass 1:} \\
\text{Bass 2:}
\end{array}
\end{align*} \]
Musical characteristics:

- gentle and moving work in ABA form; countertenor soloist is featured throughout while TB parts provide interesting and well-crafted accompanying lines
- TB vocal parts in the A section consist of vocables in a sustained legato style; Livingston explains in accompanying notes this was inspired by her “secret love of doo-wop and a cappella groups like Rajaton”; instructions for execution are included in the score
- B section is characterized by gentle ostinati created by the TB voice parts on fragments of the text; the parts gradually layer throughout the section
- syncopations in the accompanying vocal parts provide direction and musical interest

Technical considerations:

- voice parts required to sing repetitive patterns at length with ease
- excellent piece for building balance and intonation skills within the ensemble
- middle section requires rhythmic independence to coordinate overlapping parts
- wide dynamic range required to established gentle nature of the main sections and also the climatic points
- many descriptive expressive markings included throughout the score (i.e. “caressing, soothing”, “begin a story”, “let it bloom”, “delicate, remembering”, “bravely”, “soaring”)
- vocal ranges are reasonable; strong, clear B2 voices needed
- small amounts of divisi in T parts

Supplementary information:

- Commissioned and premiered by Pro Coro Canada, Michael Zaugg, Artistic Director
- recording available on composer’s website
LOOMER, Diane: *Yuletide Fires*


**Voicing:** TTBB (div.)  **Accompaniment:** a cappella

**Availability:** Cypress Choral Music (CP1084)

**Difficulty:** Level 1  **Duration:** 3’ 45”

**Language:** English  **Text Source:** Anonymous

**Text:**

*Light with the burning log of oak*
*The darkness of thy care,*
*Deck with the scarlet-berried bough*
*The temple of the fair;*
*Spread pure-white linen for a feast,*
*Perchance some guest may share.*

*Give forth thy gold and silver coins,*
*For they were lent to thee;*
*Put out to usury thy dross,*
*One talent gaineth three.*
*Perchance the hungered and the poor*
*May pray to God for thee.*

*Once a pale star rose in the East*
*For wand’ring herds to see,*
*To Bethlehem came a child so weak,*
*And came strength to Galilee.*
*Perchance if thou dost keep thy tryst*
*A star may rise for thee.*

**Tempo/Style:** Introspectively \(\dot{\text{=}}\) ca. 66

**Range and tessitura:**

Tenor 1:

Tenor 2:

Baritone:

Bass:

**Musical characteristics:**

- mainly homophonic throughout; some sections with melody line and accompanying sustained voices
• begins with sustained hum in B voices with T voices humming the main melody above
• majority of melodic shape is by stepwise motion with a few leaps of fourths and fifths
• dynamic levels range from \( ppp - mf \)
• some chromatic passing tones, otherwise harmonic structure is fairly predictable

**Technical considerations:**

• generally comfortable vocal ranges for all voice parts
• minimal divisi in T2 part; divisi on final chord; divisi in second verse for B1 part is doubled by B2
• text contains vocabulary from Old English; some definitions included in the score
• intonation and resonance on hum will need attention; [u] may be substituted as suggested in the score
• ends on a Picardy third; breath management will be crucial at this dynamic level \( ppp \)
  and also for range of outer voices

**Supplementary information:**

• recording available on publisher’s website
• title track on Chor Leoni’s 2003 recording *Yuletide Fires*
• also available for SATB (CP1119)
LUENGEN, Ramona: *Ubi caritas*

**LUENGEN, Ramona** (b. 1960)  
**Ubi caritas** (1995)

Voicing: TTBB (div.)  
Accompaniment: a cappella

Availability: Cypress Choral Music (CP 1036)

Difficulty: Level 3  
Duration: 4’ 50”

Language: Latin  
Text Source: chant form Liber Usualis

Text:

*Ubi caritas et amor, Deus ibi est.*  
Where charity and love are, God is there.

*Congregavit nos in unum Christi amor.*  
Christ's love has gathered us into one.

*Exsultemus, et in ipso jucundemur.*  
Let us rejoice and be pleased in Him.

*Timeamus, et amemus Deum vivum.*  
Let us fear, and let us love the living God.

*Et ex corde diligamus nos sincero.*  
And may we love each other with a sincere heart.

Tempo/Style:  
- $= \text{ca. 50}$; $= \text{ca. 60}$; $= \text{ca. 72}$; $= \text{ca. 63}$; $= \text{ca. 54}$; $ = \text{ca. 52}$;  
- $ = \text{ca. 104}$; $ = \text{ca. 84}$

Range $\text{ and tessitura }$:  

Musical characteristics:

- mainly homophonic throughout with some passages of polyphonic material and unison, chant-like phrases
- thickly voiced with plenty of rhythmic activity in all voice parts, especially for a slower more sustained piece
- set mainly in simple metre ($\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$); the final section shifts to compound metre ($\frac{3}{8}$, $\frac{6}{8}$, and $\frac{9}{8}$)
- modal harmonies throughout; voices frequently move in thirds
- middle section is characterized by increase in rhythmic activity (i.e. running sixteenth notes), increased tempo, and change in style (i.e. marcato)
• chords frequently include seconds; choir required to sustain a cluster chord at beginning of final section

Technical considerations:
• challenging to sing with wide vocal ranges in outer parts
• short passage for T and B soloists
• modal harmonies require accidental awareness and strong interval reading skills; frequent E-flat/E-natural and A-flat/A-natural shifts
• running sixteenth note passages will require precision from all voice parts
• extreme dynamic range required: $ppp–ff$
• small amounts of divisi in T1, B1, and B2 parts

Supplementary information:
• “Commissioned by Chor Leoni: To Diane on her special anniversary”
• recording available on publisher’s website
MACDONALD, Don: *Boots (Infantry Columns)*

**MACDONALD, Don** (b. 1966)  
*Boots (Infantry Columns)* (2015)

**Voicing:** TTBB (div.)  
**Accompaniment:** opt. snare drum and marching

**Availability:** available from the composer [donmacdonaldmusic.com](http://donmacdonaldmusic.com)

**Difficulty:** Level 2  
**Duration:** 5’

**Language:** English  
**Text Source:** Rudyard Kipling (1865–1936)

**Text:**

*We're foot—slog—slog—sloggin' over Africa —
Foot—foot—foot—foot—sloggin' over Africa —
(Boots—boots—boots—boots—movin' up an' down again!)
There's no discharge in the war!*

*Seven—six—eleven—five—nine—an'—twenty mile to-day —
Four—eleven—seventeen—thirty-two the day before —
(Boots—boots—boots—boots—movin' up an' down again!)
There's no discharge in the war!*

*Don't—don't—don't—look at what's in front of you.  
(Boots—boots—boots—boots—movin' up an' down again);
Men—men—men—men—men go mad with watchin' em,
An' there's no discharge in the war!*

*Try—try—try—to think o' something different —
Oh—my—God—keep—me from goin' lunatic!  
(Boots—boots—boots—boots—movin' up an' down again!)
There's no discharge in the war!*

*Count—count—count—the bullets in the bandoliers.
If—your—eyes—drop—they will get atop o' you!  
(Boots—boots—boots—boots—movin' up an' down again) —
There's no discharge in the war!*

*We—can—stick—out—'unger, thirst, an' weariness,
But—not—not—not—the chronic sight of 'em —
Boot—boots—boots—boots—movin' up an' down again,
An' there's no discharge in the war!*

*Taint—so—bad—by—day because o' company,
But night—brings—long—strings—o' forty thousand million
Boots—boots—boots—boots—movin' up an' down again.
There's no discharge in the war!*

*I—'ave—marched—six—weeks in 'Ell an' certify*
It—is—not—fire—devils, dark, or anything,
But boots—boots—boots—boots—movin' up an' down again,
An' there's no discharge in the war!

Tempo/Style: $\dot{=} = 60$

Range and tessitura:

Musical characteristics:
• strophic and highly repetitive in nature (intentionally to match the repetitive nature of marching)
• unison opening for all voices introduces the main musical theme
• each following verse incorporates different variations that include slight changes in harmony, echo patterns among different voices, lyrical and chromatic lines, dynamic changes, etc.
• dynamic levels vary throughout to assist with variety
• optional snare drum and marching are effective additions that compliment the sinister nature of the text and piece

Technical considerations:
• careful attention to the many nuances indicated in the score will lead to a convincing performance (i.e. articulations, dynamics, expressive markings)
• some slight divisi in T1 and B1 parts
• rhythmic precision is essential to capture clarity of the text and march-like nature of the piece
• T1 soloist is required to use upper range; other voice parts use more accessible ranges
• balance must be addressed in the most densely scored sections as various independent lines occur simultaneously
Supplementary information:

- “Commissioned and Premiered on November 7, 2015 by the Canadian Men’s Chorus, Greg Rainville, Artistic Director, Toronto, Ontario, Canada.”
- also available for SATB
MARTIN, Stephanie: Christe qui lux es et dies

MARTIN, Stephanie (b. 1962) Christe qui lux es et dies (Christ, Who Art the Light and Day) (2013)

Voicing: TTBB Accompaniment: a cappella

Availability: available from the composer at www.stephaniemartinmusic.com/

Difficulty: Level 1 Duration: 3’ 30”

Language: Latin

Text:

Christe qui lux es et dies, Christ, who art the light and day,
Noctis tenebras detegis, You drive away the darkness of night,
Lucisque lumen crederis, You are called the light of light,
Lumen beatum praedicans. For you proclaim the blessed light.

Precamur Sancte Domine, We beseech you, Holy Lord,
Defende nos in hac nocte, Protect us this night.
Sit nobis in te requies, Let us take our rest in you;
Quietam noctem tribue. Grant us a tranquil night.

Ne gravis somnus irruat, Let our sleep be free from care;
Nec hostis nos surripiatis, Let not the enemy snatch us away,
Nec caro illi consentiens, Nor flesh conspire within him,
Nos tibi reos statuat. And make us guilty in your sight.

Oculi somnum capiant, Though our eyes be filled with sleep,
Cor ad te semper vigilet, Keep our hearts forever awake to you.
Dextera tua protegat May your right hand protect
Famulos qui te diligunt. Your willing servants.

Defensor noster aspice, You who are our shield, behold;
Insidiantes reprime, Restrain those that lie in wait.
Guberna tuos famulos, And guide your servants whom
Quos sanguine mercatus es. You have ransomed with your blood.

Memento nostri Domine Remember us, O Lord,
In gravi isto corpore, Who bear the burden of this mortal form;
Qui es defensor animae, You who are the defender of the soul,
Adesto nobis Domine. Be near us, O Lord.

Deo Patri sit gloria, Glory be to God the Father,
Eiusque soli Filio, And to his only Son,
Cum Spiritu Paraclito, With the Spirit, Comforter,
Et nunc et in perpetuum. Amen.          Both now and evermore. Amen

Tempo/Style: (not indicated in score) chant-like style

Range ♭ and tessitura ♭:

Musical characteristics:
- chant-like throughout with each verse showcasing different musical textures including unison, 2, 3, and 4-part
- lacks a time signature but comfortably follows a half note pulse
- 2 and 4-bar phrases throughout, following clear punctuation marks
- melody frequently appears in B1 voice with harmony in upper and lower voice parts
- some slight harmonic shifts in later verses and small amounts of chromaticism

Technical considerations:
- comfortable ranges for all voice parts
- T2 and B1 singers could be shifted between vocal lines at times to help with balance
- excellent piece for developing a sense of line within the musical phrase
- harmonic structure is relatively simple and a valuable opportunity to build intonation skills in a variety of musical textures (i.e. unison up to 4-parts)
- English text underlay could be used to alternate languages in performance to provide variety

Supplementary information:
- “For Dirk Maes: In Memoria Matris”
MARTIN, Stephanie: *When You Are Old*

**MARTIN, Stephanie** (b. 1962)  
*When You Are Old* (2013)

Voicing: TB (div.)  
Accompaniment: piano

Availability: Renforth Music (RMMCH622)

Difficulty: Level 1  
Duration: 2’ 50”

Language: English  
Text Source: William Butler Yeats (1865–1939)

Text:

When you are old and grey and full of sleep,  
And nodding by the fire, take down this book,  
And slowly read, and dream of the soft look  
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,  
And loved your beauty with love false or true,  
But one man loved the pilgrim soul in you,  
And loved the sorrows of your changing face;

And bending down beside the glowing bars,  
Murmur, a little sadly, how Love fled  
And paced upon the mountains overhead  
And hid his face amid a crowd of stars.

Tempo/Style: Moderato

Range and tessitura:

Tenor:  
Bass:

Musical characteristics:

- predominantly unison and 2-part texture; 3-part voicing on the final chords
- lacks a definitive time signature but comfortably follows a half note pulse
- phrase lengths vary throughout
- piano part fills out the harmonic structure and provides momentum at key transition and climatic points
Technical considerations:

- unison lines create intonation and balance challenges
- melody sits comfortably within a single octave (D3–D4) and requires singers to use an even tone throughout the vocal range
- phrase lengths can be adjusted to suit the needs of the ensemble
- clarity of diction is essential to highlight text painting and meaning
- small amount of divisi on final cadence

Supplementary information:

- Commissioned and premiered by the Canadian Men’s Chorus, Greg Rainville, conductor on May 11, 2013
- Also available: SA, piano RM CCH 623; Solo voice, piano RM SWP 624
MORLOCK, Jocelyn: Absalon fili mi

MORLOCK, Jocelyn (b. 1969)  
Absalon fili mi (O My Son Absalom) (2009)

Voicing: TTBB (div.)  
Accompaniment: a cappella

Availability: Canadian Music Centre (MV 6000 M865abs)

Difficulty: Level 3  
Duration: 5’

Language: Latin  
Text Source: 2 Samuel 18:33

Text:

Absalon, fili mi,  
Quis mihi tribuat ut ego moriar pro te  
Absalon, fili mi, fili mi

O my son Absalom!  
If only I had died instead of you—  
O Absalom, my son, my son!

Tempo/Style: hushed, legato $\frac{\dot{\text{d}}}{\text{m}} = 60$; $\frac{\dot{\text{d}}}{\text{m}} = 80$; slightly slower $\frac{\dot{\text{d}}}{\text{m}} = 72$; slightly faster $\frac{\dot{\text{d}}}{\text{m}} = 88$

Range $\downarrow$ and tessitura $\uparrow$:

Musical characteristics:

• through-composed in a slow-moving, minimalistic style
• somewhat chant-like at times
• aleatoric sections involving repeated melodic material and also whispering
• rhythmic material features frequent use of sixteenth-dotted-eighth rhythms and some triplets
• wide dynamic range required: ppm–fff; piece steadily builds to a climax and returns to the opening dynamic level
• opening and closing sections make use of many open harmonies of fourths, fifths, and octaves; harmonic material in the middle of the work is much more dissonant featuring sevenths, ninths, and tritones
Technical considerations:

- although majority of vocal ranges are comfortable for voice parts, B2 section is required to have strong and clear lower range (i.e. E-flat2–G2 range used often)
- some divisi in the T and B2 parts
- long sustained phrases in all voices parts at various dynamic levels; strong breath management is essential
- exposed passages for all voice parts
- pacing of long crescendos and decrescendos required

Supplementary information:

- “Written for Diane Loomer and the Chor Leoni’s Men’s Choir with the generous assistance of the Canada Council for the Arts”
- premiered on April 10, 2010 in Vancouver, BC
MURRAY, Patrick: Book of Lamentations

MURRAY, Patrick (b. 1990)            Book of Lamentations (2012)
Voicing: TTBB (div.)                Accompaniment: a cappella
Availability: Renforth Music (RM MCH 618)
Difficulty: Level 3                Duration: 5’ 30”
Language: English                Text Source: St. Gregory of Narek (951–1003)

Text:

Lord, accept these prayers
of sighs and contrition,
As you inhale the scent of this
sacrifice of words, king of heaven.
Bless and sanctify the letters of this
book of lamentation,
And set your seal upon it
as a testament of truth.

May it stand before you forever,
may it echo in your ears,
May it be the water of my will
pouring forth the milk of my tears.
May it be spoken by mouths of your angels,
may it be preached to all peoples,
May it rise, as if alive and in person,
may it recount the sins I have confessed,
Though I shall die, a mortal,
may I live,
through the preservation of this book.

This book will cry out in my place,
with my voice, as if it were me,
It will reveal the unseen and display
the shape of what is hidden,
May my burden be my broken soul
and my deserted mind,
and may they tell of my sins.

This book will trumpet out my faults,
without break, without end, for all to hear,
This book will document those words
I hold most dear,
It will lament what I have done
and extol what has been lost,
So at the time of eternal life,
on the day of renewed splendor,  
At the dawning of the spring,  
the first spring light,  
My soul might stir with your salvation,  
with the hope held out in your inspired Scriptures,  
May I bloom, become green and blossom  
shoots of goodness that will never dry out.  
Amen.

Translated by Thomas J. Samuelian  
Abridged and adapted by the composer

**Tempo/Style:** Tempo rubato ma non troppo lento $d = 52$; Con moto $d = 52$; Doloroso $d = 56$

**Range** $d$ and **tessitura** $a$:

Musical characteristics:

- harmonically complex and dense in texture
- phrases often follow the recurring structure of staggered entries from upper voices to lower voices
- vocal parts are characterized by large interval leaps and chromaticism
- many dissonant and unexpected harmonies, including five marked key changes and several implied key changes
- frequent metre changes involving $\frac{2}{3}, \frac{3}{4}, \frac{5}{4}$, and $\frac{3}{4}$
- often very syllabic in nature due to the amount of text

Technical considerations:

- longer work; challenging to sing
- melodic lines require excellent interval awareness; intonation issues will abound as harmonies are frequently complex
- due to the large amount of text, the syllabic nature of the work can be challenging to achieve direction and musical line; text stress will be key
- final section requires stamina and excellent breath management for “grandioso” effect
• unison canon-like entries and brief moments of consonant harmonies can act as anchoring points
• some divisi in B2 part

Supplementary information:
• “Commissioned by the Canadian Men’s Chorus, May 2012”
• recording available on publisher’s website
NOBLE, Jason: *Down By Jim Long’s Stage*

**NOBLE, Jason** (b. 1980)  
*Down By Jim Long’s Stage* (2014)

**Voicing:** TTBB  
**Accompaniment:** piano

**Availability:** available from the composer [www.jasonnoble.ca](http://www.jasonnoble.ca)

**Difficulty:** Level 2  
**Duration:** 6’

**Language:** English  
**Text Source:** Al Pittman ♦ (1940–2001)

**Text:**

*Rodney cod, oh so odd*

(...)

(Text is protected by copyright. Full text can be found here: Pittman, Al. 2001. *Down by Jim Long’s Stage: Rhymes for children and young fish*. St. John’s, NL: Breakwater Books Ltd.)

**Tempo/Style:** various: a different style for each rhyme above

**Range ♪ and tessitura ♬:**

![Musical Example]

**Musical characteristics:**

- light-hearted and humorous set of miniatures based on the text of a children’s book of rhymes
- each rhyme has its own corresponding musical style, frequently highlighting aspects of the text (i.e. chromaticism for “Ella Eel”, running eighth notes for “chased”, rising scale passage for “up the tree”, long sustained chords on “snooze”)
- much of the work is in unison or 2-part voicing; several miniatures in 4-part homophonic texture
- active piano part; often responsible for establishing next style and tempo
- variety of articulations and dynamic markings used to help match the style of the text
Technical considerations:

- a few outliers in the vocal ranges but tessituras for all voice parts are reasonable; in 2-part textures, some phrases could be performed by a single voice part (i.e. B2 instead of B1 and B2 combined if out of range for some B1 singers)
- one a cappella verse; all others are accompanied
- some short passages of dissonance (i.e. seconds) and chromaticism to highlight the text
- articulations and expressive markings used throughout the score are essential to the character of each miniature
- many abrupt tempo changes; experienced pianist required
- sometimes vocal parts are required to find starting pitches from dissonant piano introductions

Supplementary information:

- “for Jennifer Hart, David Chafe, and Newman Sound Men’s Choir, Edge Island 2014, with thanks to Kellie Walsh”
- text is from Al Pittman’s popular children’s book: *Down by Jim Long’s Stage: Rhymes for children and young fish*
NOBLE, Jason: *Intimité*

**NOBLE, Jason** (b. 1980)  
**Intimité (Intimacy)** (2006)

**Voicing:** TTBB  
**Accompaniment:** a cappella

**Availability:** available from the composer [www.jasonnoble.ca](http://www.jasonnoble.ca)

**Difficulty:** Level 2  
**Duration:** 3’

**Language:** French  
**Text Source:** Michel Deguy (b. 1930)

**Text:**

*Intimité plus grande avec les asters*  
Greater intimacy with the stars

*Et dans la nuit sondée plus profond*  
And in the deeper sounded night

*Dans la nuit rapprochée la terre*  
In the night closer drawn the earth

*Débouche sur le soleil cette étoile agrandie*  
Emerges into the sun that enlarged star

*Au coeur de la nuit le jour*  
At the heart of night day

*Nuit de la nuit connaît*  
Night of night knows

*Une étoile plus brillante*  
A star more brilliant

Translation by Anne Talvas

**Tempo/Style:** Serenely

**Range** ♮ and **tessitura** ♬:

![Musical notation](image)

**Musical characteristics:**

- slow, sustained and homophonic work; minimalistic in construction; reflective of text
- opening section features sustained 3-part chords in the upper voice with main melodic material in the B2 voice; similar section returns at the end with melodic content shared among upper three voices
- harmonic content frequently contains added note chords, especially add2
- pulse remains steady throughout
- generally 3 and 4-bar phrases; some extended phrases
Technical considerations:

- requires strength in B2 for harmonic foundation
- successful breath management will be necessary for sustained nature of musical lines
- excellent piece for building harmonic listening skills within the ensemble
- voicing of chords will need to be considered; different inversions used throughout
- challenging harmonic transition leading into the final section; isolation will be required during rehearsals
- wide dynamic range required: p–ff

Supplementary information:

- Commissioned and premiered in 2006 by Newman Sound Men’s Choir, Kellie Walsh, director
NOBLE, Jason: *Lyra*

**NOBLE, Jason** (b. 1980)  
**Lyra** (2007)

**Voicing:** TTBB (div.)  
**Accompaniment:** a cappella

**Availability:** available from the composer [www.jasonnoble.ca](http://www.jasonnoble.ca)

**Difficulty:** Level 2  
**Duration:** 4’

**Language:** English  
**Text Source:** Mark Callanan 🌶️ (b. 1979)

**Text:**

> When plucked,  
> strings produce a harmony  
> so sweet as to induce the dead  
> to rise and dance upon their tombs  
> and tidal waves to crash  
> and break on far-off coasts,  
> and fires to burst spontaneously in Rome,  
> the cityscape a ball of flame  
> The music splits rocks  
> and parts oceans  
> and empties rivers  
> Music draws stars  
> crashing to the Earth  
> Shifts the beat of the heart  
> in your chest  
> and injects your limbs  
> with fluid weightlessness  
> and you dance as well

(Text reproduced with permission from Mark Callanan.)

**Tempo/Style:** Mysteriously, freely ♩ = ca. 96; Piu mosso, ritmico ♩ = ca. 144

**Range 和 tessitura:**

![Sheet music notation]

**Musical characteristics:**

- through-composed with some repeated motives
- based on pentatonic scales
• opening and closing sections contain sustained chords built by layering successive voice parts both ascending and descending
• accompanying voices throughout use vocables (i.e. “doo”, “ah”, “ee”, “dm”)
• simple metre throughout using $\frac{4}{4}$, $\frac{5}{4}$, and $\frac{6}{4}$
• lower voice parts frequently maintain ostinati and drones on fourths, fifths, and sixths

Technical considerations:
• score appears daunting but once the pentatonic patterns become evident, the harmonic structure becomes more clear
• building the stacked chords may prove challenging for intonation and accuracy
• brief passages of divisi in all parts except T2
• a strong B2 section will help secure the harmonic foundation throughout
• excellent piece for building interval awareness and reading skills
• balance may be challenging in the more rhythmically active sections

Supplementary information:
• Premiered in 2009 by Primus: Amabile Men’s Choir with Carol Beynon, director
NOBLE, Jason: Nocturne

NOBLE, Jason (b. 1980) Nocturne (2013)
Voicing: TTBB (div.) Accompaniment: a cappella
Availability: available from the composer www.jasonnoble.ca
Difficulty: Level 3 Duration: 6’ 30”
Language: English Text Source: Dennis Venditti (unknown)

Text:

The gallery late gathered, an autumn-quiet night
Wondrous ‘impression’, strange ‘abstract’, framed in measured light

softly there diffusing a chorus in the round –
Noctem modicum musica – an accidental sound

Cecilia’s interlude, transcendent, true, contriving
New romance ‘round the staircase, old lovers reconciling

As dear departed memory whispers ‘round the room —
Noctem modicum musica – and linger on the tune

Of love-lost hearts converging in contrapuntal rhyme
The chorus as if voicing a vow of love refined

What was may yet return in some new-fashioned form
And better dreams in better days but waiting to be born.

(Text reproduced with permission from Dennis Venditti.)

Tempo/Style: With depth $= 52$; A little faster $= 62$; Joyfully $= 66$

Range $\text{ }$ and tessitura $\text{ }$:

Musical characteristics:

• loose overall structure of ABA’
• piece is characterized by slow moving oscillations between notes; major and minor seconds abound creating an atmospheric effect
• written in simple metre throughout but the repetitive use of eighth-note triplets make some sections sound like compound metre
• dynamic range remains mostly within a quieter range (i.e. ppp–mf)
• opening and closing sections begin with a “sh” hairpin effect from all voice parts (perhaps representing wind in the night)
• middle section contains more melodic activity, sometimes in 4-part homophonic texture and other times in canon and 2-part texture

Technical considerations:
• singers must display strong accuracy with major and minor seconds and be able to consistently hold their parts against other close dissonances
• subdivision of the pulse into groups of two and three is essential in all voice parts
• very small amounts of divisi
• appearance of the score may be daunting at first to some singers; explaining the connection between the triplet eighths and compound metre may be helpful
• wide dynamic range required: ppp–f
• sustaining highest and lowest notes of the required vocal range at quieter dynamics will demand substantial breath management

Supplementary information:
• “for Nova Voce and Bill Perrot, August 2013”
NOBLE, Jason: Waves

**NOBLE, Jason** (b. 1980) Waves (2009)

Voicing: TTBB (div.) Accompaniment: piano

Availability: available from the composer [www.jasonnoble.ca](http://www.jasonnoble.ca)

Difficulty: Level 2 Duration: 5’

Language: English Text Source: Jason Noble 🌈

Text:

> Our lives ripple with waves
> In my hand this little gesture draws
> our two minds together for the wondrous moment
> of this hello.
> As the branches of the trees
> And the flowers of the grass
> The branches gently wave in the rhythm of the wind.
> The mighty waves of the sea carry ships
> and bottles from ends of the Earth
> Wearing mountains to sand where they crash on the shore.

> We may make waves more magnificent still,
> because our choices set them in motion,
> because they are free,
> because they are free.
> Let us make great waves.

> Waves animate the air into a mystifying dance
> That brings harmony and language to our ears
> Slight differences in light waves turn violet to vermillion
> Unveiling the forms of things before our very eyes.
> In the brain electric waves invisible to the eye
draw symphonies and palaces from our imaginations.

(Text reproduced with permission from Jason Noble.)

**Tempo/Style:** Gently $= 88$; With motion $= 96$; Energetically $= 108$; Majestically $= 88$

**Range** $-$ and tessitura $-$:

![Musical notation image]
**Musical characteristics:**

- predominantly through-composed; ending section reprises musical material heard earlier on matching text; some piano material repeated throughout the piece
- canon entries are a characteristic of the piece; generally builds to 4-part homophonic writing by the end of the phrase
- very active piano part throughout; harmonically supportive
- generally long musical phrases
- after the opening section, the majority of the piece sits in the louder dynamic range of *mf, f*, and *ff*
- repeated block chords encompass the majority of the writing during the homophonic sections

**Technical considerations:**

- strength in all parts is essential as melodic material is equally shared
- long sustained phrases will require breath management and planning
- skilled pianist required
- attention to vocal balance required for large sustained chords at loud volumes; the temptation to over-sing may need to be addressed
- text stress is key to shaping the longer lines and also passages of repeated block chords
- divisi in all voice parts

**Supplementary information:**

- “for Primus Amabile Men’s Choir, 2009”
O’REILLY, Marc: *Agnus Dei*

**O’REILLY, Marc** (b. 1954) from *Messe Brève* (2004 rev. 2014)

**Voicing:** TBB (div.)  
**Accompaniment:** a cappella

**Availability:** [Canadian Music Centre](http://www.canadianmusiccentre.ca) (MV 6100 O74meb 2014)

**Difficulty:** Level 2  
**Duration:** 1’ 30”

**Language:** Latin  
**Text Source:** Mass Ordinary

**Text:**

_Agnus Dei,_  
*qui tollis peccata mundi,*  
*miserere nobis.*  
_Agnus Dei,_  
*qui tollis peccata mundi,*  
*miserere nobis.*  
_Agnus Dei,_  
*qui tollis peccata mundi,*  
*dona nobis pacem.*  

Lamb of God,  
who take away the sins of the world,  
have mercy on us.  
Lamb of God,  
who take away the sins of the world,  
have mercy on us.  
Lamb of God,  
who take away the sins of the world,  
grant us peace.

**Tempo/Style:** Lent, avec un certain élan  \( \dot{\ } = \text{ca. 84} \)

**Range \( \text{\#} \) and tessitura \( \bullet \):**

<table>
<thead>
<tr>
<th>Tenor:</th>
<th>Baritone:</th>
<th>Bass:</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{#} )</td>
<td>( \text{#} )</td>
<td>( \text{#} )</td>
</tr>
</tbody>
</table>

**Musical characteristics:**

- mix of polyphonic and homophonic material
- melodic content includes a recurring motif using intervals of sixths and sevenths
- many staggered, canon-like entries
- alternates between \( p \) and \( pp \) dynamic levels throughout
- remains in simple metre throughout (\( \frac{2}{4} \), \( \frac{3}{4} \), and \( \frac{4}{4} \))
- most dissonant of all three movements
- many slight tempo indications in the score including rubato at ends of phrases
Technical considerations:

- pitches D2 and E2 required by B2 part on final cadence, otherwise B1 and B2 parts will need to be re-voiced
- small amount of divisi in the B1 part on the final cadence
- large interval leaps throughout will require isolation
- many seconds and sevenths between voice parts
- excellent opportunity to develop ensemble skills related to rubato and phrase shaping
- quieter dynamic levels may prove challenging for developing singers

Supplementary information:

- final movement in *Messe Brève*
- short in length, but could work as a stand alone piece
O’REILLY, Marc: Kyrie

**O’REILLY, Marc** (b. 1954) from *Messe Brève* (2004 rev. 2014)

**Voicing:** TBB  
**Accompaniment:** a cappella

**Availability:** [Canadian Music Centre](https://www.canadianmusiccentre.ca) (MV 6100 O74meb 2014)

**Difficulty:** Level 1  
**Duration:** 50”

**Language:** Latin  
**Text Source:** Mass Ordinary

**Text:**

<table>
<thead>
<tr>
<th>Kyrie eleison</th>
<th>Lord, have mercy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christe eleison</td>
<td>Christ, have mercy</td>
</tr>
<tr>
<td>Kyrie eleison</td>
<td>Lord, have mercy</td>
</tr>
</tbody>
</table>

**Tempo/Style:** Religioso = ca. 44; tempo rubato (rythmique grégorienne)

**Range and tessitura :**

<table>
<thead>
<tr>
<th>Tenor:</th>
<th>Baritone:</th>
<th>Bass:</th>
</tr>
</thead>
</table>

**Musical characteristics:**

- simple chant-like melody with sustained accompanying voices; three phrases in total
- melody alternates between T and B1 voices
- free of a regular metre; steady eighth notes throughout
- built mainly on thirds and fifths; some brief dissonance in second phrase

**Technical considerations:**

- short, simple work that could be used to introduce chant style to a group
- excellent opportunity to work on intonation of sustained intervals
- subtle dynamic indications in the score will assist with phrase shaping

**Supplementary information:**

- first movement in *Messe Brève*
- short in length; may work best as part of the larger work
O’REILLY, Marc: Sanctus

O'REILLY, Marc (b. 1954) from Messe Brève (2004 rev. 2014)
Voicing: TBB (div.) Accompaniment: a cappella
Availability: Canadian Music Centre (MV 6100 O74meb 2014)
Difficulty: Level 2 Duration: 2’
Language: Latin Text Source: Mass Ordinary

Text:

Sanctus, Sanctus, Sanctus, Holy, holy, holy
Dominus Deus Sabaoth. Lord God of Hosts.
Pleni sunt coeli et terra gloria tua. Heaven and earth are full of your glory.
Osanna in excelsis. Hosanna in the highest.

Benedictus qui venit Blessed is he who comes
in nomine Domini. in the name of the Lord.
Osanna in excelsis. Hosanna in the highest.

Tempo/Style: Largo, avec un amour profond = ca. 84

Range and tessitura :

Musical characteristics:
• ABA’ form with a coda
• slow moving piece where the eighth note is the pulse
• many changing metres throughout: , , , , and
• close voicing throughout
• harmonic material contains mainly major/minor triads and seconds

Technical considerations:
• some simple divisi in the B1 part only; C#2 on final cadence can be re-voiced as per the instruction in the score if out of range of singers
• brief passage where T and B1 parts cross
• excellent piece for building intonation skills in a developing choir
• important to remember eighth note is steady when maneuvering different time signatures in the piece
• phrasing skills can be refined as the work contains both shorter and longer phrases

**Supplementary information:**
• second movement in *Messe Brève*
• could work as a short, stand alone piece
The Star of the CO. Down: An Irish Folksong (arr.)

Voicing: TTBB, T solo  Accompaniment: piano
Availability: earthsongs (S–126)
Difficulty: Level 1  Duration: 2’ 41”
Language: English  Text Source: unknown; Irish folk song

Text:

Near Banbridge town, in the County Down
One morning in July,
Down a boreen green came a sweet colleen
And she smiled as she passed me by.
She looked so sweet from her two white feet
To the sheen of her nut-brown hair;
Such a coaxing elf, I'd to shake myself
To make sure I was standing there.

From Bantry Bay up to Derry Quay
And from Galway to Dublin town,
No maid I've seen like the brown colleen
That I met in the County Down.

As she onward sped I shook my head
And again with a feeling rare
There I said, says I, to a passerby
"Who's the maid with the nut-brown hair?"
He smiled at me, and with pride says he,
"She's the gem of Ireland's crown.
Young Rosie McCann from the banks of the Bann
She's the star of the County Down."

At the harvest fair she'll be surely there
So I'll dress in my Sunday clothes
With my shoes shone bright and my hat cocked right
For a smile from the nut-brown rose.
No pipe I'll smoke, no horse I'll yoke
Though my plow with rust turn brown
Till a smiling bride by my own fireside
Is the star of the County Down.

Tempo/Style: Robust \( \text{♩} = 94–104 \)
Range and tessitura: 

Musical characteristics:
- strophic form; soloist delivers all verses, choir delivers all choruses and one verse
- jaunty folk style with active piano accompaniment
- 4-bar phrasing throughout
- straightforward and predictable harmonies

Technical considerations:
- comfortable vocal ranges in all parts make this accessible to most choirs
- solo part could be performed by one or more singers
- chorus parts are repetitive and make for a quick learn
- dynamic indications and attention to text clarity are essential to ensure the piece is engaging for the listener

Supplementary information:
PENFOUND, Bonnie: Off to the Fishing Ground

PENFOUND, Bonnie (unknown) from Two Songs of the Sea from Lucy Laud Montgomery (2016)

Voicing: TTBB (div.), T and B solos Accompaniment: a cappella

Availability: available from the composer bpenfound@rogers.com

Difficulty: Level 3 Duration: 3’ 30”

Language: English Text Source: Lucy Maud Montgomery (1874–1942)

Text:

There's a piping wind from a sunrise shore
Blowing over a silver sea,
There's a joyous voice in the lapsing tide
That calls enticingly;
The mist of dawn has taken flight
To the dim horizon's bound,
And with wide sails set and eager hearts
We're off to the fishing ground.

Ho, comrades mine, how that brave wind sings
Like a great sea-harp afar!
We whistle its wild notes back to it
As we cross the harbor bar.
Behind us there are the homes we love
And hearts that are fond and true,
And before us beckons a strong young day
On leagues of glorious blue.

Comrades, a song as the fleet goes out,
A song of the orient sea!
We are the heirs of its tingling strife,
Its courage and liberty.
Sing as the white sails cream and fill,
And the foam in our wake is long,
Sing till the headlands black and grim
Echo us back our song!

Oh, 'tis a glad and heartsome thing
To wake ere the night be done
And steer the course that our fathers steered
In the path of the rising sun.
The wind and welkin and wave are ours
Wherever our bourne is found,
And we envy no landsman his dream and sleep
When we’re off to the fishing ground.

Tempo/Style: Tempo rubato, placido $\frac{4}{4} = 88$; Tempo giusto $\frac{4}{4} = 104$

Piu mosso e spirito $\frac{4}{4} = 50$; Maestoso e affettuoso $\frac{4}{4} = 104$; Spirito $\frac{4}{4} = 50$

Range $\frac{4}{4}$ and tessitura $\frac{4}{4}$:

Musical characteristics:

• overall feel and style of a folk song
• begins with two unaccompanied solo lines for T and B voices
• mainly homophonic writing throughout; some passages for unison, 2-part, 3-part, and 4-part voices
• remains in triple metre throughout; alternating sections of a slightly more relaxed tempo (3 to the bar) and more spirited sections (1 to the bar)
• modal harmonic structure throughout much of the piece; unexpected harmonies at times and chromaticism

Technical considerations:

• modal shifts make accidental awareness and chromatic reading skills necessary; frequent tonal shifts in consecutive bars
• high tenor range required for both T parts
• some wide interval leaps in melodic material
• small amount of divisi on final phrases for all parts
• wide dynamic range required $pp–ff$: articulation of consonants in quieter dynamic levels will assist with text clarity
• could be performed as the set of two or separately on its own

Supplementary information:

• #2 of 2 in the set, Two Songs of the Sea from Lucy Laud Montgomery
PENFOUND, Bonnie: *The Sea to the Shore*

PENFOUND, Bonnie (unknown) from *Two Songs of the Sea from Lucy Laud Montgomery* (2016)

**Voicing:** TTBB  
**Accompaniment:** piano

**Availability:** available from the composer bpenfound@rogers.com

**Difficulty:** Level 2  
**Duration:** 6’

**Language:** English  
**Text Source:** Lucy Maud Montgomery (1874–1942)

**Text:**

Lo, I have loved thee long, long have I yearned and entreated!  
Tell me how I may win thee, tell me how I must woo.  
Shall I creep to thy white feet, in guise of a humble lover?  
Shall I croon in mild petition, murmuring vows anew?

Shall I stretch my arms unto thee, biding thy maiden coyness,  
Under the silver of morning, under the purple of night?  
Taming my ancient rudeness, checking my heady clamor  
Thus, is it thus I must woo thee, oh, my delight?

Nay, ’tis no way of the sea thus to be meekly suitor  
I shall storm thee away with laughter wrapped in my beard of snow,  
With the wildest of billows for chords I shall harp thee a song for thy bridal,  
A mighty lyric of love that feared not nor would forego!

With a red-gold wedding ring, mined from the caves of sunset,  
Fast shall I bind thy faith to my faith evermore,  
And the stars will wait on our pleasure, the great north wind will trumpet  
A thunderous marriage march for the nuptials of sea and shore.

**Tempo/Style:** Grazioso $\frac{\sqrt{}}{2} = 60$; Agitato; $\frac{\sqrt{}}{2} = 72$; Adagio $\frac{\sqrt{}}{2} = 54$

**Range** $\frac{\sqrt{}}{}$ and **tessitura** $\frac{\sqrt{}}{}$:

![Musical notation]

**Musical characteristics:**

- piece follows a loose ABA’ form
opening and closing sections are characterized by call and response writing; opening section is mainly monophonic, alternating between T and B voices; final section follows a similar structure but includes more 4-part texture

middle section is marked by an increase in tempo, key change, and style shift to “Agitato”; 4-part homophonic writing is used throughout this section

\( \frac{4}{4} \) time is used throughout; variations on sixteenth note rhythms create rhythmic interest

piano part is active throughout, characterized by steady sixteenth note arpeggiated sequences, perhaps mimicking the waves of the sea

harmonically centered around D minor (A sections) and A minor (B section)

**Technical considerations:**
- T1 must have G4–B4 vocal range; otherwise, ranges are accessible for all voice parts
- opening 2-part section is a great opportunity to build ensemble awareness and uniformity on the exposed unison lines
- skilled pianist required; most challenging material occurs on the final few pages
- short fragmented gestures are an excellent opportunity to refine the rhythmic accuracy and placement of final consonants
- voices frequently move in thirds; piece contains roughly equal amounts of unison/2-part texture and 4-part texture
- could be performed as the set of two or separately on its own

**Supplementary information:**
- finalist in Chor Leoni’s inaugural C/4 Canadian Choral Composition Competition (2017)
- #1 of 2 in the set, *Two Songs of the Sea from Lucy Laud Montgomery*
QUICK, Jonathan: Sarah (arr.)

Voicing: TBB  Accompaniment: a cappella
Availability: Cypress Choral Music (CP1137)
Difficulty: Level 1  Duration: 4’
Language: English  Text Source: unknown; Newfoundland folk song

Text:

I came upon a charming girl
And Sarah was her name
Her parents want a husband
With riches, wealth, and fame
I have no wealth, and riches and fame
Have never come my way
Until the day when I crept up
And through the keyhole say

Sarah, Sarah, won't you come out tonight
Sarah, Sarah, the moon is shining bright
Put your cap and jacket on
Tell your mother you won't be long
And I'll be waiting for you 'round the corner

My Sarah is a girl like this
A girl you seldom see
She loves me only for myself
And not for my money
Every night at eight o'clock
She puts the needles away
And standing just beside the door
And through the keyhole say

One night a little after eight
I crept up to her door
And I whispered "Sarah, darling"
As I'd often done before
"Sarah! Sarah! I'll give you Sarah!" said a voice
As down I fell with a-flop
And her mother saying, as she kicked me all around the shop

The old woman thought she'd killed me
And I let her think so, too
As I lay there on the floor
I scarce knew what to do
At last she said, "Is he live or dead?
My girl I'll let him wed."
Then up I jumps, says "Thank you ma'am"
And to my girl I said... (chorus repeats)

Tempo/Style: $\frac{\text{dot}}{\text{beat}} = 82$

Range and tessitura:

\begin{align*}
\text{Tenor:} & \quad \text{Baritone:} & \quad \text{Bass:} \\
\begin{aligned}
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\end{aligned}
\end{align*}

Musical characteristics:

- lively and humorous Newfoundland folk song in verse-chorus form
- set in C Dorian
- B1 part carries the melody throughout
- chorus is set in 3-part homophonic style; verse consists of melody and vocal accompaniment on “hmm” fifths
- grace notes appear in both melody and accompanying lines
- one verse requires spoken text

Technical considerations:

- comfortable vocal ranges allow voices to switch parts for balance purposes
- B2 sings above B1 at times during the chorus
- melody line could be performed by soloists, small groups, or complete sections
- text rhythms on verses can be tricky; slow practice will help with accuracy and consistency

Supplementary information:

- recording available on the publisher’s website
RAMINSH, Imant: *Don’t Give Me the Whole Truth*

**Voicing:** TTBB  
**Accompaniment:** piano (orchestra)  
**Availiability:** available from the composer trilogy3@shaw.ca  
**Difficulty:** Level 3  
**Duration:** 3’  
**Language:** English  
**Text Source:** Olav H. Hauge (1908–1994)

**Text:**

Don’t give me the whole truth,
...

translated from Norwegian by Robin Fulton


**Tempo/Style:** Andante con moto

**Range and tessitura:**

![Musical notation image]

**Musical characteristics:**

- combination of mixed metres throughout: $\frac{7}{8}$, $\frac{10}{8}$, and $\frac{3}{4}$
- within $\frac{7}{8}$ measures, the groupings of twos and threes vary in order
- mainly homophonic in texture; middle section builds from 2-part, to 3-part, to 4-part
- consistent eighth note motion maintains a constant momentum throughout the piece
- remains within A-flat major; less chromaticism than other movements
- piano reduction predominantly outlines the vocal harmonies

**Technical considerations:**

- reasonable vocal ranges for all parts
- vocally, the most accessible of all movements in the set
• constant metre changes require focus and attention
• natural text stress is accentuated by metre changes
• score is currently in a hand-written manuscript

Supplementary information:
• “Commissioned by Choir Leoni Men’s Choir, Erick Lichte, Artistic Director”
• #5 of 6 in the set, The Dream We Carry
• Premiered on April 18, 2015 at St. Andrew's-Wesley United Church in Vancouver
RAMINSH, Imant: *The Dream We Carry*

**RAMINSH, Imant** (b. 1943)  from *The Dream We Carry* (2014)

**Voicing:** TTBB (div.)  **Accompaniment:** piano (orchestra)

**Availability:** available from the composer trilogy3@shaw.ca

**Difficulty:** Level 3  **Duration:** 4’

**Language:** English  **Text Source:** Olav H. Hauge (1908–1994)

**Text:**

*This is the dream we carry with us*

...

translated from Norwegian by Robert Bly

(Text is protected by copyright. Full text can be found here:
Translated by Robert Bly and Robert Hedin. Washington: Copper Canyon Press.)

**Tempo/Style:** Con moto \(\frac{3}{4}\) = ca. 112; meno mosso \(\frac{3}{4}\) = ca. 60; più largamente

**Range \(\frac{3}{4}\) and tessitura \(\frac{3}{4}\):**

Musical characteristics:

- stylistically the most diverse of the set
- three main sections: A: mixed metres (\(\frac{8}{4}\), \(\frac{8}{4}\), and \(\frac{8}{4}\)) and homophonic B: \(\frac{2}{4}\); short fragmented phrases in various combinations of voices, frequently in canon with each other C: \(\frac{3}{4}\) time; homophonic and chorale-like in nature; begins a cappella
- many vocal entries begin with a dissonance of a second between voices
- two lengthy instrumental interludes between the main sections; an optional cut is provided for the second interlude
- piano reduction is thickly scored

Technical considerations:

- tenor parts are high but B1 and B2 vocal ranges are reasonable
• some exposed entries in the upper register for the tenors
• final section can be a challenge for vocal stamina
• wide dynamic range required
• minimal divisi required in outer voice parts
• score is currently in a hand-written manuscript

Supplementary information:
• “Commissioned by Choir Leoni Men’s Choir, Erick Lichte, Artistic Director”
• #6 of 6 in the set, *The Dream We Carry*
• Premiered on April 18, 2015 at St. Andrew's-Wesley United Church in Vancouver
RAMINSH, Imant: *I Have Lived Here / And I was Sorrow*

**RAMINSH, Imant** (b. 1943) from *The Dream We Carry* (2014)
**Voicing:** TTBB (div.)  **Accompaniment:** piano (orchestra)
**Availability:** available from the composer trilogy3@shaw.ca
**Difficulty:** Level 3  **Duration:** 3’20’’
**Language:** English  **Text Source:** Olav H. Hauge (1908–1994)

**Text:**

> I have lived here for more than a generation.
>
>
> And I was sorrow and lived in a cave.
>
>
> translated from Norwegian by Robert Hedin

(Text is protected by copyright. Full text can be found here:

**Tempo/Style:** con moto; poco meno mosso

**Range  and tessitura  :**

Musical characteristics:

- two shorter movements connected by an instrumental bridge
- III. characterized by rhythmic material of different combinations of eighths and sixteenths; predominantly four sixteenths and dotted-eighth-sixteenth gestures; begins with a unison phrase that eventually splits to 4-part texture
- IV. straightforward common time with eighth note rhythmic motion; brief a cappella sections
- harmonically and melodically more accessible than other movements in the set
- optional T1 solo at the end of IV
- piano reduction predominantly outlines the vocal harmonies
Technical considerations:

- both tenor parts are high in ranges
- challenging ascending sixteenth-note pattern in III
- long phrases and continuous singing in IV; may prove tiring for singers
- limited dynamic indications, particularly in IV
- small amount of divisi for B1 and B2 parts
- score is currently in a hand-written manuscript

Supplementary information:

- “Commissioned by Choir Leoni Men’s Choir, Erick Lichte, Artistic Director”
- #3 and #4 of 6 in the set, The Dream We Carry
- Premiered on April 18, 2015 at St. Andrew's-Wesley United Church in Vancouver
RAMINSH, Imant: You were the Wind

**RAMINSH, Imant** (b. 1943) from *The Dream We Carry* (2014)

**Voicing:** TTBB (div.)

**Accompaniment:** piano (orchestra)

**Availability:** available from the composer trilogy3@shaw.ca

**Difficulty:** Level 3

**Duration:** 2’ 5”

**Language:** English

**Text Source:** Olav H. Hauge (1908–1994)

**Text:**

$I am a boat$

...

translated from Norwegian by Robert Bly

(Text is protected by copyright. Full text can be found here:
Translated by Robert Bly and Robert Hedin. Washington: Copper Canyon Press.)

**Tempo/Style:** Con moto, agitato \( \cdot \cdot \cdot \) = ca. 75; più largamente

**Range and tessitura:**

Musical characteristics:

- first half of the work is in compound metre \( \frac{6}{8} \) and \( \frac{8}{4} \); second half simple time \( \frac{3}{4} \)
- through-composed with a long instrumental interlude in the middle
- piano reduction is thickly scored
- predominantly homophonic throughout with some slight rhythmic variations
- first half contains a prominent melodic pattern of two alternating pitches back and forth (perhaps representing the wind reference in the text); second half contains descending melodic lines
- piano reduction predominantly outlines the vocal harmonies
Technical considerations:

- wide vocal ranges in all parts, particularly T and B2
- long phrases and constant eighth note motion make it challenging to determine breathing spots
- many repetitions of text; text stress and phrase shaping will be crucial
- several phrase entries begin in the upper and extreme registers of the tenor range
- divisi in T2, B1, and B2 parts on final phrase
- score is currently in a hand-written manuscript

Supplementary information:

- “Commissioned by Choir Leoni Men’s Choir, Erick Lichte, Artistic Director”
- #2 of 6 in the set, The Dream We Carry
- Premiered on April 18, 2015 at St. Andrew's-Wesley United Church in Vancouver
RAMINSH, Imant: Your Way

RAMINSH, Imant (b. 1943) from The Dream We Carry (2014)

Voicing: TTBB
Accompaniment: piano (orchestra)

Availability: available from the composer trilogy3@shaw.ca

Difficulty: Level 3
Duration: 3'

Language: English
Text Source: Olav H. Hauge (1908–1994)

Text:

No-one has marked out the road
...

translated from Norwegian by Robin Fulton

(Text is protected by copyright. Full text can be found here:
http://www.boloji.com/index.cfm?md=Content&sd=PoemArticle&PoemArticleID=78 )

Tempo/Style: Andante con moto \( \text{\textsl{=} ca. 60} \); poco meno mosso \( \text{\textsl{=} ca. 56} \)

Range \( \text{\textbf{\textbullet}} \) and tessitura \( \text{\textbullet} \):

Musical characteristics:

• interplay of duples and triplets throughout; frequently occurring simultaneously
• through-composed
• piano reduction is thickly scored
• several sections with long phrases
• plenty of chromaticism in all voice parts
• piano reduction predominantly outlines the vocal harmonies

Technical considerations:

• wide vocal ranges in all parts, particularly B2
• long phrases make it challenging to determine breathing spots
• shifts between duples and triples will require strong sense of the overall pulse
• harmonically and melodically challenging at times (i.e. unexpected shifts, wide intervals, chromaticism)
• score is currently in a hand-written manuscript

Supplementary information:
• “Commissioned by Choir Leoni Men’s Choir, Erick Lichte, Artistic Director”
• #1 of 6 in the set, The Dream We Carry
• Premiered on April 18, 2015 at St. Andrew's-Wesley United Church in Vancouver
SGROI, Laura: *Do Not Stand at My Grave and Weep*

SGROI, Laura (b. 1986) from *Three Songs for Remembrance Day* (2013)

Voicing: TTBB (div.)  
Accompaniment: a cappella

Availability: Renforth Music (RM MCH 420)

Difficulty: Level 2  
Duration: 2’ 30”

Language: English  
Text Source: Mary Elizabeth Frye (1905–2004)

Text:

*Do not stand at my grave and weep*
*I am not there. I do not sleep.*
*I am a thousand winds that blow.*
*I am the diamond glints on snow.*
*I am the sun on ripened grain.*
*I am the gentle autumn rain.*  
*When you awaken in the morning's hush*
*I am the swift uplifting rush*
*Of quiet birds in circled flight.*
*I am the soft stars that shine at night.*
*Do not stand at my grave and cry;*
*I am not there. I did not die.*

Tempo/Style: Tempo rubato $\frac{\text{d}}{\text{b}} = 60$; $\frac{\text{d}}{\text{b}} = 80$; $\frac{\text{d}}{\text{b}} = 64$; $\frac{\text{d}}{\text{b}} = 52$

Range $\text{d}$ and tessitura $\text{d}$:

Musical characteristics:

- lyrical and lush style; follows ABCA’ form; each main section is separated by a grand pause
- melody remains in the T1 part throughout and is characterized by large interval leaps
- predominantly homophonic throughout; some passages with sustained vowels and hums in accompanying voice parts
- middle section requires a faster tempo; rhythmic energy increases with more frequent use of eighth note patterns
- simple metre throughout using $\frac{\text{2}}{\text{4}}, \frac{\text{4}}{\text{4}}$, and $\frac{\text{5}}{\text{4}}$
• harmonic structure often involves suspensions and add2 chords

Technical considerations:
• B2 part requires pitches D2 and E2
• small amounts of divisi in all voice parts
• vocal parts sometimes contain large interval leaps; a rising major sixth is found in the main melody
• phrases frequently begin with simpler harmonies and progress to more complex harmonies
• final phrase requires unison from all four voice parts beginning on D4; intonation and balance will be a challenge

Supplementary information:
• “Commissioned and first performed on November 9, 2013, by the Canadian Men’s Chorus, Toronto, Canada”
• #1 of 3 in the set, Three Songs for Remembrance Day
• recording available on the publisher’s website
SGROI, Laura: *From Stalingrad*

**SGROI, Laura** (b. 1986) from *Three Songs for Remembrance Day* (2013)

**Voicing:** TTBB (div.)

**Accompaniment:** a cappella

**Availability:** Renforth Music (RM MCH 422)

**Difficulty:** Level 2

**Duration:** 2’ 45”

**Language:** English

**Text Source:** Richard Gooch (b. 1951)

**Text:**

> Gaunt, bedraggled, slouching, shuffling,
> Trudging slow on unshod feet,
> As rank on rank the once proud legion
> Threads its course through war-torn street.

> Rubble-strewn the path before them;
> Cruel return to unbid thoughts
> of glory days and Kameraden,
> Distant battles long since fought.

> Silent stands the crowd before them;
> Silent witness, tear-filled eyes
> For brothers, fathers, sons and loved ones;
> Broken bodies, shattered lives.

> “Welcome home” the empty message.
> Home a wasteland, home no more
> A place of safety, warmth and comfort.
> Lost the souls who lost at war.

(Text reproduced with permission from Richard Gooch.)

**Tempo/Style:** \( \dot{=} \) 62; \( \dot{=} \) 56

**Range** \( \dot{\text{b}} \) and **tessitura** \( \text{v} \) :

\[
\begin{align*}
\text{Tenor 1:} & \quad \text{Tenor 2:} & \quad \text{Baritone:} & \quad \text{Bass:} \\
\begin{array}{cccc}
\text{\text{v}} & \text{\text{v}} & \text{\text{v}} & \text{\text{v}} \\
\text{\text{b}} & \text{\text{b}} & \text{\text{b}} & \text{\text{b}} \\
\text{\text{b}} & \text{\text{b}} & \text{\text{b}} & \text{\text{b}} \\
\text{\text{b}} & \text{\text{b}} & \text{\text{b}} & \text{\text{b}} \\
\text{\text{b}} & \text{\text{b}} & \text{\text{b}} & \text{\text{b}} \\
\end{array}
\end{align*}
\]
Musical characteristics:

• haunting but predominantly rhythmic work in a general ABA’ form; the final A’ begins with a restatement of the A theme but quickly shifts to a more lyrical and homophonic style like the middle section
• middle section features a complete change of character: key change; lush, homophonic texture; slightly slower tempo
• brief passages of unison
• melody appears in T voices throughout; accompanying voices use vocables in crisp and rhythmic march-like style
• compound metre throughout; variations in the accompanying ostinato pattern create hemiola effect

Technical considerations:

• B2 part must have a present F#2 to establish the exposed ostinato pattern at the beginning of the piece
• some divisi in all voice parts
• rhythmic interplay of voices with the ostinato may be challenging to establish
• key transitions are made using unison voices
• clear articulation markings in the score will help to unify rhythmic gestures and style
• wide dynamic range required: pp–f
• strong connection between text meaning and musical representation

Supplementary information:

• “Commissioned and first performed on November 9, 2013, by the Canadian Men’s Chorus, Toronto, Canada”
• #2 of 3 in the set, Three Songs for Remembrance Day
• poetry was written based on stories shared by the author’s father who was stationed in Hamburg in 1945; author is a member of the Canadian Men’s Chorus
• recording available on the publisher’s website
SGROI, Laura: *Ubi caritas*

**SGROI, Laura** (b. 1986) from *Three Songs for Remembrance Day* (2013)

Voicing: TTBB (div.) Accompaniment: a cappella

Availability: Renforth Music (RM MCH 424)

Difficulty: Level 2 Duration: 3’

Language: Latin Text Source: chant form Liber Usualis

**Text:**

*Ubi caritas et amor, Deus ibi est.* Where charity and love are, God is there.

*Congregavit nos in unum Christi amor.* Christ's love has gathered us into one.

*Exultemus, et in ipso jucundemur.* Let us rejoice and be pleased in Him.

*Timeamus, et amemus Deum vivum.* Let us fear, and let us love the living God.

*Et ex corde diligamus nos sincero.* And may we love each other with a sincere heart.

**Tempo/Style:** $\frac{\text{dotted \, quarter}}{\text{quarter}} = 86$

**Range and tessitura:**

<table>
<thead>
<tr>
<th>Tenor 1</th>
<th>Tenor 2</th>
<th>Baritone</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\text{C}$</td>
<td>$\text{C}$</td>
<td>$\text{B}$</td>
<td>$\text{B}$</td>
</tr>
</tbody>
</table>

**Musical characteristics:**

- homophonic texture in a ABA’ form
- begins with a brief introduction of overlapping and sustained pitches in 4-part tenor voices beginning with a unison
- melody balances between B1 and T voices
- middle section is marked by an abrupt key change to E major and the strongest dynamic marking of the piece: $\text{ff}$
- with the exception of one measure of $\frac{5}{4}$, the entire piece remains in $\frac{4}{4}$ time
- fairly straightforward harmonic texture with some added tone chords

**Technical considerations:**

- B2 voice part requires pitches E2 and D2; they could be re-voiced in several places but chord would lack depth
• some divisi in T and B1 voice parts
• introductory phrase in T voices may be one of the most challenging of the piece
• excellent piece for building vowel unification across the ensemble
• effective conclusion to the set but would also work well as a stand alone piece

Supplementary information:
• “Commissioned and first performed on November 9, 2013, by the Canadian Men’s Chorus, Toronto, Canada”
• #3 of 3 in the set, Three Songs for Remembrance Day
• recording available on the publisher’s website
SHAHI, Saman: *Three Quatrains by Omar Khayyam*

**SHAHI, Saman** (unknown)  
**Three Quatrains by Omar Khayyam** (2014)  
**Voicing:** TTBB (div.)  
**Accompaniment:** piano  
**Availability:** Canadian Music Centre (MV 6101 S527thr)  
**Difficulty:** Level 2  
**Duration:** 6  
**Language:** Farsi and English  
**Text Source:** Omar Khayyam (1048–1131)  

**Text:**

'Tis all a Chequer-board of Nights and Days  
*Where Destiny with Men for Pieces plays:*

Hither and thither moves, and mates, and slays,  
*And one by one back in the Closet lays.*

*One Moment in Annihilation's Waste,*  
*One moment, of the Well of Life to taste—*

*The Stars are setting, and the Caravan*

*Starts for the dawn of Nothing—Oh, make haste!*  

*And if the Wine you drink, the Lip you press,*  
*End in the Nothing all Things end in—Yes—*

*Then fancy while Thou art, Thou art but what*

*Thou shalt be—Nothing—Thou shalt not be less.*

Translations by Edward J. Fitzgerald (1859)

**Tempo/Style:** Adagio $\frac{\text{bpm}}{\text{min}} = 48$; $\frac{\text{bpm}}{\text{min}} = 60$; $\frac{\text{bpm}}{\text{min}} = 56$

**Range** $\text{Tenor 1:}$  
$\text{Tenor 2:}$  
$\text{Bass 1:}$  
$\text{Bass 2:}$
Musical characteristics:

- ABA’ form; each section is marked by several phrases of Farsi in a chant-like style; the English translation is used for main parts of each section
- piano part is very active and dramatic at times; somewhat similar to sparse aleatoric pieces at other times
- short phrases for solo voices are included throughout
- set in a compound metre throughout (\(\frac{6}{8}\))
- beginning and ending sections contain passages with both Farsi and English happening simultaneously
- voice parts often begin in unison before splitting to 4-part harmony
- most movement in the vocal lines is by stepwise motion; piano helps to provide harmonic structure

Technical considerations:

- phonetic transcription of the Farsi is provided in the score by the composer
- an abundance of rhythmic variety within \(\frac{6}{8}\); some use of duples and thirty-second notes
- very wide dynamic range required \(pp-fff\)
- middle section uses both F#s and B-flats; many intervals look wider and more complicated than they really are
- experienced pianist required
- small amount of divisi in middle section on sustained chords

Supplementary information:

- recording available on the composer’s website (digitized voices)
SIRETT, Mark: Before the Snow

SIRETT, Mark (b. 1952) from Silence, Frost and Beauty: A Winter Triptych (2016)

Voicing: TTBB (div.) Accompaniment: piano

Availability: from the composer at www.marksirett.ca

Difficulty: Level 2 Duration: 2’ 15”

Language: English Text Source: Bliss Carman (1861–1929)

Text:

Now soon, ah, very soon, I know
The trumpets of the north shall blow,
And the great winds will come to bring
The pale, wild riders of the snow.

The sun with level flight,
At fleeting speed they will alight,
And unnumbered as the desert sands,
To shelter on the edge of night.

Then I, within their somber ring,
Shall hear a voice that seems to sing,
Deep within my tranquil heart,
The valiant prophecy of spring.

Tempo/Style: Crisply $\frac{\partial}{\partial} = 140$; Andante $\frac{\partial}{\partial} = 98$; Meno mosso $\frac{\partial}{\partial} = 76$; Più mosso $\frac{\partial}{\partial} = 98$

Range ♪ and tessitura ♫:

Musical characteristics:

- rhythmic and energetic work
- phrases frequently begin in unison and slowly progress to 4-part texture throughout the phrase
- syncopated rhythms occur throughout
- middle section creates contrast with a key change, slower tempo, and more sustained rhythmic gestures in all voices
• very active piano part

Technical considerations:
• comfortable vocal ranges for all parts
• quick moving rhythms will require precision in all voice parts for clarity
• frequent appearance of unison writing will challenge ensemble pitch and balance awareness
• short passages with thick texture will require attention to vocal balance
• small amount of divisi for T1 on final chord
• piano part frequently outlines a different rhythmic groove than the vocal lines
• could be performed as the set of three or as a stand alone work

Supplementary information:
• “Commissioned by the Vancouver Men’s Chorus, Willi Zwozdesky, Director”
• #3 of 3 in the set, Silence, Frost and Beauty: A Winter Triptych
SIRETT, Mark: Carrickfergus (arr.)

SIRETT, Mark (b. 1952)                  Carrickfergus (2001)
Voicing: TBB                          Accompaniment: piano
Availability: Boosey & Hawkes (M051477456)
Difficulty: Level 1                  Duration: 3’11”
Language: English                  Text Source: unknown; Traditional Irish

Text:

I wish I was in Carrickfergus,
Or else in Antrim or Ballygran.
The deepest ocean I would swim over
The deepest ocean my love to find.
But the sea is wide and I can’t swim over
Nor have I the wings to fly
I wish I had me a lonesome boatsman
To ferry me over to my love and die.

And in Kilkenny it is reported
On marble stones as black as ink,
With gold and silver I could support her,
But I’ll sing no more now, ’till I get a drink.
For I’m drunk today, but then I’m seldom sober,
A handsome rover from town to town,
And now I’m tired and my life is over
So come all ye lads and lay me down.

Tempo/Style: Andante

Range ♭ and tessitura ♭ :

Musical characteristics:

• lyrical, legato arrangement of traditional Irish folk song
• recurring melodic themes
• mix of unison, 2-part, and 3-part writing
• combination of 2-bar and 4-bar phrasing throughout
• independent yet supportive piano accompaniment
Technical considerations:

• excellent legato selection for developing choirs
• baritone vocal part is sometimes low (A3) but usually doubled by bass part at those times; very accessible tenor part
• rhythmic variety in the legato line will help maintain interest
• indications of “rit.” and “a tempo” will require attention to rubato from the ensemble
• melodic leaps of fourths, fifths, and sixths will require care for accuracy

Supplementary information:

• “to Geoffrey”
• premiered by the Cantabile Young Men’s Chorus on November 3, 2001 in Kingston, Ontario
SIRETT, Mark: *Christmas in Carrick (arr.)*

**SIRETT, Mark** (b. 1952)  
Christmas in Carrick (2008)

Voicing: TBB (div.)  
Accompaniment: violin, spoons

Availability: from the composer at [www.marksirett.ca](http://www.marksirett.ca)

Difficulty: Level 1  
Duration: 2’ 10”

Language: English  
Text Source: unknown; Traditional Irish

Text:

> On the road the frost is glist’n’, clear the streets from midnight mass,  
> Friendly candles glow in windows; strangers greet you as they pass.  
> Home then to the laden table, ham and goose and pints o’ beer;  
> Whiskey handed round in tumblers, Christmas comes but once a year.

> Puddings made with eggs and treacles, seeded raisins and ground suet;  
> Sift the bread crumbs and mixed spices, grated rind and plenty fruit,  
> Cinnamon, ginger, cloves and nutmeg, porter, brandy and old ale,  
> Don’t forget the wine and whiskey, Christmas comes but once a year.

> Women fussing in the kitchen, layin’ the food on ev’ry plate,  
> Men are patient in the hallway gulpin’ porter while they wait,  
> All cares are put for tomorrow, now’s the time to bring good cheer;  
> Pass the punch around the table, Christmas comes but once a year.

Tempo/Style: Lively \( \boxed{\text{d} = 110} \)

Range and tessitura:

Musical characteristics:

- up-tempo and lively folk tune
- strophic form; repetitive in nature
- Aeolian mode (D natural minor)
- somewhat limited dynamic range
- melody frequently appears in one vocal part, with the two additional vocal lines as accompaniment
• violin instrumental part is crucial as it provides melodic interest in some sections

**Technical considerations:**

• limited vocal ranges
• dynamic range is limited, mainly \( mf-f \)
• balance can be challenging as melody is often scored against two lines of accompaniment figures in addition to the instrumental parts
• variety of rhythmic material and articulations throughout maintain interest
• repetitive nature of melodic material could expedite the learning process
• substitutions could be made for the instrumental parts including piccolo for violin and bodhran for spoons, as suggested on the composer’s website
• small amounts of divisi in T and B2 parts

**Supplementary information:**

• “for the Cantabile Young Men’s Chorus, Kingston, ON”
• recording is available on the composer’s website
• original tune recorded by many folk groups including The Clancy Brothers and The Barra MacNeils
SIRETT, Mark: *Dans les chantiers (arr.)*

**SIRETT, Mark** (b. 1952)  
Dans les chantiers *(In the Lumber Camps) (2006)*  

Voicing: TBB (div.)  
Accompaniment: piano  

Availability: Boosey & Hawkes (M051478088)  

Difficulty: Level 2  
Duration: 1’30”

Language: French  
Text Source: unknown; Traditional Québécois

**Text:**

Winter has arrived!  
The rivers are frozen.  
Now is the time to go to the woods,  
To eat lard and peas.

Refrain:  
In lumber camps we’ll spend the winter!  
In lumber camps we’ll spend the winter!

“I wish to be paid in full  
For the time I’ve given.”  
When the wealthy owner  
claims he’s broke  
He sends you back to eat crusts.

When you return to your father’s home,  
And to see your mother once more,  
The jolly man greets you at the door  
The jolly woman piles food on your plate.

“Ah, hello then, my dear child,  
Did you bring lots of money for us?”  
“To the devil with these camps,  
Never in my lifetime will I return there

Tempo/Style: Lively $\frac{4}{4}$ = 100

**Range and tessitura:**

Tenor:  
Bass 1:  
Bass 2:
Musical characteristics:

• boisterous and lively French-Canadian folk song
• opening verse and chorus is scored in unison for all voices
• 2 and 4-bar phrasing throughout
• many articulation indications are notated throughout the score
• melody and harmony lines are shared among all voice parts (i.e. not restricted to upper voice)

Technical considerations:

• a variety of articulations is required by all singers
• singers must be aware of balance as the melody line shifts among voice parts
• a wide dynamic range is required often with quick changes in dynamic level
• an abundance of French text to learn but refrain text is repetitive
• minimal divisi in T part on final cadence

Supplementary information:

• “for the Cantabile Young Men’s Chorus, Kingston, ON”
• Premiered by the Cantabile Young Men’s Chorus, Mark Sirett, conductor on Nov 11, 2006 at Sydenham Street United Church, Kingston, Ontario
• IPA guide provided with the score
SIRETT, Mark: *Dear Old Ireland (arr.*)

**SIRETT, Mark** (b. 1952)  Dear Old Ireland (2013)

Voicing: TBB (div.)  Accompaniment: piano

Availability: Boosey & Hawkes (M051480951)

Difficulty: Level 1  Duration: 2’ 30”


Text:

```
Deep in Canadian woods we’ve met,
From one bright island flown;
Great is the land we tread but yet
Our hearts are with our own.
And ere we leave this shanty small,
While fades the autumn day,
We’ll toast old Ireland, dear old Ireland,
Ireland, boys, hurray!

We’ve heard her faults a hundred times,
The new ones and the old,
In songs and sermons, rants and rhymes,
Enlarged some fifty-fold.
But take them all, the great and small,
And this we’ve got to say:
Here’s to dear old Ireland, good old Ireland,
Ireland, boys, hurray!

And well we know in cool grey eyes,
When the hard day’s work is o’er.
How soft and sweet are the words that greet
The friends who meet once more:
With "Mary Machree!" and "My Pat, ‘tis thee!"
And "My own heart night and day!"
And fond old Ireland, dear old Ireland,
Ireland, boys, hurray!

But deep in Canadian woods we’ve met,
And we never may see again
The dear old isle where our hearts are set
And our first fond hopes remain!
But come fill up another cup,
And with every sup we’ll say:
Here’s to loved old Ireland, good old Ireland,
Ireland, boys, hurray!
```
**Tempo/Style:** Lively \( \frac{\text{♩}}{\text{♩}} \) = ca. 90

**Range \( \frac{\text{♩}}{\text{♩}} \) and tessitura \( \frac{\text{♩}}{\text{♩}} \):**

![Musical Example]

**Musical characteristics:**
- traditional 19\(^{th}\)-century lumberjack song; lively compound metre; jig-like
- strophic form with a recurring refrain
- mix of unison, 2-part, and 3-part writing
- short legato section in the middle of the arrangement
- unexpected rhythmic groupings in piano accompaniment add variety and interest

**Technical considerations:**
- limited vocal ranges in all parts make this an excellent choice for developing choirs
- piano accompaniment requires rhythmic clarity and precision
- recurring musical lines reduce the amount of musical material to learn
- variations in the vocal parts help to build independence in each part
- legato and marcato indications notated throughout the score
- small amount of divisi in T part

**Supplementary information:**
- “To the Cantabile Young Men’s Chorus, Kingston, ON”
SIRETT, Mark: *The Dying Rebel (arr.*)

SIRETT, Mark (b. 1952)       The Dying Rebel (2013)
Voicing: TBB       Accompaniment: piano
Availability: Boosey & Hawkes (M051481361)
Difficulty: Level 1       Duration: 3’15”
Language: English       Text Source: unknown; Traditional Irish

Text:

The night was dark and the fight was over,
The moon shone down O'Connell Street,
I stood alone where brave men perished
Those men have gone to their God to meet.

My only son was shot in Dublin,
Fighting for his country bold.
He fought for Ireland and Ireland only,
The harp, the shamrock, green, white and gold.

The first I met was a grey-haired father,
Searching for his only son;
I said, "Old man, there's no use searching,
For up to heaven your son has gone".

The old man cried out broken-hearted;
Bending o'er I heard him say:
"I knew my son was too kind hearted;
I knew my son would never yield."

The last I met was a dying rebel,
Bending low I heard him say,
"God bless my home in dear Cork City;
God bless the cause for which I die."

Tempo/Style: Maestoso $\dot{=}$ 60; Piu mosso $\dot{=}$ 66; Meno mosso $\dot{=}$ ca. 90

Range $\dagger$ and tessitura $\triangle$:

Musical characteristics:
- beautifully flowing and lyrical piece with simple piano accompaniment
• repeating melody: v1: unison; v2: canon; v3: 3-part a cappella; v4: homophonic (unison and 3-part); v5: similar to v3 with accompaniment
• 4-bar phrasing throughout
• key change in the middle led by the piano; returns to original key later in the work
• wide dynamic range

Technical considerations:
• excellent piece for building tone and legato line in developing voices
• requires full range for tenor and bass voices
• piano part is supportive but independent with a recurring dotted-sixteenth motive
• unison lines allow for building smooth transitions between different vocal registers in all voice parts
• short a cappella section helps to build independence within the ensemble

Supplementary information:
• “To John Fitzpatrick, Cork International Choral Festival, with appreciation”
SIRETT, Mark: *The Frost that Stings*

**SIRETT, Mark** (b. 1952) from *Silence, Frost and Beauty: A Winter Triptych* (2016)

**Voicing:** TTBB (div.)  
**Accompaniment:** piano

**Availability:** from the composer at [www.marksirett.ca](http://www.marksirett.ca)

**Difficulty:** Level 2  
**Duration:** 2’

**Language:** English  
**Text Source:** Archibald Lampman (1861–1899)

**Text:**

*The frost that stings like fire upon my cheek,*  
*The loneliness of this forsaken ground,*  
*The long white drift upon whose powdered peak*  
*I sit in the great silence as one unbound.*  
*[The rippled sheet of snow where the wind blew]*  
*Across the open fields for miles ahead;*  
*The far-off city towered and roofed in blue*  
*A tender line upon the western red;]*  
*The stars that singly, then in flocks appear,*  
*Like jets of silver from in a violet dome,*  
*So wonderful, so many and so near,*  
*And then the golden moon to light the way.*  
*The crunching snowshoes and the stinging air,*  
*And silence, and beauty everywhere.*

from *Winter Uplands*

**Tempo/Style:** Andantino $\frac{\text{dotted quavers}}{\text{quarter notes}} = 104$; Meno mosso $\frac{\text{dotted quavers}}{\text{quarter notes}} = 60$; Più mosso $\frac{\text{dotted quavers}}{\text{quarter notes}} = 72$

**Range**  
**and tessitura**:

![Music notation](image_url)

**Musical characteristics:**

- tempo moves along in a flowing manner due to melodies comprised mainly of successive eighth notes and arpeggiated sixteenths in the piano part
- two main sections (C minor and A minor) which repeat with a short, slow-moving bridge in between; coda is at a slower tempo with a calmer approach and sustained chords
• although voice parts remain in simple time $\frac{2}{4}$, piano part is written in $\frac{6}{8}$ and fluctuates rhythmic groupings of twos and threes throughout the work
• melody lines are frequently doubled in two voices
• several cadences involve added chord tones, frequently reached from a beginning ensemble unison

Technical considerations:
• rhythmic stability is necessary to maintain juxtaposition of groupings of twos and threes
• active piano part requires experienced player
• modest vocal ranges, especially in tenor parts
• use of some unison writing and reoccurring melody lines balance the amount of time necessary to learn some of the more complex harmonies at the cadence points
• some short passages of a cappella writing help build independence in the ensemble
• small amount of divisi in B2 part
• could be performed as the set of three or as a stand-alone work

Supplementary information:
• “Commissioned by the Vancouver Men’s Chorus, Willi Zwozdesky, Director”
• #1 of 3 in the set, Silence, Frost and Beauty: A Winter Triptych
SIRETT, Mark: The Holy Ground (arr.)

**Voicing:** TTBB  
**Accompaniment:** a cappella

**Availability:** Boosey & Hawkes (M051480685)

**Difficulty:** Level 2  
**Duration:** 4’

**Language:** English  
**Text Source:** unknown; Traditional Irish

**Text:**

Fare thee well, me lovely darling,  
a thousand times adieu.  
We are saying goodbye to the Holy Ground  
and the girls we all love true.  
We will sail the salt seas o’er and  
we’ll return once more,  
And still I live in hope to see the  
Holy Ground once more.

Oh now the storm is coming;  
I see it rising soon.  
For the night is dark and dreary,  
we can scarcely see the moon,  
And the good old ship, she is tossing  
about and the riggings, they are torn.  
But still I live in hopes to see the  
Holy Ground once more.  
Fine girl you are!

And we’ll go into a public house  
to the girls we do adore,  
And we’ll drink strong ale and porter  
and we’ll make the rafters roar,  
And when our money is all spent  
we’ll go to sea once more.  
And we’ll see the Holy Ground once more.

**Tempo/Style:** Lento \( \frac{\dot{d}}{4} \) = ca. 60

**Range** and **tessitura** :

\[ \begin{align*}
\text{Tenor 1:} &\quad \text{Tenor 2:} &\quad \text{Bass 1:} &\quad \text{Bass 2:} \\
\text{\includegraphics[width=0.3\textwidth]{tenor1}} &\quad \text{\includegraphics[width=0.3\textwidth]{tenor2}} &\quad \text{\includegraphics[width=0.3\textwidth]{bass1}} &\quad \text{\includegraphics[width=0.3\textwidth]{bass2}}
\end{align*} \]
Musical characteristics:

- flowing and thickly scored legato work
- predominately 4-voice texture with the exception of two short monophonic sections
- remains within expected harmonies of E major
- wide dynamic range required: $pp-ff$
- melody frequently appears in T2 and B1 parts
- subtle tempo changes highlight the text meaning and emotions

Technical considerations:

- wide bass range; requires sustained E2 pedal
- peak dynamic level occurs when all voices are in upper range
- vocal balance is paramount with the thick texture
- long sustained phrases will require strong sense of breath management
- marcato and legato indications are included throughout the score

Supplementary information:

- “To Diane Loomer (1940–2012)”
SIRETT, Mark: *In Snow Time*

**SIRETT, Mark** (b. 1952) from *Silence, Frost and Beauty: A Winter Triptych* (2016)

**Voicing:** TTBB (div.) B solo  
**Accompaniment:** piano

**Availability:** from the composer at [www.marksirett.ca](http://www.marksirett.ca)

**Difficulty:** Level 2  
**Duration:** 3’ 45”

**Language:** English  
**Text Source:** Duncan Campbell Scott (1862–1947)

**Text:**

_I have seen things that charmed the heart to rest:_

_Faint moonlight on the towers of ancient towns,_

_Flattering the soul to dream of old renowns._

_[The first clear silver on the mountain crest_  
_Where the lone eagle by his chilly nest_  
_Called the lone soul to brood serenely free;_  
_Still pools of sunlight shimmering in the sea,_  
_Calm after storm, wherein the storm seemed blest.]_

_But here is a peace deeper than peace is furled,_

_Enshrined and chaliced from the changeful hour;_  
_The snow is still, yet lives in its own light._  
_Here is peace which brooded day and night,_  
_Before the heart of man with its wild pow’r_  
_Had ever spurned or trampled the great world._

**Tempo/Style:** Gently  
\( \text{\textendash} = 50 \)

**Range and tessitura:**

Tenor 1:  
Tenor 2:  
Bass 1:  
Bass 2:

**Musical characteristics:**

- opens with baritone solo accompanied by piano and 4-part humming
- in cut time with frequent syncopated gestures particularly in the second half of the measure
- predominantly homophonic throughout; some brief polyphonic passages
- reoccurring chorus section in the second half of the piece
• some brief passages of unison and 2-part writing before expanding to a thicker texture throughout the phrase
• piano continues the juxtaposition of groupings of twos and threes similar to the first movement of the set

Technical considerations:
• mix of sustained notes and sometimes quicker syncopated rhythms
• writing sits low in all vocal parts at different times throughout
• some phrases begin with layered entries in different voice parts
• the word “here” frequently appears on long sustained pitches; avoiding the “R” sound will be crucial
• direction throughout the long sustained lines will require attention and internal subdivision
• small amount of divisi in B2 voice part
• could be performed as the set of three or as a stand-alone work

Supplementary information:
• “Commissioned by the Vancouver Men’s Chorus, Willi Zwozdesky, Director”
• #2 of 3 in the set, Silence, Frost and Beauty: A Winter Triptych
SIRETT, Mark: *Jug of Punch (arr.)*

**SIRETT, Mark** (b. 1952)  
**Jug of Punch** (2004)

**Voicing:** TTBB  
**Accompaniment:** piano

**Availability:** from the composer at [www.marksirett.ca](http://www.marksirett.ca)

**Difficulty:** Level 2  
**Duration:** 2’ 40”

**Language:** English  
**Text Source:** unknown; Traditional Irish

**Text:**

> One pleasant ev’ning in the month of June,  
> As I was sitting with my glass and spoon,  
> A small bird sat on an ivy bunch  
> And the song he sang was a jug of punch.

> Too–ra loo–ra loo, too–ra loo–ra lay,  
> too–ra loo–ra loo, too–ra loo–ra lay  
> A small bird sat on an ivy bunch,  
> And the song he sang was a jug of punch.

> What more diversion can a man desire,  
> Than to sit him down near an old turf fire,  
> Upon his knee a lovely maid,  
> Aye, and on the table a jug of punch.

> Let the doctors come with all their art,  
> They'll make no impression upon my heart,  
> Even the cripple forgets his hunch,  
> When he's snug outside with a jug of punch.

> And if I get drunk, the money's my own,  
> If you don't like me, well then leave me alone,  
> I'll tune my fiddle and rosin my bow,  
> And I'll be welcome wherever I go.

> And when I'm dead and in my grave,  
> No costly tombstone will I crave,  
> Just lay me down in my native peat,  
> With a jug of punch at my head and feet

**Tempo/Style:** Lively; Grave

**Range and tessitura:**

- **Tenor 1:**  
- **Tenor 2:**  
- **Bass 1:**  
- **Bass 2:**
Musical characteristics:

• up-tempo and lively folk tune with some short style variations
• predominantly homophonic texture with plenty of rhythmic variety
• several key changes throughout supported by the piano part
• very wide dynamic range required
• some metre changes involving $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$
• melodic interest is shared among the voice parts
• active piano part

Technical considerations:

• text clarity can be challenging with abundance of quick moving rhythmic parts
• reasonable vocal ranges for all voice parts
• balance may be challenging in thickly scored sections
• transitions into key changes and style shifts will require isolation in rehearsal
• articulations and subtle dynamic markings in the score help to highlight text stress

Supplementary information:

• “For the Cantabile Young Men’s Chorus, Kingston ON”
• recording is available on the composer’s website (with additional vocal parts added on some phrases)
• original tune made popular by recordings of The Clancy Brothers, The Kingston Trio, and The Descendants
SIRETT, Mark: Mary Ann (arr.)

SIRETT, Mark (b. 1952)  Mary Ann (2009)
Voicing: TTBB  Accompaniment: piano
Availability: Boosey & Hawkes (M051478781)
Difficulty: Level 2  Duration: 3’
Language: English  Text Source: unknown; Canadian folk song
Text:

Oh, fare thee well, my own true love,
Oh, fare thee well, my dear!
For the ship is waiting; the wind blows high,
And I am bound away for the sea, Mary Ann.
And I am bound away for the sea, Mary Ann.

Oh, yonder don’t you see the dove
A-sitting on the stile?
She is mourning the loss of her own true love,
As I do now, for you, my dear, Mary Ann.
As I do now, for you, my dear, Mary Ann.

A lobster boiling in the pot,
A blue fish on the hook,
They are suff’ring long, but it’s nothing like the ache,
The ache I bear for you, my dear, Mary Ann.
The ache I bear for you, my dear, Mary Ann.

Oh had I but a flask of gin
With sugar here for two,
And a great big bowl to mix it in,
I’d pour a drink for you, my dear, Mary Ann.
I’d pour a drink for you, my dear, Mary Ann.

Tempo/Style: Andante \( \text{= 86} \); poco piu mosso \( \text{= 92} \); meno mosso \( \text{= 78} \); maestoso \( \text{= 88} \)
Range \( \text{=} \) and tessitura \( \text{=} \):

Tenor 1:

Tenor 2:

Bass 1:

Bass 2:
Musical characteristics:

- lyrical piece at a moderate tempo
- an abundance of rhythmic variety, including syncopated gestures and dotted-eighth-sixteenth combinations
- one short passage of a cappella writing
- piano accompaniment is active, particularly in the second half of the work
- parts often double each other before dividing into 4-part harmony
- vocal lines frequently contain large leaps

Technical considerations:

- rhythmic variety within the legato line requires accuracy in order to achieve clarity, particularly during polyphonic sections
- vocal lines often contain dynamic changes within the phrase (i.e. gentle swells)
- wide vocal range required for T1 part
- leaps in vocal parts regularly require register changes within voice parts
- wide dynamic range and variations in phrase lengths will require a strong sense of breath management from the singers

Supplementary information:

- “For the Cantabile Men’s Chorus, Kingston, Ontario”
**SIRETT, Mark: The Old House (arr.)**

**SIRETT, Mark** (b. 1952)  
**The Old House** (2002)  
Voicing: TBB (div.)  
Accompaniment: piano  
Availability: from the composer at [www.marksirett.ca](http://www.marksirett.ca)  
Difficulty: Level 1  
Duration: 2’ 40”  
Language: English  
Text Source: Frederick O’Connor (1870–1943)  

**Text:**

Lonely I wander through scenes of my childhood,  
They bring back to mem’’y those happy days of yore,  
Gone are the old folk, the house stands deserted,  
No light in the window, no welcome at the door.

Here’s where the children played games on the heather.  
Here’s where they sailed their wee boats on the burn.  
Where are they now? Some are dead, some have wandered.  
No more to their home shall those children return.

Lone is the house now, and lonely the moorland,  
The children are scattered, the old folk are gone.  
Twice stand I here like a ghost and a shadow,  
‘Tis time I was moving, ‘tis time I passed on.

**Tempo/Style:** Andante  

**Range and tessitura:**

\[\text{Tenor:} \quad \text{Bass 1:} \quad \text{Bass 2:}\]


**Musical characteristics:**

- simple, straightforward lyrical folk tune  
- strophic in form; texture is varied between unison, 2-part, and 3-part writing  
- rhythms are varied in each vocal line to create interest  
- limited dynamic range: \textit{pp–mf}  
- melody frequently appears in T and B1 parts  
- piano part is interesting without being overly complicated
Technical considerations:

• opening unison line for all voice parts creates the opportunity to develop ensemble tone and consistency throughout a one octave range
• in passages with thicker texture, the melody often appears in the B1 voice
• rhythmic variety in all parts will require precision, especially during the third verse
• excellent piece for developing tone and intonation skills while singing at quieter dynamic levels
• minimal divisi for B2 part on final chord

Supplementary information:

• “To Geoffrey”
• recording available on composer’s website
• original tune made popular by John McDermott
SIRETT, Mark: *qitiraliq*

**SIRETT, Mark** (b. 1952) *qitiraliq* (midnight) (2006)

**Voicing:** TTBB (div.); solo voices  
**Accompaniment:** percussion

**Availability:** Boosey & Hawkes (M051478729)

**Difficulty:** Level 3  
**Duration:** 5’ 15”

**Language:** Inuktitut  
**Text Source:** Mark Sirett

**Text:**

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<thead>
<tr>
<th>Inuktitut</th>
<th>English</th>
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<tbody>
<tr>
<td>ikkii</td>
<td>cold</td>
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<tr>
<td>qirniqtaq</td>
<td>dark</td>
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<td>ikulliaq</td>
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<td>uvva</td>
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<td>alluatiutinga</td>
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<td>qitiraliq</td>
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<td>look up!</td>
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<td>great joy</td>
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<tr>
<td>sainasimaniq</td>
<td>inner peace</td>
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</tbody>
</table>

**Tempo/Style:** Laboured $\bullet = 68$; piu mosso $\bullet = 82$; quickly $\bullet = 188$;  
Slowly $\bullet = 60$; Laboured $\bullet = 68$

**Range** $\bullet$ and tessitura $\bullet$:

![Musical Notation]

**Musical characteristics:**

- soundscape meant to depict the Arctic landscape; staging ideas are included in the score
- extended vocal techniques are required (i.e., speaking, whispering, slides, audible inhalations and exhalations, breathy whistling); some body percussion is also included
- improvised passages required
• musical lines frequently start on unison pitch and move to more dissonant chords and tone clusters
• short passages for two solo singers
• a number of different time signatures included and many tempo changes indicated

Technical considerations:
• tremendous variety of rhythm throughout for all voice parts; pitch and rhythmic independence is essential
• extended vocal techniques will require time for singers to explore and master
• securing specific notated pitches after periods of improvisation and unpitched sounds may require the use of tuning forks
• memorization will be required
• accompanying percussion instruments should be selected carefully with consideration to pitch in relation to the notated choral parts
• small amounts of divisi in all voice parts except T2

Supplementary information:
• “for the Amabile Men’s Chorus, London, Ontario, Canada, Carol Beynon and Ken Fleet, Directors”
• Commissioned by the Amabile Men’s Chorus for Podium, the biennial convention of Choral Canada held in Victoria, B.C in May 2006
• Winner of the Paul Revere Award for Publishing
SIRETT, Mark: Walking

SIRETT, Mark (b. 1952) Walking (2012)
Voicing: TTBB (div.) Accompaniment: piano
Availability: Boosey & Hawkes (979-0-051-48324-2)
Difficulty: Level 2 Duration: 4’

Text:

Walking through trees to cool my heat and pain,
I know that David’s with me here again.
All that is simple, happy, strong, he is.
Caressingly I stroke
Rough bark of the friendly oak.
A brook goes bubbling by: the voice is his.
Turf burns with pleasant smoke;
I laugh at chaffinch and at primroses.
All that is simple, happy, strong, he is.
Over the whole wood in a little while
Breaks his slow smile.

“Not Dead” from Fairies and Fusiliers (1918)
(Text reproduced with permission from Carcanet Press limited.)

Tempo/Style: Andante = ca. 80; Piu mosso = ca. 90; Andante = ca. 78

Range and tessitura:

Musical characteristics:

• beautifully flowing and lyrical piece
• follows ABA’ form
• mix of 2 and 4-bar phrasing
• several key changes involving mediant relationships
• combination of both homophonic and polyphonic writing
Technical considerations:

- modulations can be unexpected and challenging to tune
- main theme contains leaps of sixths and fourths
- interesting melodic and rhythmic figures in accompanying voices; attention to vocal balance is important
- “here” occurs throughout the text, often at the ends of phrases, and the vowel can be difficult to unify
- bass voices are required to use a light head voice in some exposed passages
- minimal divisi for B2 part on final chord

Supplementary information:

- “Commission by Arlene Jillard and dedicated to the memory of her grandfather, Clifford J. Dick, for his service in WWI.”
- “Premiered by the Canadian Men’s Chorus and Greg Rainville, Artistic Director, on November 10, 2012”
SIRETT, Mark: *When You Are Old*

**SIRETT, Mark** (b. 1952)  
When *You Are Old* (2016)

Voicing: TTBB  
Accompaniment: piano

Availability: from the composer at [www.marksirett.ca](http://www.marksirett.ca)

Difficulty: Level 2  
Duration: 4’

Language: English  
Text Source: William Butler Yeats (1865–1939)

Text:

> When you are old and grey and full of sleep,  
> And nodding by the fire, take down this book,  
> And slowly read, and dream of the soft look  
> Your eyes had once, and of their shadows deep;

> How many loved your moments of glad grace,  
> And loved your beauty with love false or true,  
> But one man loved the pilgrim soul in you,  
> And loved the sorrows of your changing face;

> And bending down beside the glowing bars,  
> Murmur, a little sadly, how Love fled  
> And paced upon the mountains overhead  
> And hid his face amid a crowd of stars.

Tempo/Style: Lento \( \frac{\text{♩}}{\text{=60}} \); Poco più mosso \( \frac{\text{♩}}{\text{=66}} \)

Range and tessitura - :

Musical characteristics:

- lyrical and sensitive work
- follows ABA form with predominantly homophonic writing
- phrases frequently begin in unison and divide to 4-part texture by the end of the phrase
- majority of the work requires \( p \) and \( pp \) singing
- contrast in the middle section is highlighted by a key change
• piano part is active throughout using a repeated sixteenth-note pattern of alternating notes
  (i.e. murmur effect)

**Technical considerations:**
• tenor lines are low in the range at times
• various phrase lengths throughout; longer phrases will require adequate vocal energy and
  support to maintain the musical line
• unison and 2-part phrases make the piece accessible to developing TTBB choirs
• E-flat2 is required in the B2 part at two cadences; re-voicing may be necessary if E-flat2
  is not available in the singer’s range
• a skilled pianist is required to accomplish the finger legato and voicing needed in the
  piano part

**Supplementary information:**
• “To the Canadian Men’s Chorus, Greg Rainville, Director”
**SIRETT, Mark: The Wild Rover (arr.)**

**SIRETT, Mark** (b. 1952)  
**The Wild Rover** (2013)  
**Voicing:** TBB (div.)  
**Accompaniment:** piano  
**Availability:** Boosey & Hawkes (M051479801)  
**Difficulty:** Level 1  
**Duration:** 2’ 40”  
**Language:** English  
**Text Source:** unknown; Traditional Irish

**Text:**

```
I've been a wild rover for many a year,
And I spent all my money on whiskey and beer,
And now I'm returnin' with gold in great store,
And I never will play the wild rover no more.

And it's no, nay, never,
No nay never no more,
Will I play the wild rover
No neve, no more.

I went in to an ale-house I used to frequent,
And I told the landlady my money was spent.
I asked her for credit, she answered me "Nay,
Such a customer as yours I could have any day."

The out o' my pocket I took sov'reigns bright,
And the landlady's eyes opened wide with delight.
She said, "I have whiskey and wines of the best,
And the words that I spoke, they were only in jest."

I'll go home to my parents, confess what I've done,
And I'll ask them to pardon their prodigal son.
And if they caress me as oft' times before,
Sure I never will play the wild rover no more.
```

**Tempo/Style:** Lively \( \frac{4}{4} \) ca. 70

**Range** ♮ and tessitura ♬:

```
Tenor:  \[ \text{Bass 1:} \quad \text{Bass 2:} \]
```

![Musical notation image](image-url)
Musical characteristics:

• lively, “sing-along pub song”
• variety of articulations throughout (i.e. accents, legato, tenuto, staccato)
• begins with a short a cappella statement of the chorus section
• mixture of unison, 2-part, and 3-part writing throughout
• melody frequently appears in the B1 part
• some short chromatic passages in accompanying lines
• active piano accompaniment; sometimes doubles short vocal gestures

Technical considerations:

• requires a strong and robust vocal tone throughout
• limited ranges and repetitive melodic content make it a strong choice for developing choirs
• wide dynamic range required with some subito indications
• attention to balance will be required for melody lines and accompanying parts
• careful attention must be paid to articulations indicated in the score
• minimal divisi in T part on final chord

Supplementary information:

• “To Meg, Heather & Geoff”
• small instrumental ensemble version of flute, oboe, violin, double bass, and piano is available from the composer.
SIRETT, Mark: *The Wren’s Song (arr.)*

**SIRETT, Mark** (b. 1952)  
*The Wren’s Song* (2007)  
**Voicing:** TBB (div.)  
**Accompaniment:** body percussion  
**Availability:** from the composer at [www.marksirett.ca](http://www.marksirett.ca)  
**Difficulty:** Level 2  
**Duration:** 2’  
**Language:** English  
**Text Source:** unknown; Traditional Irish

**Text:**

*The wren, the wren, the king of all birds,*  
*St. Stephen's Day was caught in a furze,*  
*Although he was little his honor was great*  
*Jump up me lads and give us a treat!*

*Hurrah, me b’ys, hurrah!*  
*Hurrah, me b’ys, hurrah!*  
*Knock at the knocker and ring at the bell,*  
*Oh, what will you give us f’r singin’ so well?*  
*Singin’ so well, singin’ so well,*  
*Give us a copper f’r singin’ so well.*

*We followed the wren f’r three miles ‘r more,*  
*Three miles, three miles ‘r more,*  
*Through hedges and ditches and heaps of snow*  
*at six o-clock in the mornin’!’ Oh!*

*I have a little box under my arm,*  
*A tuppence or penny will do it no harm,*  
*For we are the b’ys that came your way*  
*to bring the wren on St. Stephen’s Day.*

**Tempo/Style:** Animato \( \frac{\text{dotted quarter note}}{\text{quarter note}} = 120 \)

**Range** \( \text{G} \) and **tessitura** \( \text{A} \):

![Musical Staff Image]

**Musical characteristics:**

- lively folk tune in compound time
- mainly homophonic throughout with only short passages of independent vocal lines
• predominantly tonic/dominant harmony
• wide dynamic range and various articulation markings throughout
• body percussion includes thigh slaps, stomps, claps, and toe taps and reinforces main pulses
• each verse ends with a repeated tag that includes an ending fermata before regaining tempo on following verse

Technical considerations:
• comfortable vocal ranges in all parts with small amount of divisi in T and B2 parts
• hemiolas and duples appear in all voice parts
• text clarity may be a challenge throughout the wide dynamic range
• many articulation markings are found in the score and consistency will be paramount to a successful performance
• memorization will be necessary to incorporate body percussion

Supplementary information:
• “To the Cantabile Young Men’s Chorus”
• additional information related to St. Stephen’s Day and “hunting the wren” can be found here:

SLED, Bruce: La-Ba-Lin-Da

**SLED, Bruce** (b. 1975)  
**La-Ba-Lin-Da** (N/A)

Voice: TTBB (div.)  
Accompaniment: a cappella

**Availability:** Cypress Choral Music (CP1060)

**Difficulty:** Level 3  
**Duration:** 2’ 45”

**Language:** nonsense syllables  
**Text Source:** N/A

**Text:**

La-ba-lin-da...etc.

**Tempo/Style:** Giocoso $\dot{=} 150$

**Range** $\dot{=} \text{ and tessitura} \cdot$

![Sheet music](image)

**Musical characteristics:**

- quick, rhythmic and described by the publisher as “flirtatious”
- Latin rhythms dominant the piece; articulations (i.e. staccatos, accents) also add stylistic nuances
- musical texture is comprised of one melodic line (frequently in T1 voice) with multiple vocal lines of accompaniment; sometimes a counter-melody is used
- dynamic levels shift frequently and often abruptly
- middle section shifts from $\frac{4}{4}$ to $\frac{3}{4}$ eventually alternating both time signatures; final section remains in $\frac{4}{4}$
- harmonically remains within G major with one brief section in G minor

**Technical considerations:**

- comfortable ranges for all vocal parts; T1 requires secure upper range
- some divisi in the B2 part in final section; two short passages for T1 solo
- rhythmic precision and accuracy is essential for this piece
- all voice parts will be challenged rhythmically; heaviest demands are on the upper voices
• consistency of the vocables across all voice parts will require attention in rehearsal
• balance will need to be addressed in sections with plenty of rhythmic activity

**Supplementary information:**
• also available: SATB (CP 1061)
• recording on publisher’s website is of SATB arrangement
SMITH, Stephen: *Guitarra*

**SMITH, Stephen** (b. 1966)  
**Voicing:** TTBB (div.)  
**Availability:** Cypress Choral Music (CP1069)  
**Difficulty:** Level 3  
**Language:** Nonsense syllables  

**Text:**

*shoom ba da doh...*

**Tempo/Style:** Fast

**Range ** and **tessitura **:

Musical characteristics:

- fast, rhythmic work mimicking the sounds of a Spanish guitar
- entire text is based on vocables
- some reoccurring sections and motifs
- variety of time signatures and note groupings used throughout (\( \frac{10}{8}, \frac{5}{4}, \text{ and } \frac{3}{8} \))
- mix of fast moving patter-like passages and long sustained chords in all vocal parts
- melodic material frequently appears in T1 and T2 parts
- some sustained cluster chords

Technical considerations:

- high T1 voices needed
- success of the piece relies heavily on singer’s ability to articulate vocables at fast tempi
- rhythmic variety throughout the piece
- some long phrases and sustained chords required, especially in upper voices
- challenging to sing from the perspective of vocal stamina; B1 and B2 parts often have several pages of fast moving repeated material
• divisi in all voice parts

Supplementary information:

• “for the Vancouver Men’s Chorus”
• recording available on the publisher’s website
STOKES, Tobin: *Hunker Down*

**STOKES, Tobin** (b. 1966)  
**Hunker Down** (2007)  
Voicing: TTBB  
Accompaniment: a cappella  
Availability: Cypress Choral Music (CP1181)  
Difficulty: Level 1  
Duration: 3’  
Language: English  
Text Source: Tobin Stokes

Text:

No you won't be leavin' on the sea tonight,  
there are whitecaps comin' an' it don't feel right.  
All the tugs are tyin' up their booms below  
to the bouys down Marine in a long neat row.

Well the noon boat left for good today,  
and the other one is broke down at Salt'ry Bay.  
Hang- in' over Forbidden is a darknin' sky,  
So you can't take the plane 'cuz it ain't gon-na fly.

Hunker down for the evening, shut your doors and windows tight,  
there's a Southeastern comin', hunker down for the night.

Well there ain't no road you can drive a way  
and besides you'd be lost if you drove all day,  
so there ain't no trail 'cuz you'd break your back,  
and there ain't no train 'cuz there ain't no track.

If your boat's in the harbour then you'd better go check  
that the ropes are tight, or you'll own a wreck.  
If your kids are playing down at Grief Point Park,  
motor down, pick 'em up, get 'em home be-fore dark.

Hunker down for some weather,  
hunker down to keep warm,  
there's a Southeastern comin',  
hunker down for the storm.

If the firs are swayin' and they're lookin' to break  
better pray if you got a cabin up the lake  
If the crows stop flyin' and the gulls sit still  
then the hulks'll get a poundin' down in front of the mill.

Well there hasn't been a blast since two today  
Not a sound from Vananda up to Blubber Bay,  
so forget it if you're hopin' to get outta this town,
better make your final meal before the power's down!

Hunker down for the evening, shut your doors and windows tight, there's a Southeastern comin', hunker down for the night.
Hunker down for the evening, she will blow with all her might!
There's a Southeastern comin', hunker down for the night!

(Text reproduced with permission from Tobin Stokes.)

**Tempo/Style:** Swing $\frac{\text{d}}{\text{d}} = 120$; $\frac{\text{d}}{\text{d}} = 68–76$

**Range** $\frac{\text{d}}{\text{d}}$ and **tessitura** $\frac{\text{d}}{\text{d}}$:

![Musical notation]

**Musical characteristics:**
- energetic, sea shanty style work; strophic form
- predominately homophonic throughout with some variations during the verses that include accompanying voice parts with vocables and solo/small group opportunities
- slight tempo changes help to create different styles between verses and choruses
- verses contain swing eighths
- limited harmonic variation throughout

**Technical considerations:**
- limited ranges in tenor parts make it more accessible for some choirs
- text clarity is of utmost importance in order to convey the story
- slight stylistic changes created by swing eighths and tempo changes between verses and chorus will require extra attention for consistency and accuracy
- limited harmonic variation makes this an accessible piece for choirs who are developing independence in an a cappella setting
- numerous fermati and different articulations are included in the score

**Supplementary information:**
- “Commissioned by Chor Musica, Don James, director”
• also available in SATB (CP 1172)
• composer wrote the text about his hometown Powell River, British Columbia
SURTI, Mishaal: *When Dawn Shines*

**SURTI, Mishaal** (b. 1985)  
**When Dawn Shines** (2014)

**Voicing:** TTBB  
**Accompaniment:** a cappella

**Availability:** [Cypress Choral Music](https://example.com) (CP1299)

**Difficulty:** Level 1  
**Duration:** 2’

**Language:** English  
**Text Source:** Justin Zadorsky ♌️ (unknown)

**Text:**

> When dawn shines, worry not your minds.  
> For, when the sun shines bright,  
> at last I shall master this fight.  
> Quiet now your hearts, and please no tears.  
> Now is the ending of my part,  
> as the light throws down all fears.  
> Tonight you watch in mournful sadness  
> but, when the sun shines,  
> my spirit will renew its gladness;  
> when dawn shines.

(Text reproduced with permission from Justin Zadorsky.)

**Tempo/Style:** With rubato \( \frac{4}{4} = 56 \)

**Range** and tessitura: -

**Musical characteristics:**

- simple but effective; homophonic and through-composed
- predictable harmonies for E-flat major with a few suspensions and one added tone chord
- sections frequently begin with T voices, delaying the entries for other voices
- pulse remains constant with a number of simple time signatures used: \( \frac{4}{4}, \frac{5}{4}, \) and \( \frac{6}{4} \)
- unison voicing for all parts occurs briefly at the beginning and also during transition in middle of the piece
Technical considerations:

- very comfortable ranges for all voice parts
- excellent piece for building basic skills in a developing ensemble
- climax of the piece requires a significant decrescendo while sustaining a chord and resolving a suspension; breath management will be crucial for accurate intonation
- one longer phrase leading to climax will require staggered breathing
- some brief exposed entries for T1 part; entries for other voice parts following may need reinforcement during the rehearsal process

Supplementary information:

- “In memory of Matthew James Quaife”
- recording available on the publisher’s website
WEBB, Steven: *A un hombre de gran nariz*

**WEBB, Steven** (b. 1989)  
*A un hombre de gran nariz* (*To a Man with a Big Nose*)  
(2017)

**Voicing:** TTBB (div.), T solo  
**Accompaniment:** claves, body percussion

**Availability:** available from the composer  

**Difficulty:** Level 3  
**Duration:** 3’

**Language:** Spanish  
**Text Source:** Francisco de Quevedo y Villegas (1580–1645)

**Text:**

Érase un hombre a una nariz pegado.  
Once there was a man to his snout attached

Érase una nariz superlativa,  
Owner of the most unparalleled nose

Érase una alquitara medio viva,  
He was a lively, very lengthy hose;

Érase un peje espada mal barbado;  
He was a swordfish dreadfully mustached.

era un reloj de sol mal encarado,  
His nose was a large sundial all askew

Érase un elefante boca arriba,  
Twas a big elephant sitting upright;

Érase una nariz sayón y escriba,  
It was a killer nose, a dangling scribe:

un Ovidio Nasón mal nargiado.  
Was Ovid Naso with a nose most rude.

Érase el espolón de una galera,  
He was an ominous nasal missile;

Érase una pirámide de Egipto,  
A pyramid, a colossal nipple,

las doce tribus de narices era;  
Alas, of nostrils he was the twelve tribes.

érase un naricísimo infinito  
Pinnacle of noses, stated simple,

frisón archinariz, caratulera,  
Gargantuan arch-nose, nosy archetype:

sabañón garrafal, morado y frito.  
A patently purple scalded pimple.

(Translation by, and reproduced with permission from, Jorge Salavert Pinedo.)

**Tempo/Style:** Mock Seriousness $\mathbf{\frac{\Delta}{\triangledown}} = 58$; Groove $\mathbf{\frac{\Delta}{\triangledown}} = 100$

Con Pasión $\mathbf{\frac{\Delta}{\triangledown}} = 72$; Breakdown! $\mathbf{\frac{\Delta}{\triangledown}} = 100$

**Range and tessitura:**

[Sheet Music Image]
Musical characteristics:
• composed in a Latin-American style reflecting the humorous nature of the text
• singers are required to use vocables to mimic instruments such as a string bass, shaker, and agogo bells
• complex rhythmic patterns are abundant and body percussion is required
• a short lyrical section allows for an optional tenor soloist

Technical considerations:
• requires attention to both the rhythmic patterns and vocables of each line to ensure synchronization
• melody often appears in the baritone part and balance with the other more percussive lines must be carefully considered
• some divisi required in the T2 part
• excellent piece for teaching subdivision and rhythmic independence

Supplementary information:
• “Commissioned for the University of Toronto Men’s Chorus”
• premiered on April 2, 2017 at the MacMillan Theatre, University of Toronto Faculty of Music by the U of T Men’s Chorus, Mark Ramsay, conductor
WILLAN, Healey: *Magnificat*

**WILLAN, Healey** (1880–1968)  
**Magnificat** (1954)

**Voicing:** TTBB, soloist/small group  
**Accompaniment:** a cappella

**Availability:** [Cypress Choral Music](#) (CP1074)

**Difficulty:** Level 1  
**Duration:** 4’11”

**Language:** English  
**Text Source:** Canticle of the Virgin Mary  
Luke 1: 46–55

**Text:**

My soul doth magnify the Lord:  
and my spirit hath rejoiced in God my Saviour.  
For he hath regarded: the lowliness of his handmaid.  
For, behold from henceforth all generations shall call me blessed.  
For he that is mighty  
hath magnified me:  
and holy is his name.  
And his mercy is on them that fear him:  
Throughout all generations.  
He hath showed strength with his arm:  
He hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seat,  
and hath exalted the humble and meek.  
He hath filled the hungry with good things;  
and the rich he hath sent empty away.  
He remembering his mercy  
hath holpen his servant Israel  
As he promised to our forefathers  
Abraham and his seed forever.  

Glory be to the Father and to the Son  
and to the Holy Ghost  
As it was in the beginning  
is now and ever shall be  
World without end  
Amen

**Tempo/Style:** (not indicated in score) chant-like style

**Range**  ∙ and **tessitura**  ♫:

```
SOLO:   Tenor 1:   Tenor 2:   Bass 1:   Bass 2:
\( \text{\includegraphics{range.png}} \)
```
Musical characteristics:

• two alternating sections throughout: 1) chant-like style for soloist for small group 2) 4-part homophonic hymn-like style  
• no time signature indicated for homophonic sections; follows a steady quarter note pulse  
• melodic material is highly repetitive  
• predictable harmonic structure centered about B-flat major; third homophonic section contains a brief implied modulation to E-flat major

Technical considerations:

• phrase lengths vary throughout depending on text; one long phrase will require staggered breathing  
• very accessible ranges for all voice parts; solo lines could be performed by any voice part due to the limited range required  
• overall intonation may be challenging for developing ensembles  
• requires a soloist or small group comfortable with singing in a free, chant style

Supplementary information:

• recording available on the publisher’s website
WORTHINGTON, Trent: *La ville râlait*

**WORTHINGTON, Trent** (unknown) from *Les Plaines D’Abraham* (2017)

**Voicing:** TTBB (div.)

**Accompaniment:** a cappella

**Availability:** available from the composer [http://trentworthington.ca](http://trentworthington.ca)

(soon to be available from Cypress Choral Music)

**Difficulty:** Level 3

**Language:** French

**Text Source:** Louis Fréchette (1839–1908)

**Duration:** 3’

**Text:**

*On n’avait plus de pain, et la ville râlait.*

*Point d’autre alternative à choisir : il fallait accepter la bataille.*

*Les deux guerriers, lassés par tant de vains efforts, allaient enfin pouvoir s’êtreindre corps à corps, et mesurer leur taille.*

*There was no bread left, and the city was grumbling.*

*No other alternative to choose: it was necessary to accept the battle.*

*The two warriors, tired of so many vain efforts, would finally be able to embrace hand to hand, and measure their size.*

**Tempo/Style:** Tristezza (sadness) = 56; Con moto = 88

**Range and tessitura:**

Tenor 1:

Tenor 2:

Baritone:

Bass:

**Musical characteristics:**

- through-composed; predominantly homophonic
- significant dissonance throughout (i.e. sustained tritones, cluster chords, seconds and sevenths, chromaticism)
- brief passages of unison to contrast the more thickly scored textures
- some slow-moving ostinati used
- many dynamic indications in the score
Technical considerations:

- T1 required to use upper range at climatic moment; B2 needs E2 at several places
- small amount of divisi in T1 and B1 parts
- harmonically challenging; strength in all voice parts is necessary
- wide dynamic range required: pp–ff with many quick changes
- some large intervallic leaps in voice parts between phrases

Supplementary information:

- “for the Grande Prairie Boys’ Choir Men of Note, Jeannie Pernal, conductor”
- #1 of 3 in the set, Les Plaines D’Abraham
- recording available on the composer’s website
ZWOZDESKY, Willi: *Woodriver (arr.)*

**ZWOZDESKY, Willi** (b. 1955)  **Woodriver** (1997)

**Voicing:** TTBB, T solo  **Accompaniment:** piano (opt. strings or orch.)

**Availability:** Rhythmic Trident (RTCP–003)

**Difficulty:** Level 2  **Duration:** 4’

**Language:** English  **Text Source:** Connie Kaldor (b. 1953)

**Text:**

Oh won’t you come with me
Where the Wood River flows?
We’ll watch it meander slowly
As the sky turns from red to dark.
And as that sun goes down
We’ll throw our arms around
Each other and tell the dreams
That are deep in the heart.

Because the heart is bigger than trouble
And the heart is bigger than doubt.
But the heart sometimes needs a little help
To figure that out.

So won’t you come with me
Where the Wood River flows?
The little Wood River knows
That it goes to nowhere but
That doesn’t stop it going
Or those willows growing
Or all of the lovers showing
Their hearts to each other there.

(Text reproduced with permission from Connie Kaldor.)

**Tempo/Style:** Tranquillo  = 84

**Range** ♬ and tessitura ♬:

Tenor 1:  Tenor 2:  Baritone:  Bass:

![Musical notation image]
Musical characteristics:

- relaxed folk/pop song in a verse-chorus structure
- opens with a 2-part verse setting before expanding to 4-parts on the chorus
- solo verse for T singer (same range as T1 part) with 4-part accompaniment that aligns with the text and rhythms in soloist’s melody
- extended interlude for piano before the final chorus
- soloist returns for final few phrases accompanied by 4-part texture on sustained [u]
- piece is characterized by syncopated gestures in both the verse and chorus

Technical considerations:

- high tessitura for T1 part
- achieving the relaxed nature of the tune with the amount of syncopated gestures may prove challenging; rhythms should feel natural as in the original solo voice recording
- chorus requires a phrase of strong marcato singing quickly followed by a diminuendo to $p$
- balance with soloist may be challenging, particularly in the lower range
- melody is in the B part during the opening 2-part verse

Supplementary information:

- original song by Canadian singer-songwriter, Connie Kaldor
- “to the Vancouver Men’s Chorus”; included on their CD Signature
- sample recording available on the publisher’s website
- also available SSAA RTCP–004; SATB RTCP–005; SA RTCP–008; SAB RTCP–024; string RTCP–006, RTCP–007; and orchestra parts RTCP–025
Chapter 4
Conductor’s Guide to Four Selected Works

This chapter contains a conductor’s guide to four diverse pieces by Canadian composers. I sought to include pieces that range in difficulty level (Level 1, 2, and 3) as well as voicing (TB, TBB, TTBB). In addition, I included both a cappella and also accompanied pieces, as well as a variety of musical styles. Pieces containing English, French, and Spanish texts are also included.

Although each of these works appears in Chapter Three with its own brief analysis, additional information is presented in this chapter. A brief composer biography and a short overview of the composition are included. Detailed information on the text itself and how it relates specifically to the composition is present. Descriptions of the composition’s musical elements are expanded upon and short musical excerpts from the score are included. Each guide ends with the identification of three prominent technical considerations related to the specific piece. For each identified item, two teaching strategies are suggested that will aid conductors and ensembles in their efforts to overcome the identified challenge and achieve a successful performance of the work. A listing of additional resources such as performance recordings, related interviews, and sources for more background information concludes each guide.

4.1 “When You Are Old” by Stephanie Martin

(Additional information regarding this piece can be found on page 125.)

4.1.1 Composer

Stephanie Martin (b. 1962) is associate professor of music at York University’s School of the Arts, Media, Performance and Design where she teaches music history and performance, harpsichord and organ, and coaches historical ensembles. In addition to being an accomplished keyboardist, she is the director of the women’s ensemble Schola Magdalena, conductor emeritus of Pax Christi Chorale, and past director of music at the historic church of Saint Mary Magdalene in Toronto. She has been recognized as an accomplished composer for both voice and instruments and is an Associate Composer of the Canadian Music Centre (Martin, n.d.).
4.1.2 Composition

“When You Are Old” was commissioned by the Canadian Men’s Chorus and premiered by the group on May 11, 2013 at the Glenn Gould Studio in Toronto, ON. The first half of the work is written for unison TB voices while the second half features two-part writing and some divisi on the final two chords of the piece. Piano accompaniment is used throughout and is supportive of the vocal lines. The comfortable vocal ranges, accessible melody and harmony lines, and meaningful text make this an excellent choice for TB ensembles of all ages and abilities. It is published by Renforth Music and is also available in an SA setting and as a vocal solo.

4.1.3 Text Elements

Irish poet William Butler Yeats completed the three-verse poem in October of 1891. At the time he was in an unstable relationship with actress Maud Gonne, and it is believed that the relationship inspired the sentiment of the poem. (Yue 2014) The speaker of the poem addresses his love throughout, encouraging them to “take down this book” and reflect on the past, in particular those who have loved them. In particular, one man loved them through the years and as time faded their looks. In the end, the speaker hopes the recipient of the love will realize that the person who loved them the most was never acknowledged. It is worth noting that although there is a reference to “one man loved the pilgrim soul in you,” the gender of the recipient of the love in the story is left ambiguous. This results in a more inclusive and relatable text for all members of the chorus.

Martin thoughtfully sets the text throughout the composition. The opening verse unfolds in a straightforward and relaxed style, reflecting the gentle and calm nature of the poem. As the second verse references the “one man” who loved the recipient of the poem, her writing style becomes more particular with respect to expressive markings. The text “one man” is marked in both the vocal line and also the piano part with tenutos over the corresponding half notes, a strategy which emphasizes the importance of these words. The motion of the piano part simplifies harmonically and rhythmically to two full block chords as demonstrated below:
As the line continues, referencing the physical changes of the recipient as they age, Martin begins to use two-voice writing, highlighting the text with subtle dissonances and resolutions. The conclusion of the line is marked by an unexpected key change, highlighting the text reference to “changing face”:

The two-part voicing continues throughout the third and final verse and is partnered with the most active piano writing of the entire piece. The climax of the text and musical writing align in m. 46 and 47, highlighting that “love fled” with an allargando, a sustained unison note for all voices near the upper vocal range of the piece, a dynamic level of forte, and dissonance in the piano accompaniment. The poignancy of the last line of text is marked by the simplification of
the piano part to a single note while the voices rise melodically, slow rhythmically, and divide to a three-part texture for the first time in the piece. The final major chord reflects the “stars” reference in the text and unexpectedly returns the listener to the opening key followed by one final statement of the original motive in a higher range of the piano.

4.1.4 Musical Elements

The work is through-composed with a reoccurring motive of a rising fourth followed by a rising fifth. The listener first hears this motive in the piano introduction, followed by the first entry of the voices in both the first and second verse. The piece comes full circle as the motive is heard once again in the final measures of the piano part. The tempo marking is “Moderato” and although there is no time signature indicated, the piece flows consistently with a half note pulse. Martin’s use of bar lines helps conductors and singers to distinguish groupings of notes that inform phrasing decisions.

Through careful consideration of both the musical line and also text construction, one can argue various points for ensemble breaths and phrasing lengths. The first verse showcases this clearly. We hear the rising fourth and fifth motive for a second time in the voice at m. 9 possibly indicating a new phrase beginning. This creates a three-bar opening phrase. Ignoring the punctuation, the melody returns to the D and feels somewhat final in m. 12, which could create a second phrase of 4 bars. Choirs may choose to break up this phrase by observing the punctuation in the text, thus creating smaller phrases. It is crucial not to insert a breath in m. 14 to preserve the flow of the text, however. This creates a five-bar phrase. The conductor must carefully consider breathing locations and phrase endings in advance, taking into consideration the musical line, the text meaning, and also the ability level of the ensemble.

The vocal range of the main melody fits comfortably within one octave from D3 to D4, allowing all voices in the ensemble to shine. Unison voicing is used for the first verse. Halfway through the second verse, a second vocal part is added and this continues until the final cadence of the piece when a three-part texture is introduced. This simple vocal texture provides an excellent opportunity for choirs to focus on intonation and balance. The simple melody line and texture, combined with meaningful text and a focus on lyrical phrasing throughout, makes this an ideal piece for developing ensembles of all ages.
4.1.5 Technical Considerations

1. Establishing and maintaining a comfortable tempo throughout

The reflective nature of the text and natural rise and fall of the melody line will inevitably encourage some sense of rubato within the group. That said, a tempo that continues to slow throughout the piece will only hinder the vocal energy needed for the longer phrases and diminish the overall shape of the musical phrases. Singers and conductors must be mindful of when to relax the tempo and when to regain momentum.

TEACHING SUGGESTIONS:

- Strengthen the singers’ sense of internal pulse. Have the singers tap the half note pulse while singing. To increase the feeling of rhythmic responsibility within the ensemble, have the singers tap the pulse on their neighbor’s shoulder while singing.
- Ensure all breath marks are rhythmic and are indicated in the singer’s score as such. For example, if a breath is inserted in m. 12, it should occur on the and of beat three and an eighth rest should be inserted to help the singers understand where the breath and placement of the final “dih” of “read” will occur.

2. Achieving evenness of tone throughout the range of the melody

The melody spans one octave from D3 to D4 and should be in a comfortable range for all singers. It is important to remember that although this may be a comfortable range for most singers, baritones, low basses, and tenors may naturally have different vocal timbres that should be balanced.

TEACHING SUGGESTIONS:

- Isolate the rising 4th and 5th motion of the opening melody and use it as a simple vocalise during warm-ups. Encourage singers to slide from the bottom of the fifth to the top and back, ensuring the bottom note remains light. Move the exercise up and down chromatically to allow the singers to explore their range. A physical gesture can be added to assist singers in establishing an ease of production in the upper range.
- Isolate the descending nature of the melodic line and incorporate vocal warm-ups using descending five-note scales. It is important to allow the singers to move from a light head voice or falsetto down through their passaggio while encouraging them to bring some of
this lightness and ease of production into their full chest voice. Be sure to make the connections with the descending lines within the piece.

3. Sustaining vocal energy during longer phrases

As some of the phrases in the piece are extended due to the meaning of the text, it is important to help singers build the stamina and awareness to maintain vocal energy throughout the duration of the phrase.

TEACHING SUGGESTIONS:

- Ask singers to sing these long phrases but to remove the text, singing on a neutral syllable while pulse-singing all of the eighth notes. The direction of the line will become even more evident during the pulsing on the longer note durations of the melody.
- Have singers perform the same phrase, this time using a lip or tongue trill. This is an excellent way for singers to develop awareness of the breath energy needed to sustain a long line.

4.1.6 Suggested Resources


4.2 “Dans les chantiers” by Mark Sirett

(Additional information regarding this piece can be found on page 179.)

4.2.1 Composer

Mark Sirett (b. 1952) is the founding Artistic Director of the Cantabile Choirs of Kingston, Ontario, which is a multi-choir educational program with over 250 singers. He holds graduate degrees from the University of Iowa and has taught at the University of Alberta, University of Western Ontario, and Queen’s University. In 2009 he was the recipient of the President’s Leadership Award presented by Choirs Ontario for his contribution to the choral art in the
province. As an award-winning composer he has had commissions from countless choirs including the National Youth Choir of Canada, the Elora Festival Singers, and the Toronto Mendelssohn Choir (Sirett, n.d.).

4.2.2 Composition

"Dans les chantiers" was written for the Cantabile Young Men’s Chorus of Kingston, Ontario and premiered on Nov. 11, 2006 at Sydenham Street United Church, Kingston, with the composer conducting. The work includes unison, two-part, and three-part writing in a lively French-Canadian folk song style. The piano accompaniment is independent throughout, never doubling the singers’ melody, and actively utilizes a wide range of the keyboard. The work includes short a cappella phrases as well as a brief piano introduction and interludes. The vocal ranges avoid the extremes of the vocal registers and the care and attention given to each vocal line makes the piece interesting for all voice parts. It is published by Boosey & Hawkes as part of their “In Low Voice” series.

4.2.3 Text Elements

The origins of the text and original tune of “Dans les chantiers” are unknown. The text recounts the story of a young man who signs up for a winter of work in the lumber camps of rural Canada only to find the living conditions and food dismal. He returns home to his mother and father, without making a single cent, proclaiming he will never do that again.

Sirett’s careful attention to the meaning of the text and the story itself comes to life through his compositional choices. Dynamic contrasts and careful attention to articulations and balancing voices are all elements of his text setting. The opening verse captures the innocent, and perhaps naïve, excitement of the young lumberjack by employing a strong marcato opening line and a more sentimental legato second line that rises in dynamic level to the first statement of the chorus on a robust forte. Sirett also uses different voices to introduce new material in each verse. The tenors begin verse two delivering the direct line of the young man asking for his pay. The basses begin the following verse and the final verse finds the main melody line shared between the baritones and basses with the baritones delivering the final declaration that he is never returning to the camps again.
Although the four verses include a significant amount of French text to learn, many of the verses contain phrases of text in one particular voice with an accompaniment of neutral syllables in the other voices as noted below:

Figure 3. “Dans les chantiers” by Mark Sirett, m. 37–40

This structure will inevitably reduce the amount of text each voice part has to learn and the reoccurring chorus, which contains only one line of French text, also allows singers to quickly gain confidence with the language if they are not fluent in French. The inside cover of the published score also provides a very helpful IPA guide to the complete text as well as a literal English translation.

Sirett uses several clever text painting techniques throughout that are worth mentioning. Most important is his detailed use of articulations throughout the score. The speaker’s distain for his winter adventure becomes stronger and stronger as the piece progresses. The chorus ends each repetition on the word “hivernerons”, meaning winters. The first appearance is an optimistic one, ending the first chorus without any specific indication of articulation. By the end of the second chorus, the frustration of the young man has grown and the appearance of the word is marked with two accents. The following chorus utilizes a more emphatic rhythm of two quarter notes and a half note, each with an accompanying accent. The final statement of the piece uses the same rhythmic punch but this time begins the use of the accents at the very beginning of the phrase, highlighting the speaker’s defiance with each note and syllable.
Another example of Sirett’s clever text painting occurs in the final verse of the story. As the young man’s parents ask if he brought them home a wealth of money, the rhythmic structure shifts to clear quarter notes in all voices with crisp staccatos as seen below:

Figure 4. “Dans les chantiers” by Mark Sirett, m. 58–61

The abrupt shift in texture highlights the distinct, or perhaps nagging, voices of the parents in the story and is the defining moment that puts the young man over the edge to finally proclaim he is never returning to the camps again.

4.2.4 Musical Elements

The work follows a strophic structure with the same melodic material appearing with each verse and chorus. This aligns with expectations of a folk song that would have originally been handed down by generations using an aural tradition. Sirett’s ability to create musical interest is commendable even within this repetitive structure.

As mentioned earlier, his use of voicing varies throughout the work. It begins with a full unison TBB statement of the main verse and chorus themes. As the piece unfolds Sirett varies these combinations, bringing one vocal part to the forefront while the others clearly act as accompaniment or by pairing different voices to achieve different textural effects. Throughout
the piece, each voice part frequently sings the melody as well as the accompanying harmonic lines.

In addition, performers must be acutely aware of the detailed articulation and dynamic markings Sirett has included in the score. Phrases often alternate between marcato and legato indications and within each line, staccato, tenuto, and accent markings dot the musical texture. The dynamic range of the piece is also a challenge as shifts in dynamics happen frequently and often suddenly. By employing so many variations, Sirett is able to keep the short work interesting both for performers and also listeners.

Likewise, the pianist must be aware of the countless articulation and dynamic markings in the score. Sirett, an accomplished keyboard player himself, has crafted an accompaniment that fits easily under the hands but at the same time challenges the player to use a wide range of the keyboard as well as various dynamic levels and articulations. The rhythmic playfulness of the piano part and the abundance of articulations not only help to portray the style during the exposed introductions and interludes, but will also help to inspire the singers to achieve the same level of contrast in their vocal lines.

4.2.5 Technical Considerations

1. Consistently executing the numerous articulation markings in the score

The articulation markings in the score are numerous and crucial to a successful performance of the piece by helping to establish the style and to reinforce the underlying story. Singers will need to perform with a clear sense of buoyancy while shifting between legato and marcato phrases and observing numerous staccato, tenuto, and accent markings.

TEACHING SUGGESTIONS:

- It is of utmost importance for the singers to recognize the numerous markings in the score. Specifically, the discreet phrase markings of “legato” and “marcato” can easily be overlooked in the rush to secure notes and rhythms. Asking the singers to complete a conductor-style score analysis of their own part may be beneficial. They could draw long legato phrase markings over the phrases that indicate legato or perhaps use different colours to highlight the various articulation markings in the different verses and choruses.
• Build a uniform understanding of each articulation within the ensemble through choral warm-ups. Ask the singers to speak a rhythmic pattern on a neutral syllable. With each repetition of the pattern, alter the articulation to include legato, marcato, tenuto, staccato, accented, or any combination. Stopping to clarify and model the articulation will help the singers gain a clearer understanding. This exercise could then be transferred to pitch and a melodic pattern, reflecting the many shifts needed in the piece.

2. Balancing the vocal texture to ensure clarity of melody and text

After the initial unison verse and chorus, Sirett consistently engages all three vocal parts but often shifts the central focus among the various voice parts. Singers should be aware of the melodic line at all times and note the different dynamic markings included in the score that will assist groups in achieving proper vocal balance.

**TEACHING SUGGESTIONS:**

• Address vocal balance before the incorporation of text. As the singers rehearse using neutral syllables, vary the syllables so the melodic line is on a brighter syllable, such as “dee”, while the accompanying lines are on a more muted syllable, such as “doo”. This will help to enhance the singers’ awareness of which vocal parts have the melody and which parts have the accompanying lines in different sections of the piece.

• A variation on this strategy could include the singers standing when they have the melody and sitting when they have accompanying lines. Sirett shifts the melodic focus frequently so singers will need to be alert. This provides a clear picture for the conductor of the singers’ awareness of the melodic lines and also provides a lighthearted and active component to the rehearsal as laughter is sure to ensure with some of the quick shifts in the music.

3. Achieving clarity and stylistic nuance with the French text

Depending on the singers’ experience with the French language, the addition of text to the rehearsal and learning process may prove challenging. The repetitive nature of the text used in the chorus is a helpful starting place and the IPA guide in the score is invaluable. Speaking the text in rhythm, or chanting it on a single tone or chord cluster prior to singing it on the pitches as written, will also help singers focus on text accuracy.
TEACHING SUGGESTIONS:

- With the introduction of text to the learning process, it is crucial to provide the singers with an appropriate model. If the conductor is not confident with the language, it is valuable to have a guest, knowledgeable of both the French language and also lyric diction, come to a rehearsal to help lead the process. In addition, creating a clear recording of the spoken text, in the rhythm of the musical line, for the singers to learn from and review would be beneficial.

- Sirett has captured much of the traditional French-Canadian style in the musical details and articulations of the piece. The same should be brought to the singers’ performance of the text. Singers should be encouraged not to shy away from the nasal vowels and bright colours of their vocal timbre. Providing listening examples of various arrangements of this folk song and other French-Canadian folk songs will help the singers to understand the energetic and often excitedly gruff nature of this musical style.

4.2.6 Suggested Resources


4.3 “I am not yours” by Stephen Chatman

(Additional information regarding this piece can be found on page 39.)

4.3.1 Composer

Stephen Chatman (b. 1950) is recognized as one of Canada’s most prolific composers with many published works for choir, orchestra, keyboard, voice, opera and chamber music. He has published with numerous companies including E.C. Schirmer, Oxford University Press, Boosey & Hawkes, earthsongs, and Frederick Harris. Chatman’s work has been the feature of several recordings on the Centrediscs label including three popular recordings by the Vancouver Chamber Choir of his choral sets Due East, Due West, and Due North and a new recording,
Dawn of Night, by the University of Toronto’s MacMillan Singers and conductor Hilary Apfelstadt. Chatman was appointed a Member of the Order of Canada in 2012. He is currently a professor of composition at the University of British Columbia and an Associate Composer of the Canadian Music Centre (Chatman, n.d.).

4.3.2 Composition

“I am not yours” was commissioned and premiered by the Cantabile Men’s Chorus of Kingston, Ontario in 2011. Composed in an entirely homophonic style, the a cappella piece unfolds in a hybrid hymn/chant form placing the primary importance on the text itself. The piece is presented without a time signature and bar lines, stressing the importance of the musical line and phrasing. Similar in style to Chatman’s popular song “Remember,” written for SATB voices, this work also features a significant amount of stepwise motion, allowing for dissonances to be created and resolved easily between vocal lines. In terms of the dynamics, the work makes the most of the quieter levels with *mf* being the loudest dynamic notated in the score. Some divisi can be found in the lower voices at the final cadence. It is published by ECS Publishing and is also available in SATB and SSAA settings.

4.3.3 Text Elements

Stephen Chatman has created numerous choral works including “Peace”, “There Will Be Stars”, and “Let it Be Forgotten”, all based on the texts of American poet, Sara Teasdale. “I am not yours” is a three-stanza poem by Teasdale that explores the complicated nature of love in general, touching on the idea of wishing strongly to fall in love with someone who has already committed their love to you. The text contains numerous similes and metaphors throughout that help demonstrate the speaker’s sense of longing and desire to be deeply in love. The opening stanza reads:

I am not yours, not lost in you,
Not lost, although I long to be
Lost as a candle lit at noon,
Lost as a snowflake in the sea.

Chatman maintains the integrity of the text structure and frequently aligns the musical line to highlight the poem’s rhyme scheme. In addition, he highlights carefully selected words by elongating the corresponding note and sustaining fundamental vowels. Examples include, “you”, “be”, “noon”, and “sea”. These cadence points in the phrase create an excellent place to refine
ensemble skills such as balance and intonation. Also, Chatman reinforces these natural phrase breaks by placing a quarter note rest at the end of the musical phrases. This creates an effective opportunity to draw the choristers’ attention to the precision of final consonants, both voiced and unvoiced.

Frequently throughout the composition, Chatman repeats small segments of the previously heard text to draw the listeners’ attention to the poignancy of the text. This repetition reinforces the imagery as outlined in the example below:

Figure 5. “I am not yours” by Stephen Chatman, second system

In addition, he often alters the tempo to highlight mood changes in the text. “Poco rit.” indications often accompany these final smaller phrases mentioned above, and the marking “Faster” aligns with the third and most powerful section of text, “Oh plunge me deep in love…”, enhancing the peak of the speaker’s emotions.

4.3.4 Musical Elements

The two most prominent musical characteristics of the work are the undulating phrases and the variety of harmony used. Rhythmically, the piece follows the simple syllabic nature of the text and allows for natural breath marks at the ends of phrases. Tempo indications are plentiful and should be accurately observed in order to mirror the emotions of the text. Although the variances in the metronome markings notated throughout the score are quite subtle, they are effective when accurately executed.

Phrase lengths vary greatly throughout the work from short mini-phrases of three beats to long phrases that require stagger breathing from the ensemble. Chatman has observed the text punctuation throughout and even marks the places where commas land in the middle of musical
lines. These places are carefully notated with a “no breath” indication and an asterisk with a footnote, explaining the need for a caesura. Much of the musical shaping within the phrases comes directly from the meaning of the poetic line and natural text stress should be observed.

Dynamic markings are plentiful and also align with the meaning of the text. Many different levels of quieter dynamics are used and it is important to note the loudest dynamic indicated is \textit{mf}. Establishing a perceived difference with the sound in these quieter dynamic levels is critical to creating musical interest in the short work.

Harmonically, the work provides plenty of interest for the listener. One of Chatman’s frequently used compositional techniques in this style is to begin phrases on a unison note for all voices, followed by step-wise contrary motion, in order to build harmonic variety. The widest intervals between voice parts are frequently found at the climax of the phrase and the melodic motion reverses toward the end of the phrase often ending with a suspension, or close dissonance created by an added chord tone. Because much of the melodic movement within the phrase is by tone or semitone, this piece is an excellent teaching tool for stepwise motion and tuning a wide range of harmonic and melodic intervals.

4.3.5 Technical Considerations

1. Achieving effective phrasing and text stress

Incorporating appropriate text stress and nuance of phrasing are both crucial to bring this seemingly simple music to life. Singers should be encouraged to explore the text for meaning and significance in order to sing with understanding. Conductors should consider engaging in full group discussions about musical phrasing. The time spent exploring the text and its relation to the musical line will directly lead to a more convincing performance.

\textit{TEACHING SUGGESTIONS:}

- Create and utilize consistent markings for both strong and weak syllables as well as tempo indications. Singers should be aware of the peak of each phrase and overall musical shape of the line. This is an excellent opportunity to demonstrate various musical shapes through the conducting gesture and the importance of appropriate ensemble responses. Single phrases can be isolated and quickly memorized on neutral syllables for rehearsal purposes. The conductor can then lead the phrase with the undivided attention
of the singers. Demonstrating different tempi and stresses with the gesture will help build communication skills within the ensemble. Finally, incorporate text and return to the indications and agreed upon phrasing in the score.

- Work to create gradual tempo fluctuations. This can be explored through simple warm-up exercises that encourage singers to follow the conductor’s gesture with regard to tempo. Count singing will also allow singers to reinforce the significance of subdivisions, especially when executing a ritardando in the music. An additional step can be added when half of the group remains on count-singing while the other half returns to the text. This will help to reinforce the underlying subdivisions and enable the conductor to hear smaller groups within the ensemble.

2. Establishing vowel and consonant clarity

Text is a foundational element of this piece and the very nature of the homophonic writing creates the perfect opportunity to reinforce effective execution of vowels, diphthongs, and final consonants. Choristers should be encouraged to explore the variety of sounds and timbres they are able to create and to work to match those sounds across the ensemble.

TEACHING SUGGESTIONS:

- Use physical gestures to unify vowels within a section and the larger ensemble. Prolonged cadences on an [i] vowel can be unified with a gesture of pulling an imaginary string from the forehead. If this creates a vowel that is undesirably too bright, the hand can be dropped to below the jaw to encourage a more relaxed tongue position. Phrases also frequently end with a sustained [u] vowel and singers should be reminded of the connections between [o] and [u] and the importance of rounding the lips while maintaining sufficient space within the oral cavity.

- Isolate and refine final consonants through warm-up exercises. It will be crucial to explain the difference between voiced and unvoiced consonants to the singers and to include both types during warm-ups to build execution skills. Warm-up exercises that draw the singers’ attention to crisp consonants and precision will allow for effective text delivery in the piece and will also transfer to additional pieces in the group’s repertoire.
3. Developing balance within a variety of chords and overall intonation

Singers will be required throughout this piece to perform a variety of intervals, included more dissonant intervals such as 2nds and 7ths. The stepwise motion of the piece makes arriving at these intervals easier than passages that contain leaps to and from dissonant chords. Consistent attention to independence and general intonation during rehearsals will allow the singers to adequately adjust during performances and consistently maintain accurate intonation throughout the work.

TEACHING SUGGESTIONS:

- Incorporate simple warm-up exercises that combine stepwise motion and sustained pitches. Divide the choir into three groups. Building off a five-note scale, group 1 sustains the bottom note while group 2 sustains the top note, creating a perfect fifth. Group 3 then ascends and descends the five-note scale while the fifth is being sustained. The harmonic nature of the chord will change based on what scale degree the moving part is singing.

- Use count singing to help maintain line and intonation throughout the composition. Because many lines contain ritardandi at the end of phrases and also descending gestures, the natural tendency is for the pitch to fall as the piece progresses. Another strategy is to sing the passages on the syllable “pim” directing the singers to move quickly to the sustained [m]. This requires singers to sing in the middle of the pitch and showcases weak areas of intonation and pitch concerns.

4.3.6 Suggested Resources


4.4 “A un hombre de gran nariz” by Steven Webb

(Additional information regarding this piece can be found on page 216.)

4.4.1 Composer

Originally from South Africa, Steven Webb (b. 1989) completed undergraduate studies at the University of Manitoba and recently earned his Masters in Composition at the University of Toronto under the direction of Dr. Christos Hatzis. Steven was the winner of the 2017 Exultate Chamber Singers’ Composition Competition and was also the student composer-in-residence with the University of Toronto Men’s Chorus during the 2016–2017 academic year. His works have been performed by the Winnipeg Symphony Orchestra, U of T Symphony Orchestra, University of Guelph Symphonic Choir, Exultate Chamber Singers, and Prairie Voices, among many others. In addition, Steven has been active as a film composer, working on projects such as “Chopin’s Heart” for The National Screen Institute, “Period Piece”, winner of the best Canadian Short Film at the Toronto After Dark Film Festival, and “Scheduled Violence” for MTS On Demand. He currently works as a full time composer, audio engineer, and collaborative pianist in Toronto (Webb, n.d.).

4.4.2 Composition

“A un hombre de gran nariz” was composed for the University of Toronto Men’s Chorus and premiered on April 2, 2017 at the MacMillan Theatre, University of Toronto Faculty of Music, with Mark Ramsay, conductor. The a cappella work is written for TTBB voices with some divisi in the T2 part and includes a short optional tenor solo. Webb’s playful writing captures the humourous elements of the Spanish text and includes rhythmically and melodically interesting lines for all voice parts. Rhythmic variety is the foundation of this energetic piece and is evident through all voice parts and the accompanying body percussion. Singers are required to imitate different instruments through the use of notated vocables and some minimal staging is suggested in the score. The score is currently unpublished but available by contacting the composer at http://stevenwebbmusic.com/.

4.4.3 Text Elements

The text was written by the 16th century Spanish writer Francisco de Quevedo. Much of his writing is satirical and humourous, frequently poking fun at his poetic rivals and well-known
public figures. “A un hombre de gran nariz” is no exception. The subject of the sonnet is believed to be Luis de Góngora, a rival poet of Quevedo’s. The poet uses numerous metaphors and hyperboles to draw humourous attention to the subject’s large nose, including:

Once there was a man to his snout attached
Owner of the most unparalleled nose
He was a lively, very lengthy hose;
He was a swordfish dreadfully mustached. (Pinedo 2008, 201)

Webb’s composition pays careful attention to the text translation and his own program notes for the premier performance tell readers the piece is “meant to be sung with energy and humour, to reflect the poem.” The work opens with layered entries from the bottom voices to the upper voices, building a sustained chord. Each vocal part sings a small segment of the opening lines of text and although the text is fragmented throughout the collective voice parts, if each voice part is mindful of the overall balance the entire line of text is audible to the listener:

Figure 6. “A un hombre de gran nariz” by Steven Webb, m. 1–2

As the piece unfolds in various sections, much of the text is situated in one voice part with the accompanying voices using vocables, a single word, or a small phrase of the text. If the group is unfamiliar with the Spanish language, this feature reduces the amount of Spanish text each voice part is required to learn. Webb is careful to spread the melodic interest around the group, highlighting different voice parts.
One of the most critical elements of the work is the singers’ execution of the vocable syllables. Webb uses a combination of both pitched and unpitched vocables throughout the composition. Sometimes the syllables align among the parts but most often, each part is using unique syllables and rhythms. Frequently the syllables are intended to mimic familiar percussion instruments as noted below:

Figure 7. “A un hombre de gran nariz” by Steven Webb, m. 66–67

This provides an interesting challenge for the singers. In addition to mastering the melodic and rhythmic material, with the proper syllables and an acute sense of balance, they must work to create a uniform timbre for the intended instruments. When at all possible, it will be necessary for the choir to agree on the implied instrument, to hear clear examples of the timbre of the actual instrument, and to experiment with their own voices to achieve an effective and uniform timbre. The figure above also demonstrates Webb’s use of combining pitched and unpitched vocables at the same time.

4.4.4 Musical Elements

One strength of Webb’s composition is the numerous distinct sections he was able to create within the short composition. The work opens with “mock seriousness” in somewhat of a fanfare style. The basses then establish the first groove at m. 7 by mimicking a standup bass. Although the tempo remains constant in the following sections, each new section is marked in a similar way: one voice part begins with a rhythmic ostinato and additional voice parts are gradually
layered. The piece reaches a sharp stylistic change at rehearsal letter D employing a tempo change and a new style marked “con pasión”. This section combines slow moving homophonic chords and a romanticized tenor soloist. An energetic body percussion section follows this departure until a familiar groove is reestablished at rehearsal letter F. The ending coda section is reminiscent of the opening section, bringing the work full circle.

Webb pays careful attention to ensure all voice parts receive interesting and challenging lines. As mentioned earlier, different voice parts are responsible for establishing the rhythmic groove of different sections and each voice part receives an interesting mix of melodic and accompaniment gestures. This independence does require each section to be equally strong, both vocally and especially, rhythmically. Conductors should be aware of the overall balance throughout the work with the numerous accompaniment and melodic lines. Drawing the singers’ attention to these balance concerns will be paramount.

Without question, the most crucial musical element in this work is rhythm. Drawing from familiar Latin-American rhythms, Webb builds complex overlapping lines in order to create interesting rhythmic grooves, all with the use of the singers’ voices and some body percussion. Triplet gestures and different groupings of sixteenth notes are prominent throughout. At key climactic points, the rhythms in the various parts align into a brief homophonic texture, but often there are numerous complex rhythms occurring simultaneously. Figure 8 demonstrates the rhythmic complexity of one such section:

Figure 8. “A un hombre de gran nariz” by Steven Webb, m. 79–80
In addition, the work uses interesting harmonic elements. Of particular note is the opening section and transition into the first groove. The opening fanfare begins by building a whole tone cluster, starting on the pitch A. The line then slides to a unison E, followed by an implied E7 chord, leading the listener to believe the piece may be establishing an A major tonality. The following phrase builds a similar whole tone cluster but this time beginning on the pitch G, sliding to a unison A, and the dominant seventh chord is replaced with a spoken gesture. The work then settles on G major as the basses establish the first rhythmic groove of the piece. It is important to note that Webb uses a flat 7th scale degree throughout the main melodic material of the piece. The work takes a surprising turn, mid-groove, at m. 47 shifting from G major to A-flat minor. This tonality remains through the following sections but shifts to A-flat major with the return of the main melodic material at rehearsal F.

Another unique musical feature of the work is Webb’s ability to incorporate special vocal effects. The final bars of the introductory section are a perfect example. In the span of 2 bars, he is able to incorporate a glissando, spoken text, and a hum slide beginning in the choristers’ falsetto range:

Figure 9. “A un hombre de gran nariz” by Steven Webb, m. 5–7

Vocal slides reappear in the tenor parts in the following section and a mix of body percussion and stage whispers appear in the middle “breakdown” section.
4.4.5 Technical Considerations

1. Attaining rhythmic accuracy

Rhythmic accuracy is imperative to a successful performance of this piece. Singers will most likely be challenged by the rhythmic variety and the rhythmic independence necessary within each voice part.

TEACHING SUGGESTIONS:

- Begin by introducing different rhythmic patterns selected from the piece as part of a warm-up and/or isolated rhythmic activity. Different combinations of eighth notes, triplets, and sixteenth note groupings could be used. These may be taught by rote (i.e. clapbacks or unpitched vocables) or pitch may be added as part of a vocal warm-up. It will be important to introduce the complex rhythms and grooves in the piece in different layers beginning by clapping or tapping the rhythm, adding pitch with a neutral syllable, speaking the notated vocables in rhythm, and then finally combining all of the elements at a slow to moderate tempo. Performance tempo should only be attempted once consistent accuracy is achieved at a slower tempo.

- Incorporate improvisation activities to assist with rhythmic understanding and to develop the singers’ sense of independence and overall groove. Singers could establish grooves in rehearsal by using the different rhythmic ostinati from the piece or by creating simplified versions of their own. Different combinations of vocables (both pitched and unpitched) and body percussion could be used. Individual singers or small groups could then be given the opportunity to improvise a rhythmic pattern of their own with the established groove or to experiment by creating their own melodic patterns with the accompanying groove. These opportunities will help the ensemble to understand the importance of the different grooves in the piece and to establish the importance of accompaniment figures.

2. Balancing the vocal texture to ensure clarity of melody and accompanying rhythmic figures

Frequently, the melodic material in the piece lies in one vocal part with three accompanying lines of active rhythmic parts. Singers should be aware of the melodic line at all times and note the different dynamic markings included in the score that will assist groups in achieving proper vocal balance.
**TEACHING SUGGESTIONS:**

- Draw singers’ attention to the detailed dynamic markings in the score. Webb has carefully labeled each vocal line with a different dynamic marking when the texture becomes thick and the rhythmic material is diverse (e.g. m. 17). Singers with the melodic material could be asked to stand while the others sit. Warm-up activities on various dynamic levels will assist singers with achieving a unified understanding of the different dynamic levels required. It will also be important for the singers to understand that the melodic material is not as rhythmically active as the accompanying gestures and therefore the accompanying roles may need to be quieter than first expected.

- Gradually layer different vocal lines to increase singers’ awareness of all parts. Begin with the voice part that contains the prominent melodic material and have those singers perform the melody at the desired dynamic level. Consulting the markings in the score, add the next voice part that Webb has identified as the second most important. Have singers who are not yet singing comment on the effectiveness of the balance. Add additional parts only when a satisfactory balance is accomplished. Different combinations of voice parts can be used and this process of gradually layering parts will help to develop the singers’ awareness of balance that can be transferred to other sections in the music.

3. Maneuvering transitions within the piece

As outlined in the musical elements section above, the piece incorporates several difficult musical transitions. Singers will be required to have a strong sense of the tonal center and also experience with building chords with tight harmonies.

**TEACHING SUGGESTIONS:**

- Rehearse moving from dissonant harmonies to more stable chords and unisons. One method of practicing this is to incorporate warm-ups that involve a five-note scale. Ask choristers to sustain a note of their choice while ascending the scale. This will naturally create a cluster chord. Encouraging singers to select a different note to sustain on each repetition will create different cluster chords. Once the cluster chord is created and sustained, ask the singers to meet on a predetermined pitch of the chord, creating an ensemble unison following each cluster chord.
- Practice audiation during periods of silence. In several places in the score, the ensemble must maintain fermatas on rests then reenter with a new tonal centre. This can be practiced by first removing the fermata altogether. Once the singers have learned to make the intervallic transition without a pause, gradually incorporate an extended break between the sections. First introduce the break as single beat of rest, then doubled, until finally a fermata of desired length is achieved. Singers should be encouraged to audiate the next pitch of the transition throughout the process. It can be challenging to return to the home key after the initial start of the breakdown at rehearsal E. The T1 section could be added at m. 62 for rehearsal purposes and then gradually returned to their entry four bars later once the tonality has been established. The tenors’ ability to maintain their sense of the dominant of the key is crucial to the success of the transition from the body percussion section.

4.4.6 Suggested Resources


4.5 Summary

This chapter provided an in-depth analysis of four works for tenor/bass voices by Canadian composers. I included additional background information related to both the composer and also the composition. In particular, I explored the text and musical elements in greater detail than in Chapter Three and included musical excerpts to provide additional clarity and understanding. I identified three significant technical considerations for each piece and provided teaching strategies to aid conductors in approaching these challenges with their choir. Suggested resources support further study and preparation of the music. The repertoire in this chapter is only a small sampling of the quality tenor/bass repertoire by Canadian composers that is available for choirs. The final chapter outlines the conclusions reached from the completion of the study and also outlines potential topics for further research.
Chapter 5
Summary and Conclusions

The purpose of this study was to collect and examine available works for tenor/bass voices by Canadian composers in an effort to assist conductors with future programming. I included a brief overview of the historical and current landscape of tenor/bass choirs in Canada to show how widespread a presence these have, and to highlight their contributions to the growth of Canadian repertoire through their commissioning efforts. In addition, the literature review revealed how tenor/bass choral repertoire by Canadian composers has been overlooked in the creation of existing recommended repertoire lists. By collecting and analyzing one hundred works written specifically for tenor/bass choirs by Canadian composers, I created a valuable resource to support the work of tenor/bass choirs in Canada and beyond, as well as promoting Canadian composers whose music deserves a wider audience.

After completing the study, I drew several conclusions. Tenor/bass choirs are active throughout Canada. Over 90 active Canadian tenor/bass choirs are listed in Appendix B. They present concert series, produce and distribute recordings, participate in national and international choral festivals and competitions, operate composition competitions, and frequently commission new works by Canadian composers, specifically for tenor/bass voices. Of the one hundred works included in the study, at least sixty-four are the direct result of commissioning by Canadian tenor/bass choirs.

Repertoire for tenor/bass choirs by Canadian composers is diverse and varied. In the one hundred collected works in Chapter Three, six different languages appear: English, French, Latin, Spanish, Inuktitut, and Farsi. Musical styles vary from standard choral art music to arrangements of traditional folk songs. Some pieces use nonsense syllables to represent the style and rhythms of Spanish guitar music while others explore the influence of chant using aleatoric forms. Sixteen use sacred texts and eighty-four use secular texts. In total, thirty-one use texts by Canadian authors. These texts include tales of unreciprocated love, adventures at sea, humorous childhood rhymes, poignant reflections on the treatment of Indigenous peoples, and stories of war and conflict from soldiers themselves. Finally, twenty-four of the one hundred works were composed by female composers, including Kathleen Allan, Eleanor Daley, Frances Farrell,
Cecilia Livingston, Diane Loomer, Stephanie Martin, Ramona Luengen, Jocelyn Morlock, Bonnie Penfound, Laura Sgroi, and Ruth Watson Henderson.

A body of original tenor/bass works by Canadian composers still remains unpublished by established publishing companies, both Canadian and international. As of Jan. 1, 2018, fifty-three titles in Chapter Three are self-published. In many cases, the timeline from the premiere of a work to inclusion in a publishing catalogue is lengthy. Naturally, sales for tenor/bass choral music are lower than those for mixed and treble choirs simply due to the existence of fewer choirs for that voicing. Thankfully, many composers make their works available to choirs through self-publishing. Composer websites present up-to-date lists of works, score samples, and recordings. From my personal experience in completing this study, I find that composers are eager to discuss their works and share perusal scores for consideration.

This study lays the groundwork for future research. A more extensive search of both former and active Canadian tenor/bass choirs could provide a comprehensive picture of the Canadian choral landscape. Has there been a significant increase or decrease in the number of tenor/bass choirs operating across the country over time? If so, why? Did past military efforts directly relate to the operations, existence, and even formation of tenor/bass choirs in Canada, as they have with instrumental groups? The examination of archival materials would be necessary to complete historical research while social media could be used to help identify and locate additional currently active tenor/bass choirs.

This research project focused on selected repertoire that is currently available to tenor/bass choirs and conductors. Although some archival copies of compositions are available through the Canadian Music Centre, some titles are no longer in print or available from publishers. Investigations into this repertoire could provide a complete picture of tenor/bass choirs from the past. What musical styles were popular during different time periods? How did political issues or world events influence the music that was being written and performed? How often were new works commissioned and who were the active composers at the time? How were these funded? A more thorough investigation into choir libraries could help to fill in many of these gaps in the research. Also, archival materials including concert promotional materials and printed programs would prove useful.
Another area for further research relates to texts chosen for tenor/bass choral music. Do the texts used by Canadian composers reflect perspectives that might be considered uniquely “Canadian”? How do the themes of works for tenor/bass choirs differ from those most frequently explored by mixed-voice or treble choirs? Have the perspectives of these texts changed over time to reflect current social and culture trends? Similar studies of Canadian literature in general may be helpful starting points for this research.

As demonstrated in this study, information related to the history of tenor/bass choirs in Canada is sparse. The creation of a single network of Canadian tenor/bass choirs would allow existing tenor/bass choirs to communicate and collaborate on a national scale. This supportive network would help to sustain tenor/bass choral singing in Canada and ensure its growth well into the future. Moreover, quality repertoire written specifically for tenor/bass voices by Canadian composers has long been overlooked and under publicized. With the growth of skilled and talented choral composers and a keen desire by established Canadian tenor/bass choirs to commission these composers, this wealth of quality Canadian tenor/bass repertoire will continue to expand. Combining the creation of a national network for tenor/bass choirs and a frequently-updated repertoire resource would dramatically advance the Canadian tenor/bass choir community, benefiting conductors, choristers, composers, and audiences not only within Canada, but also beyond our borders.
Bibliography


Pittman, Al. 2001. *Down by Jim Long’s Stage: Rhymes for children and young fish* St. John’s, NL: Breakwater Books Ltd.


# Appendix A: Repertoire Rating System

Adapted from *Teaching Music Through Performance in Choir, Vol. 1*

<table>
<thead>
<tr>
<th>Level</th>
<th>Vocal</th>
<th>Tonal/Rhythm</th>
</tr>
</thead>
</table>
| 1     | • Phrases lengths ranging from short to moderately challenging  
      • Conjunct and only slightly disjunct vocal lines  
      • Comfortable vocal ranges and manageable tessitura  
      • Basic dynamic range | • Major or minor tonality with little to no chromaticism  
                              • No modulations to other keys or tonalities  
                              • Dissonances are approached and resolved by step  
                              • Straightforward rhythms within simple or compound metre |
| 2     | • Long phrases requiring effective breath control  
      • Some passages of challenging tessitura  
      • Wide dynamic range with extended crescendos and decrescendos  
      • Basic diction challenges in languages commonly encountered (e.g., English, French, Latin) | • Major/minor/modal tonality  
                              • Brief modulations are obvious and move to closely related tonalities  
                              • Dissonance approached by leap  
                              • Added note harmonies  
                              • Short passages of challenging rhythm within simple or compound metric structure  
                              • Simply constructed mixed metre |
| 3     | • Long phrases requiring excellent breath control  
      • Extreme ranges  
      • Vocal lines requiring subtlety of shape, dynamics, and expressivity  
      • Extended vocal techniques (e.g. overtone singing, slides, whistling, whispering, etc.)  
      • Wide range of languages encountered | • Extended modal passages  
                              • Concrete or implied modulations to different tonalities and modalities  
                              • Passages in non-diatomic harmony  
                              • Passages of extreme dissonance  
                              • Challenging rhythmic passages may be extended and non-repetitive  
                              • Full compositions in mixed metre |
Appendix B: Representative List of Active Tenor/Bass Choirs in Canada

<table>
<thead>
<tr>
<th>Choir Name</th>
<th>Location</th>
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<td>Arion Male Voice Choir</td>
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<td>Associated Male Choruses of Ontario</td>
<td>Ontario</td>
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<td>Brant Men of Song</td>
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<td>Chor Leoni</td>
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<td>Chor Musica</td>
<td>Powell River, BC</td>
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<td>Coastal Voices Men’s Choir</td>
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<td>Corpus Christi Male Chorale</td>
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Appendix C: Selected Works Organized by Title

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<tr>
<td>A</td>
<td>A un hombre de gran nariz</td>
<td>Steven Webb</td>
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<td></td>
<td>Absalon fili mi</td>
<td>Jocelyn Morlock</td>
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<td>Blessed Trinity</td>
<td>Leonard Enns</td>
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<td>Blue Puttee, The</td>
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<td>Book of Lamentations</td>
<td>Patrick Murray</td>
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<td>Boots (Infantry Columns)</td>
<td>Don Macdonald</td>
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<td>Catch, A</td>
<td>Jeff Enns</td>
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<td>CCC TTBB Melee RSVP:</td>
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<td>The Rain</td>
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<td>I Used to Love My Garden</td>
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<td>Sacred to the Memory of Maria (To Say Nothing of Jane and Martha) Sparks</td>
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<td>Christe qui lux es et dies</td>
<td>Stephanie Martin</td>
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<td>Christmas in Carrick (arr.)</td>
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<td>Drew Beaudoin</td>
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<td>Dans les chantiers (arr.)</td>
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<td>Dear Illusion</td>
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<td>Dear Old Ireland (arr.)</td>
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<td>Down By Jim Long's Stage</td>
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<td>Dream We Carry, The:</td>
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<td>Your Way</td>
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<td>You Were the Wind</td>
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<td>I Have Lived Here/And I Was Sorrow</td>
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<td>Don't Give Me the Whole Truth</td>
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<td>Dying Rebel, The (arr.)</td>
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<td>Here and Gone: Hebron</td>
<td>Stephen Hatfield</td>
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<td>Holy Ground, The (arr.)</td>
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<td>How to Die</td>
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<td>Hunker Down</td>
<td>Tobin Stokes</td>
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<td>I am not yours</td>
<td>Stephen Chatman</td>
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<td>68</td>
<td>Ice</td>
<td>Jeff Enns</td>
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<td>41</td>
<td>In Flanders Fields</td>
<td>Stephen Chatman</td>
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<td>26</td>
<td>In the Heart of the Sea</td>
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<td>51</td>
<td>In This Wide World</td>
<td>Matthew Emery</td>
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<td>Kiss Goodnight</td>
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<td>La-Ba-Lin-Da</td>
<td>Bruce Sled</td>
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<td>Life's But a Walking Shadow</td>
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# Appendix G: Selected Works Organized by Sacred/Secular

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<td>The Wren's Song (arr.)</td>
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Appendix H: Additional Available Music for Tenor/Bass Voices by Canadian Composers

**Publisher Abbreviations:**

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<tr>
<td>Ta tik vien mes dzivojum</td>
<td>Talivaldis Kenins</td>
<td>a cappella</td>
<td>CMC</td>
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<tr>
<td>The Star-Spangled Banner (arr.)</td>
<td>Eleanor Daley</td>
<td>a cappella</td>
<td>Alliance</td>
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<tr>
<td>The Strom is Passing Over (arr.)</td>
<td>Larry Nickel</td>
<td>piano</td>
<td>Cypress</td>
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<tr>
<td>There’s a Meetin’ Here Tonight (arr.)</td>
<td>Ron Smai</td>
<td>piano</td>
<td>Cypress</td>
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<tr>
<td>This Land is What I Am (arr.)</td>
<td>Larry Nickel</td>
<td>piano</td>
<td>Cypress</td>
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<tr>
<td>This Season Will Never Grow Old (arr.)</td>
<td>Willi Zwozdesky</td>
<td>piano</td>
<td>Rhythmic</td>
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<tr>
<td>Three James Joyce Songs</td>
<td>Alfred Kunz</td>
<td>a cappella</td>
<td>Alfred Kunz</td>
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<tr>
<td>Three Works for Male Chorus</td>
<td>Alfred Kunz</td>
<td>piano</td>
<td>Alfred Kunz</td>
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<td>To Drive the Cold Winter Away (arr.)</td>
<td>Willi Zwozdesky</td>
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<td>Rhythmic</td>
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<tr>
<td>Two songs for male voices</td>
<td>Udo Kasemets</td>
<td>a cappella</td>
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<td>The Uncles</td>
<td>Willi Zwozdesky</td>
<td>a cappella</td>
<td>Rhythmic</td>
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<tr>
<td>Variations on O Tannenbaum (arr.)</td>
<td>Stephen Smith</td>
<td>piano</td>
<td>Rhythmic</td>
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<td>Virgin Mary Had a Baby Boy (arr.)</td>
<td>James Fankhauser</td>
<td>a cappella</td>
<td>Cypress</td>
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<td>Work</td>
<td>Composer</td>
<td>Arranger</td>
<td>Accompanist</td>
<td>Label</td>
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<tr>
<td>Voices Raised</td>
<td>Elizabeth Raum</td>
<td>a cappella</td>
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<td>The Water is Wide (arr.)</td>
<td>Miles Ramsay</td>
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<td>We Rise Again (arr.)</td>
<td>Stephen Smith</td>
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<td>We Shall Remember</td>
<td>Mishaal Surti</td>
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<td>What Child is This? (arr.)</td>
<td>Jonathan Quick</td>
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<td>When Christ was Born of Mary Free</td>
<td>Eleanor Daley</td>
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<td>When it Comes My Turn (arr.)</td>
<td>Willi Zwozdesky</td>
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<td>Rhythmic</td>
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<tr>
<td>The Williams Lake Stampede (arr.)</td>
<td>Larry Nickel</td>
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