1983


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CHAMBER MUSIC FOR SOLO VOICE AND INSTRUMENTS: 1960-1980

The Louisiana State University and Agricultural and Mechanical Col. Ph.D. 1983

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CHAMBER MUSIC FOR SOLO VOICE AND INSTRUMENTS:
1960-1980

A Dissertation
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

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It would not be right to neglect to mention the two persons who have had the greatest influence on my musical life, my father, the late Dr. Kenneth B. Klaus, and my voice teacher, the late Dr. Earl Redding, both of whom were Alumni Professors of Music at Louisiana State University before their untimely deaths. Without their love and wonderful influence over a period of many, many years, this paper may not have been written.

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ABSTRACT

Throughout the course of musical history, a multitude of works for solo voice with instrumental accompaniment has been written. Works with only keyboard accompaniment dominate the literature. Works with other than keyboard accompaniment, but not full orchestral accompaniment, occupy a much smaller but still important place in the literature.

There is a relative lack of chamber music for solo voice and instruments particularly from the Classical and Romantic periods. However, composing for the human voice has caught the attention of many twentieth-century composers. The contemporary composer, in his search for new textures and timbres, has increasingly written for the voice in combination with other instruments.

The main body of this report is chapter III, an annotated listing of the literature, which contains almost four hundred published titles representing more than three hundred composers. The works are categorized by voice type, i.e., soprano, mezzo-soprano, alto, tenor, baritone and bass, medium voice, and miscellaneous. Pieces are listed alphabetically by composer within each category. Information about each work includes: the composer and his dates; the title of the work and date of composition; the source or author of the text; the publisher, place of publication, and catalog number; the voice type and instrumental parts; the vocal range; the language; the duration; and occasional comments.
Chapter II contains information on vocal literature and musical practices in the twentieth century, particularly chamber music for solo voice and instruments. A summary, conclusions, and recommendations are contained in chapter IV.
CHAPTER I
INTRODUCTION

Throughout the course of musical history, a multitude of works for solo voice with instrumental accompaniment has been written. Works with only keyboard accompaniment dominate the literature. A much smaller, but still important place in the literature is occupied by works with other than keyboard, but not full orchestral accompaniment. Very few authors have addressed themselves to the subject of chamber music for solo voice and instruments, because of the relative lack of literature, especially from the Classical and Romantic periods. The human voice has caught the attention of many twentieth-century composers, as they search for new textures and timbres. The voice is unique in its ability to express and interpret a text. It also offers a unique timbre to the many composers who are interested in writing for a non-traditional ensemble.

Statement of the Problem

During the latter half of the eighteenth century and throughout the nineteenth century, little music for solo voice with chamber music ensemble accompaniment was written, but composers of the twentieth century have increasingly written music of this type. Compositional activity during the two decades between 1960 and 1980 has been considerable. Today numerous works for solo voice and small ensemble have been published, and many more remain unpublished. New music is seldom included in vocal students' repertoire, unless the teacher and/or
student has an interest in contemporary music.

**Significance of the Study**

This report will provide performers and teachers with an annotated listing which will be of assistance in the selection and use of recent chamber music for solo voice and instruments. Some further comments on twentieth-century vocal literature and performance practice have been included in chapters II and IV, in the hope that teachers and students will now give new music greater consideration in selecting repertoire.

**Delimitations**

Works included in this report are published pieces originally for solo voice and instrumental chamber ensemble written between 1960 and 1980, inclusively. An example of a work which was included in this study is George Crumb's (b.1929) *Ancient Voices of Children* (1970). This cycle of four songs on texts by Federico Garcia Lorca is scored for soprano soloist, boy soprano, oboe, mandolin, harp, electric piano (normal grand piano with contact microphones attached to the sound board), toy piano (played by the pianist), small harmonica (played by the oboist), musical saw, and glass rod struck with a metal plectrum (played by the mandolin player), as well as numerous and various percussion instruments played by three percussionists. Movement "two" of the five-movement work is for the instrumental ensemble only.

Types of works which have not been included in this study are:

1. Works with only keyboard, guitar, or harp accompaniment
2. Works with an accompaniment consisting only of electronic tape
3. Excerpts from larger works such as opera or oratorio
4. Works with chamber orchestra which clearly indicate string sections are to be utilized
5. Arrangements of pre-existing works
6. Works for string orchestra accompaniment which would not work well for string quartet or quintet
7. Works with choral accompaniment

Definition of Terms

Definitions of chamber music in the various sources consulted concur that chamber music has one player per part. The Harvard Dictionary of Music states that chamber music is "Instrumental ensemble music performed by one player for each part."¹

Editor Alec Robertson of the book Chamber Music states, "This book adopts the usually accepted limitations of the term: that is, instrumental ensemble music with one instrument to a part and for no body larger than a nonet."²

Homer Ulrich in his book Chamber Music defines chamber music as "... instrumental music written in the largest forms available to the composer for groups of three to eight players, having one player to a part in which string instruments supply the principal interest."³

None of these definitions is suitable for this study, especially the one set forth by Ulrich. Due to the great variety of instruments used in ensembles today, a new definition was created since the above


definitions completely ignore chamber music which includes the human voice.

For the purpose of this study, "chamber music for solo voice and instruments" was defined as works for solo voice with instrumental ensemble accompaniment, not necessarily one player per part but no larger than twenty players. The accompaniment may include any combinations of any instruments and even only one instrument playing an accompaniment as long as it is not a keyboard instrument, guitar, or harp. One other vocal part will be considered as accompaniment if it truly serves as one or has a minor role in the piece (such as the boy soprano in Crumb's *Ancient Voices of Children*).

**Method of Investigation**

The method of investigation employed was historical-descriptive. Music publishing company catalogs and various lists of composers' works (such as those found in *The New Grove Dictionary of Music and Musicians*) were searched for solo vocal chamber music. The music which was investigated was obtained from publishers, some scores were purchased, and other pieces were found and inspected in music libraries, such as the Library of Congress, Florida State University, North Texas State University, Louisiana State University, and Southern Methodist University. The result of the investigation was an annotated listing of the literature.

**Development of Remainder of Report**

Chapter II contains information on vocal literature and musical practices in the twentieth century, particularly that of chamber music for solo voice and instruments. The main body of this report is chapter
III, an annotated listing of the literature. The works are classified as to voice type, i.e., soprano, mezzo-soprano, alto, tenor, baritone and bass, medium voice, and miscellaneous. Pieces are listed in alphabetical order by composer. Information about each work includes: the composer and his dates; the title of the work and date of composition; the author and/or source of the text; the publisher, place of publication, and catalog number; the voice type and instruments required for performance; the difficulty of the voice and instrumental parts; the vocal range; the language; the duration; and occasional comments.

Summary, conclusions, and recommendations are contained in chapter IV.
CHAPTER II

VOCAL LITERATURE AND MUSICAL PRACTICES
OF THE TWENTIETH CENTURY

From the time immediately preceding World War I until the present day, composition of serious song has withstood much experimentation and change from the established traditions of Lieder in the nineteenth century. Many serious songs are still being composed, but most bear little resemblance to their predecessors.

Art songs written for voice and piano are great in number in the nineteenth century, but very few composers wrote songs with chamber ensemble accompaniment. When another instrument was involved in addition to the piano, it was usually in the form of an obbligato, but even the use of obbligato is present in comparatively few works. Some examples of songs with obbligato from the Romantic period include: Schubert's (1797-1828) Der Hirt auf dem Felsen for soprano, clarinet, and piano and Auf dem Strom for tenor, French horn, and piano; Brahms' (1833-1897) Zwei Gesänge, Op. 91, for contralto, viola, and piano; and Saint-Saens' (1835-1921) Violons dans le soir for medium voice, violin, and piano.

"The twentieth-century reaction against late Romantic gargantuanism has partly taken the form of a renewed interest in chamber music."^1

While no instrumental chamber music ensemble with a voice part would be considered a "standard" ensemble, we find in the twentieth century increased use of ensembles which are not "standard." The instrumentation varies from "standard" string quartets and woodwind quintets with a primary vocal part to works such as Jan Pfischner McNeil's (b.1945) Three Preludes to the Aureate Earth (1974) which is for soprano and six instruments. In the above work, the instruments are to be of the performer's choosing and may be any C, B-flat, or F instruments. Music in the twentieth century can be divided into three broad types of compositions:

1. Those which expand what was done in the nineteenth century,
2. Those which combine old traditions with newer ones, and
3. Those which adopt new means for new ends

Roger Sessions (b.1896) says, "... change is inevitable at any period whatever in the development of an art. The history of the art is itself primarily an account of such changes..." Elliot Carter (b.1908) wants to "... invent something I haven't heard before." In the ancient past, history moved rather slowly. Speed of change has accelerated during the last thousand years, and there has been a correspondingly increased pace of musical development. Since World War II, this pace has quickened even more. No sooner does one trend establish itself than a new development displaces it. The experiments, styles, and techniques of this century are evident in vocal music.

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3 Ibid., p. 245.
It is interesting to note that a majority of the new developments in music before 1914 took place in just two cities, Paris and Vienna [Stravinsky (1882-1971) and Schoenberg (1874-1951)]. A continuing interest in the exploration of new sounds led to much experimentation. The newer ideas in music as a whole also found their way to the solo song. One of the most notable changes was in the ever increasing departure from tonality.

The first period of fundamental change occurred shortly after the turn of the century and continued for approximately twenty years, until just after World War I. During these years of exploration, long-held precepts of functional tonality were significantly challenged and then abandoned.

Wanting to be free from the "tyrannical rule of the major - minor keys," as Bartók (1881-1945) maintained, twentieth-century composers have broadened their ideas of tonality. Especially notable is Schoenberg's twelve-tone serial technique which creates a very ambiguous tonality, if any at all. Also, the use of modality by such composers as Vaughan Williams (1872-1958) has brought a refreshing flavor to some twentieth-century works. Composers also have used Asian and African tonalities as well as European folk melodies (all of which may contain microtones) as bases for compositions. "The old tonal way of thinking is no longer operative."

The increased use of dissonance in the twentieth century has certainly had an effect on tonality. Dissonance has become a dominant

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characteristic of much twentieth-century music. Yet over the years our perception of dissonance has changed. According to Gordon Epperson,

Dissonance does not refer to any tonal absolute. The dominant seventh chord, still classified as a dissonance, once had a dissonant effect on the human ear; it can hardly be regarded today as functionally dissonant.\(^8\)

Composers in our century have added more tones to the nineteenth-century chord structures, creating highly dissonant combinations which precipitate a feeling of tension in the music. The use of polyharmony and chords based on intervals such as fourths or fifths have been popular. Harmonies have also been created by stacking notes from a twelve-tone row. Unlike eighteenth-century composers, who were interested in the resolution of dissonance to consonance, twentieth-century composers are more interested in the dissonance than in the resolution.

Melody, particularly in song, is that element of music which the listener likes to remember best. According to the Harvard Dictionary of Music, "Melody is a succession of musical tones."\(^9\) Many contemporary melodies do not come close to resembling the symmetry of eighteenth-century melody nor the extended, lyrical melodies of the nineteenth century. Twentieth-century melodies often contains wide leaps which are vocally difficult to negotiate. The lines also often can be very disjointed. "When people accuse modern music of having abandoned melody, what they really mean is that it has abandoned the familiar landmarks on which they rely to recognize a melody."\(^10\)

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\(^10\) Machlis, Introduction to Contemporary Music, p. 16.
Unusual, interesting, and difficult rhythms often contribute to the disjunction of the melody. Twentieth-century composers exert very tight control on metrical rhythm (Carter's metric modulation) or utilize free rhythm as poets utilize free verse [Luciano Berio (b.1925) and Lukas Foss (b.1922)]. Composers have been influenced rhythmically by Gregorian chant, the medieval motet, and the Renaissance madrigal. Nationalism has also affected rhythm. The symmetry of four or eight measure phrases is avoided and shifting meter and meters based on odd numbers prove more interesting to many composers.

According to Machlis, Stravinsky wrote, "Tonal elements become music only by being organized." However, form is no longer always as clear as in the Classical or Romantic periods. Since phrases are sometimes no longer symmetrical, twentieth-century music is frequently irregular and composers seem to avoid repetition. As Schoenberg once said according to Machlis, "Never do what a copyist can do!"

Texture has been lightened from the heavy, luxuriant textures of Romanticism to a more transparent one. As orchestral texture was lightened, many composers were led to write for chamber ensembles. Some composers eliminate all that is unessential to achieve a new sparseness in their scoring, yet other composers such as Ligeti (b.1923) and Penderecki (b.1933) have employed massive sonorities.

To composers of our century as well as composers of the previous century, timbre is very important. There are a number of ways to change timbre: instruments can be introduced pointillistically, broad sections of a work can be played by certain groups of instruments alone, and

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11Ibid., p. 47.

12Ibid., p.52.
timbre can be changed on an individual instrument, and its various possibilities exploited. In 1909 Schoenberg introduced "Klangfarbenmelodie" in the Five Orchestral Pieces, Op. 16. The melody in the third movement, "Summer Morning by a Lake" is created with shifting tone color. Stockhausen (b.1928) in his Gruppen (1957) for three orchestras, has explored timbre through the use of antiphonal effects, thus recreating "directional music," a similar idea to the works of late Renaissance Venetian composers. Timbre overlap and timbre modulation have been used by Berio, Ligeti, Crumb, and Husa (b.1921). Timbre overlap and modulation is when one instrument is initially covered by another instrument (overlap), and then as the first sound decays (dies away), the second sound crescendos, thereby creating another sound which moves continuously and evenly from one timbre to another (modulation).^13

According to Paul Griffiths, at least as early as 1914 Luigi Russolo (1885-1947) had invented noise makers called "intonarumori" and used them in concert. He felt that composers should write music which would relate to the sounds and rhythms of machines and factories. It would be an "art of noises" which must be strident, dynamic, and eagerly in tune with modern life.\(^14\)

The use of non-orchestral instruments has had a great effect on tone color. Crumb is extremely inventive in this area. In his works he has called for banjo, mandolin, toy piano, Jew's harp, musical saw, musical saw,


cowbells, electric guitar, and other amplified instruments. He and others, such as Penderecki, are very inventive also in their use of traditional instruments in non-traditional ways.

Using a cello bow or a saw on the edge of a cymbal creates two drastically different but nevertheless effective sounds. Stringed instruments may be used in a percussive manner by tapping the instrument. Other effects may be achieved through unusual bowings, vocalizations while playing, and combinations and extensions of traditional techniques such as harmonics, glissandi, fingering without bowing, etc.

Multiphonics may be created on wind instruments by singing while playing or forcing the strong overtone content of a fundamental by overblowing, altering fingerings, embouchure, dynamics, or a combination of these. Other effects for winds include changes of available fingerings which will cause timbre and pitch fluctuations. Jazz elements such as "fall offs" (when an attack of a pitch is immediately followed by a rapidly decaying, descending glissando) and pitch bending are also used. Percussive effects also can be executed on wind instruments as well as extensions of traditional techniques. Wind instrumentalists are also sometimes asked to play the mouthpiece alone or play the instrument without the mouthpiece.

Inspired by Henry Cowell (1897-1965) and John Cage, (b.1912) composers have been "preparing" pianos for many years. Muting, harmonics, and percussive effects have been explored extensively.

The percussion section has been the area in which the greatest experimentation has taken place. The number of percussion instruments has been enlarged to a point that virtually any object can act as a usable sound source. Influences from the Orient (gongs, crotales, wind
chimes, gamelan sounds), Latin America (bongos, congas, timbales, guiro, jawbone, maracas), and Africa (different types of drums, especially the wooden slit drum) have been great upon the twentieth-century composer as he searches for new sounds. Interest in this area was pioneered by Edgard Varèse (1883-1965). In 1960 Alberto Ginastera (1916-1983) wrote *Cantata para America Magica* for soprano and fifty-three percussion instruments. A 1973 work, *Serenata* for baritone, also includes thirty-eight percussion instruments.

Breaking glass [Istvan Anhalt (b.1919)], Tibetan prayer stones (Crumb), and automobile brake drums [Cage, William Russell (b.1905), and Lou Harrison (b.1917)] are only a few examples of the creativity of composers in finding new sound sources. A composer today is limited only by his imagination.

The voice is required by some composers to sing in non-traditional ways for timbre purposes and other effects. No instrument can compare with the human voice in its ability to change timbre and effect.

Cage in his *Aria* (1958) writes a vocal line drawn in black or in one or more of eight colors representing a different style of singing (jazz, contralto, contralto lyric, Sprechstimme, dramatic, Marlene Dietrich, coloratura, coloratura lyric, folk, Oriental, baby, nasal). Cage uses a text consisting of vowels, consonants, and words from five languages (Armenian, Russian, Italian, French, and English) to create interesting timbres.

Various effects for singers requested by composers include: panting, whistling, sucking, kissing, hissing, clucking, laughing, talking, whispering, humming, singing with hands over the mouth, slowly opening and closing the mouth, inhaling, exhaling, shouting, vocalizing

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into undamped (and amplified) piano strings, microtonal bending of pitches, etc. The composer is once again limited only by his imagination. Berio in his *Sequenza III* (1965) for solo female voice exercises control over feelings and has marked in the score over certain phrases "joyful," "frantic," "urgent," etc.

Donald Erb has said in the December 1969 issue of *The Composer*,

Music is made by a performer. It comes from him rather than from his instrument, the instrument being merely a vehicle. Therefore it seems logical that any sound a performer can make may be used in a musical composition.\(^\text{16}\)

For composers after World War II anything was possible. They were aware that new technologies were rapidly emerging, and that new work in the old traditional forms was not necessarily pointless. Kenneth B. Klaus has written, "We must look both forward and backward. Music is not a static art. A composer should reflect his times."\(^\text{17}\)

Our times are unequalled in rapidity of technological advancements. Since 1945 man has created the possibility of world-wide destruction with atomic weapons and put a man on the moon. We are in the computer age and well on our way to having the personal computer as commonly found in our homes as the telephone. In recent years we have invented or developed: television; magnetic tape; long-playing stereo records; FM radio; as well as relatively inexpensive, yet high quality recording and playback equipment. Sound synthesizers which once filled a large room now comfortably fit upon a table top.

\(^{16}\) Cope, *New Directions in Music*, p. 49.

Paul Griffiths points out some important changes in music since World War II:

1. Musique concrete invented by Pierre Schaeffer (b.1910) in 1948 made electronic music a practical possibility with the subsequent advances in electronic synthesis of sound
2. The expansion of serialism to other parameters such as rhythm, dynamics, and tone color
3. A variety of approaches to the use of chance or choice
4. New ways of joining music with language and theater
5. New potential in Medieval and Renaissance music
6. Quotation collage
7. Influences of other cultures, particularly Asia and Africa

Also important is the isolation of the individual acoustical event and the extension of sound material to include the entire range of aural sensation. Every level of control is possible as are all relationships (including none).

Because of the large amount of experimentation which was done in the 1940s and 1950s, what was avant-garde then is now a part of the mainstream. Griffiths believes that music since 1945 has been an art which not only has been rapidly producing far reaching developments but has also been forking continuously into the current "tangle of endeavors." Composers must now be considered within a multi-dimensional space of vast and various possibilities which continue to grow.

Voice used in the chamber ensemble is becoming more common as the twentieth century progresses. Unlike previous centuries and even some twentieth-century works, present-day composition often treats the voice as a part of the chamber ensemble, not just an entity to be accompanied. Some works under consideration perhaps should not be called songs.

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19 Ibid., p. 294.
Even though there is a voice part, it does not always function as a primary part and does not always have a text.

Works such as Rudolf Kelterborn's (b.1931) *Consort-Music* (1975) call for the vocalist to sing phonemes rather than a text. In this way timbres can be changed through the use of changing vowels. Other interesting sound effects can be made with the mouth, as indicated above. Romano Pezzati's *Nel Lontano* (1975) does not even indicate phonemes. The singer therefore must use his own discretion as to what vowels should be used. *Erotica* (1968) by José Serebrier (b.1938) is another example of a work in which the vocal line has no text. Actually this might not be as contemporary an idea as one might think. The Russian composer Nicolai Karlovitch Metner (1880-1951) in 1926 completed his *Sonata-vocalise*, Op. 41, which, with the exception of a short introduction with a text by Goethe, has no text. The voice is treated as an instrument throughout the work which is for voice and piano. Henry Cowell's (1897-1965) *Vocalise* for soprano, flute, and piano dates from 1937 and Sergei Rachmaninov's (1873-1943) *Vocalise*, Op. 34, no. 14, dates from 1912.

Many works have been written for the voice in a primary role with a "standard" ensemble. In 1914 Ottorino Respighi (1879-1936) wrote *Il tramanto* for voice and string quartet. Perhaps better known works for voice and string quartet are Samuel Barber's (1910-1981) *Dover Beach* (1931) and Othmar Schoeck's (1886-1957) *Notturno*, Op. 47 (1933). Both are for baritone.

Most recent music for solo voice with instrumental chamber ensemble is difficult to perform. Considering most musicians' training in diatonic music, hearing pitches in contemporary works can pose great
problems for singers. There are no valves, keys, or frets to guide singers. They must hear the pitch in their minds and then have the larynx produce that pitch. Many factors including fatigue and illness can affect singers' pitch.\textsuperscript{20}

Dissonant pitches, not to mention microtones, are very difficult for singers to hear and reproduce. Some vocalists have "perfect" pitch which can certainly be an aid in performing difficult contemporary melodic lines. Nevertheless, the degree to which a singer's ear has been developed will vary from person to person due to training and abilities. While it is true that one would be hard-pressed to find a tonal center in some recent music, this has been the case for many years. In 1894 Charles Ives (1874-1954) wrote \textit{Song for the Harvest Season} for voice, cornet, trombone, and organ pedals; each part in a different key.

Vocalists have sometimes been maligned because they are "singers," while instrumentalists are referred to as "musicians." While there may be a kernel of truth in such thought, the singer of today is apparently a superior musician to his predecessor. Smith Brindle goes so far as to say that pre-war singers were a "rather backward race," and suggests that one listen to early recordings of such works as Alban Berg's (1885-1935) \textit{Wozzeck}, to prove his point.\textsuperscript{21}

Many works have been written with specific singers in mind. Jan DeGaetani, currently a professor of voice at the Eastman School of Music, for example, has had numerous avant-garde compositions written

\footnotesize{\textsuperscript{20} Shirlee Emmons and Stanley Sonntag, \textit{The Art of the Song Recital} (New York: Schirmer Books, 1979), p. 231.}

\footnotesize{\textsuperscript{21} Smith Brindle, \textit{The New Music}, p. 163.}
for her. Of particular note is George Crumb's Ancient Voices of Children, which is an exceedingly difficult composition. It requires the singer to have tremendous flexibility in the voice and complete control over all aspects of vocal technique. Aside from the purely vocal difficulties, there are extreme pitch and rhythmic problems which must be conquered and yet another dimension added to them; that of expressing the sombre text by Lorca.

Other singers who specialize in performing new music include Cathy Berberian and Bethany Beardslee. Cathy Berberian has had a number of works composed for her by her former husband, Luciano Berio, including Recital (1971), Epifanie (1960), and Circles (1960).²²

Some works seem impossible to sing, and may very well be impossible for some singers. Charles Ives wrote, "The instrument! --there is the perennial difficulty--there is music's limitation."²³ H. Wiley Hitchcock feels that though the new music places unprecedented demands on performers' abilities, it almost seems to create a new virtuosity.²⁴ Arnold Schoenberg's Violin Concerto was at one time considered impossible to play by almost everyone except Louis Krasner who commissioned and performed the Berg (1885-1935) Violin Concerto.²⁵ The Schoenberg concerto has been recorded several times, but it is not performed as

often as the Berg concerto. There are several violinists who perform
the Schoenberg including Zvi Zeitlin, Israel Baker, Ivry Gitlis, Wolf­
gang Marschner, and Saschko Gawriloff.\textsuperscript{26}

Vocalists should not feel that new music has been written only for
unusual and rare voices. Few singers could compete with a singer named
Roy Hart who has an eight octave range and multiphonic abilities.\textsuperscript{27}
Multiphonics have indeed been required of singers by Hans Werner Henze

Schoenberg's \textit{Herzgewächse}, Op. 20, (1911) for soprano, celesta,
harmonium, and harp, must have struck fear into the heart of the first
soprano to see it. Not only are the pitches and rhythms difficult, but
the range is almost three octaves. A three-octave range in the music
examined for this study is rarely demanded. Two octaves are most com­
mon. Much new music, however, is singable by trained singers with
average vocal abilities.

One of Schoenberg's best known works is \textit{Pierrot Lunaire}, Op. 21,
(1912) for piano, flute (piccolo), clarinet (bass clarinet), violin
(viola), cello, and Sprechstimme. Sprechstimme is one of the genuine
innovations among scores of experiments to create new sounds. Since
\textit{Pierrot} it has been used by numerous composers with great effect, but
it is not easy to perform. It was first used in Engelbert Humperdinck's
opera \textit{Königskinder} in 1897.\textsuperscript{28}

\begin{thebibliography}{99}
\bibitem{26} Interview with Dr. Dinos Constantinides, Professor of Music,
Louisiana State University, Baton Rouge, Louisiana, 30 July 1983.
\bibitem{27} Cope, \textit{New Directions in Music}, p. 58.
\bibitem{28} Dictionary of Contemporary Music, s.v. "Sprechgesang."
\end{thebibliography}
Among the difficulties encountered in learning new music is the use of new notation by composers. One must read the "notes on performance" for such a piece (usually printed with the score) in order to decipher the notation. Unfortunately, new notation has not been standardized, although some symbols such as for "highest note possible" are fairly close to standardization. Many composers do use Penderecki-like notation and others have made adaptations to suit their own needs, because they want to be as precise as possible in the indication of their intentions.

Also musicians who perform new music sometimes are required to learn rhythm and time in a different way, because many contemporary works are written so that the musicians must sense time spatially, rather than feel beats. Spatial time is particularly, but not exclusively, used in works with electronic tape.

Frequently, Earl Redding, this writer's voice teacher, stressed to his students, "Singing is the interpretation of a text." In some scores examined for this report, it seems that some composers do not care to have a text interpreted. Perhaps in rejecting Romanticism some composers neglect the expressive possibilities of a text by writing phonemes or having the singer state the text one syllable at a time, sustained over a comparatively long period of time. Performed in this manner, the text may become incomprehensible. On the other hand composers like George Crumb have an "intense poetic sensibility." To

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29 Comment often made to his students by the late Dr. Earl Redding, Alumni Professor of Music at Louisiana State University.

30 Salzman, Twentieth-Century Music: An Introduction, p. 163.
Crumb the expression and vocal interpretation of the text are very important and not just for timbre purposes.

Just as during other musical style periods, there has been much good music written in this century as well as much mediocre and poor music. Recent music, however, can be judged only by history as to its quality, and whether it will be remembered or lost. Through performance, study, insight, and understanding, this determination will be made.

Ursula Greville states that music for voice and chamber ensemble is experimental. "Some of it, doubtless will prove to have been of no great value, but nearly all of it is effort in a true direction." The numerous works listed in this report are evidence that a more appropriate term than the one used by Greville may be "directions," due to the great diversity of the scores which were examined. Nevertheless, chamber music for solo voice and instruments is no longer just experimental. It is a genre for which composers have increasingly written in the twentieth century and one for which they will continue to write.

CHAPTER III

ANNOTATED LISTING OF CHAMBER MUSIC
FOR SOLO VOICE AND INSTRUMENTS
WRITTEN BETWEEN 1960 AND 1980

On the succeeding pages is found a listing of appropriate scores examined for this study. The works are categorized by voice type and listed in alphabetical order by composer.

Section I: Soprano or (Tenor), p. 23
Section II: Mezzo-soprano or (Baritone), p. 124
Section III: Alto, p. 153
Section IV: Tenor, p. 161
Section V: Baritone and Bass, p. 173
Section VI: Medium Voice, p. 196
Section VII: Miscellaneous, p. 211

Voice types in the listings which appear in parentheses are as recommended by the compiler, which means that the composer indicated no voice type. Instruments which appear in parentheses are doublings, and instruments which appear in brackets are common usage translations of foreign terms. The system employed for pitch and octave designation of vocal ranges is shown in the chart on the following page. The term white score is defined as a score in which rests of one measure duration or longer are represented by blank spaces.

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material only. Other works are permanently or temporarily out of print. The status of each work may be ascertained by consulting a music dealer or the publisher.

![System for pitch and octave designation](image)

Section I: Soprano or (Tenor)

ADLER, SAMUEL (b.1928)

Canto V (1970)

Text:

I. The Importance of Poetry or Hyam Plutzik

The Coming Forth from Eternity into Time

II. If Causality Is Impossible, Genesis is Recurrent

Publisher: Carl Fischer, Inc.: New York (no edition number)

For: Soprano, flute, cello, and 3 percussion players

Percussion instrumentation: 3 glockenspiels, 3 vibraphones, xylophone, 3 triangles, snare drum, large tam-tam, and 3 pairs of finger cymbals

Difficulty: voice - very difficult
instruments - difficult

Vocal range: one line c - three line d-flat

Language: English

Duration: not given

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ANHALT, ISTVAN  
(b.1919)  
Foci (1969)  
Publisher: Berandol Music LTD: Scarborough, Ontario (no edition number)  
For: Soprano, flute, clarinet in B-flat (bass clarinet in B-flat), trombone, violin, cello, 2 double basses, 2 keyboard players (piano, electric organ, celesta, electric harpsichord), and tapes (3 recorders, 4 operators), 2 very small mouth organs, and percussion (2 players)  
Percussion instrumentation: 1 vibraphone, 1 glockenspiel, 1 set of tubular bells, crotales, 4 tam-tams (2 medium, 1 large, 1 very large), 3 Javanese gongs (or other objects with similar sounds), 1 small Indian hand bell, 1 middle sized elephant bell, 3 suspended cymbals (large, medium, small), 1 small rivet cymbal, 1 sleigh-bell chain (with at least 25 bells), water-gong (large or medium), timpano (medium range), 2 bongos, 1 conga, 2 tom-toms, 3 timbales 1 tenor drum, 1 bass drum, 5 or 6 tunable small drums, tambour de basque [tambourine], 1 pair of sand blocks, castanets, washboard (glass) of about 10 to 12 inches, card board box filled with peas, guiro, 2 claves, 1 heavy wooden hammer, about 5 lbs. of broken glass, 1 brick-lined shallow box of about 3/3 feet, 2 marimbas, 2 sets of temple blocks (5 each), 1 ratchet, 4 maracas, 3 triangles (large, medium, small), 1 set of bamboo chimes, and 1 set of glass chimes  
Difficulty: voice - very difficult  
instruments - very difficult  
Vocal range: small b-flat - two line a-flat  
Language: English and phonemes  
Duration: 31 minutes  
Comments: Singer does not begin until page 89 of score in section 9, which is entitled "Testimony."

ARANDIA, JORGE NAVARRO  
(b.1929)  
Intemperancias (1962)  
Publisher: Pan American Union: Washington, D.C. #55-16  
For: Voice (soprano), flute (piccolo), bass clarinet in B-flat, trumpet in C, trombone, vibraphone, xylophone, timpani, 5 cowbells, afoche [small maraca], caxixi [large maraca], pratina [tambourine], gong (high), gong (low), and suspended cymbal

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Difficulty: voice - very difficult
instruments - difficult

Vocal range: small g - three line c

Language: English

Duration: not given

ARGENTO, DOMINICK To Be Sung Upon the Water (1972) Text:
(b.1927) I. Prologue: Shadowed Substance William Wordsworth
II. The Lake at Evening
III. Music on the Water
IV. Fair is the Swan
V. In Remembrance of Schubert
VI. Hymn Near the Rapids
VII. The Lake at Night
VIII. Epilogue: De Profundis

Publisher: Boosey & Hawkes: Oceanside, New York #BH.BK.794

For: High voice (soprano or tenor), piano, and clarinet (bass clarinet in B-flat)

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line c - two line b-flat

Language: English

Duration: 24 minutes, 10 seconds

AURIC, GEORGES Imaginees VI (1973) Text:
(b.1899) none

Publisher: Editions Salabert: Paris (no edition number)

For: Voice (soprano or oboe), flute, clarinet in A, violin I, violin II, viola, cello, double bass, and piano

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line e - two line b

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Language: none - no phonemes given
Duration: not given
Comments: voice is treated as instrument

BAINBRIDGE, SIMON  
**People of the Dawn** (1975)  
Composer/based on Navajo creation myth

Publisher: United Music Publishers LTD: London (no edition number)

For: Soprano, 2 clarinets in B-flat, soprano saxophone, bass clarinet in B-flat, percussion, piano, and celesta
Percussion: bells, 4 Chinese tom-toms, 4 optional tuned Burmese gongs, vibraphone, marimba, 4 tam-tams, and finger cymbals

Difficulty: voice - very difficult
instruments - difficult
Vocal range: small b-flat - three line d
Language: Navajo
Duration: not given

BARAB, SEYMOUR  
(b.1921)  
**Bagatelles** (c.1979)  
Text: composer

I. Prelude (voice tacet)
II. Roundelay
III. Pure
IV. The Fly
V. If Love Were What the Rose Is
VI. Tom
VII. The Owl
VIII. The Pigtail

Publisher: Galaxy Music Corp.: New York #1.2877.7

For: Soprano or tenor, recorder, and guitar

Difficulty: voice - moderate
instruments - moderate
Vocal range: one line d - two line a

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BARAB, SEYMOUR
(b.1921)

Moments Macabres (c.1981)

I. Old Roger
II. Down by the Green Wood
III. The Walk
IV. A Man of Words and not of Deeds
V. Gypsies in the Wood
VI. Elegy for Frederick the Great
VII. Mama had a Baby

Publisher: Galaxy Music Corp.; New York # 1.2882.7

For: Voice, (soprano or tenor), flute, oboe, clarinet, violin I, violin II, viola, and cello

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: one line e - two line b

Language: English

Duration: not given

BARRAQUE, JEAN
(1928-1973)

Chant aprè Chant (1966)

Text: composer/H. Broch

Publisher: Aldo Bruzzichelli: Florence (no edition number)

For: Voice (soprano or tenor), piano, and percussion (6 players)

Percussion instrumentation: 2 crotales, Jeu de cloches à tubes [tubular bells], 5 cencerros [cowbells], 2 triangles, 12 Turkish suspended cymbals, 2 crash cymbals, 2 Chinese cymbals, sizzle cymbal, 4 tam-tams (high, medium, low, very low), 12 Thailand gongs, 2 tambours de basque [tambourine], caisse claire [snare drum], 3 tareoles [Brazilian snare drum], 6 tom-toms (high to low), 2 congas, 2 bongos, 2 timbales créoles, 3 Tablas [drum from northern India] (high, medium, low), 6 temple blocks (high to low), tambour sur cadre [play frame of snare drum], grosse caisse [bass drum with pedal], caisse roulante [tenor drum], 4 timbales (2 with tuning keys and 2 with pedals), 6 temple blocks (high to low), 9 mokubios [extra large temple block]
(low to very high), 5 claves (low to high), 3 maracas (low, medium, high), cabacca guiro [maracas like gourd], 3 xylorimbas, 3 vibraphones, marimba, and 2 glockenspiels à marteaux [with hammers]

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line c-sharp - three line d-sharp

Language: French

Duration: 23 minutes

Comments: note extreme range

BAULD, ALISON One Pearl (1973) Text:
(b.1944) composer

Publisher: Novello: Bourough Green, England (no edition number)

For: Soprano and string quartet

Difficulty: voice - moderately difficult
instruments - moderate

Vocal range: small b - two line a

Language: English

Duration: 16 minutes

Comments: Note markings in vocal part for various effects.

BEDFORD, DAVID Music for Albion Moonlight (1965) Text:
(b.1937) Kenneth Patchen
I. "So it ends" Interlude I
II. "If we are to know where we live" Interlude II
III. "Lament for the makers of songs" Interlude III

Publisher: Universal Edition: London #UE 14162L

For: Soprano, flute, clarinet in B-flat, violin, cello, Hohner alto-melodica, and piano

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BEDFORD, DAVID  that white and radiant legend (1966) Text: Kenneth Patchen
(b.1937)
Publisher: Universal Edition: London #UE 14208L
For: Soprano, reader, flute, oboe, clarinet in B-flat, bassoon, violin, viola, cello, and double bass
Difficulty: voice - difficult
instruments - difficult
Vocal range: one line c - two line b-flat
Language: English
Duration: 12 minutes, 15 seconds

BENSON, WARREN  Nara (1970) Text:
(b.1924)
I. Song - Response Earle Birney
II. Song - Response (voice tacet)
III. Consequent Response (voice tacet)
IV. Song - Response (voice tacet)
V. Wind Chimes in a Temple Ruin
Publisher: Carl Fischer, Inc.: New York (no edition number)
For: Soprano, flute, piano, and percussion (2 players)
Percussion instrumentation: 8 high pitched drums (Moroccan clay drums if possible), 2 small tom-toms, large tam-tam, 3 timpani, maraca, Japanese temple gong or chime tuned to A=440, small muted gong, whip, large bass drum, and jaw bone
Difficulty: voice - moderately difficult
instruments - moderate
Vocal range: small a - two line b
Language: English
Duration: 16 minutes

Haiku - Folge I (1972) Text:
I. Ein Mensch und eine Fliege
II. Wintermond I, II, III
III. Ein kleines Mädchen
IV. Der grosse Buddha
V. Nach dem Essen
VI. Wir schlielen alle
VII. Die Nachtigall, o je!
VIII. Das Loch in der Tür

Publisher: Bärenreiter: Kassel, West Germany #BA6157
For: Soprano and flute
Difficulty: voice - moderately difficult
           instrument - difficult
Vocal range: one line d-sharp - two line b
Language: German
Duration: not given

BILUCAGLIA, CLAUDIO
(b.1907) Lied (1974) Text:

Publisher: Edizioni Suvini Zerboni: Milan #S.8127Z
For: Soprano, flute, oboe, trumpet in C, vibraphone, campane [bell],
    piatti sospesi [suspended cymbal], piano, violin I, violin II,
    viola, and cello
Difficulty: voice - extremely difficult
           instruments - difficult
Vocal range: small b - two line b-flat
Language: Italian
Duration: 15 minutes

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BINKERD, GORDON  
Secret-Love (c.1977)  
(b.1916)  
Text:  
John Dryden  
Publisher: Boosey & Hawkes Inc.: Oceanside, New York #BH.BK.780  
For: Voice (soprano), cello, and harp  
Difficulty: voice - moderate  
instruments - moderate  
Vocal range: one line e - two line a-flat  
Language: English  
Duration: not given

BIRTWISTLE, HARRISON  
Cantata (1969)  
(b.1934)  
Text:  
(tombstone inscriptions, Sappho, Greek Anthology)  
Publisher: Universal Edition: London #UE 15344L  
For: Soprano, flute (piccolo), clarinet (soprano clarinet in B-flat), violin (viola), cello, piano (celesta), and glockenspiel  
Difficulty: voice - difficult  
instruments - difficult  
Vocal range: small a - two line b-flat  
Language: English  
Duration: 11 minutes  
Comments: use of some "new" notation; white score; Sprechstimme

BIRTWISTLE, HARRISON  
Entr'actes and Sappho Fragments (1964)  
(b.1934)  
Text:  
Sappho  
Publisher: Universal Edition: London #UE 12948L  
For: Soprano, oboe, harp, viola, violin, flute, and percussion  
Percussion instrumentation: claves, tambourine, maracas, and 5 suspended cymbals

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Difficulty: voice - very difficult
instruments - difficult

Vocal range: one line c - two line b

Language: humming, phonemes, and English

Duration: not given

Comments: use of quarter tones

BLACKWOOD, EASLEY  
Un Voyage à Cythère (1966)  
(b.1933)  
My heart fluttered joyously  
like a bird  
Charles Baudelaire

Publisher: G. Schirmer: New York (no edition number)

For: Soprano, flute, piccolo, oboe, clarinets in A and E-flat, bass clarinet in B-flat, bassoon, trumpet in C, horn in F, trombone, and double bass

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line c - two line b-flat

Language: French

Duration: 14 minutes

BLAKE, DAVID  
In Praise of Krishna (1973)  
(b.1936)  
translated from the Bengali by E. C. Dimock and D. Levertov

Publisher: Novello and Co.: Borough Green, England #89 0069 08

For: Soprano, flute (alto flute in G), clarinet in A, bass clarinet in B-flat, horn in F, harp, violin, viola, cello, and double bass

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: small b-flat - two line b

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Language: English
Duration: 24 minutes

BLOCH, AUGUSTYN (b.1929)  
Medytacje (1961)  
(Meditations) I. Psalm 39
II. Ustanie wesele be bnow (The mirth of Tabrets ceaseth)
III. Daj mi poznać Panie (Lord, make me to know)

Text: Isaiah 24

Publisher: Polskie Wydawnictwo Muzyczne: Warsaw #PWM5069

For: Soprano, organ, and percussion (1 player)
Percussion instrumentation: vibraphone, 3 legni [wood drums] (soprano, alto, tenor), tamburo militaire [snare drum], bass drum, 3 suspended cymbals (soprano, tenor, bass), 3 tom-toms (small, medium, large), and tam-tam

Difficulty: voice - extremely difficult, especially movement I instruments - moderately difficult

Vocal range: small b-flat - three line e-flat

Language: Polish (English and German translations provided for performance)

Duration: 9 minutes

Comments: no text in movement I; white score

BLUME, JOACHIM

Hymnus (1973)  
Text: Walther Bulst

Publisher: Möseler Verlag: Wolfenbüttel (no edition number)

For: Soprano and percussion
Percussion instrumentation: small cymbal, medium cymbal, sizzle cymbal, large cymbal, 4 temple blocks, and 4 tom-toms

Difficulty: voice - difficult instruments - moderately difficult

Vocal range: small b-flat - three line d

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Language: Latin
Duration: 6 minutes

BOEHNLEIN, FRANK (b.1945)

From the J.C. Penney Catalog Text:
Spring and Summer 1973 (1973) from the same
I. What do the symbols mean?
II. What is mailable and what
is not? (spoken)
III. The Weight Loser's Bra and
Girdle with Expand-a-Thigh
IV. Penney's Fine Quality Underwear
Greater Comfort and
Roominess for Men with Average
Builds
V. Penney's Helps You Work at
Getting the Body You Want (spoken)
VI. If you can count, you can play! (spoken)

Publisher: Manuscript Publications: Pendleton, Oregon
(no edition number)

For: Soprano, flute, clarinet in B-flat, oboe, bassoon, trumpet in C,
horn in F, trombone, 4 violins, 2 violas, 2 celli, timpani, and
traps

Difficulty: voice - moderate
instruments - moderate

Vocal range: small b - two line a

Language: English
Duration: not given
Comments: humorous

BOESMANS, PHILIPPE (b.1936)

Upon la mi (1971) Text:
composer

Publisher: Société des Editions Jobert: Paris (no edition number)

For: Voice (soprano or tenor) (playing grosse caisse couchée [bass drum
lying down], brosse [brush], 2 billes [ball bearings], glass chimes
sirène), horn in F, flute (piccolo), sifflet [whistle], clarinet in
B-flat, harp (sirène), piano, violin I, violin II, viola, cello,
double bass (sirene), and percussion (2 players)
Percussion instrumentation: (I) 2 temple blocks, 2 caisses (claire and roulante) [snare drum and tenor drum], 2 bongos, grosse caisse couchée [bass drum lying down], 2 cymbals (large and small), grosse caisse à pedal [bass drum with pedal], tam-tam, triangle, wood chimes, and fouet [whip]; (II) temple blocks, bongos, 2 caisse tom-tom [tom-tom] (claire, roulante) [snare, tenor], 2 timbales (small and large) [timpani], cymbale moyenne [medium], marimba, crécelle [cog rattle], enclume [anvil], glass chimes, and triangle

Difficulty: voice - very difficult
instruments - very difficult

Vocal range: small a - two line b-flat

Language: English

Duration: 16 minutes

BORG, KIM
(b.1919)

I. How should I your true-love known . . .
II. To Morrow is Saint-Valentine's Day
III. They Bore Him Barefaced

Publisher: Engstrom & Sødring Musikforlag: Copenhagen #E&S.532

For: Soprano, flute, and viola

Difficulty: voice - difficult
instruments - difficult

Vocal range: small g - three line c

Language: English

Duration: not given

BORTOLOTTI, MAURO
(b.1926)
Contre 2--vocalizzo (1967)

Text: composer

Publisher: G. Ricordi: Milan #131889

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For: Voice (soprano or mezzo-soprano), piano, trombone, violin, clarinet in B-flat, and double bass

Difficulty: voice - very difficult
instruments - moderately difficult

Vocal range: small f - three line e

Language: Latin, English, German, Italian, and French

Duration: 11 minutes

Comments: Text is in several languages and varies from word to word or phrase to phrase. Note extreme range

BOUCARECHLIEV, ANDRE
(b.1925) Grodek (1963, rev. 1969) Text:
d'après Georg Trakl Georg Trakl

Publisher: Universal Edition: London #UE 15 841 LW

For: Soprano, flute, and percussion (3 players)
Percussion instrumentation: (I) vibraphone, 4 temple blocks, 2 timpani, bass drum, 2 tam-tams, and 2 triangles; (II) 12 crotales (chromatic scale), glockenspiel, 3 timpani, caisse claire [snare drum], 4 gongs (soprano, alto, tenor, bass), and tam-tam; (III) vibraphone, 4 temple blocks, 2 timpani, bass drum, 2 tam-tams, and 2 triangles

Difficulty: voice - moderately difficult
instruments - difficult

Vocal range: one line c - three line c

Language: German

Duration: not given

BOZAY, ATTILA
(b.1939) Papirszeletek, Op. 5 (1962) Text:
Paperslips Miklós Radnóti
I. Engedj (Let me . . . )
II. Éjszaka (Night)
III. Kisfiú (The Little Boy)
IV. Mese (Fairy-Tale)

Publisher: Editio Musica Budapest: Budapest
Sole Agent: Boosey & Hawkes: Oceanside, New York #Z4683
For: Soprano, clarinet in B-flat, and cello

Difficulty: voice - moderately difficult
instruments - moderate

Vocal range: small b - two line a

Language: Hungarian

Duration: 5 minutes, 50 seconds

BREHM, ALVIN  
A Cycle of Six Songs (c.1976)  
Text:
Federico Garcia Lorca
English trans. by
Roy Campbell

I. Fable
II. Night
III. Adam
IV. The Little Mute Boy
V. He Died at Dawn
VI. Song of the Barren Orange Tree

Publisher: Edward B. Marks Music Corp./Belwin-Mills
Publishing Corp: Melville, New York #M839

For: Soprano, string quartet, double bass, and woodwind quintet

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line c-sharp - two line a

Language: English

Duration: 16 minutes, 40 seconds

BRENÈT, THERESE  
Hommage à Signorelli (1967)  
Text:
P.J. Jouve

I. Les morts ressortant
II. Interlude (voice tacet)
III. Morts purifiés

Publisher: Editions Rideau Rouge: Paris #R630 RC

For: Soprano, piano, ondes martenot, and percussion (2 players)
Percussion instrumentation: 6 bongos, 4 temple blocks, 4 tom-toms,
2 caisse claire [small snare drum], 1 caisse roulante [tenor drum],
5 timbales, 2 grosse caisse [bass drum], 3 suspended cymbals, 4

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tam-tams, 1 vibraphone, tambour de basque [tambourine], 1 tambour militaire [snare drum], gong, and xylophone

Difficulty: voice - very difficult
instruments - moderately difficult

Vocal range: one line c-sharp - three line c

Language: French

Duration: 16 minutes

Comments: very high tessitura

BRUNO, CARLO

Tre Sonetti (c.1967)
I. Assai mi son comerta, amore mio
II. Quando Dio Messer
III. Dovun que vo, o vegno o volgoo giro

Publisher: Edizioni Curci: Milan #E.8813C

For: Soprano, flute, 2 clarinets in B-flat, horn in F, fagotto [bassoon] or trombone, piano, violin, and 2 celli

Difficulty: voice - difficult
instruments - moderately difficult

Vocal range: one line d - three line c

Language: Italian

Duration: not given

BUSSOTTI, SYLVANO

Il Nudo (1964)

(b.1931)

Publisher: Hermann Moeck Verlag: Celle, West Germany #5021

For: Soprano, piano, and string quartet

Difficulty: voice - extremely difficult
instruments - very difficult

Vocal range: small g - three line c
Language: Italian

Duration: not given

Comments: extreme use of avant-garde idioms; Performers also need to be well versed in contemporary notation.

CACIOPPO, GEORGE  
(b.1926)  

Bestiary I: Eingang (1961)  

Text:  
(b.1926)  

Rilke

Publisher: Music for Percussion, Inc.: New York #E-86-18

For: Soprano, piano, vibraphone, celesta, and percussion (4 players)  
Percussion instrumentation: (I) glockenspiel, finger cymbals, 3 triangles, pair maracas, and the inside of a piano; (II) pair maracas, 2 gongs (large and small), and 3 temple blocks; (III) 3 suspended cymbals, 3 tom-toms, 2 congas, bongos, and bass drum; (IV) claves (pair), wood blocks, and pair of maracas

Difficulty: voice - difficult  
instruments - difficult

Vocal range: small b - one line f-sharp

Language: German

Duration: 7 minutes

Comments: white score

CAPDENAT, PHILLIPPE  
(b.1934)  
"croce e delizia - - -"  
(1972)  

Text:  
composer

Publisher: Amphion Editions Musicales: Paris (no edition number)

For: Soprano (small cymbal), flute (piccolo), clarinet in B-flat, violin, cello, prepared piano, and tape

Difficulty: voice - extremely difficult  
instruments - very difficult

Vocal range: one line d - three line d-flat

Language: Italian

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Duration: not given

Comments: Soprano tessitura is very high. Requires considerable vocal agility because of rapid passages.

CARR, PETER

Two Songs for Quintet (c.1977)

I. Strings by the river
II. A Song

Text: Joyce Shelley

Publisher: Anglian Edition: Paigles, England #ANMS 36

For: Soprano and string quartet

Difficulty: voice - moderately difficult
            instruments - moderately difficult

Vocal range: one line c - two line a

Language: English

Duration: not given

CARTER, ELLIOTT

A Mirror on Which to Dwell (1976)

I. Anaphora
II. Argument
III. Sandpiper
IV. Insomnia
V. View of the Capitol
VI. 0 Breath

Text: Elizabeth Bishop

(b.1908)

Publisher: Associated Music Publishers: New York #AMP 7701

For: Soprano, flute (piccolo and alto flute in G), oboe (English horn), clarinet in B-flat (E-flat clarinet and bass clarinet in B-flat), piano, violin, viola, cello, double bass, and percussion (1 player)

Percussion instrumentation: vibraphone, bass drum, marimba, large suspended cymbal, 4 bongos, triangle, and snare drum

Difficulty: voice - difficult
            instruments - very difficult

Vocal range: small b - two line b

Language: English

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Duration: 19 minutes, 30 seconds

Comments: note use of metric modulation

CASTIGLIONI, NICCOLO  A Solemn Music II (1963)  Text: John Milton
(b.1932)  (new version 1965)

Publisher: Ars Viva Verlag: Mainz (no edition number)

For: Soprano, flute (piccolo), 3 clarinets in E-flat, trumpet, harp,
piano, 4 violins, 3 violas, 2 celli, double bass, and percussion
Percussion instrumentation: vibraphone, marimba, xylophone, 5
bottles, pair of cymbals, 3 suspended cymbals, blocked cymbals,
tam-tam, and glockenspiel

Difficulty: voice - very difficult
instruments - very difficult

Vocal range: small a - three line c-sharp

Language: English

Duration: 14 minutes

CHANCE, NANCY  Dark Song (1970)  Text: composer
(b.1931)

Publisher: SeeSaw Music Corp.: New York (no edition number)

For: Soprano, 2 flutes, 2 clarinets in B-flat, 2 horns in F, harp,
guitar, piano, and percussion (5 players)
Percussion instrumentation: temple blocks, mokubios [extra large
temple blocks], bells, triangle, large suspended cymbal, 3 toms,
2 gongs, 2 bongos, small suspended cymbal, 2 wood blocks, 30
inch timpano, 28 inch timpano, 2 maracas, tam-tam, castanets, tenor
drum, brass wind chime, crotali, marimba, and vibraphone

Difficulty: voice - moderately difficult
instruments - moderate

Vocal range: small a - two line a

Language: English

Duration: not given

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CHANCE, NANCY  
(b.1931)  
Duos I (1975)  

Text: none

Publisher: SeeSaw Music Corp.: New York (no edition number)

For: Soprano, flute, and finger cymbals

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: small b - two line a

Language: phonemes

Duration: not given

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CHANCE, NANCY  
(b.1931)  
Three Poems by Rilke (1966)  

Text:
I. 0 dieses ist das Tier . . . Rainer Maria
II. Nur wer die Leier . . . Rilke
III. Ein Gott vermags . . .

Publisher: SeeSaw Music Corp.: New York (no edition number)

For: Soprano, flute, English horn, and cello

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: small a-flat - two line b-flat

Language: German

Duration: not given

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CIRONE, ANTHONY J.  
(b.1941)  
5 Items (c.1973)  

Text:
I. At the Pinnacles Lou Harrison
II. The Triple Refrain at Yang-Kuan Pass-After Wang Wei
III. Spring in Nak Yang
IV. . .
V. To a Gikuyu Musician

Publisher: Cirone Publications, Menlo Park, California (no edition number)

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For: Soprano and percussion quintet  
Percussion instrumentation: orchestra bells, vibraphone, suspended cymbals, finger cymbal, triangle, timpani, gong, 4 tom-toms, temple blocks, traps, wood blocks, timbales, bongos, mbira [small African instrument with plucked tongues of metal or wood on a wooden resonator], and brake drums

Difficulty: voice - very difficult  
            instruments - difficult

Vocal range: small b-flat - two line b

Language: English

Duration: not given

CONNOLLY, JUSTIN  Poems of Wallace Stevens I, Op. 9 (1967) Text:  
(b.1933)  
I. Tattoo composer
II. Anecdote of the Prince of Peacocks
III. The Snow Man

Publisher: Novello: Borough Green, England #89-0089-02

For: Soprano, flute (piccolo), clarinet in B-flat (bass clarinet in B-flat), trumpet in C, viola, vibraphone, celesta, and harp

Difficulty: voice - very difficult  
            instruments - difficult

Vocal range: small g - three line c

Language: English

Duration: 13 minutes, 30 seconds

Comments: white score; rhythmic complexities

CONSOLI, MARC-ANTONIO  Tre Canzoni (1976)  
(b.1941)  
I. Run, little child . . . composer
II. To a butterfly with hurt wings . . .
III. Daffodils, lilies, almond and apple blossoms . . .

Publisher: American Composers Alliance: New York (no edition number)
For: Soprano, flute, and cello

Difficulty: voice - moderately difficult
            instruments - difficult

Vocal range: one line c-sharp - two line a-flat

Language: English

Duration: not given

Comments: white score

CRUMB, GEORGE
(b.1929)  Ancient Voices of Children (1970)  Text:

I. El niño busca su voz  English trans. by
   (The little boy was looking for W. S. Merwin
   his voice)  & J. L. Gili

II. Me he perdido muchas veces por
    el mar  (I have lost myself in the
    sea many times)

III. ¿De dónde vienes, amor, mi
     niño?  (From where do you come, my
     love, my child?)

IV. Todas las tardes en Granada,
    toda las tardes se muere un
    niño  (Each afternoon in Granada,
    a child dies each afternoon)

V. Se ha llenado de luces mi
corazón de seda
   (My heart of silk is filled
   with lights)

Publisher: C. F. Peters, Corp.: New York No.66303

For: Soprano (2 mounted glockenspiel plates [with brass beaters], and
cardboard speaking tube), boy soprano (cardboard speaking tube),
oboe (small harmonica), mandolin (3 mounted antique cymbals with
brass beaters, fine quality saw and bass or cello bow, and glass
rod and metal plectrum), harp, electric piano [amplified grand
piano] (fine quality toy piano and 5/8 inch chisel), and
percussion (3 players)

Percussion and other instrumentation: (I) large tam-tam, pair of
finger cymbals, 1 mounted antique cymbal, tambourine, single
timbale (creole), marimba (also played by percussion II), 2
maracas, tubular bells, very small suspended triangle, and large
suspended cymbal; (II) medium size tam-tam, 4 tunable tom-toms,
large suspended cymbal, tenor drum, 2 maracas, tubular bells, and sleigh bells; (III) small tam-tam, pair of Tibetan prayer stones, claves, vibraphone, 1 large pedal timpano, 2 mounted antique cymbals, 1 mounted glockenspiel plate, sleigh bells, 2 maracas, large suspended cymbal, and 5 Japanese (bowl-shaped) temple bells

Difficulty: voice - extremely difficult
    instruments - extremely difficult

Vocal range: small g - three line c

Language: Spanish (English translation provided but is not meant to be sung)

Duration: 27 minutes

Comments: Read performance notes carefully.

(b.1929)  Requim Mass for the Dead

Publisher: C. F. Peters, Corp.: New York #66495

For: Soprano, bass flute in C (soprano recorder), sitar, and percussion (2 players)
    Percussion instrumentation: 3 timpani, large cymbal with flattened dome, 2 large suspended cymbals, large tam-tam, tubular bells, 2 Indian drums, 2 double bass bows (for bowed tam-tam harmonics), crotales, small tam-tam, vibraphone, pair of finger cymbals, bell tree, and 3 Indian elephant bells

Difficulty: voice - very difficult
    instruments - difficult

Vocal range: small g - two line b-flat

Language: Latin

Duration: 15 minutes

Comments: Requires certain theater effects including black masks. A solo dancer is optional.
CRUMB, GEORGE
(b.1929)

Madrigals, Book I (1965)

Text:
I. Verte desnuda es
recordar la tierra

II. No piesan en la lluvia,
y se han dormido

III. Los muertos llevan alas
de musgo

Publisher: C. F. Peters Corp.: New York #66460

For: Soprano, vibraphone, and double bass

Difficulty: voice - difficult
instruments - difficult

Vocal range: small g - two line a

Language: Spanish (pronunciation guide provided)

Duration: 9 minutes

Comments: Vocal line requires great dexterity and control and a finely
tuned ear. white score

CRUMB, GEORGE
(b.1929)

Madrigals, Book II (1965)

Text:
I. Bebe el agua tranquila
de la canción afelia

II. La muerte entra y sale
de la taberna

III. Caballito negro

Publisher: C. F. Peters Corp.: New York #66459

For: Soprano, alto flute in G (flute and piccolo), and percussion
(1 player)
Percussion instrumentation: antique cymbals, glockenspiel, 2
timpani, and marimba

Difficulty: voice - extremely difficult
instruments - difficult

Vocal range: small g-sharp - two line a

Language: Spanish (pronunciation guide provided)

Duration: 6 minutes, 30 seconds

Comments: Vocal line requires great dexterity, control, and a finely
tuned ear. white score

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CRUMB, GEORGE  
(b.1929)  

Madrigals, Book III (1969)  

Text:  
I. La noche canta desnuda  
Federico Garcia Lorca  

sobre los puentes de marzo  
II. Quiero dormir el sueno de  
las manzanas  
III. Nana, niño, nana del caballo  

grande que no quiso el agua

Publisher: C. F. Peters Corp.: New York #66460

For: Soprano, harp, and percussion (1 player)  
Percussion instrumentation: vibraphone, bongo drums, 3 timbales  
(high, medium, and low), and very small suspended triangle

Difficulty: voice - extremely difficult  
instruments - difficult

Vocal range: small a-sharp - two line b-flat

Language: Spanish (pronunciation guide provided)

Duration: 7 minutes, 30 seconds

Comments: Vocal line requires great dexterity, control, and a finely  
tuned ear. White score

CRUMB, GEORGE  
(b.1929)  

Madrigals, Book IV (1969)  

Text:  
I. ¿Por qué nací entre  
Federico Garcia Lorca  
espejos?  
II. Tu cuerpo, con la sombra  
violeta de mis manos, era  
un arcángel de frío  
III. ¿La muerte me está mirando  
desde las torres de Córdoba!

Publisher: C. F. Peters Corp.: New York #66461

For: Soprano, flute (piccolo and alto flute in G), harp, double bass,  
and percussion (1 player)  
Percussion instrumentation: glockenspiel, marimba, 2 suspended  
cymbals (1 large and 1 small), glass chimes, and tubular bells

Difficulty: voice - extremely difficult  
instruments - difficult

Vocal range: small a - three line c

Language: Spanish (pronunciation guide provided)

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Duration: 9 minutes

Comments: Vocal line requires great dexterity, control, and a finely tuned ear. White score

CRUMB, GEORGE  Night Music I (1963)  Text:
(b.1929)  I. Notturno I (instruments)  Federico Garcia Lorca
        II. Notturno II (instruments)
        III. La luna asoma
        IV. Notturno IV (instruments)
        V. Gacela de la terrible presencia
        VI. Noturno VI (instruments)
        VII. Noturno VII (instruments)

Publisher: Belwin/Mills Publishing Corp.: Melville, New York #90164

For: Soprano, piano, and 2 percussionists

Percussion instrumentation: glockenspiel, xylophone, 1 large pedal timpano, tenor drum, 1 large suspended cymbal, 3 mounted antique cymbals, 3 detached antique cymbals, marimba, vibraphone, 1 very small triangle, 3 bongo drums, low pitched bell, 3 tam-tams (13", 20", and 36"), and a large tub of water

Difficulty: voice - moderately difficult
               instruments - difficult

Vocal range: approximately small a - two line a

Language: Spanish

Duration: 18 minutes

Comments: Soprano must approximate pitch contour. Use of quarter tones

DALLAPICCOLA, LUIGI  Commiato (1972)
(1904-1975)  Text:
I. 0 fratel nostro, che se' morto
II. 0 fratel nostro, la cui fratellanza

Publisher: Edizioni Suvini Zerboni: Milan #S.7526Z

For: Soprano and chamber orchestra

Instrumentation: flute I, flute II (piccolo), soprannino clarinet in E-flat, clarinet in B-flat, bass clarinet in B-flat, bassoon, horn in F, trumpet in C, harp, celesta (piano), marimba (vibraphone),
violin, viola, cello, and double bass

Difficulty: voice - difficult
instruments - difficult

Vocal range: small a - three line c

Language: Italian

Duration: 14 minutes

DALLAPICCOLA, LUIGI
(1904-1975)

Quattro Liriche di
Antonio Machado (1964)
I. La primavera è giunta
II. Ieri sognai che vedevo
III. Signor, già mi strappasti
IV. La primavera è giunta

Publisher: Edizioni Suvini Zerboni: Milan #S.6332Z.

For: Voice (soprano or tenor), flute, oboe, sopranino clarinet in E-flat, clarinet in B-flat, bassoon, horn in F, trumpet in C, celesta, vibraphone, marimba, harp, violin I, violin II, viola, cello, and double bass

Difficulty: voice - difficult
instruments - moderately difficult

Vocal range: small b-flat - three line c-flat

Language: Italian

Duration: 7 minutes

DAVIES, PETER MAXWELL
(b.1934)

Offenbarung und Untergang
(Revelation and Fall) (1966)

Georg Trakl

Publisher: Boosey & Hawkes: Oceanside, New York (no edition number)

For: Soprano, flute (piccolo), oboe, clarinet in B-flat (bass clarinet in B-flat), bassoon, horn in F, trumpet in B-flat, trombone, harp, solo string quartet, and percussion (3 players)
Percussion instrumentation: (I) 2 flatstones, 2 wood blocks, school dulcimer, bass drum, cymbals, metal cylinder with protruding rods, anvil, guard's whistle, metal claves, knife-grinder, 3 small timpani, small cymbal, large cymbal, side drum, and tenor drum;

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(II) very small cymbal, large cymbal, small wood block, ratchet, metal disc, glockenspiel, and piano (with action removed); (III) small metal claves, very large claves, plate glass (for smashing), rattle, ratchet, 2 whips, bass drum, and hand bells in D-flat

Difficulty: voice - extremely difficult
instruments - difficult - some passages very difficult

Vocal range: small f - three line e-flat

Language: German

Duration: 25 minutes

Comments: Soprano is required to shout through a loud-hailer.
note extreme range

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DE BOHUN, LYLE  
**Songs of Estrangement** (c.1975)  
Text: composer

I. Snow Has Lain  
II. Flowers Fall  
III. Death Has Risen  
IV. Love is a-borning

Publisher: Arsis Press: Washington, D.C. (no edition number)

For: Soprano and string quartet

Difficulty: voice - moderate
instruments - moderate

Vocal range: one line c - two line g

Language: English

Duration: not given

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DE JONG, CONRAD  
**Hist Whist** (1969)  
Text: e.e. cummings

Publisher: G. Schirmer: New York (no edition number)

For: Voice (soprano or tenor), flute, viola, and percussion
Percussion instrumentation: 2 bongos, 2 tom-toms, timpani, 2 triangles, and 1 large suspended sizzle cymbal

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DEL TREDICI, DAVID  
I Hear an Army (1964)  
(b. 1937)  
Text: James Joyce

Publisher: Boosey & Hawkes: Oceanside, New York #H.P.S.810

For: Soprano and string quartet

Difficulty: voice - very difficult  
instruments - difficult

Vocal range: small g - three line d

Language: English

Duration: 13 minutes

Comments: A conductor is recommended.

DEL TREDICI, DAVID  
Syzygy (1966)  
(b.1937)  
Text: I. Ecce Puer James Joyce  
II. Nightpiece

Publisher: Boosey & Hawkes, Inc.: Oceanside, New York #H.P.S.812

For: Soprano, French horn in F, and chamber orchestra

Solo group: soprano (amplified), French horn in F, and tubular bells with extended range

Chamber orchestra instrumentation: piccolo I (alto flute in G), flute (piccolo II), oboe I (English horn II), English horn I (oboe II), clarinet I in B-flat, clarinet II in B-flat (clarinet in A and bass clarinet in B-flat), bassoon I, contra-bassoon (bassoon II), trumpet I in C, trumpet II in C, solo violin I, solo violin II, solo viola I, solo viola II, solo cello, and solo double bass (5 string or with e string extension)

Difficulty: voice - very difficult  
instruments - difficult

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Vocal range: small e-flat - three line d
Language: English
Duration: 26 minutes
Comments: extreme vocal range

DEL TREDICI, DAVID  
Vocal range: small e-flat - three line d
Language: English
Duration: 26 minutes
Comments: extreme vocal range

DEL TREDICI, DAVID  
Vintage Alice (1972)  
(Fantascene on A Mad Tea-Party)  
composer/from
Lewis Carroll

Publisher: Boosey & Hawkes, Inc.: Oceanside, New York #H.P.S.818

For: Soprano (amplified), folk group, and chamber orchestra
Folkgroup instrumentation: 2 soprano saxophones in B-flat, mandolin, tenor banjo, and accordion
Chamber orchestra instrumentation: piccolo (flute), oboe, clarinet in E-flat, bassoon, trumpet in C, 2 horns in F, trombone, 3 timpani, crash cymbals, whip, violin I, violin II, viola, cello, and double bass

Difficulty: voice - difficult
instruments - difficult

Vocal range: small a - three line e
Language: English
Duration: 28 minutes
Comments: extremely high tessitura

DENIS, DIDIER D.  
Trois ... Partout  
(b.1947)  
Text: composer

Publisher: Editions Rideau Rouge: Paris #R960RC

For: Soprano, ondes martenot, piano, percussion (1 player), and 2 tape recorders
Percussion instrumentation: xylophone, vibraphone, glockenspiel, guiro, triangle, 3 temple blocks (high, medium, low), bongo, 4 suspended cymbals, 1 cymbal cloutée [beater], 1 gong, and 2 tam-tams

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DENISSOV, EDISON
(b.1929)

Text:

I. Begegnung
II. Einsicht
III. Blätter
IV. Wohin
V. Das Ende

Publisher: Musikverlag Hans Sikorski: Hamburg #2294

For: Soprano, violin, viola, and cello

Difficulty: voice - difficult
instruments - difficult

Vocal range: small g-sharp - two line a

Language: French

Duration: 17 minutes, 3 seconds

Comments: rhythmic difficulties

DENISOV, EDISON
(b.1929)

Text:

Italbyanskie Pesni (1964)

Publisher: Editio Musica Budapest: Budapest #2.6847

For: Soprano, flute, violin, horn in F, and harpsichord

Difficulty: voice - difficult
instruments - moderately difficult

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Vocal range: small f-sharp - three line c-sharp
Language: Russian (German also given for performance)
Duration: not given
Comments: free tempo in #III

DENISOV, EDISON
(b.1929) Plachi (1966) (Laments) Text:
Klagelieder 6 Russian folk
I. Fragend legends
II. Benachrichtigung
III. Klagelied beim Hineintragen des Sarges
IV. Klagelied beim Hinaustragen des Sarges
V. Klagelied auf dem Weg zum Friedhof
VI. Klagelied beim Hinablassen des Sarges

Publisher: Universal Edition: Vienna #14138
For: Soprano, 3 percussion players, and piano
Percussion instrumentation: timpani, 3 bongos, cassa rullante [tenor drum], medium gong, 10 bells, (one line f - two line e), vibraphone, xylophone, 2 wood blocks, Charleston [pedal cymbal, predecessor of the hi-hat], triangle, marimba, claves, 4 temple blocks, 3 piatti sospesi [suspended cymbals] (high, medium, and low), and tam-tam (large)
Difficulty: voice - difficult
instruments - difficult
Vocal range: small a-flat - three line c-sharp
Language: Russian
Duration: 16 minutes

DENISOV, EDISON
(b.1929) Die Sonne der Inkas (1964) Text:
I. Preludium (voice tacet) Gabriela Mistral
II. Trauriger Gott
III. Indermedium (voice tacet)
IV. Roter Abend
V. Das verfluchte Wort (voice tacet)

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VI. Fingerchenlied

Publisher: Universal Edition: London #UE 13597 LW

For: Soprano, 3 speakers, flute, oboe, clarinet in B-flat, trumpet in B-flat, horn in F, violin, cello, 2 pianos, and percussion (2 players)

Percussion instrumentation: vibraphone, marimba, campane [bell], 2 tamburi di legno [wood drums], 3 suspended cymbals, tam-tam, 3 tom-toms, and timpani

Difficulty: voice - very difficult
instruments - difficult

Vocal range: small b - three line c-sharp

Language: Russian (German translation provided for performance)

Duration: 18 minutes

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DIEMER, EMMA LOU  

Four Poems by Alice Meynell (1976) Text:
(b.1927)  
I. Chimes  
II. Renouncement  
III. The Roaring Frost  
IV. The Fold

Publisher: Carl Fischer, Inc.: New York #05029

For: Soprano (or tenor) and chamber ensemble

Instrumentation: ensemble not clearly defined in piano/vocal score but includes: violin I, violin II, viola, cello, flute, piano, harpsichord, harp, and vibraphone

Difficulty: voice - moderate
instruments - moderate

Vocal range: one line c-sharp - two line b-flat

Language: English

Duration: not given

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DIMOV, BOJIDAR  

Incantationes II (1967)  
(b.1935)

Publisher: Edition Modern: Munich #M1374E

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For: Soprano, flute, trumpet in B-flat, 2 violins, harp, 3 loudspeakers with microphones and percussion (2 players)

Percussion instrumentation: (I) verschieden grossen Schellen [various large bells], (aufgehängt, möglichst, indische) [hung up, as quickly as possible, Indian], triangeln [triangle], Almglocken [Alpine meadow bell], Becken [cymbals], crotales, bongos, grosse Trommel [bass drum], Pauken [timpani], and Röhrenlocken [tubular bells]; (II) large suspended cymbal, and large tam-tam

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line e - two line b

Language: Hebrew

Duration: not given

Comments: new notation; use of quarter tones

DINERSTEIN, NORMAN
(b.1937)

Four Settings (1961)

I. Dying

II. The Bustle in a House

III. Apparently with no Surprise

IV. I Died for Beauty

Publisher: Boosey & Hawkes: Oceanside, New York #B.Ens.183

For: Soprano and string quartet

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: small g - two line b-flat

Language: English

Duration: 13 minutes

DOBOS, KÁLMÁN
(b.1931)

Villanások (1963)
(Flashes)

I. Az ébredés partjáig
(Until the Shores of Waking)

II. Clown

Text:

Éva Stetka/Eng.
trans. by Agnes Gergely

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DU BOIS, ROB  
Pour Faire Chanter La Polonaise (1965)  
Text: composer
(b.1934)

Publisher: Donemus: Amsterdam (no edition number)

For: Soprano, flute, and 3 pianos

Difficulty: voice - difficult
instruments - moderately difficult

Vocal range: one line d - two line b-flat

Language: French

Duration: not given

Comments: white score; speaking part for singer

EHLE, ROBERT C.  
Algorhythms (c.1972)  
Text: composer
(b.1939)

I. Electronic Song Cycle
II. Illusion
III. Precision
IV. Architecture

Publisher: Carl Fischer: New York (no edition number)

For: Soprano, prepared piano, clarinet in E-flat, and double bass

Difficulty: voice - difficult
instruments - difficult

Vocal range: small b - two line b-flat
Language: English
Duration: not given
Comments: All instruments and the singer are to be miked.

EMMER, HUIB  Le Rebelle (1976)  Text: Charles Baudelaire

Publisher: Donemus: Amsterdam (no edition number)

For: Soprano, piano, oboe, clarinet in A, clarinet in B-flat, tenor saxophone, trombone, 2 horns in F, 2 violins, viola, 2 celli, 2 double basses, and percussion (4 players)
Percussion instrumentation: (I) bongos; (II) wood block and 2 tom-toms; (III) snare drum; (IV) small, medium, and large drums, tam-tam, 1 Pauken [timpano], and 1 grosse Trommel [bass drum]

Difficulty: voice - difficult
instruments - moderately difficult

Vocal range: one line c - two line b
Language: French
Duration: 15 minutes

FELDMAN, MORTON  For Franz Kline (1962)  Text: none
(b.1926)

Publisher: C. F. Peters Corp.: New York #P6948

For: Soprano, violin, cello, horn in F, chimes, and piano

Difficulty: voice - moderately easy
instruments - easy

Vocal range: small b-flat - two line a-flat
Language: none - no indication of phonemes
Duration: not given
Comments: The duration of each sound after simultaneous beginning is left to singer and each instrumentalist.

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FELDMAN, MORTON  
Rabbi Akiba (1963)  
Text: none

Publisher: C. F. Peters Corp.: New York #P6957

For: Soprano, flute, English horn, horn in F, trumpet in B-flat, trombone, tuba, piano (celesta), cello, double bass, and percussion (1 player).

Percussion instrumentation: chimes, antique cymbals (high F, F-sharp, G, A-flat), timpani, large tenor drum, large bass drum, extra-large tom-tom, and maracas

Difficulty: voice - moderately difficult
instruments - easy

Vocal range: small b-flat - two line a

Language: none - no indication of phonemes

Duration: not given

Comments: vocal line treated as instrumental part

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FELDMAN, MORTON  
Vertical Thoughts 3 (1963)  
Text: composer

Publisher: C. F. Peters Corp.: New York #P6954

For: Soprano, flute, horn in F, trumpet in B-flat, trombone, tuba, piano (celesta), violin, cello, double bass, and percussion (2 players)

Percussion instrumentation: large vibraphone, chimes, timpani, extra large tom-tom, large gong, and antique cymbal (high A)

Difficulty: voice - easy
instruments - moderately easy

Vocal range: two line d-sharp is the only pitch sung

Language: English

Duration: not given

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FELDMAN, MORTON  
Vertical Thoughts V (1963)  
Text: composer

Publisher: C. F. Peters Corp.: New York #P6956

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
For: Soprano, violin, tuba, celesta, and percussion (1 player)  
Percussion instrumentation: large bass drum, timpani, large tom-tom, and antique cymbal

Difficulty: voice - easy  
            instruments - easy

Vocal range: two line g-sharp is the only pitch sung

Language: English

Duration: not given

FOSS, LUKAS Thirteen Ways of Looking at a Blackbird Text: (b.1922) (1978) Wallace Stevens

Publisher: Pembroke Music Co./Carl Fischer, Inc.: New York #PCB114

For: Soprano or mezzo-soprano, piano, flute, 2 tape recorders (for echo effect) and percussion
Percussion instrumentation: (plays inside piano) tapecovered triangle beaters, 2 cowbells, 2 bowls, superball mallet, flexatone, and Jew's harp

Difficulty: voice - difficult  
            instruments - very difficult

Vocal range: small b-flat - two line a-flat

Language: English

Duration: 17 minutes

II. Arise from rest ...
III. Great Sea Sends Me Drifting

Publisher: BMI Canada LTD: Don Mills, Ontario (no edition number)

For: Soprano, flute, clarinet in B-flat, bassoon, violin, viola, cello, harp, and percussion
Percussion instrumentation: 1 caisse claire [snare drum], 2 tom-toms, 1 suspended cymbal, crotales, Japanese bells, vibraphone, arbre à clochettes chinois [Chinese bell tree], 2 wood blocks, 2

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temple blocks, and many other instruments at the discretion of the musician

Difficulty: voice - difficult
instruments - moderately difficult

Vocal range: small b - two line b

Language: English

Duration: 9 minutes

Comments: voice must change timbre

GASLINI, GIORGIO
Magnificat (1963) Text:
(b.1929) Luke 1:46-55

Publisher: Universal Edition: London #UE 13589Mi

For: Soprano, alto saxophone, double bass, and piano

Difficulty: voice - moderate
instruments - moderate

Vocal range: one line d - two line e

Language: Latin

Duration: not given

GINASTERA, ALBERTO
Cantata para América Mágica (1961) Text:
(1916-1983) I. Preludio y Canto a la Aurora Mercedes de Toro
(Prelude and Song of Dawn)
II. Nocturno y Canto de Amor
(Nocturne and Love Song)
III. Canto para la Partida de los
Guerreros (Song for the
Warrior's Departure)
IV. Interludio fantástico
(Fantastic interlude)
V. Canto de Agonia y Desolacion
(Song of Agony and Desolation)
VI. Canto de la Profecía (Song of Prophecy)

Publisher: barry: Buenos Aires (no edition number)
Sole agent: Boosey & Hawkes: Oceanside, New York

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For: Dramatic soprano and percussion (16 players)
   Instrumentation: timpani I; timpani II; drums I (small, medium, and large Indian drums); drums II (side drum - no snares), tenor drum, bass drum, also small sistrum; 6 temple woods of different sizes; small, medium, and large suspended cymbals, 2 crashing cymbals, and 2 cowbells; small, medium, and large tam-tams;
   Percussion I: 2 pairs of antique cymbals, small suspended cymbal, 2 bongos, chimes, small triangle, "reco-reco" [like a guiro but made of bamboo], small high claves, small maracas, and chocalho [Latin American metal shaker]; Percussion II: guiro, triangle, bass-drums (very low), and low claves; Percussion III: small and medium maracas, 2 clashing cymbals, 1 metallic sistrum, 1 sea shell sistrum, small triangle, sleigh bells, and pair of stones; large xylophone; marimba; glockenspiel; celesta; piano I; piano II

Difficulty: voice - very difficult
   instruments - difficult

Vocal range: small g - three line c

Language: Spanish (English provided for performance)

Duration: 25 minutes

Comments: extended two line b in movement III

GLOBOKAR, VINKO

Accord (1966)

Text: none

Publisher: Henry Litoff's Verlag/C. F. Peters: New York #5976

For: Soprano, flute, trombone with F valve, cello, electronic organ with 2 manuals, and percussion (1 player)
   Percussion instrumentation: bongos, side-drum, 2 tom-toms, timpano (A), pair of maracas, wood-block, 5 temple blocks, triangle, large gong, pair of cymbals, hi-hat, 4 cowbells, 1 tubular bell (one line e), set of glass chimes, set of wind chimes, set of wood chimes, vibraphone, and marimba

Difficulty: voice - very difficult
   instruments - very difficult

Vocal range: employs highest note possible and lowest note possible

Language: phonemes

Duration: not given

Comments: uses new notation; Most pitches, especially for vocal part, are not definitely notated. Rhythmic difficulty

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GÓRECKI, HENRYK MIKOŁAJ  
Genesis, Op. 19 no. 3  
Text: composer

Publisher: Polskie Wydawnictwo Muzyczne: Warsaw (no edition number)

For: Soprano, metal percussion, and 6 double basses
Percussion instrumentation: 12 blocchi [anvils], 16 piatti [cymbals], 4 gongs, 12 triangles, 4 tam-tams, campane [bell], and tubolari

Difficulty: voice - moderately difficult
instruments - moderately easy

Vocal range: one line d - two line a and highest note possible

Language: Polish

Duration: not given

Comments: use of "new" notation throughout

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GÓRECKI, HENRYK MIKOŁAJ  
Monologhi, Op. 16  
Text: composer

Publisher: Polskie Wydawnictwo Muzyczne: Warsaw #PWM-4783

For: Soprano, 2 harps, bells, vibraphone, marimba, 6 suspended cymbals, 3 tam-tam, and 3 gongs

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line c - three line c-sharp

Language: Polish

Duration: 17 minutes

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HALFFTER, JIMENEZ CRISTOBAL  
Noche pasiva del sentido  
San Juan de la Cruz

Publisher: Universal Edition: Vienna #UE 15634

For: Soprano, percussion (2 players), and 5 microphones, 4 tape recorders, and 1 potentiometer (piano is considered a percussion percussion instrument and is played by Percussion I)
Percussion instrumentation: (I) piano, 2 suspended cymbals (high and low), high gong, high tam-tam, handbell, sizzle cymbal, and tumbler; (II) 3 antique cymbals (high, low, middle), vibraphone, 2 tam-tams (high, low), 2 gongs (high, low), 1 tubular bell (one line b-flat), 2 cymbals suspended (high, low), sizzle cymbal, tumbler, handbell, and triangle

Difficulty: voice - very difficult
instruments - moderate

Vocal range: small g - two line b, also highest note possible

Language: Spanish

Duration: not given

Comments: use of "new" notation

HAMPTON, CALVIN  
(b.1938)  
The Labyrinth (c.1976)  
Text: Vague is the silence  
Michael Abreu

Publisher: McAfee Music Corp.: New York (no edition number)

For: Soprano and saxophone quartet (soprano, alto, tenor and baritone)

Difficulty: voice - difficult
instruments - difficult

Vocal range: small b - three line e

Language: English

Duration: not given

HARREX, PATRICK  
(b.1946)  
Sonata (c.1969)  
Text: I. In Just  
e.e. cummings
II. Who knows if the moon's
III. Because it's and (listen)

Publisher: Ars Viva Verlag: London (no edition number)

For: Voice (soprano or tenor), flute, and percussion (1 player)

Percussion instrumentation: 2 wood blocks, 2 triangles, suspended cymbal, 3 temple blocks, maracas, side drum, antique cymbals, and claves

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HARTLEY, WALTER S. A Psalm Cycle (1967) Text: The Psalms
(b.1927)
Publisher: Tenuto Publications/Theodore Presser Co.: Bryn Mawr, PA #T100
For: Soprano or tenor, flute, and piano
Difficulty: voice - moderately difficult
instruments - moderate
Vocal range: one line c-sharp - two line a-flat
Language: English
Duration: 13 minutes, 30 seconds

HAUBENSTOCK-RAMATI, ROMAN Credentials (1961) Text: or think, think lucky Samuel Beckett
(b.1919)
Publisher: Universal Edition: Vienna #UE 13676
For: Voice (any, but soprano most effective), piano, celesta, vibraphone
(bells), violin, clarinet in B-flat, trombone, and percussion
(2 players)
Percussion instrumentation: (I) hi-hat, 3 tom-toms, conga, bongos,
temple blocks, wood blocks, xylorimba, 4 suspended cymbals (1 with
sizzles), medium gong, large tam-tam, and pair large maracas;
(II) same as I except pair small bongos, 5 cencerros [cowbells],
glockenspiel, small gong, medium tam-tam, and small pair maracas
Difficulty: voice - moderately difficult
instruments - moderately difficult
Vocal range: varies
Language: English

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Duration: not given

Comments: few pitches notated but no clef; The sounds singer makes are all approximations as indicated in score. use of "Sprechgesang"


Publisher: Universal Edition: Vienna #UE 13421

For: Soprano, piano (celesta), and percussion (3 players)
Perussion instrumentation: 4 wood blocks, 2 bongos, 2 temple blocks, 4 tom-toms (large to small), hi-hat, 2 cymbals (medium & large), tam-tam (large), vibraphone, marimbaphone, crotales, castanets, and maracas (large)

Difficulty: voice - difficult
instruments - difficult

Vocal range: small g - three line c

Language: English

Duration: 6 minutes

Comments: aleatoric elements; free tempo; text not printed on score (piece consists of several areas - each area in the singers' part corresponds to one line (10 syllables of a sonnet); note extreme range

HAWKINS, JOHN Three Cavatinas (1967) Text: (b.1944) I. Lillac star bird Walt Whitman II. A star lit or a moon W. B. Yeats III. Loneliness moans William S. Burroughs like a fog

Publisher: BMI Canada Limited: Don Mills, Ontario (no edition number)

For: Soprano (bamboo wood chimes and maracas), violin, cello, vibraphone, and celesta (sand blocks)

Difficulty: voice - difficult
instruments - difficult

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Vocal range: small b-flat – two line b-flat (three line c-sharp optional)

Language: English

Duration: 7 minutes

HAYAKAWA, MASAAKI  
Four Little Poems (1975)  
I. Someday, somewhere  
II. Sunset  
III. Darkness  
IV. I will give you dreams

Publisher: Japan Federation of Composers: Tokyo #7511

For: Voice (soprano or mezzo-soprano), saxophone quartet (soprano B-flat, alto E-flat, tenor B-flat, baritone E-flat), harp, and percussion (1 player)
Percussion instrumentation: 3 triangles, suspended cymbal, tam-tam, gran cassa [bass drum], glockenspiel, and vibraphone

Difficulty: voice - moderately difficult  
instruments - difficult

Vocal range: one line d – two line g-sharp

Language: Japanese (English translation provided for performance)

Duration: 9 minutes, 23 seconds

HEKSTER, WALTER  
A Song of Peace (1979)  
(b.1937)  
Text: composer

Publisher: Donemus: Amsterdam (no edition number)

For: Voice (soprano or tenor), clarinet in E-flat (clarinet in B-flat, and bass clarinet in B-flat), alto saxophone, cello, and percussion (1 player)
Percussion instrumentation: vibraphone, maracas, 10 suspended cymbals, high suspended cymbal (scrape with metal object on cymbal), bamboo chimes, and water gong (raise and lower small tam-tam in a tub of water)

Difficulty: voice – difficult  
instruments - difficult
Vocal range: small b-flat - two line a
Language: English
Duration: not given
Comments: some speaking parts

HENZE, HANS WERNER  Being Beauteous (1963)  Text:
(b.1926)  Arthur Rimbaud
Publisher: B. Schott's Söhne: Mainz #5035
For: Coloratura soprano, harp, and 4 celli
Difficulty: voice - very difficult
instruments - moderate
Vocal range: small b - three line f-flat
Language: French
Duration: 14 minutes, 30 seconds

HIBBARD, WILLIAM  Menage (1974)  Text:
(b.1939)  none
Publisher: Lingua Musica: Minneapolis (no edition number)
For: Soprano, trumpet in B-flat, and violin
Difficulty: voice - very difficult
instruments - very difficult
Vocal range: one line c-sharp - two line b
Language: phonemes
Duration: 8 minutes, 30 seconds

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HILLER, LEJAREN and BAKER, ROBERT (b.1924) (b.1933) Computer Cantata (1963)

Publisher: Theodore Presser Co.: Bryn Mawr, PA (no edition number)

For: Soprano, flute, bass clarinet in B-flat, trumpet in B-flat, horn in F, violin, viola, guitar, 2 channel tape recorder (electronic sounds produced in Theremin), and percussion

Percussion instrumentation: snare drum, cymbal, tambourine, castanets, tabor, maracas, bass drum, tam-tam, glockenspiel, and xylophone

Difficulty: voice - very difficult
instruments - very difficult

Vocal range: small a - two line a

Language: computer generated

Duration: not given

HOLLIGER, HEINZ (b.1939)

Vier Miniaturen (1962-3)

I. Doppel-Herzkanon
II. Carillon
III. Bicinium
IV. Double

Publisher: B. Schott's Söhne: Mainz #41261

For: Soprano, oboe d'amore, celesta, and harp

Difficulty: voice - very difficult
instruments - very difficult

Vocal range: small g-sharp - three line c-sharp

Language: German

Duration: 7 minutes, 40 seconds

Comments: note extreme range

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HOLTEN, BO  
(1948)  
Sonata (1976)  
Text: composer

Publisher: Edition Wilhelm Hansen: Copenhagen #WH 29413
For: Soprano, violin, and cello
Difficulty: voice - very difficult
instruments - very difficult
Vocal range: one line c - three line c
Language: phonemes
Duration: 13 minutes

HOPKINS, BILL  
(1943)  
Two Poems (1964)  
Text: composer

Publisher: Universal Edition: London #UE 14204L
For: Soprano, trumpet in C, harp, viola, and bass clarinet in B-flat
Difficulty: voice - difficult
instruments - difficult
Vocal range: small b - two line d
Language: English
Duration: not given

HOVHANESS, ALAN  
(1911)  
Hercules (c.1966)  
Text: composer

Publisher: C. F. Peters: New York #66025
For: Soprano and violin
Difficulty: voice - moderate
instrument - moderate
Vocal range: small b-flat - two line b-flat
Language: English

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Duration: not given
Comments: possibly written before 1960

HOVHANESS, ALAN  
(b.1911)  
Text:  
I. Prelude  
II. Titan, Moon of Saturn  
III. Orb Mysterious  
IV. Saturn, Celestial Globe  
V. O Lost Note  
VI. My Hymn  
VII. Giant Globe  
VIII. Vision of Saturn  
IX. On Wings of a Soundless Note  
X. What is Universe?  
XI. Intermezzo  
XII. Harp of Saturn  

Publisher: C. F. Peters Corp.: New York #66440  
For: Soprano, clarinet in B-flat, and piano  
Difficulty: voice - moderately easy  
instruments - moderate  
Vocal range: one line d - two line b-flat  
Language: English  
Duration: 24 minutes, 30 seconds

HUNDZIAK, ANDRZEJ  
(b.1927)  
Liryki (1963)  
Text:  
I. Oto rozkwita mi Janina Brzostowska  
II. Mateńko moja słodka  
III. Hymenao!  

Publisher: Polskie Wydawnictwo Muzyczne: Warsaw #FWM-5764  
For: Soprano, flute, trumpet in B-flat, viola, cello, harp, celesta,  
xylophone, vibraphone, tavoletta [small table], and 3 Bongos  
Difficulty: voice - difficult  
instruments - difficult  
Vocal range: one line c - three line d

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HUTCHESON, JERE  Passing Passing Passing (1977)  Text: Richard Heraty
(b.1938)

Publisher: SeeSaw Music Corp.: New York (no edition number)

For: Soprano, clarinet in B-flat, trombone, cello, and piano

Difficulty: voice - difficult
instruments - difficult

Vocal range: small b-flat - three line c (also highest note possible and "a very low note")

Language: English

Duration: 22 minutes

Comments: some use of speech, Sprechstimme, and some "new" notation

IVEY, JEAN EICHELBERGER  Solstice (1977)  Text: composer
(b.1923)

I. At half-past night
II. There in the desert
III. We have marked every day

Publisher: Carl Fischer: New York (no edition number)

For: Soprano, flute, piccolo, piano, and percussion (1 player)
Percussion instrumentation: finger cymbals, small tam-tam, glockenspiel, claves, triangle, and tambourine

Difficulty: voice - moderately difficult
instruments - difficult

Vocal range: small b-flat - two line a

Language: English

Duration: 13 minutes

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IVEY, JEAN EICHELBERGER  Three Songs of Night (1971)  
(b.1923).

I. The Astronomer
II. I dreamed of Sappho
III. Heraclitus

Publisher: Carl Fischer: New York (no edition number)

For: Soprano, alto flute in G, clarinet in B-flat, viola, cello, piano, and electronic tape

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line c - two line a

Language: English

Duration: 14-15 minutes

Text:
Walt Whitman
Richard Hovey
Callimachus - trans. by
William Cory

JOLAS, BETSY Quatuor II (1964)  
(b.1926)

Publisher: Heugel & Cie: Paris #H.31918

For: Coloratura soprano, violin, viola, and cello

Difficulty: voice - extremely difficult
instruments - difficult

Vocal range: small a - three line f

Language: phonemes

Duration: 15 minutes, 30 seconds

Comments: singer must have vocal agility; piece has wide leaps; The singer must also have an extraordinary ear.

KELLER, GINETTE Graphiques (1971)  
(b.1925)

I. Pointilles
II. Courbes
III. Spirales
IV. Arabesques

Text:

none
For: Soprano, flute (piccolo), clarinet in B-flat (bass clarinet in B-flat), horn in F, violin, viola, cello, piano, and percussion (1 player)

Percussion instrumentation: vibraphone, glockenspiel, glass chime, crotales, 3 Chinese blocks, 3 tom-toms, tam-tam, and 3 cymbals (Chinese, medium, and large)

Difficulty: voice - difficult
instruments - difficult

Vocal range: small b-flat - three line c

Language: phonemes

Duration: not given

Comments: white score

KELTERBORN, RUDOLF Consort-Music (1975) Text:
(b.1931)

Publisher: Bote & Bock: Berlin #B&B22682 (1260)

For: Soprano, flute (alto flute in G, piccolo), clarinet in B-flat (bass clarinet in B-flat), violin, viola, cello, double bass, and percussion (1 player)

Percussion instrumentation: vibraphone, xylophone, 3 suspended cymbals, 3 tom-toms, 4 Holzblocken [wood blocks], 4 temple blocks, antique cymbals, 2 kleine Trommeln [snare drum], and tam-tam

Difficulty: voice - very difficult
instruments - very difficult

Vocal range: one line d - two line b

Language: phonemes

Duration: 10 minutes

Comments: improvisatory section for voice; some aleatoric sections for all
KILLMAYER, WILHELM  
(b.1927)  

Blasons (1968)  
anatomiques du corps féminin  
I. Tetin refaict  
II. Ongle, qui tranche  
III. A layne chaulde  
IV. Gencilsans os  
V. O doulce main  
VI. ô lieu solacieulx  

Text:  
Clément Marot  
Gilles Daurigny  
Anonymous  
Lancelot Carle  
Claude Chappuys  
Anonymous  

Publisher: B. Schott's Söhne: Mainz #6114  
For: Soprano, clarinet in A, violin, cello, and piano  
Difficulty: voice - very difficult  
instruments - easy  
Vocal range: small g - three line c  
Language: French  
Duration: 14 minutes  
Comments: vocal tremolo; extended difficult unaccompanied sections  

KNUSSEN, OLIVER  
(b.1952)  
Rosenkranz Lieder, Op. 9 (1972)  
(Rosary Songs)  
I. An die Schwester (To my sister)  
II. Nähe des Todes (Nearness of Death)  
III. Amen  

Text:  
Georg Trakl  

Publisher: Faber Music LTD: London #F0540  
For: Soprano, clarinet in B-flat, viola, and piano  
Difficulty: voice - difficult  
instruments - difficult  
Vocal range: small b-flat - three line d  
Language: German  
Duration: 14 minutes  
Comments: use of Sprechstimme; rhythmic freedom in song II  

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KNUSSEN, OLIVER  
(1952)  
*Trumpets, Op. 12 (1975)*  
Text: Georg Trakl

Publisher: Faber Music LTD: London (no edition number)  
For: Soprano and 3 clarinets in B-flat  
Difficulty: voice - difficult instruments - difficult  
Vocal range: small a - three line c  
Language: German (an English translation by the composer is included but not meant to be sung)  
Duration: 4 minutes

KOUNADIS, ARGYRIS  
(1924)  
*Quatro Pezzi (1965)*  
Text:  
I. Schläferung auf Hans Magnus Enzensberger spielplan zu dem namen agis  
II. Ostinato funebre (voice tacet)  
III. Variation (voice tacet)  
IV. Scherzo auf tanz

Publisher: P.J. Tonger Musikverlag: Rodenkirchen/Rhein #1366 P.J.T.  
For: Soprano, piano, cello, and flute  
Difficulty: voice - difficult instruments - difficult  
Vocal range: small b-flat - two line b-flat  
Language: German  
Duration: not given

KOCH, FREDERICK  
(b.1924)  
*Monadnock Cadenzas and Variations (1971)*  
Text: none  
Variations 1-5 & 7 - instrumental  
Variations 6 & 8 - voice & instruments  
Cadenzas at beginning and end of piece - instrumental

Publisher: SeeSaw Music Corp: New York (no edition number)
For: Voice (soprano or tenor), clarinet in B-flat, trumpet in B-flat, vibraphone, violin I, violin II, viola, cello, double bass, tape, and percussion
Percussion instrumentation: snare drum, wood blocks, suspended cymbal, and wind chimes

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line c - two line g-sharp
Language: none
Duration: not given

KOERING, RENE
(b.1940)
Text: (b.1940)

Composer: Claude Debussy

Publisher: Ahn & Simrock Musikverlag: Berlin #A&S 399

For: Soprano (Claves), clavecin [harpsichord] (suspended cymbal), harp I (tom-tom), harp II (yutone xylophone), violin, flute (claves and suspended cymbal), celesta (2 wood blocks), piano I (cymbals, wood blocks, caisse-claire [snare drum], and claves), and piano II

Difficulty: voice - moderate
instruments - difficult

Vocal range: one line c-sharp (parlando) - highest note possible
Language: French
Duration: 4 minutes
Comments: Soprano part is very brief and occurs at the end of the piece.

KOERING, RENE
(b.1940)
Text: Suite Intemporelle (1960)

Composer: Claude Debussy

Publisher: Ahn & Simrock Musikverlag: Berlin #A&S 359

For: Soprano, flute, violin, cello, vibraphone, marimba, double bass, piano, celesta, harmonium, and speaker

Difficulty: voice - difficult
instruments - difficult

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Vocal range: small a-sharp - two line a
Language: French
Duration: not given

KOLB, BARBARA  
Songs Before an Adieu (1979)
(b.1939)
I. The Sentences  Robert Pinsky
II. now i lay  e.e. cummings
III. Cantata  Howard Stern
IV. Gluttonous Smoke  Vasko Popa
V. L’Adieu  Guillaume Apollinaire

Publisher: Boosey & Hawkes: Oceanside, New York #BH.BK.822
For: Soprano, flute (alto flute in G), and guitar
Difficulty: voice - difficult
instruments - difficult
Vocal range: small a - two line a
Language: English except for "V" which is in French
Duration: 18 minutes

KROPFREITER, AUGUSTINUS FRANZ  
In Memoriam (1963)
(b.1936)
I. Herbstlied  Rainer Maria Rilke
II. Lösch mir die Augen aus:
III. Jetzt reifen shon die roten Berberitzen . . .
IV. O Herr . . .
V. In diesem Dorfe . . .

Publisher: Ludwig Doblinger (Bernhard Herzmansky)
K.G.: Vienna #D.11.400
For: Soprano, flute, viola, and cello
Difficulty: voice - moderately difficult
instruments - moderate
Vocal range: one line c - two line a-flat

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KURTÁG, GYÖRGY  
(b.1926)  
Erinnerung an Einen Winterabend,  
Text: Pál Gulyás  
I. Az őrág most hozzák alakját . . .  
II. Vártalak . . .  
III. Menynyi út van . . .  
IV. Isten veled . . .  

Publisher: Universal Edition: Vienna #UE 15907  
For: Soprano, violin, and cymbal (pitched with pedal)  
Difficulty: voice - moderately difficult  
instruments - difficult  
Vocal range: small f - two line g-sharp  
Language: Hungarian (German translation by Géza Engl provided for performance)  
Duration: not given

LECHNER, KONRAD  
(b.1911)  
Cantica I (1965)  
Text: Giacopone da Todi  

Publisher: Musikverlag Hans Gerig: Cologne #HG550  
For: Soprano, piano, guitar, bass clarinet in B-flat, horn in F, violin, cello, and percussion (1 player)  
Percussion instrumentation: temple blocks, maracas, hi-hat, Zischbecken [sizzle cymbal], 3 suspended cymbals, tam-tam, bongos, tom-tom, kleine Trommel [snare drum], and grosse Trommel [bass drum]  
Difficulty: voice - very difficult  
instruments - difficult  
Vocal range: small f-sharp - two line b-flat  
Language: Latin  
Duration: 9 minutes

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LE FANU, NICOLA (b.1947)  
*The Same Day Dawns* (1974)  
I. The still drone  
II. Sanderlings  
III. Horses  
IV. 0 my Lord jasmine  
V. Oriole  
VI. How can one ever know  
VII. When  
VIII. Paradise  
IX. Dumuzi mourned  
X. Oriole  
XI. 0 my Lord jasmine  
XII. The windsleeps  
XIII. Greenfinch  
XIV. Sanderlings  
XV. The still drone  

Text: fragments from a book of songs

Publisher: Novello & Co. LTD: Borough Green, England (no edition number)

For: Soprano, alto flute in G (flute), bass clarinet in B-flat (clarinet in B-flat), violin, cello, and percussion (1 player)  
Percussion instrumentation: squeeze drum [African hour glass], suspended cymbals (small and medium), vibraphone, marimba, bongos (low), tuned bells or crotales, and Korean temple gongs (tuned)

Difficulty: voice - very difficult  
                    instruments - difficult

Vocal range: small g - two line a

Language: English

Duration: 18 minutes

Comments: one section is aleatoric

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LEGLEY, VIC (b.1915)  
*Zeng, Op. 63* (1965)  
I. Ik predik de moeraskoorts Jos Vandeloo  
II. In het boek der dagen  
III. In het oog van vulkanen  
IV. Mensen staan als bomen  
V. Steden verteren ons zachtaardig  
VI. Ik wil verstenen  
VII. Teken voor mij een boom in het water  

Publisher: Centre Belge de Documentation Musicale: Brussels (no edition number)

For: Soprano and string quartet

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Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: small b - two line a

Language: Flemish

Duration: 17 minutes

LEVINAS, MICHAEL Voix dans un Vaisseau D'Airain (n.d.) Text: "Chants en escalier" none

Publisher: Editions Salabert: Paris #E.A.S. 17307

For: Soprano, flute, horn in F, piano, and 2 synthesizers

Difficulty: voice - very difficult
instruments - moderately difficult

Vocal range: small e - two line b (also highest note possible)

Language: phonemes

Duration: not given

Comments: high tessitura

LORENZINI, DANilo Tre L'ariche Han (1970) Text:
I. La chiara Luna . . . Giorgia Valensin
II. Lungi brilla . . .
III. Passando il fiume . . .

Publisher: Edizioni Suvini Zerboni: Milan #S.7256Z

For: Soprano, flute, vibrphone (triangle, medium suspended cymbal, tambourine), celesta, harp, violin I, violin II, viola, and cello

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: one line c - two line g

Language: Italian

Duration: 7 minutes

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LUTYENS, ELISABETH  The Valley of Hatsu-Se, Op. 62 (b.1906) Text:
(1965)

I. Fuyu-Komori  Anon. (6th cent. A.D.)
II. Uguisu no  Nakatsukasa
III. Koye tayezu  Fujiwara No Okikaze
IV. Hana wa ne ni  Emperor Sutoku
V. Nake ya, nake  Yoshitada
VI. Usu-zumi ni  Tsumori Kunimoto
VII. Awa-yuki no  Yakamochi
VIII. Futari-yukedo  Princess Daihaku

Publisher: The Olivan Press: London (no edition number)

For: Soprano, flute, clarinet in B-flat, piano, and cello

Difficulty: voice - very difficult
instruments - difficult

Vocal range: small g-sharp - three line c-sharp

Language: Japanese

Duration 10 minutes

Comments: score is difficult to read (composer's autograph);
note extreme range

MCNEIL, JAN PFISCHNER  Three Preludes to the Text: Aureate Earth (1974) The Rubaiyat of
(b.1945)  The Rubaiyat of

I. Come, fill the cup . . .  Omar Khayyam
II. I sometimes think . . .
III. Into this universe . . .

Publisher: Carl Fischer Inc.: New York
Carl Fischer Facsimile Edition (no edition number)

For: Soprano and 6 instruments (any C, B-flat, or F instruments)

Difficulty: voice - difficult
instruments - difficult

Vocal range: small b - two line a

Language: English

Duration: 16 minutes, 30 seconds

Comments: whole piece is aleatoric

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MAROS, RUDOLF  Két Sirató (1963)  Text: I. Üles bokrok közt lépeget ... Sándor Weöres II. Az idők folyama ...

Publisher: Editio Musica Budapest: Budapest #Z.4557

For: Soprano, alto flute in G, harp, piano, and percussion (2 players)

Percussion instrumentation: (I) gran cassa [bass drum], suspended cymbals, campane [bell], xylophone, 2 bongos, soprano triangle, maracas, and metal blocks 1 & 2; (II) tam-tam 1 & 2, vibraphone, alto triangle, suspended cymbals, and metal blocks 3 & 4

Difficulty: voice - difficult 
    instruments - moderately difficult

Vocal range: small a - three line d-flat

Language: Hungarian (German translation by Imre Ormay provided for performance)

Duration: not given

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MAROS, RUDOLF  Strófák (Strophes) (1977)  Text: Győrgy Fűtő

Publisher: Southern Music Publishing Co.: New York (no edition number)

For: Voice (soprano or tenor), vibraphone, and harp

Difficulty: voice - difficult 
    instruments - difficult

Vocal range: one line e - two line a-flat

Language: Hungarian

Duration: not given

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MAYER, WILLIAM  Two News Items (1972)  Text: composer

I. Hastily Formed Contemporary Music Ensemble Reveals Origins

II. Distraught Soprano Undergoes Unfortunate Transformation

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MEYER, KRZYSTOF (b.1943)  
Lyrics (1963)  
Text: I. Pieśni rezynacji i zapreczenia, Op. 9 (Songs of Resignation and Denial)  
II. Quartettino, Op. 16 Julian Tuwim (published separately as PWM 6798)  
III. 5 utworów kameralnych, Op. 18 no text (5 Chamber Pieces)  

Publisher: Polskie Wydawnictwo Muzyczne: Cracow #PWM 6798  
For: Soprano, violin, piano, flute, cello, clarinet in B-flat, and viola  
Difficulty: voice - difficult  
Instruments - difficult  
Vocal range: small a-flat - two line b-flat  
Language: Polish, phonemes, and humming sounds  
Duration: 27 minutes  

MILHAUD, DARIUS (1892-1974)  
Adieu (1964)  
Text: Arthur Rimbaud  

Publisher: Elkan-Vogel Co., Inc.: Philadelphia (no edition number)  
For: Voice (soprano) or (tenor), flute, viola, and harp  

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MORRICONE, ENNIO  
(1928)  
Da Molto Lontano (c.1973)  

Publisher: Editions Salabert: Paris #EAS17137

For: Soprano, flute, viola, vibraphone (marimba), harp, and percussion
Percussion instrumentation: glass chime, wood chime, and marimbula
[Afro-Cuban instrument with plucked tongues of metal or wood with a wooden resonator, larger than the mbira (sansa)]

Difficulty: voice - difficult
instruments - moderate

Vocal range: small a - three line d-flat

Language: phonemes

Duration: not given

Comments: The majority of the piece has a very high tessitura. Two (2) other soprano parts serve as an accompaniment in a short section of the piece with some approximate range.

MOSS, LAWRENCE  
(b.1927)  
Unseen Leaves (1975)  

Publisher: Carl Fischer Inc.: New York
Carl Fischer Facsimile Edition (no edition number)

For: Soprano, oboe, 2 tapes, slide projections, and lights

Difficulty: voice - very difficult
instruments - very difficult

Vocal range: small b - three line d
Language: English
Duration: 15 minutes, 7 seconds
Comments: a multi-media work

MOSZUMANSKA-NAZAR, KRYSYNA Bel canto (1972) Text: none
Publisher: Polskie Wydawnictwo Muzyczne: Cracow #PWM 7710
For: Soprano, celesta, and percussion (1 player)
Percussion instrumentation: sognali [bell], 3 crotali, 2 suspended cymbals, Chinese gong, raganella [Italian cog rattle], maracas, 4 temple blocks, tamburo militaire [snare drum], and 2 tom-toms
Difficulty: voice - difficult
instruments - moderately difficult
Vocal range: one line c-sharp - two line b-flat
Language: phonemes
Duration: 12 minutes
Comments: white score; Many pitches are to be approximated.

NELHYBEL, VACLAV Take Time (c.1978) Text: Anonymous 17th century
Publisher: General Music Publishing Co., Inc.: Hastings-on-Hudson, New York #1053 or #1054 (see comments)
For: Voice (soprano or tenor), flute, and piano
Difficulty: voice - moderately difficult
instruments - moderate
Vocal range: one line e - three line c
Language: English
Duration: not given
Comments: Although #1054 is the catalog number printed on the music, the actual number may be 1053 as indicated on the score examined.

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NIELSEN, SVEND 
(b.1937) 
Chamber Cantata (1975) 

Text:
I. Lecture on Poetry Jørgen Leth
II. There she is!
III. Let's look at her Tonight

Publisher: Edition Wilhelm Hansen: Copenhagen #4323

For: Soprano, flute, vibraphone, crotales, piatti [cymbals], acoustic guitar, clarinet in B-flat, violin, cello, electric organ (or other keyboard instrument), and tape

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line e - two line b

Language: Danish (English translation provided for performance)

Duration: 20 minutes

Comments: some stage directions; speaking parts for instrumentalists

NILSSON, BO 
(b.1937) 
Flöten aus der Einsamkeit (1976) 

Text:
I. Ich weiss, was da im Park Bertil Malmberg
umherirrt
II. Rostrot schimmert der Mond

Publisher: Edition Reimers: Stockholm (no edition number)

For: Soprano, piccolo (flute, alto flute in G), oboe (English horn), bassoon, piano (celesta), harp, violin, viola, cello, and percussion (2 players)
Percussion instrumentation: 2 Nietenbecken [sizzle cymbals], 2 Chinese tam-tams, and Thailand gongs

Difficulty: voice - very difficult
instruments - difficult

Vocal range: one line d - three line e

Language: German

Duration: 8 minutes, 30 seconds

Comments: some speaking parts

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NOBRE, MARLOS
(b.1939)

Ukrinmakrinkrin, Op. 17 (1967)  
Text:
I. Patê Paitê  
II. Tapipô Xennunpri  
III. Karê Xubêgo

Publisher: Pan American Union: Washington D.C. #57-26

For: Soprano, piccolo, oboe, horn in F, and piano

Difficulty: voice - difficult  
instruments - difficult

Vocal range: small a - two line b

Language: Xucuru Indian dialect (translations in Portuguese and English provided for interpretation), however, the piece is to be sung in Xucuru.

Duration: not given

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NOVAK, JAN
(b.1921)

Mimus Magicus (1969)  
Text:
da: Virgilio, Bucolicon VIII, 64, 109

Publisher: Edizioni G. Zanibon: Padua, Italy #G.5183Z

For: Voice (soprano or tenor), clarinet in B-flat, and piano

Difficulty: voice - difficult  
instruments - difficult

Vocal range: one line c - three line c-flat

Language: Latin

Duration: 15 minutes

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NYSTEDT, KNUT
(b.1915)

The Moment, Op. 52 (1962)  
Text:
Kathleen Raine

Publisher: Associated Music Publishers, Inc.: 
New York #AMP-6741-16

For: Soprano, celesta, vibraphone, and percussion (1 or 2 players)  
Percussion instrumentation: 3 suspended cymbals, triangle, tam-tam, and 2 gongs (medium and small)
Publisher: The Japan Federation of Composers: Tokyo (no edition number)
For: Soprano, clarinet in B-flat, cello, and piano
Difficulty: voice - moderately difficult
instruments - moderately difficult
Vocal range: one line c-sharp - two line b
Language: Japanese
Duration: not given
Comments: All six poems are in Japanese characters.

OHANA, MAURICE Sibylle (1968) Text: none
Publisher: Editions Salabert: Paris #M.C.546
For: Soprano, percussion, and tape
Percussion instrumentation: 2 pairs crotales, suspended cymbal, suspended Chinese cymbal (played by the singer), crotales, vibraphone, 3 wood blocks, 3 temple blocks, 1 log drum, 1 pair of claves, 2 pairs maracas, 1 rape guiro, bamboo wood chimes, tambourine, caisse claire [snare drum], tom-tom, 2 bongos, 2 m'tumbas [an Afro-Cuban drum], 4 Chinese cymbals (2 suspended), and 4 cymbals (2 suspended)
Difficulty: voice - very difficult
instruments - difficult
Vocal range: small g - three line c
(b.1922)

Publisher: Hermann Moeck Verlag: Celle, West Germany #E.M.5022

For: Voice (soprano or tenor), harp, guitar, 5 violins, 3 violas,
2 celli, and double bass

Difficulty: voice - difficult
            instruments - moderate

Vocal range: one line c - two line b

Language: phonemes

Duration: 6 minutes, 40 seconds

Comments: Some of the indicated vowels are not pronounced as the
   corresponding English vowel. The singer needs to read the
   notes on performance. Some use of quarter tones

ORBÁN, GYÖRGY        Szoprán-Klarinet Kettős (1979) Text: no credit given
(Duo for Soprano and Clarinet)
I. Találó Kérdés (Conundrum)
II. Ráolvasás Igézetre (Incantation against Witchery)
III. Balladás és Finnugor
      Madáraltibredék (Fragment from a Ballad and Finno-Ugrian Bird-Call Remnants)

Publisher: Editio Musica Budapest: Budapest #Z.12075

For: Soprano and clarinet in B-flat

Difficulty: voice - very difficult
            instrument - extremely difficult

Vocal range: small a-sharp - two line b

Language: Hungarian or English

Duration: not given

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OSBORNE, NIGEL
(b.1948)

Vienna, Zurich, Constance. (1977)

Text: D. M. Thomas

Publisher: Universal Edition/European American Music:
Totowa, New Jersey (no edition number)

For: Soprano, cello, 2 clarinets in B-flat, violin, and percussion
Percussion instrumentation: temple blocks, African wood drum, 2
cymbals, gong, tam-tam, and flexatone

Difficulty: voice - difficult
instruments - difficult

Vocal range: small a - three line c

Language: English

Duration: not given

Comments: some improvisatory sections; extended speaking part for
soprano

PATTASZ, EDWARD

Fragments to Sappho's Text's (1967)

Text: Sappho: Polish
I. To Aphrodite of all the very most has come version by J.
II. . . the heart completely Brzostowska/Eng.
III. . . night's twilight black eyes get H. Szoldrska

Publisher: Polskie Wydawnictwo Muzyyczne: Cracow #PWM-7456

For: Soprano, flute, harp, viola, and percussion (2 players)
Percussion instrumentation not given

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line c - two line b

Language: Polish (English translation provided for performance)

Duration: 9 minutes

Comments: white score

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PAYNE, ANTHONY  The World's Winter (1976)  Text: Alfred Lord Tennyson
(b.1936)
Publisher: J & W Chester/Edition Wilhelm Hansen LTD:
London #JWC 55137

For: Soprano, flute (piccolo), oboe, clarinet in B-flat (clarinet in E-flat and bass clarinet in B-flat), horn in F, harp, violin, viola, and cello

Difficulty: voice - very difficult
instruments - difficult

Vocal range: small g-sharp - two line b-flat

Language: English

Duration: 16 minutes

PECK, RUSSELL  Automobile (1965)  Text: I. Straight composer
(b.1945)  II. Mobile

Publisher: Carl Fischer Inc.: New York (no edition number)

For: Soprano, flute, double bass, and percussion
Percussion instrumentation: vibraphone, glockenspiel, 4 wood blocks, 3 tom-toms, snare drum, bass drum with foot pedal, suspended cymbals, and tam-tam

Difficulty: voice - difficult
instruments - difficult

Vocal range: small a - two line g-sharp (also lowest and highest note possible)

Language: English

Duration: not given

Comments: movement II is aleatoric; Follow instructions carefully.

PENHERSKI, ZBIGNIEW  3 Recitativi (1963)  Text: R.Tagore
(b.1935)  I. Dotknięcie bezimiennych dni (The touch of the nameless days)

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II. Muzyka odległego już lata
(The music of the far-away summer)

III. Zbłąkane ptaki (Stray birds)

Publisher: Wydawnictwo Muzyczne Agencji Autorskiej: Warsaw
(no edition number)

For: Soprano, piano, and percussion (5 timpani and cymbal)

Difficulty: voice - difficult
instruments - moderate

Vocal range: one line d-sharp - two line a (and highest note possible)

Language: Polish or English

Duration: 6 minutes

PERERA, RONALD
(b.1941)

Children of the Sun (1978)

I. The Sun's Travels
II. Rain
III. The Swing
IV. At the Sea-Side
V. Auntie's Skirts
VI. Happy Thought
VII. Summer Sun

Publisher: E. C. Schirmer: Boston #E.C.S. 167

For: Soprano, horn in F, and piano

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: one line c - two line a

Language: English

Duration: 16 minutes

Comments: use of Sprechstimme

PERKOWSKI, PIOTR
(b.1901)

Pieśni Safony (1967)
(Poems from Sappho)

I. Nie będę zapomniana
(I shall not be forgotten)

Text: Robert Louis Stevenson

Text: Sappho

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II. Dziesięciu szewców
(The ten shoe makers)

III. Jak haicynt . . .
(Like a hyacinth . . .)

IV. Jest bogiem . . .
(Godlike the man . . .)

V. Adonis umiera
(Dying Adonis)

Publisher: Polskie Wydawnictwo Muzyczne: Cracow #PWM 7834

For: Soprano, 2 flutes, and 2 clarinets in B-flat

Difficulty: voice - difficult
instruments - difficult

Vocal range: small g - two line a-flat

Language: Polish (English translation by Ewa Perkowska provided for performance)

Duration: not given

PERT, MORRIS

Epitaphs, Op. 6 (c.1977)

I. The Earth goeth on the Earth
II. Hymnus Circa Exsequias Defuncti
III. Two Epitaphs from Arbroath Abbey
IV. Colours of Rain and Iron

Text:
Melrose Abbey
Prudentius
Arbroath Abbey
Salvatore Quasimodo Eng./
translation by Jack Bevan

Publisher: Josef Weinberger LTD.: London (no edition number)

For: Soprano, piano, and percussion (1 player)

Percussion instrumentation: timpani, vibraphone, glockenspiel, tubular bells, crotales, 2 suspended cymbals (large and medium), 36 inch tam-tam, and wind chimes (brass or glass)

Difficulty: voice - moderate
instruments - moderate

Vocal range: one line d - two line g

Language: English and Latin (#II)

Duration: 14 minutes

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PEZZATI, ROMANO  

**Figure (1975)**

Text: none

Publisher: Edizioni Suvini Zerboni: Milan #S.8299Z.

For: Soprano, 2 violins, and viola

Difficulty: voice - moderately difficult
instruments - moderate

Vocal range: one line d - two line a

Language: phonemes

Duration: not given

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PEZZATI, ROMANO

**Nel Lontano (1975)**

Text: none

Publisher: Edizioni Suvini Zerboni: Milan #S.8157Z

For: Soprano, violin, viola, cello, and piano

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: small b - two line b-flat

Language: none

Duration: not given

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PINKHAM, DANIEL

(b.1923)

**Now the Trumpet Summons Us Again (c.1964)**

Text: John F. Kennedy

Publisher: C. F. Peters Corp.: New York (no edition number)

For: Soprano or tenor, trumpet in B-flat, 5 violins, viola, cello, double bass, and glockenspiel (or celesta)

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: one line d - two line a

Language: English

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Duration: not given

Comments: also in versions for large orchestra and high voice with piano

PLOG, ANTHONY    Four Sierra Scenes (c.1976)     Text:
(b.1947)    I. Mountains    John Muir
            II. Sunset
            III. Temples
            IV. Sunrise

Publisher: Brightstar Music Publications:
West Hollywood, California #BMP66

For: Soprano and brass quintet (2 trumpets in C, horn in F, tenor trombone, and bass trombone)

Difficulty: voice - moderate
            instruments - moderate

Vocal range: one line g - two line g-sharp

Language: English

Duration: not given

PTASZYNSKA, MARTA    Un grand sommeil noir (1977)    Text:
(b.1943)    Paul Verlaine

Publisher: Polskie Wydawnictwo Muzyczne: Cracow (no edition number)

For: Soprano, flute, and harp

Difficulty: voice - moderately difficult
            instruments - difficult

Vocal range: one line c - two line g-flat

Language: French (sung) and English (recited in retrograde)

Duration: 8 minutes

Comments: white score

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READ, THOMAS
(b.1938)  Naming the Changes (1975)
(Songs, Dances, and Interludes)
I. Snow Chant
II. Six Portraits

Text: T. Alan Broughton

Publisher: C. F. Peters Corp.: New York #66710

For: Soprano, flute, oboe, cello, piano (celesta), and percussion
(2 players)
Percussion instrumentation: xylophone, vibraphone, large gong, 2
large wood blocks, bass drum, 4 timpani, and marimba

Difficulty: voice - very difficult
instruments - difficult

Vocal range: small b-flat - three line c

Language: English

Duration: 26 minutes

Comments: extensive instrumental interlude

RHODES, PHILLIP
(b.1940)  Autumn Setting (1969)
I. Autumn Fragments
II. Prophecy
III. Remembrance/Reality

Text: Patricia V. Schneider

Publisher: C. F. Peters, Corp.: New York #66472

For: Soprano, 2 violins, cello, and viola

Difficulty: voice - very difficult
instruments - difficult

Vocal range: small f-sharp - three line e

Language: English

Duration: 11 minutes

Comments: note extreme range

RILEY, DENNIS
(b.1943)  Five Songs on Japanese Haiku (1963)
I. Bashō: on the road to Nara
II. Buson: the spring sea

Text: Haiku trans. by Harold Stewart in

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III. Bashō: the entrance of spring
IV. Shiki: letter and spirit
V. Hō-ō: in the meadow

"A Net of Fireflies"

Publisher: C. F. Peters Corp.: New York #66137

For: Soprano, clarinet in A, violin, and cello

Difficulty: voice - difficult
instruments - moderately difficult

Vocal range: small a - two line a

Language: English

Duration: not given

RINGER, ROLF URS
Souvenirs de Capri (1977)
(b.1935) composer

Publisher: Musik Hug Verlag: Zurich #G.H.11164

For: Soprano, horn in F, 2 violins, 2 violas, and 2 celli

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: one line c - two line b-flat

Language: Italian, English, French (note: not different translations, but the text changes from language to language)

Duration: 17 minutes

ROCHBERG, GEORGE
Blake Songs (1962)
(b.1918)

Text: William Blake

I. Ah! Sunflower
II. Nurse's Song
III. The Fly
IV. The Sick Rose

Publisher: Leeds Music Corp.: New York (no edition number)

For: Soprano and chamber ensemble
Instrumentation: flute, clarinet in B-flat, bass clarinet in B-flat, celesta, harp, violin, viola, and cello

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Difficulty: voice - moderate  
   instruments - moderately difficult

Vocal range: extensive from quite low to very high  
(actual pitches not notated)

Language: phonemes

Duration: not given

Comments: Work is notated in its entirety in symbols of the composer's invention. Several vocal tone alterations are required such as nasality and breathiness. Piano is played on the inside of the instrument as well as on the keys.
00

Difficulty: voice - difficult
instruments - difficult

Vocal range: small e-flat (very brief, may be interpolated) -
three line c (held)

Language: English

Duration: not given

ROREM, NED
(b.1923)

Last Poems of Wallace Stevens (1972)

I. Not Ideas about the Thing but the Thing Itself
II. The River of Rivers in Connecticut
III. A Child Asleep in Its Own Life
IV. The Planet on the Table
V. The Dove in Spring
VI. Interlude
VII. Of Mere Being
VIII. A Clear Day and No Memories

Publisher: Boosey & Hawkes: Oceanside, New York #BH.BK.750

For: Voice (soprano or tenor), cello, and piano

Difficulty: voice - moderately difficult
instruments - difficult

Vocal range: small b - two line b

Language: English

Duration: 24 minutes

Comments: "Of Mere Being" is unaccompanied.

RUDZINSKI, ZBIGNIEW
(b.1935)

Tutti e solo (1972)

Text:
note: the title
is the text

Publisher: Wydawnictwo Muzyczne Agencji Autorskiej: Warsaw
(no edition number)

For: Soprano, piano, flute, and horn in F

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Difficulty: voice - moderate
instruments - difficult

Vocal range: one line c-sharp - two line f-sharp
Language: Italian
Duration: 13 minutes

SAINT-PREUX Concerto pour une Voix (c.1970) Text: none
Publisher: Editions Musicales Fantasia: Paris #EMF463
For: Voice (soprano or tenor), violin I, violin II, viola, cello, double bass, harp, and piano
Difficulty: voice - moderately difficult
instruments - moderate
Vocal range: one line c - two line b-flat
Language: no phonemes indicated
Duration: not given

SALOMON, KAREL Elegy and Dance (c.1963) Text: Jeremiah 31
Publisher: Israeli Music Publications LTD.: Tel Aviv (no edition number)
For: Soprano or oboe and 2 flutes or 2 violins
Difficulty: voice - very difficult
instruments - moderately difficult
Vocal range: one line c - three line e-flat
Language: Hebrew (English and German translations provided for performance)
Duration: not given
SAPIEJEWSKI, JERZY  Requiem dla Eric Dolphy (c. 1967)  
(b. 1945)  
Text:  repetition of "Eric Dolphy"

Publisher: Przedstawicielstwo Wydawnictw Polskich: Warsaw  
P.W.P. manuscript series #483

For: Voice (soprano), violin I, violin II, viola, cello,  
double bass, piano, and percussion  
Percussion instrumentation: not given except for bells

Difficulty: voice - difficult  
instruments - moderately easy

Vocal range: small g - three line d

Language: the only words are "Eric Dolphy"

Duration: not given

SÁRY, LÁSZLÓ  Quartetto (1968)  
(b. 1940)  
Text:  Sándor Weöres

Publisher: Editio Musica Budapest: Budapest #Z. 7712

For: Soprano, flute, violin, and zimbaló Ungherese [Hungarian dulcimer]

Difficulty: voice - very difficult  
instruments - very difficult

Vocal range: one line c - two line b

Language: Hungarian

Duration: not given

Comments: rhythmic and pitch difficulties

SAXTON, ROBERT  What Does the Song Hope For? (1974)  
Text:  I. Orpheus  
II. Our Bias  

Publisher: J. & W. Chester/edition Wilhelm Hansen LTD:  
London #J.W.C. 55125

For: Soprano, flute, oboe, clarinet in B-flat, piano, violin, viola,
cello, and tape

Difficulty: voice - very difficult
instruments - very difficult

Vocal range: one line d-flat - two line b-flat

Language: English

Duration: not given

SCHAFFER, R. MURRAY
Enchantress (1971)
(b.1933)

From fragments of poems by Sappho

Publisher: Berandol Music Limited: Toronto #BER 1739

For: Soprano, exotic flute, and eight celli

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line c - two line b-flat (also highest note possible)

Language: Greek

Duration: 12 minutes, 30 seconds

Comments: use of quarter tones

SCHAFFER, BOGUSL'AW
Bergsoniana (1972)
(b.1929)

Publisher: Ahn & Simrock: Berlin #A&S 486

For: Soprano, flute, piano, horn in F, double bass (cello), and tape

Difficulty: voice - very difficult
instruments - difficult

Vocal range: one line d - three line c

Language: phonemes

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Duration: 10 minutes, 48 seconds

Comments: Singer is required to perform many vocal effects. Many pitches are approximated.

SCHIBLER, ARMIN
String Quartet No. 4, Op. 66
(b.1920) (1960)

Text: Juan Ramon Jimenez
German translation by Klaus Leopold Davi

Publisher: Ahn & Simrock Musikverlag: Berlin #A&S 335

For: Soprano or tenor and string quartet

Difficulty: voice - moderately difficult
instruments - difficult

Vocal range: small b- two line b
Language: German
Duration: not given

SCHICKELE, PETER
The Lowest Trees Have Tops (1978)
(b.1935)

Text: Sir Edward Dyer
George Peele
Sir Philip Sidney
Robert Herrick
Robert Herrick
Robert Herrick

Publisher: Elkan-Vogel/Theodore Presser Co.: Bryn Mawr, PA #164-00144

For: Soprano, flute, viola, and harp

Difficulty: voice - moderate
instruments - moderate

Vocal range: one line c - two line f-sharp
Language: English
Duration: 24 minutes

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SCHUMAN, WILLIAM  

_In Sweet Music_ (c.1978)  
(b.1910) based on the melody of his 1944 song "Orpheus and his Lute"  

Publisher: Merion Music, Inc/Theodore Presser Co.: Bryn Mawr, PA #144-40072

For: Soprano or tenor, viola, flute, harp, alto flute in G, and piccolo

Difficulty: voice - moderately difficult  
instruments - moderately difficult

Vocal range: small a - two line g-sharp

Language: English and scat syllables

Duration: not given

Comments: partly uses jazz idiom


SCHWANTNER, JOSEPH  

_Sparrows_ (1979)  
(b.1943)

Publisher: Helicon Music Corp.: Clifton, New Jersey  
Sole agent: European American Music: Totowa, N.J. #EA450

For: Soprano, flute (piccolo), clarinet in B-flat, violin, viola, cello (strings also play antique cymbals), piano, harp, and percussion (percussion instrumentation not given)

Difficulty: voice - very difficult  
instruments - very difficult

Vocal range: small b - two line b

Language: English

Duration: not given

Comments: note scordatura tuning for strings; Instrumentalists must also sing at some places. many rhythmic difficulties for voice and instruments
SCHWANTNER, JOSEPH  
Wild Angels of the Open Hills (1977)  
(b.1943)

Text:
1. Wild Angels of the Open Hills  
2. Angels of the Shadowed Ancient Land  
3. There  
4. Coming of Age  
5. The Hawk Shapes the Wind

Publisher: C. F. Peters Corp.: New York (no edition number)

For: Soprano (3 glass crystals, 1 large suspended triangle, tambourine,  
and wind chimes), flute (alto flute in G, crotales, wind chimes),  
and harp (2 glass crystals)

Difficulty: voice - very difficult  
instruments - difficult

Vocal range: small g - three line c (also highest note possible)

Language: English

Duration: not given

Comments: Soprano must whistle accurately and play some percussion  
instruments.

SEAGARD, JOHN  
Epiphany Adoration (c.1975)  
composer

Publisher: Augsburg Publishing House: Minneapolis #11-0741

For: Medium-high voice (soprano or tenor) and 2 C instruments

Difficulty: voice - moderate  
instruments - moderately easy

Vocal range: one line c - two line a

Language: English

Duration: not given

SERCHEK, JOSEPH  
Erotica (1968)  
(b.1938)

Publisher: Peer/Southern Corp.: New York #2195-7

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
For: Soprano or trumpet in B-flat and woodwind quintet

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: one line c - two line b-flat

Language: no phonemes indicated

Duration: not given

Comments: singer is off-stage; some aleatoric elements

Sermila, Jarno
(b.1939)

Love Charm Songs (1976)

Text:
I. You magic power
II. New moon

Publisher: Jasemusiikki Ky: Hameenlinna, Finland (Editions Reimers)
(no edition number)

For: Soprano and chamber orchestra

Instrumentation: flute, oboe, clarinet in B-flat, bassoon, horn in F, 2 violins, viola, cello, double bass, vibraphone, triangle, suspended cymbal, large gong, and 2 timpani

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: one line d - two line b

Language: English

Duration: 14 minutes, 30 seconds

Shifrin, Seymour
(b.1926)

Satires of Circumstance (1969)

Text:
I. Waiting Both
II. The Convergence of the Twain
III. What's There to Tell?

Publisher: C. F. Peters Corp.: New York #66475

For: Soprano, flute, clarinet in B-flat, violin, cello, and double bass

Difficulty: voice - difficult
instruments - difficult
Vocal range: small g - two line b-flat
Language: English
Duration: 16 minutes, 30 seconds

SHOSTAKOVITCH, DMITRI (1906-1975)

I. Lied der Ophelia
II. Gamajun, der Prophetevogel
III. Wir waren zusammen
IV. Die Stadt schläft
V. Sturm
VI. Geheimnisvolle Zeichen
VII. Musik

Text:
Alexander Blok

Publisher: Veb Deutscher Verlag fur Musik: Leipzig #DVfM-9401
For: Soprano, violin, cello, piano
Difficulty: voice - moderate
instruments - moderately difficult
Vocal range: one line e-flat - two line a-flat
Language: Russian (German translation by Manfred Koerth provided for performance)
Duration: not given

SINOPOLI, GIUSEPPE (b.1946)

Sunyata (1970)

Text: none

Publisher: Edizioni Suvini Zerboni: Milan #S.7179.Z
For: Soprano, 2 violins, viola, cello, and double bass
Difficulty: voice - difficult
instruments - difficult
Vocal range: small a - three line d-sharp
Language: phonemes
Duration: not given

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SOLER, JOSEP  
(b.1935)  
Ich bin die Seele im All  
(c.1980)  
Text:  
Od-Din Rumi  
T. Ruckert  

Publisher: Zimmermann: Frankfurt #ZM2221  
For: Soprano, vibraphone, and guitar  
Difficulty: voice - difficult  
instruments - difficult  
Vocal range: small b-flat - three line d  
Language: German  
Duration: not given  

SOMERS, HARRY  
(b.1925)  
Kuyas (1967)  
Text:  
Cree Indian  

Publisher: Berandol Music LTD: Toronto (no edition number)  
For: Voice (soprano or tenor), flute, and percussion (2 players)  
Percussion instrumentation: sleigh bells, medium pitch tom-tom,  
tenor drum, and bass drum  
Difficulty: voice - moderately difficult  
instruments - moderately easy  
Vocal range: one line c - three line c  
Language: Cree Indian (pronunciation guide provided)  
Duration: not given  

STACHOWSKI, MAREK  
(b.1936)  
Birds (1976)  
Text:  
I. Prologo (voice tacet)  
Tadeusz Holuj  
II. Canzona  
Pawel Hertz  
III. Serenata  
IV. Intermezzo  
Jerzy Harasymowicz  
V. Canzona II  
Zbigniew Herbert  

Publisher: Polskie Wydawnictwo Muzyczne: Cracow #PWM-8179  
For: Soprano, clarinet in B-flat, violin, viola, cello, and gong  
(or tam-tam)  

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Difficultly: voice - difficult
    instruments - difficult

Vocal range: one line c – two line b

Language: Polish

Duration: 20 minutes

Comments: white score

STEFFENS, WALTER  Neue Gleichnisse, Op. 36 (1968)
(b.1934)  I. Neue Gleichnisse
II. Maske
III. Schmetterling

Publisher: Breitkopf & Härtel: Wiesbaden #6591

For: Soprano, flute, clarinet in B-flat, and viola

Difficulty: voice - difficult
    instruments - difficult

Vocal range: one line c – three line c-sharp

Language: German

Duration: not given

STOCK, DAVID  Scat (1970)
(b.1939)

Publisher: Margun Music Inc.: Newton Centre, Mass. #MM-29

For: Soprano, flute, bass clarinet in B-flat, violin, and cello

Difficulty: voice - extremely difficult
    instruments - difficult

Vocal range: small b-flat – three line d-flat

Language: none

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Duration: 9 minutes

Comments: Very wide leaps of difficult intervals must be executed at a very fast tempo.

STOUT, ALAN
(b.1932) Canticum Canticorum, Op. 66 (1962) "The Song of Solomon"

I. Sicut lilium . .
II. Jam enim . .
III. Quaesivi quem diligui . .
IV. En lectulum Salomonis . .
V. Revertere, revertere Sulamitis . .
VI. Pone me . .

Publisher: C. F. Peters Corp.: New York (no edition number)

For: Soprano, viola, harp, woodwind quintet, and percussion
Percussion instrumentation: snare drum, tenor drums, celesta, tam-tam, 3 suspended cymbals, tom-toms, tambourine, bongos, and bass drum

Difficulty: voice - moderately difficult
instruments - moderate

Vocal range: small a - two line b-flat

Language: Latin (English translation provided for performance)

Duration: 8 minutes, 15 seconds

SUTER, ROBERT
(b.1919) Heilige Leier, Sprich, sei Meine Stimme (1960)

I. Prolog
II. Invention I
III. Variationen
IV. Invention II
V. Elegie
VI. Invention III

Publisher: Heinrichshofens Verlag: Locarno (no edition number)

For: Soprano, flute, and guitar

Difficulty: voice - difficult
instruments - difficult

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Vocal range: small a - three line c
Language: German
Duration: 13 minutes, 45 seconds

SYDEMAN, WILLIAM
(b.1928) Four Japanese Songs (c.1970) Text:
I. I passed by the beach Trans. from the
II. When I went out Japanese by
III. In a gust of wind Kenneth Rexroth
IV. The mists rise over

For: Soprano and 2 violins
Difficulty: voice - moderately difficult
instruments - moderately difficult
Vocal range: one line e-sharp - two line a-sharp
Language: English
Duration: not given

SYDEMAN, WILLIAM Jabberwocky (1960) Text:
(b.1928) Lewis Carrol

Publisher: Ione Press/E.C. Schirmer Music Co.: Boston E.C.S. #2024, E.C.S. Vocal Music #137
For: Soprano or (tenor), flute, and cello
Difficulty: voice - moderately difficult
instruments - difficult
Vocal range: small b - two line b-flat
Language: English
Duration: not given

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SZAJNA-LEWANDOWSKA, JADWIGA 12 Wierszy (1973) Text: (12 Verses) Maria Jasnorzewska-
I. Ogrod (The Garden) Pawlikowska
II. Miłość (Love)
III. Telegram (The Telegram)
IV. Jesień (Autumn)
V. La précieuse (La précieuse)
VI. Tancerka (The Dancer)
VII. Listy (Letters)
VIII. Dni (Days)
IX. Ofelia (Ophelia)
X. Slepca (The Blind Woman)
XI. Na ciepłej, niebieskiej face
(On a Warm, Blue Meadow)
XII. Różowa magia (Pink Mist)

Publisher: Edycja Muzyczna Agencja Autorska: Warsaw (no edition number)

For: Soprano and string quartet

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: one line c - two line b

Language: Polish

Duration: not given

I. Zastukaj palcem, w ścianę Zbigniew Herbert
II. Zaświstaj cienko a
pobiegnie rzeka
III. Chrzknij znacząco...
IV. teraz zamknij oczy...

Publisher: Polskie Wydawnictwo Muzyczne: Warsaw #PWM-5091

For: Soprano, English horn, trombone, xylophone, vibraphone, 4 bongos,
suspended cymbal, triangle, tam-tam, celesta, 4 violins, and 4 violas

Difficulty: voice - very difficult
instruments - difficult

Vocal range: small b - three line e-flat

Language: Polish

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Duration: 10 minutes

Comments: The composer uses high notes in an intelligent manner.

TAIRA, YOSHIHISA  *Sonomorphie II* (1971)  Text: none

Publisher: Editions Rideau Rouge: Paris #R977RC

For: Voice (soprano), oboe, cello, harp, and percussion (1 player)
    Percussion instrumentation: marimba, vibraphone, crotales, and clochettes [small bells] (played by singer)

Difficulty: voice - very difficult
    instruments - difficult

Vocal range: one line d-flat - three line a

Language: phonemes

Duration: 13 minutes

Comments: extremely high tessitura


(b.1930)

Publisher: Universal Edition: Vienna #UE 15118

For: Soprano, guitar, harp, piano, celesta, and vibraphone

Difficulty: voice - difficult
    instruments - difficult

Vocal range: small a - two line b

Language: German 1/2 of song; English 1/2 of song

Duration: not given

Comments: some use of "new" notation; Sprechstimme and other vocal effects

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TODA, KUNIO (b.1915)  
Message (1960)  
Text: Raymond Duncan

Publisher: The Japan Federation of Composers: Tokyo (no edition number)

For: Soprano, clarinet in A, and harp

Difficulty: voice - moderately difficult
instruments - difficult

Vocal range: small b - two line f-sharp

Language: English

Duration: not given

TOGNI, CAMILLO (b.1922)  
Rondeaux per Dieci (1963)  
Text: Charles D'Orléans

I. C'est la prison Dedalus
II. Aucunes foiz je unclus
III. Oncques ne fut tantalus

Publisher: Edizioni Suvini Zerboni: Milan #S.6158Z

For: Soprano, guitar, harp, harpsichord, celesta, glockenspiel, campane [bell], timpani, harmonium, and double bass

Difficulty: voice - extremely difficult
instruments - very difficult

Vocal range: small b-flat - three line f-sharp

Language: French

Duration: not given

Comments: note extreme vocal range; tessitura is very high

TRIMBLE, LESTER (b.1923)  
Four Fragments From the Canterbury Tales (1967)  
Text: Geoffrey Chaucer

I. Prologue
II. A Knigyht
III. A Yong Squier
IV. The Wyf of Biside Bathe

Publisher: C. F. Peters Corp.: New York #66068p
For: Soprano, flute, clarinet in A, and harpsichord

Difficulty: voice - moderately difficult
instruments - moderate

Vocal range: small b-flat - two line a

Language: middle English (pronunciation guide provided)

Duration: 17 minutes

TROJAHN, MANFRED hommage au temps perdu (1975) Text:
(b.1949) I. Presto possibile (voice tacet) none
II. Moderato molto

Publisher: Edition Hans Sikorski: Hamburg #H.S.848

For: Soprano, flute, clarinet in B-flat, cello, and celesta (piano)

Difficulty: voice - moderate
instruments - very difficult

Vocal range: one line f - two line b-flat

Language: none

Duration: 6 minutes, 30 seconds

Comments: The vocal part is treated as part of the instrumental ensemble.

TROJAHN, MANFRED risse des himmels (1974) Text:
(b.1949) I. Vorfrühling Johannes Poethen
II. Wunschmond
III. Kleine Sonne
IV. Spät

Publisher: Edition Hans Sikorski: Hamburg #858

For: Soprano, flute, and guitar

Difficulty: voice - difficult
instruments - difficult

Vocal range: small a - two line b
TUBB, MONTE
(b.1931)

Five Haiku for Soprano and String Quartet

I. Snow whispering down...
II. Into a cold night...
III. Oh, cuckoo
IV. He who climbs
V. Even the soldiers

Publisher: CMP Library Edition, University Microfilms, Ann Arbor, Michigan #066-3-02

For: Soprano and string quartet

Difficulty: voice - moderate
instruments - moderately easy

Vocal range: one line f - two line a

Language: English

Duration: 9 minutes

TWARDOWSKI, ROMUALD
(b.1930)

Cantus Antiqui (1962)

I. Icarus Ovid
II. Narcissus
III. Niobe

Publisher: Przedstawicielstwo Wydawnictwo Polskich: Warsaw (no edition number)

For: Soprano, clavecin [harpsichord], piano, and percussion
Percussion instrumentation: timpani; tamburo colle corde soprano [drum with snare], tamburi senza corde [drums without snare]
soprano, alto, tenor, bass; soprano and alto suspended cymbals, gong, tam-tam, and vibraphone

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line c-sharp - two line a-flat

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Language: Latin
Duration: not given

TYSZKOWSKI, JERZY
(b. 1930)
Tre Impresioni Poetiche (1961)
Text: Julian Przyboś
I. Wieczór
II. Z Błyskawic
III. Scieżka

Publisher: Edycja Muzyczna Agencja Autorska: Warsaw (no edition number)

For: Soprano, flute, trumpet in B-flat, celesta, harp, violin, viola, cello, double bass, and percussion
Percussion instrumentation: cymbals, bells, tam-tam, timpani, tambour de mililtaire [snare drum], and xylophone

Difficulty: voice - difficult
instruments - difficult

Vocal range: small a - three line c

Language: Polish (German translation provided for performance)
Duration: not given

UNG, CHINARY
(b. 1942)
Tall Wind (1970)
Text: e.e. cummings

Publisher: C. F. Peters Corp.: New York #6562

For: Soprano, flute, oboe, guitar, and cello.

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line c - two line b-flat

Language: English
Duration: 6 minutes
VALLS, MANUEL  (b.1920)  
Canciones Sefarditas (1965)  
I. La rosa enflorece.  
II. Ven querida, ven amada.  
III. Adio, querida.  
IV. Durme, durme.  
V. Paxaro d'hermozura.  
VI. Abrix, mi galanica  
VII. Irme quiero, la mi mare.  
VIII. Ya viene el cativo  
IX. Yo m'enamori d'un aire.

Publisher: Union Musical Española: Madrid #22029  
For: Soprano, flute, and guitar or vihuela  
Difficulty: voice - moderate  
Instruments - moderate  
Vocal range: one line d - two line g  
Language: Spanish  
Duration: not given  

VERCKEN, FRANCOIS  
Versets (c.1973)  

Publisher: Editions Françaises de Musique Technisonor:  
Paris #E.F.M.1704  
For: Soprano, flute, clarinet in B-flat, violin I, violin II, viola,  
cello, and double bass  
Difficulty: voice - difficult  
Instruments - difficult  
Vocal range: one line c-sharp - two line a  
Language: phonemes  
Duration: not given  

VERETTI, ANTONIO  (b.1900)  
Elegie (c.1965)  
I. Ogni saison  
II. Cuntriciant  
III. Piärdisi tal mar

Text:  
no credit given  
none  
Franco De Gironcoli

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IV. Cuntriciant
V. Tristizie dissavide
VI. L'è come un fuc . . .
VII. Ja cia rànde . . .
VIII. La Bambine muarte
IX. Pàs de campagne

Publisher: G. Ricordi: Milan #130746
For: Voice (soprano or tenor), violin, guitar, and clarinet in B-flat
Difficulty: voice - difficult
instruments - difficult
Vocal range: small b-flat - two line b
Language: Italian
Duration: not given

VINTER, GILBERT Settings from the Rubàiyàt (b.1909) of Omar Khayyam (c.1968) Text:
I. Awake!
II. I Sometimes Think
III. There Was a Door
IV. The Potter
V. Heart's Desire

Publisher: Studio Music Co.: London (no edition number)
For: Soprano, oboe, and piano
Difficulty: voice - moderately difficult
instruments - difficult
Vocal range: small b - two line a
Language: English
Duration: 12 minutes

VLAD, ROMAN immer wieder (1965) Text:
(b.1919)

Publisher: Universal Edition: London #13750 mi

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For: Soprano, English horn, clarinet in B-flat, bassoon, viola, cello, marimba, vibraphone, harp, and piano

Difficulty: voice - difficult
   instruments - difficult

Vocal range: small b-flat - two line b-flat

Language: German

Duration: 9 minutes, 30 seconds

Comments: use of quarter tones

VOLKONSKY, ANDREI MIKHAILOVICH (b.1933)

Mirror Suite (1960)
I. Symbol
II. The Great Mirror
III. Reflection
IV. Rays
V. Echo
VI. Syntony
VII. Eyes
VIII. Beginning
IX. Lullaby for the mirror which fell asleep

Text:
Federico Garcia Lorca/Trans. from the Spanish by V. Burich

Publisher: Soviet Composer: Moscow #C1405K

For: Soprano, flute, violin, guitar, organo piccolo [small organ], and percussion
Percussion instrumentation: triangle, temple block, tamburo di legno [wood drum], tamburo [snare drum], cymbals, and gong

Difficulty: voice - very difficult
   instruments - difficult

Vocal range: one line c - two line b-flat

Language: Russian

Duration: not given
WALACINSKI, ADAM
(Liryka sprzed zaśnięcia (1963) (A Lyric Before Falling Asleep) Miron Biakoszewski
(b.1928)
Publisher: Polskie Wydawnictwo Muzyczne: Warsaw #PWM 5644
For: Soprano, flute, and two pianos
Difficulty: voice - moderately difficult
instruments - moderately difficult
Vocal range: one line c - two line g
Language: Polish
Duration: 9 minutes
Comments: white score; some "new" notation

WARREN, ELINOR REMICK
(Sonnets (1965) Edna St.Vincent Millay
(b.1906)
Publisher: Carl Fischer, Inc.: New York (no edition number)
For: Soprano and string quartet
Difficulty: voice - moderately difficult
instruments - moderately difficult
Vocal range: one line c - two line a-flat
Language: English
Duration: not given

WEIS, FLEMING
(Japanske Fågelrop (1975) Lars Englund
(b.1898)
I. Morgenskymming (Tsuraynki)
II. Samehåndt (Tomonori)
III. Om Høsten (Saigo)
Publisher: Samfundet til Udgivelse af Dansk Musik: Copenhagen (no edition number)
For: Soprano, viola, and guitar
WELLESZ, EGON Four Songs of Return, Op. 85 (1961) Text:

(1885-1974) Elizabeth Mackenzie

I. Where suddenly the wanderer comes . . .
II. Separate the shrivell'd moon . . .
III. The stubble was pale . . .
IV. Befriend us fortune . . .

Publisher: Heinrichshofen's Verlag: Locarno #L1106

For: Soprano, flute, clarinet in B-flat, harp, piano, and string quartet

Difficult: voice - difficult
instruments - difficult

Vocal range: one line c - two line b-flat

Language: English

Duration: 19 minutes
Vocal range: one line c - two line b
Language: English
Duration: not given
Comments: white score

WYNER, YEHUDI  
(b.1929)  
Memorial Music I (1971)  
(Man comes from Dust)  
Memorial Music II (1973)  
(Lord, Let me Know my End)  
Text: from the prayer Ki K'shimcho

Publisher: Associated Music Publishers: New York #AMP-7440
For: Soprano and 3 flutes (I in C, II with B extension, and III alto in G)
Difficulty: voice - moderately difficult
instruments - moderately difficult
Vocal range: small a - two line b-flat
Language: English
Duration: not given

AMY, GILBERT  
(b.1936)  
Après d'un Desastre Obscur (1976)  
Text: none

Publisher: Universal Edition: Vienna #16858
For: Mezzo-soprano, flute (piccolo), clarinet in B-flat, bass clarinet in B-flat, horn in F, piano, harp, violin, cello, 2 wood blocks and 1 clochette [small bell] (played by pianist), 1 fouet [whip] and 2 gongs (played by singer)
Difficulty: voice - difficult
instruments - difficult
Vocal range: small f - two line f-sharp
Language: phonemes

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ANDRIESSEN, JURRIAAN
(b.1925)

Polderpastiches (1977)

I. Zomeronweer
II. Herfstpolder
III. Wintergezicht
IV. Voorjaarsonrust

Text:
Daniel de Lange

Publisher: Donemus: Amsterdam (no edition number)

For: Voice (mezzo-soprano), clarinet in B-flat, and cello

Difficulty: voice - moderate
instruments - difficult

Vocal range: one line d - two line f

Language: Dutch

Duration: not given

ANTONIOU, THEODOR
(b.1935)

Epilog nach Homer (1963)

"Die Odyssee"

Text: Homer

Publisher: Bärenreiter: Kassel #BA4379

For: Mezzo-soprano, speaker, oboe, horn in F, guitar, piano, double bass, and percussion

Percussion instrumentation: bass drum, gong, vibraphone, kleine Trommel [snare drum], triangle, wood blocks (other wood instruments), bongos, side drum (other skin instruments), metal blocks, and cymbals (other metal instruments)

Difficulty: voice - difficult
instruments - difficult

Vocal range: small f-sharp - two line f

Language: Ancient Greek (narrator however speaks in translation for whatever country in which the work is performed)

Duration: not given

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ANTUNES, JORGE  
(b. 1942)  

**Trio en la Pis (1973)**  

Text: none

Publisher: Editions Salabert: Paris (no edition number)

For: Voice (mezzo-soprano), cello, and piano

Difficulty: voice - moderately difficult  
instruments - moderate

Vocal range: small a-flat - two line a-flat

Language: phonemes

Duration: 10 minutes, 1 second

Comments: The piece is somewhat aleatoric. The musicians are required to perform abnormally on the cello and piano and singer sings for a time with pencil in her mouth.

APERGHIS, GEORGES  
(b. 1945)

**La Tragique Histoire du Necromancien**  

*Hiéronimo et de son Miroir*  

*Overature*  

I. Recitativo  

II. Jene crains plus

Publisher: Amphion Editions Musicales: Paris A.279

For: Mezzo-soprano (grosse caisse [bass drum], crécelle [cog rattle], tôle à tonnerre [sheet metal to thunder], lion's roar, corne de chasse, tambour [snare drum], and antique cymbals); narrator (fouet [whip], wind machine, corne de chasse [hunting horn], tambour [snare drum], and clochettes); lute or guitar (cello bow and 1 bongo); cello (corne de chasse [hunting horn], hi-hat, and 1 tom-tom); and electronic tape

Difficulty: voice - extremely difficult  
instruments - very difficult

Vocal range: small f-sharp - three line d (also highest pitch possible, four line d is indicated)

Language: French

Duration: not given

Comments: The four (4) soloists must play other instruments. note extreme range
ARTEMOV, VIACHESLAV PETROVICH  
Severnye pesni  
(1966)  
Text: no credit given  

Publisher: Moskva Muzyka: Moscow (no edition number)  

For: Mezzo-soprano, piano, and percussion  
Percussion instrumentation: triangle, crotales, Sonagli [pellet bell], suspended cymbal, hi-hat, tam-tam, wood blocks, tambourine, and timpani  

Difficulty: voice - moderately difficult  
instruments - moderately difficult  

Vocal range: small a - two line f-sharp  
Language: Russian  
Duration: not given  

AVNI, TZVI  
Collage (1967)  
(b.1927)  
Text: Yehuda Amihai  

Publisher: Israel Music Institute: Tel Aviv #I.M.I.140  

For: Mezzo-soprano, flute, percussion, and electronic tape  
Percussion instrumentation: vibraphone, triangle, wood block, tambourine, suspended cymbal, and tam-tam  

Difficulty: voice - moderate  
instruments - moderate  

Vocal range: one line e-flat - two line g  
Language: Hebrew (English translation by Gila Abrahamson provided for performance)  
Duration: 8 minutes  
Comments: use of quarter tones in voice and flute  

BAIRD, TADEUSZ  
Five Songs (1968)  
(b.1928)  
Text:  
I. rozstanie jest ptakiem ... Halina Poświatowska  
II. podziel się ze mną ...  
III. Boże mój ...  
IV. rozcinam pomarańcze bólu  
V. zawsze, kiedy chce żyć krzyczę  

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Publisher: Wilhelm Hansen Edition: Copenhagen #4146

For: Mezzo-soprano, flute (alto flute in G), 2 clarinets in B-flat (bass clarinet in B-flat), alto saxophone in E-flat, horn in F, trumpet in C, trombone, harp, 3 celli, double bass, and percussion (4 players)

Percussion instrumentation: vibraphone, xylophone, 3 suspended cymbals (small, medium and large), 4 fixed cymbals, 4 tom-toms, 2 bongos, small drum, 3 temple blocks, whip, guiro, tambourine, tam-tam, suspended gong, and bass drum

Difficulty: voice - difficult
instruments - moderately difficult

Vocal range: small a - two line a

Language: Polish (German translation by Maria Kurecka provided for performance)

Duration: 12 minutes, 30 seconds

Comments: There are some rhythm changes in German version to accommodate the text. The score includes a piano reduction.

BANK, JACQUES (b.1943)  "Mesmerised" (1977)  Text: Gerald Manley Hopkins

I. April 27 - 1871
II. May 5 - 1868
III. August 16 - 1873
IV. July 13 - 1874
V. May 11 - 1868
VI. April 8 - 1873

Publisher: Donemus: Amsterdam (no edition number)

For: Mezzo-soprano or tenor, 3 trumpets in B-flat, piano and percussion (3 players)

Percussion instrumentation: (I) xylophone, 3 tuned bongos, timpano, and 4 temple blocks; (II) campane [bell], 3 tuned bongos, and 4 temple blocks; (III) 2 tuned bongos, gran-cassa [bass drum], 4 temple blocks, anvil, 6 cowbells, triangle, cassa chiara [snare drum], tam-tam, 2 cymbals, marimba, 4 wood blocks, rattle (big), guiro, 3 cymbals, 4 maracas, 2 tambourines, triangle, flexatone, and wood chimes

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: one line c - two line a

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BARTOLOZZI, BRUNO  
**Tres Recuerdos Del Cielo (1968)**  
(b.1911)  
*Text:* Rafael Alberti  
I. Prólogo  
II. Premier Recuerdo  
III. Secundo Recuerdo  
IV. Tercer Recuerdo  

**Publisher:** Edizioni Suvini Zerboni: Milan S.6751Z.  
**For:** Voice (mezzo-soprano or baritone), flute, English horn, clarinet in B-flat, bassoon, guitar, viola, cello, double bass, and timpano  
**Difficulty:** voice - moderately difficult  
**instruments** - moderately difficult  
**Vocal range:** small g - two line f-sharp  
**Language:** Italian  
**Duration:** 12 minutes

BERIO, LUCIANO  
**Circles (1960)**  
(b.1925)  
*Text:* e.e. cummings  
I. Stinging  
II. Riverly is a Flower  
III. N(o)W  

**Publisher:** Universal Edition: Vienna #UE 13231 Mi  
**For:** Female voice (mezzo-soprano), harp, and percussion (2 players)  
**Percussion instrumentation:** 3 wood blocks, 5 cencerros, vibraphone, Mexican bean [dried bean pod which rattles], lujon [bass metallophone], 4 Chinese gongs, log drum, 6 suspended chimes, tamburo basco [tambourine], marimbaphone, 6 glass chimes, snare drum, 6 bongos, guiro, 2 congas, 6 tom-toms, wood chimes, foot pedal bass drum, 2 small tympani, sand block, 5 temple blocks, 6 triangles, tablas [small drum of northern India], maracas, hi-hat, celesta, xylophone, 6 suspended cymbals, glockenspiel, and 4 tam-tams  
**Difficulty:** voice - difficult  
**instruments** - difficult  
**Vocal range:** small f - two line a
BERIO, LUCIANO  O King (1968)  Text: composer
(b.1925)  Mi
Publisher: Universal Edition: Vienna #13781 Mi
For: Mezzo-soprano, flute, clarinet in B-flat, violin, cello, and piano
Difficulty: voice - moderately difficult
instruments - moderate
Vocal range: one line d-flat - two line g
Language: English
Duration: not given

BINKERD, GORDON Portrait Intérieur (1972)  Text: Rainer Maria Rilke
(b.1916)  I. Le sublime est un départ II. Ce ne sont pas des souvenirs
III. Comment encore reconnaître IV. Tel cheval qui boit à la fontaine
Publisher: Boosey & Hawkes: Oceanside, New York #BH.BK.737
For: Mezzo-soprano, violin, and cello
Difficulty: voice - moderately difficult
instruments - difficult
Vocal range: small a-flat - two line a
Language: French
Duration: not given

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BINKERD, GORDON (b.1916)

Three Songs (c.1971)
I. Never the Nightingale
II. How Lillies Came White
III. Upon Parting

Text:
Adelaide Crapsey
Robert Herrick
Robert Herrick

Publisher: Boosey & Hawkes: Oceanside, New York #BH.BK.700

For: Mezzo-soprano and string quartet

Difficulty: voice - difficult
instruments - moderate

Vocal range: small g (d) - two line b-flat

Language: English

Duration: not given

BON, WILLEM FREDERIK (b.1940)

"Dag" (1979)
I. Melopee
II. Marc groet's morgens de dingen
III. Berceuse voor volwassenen
IV. Zeer kleine speeldoos

Text:
Paul Van Ostaijen

Publisher: Donemus: Amsterdam (no edition number)

For: Mezzo-soprano and percussion

Percussion instrumentation: vibraphone, xylorimba, marimba, 3 bongos, 3 tom-toms, tambourine, 3 triangles (small, medium, large), large Bekken [cymbals], gong (medium), tam-tam (large), and wood block

Difficulty: voice - moderate
instruments - moderately difficult

Vocal range: small f - two line g

Language: Dutch

Duration: not given

Comments: The score is somewhat difficult to read because it is a photocopy of composer's manuscript.
BON, WILLEM FREDERIK  
Silence (1978)  
(b.1940)  
Text: Edgar Allan Poe

Publisher: Donemus: Amsterdam (no edition number)

For: Mezzo-soprano, woodwind quintet, and piano

Difficulty: voice - difficult  
instruments - very difficult

Vocal range: small g - two line g-sharp

Language: English

Duration: 10 minutes

BRUZDOWICZ, JOANNA  
Rysunki Z Przystani (1967)  
(b.1943)  
Text: Jose Gorostiza

I. Swit (El alba)  
II. Wieczór (La tarde)  
III. Nokturn (Nocturno)  
IV. Elegia  
V. Piosenka (Cantarcillo)  
VI. Latarnia morska (El faro)  
VII. Modlitwa (Oracion)

Publisher: Polskie Wydawnictwo Muzyczne: Warsaw (no edition number)

For: Mezzo-soprano, flute, piano, and percussion (3 players)  
Percussion instrumentation: claves, castanets, guiro, cabaza  
[maraca like gourd], 2 congas, triangle, and vibraphone

Difficulty: voice - difficult  
instruments - difficult

Vocal range: small g-sharp - two line a

Language: Polish and Spanish

Duration: 6 minutes

CANINO, BRUNO  
Cantata No. 2 (1966)  
(b.1935)  
Text:  
anonymous Latin  
Joseph Weinheber (German)

Publisher: G. Ricordi & Co.: Milan #131014

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For: Mezzo-soprano, flute, viola, harp, harmonium, and percussion
Percussion instrumentation: marimba, wood block, castanet, 2
African tambourines, Holztrummel [slit drum], vibraphone, and pelli
e metalli a piacere [membrane and metal (instruments) at pleasure]

Difficulty: voice - very difficult
instruments - very difficult

Vocal range: small f - two line a-flat

Language: Latin, German

Duration: not given

Comments: score is difficult to read

CARR, EDWIN  An Edith Sitwell Song Cycle (1965) Text:
(b.1926)  I. Prelude (oboe solo) Edith Sitwell
II. 0 Yet Forgive
III. 0 Dionysus of the Tree
(piano and voice)
IV. The Queen Bee Sighed
(oobo and voice)
V. Mandoline

Publisher: G. Ricordi & Co.: Milan #LD556

For: Mezzo-soprano, oboe, and piano

Difficulty: voice - moderate
instruments - moderate

Vocal range: small g - two line g-sharp

Language: English

Duration: not given

COLGRASS, MICHAEL  New People (1969) Text:
(b.1932)  I. Baby's eyes ... composer
II. Psst!
III. begä bomba
IV. Earth is the Theatre ...
V. Skyscrapers are the trees ...
VI. Starling ...
VII. Goodnight Day ...

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CONSTANT, FRANZ  

Triade, Op. 30 (1967)  

Text:  
I. Poeme des Bruits Georges Linze  
II. Rhtume C. Biver  
III. La Grande Brosse Norge  

Publisher: Centre Belge de Documentation Musicale: Brussels  
(no edition number)  

For: Voice (mezzo-soprano), piano, alto saxophone, and percussion  

Percussion instrumentation: cymbals, small drum, tom-tom,  
bass drum, wood blocks, triangle, gong, and gong aigu [high]  

Difficulty: voice - difficult  
instruments - difficult  

Vocal range: small g-flat - two line a  

Language: French  

Duration: 11 minutes  

DALLAPICCOLA, LUIGI  

Sicut umbra (1970)  

Text:  
I. El olvido Juan Ramón Jimenez  
II. El recuerdo  
III. Epitafio ideal de un marinero  

Publisher: Edizioni Suvini Zerboni: Milan #S.7077Z.  

For: Mezzo-soprano and 4 groups of instruments  

I. piccolo, flute, and alto flute in G  
II. soprano clarinet in E-flat, clarinet in B-flat, and  
bass clarinet in B-flat  
III. violin, viola, and cello  

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IV. harp, celesta, and vibraphone

Difficulty: voice - difficult
instruments - difficult

Vocal range: small f-sharp - two line f

Language: Spanish

Duration: 10 minutes

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DE PABLO, LUIS
(b.1930) Pocket Zarzuela (1978)

I. Obertura (voice tacet)  
II. Segunda vision de marzo  
III. Coral-Anochecia-Mortaja  
IV. Marcha-Edicto-Comentario

Text: José Miguel Ullán

Publisher: Edizioni Suvini Zerboni: Milan #S.8528Z.

For: Mezzo-soprano, flute (piccolo), clarinet in B-flat, violin, cello, and piano

Difficulty: voice - very difficult
instruments - difficult

Vocal range: small g - two line b

Language: Spanish

Duration: 14 minutes

Comments: white score

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DRUCKMAN, JACOB
(b.1928) Animus 2 (1968)

Publisher: MCA Music: New York (no edition number)

For: Mezzo-soprano, tape, and percussion (2 players)

Percussion instrumentation: maracas, bongos, 2 pair timbales, conga, 4 tom-toms, large bass drum, bass drum with pedal, small cymbal, large cymbal, large sizzle cymbal, hi-hat, small gong, large gong, large tam-tam, 3 coil springs (2 with sizzles - small metal rings hung on coils), 3 temple blocks, 3 cowbells, 2 wood blocks, 2 West Indies steel drums, 1 pair claves, 1 brass wind chime (Japanese tubular), 1 bamboo wind chime, flexatone, 4
triangles, sleigh bells (Somali), bell tree, tambourine frame, marimba, vibraphone, celesta, tubular chimes, and tuned antique cymbals

Difficulty: voice - very difficult
instruments - difficult

Vocal range: small f-sharp - two line a

Language: International Phonetic Alphabet

Duration: 18 minutes, 48 seconds

Comments: some "new" notation; white score

DURKO, ZSOLT
(b.1934) Dartmouth Concerto (1966) Text:
I. Invocation (voice tacet) John Masefield
II. Recitativ (voice tacet)
III. Song
IV. Double

Publisher: Editio Musica Budapest: Budapest #Z.10.092

For: Mezzo-soprano, flute, clarinet in B-flat, bass clarinet in B-flat, bassoon, horn in F, trumpet in C, 2 tenor trombones, harp, prepared piano (harmonium), violin, viola, cello, and percussion (2 players)
Percussion instrumentation: timpani, bass drum, tamburo piccolo senza corde [snare drum without snare], tamburo basco [tambourine], castanet, Chinese gong, and suspended cymbal

Difficulty: voice - difficult
instruments - moderate

Vocal range: one line d - two line a

Language: English

Duration: 4 minutes

(b.1929) (1964) from same
I. The Blue Whale
II. Politics
III. Science
IV. Civil Rights

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Publisher: General Music Publishing Co. Inc.: Hastings-on-Hudson, New York (no edition number)

For: Mezzo-soprano, piano, and percussion
   Percussion instrumentation: tom-tom, lujon [bass metallophone], xylophone, triangle, suspended cymbal, cowbell, 2 wood blocks, tambourine, and vibraphone

Difficulty: voice - moderately difficult
   instruments - moderate

Vocal range: small g-sharp - two line g

Language: English

Duration: 9 minutes, 35 seconds

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FERRARI, GIORGIO

Al Fratelli Cervi (1964)

Publisher: Casa Musicale Sonzogno di Piero Ostali: Milan (no edition number)

For: Mezzo-soprano or baritone, flute, oboe, clarinet in B-flat, horn in F, trumpet in C, trombone, harp, violin, viola, cello, and percussion
   Percussion instrumentation: 4 tom-toms and suspended cymbal

Difficulty: voice - difficult
   instruments - moderately difficult

Vocal range: small b-flat - two line f

Language: Italian

Duration: not given

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FORTNER, JACK

S pr ING no. 6 (1966)

Text:

I. first robin the;
II. in just
III. because it's
IV. Now i lay (with everywhere around)

Publisher: Société des éditions Jobert: Paris #J.J.753

For: Female voice (mezzo-soprano), flute, alto saxophone in E-flat,
bassoon, viola, cello, double bass, vibraphone, harp, and piano

Difficulty: voice - difficult
instruments - difficult

Vocal range: small g - two line g

Language: English

Duration: not given

Comments: use of Sprechstimme, speech

FURSTENAU, WOLFRAM

Sechs Porträts aus einer Grossen Stadt (1960)

Text:

I. Teenager
II. Alte Bogenlampe
III. Zwölf Uhr mittags
IV. Auf dem Hinterhof
V. Der alte Mann
VI. Ferienreise

Publisher: Gustav Bosse Verlag KG: Regensburg, West Germany #103

For: Voice (mezzo-soprano or baritone), flute, oboe, clarinet in B-flat, violin I, violin II, violin III, cello, and double bass

Difficulty: voice - moderate
instruments - moderate

Vocal range: small g - two line f

Language: German

Duration: not given

GABER, HARLEY

Voce II (1965)

(b.1943)

Text:

I. Macinarngala
II. Oto
III. Akai Botan
IV. Seshi
V. Naru ano Michi Nite
VI. Basho no Michi
VII. Yoru no Inazuma

Publisher: Apogee Press Inc.: Cincinnati #ESE-1311-1

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For: Female voice (mezzo-soprano), alto flute in G, and percussion
   Percussion instrumentation: vibraphone, mallets, and wind chimes

Difficulty: voice - very difficult
            instruments - moderate

Vocal range: small g - two line g-sharp

Language: Japanese

Duration: not given

Comments: white score

GABURO, KENNETH   Two (1971)   Text: Virginia Hommel
(b.1926)

Publisher: Theodore Presser Co.: Bryn Mawr, PA #111-40073

For: Mezzo-soprano, alto flute in G, and double bass

Difficulty: voice - moderately difficult
            instruments - moderately difficult

Vocal range: small f-sharp - two line a

Language: English

Duration: not given

Comments: voice is required to change timbre and quality; white score; some rhythmic difficulties

HARRIS, DONALD   For the Night to Wear (1978)   Text: Hortense Flexner
(b.1931)

Publisher: Theodore Presser Co.: Bryn Mawr, PA #411-41083

For: Mezzo-soprano, flute (alto flute in G), clarinet in B-flat (alto
      clarinet in E-flat), bass clarinet in B-flat, violin (viola I),
      viola II, cello, and piano

Difficulty: voice - difficult
            instruments - difficult

Vocal range: small g-sharp - two line b-flat

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HEIDER, WERNER
(b.1930)

Picasso - Musik (1966)

I. Ophélie . . .
II. Mirakel das der Torero . . .
III. Locusche der Stunde . . .
IV. Junges Mädchen "Kss"
   schöner Schreiner . . .
V. Ins geheim schweige . . .
VI. Le cygne sur le lac
VII. bau reiss aus verrenk
    und schlag tot

Publisher: C. F. Peters Corp.: New York #8281

For: Mezzo-soprano, clarinet in B-flat, violin, and piano

Difficulty: voice - extremely difficult
            instruments - very difficult

Vocal range: small a-flat - two line a-flat

Language: German (French translation provided for performance)

Duration: not given

Comments: Page 2 of movement V was missing from the score examined.
          many rhythmic difficulties as well as potential pitch problems

HEISS, JOHN
(b.1938)

Songs of Nature (1975)

I. From "Thanatopsis"
II. The Yellow Violet
III. The Sound of the Sea
IV. Men Say
V. From "If I Shouldn't
   Be Alive" and "How Happy
   is the Little Stone"

Publisher: Boosey & Hawkes: Oceanside, New York #VAB0190

For: Mezzo-soprano, flute, clarinet in B-flat, violin, cello, and piano

Difficulty: voice - moderately difficult
            instruments - moderately difficult

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Vocal range: small g - two line f-sharp
Language: English
Duration: 14 minutes
Comments: Number III to be performed in a "very musical speech"

JOHNSTON, BEN
A Sea Dirge (1962)
(b.1926) Full fathom five thy father lies Shakespeare
Publisher: Smith Publications: Urbana, Illinois (no edition number)
For: Mezzo-soprano, flute, violin, and oboe
Difficulty: voice - moderately difficult
instruments - moderately difficult
Vocal range: one line d-sharp plus - two line g plus (*see comments)
Language: English
Duration: not given
Comments: Music is meant to be performed in just intonation.
*read instruction sheet carefully

KADOSA, PÁL
Népdal-Kantata, Op. 30 (c.1966)
(b.1903) I. Istenem, Istenem Fordította
II. Csina losi erdőn
III. Janoshidi vágárteren
Publisher: Zenemukiado Vallalat: Budapest Z.3663
For: Voice (mezzo-soprano or baritone), clarinet in B-flat, violin, and cello
Difficulty: voice - moderate
instruments - moderate
Vocal range: small g - two line f
Language: Hungarian (German translation provided for performance)
Duration: not given

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KELEMEN, MILKO  
Epitaph (1961)  
(b.1924)  
Text: Grigor Vitez

Publisher: Henry Litolff's Verlag/C. F. Peter Corp.: Frankfurt #5817

For: Mezzo-soprano, viola, vibraphone and percussion (3 players)
Percussion instrumentation: kleine Trommel [snare drum], cymbal, tam-tam, gong mit Buckel [with hump], Glocken [bells] (E, g, a), bongos (high, medium, low), tambourine, triangle, guiro, maracas, claves, and wood block

Difficulty: voice - difficult
instruments - moderately difficult

Vocal range: small a - two line a

Language: Yugoslavian (German translation by the composer provided for performance)

Duration: 5 minutes

KOCSAR, MIKLOS  
Kassák-Dalok (c.1980)  
Text:
I. Alkonyi szél (Twilight wind)  
II. Monoton (Monotonous)  
III. 0 csend (0 silence)  
IV. Széltölcsér (Wind Cornet)  
V. Hétköznapi csoda (Everyday Miracle)

Publisher: Editio Musica Budapest: Budapest #Z.8746

For: Mezzo-soprano, flute, and Hungarian cembalo [harpsichord]

Difficulty: voice - moderately difficult
instruments - difficult

Vocal range: one line c - two line f-sharp

Language: Hungarian

Duration: not given

LECHNER, KONRAD  
Drei Gedichte (1968, rev.1978)  
(b.1911)  
Text:
I. April  
II. Zikade  
III. Schläferung

Hans Magnus Enzensberger

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Publisher: Moeck Verlag: Celle, West Germany #5219

For: Voice (mezzo-soprano) and flute

Difficulty: voice - very difficult
          instruments - difficult

Vocal range: small g-sharp - two line a

Language: German

Duration: not given

LERDAHL, FRED
(b.1943)

Eros (1975)

Publisher: Mobart Music Publications: Hillsdale, New York
(no edition number)

For: Mezzo-soprano, alto flute in G, viola, electric guitar, electric
      bass guitar, harp, electric piano, and percussion (2 players)

Percussion instrumentation: (I) congos [Haitian drumset], and
      bongos; (II) congos, bongos, low drums with "jingle" attachment
      and tam-tam

Difficulty: voice - extremely difficult
          instruments - very difficult (viola, alto flute in G)

Vocal range: small f - two line b-flat

Language: English

Duration: 23 minutes

MADEY, BOGUSŁAW
(b.1932)

Transfiguracje (1965)

Publisher: Polskie Wydawnictwo Muzyczne: Warsaw #PWM-6661

For: Mezzo-soprano, flute, oboe, cor anglais in F [English horn],
      clarinet in B-flat (bass clarinet in B-flat), bassoon, piano,
      double bass, and percussion (2 players)

Percussion instrumentation: (I) vibraphones, marimba, 3 tom-toms,
      2 tamburi [snare drum] (soprano & alto), 2 triangles (soprano &
      alto), 2 cymbals (soprano & alto), medium gong, 3 nacchere
cilindriche [Near Eastern timpano], wood blocks, and frusta

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[slapstick]; (II) 2 timpani, tambourine, bass drum, 2 triangles (tenor, bass), 3 suspended cymbals (alto, tenor, bass), tam-tam, 3 temple blocks, claves, and castanets

Difficulty: voice - very difficult
instruments - difficult

Vocal range: small g-sharp - three line d

Language: phonemes and humming

Duration: not given

Comments: note extreme range

MALIPIERO, RICCARDO Preludio, Adagio e finale (1963)
(b.1914) I. Mar de Aire Miguel Gallardo Drago
II. Es war einmal Giacomo Noventa
III. Mattina Giuseppe Ungaretti

Publisher: Edizioni Suvini Zerboni: Milan #S.6137Z.

For: Voice (mezzo-soprano), piano, and percussion
Percussion instrumentation: marimba, vibraphone, xylophone, 3 suspended cymbals, 3 bongos, 3 tom-toms, 3 cocos [cococello] (large, medium, small), large tam-tam, tamburo con corde [snare drum], tamburo basco [tambourine], cassa e piatti [drum and cymbals], chime, and crotalo

Difficulty: voice - difficult
instruments - difficult

Vocal range: small f - two line a

Language: Italian and German

Duration: not given

MESTRES-QUADRENY, JOSEP MARIA Musica per a Anna (1967)
(b.1929) Text: none

Publisher: Moeck Verlag: Celle, West Germany #5066

For: Mezzo-soprano and string quartet

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Molineux, Allen
(b.1950)

Crystals (c.1975)

I. Head against window . . . Kathleen Geminder
II. He took me out . . .
III. Crystalizing you indoors . . .
IV. Blackness is distressing . . .

Publisher: HaMaR Percussion Publications, Inc.: Huntington, New York #ES9

For: Mezzo-soprano and percussion (3 players)
Percussion instrumentation: (I) triangle, vibraphone, temple blocks, suspended cymbals, wind chimes, bongos, wood blocks, and tambourine; (II) tubular bells, xylophone, antique cymbals, suspended cymbals, triangle, and timpani; (III) marimba, suspended cymbals, bass drum, triangle, snare drum, tom-toms, and glockenspiel; maracas played by singer

Nobre, Marlos
(b.1939)

0 Canto Multiplicado, Op. 38 (1972)
Text:
I. Sobre teu corpo . . . Carlos Drummond
II. Vergonha, vergonha . . . de Andrade
III. Lágrimas De noturno orvalho . . .

Publisher: TONOS-International: Darmstadt #10208

For: Voice (mezzo-soprano) and strings (one or more per part)
Vocal range: small g - two line a
Language: Portuguese
Duration: not given

PERERA, RONALD Three Poems of Günter Grass (1974) Text:
I. Gleisdeieck Günter Grass
II. Klappstühle
III. Schlaflos

Publisher: E. C. Schirmer: Boston #2478

For: Mezzo-soprano, flute (piccolo, alto flute in G), clarinet in B-flat
(alto saxophone, bass clarinet in B-flat), piano, violin, viola,
cello, and stereo tape

Difficulty: voice - difficult
instruments - difficult

Vocal range: small g - two line b
Language: German
Duration: 22 minutes
Comments: use of microtones

POPE, CONRAD At that hour (1977) Text:
(b.1951)

Publisher: Mobart Music Publications: Hillsdale, New York
(no edition number)

For: Mezzo-soprano, flute, clarinet in B-flat, violin, viola, cello,
and piano

Difficulty: voice - moderately difficult
instruments - difficult

Vocal range: small g-sharp - two line f
Language: English
Duration: 11 minutes

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RAN, SHULAMIT  
(b.1949)

Q the Chimneys (1969)  

Text: Nancy Sachs

I. A dead child speaks

II. Already embraced by the arm of heavenly solace

III. Fleeing

IV. Someone comes

V. Hell is naked

Publisher: Carl Fischer Inc.: New York (no edition number)

For: Mezzo-soprano, flute, clarinet in B-flat (bass clarinet in B-flat), cello, piano, tape, and percussion

Percussion instrumentation: cymbals, timpani, vibraphone, 6 drums, bass drum, gong, and chimes

Difficulty: voice - very difficult

instruments - difficult

Vocal range: small g - two line a

Language: German

Duration: not given

Comments: The last movement has a somewhat aleatoric section.

RANDS, BERNARD  
(b.1934)

Ballad I (1970)  

Text: Gilbert Sorrentino

Publisher: Universal Edition LTD: London #UE 15414L

For: Mezzo-soprano, flute (alto flute in G), tenor trombone, double bass, piano, and percussion

Percussion instrumentation: glass chimes, hi-hat, cymbals, vibraphone, tam-tam, wood blocks, temple blocks, bongos, snare drum, and tom-tom

Difficulty: voice - very difficult

instruments - difficult

Vocal range: small a-flat - two line a

Language: English

Duration: 14 minutes

Comments: most sounds are not really pitched; singer must perform a number of vocal effects; In some places instrumentalist must play and "sing" sounds at the same time.
RILEY, DENNIS  


Text:  

I. Those that go searching  
D. H. Lawrence  
for love . . .  
II. If there were not an utter  
and absolute dark of silence . . .  

Publisher: C. F. Peters Corp.: New York (no edition number)  

For: Mezzo-soprano, tenor saxophone, vibraphone, cello, and piano  

Difficulty: voice - difficult  
instruments - difficult  

Vocal range: small a - two line a  

Language: English  

Duration: not given  

SACHSE, HANS WOLFGANG  

Kinder der Republik (c.1973)  

Text:  

Max Zimmering  

Publisher: Verlag Neue Musik: Berlin  

Bestell - #NM1020, #20(378)  

For: Mezzo-soprano or baritone and string quartet  

Difficulty: voice - moderate  
instruments - moderate  

Vocal range: small b - two line e  

Language: German  

Duration: not given  

SARGON, SIMON  

Patterns in Blue (1974)  

Text:  

I. Cabaret Song  
James Agee  
II. Snatch of Sliphorn Jazz  
Carl Sandburg  
III. Lonesome Boy Blues  
Kenneth Patchen  

Publisher: Boosey & Hawkes: Oceanside, New York #BH.BK.769  

For: Mezzo-soprano, piano, and clarinet in B-flat  

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SCHAFER, R. MURRAY  
 bà1933\(\)  
 Requiems for the Party-girl  
 (1966)  
 composer

Publisher: BMI Canada Limited: Don Mills, Ontario (no edition number)

For: Mezzo-soprano, flute (piccolo), clarinet in B-flat (bass clarinet in B-flat), horn in F, piano, harp, violin, viola, cello, and percussion (1 player)

Percussion instrumentation: tam-tam, large suspended cymbal, marimba, triangle, small tom-tom, snare drum, tambourine, temple blocks, side drum, log drum, bass drum, tubular chimes, guiro, wood block, and glockenspiel

Difficulty: voice - very difficult  
 instruments - difficult

Vocal range: small g - three line c

Language: English

Duration: 17 minutes

Comments: The piece calls for many vocal effects including a scream, a whisper, and alteration of tone color.

SCHERCHEN, TONA  
 (b.1938)  
 Wai (1967)  
 no credit given

Publisher: Universal Edition: Zurich #UE 14799Z

For: Mezzo-soprano, string quartet, percussion (played by singer)

Percussion instrumentation: low tam-tam, 1 timpano, small portable drum, guiro, large fan, long metal necklace, and Chinese blocks

Difficulty: voice - difficult  
 instruments - very difficult
Vocal range: small g - two line f (plus higher pitch approximations)

Language: stylized declamation based on Chinese

Duration: not given

Comments: white score; some "new" notation; performers must read "instructions for performance;" singer has many pitch approximations; Movement III contains a "Version I" and "Version II" before a coda to end the piece. The voice must display rapidly changing moods and emotions throughout much of the piece.

SETER, MORDECAI Autumn (1970) Text:
(b.1916) none
Publisher: Israel Music Institute: Tel Aviv #IMI 183
For: Mezzo-soprano, clarinet in A, and harp or piano
Difficulty: voice - difficult
instruments - moderately difficult
Vocal range: small a-sharp - two line f-sharp
Language: phonemes
Duration: not given

SWIERZYNSKI, ADAM Liryki Morskie (1972) Text:
(b.1914) Franciszek Fenikowski
I. W Rybackim Porcie
II. Zapach Morza
III. Pomorze
Publisher: Edycja Muzyczna Agencja Autorska: Warsaw (no edition number)
For: Mezzo-soprano, string quartet, and piano
Difficulty: voice - moderately difficult
instruments - moderately difficult
Vocal range: small g - two line f

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UNG, CHINARY
(b.1942)

Mohori (1974) Text:

Phonemes

Publisher: C. F. Peters Corp.: New York (no edition number)

For: Mezzo-soprano, flute, oboe, classical guitar, cello, harp, piano, and percussion (2 players)

Percussion instrumentation: antique cymbals, glass wind chimes, metal wind chimes, anvils, cowbells, wood blocks, temple blocks, tambourine, 4 suspended cymbals (small to large), congas, timbales, 3 snare drums, 2 tom-toms, marimba, claves, bamboo wind chimes, bongos, 2 tam-tams (large & small), Javanese gong, 2 bass drums (12"x18" and 14"x24"), and vibraphone

Difficulty: voice - very difficult
instruments - difficult

Vocal range: small e - two line a

Language: phonemes, IPA symbols

Duration: 12 minutes, 45 seconds

Comments: note extreme range; several vocal tremolos are indicated

VEYVODA, GERALD
(b.1948)

Through the Looking Glass (1971) Text:

I. Imagining L.S.D. Lawrence Ferlinghetti
II. L.S.D. Big Sur
III. After-Dream

Publisher: SeeSaw Music Corp.: New York (no edition number)

For: Mezzo-soprano, flute, oboe, clarinet in B-flat, horn in F, bassoon, and two channels of pre-recorded electronic sounds

Difficulty: voice - difficult
instruments - difficult

Vocal range: small b-flat - two line b-flat

Language: English

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Duration: not given
Comments: speaking part on approximate pitches

VIRGIN, DOUGLAS J. Show Me Your Tuijar (c.1976) Text: none
Publisher: Berandol Music Limited: Toronto (no edition number)
For: Voice (mezzo-soprano), soprano recorder, alto recorder, tenor
      recorder, bass recorder, oboe, classical guitar, and double bass
Difficulty: voice - difficult
            instruments - difficult
Vocal range: small f-sharp - two line g
Language: phonemes
Duration: not given
Comments: The voice is treated as a member of the instrumental
ensemble.

Publisher: Theodore Presser Co.: Bryn Mawr, PA #110-40083
For: Mezzo-soprano and percussion (1 player)
      Percussion instrumentation: vibraphone, glockenspiel, crotales,
      finger cymbals, and chimes (played by singer)
Difficulty: voice - very difficult
            instruments - difficult
Vocal range: small e - two line a
Language: Hebrew
Duration: not given
Comments: use of metric modulation

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Section III: Alto

BAERVOETS, RAYMOND  
Erosions (1) (1965)  
(b.1932)  
Text:  
Géo Soetens

Publisher: Centre Belge de Documentation Musicale: Brussels  
D/1967/0565/21

For: Alto, flute, saxophone, trumpet in B-flat, cello, harp, celesta,  
vibraphone, and percussion (2 players)  
Percussion instrumentation: 3 bongos, 3 cymbals, 3 wood blocks,  
3 tom-toms, 2 maracas, cloches [bells], 3 tam-tams, 2 claves, and  
glockenspiel

Difficulty: voice - very difficult  
Instruments - very difficult

Vocal range: small f-sharp - two line f-sharp

Language: French

Duration: 11 minutes, 20 seconds

Comments: Score is very difficult to read due to poor printing.

CRUMB, GEORGE  
(b.1929)  
Night of the Four Moons (1969)  
Text:  
Federico Garcia Lorca

I. La Luna esta muerta,  
(The moon is dead, dead . . .)

II. Cuando sale la luna . . .  
(When the moon rises . . .)

III. Otro Adan oscuro esta sonando  
(Another obscure Adam dreams)

IV. Huye luna, luna, luna! . . .  
(Run away moon, moon, moon! . . .)

Publisher: C. F. Peters Corp.: New York #66462

For: Alto, alto flute in G (piccolo), banjo, electric cello, and  
percussion (1 player)  
Percussion instrumentation: bongo drums, Chinese temple gong,  
Tibetan prayer stones, alto African thumb piano, large tam-tam,  
crotales, suspended cymbal, tambourine, pair of Japanese kabuki  
blocks, vibraphone; (the following instruments are to be played by  
the singer): finger cymbals, small tam-tam, castanets, and  
glockenspiel; (played by all performers: a single detached crotale  
one line a or two line a)

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GARANT, SERGE
(b.1929)  
**Phrases I** (1969)  
Text: composer

Publisher: BMI Canada LTD: Don Mills, Ontario (no edition number)

For: Alto, piano (celesta), and percussion—

Percussion instrumentation: brass chimes, rattle, claves, and maracas (all played by singer); 1 large suspended cymbal (played by pianist); tubular chimes, bells, xylophone, marimba, vibraphone, 3 suspended cymbals, 3 gongs, 1 tam-tam, snare drum, 2 or 3 tom-toms, bongos, timbales, whip, log-drum, wood blocks, Chinese blocks, temple blocks, sand blocks, bass drum, 3 or 4 cowbells, Chinese bell-tree, bamboo chimes, glass chimes, antique cymbals, and 1 double bass bow

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: small f-sharp - two line f-sharp

Language: French

Duration: 26 minutes

Comments: aleatoric; voice required to change timbre

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HAUBIEL, CHARLES
(1892-1978)

**A Threnody for Love** (1966)  
Text: Frederika Blankner

Publisher: The Composer's Press, Inc.: Los Angeles (no edition number)

For: Alto, flute, clarinet in B-flat, violin, cello, and piano

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HOLLIGER, HEINZ Glühende Rätsel (1964) Text:
(b.1939) I. Diese Nacht Nelly Sachs
II. Einsamkeit lautlos samtener
Acker
III. Im verhexten Wald
IV. Ausgeweidet die Zeit
V. Meine geliebten Toten

Publisher: B. Schott’s Söhne: Mainz #E.S. 5001

For: Alto, flute, viola, bass clarinet in B-flat (contrabass clarinet in B-flat), harp, cimbalum [Hungarian dulcimer], and percussion (5 players)
Percussion instrumentation: 2 maracas, 3 temple blocks, 4 bongos, 3 tom-toms, 1 tambour de basque [tambourine], 1 Ruhrtrommel [tenor drum], bass drum, 2 small drums mit Saite [with snare], 2 triangles (high & low), 4 hard cymbals, 3 tam-tams (small, medium & large), 3 gongs, 13 Plattenglocken [plate bells], Röhrenenglocken [tubular bells], 7 crotales, glockenspiel, marimba, and celesta

Difficulty: voice - very difficult
instruments - very difficult

Vocal range: small f - two line a-flat

Language: German

Duration: 15 minutes

Comments: score is difficult to read

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JOHANSEN, SVEND AAQUIST  Wiegenlied (1974)  Text:
Bertolt Brecht

Publisher: Samfundet til Udgivelse af Dansk Musik: Copenhagen
(no edition number)

For: Alto, flute, violin, and cello

Difficulty: voice - moderate
instruments - moderate

Vocal range: small f-sharp - two line g

Language: German

Duration: not given

Comments: some speaking sections

KRAUZE, ZYGMUNT  Pantuny malajskie (1961)  Text:
(Malay Pantuns)

I. Dario mana . . .
II. Koilauadau mur . . .
III. Pisang masboiwabawa

Text: from Malaya

Publisher: Polskie Wydawnictwo Muzyczne: Warsaw #PWM-6588

For: Alto (or mezzo-soprano) and 3 flutes

Difficulty: voice - moderate
instruments - moderate
Vocal range: small g - two line e
Language: Malayan
Duration: 7 minutes

Comments: A Polish and English translation by Robert Stiller is included only for interpretation purposes.

POPE, CONRAD Rain (1976) Text: James Joyce
(b.1951)
Publisher: Mobart Music Publications: Hillsdale, New York (no edition number)
For: Alto, violin, cello, clarinet in B-flat, and piano
Difficulty: voice - moderately difficult instruments - difficult
Vocal range: small g - two line f
Language: English
Duration: not given

POUSSEUR, HENRI Echos II, de votre Faust (1969) Text:
(b.1929)
I. La ligne des toits (voice tacet) Goethe, Nerval, Petrarch,
II. Couleur de l'air A Gongora, Marlow,
III. Insinuations Michel Butor
IV. Grande loterie du labyrinthe des fantômes
V. Les herbes des yeux (voice tacet)
VI. Couleur de l'air B
VII. Le tremble et le rossignol (voice tacet)

Publisher: Universal Edition: Vienna #UE 15104
For: Voice (alto), flute, cello and piano
Difficulty: voice - very difficult instruments - very difficult
Vocal range: small f-sharp - two line f

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Language: German, French, Spanish, English, and Italian
Duration: 20 minutes
Comments: the languages used are not translations

PRYTZ, HOLGER  Quartetto, Op. 8 (c.1971)  Text:
Savetri Devi
Publisher: Samfundet til Udgivelse af Dansk Musik:
Copenhagen #3 Serie #235
For: Alto, clarinet in A, cello, and piano
Difficulty: voice - difficult
instruments - difficult
Vocal range: small a - two line g
Language: Danish (Italian and English translations by the composer
provided for performance)
Duration: not given

RAXACH, ENRIQUE  Paraphrase (1969)  Text:
(b.1932) composer
Publisher: C. F. Peters Corp.: London #7137
For: Alto, alto flute in G (flute), bass clarinet in B-flat (clarinet in
B-flat), bassoon, horn in F, trumpet in C, harp, violin, viola,
cello, and percussion (2 players)
Percussion instrumentation: (I) marimba, vibraphone, suspended
Chinese cymbal, large suspended cymbal, snare drum, 4 tom-toms,
and bamboo wood chimes; (II) tubular bells, hi-hat, suspended
cymbal, tam-tam, 2 bongos, 2 congas, and fouet [whip]
Difficulty: voice - very difficult
instruments - very difficult
Vocal range: small f - two line f-sharp
Language: phonemes and French
Duration: 14 minutes, 30 seconds

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RUETTER, HERMANN  
Prediger Salomo 12, 1-9  
(b.1900) (1973) no credit given

Publisher: B. Schott's Söhne: Mainz #6423
For: Deep voice (alto), flute, and piano (or organ)
Difficulty: voice - moderately difficult
instruments - moderately difficult
Vocal range: small g - two line f-flat
Language: German
Duration: not given

SAMUEL, GERHARD  
The Relativity of Icarus  

Publisher: Belwin-Mills Publishing Corp.: Melville, New York
For: Alto or young bass-baritone, flute, oboe, clarinet in B-flat, violin, viola, cello, piano, and percussion (1 player)
Percussion instrumentation: crotales or glockenspiel, vibraphone, small triangle, tam-tam, suspended cymbal, Bak [Korean multiboard whip] or whip, tenor drum, and very high metal wind chimes
Difficulty: voice - moderately difficult
instruments - moderately difficult
Vocal range: great A - one line a-flat
Language: English
Duration: not given
Comments: The composer recommends a microphone for spoken and whispered passages. The vocal part is in bass clef, but the composer prefers a contralto to a bass.

SLOWINSKI, WLADYSLAW  
Makowskie Bajki (c.1975)  
I. Dziad i baba  
II. Promień słońca  
III. Szewc  
IV. Kobziarze

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V. Dzieci przed klatką z kanarkiem
VI. Grupa dzieci

Publisher: Polskie Wydawnictwo Muzyczne: Cracow #PWM7741

For: Alto, oboe, clarinet in B-flat, and bassoon

Difficulty: voice - moderate
            instruments - moderate

Vocal range: small g - two line e

Language: Polish

Duration: not given

WILKINSON, MARC Voices (c.1960) Text: Samuel Beckett
(b.1929)

Publisher: Universal Edition LTD: London #UE 12912

For: Alto, flute, clarinet in E-flat, bass clarinet in B-flat, and cello

Difficulty: voice - difficult
            instruments - difficult

Vocal range: small f - two line f-sharp

Language: English or German

Duration: 10 minutes

Comments: piece is pointilistic; much of the voice part is spoken;
          piece may have been composed before 1960

WIMBERGER, GERHARD Four Songs (c.1971)
   I. Song of Yourself                  Text:                      Hans-Jürgen Heise
   II. Die Verlassene                  Heinz Piontek
   III. middle class blues             Hans Magnus Enzensberger
   IV. mein famili                      Ror Wolf

(b.1923)

Publisher: Bärenreiter: Kassel #6062a

For: Voice (alto) or (baritone), piano, double bass, and trap set with
     bongos

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Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: small a - two line e
Language: German
Duration: 15 minutes

ZENDER, HANS Three Rondels nach Mallarme (1961) Text: (b.1936) I. Rein du reveil . . . composer
II. (no text, no title) III. Si tu veux nous nous aimerons . . .

Publisher: Bote & Bock: Berlin #B&B21929(1013)

For: Alto, flute, and viola

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: small a-flat - two line f
Language: French
Duration: not given

Section IV: Tenor

BAULD, ALISON Egg (1973) Text: (b.1944) composer

Publisher: Novello: Borough Green, England (no edition number)

For: Tenor, flute, cello, vibraphone, and drum

Difficulty: voice - moderate
instruments - moderate

Vocal range: small c - two line c-sharp (not sung but laughed)
Language: English
Duration: 9 minutes
Comments: duration of measures indicated in spatial time (seconds)
BEDFORD, DAVID  
the tentacles of the dark nebula  
(b.1937)  
(1969)  

Publisher: Universal Edition LTD: London #UE 15342

For: Tenor, 3 violins, 2 violas, 2 celli, and double bass

Difficulty: voice - difficult
instruments - difficult

Vocal range: small c - one line b-flat

Language: English

Duration: 14 minutes, 30 seconds

BEDFORD, DAVID  
when I heard the learn'd astronomer  
(b.1937)  
(1972)  

Publisher: Universal Edition LTD: London #UE 15508L

For: Tenor, 2 flutes, 2 oboes, 2 clarinets in B-flat, 2 bassoons, 3 horns in F, tenor trombone, bass-trombone, and tuba

Difficulty: voice - very difficult
instruments - very difficult

Vocal range: small d - one line b

Language: English

Duration: 15 minutes

Comments: use of spatial as well as metrical time

BIRTWISTLE, HARRISON  
Prologue  
(b.1934)  
(1971)  

Publisher: Universal Edition LTD: London #UE 15491L

For: Tenor, bassoon, horn in F, 2 trumpets in B-flat, trombone, violin, and double bass

Difficulty: voice - difficult
instruments - moderately difficult

Text: Arthur C. Clarke

Text: Walt Whitman and Camille Flammarion

Text: Aeschylus

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Vocal range: small c - one line a-flat
Language: English
Duration: 8 minutes

BOSE, HANS-JURGEN VON
Three Songs (1978)
(b.1953) I. Love's Farwell
II. Dirge
III. Hey Nonny No!
Language: English
Duration: not given

Publisher: Ars Viva Verlag: Mainz #A859V

For: Tenor, flute (piccolo and alto flute in G), oboe (English horn), clarinet in B-flat, clarinet in E-flat), bass clarinet in B-flat, bassoon, 1 Altposaune [bass trombone], 5 Pauken [timpani] (1 pair Becken [cymbal], kleine Trommel [snare drum], Zeitungspapier [old newspaper], Packpapier [papersack]), harp (cembalo [harpsichord], Hammond organ), 2 violins, 2 celli, 1 double bass, and percussion (2 players)
Percussion instrumentation: 5 Lotosflöten [slide whistle], kleine Trommel [snare drum], grosse Trommel [bass drum], antique cymbal, 2 cowbells, 2 Paarbecken [crash cymbals], 4 suspended cymbals, small tam-tam, flexatone, glockenspiel, Röhrenlocken [tubular bells], Plattenglocken [plate bells], 2 Brummtöpfe [friction drum], 2 Folienrasseln [foil to rattle], 4 sand blocks, Sandbüchse [sand box], plastic becher [cup], Zeitungspapier [old newspaper], Packpapier [paper sack], and Ballon [balloon]

Difficulty: voice - extremely difficult
instruments - very difficult

Vocal range: small c - two line c-sharp
Language: English
Duration: not given

BUSH, GEOFFREY
A Love's Progress (1961)
(b.1920) I. Hope
II. Resolution
III. Doubt
IV. Jealousy
V. Grief
VI. Despair

Text: Anonymous ca. 1600

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For: Tenor, oboe, clarinet in B-flat, and bassoon

Difficulty: voice - moderately difficult
instruments - moderate

Vocal range: small c-flat - one line b-flat

Language: English

Duration: not given

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COWIE, EDWARD

The Moon, Sea, and Stars (1973) Text:

I. It is a beautiful evening . . . Wordsworth
II. As I looked up . . .
III. And I remember well . . .

For: Tenor or high voice, 14 solo strings (4 violin I, 4 violin II, 2 violas, 2 celli, 2 double basses), horn in F, and percussion
Percussion instrumentation: celesta, glockenspiel, large tam-tam, 4 pedal timpani, vibraphone, large triangle, large mounted cymbal (played with cello or bass bow), and tubular bells

Difficulty: voice - very difficult
instruments - difficult

Vocal range: small e - two line g-sharp

Language: English

Duration: 20 minutes

Comments: very high tessitura

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CUMMING, RICHARD

As Dew in April (1960)

Text:

I. It is a beautiful evening . . . Wordsworth
II. As I looked up . . .
III. And I remember well . . .

For: High voice (tenor), oboe or violin or clarinet in B-flat, and piano

Difficulty: voice - moderately easy
instruments - moderately easy

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DEVCIC, NATKO

Koncert Für Kammerensemble (1969) Text:
(b.1914) none

Publisher: Uduženje Kompozitora Hevatske: Zagreb (no edition number)

For: Tenor, ondes martenot, marimba, vibraphone, 4 violins, 4 violas, and percussion (2 players)
Percussion instrumentation: maracas, 4 legni [wood drums], 5 temple blocks, triangle, 5 cowbells, 3 piatti sospesi [suspended cymbals], tam-tam, tambourine (small), 1 large tambourine, and 5 tom-toms

Difficulty: voice - difficult
Instruments - difficult

Vocal range: small c-sharp - one line a-sharp

Language: phonemes

Duration: 15 minutes, 30 seconds

DRUCKMAN, JACOB

Animus IV (1977) Text:
(b.1928) Nicolaus Lenau

Publisher: Boosey & Hawkes: Oceanside, New York (no edition number)

For: Tenor, violin, piano (electric piano with "wa" pedal and electric organ, trombone, percussion (2 players), and tape
Percussion instrumentation: vibraphone or sizzle cymbal, small cymbal, metal wind chimes, tom-toms, bass drum, tam-tam and marimba or large cymbal, triangle, 5 temple blocks, and gong or small tam-tam

Difficulty: voice - very difficult
Instruments - very difficult

Vocal range: great A-sharp - one line b

Language: German and French
Duration: not given

Comments: "Die drei Zigeuner" by Franz Liszt (1811-1886) is sung at the same time as portions of the Druckman; also a French song appears on the tape.

FOWLER, MARJE Deux Ballades Sombres (1967) Text:
de de François Villon François Villon
I. Ballade des Pendus
II. Ballade des Dames du Temps jodis
III. Envoi

Publisher: Composer's Autograph Publications: Redondo Beach, California (no edition number)

For: Tenor, viola, and piano

Difficulty: voice - difficult
 instruments - moderately difficult

Vocal range: great B-flat - one line b-flat

Language: French (English translation by Swinburn provided for performance)

Duration: not given

FUSSL, KARL HEINZ Dialogue in praise of the owl and the cuckoo (1961) Text:
(b.1924) owl and the cuckoo (1961) William Shakespeare
I. Winter
II. Spring

Publisher: Universal Edition: Vienna #UE 15180

For: Tenor, flute, clarinet in B-flat, trombone, harp, chitarra [guitar], violin, and double bass

Difficulty: voice - moderately difficult
 instruments - moderately difficult - difficult

Vocal range: small d - one line b-flat

Language: English

Duration: 16 minutes

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HOLLIGER, HEINZ
(b.1939)
Erde und Himmel (1961)
Text:
I. Erde un Himmel Alexander Xaver Gwerder
II. Zwischenspiel
(voice tacet)
III. Rondo
IV. 2 Zwischenspiel (voice tacet)
V. Die letzte Stunde

Publisher: B. Schott’s Söhne: Mainz #5031
For: Tenor, flute, viola, cello, harp, and violin
Difficulty: voice - very difficult
instruments - difficult
Vocal range: great G-sharp - two line c
Language: German
Duration: not given

KELEMEN, MILKO
(b.1924)
O Primavera (n.d.)
Text:
I. Prolog Anon. Italian poets
II. O primavera ...
III. Epilog

Publisher: Henry Litoff’s Verlag/C. F. Peters Corp.: Frankfurt #8041
For: Tenor, 7 violins, 3 violas, 2 celli, and double bass
(note: violin 7 also plays glockenspiel and jaycall)
Difficulty: voice - difficult
instruments - difficult
Vocal range: small d - two line c
Language: Italian
Duration: 9 minutes
Comments: voice part employs Sprechstimme, rhythmic speech

KELLY, BRYAN
(b.1934)
The Shield of Achilles (1967)
Text:
W.H. Auden

Publisher: Novello & Co.: London (no edition number)
For: Tenor, 2 violin I, 2 violin II, 2 violas, 2 celli, 2 double basses, timpani, and percussion (3 players)
Percussion instrumentation: congas, suspended cymbal, side drum, gong, castanets, and small suspended cymbal

Difficulty: voice - difficult
instruments - moderate

Vocal range: small d - one line a
Language: English
Duration: not given
Comments: high tessitura

LE FANU, NICOLA
Rondeaux (1972)
(b.1947)
Text: French Medieval Poetry
Publisher: Novello & Co. LTD: Borough Green #17 0299 08
For: Tenor and horn in F
Difficulty: voice - difficult
instruments - difficult
Vocal range: small c - one line a
Language: French
Duration: 9 minutes
Comments: use of quarter tones; rhythmic difficulties

LUTOSLAWSKI, WITOLD
Paroles Tissées (1965)
(b.1913)
(Woven words)
Text: Jean-François Chabrun
Publisher: Chester Music: London #28.750
For: Tenor, 10 solo violins, 3 solo violas, 3 solo celli, 1 double bass, piano, harp, and percussion
Percussion instrumentation (1 player): 3 tom-toms, side drum with snare, bass drum, suspended cymbal, large tam-tam, 3 bells (one line d, one line e-flat, one line e-natural), and xylophone

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Difficulty: voice - difficult
    instruments - difficult

Vocal range: small d - one line b-flat

Language: French

Duration: 16 minutes

Comments: contains several ad libitum sections; All rhythmic values in such sections are approximate.

LUTYENS, ELISABETH 'and suddenly it's evening'. Text:
(b.1906) Op. 66 (1966) Salvatore Quasimodo

Publisher: Schott & Co. LTD: London #6858

For: Tenor, 2 trumpets in B-flat, 2 trombones, double bass, harp, celesta, violin, horn in F, cello, and percussion
Percussion instrumentation: large tam-tam, 4 small tam-tams, large cymbal, 4 suspended cymbals (different pitches), claves, maracas, triangle, tambourine, bass drum, tenor drum, 4 wood blocks (different pitches), and 4 tom-toms (different pitches)

Difficulty: voice - difficult
    instruments - difficult

Vocal range: small c - one line b-flat

Language: Italian (English translation by Jack Bevan provided for performance)

Duration: 24 minutes

Comments: arranged in 3 groups of players: I. tenor e coro instrumenti II. Ritornello I; III. Ritornello II

PICCOLO, ANTHONY Found in Machaut's Chamber. Text:
(b 1946) Op. 3 (1968) Kenneth Patchen

Publisher: Composer's Autograph Publications: Redondo Beach, California (no edition number)

For: Tenor, flute, guitar, and cello

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REIMANN, ARIBERT (b.1936)

Epitaph (1965)

Text:
I. Prelude (voice tacet) P.B. Shelley
II. Song
III. Autumn: A Dirge
IV. Interlude (voice tacet)
V. The Past
VI. A Lament
VII. Epilogue (voice tacet)

Publisher: Ars Viva Verlag: Mainz (no edition number)

For: Tenor, flute, English horn, celesta, harp, viola, cello, and double bass

Difficulty: voice - very difficult
instruments - difficult

Vocal range: great A - two line c

Language: English

Duration: 16 minutes

SACCO, P. PETER (b.1928)

Three Psalms (1966)

Text:
I. How Long Wilt Thou Forget Psalm 13
Me, 0 Lord
II. The Sorrows of Death Psalm 18
III. Keep not Thou Silence, Psalm 83
0 God

Publisher: Western International Music, Inc.: Los Angeles #0P-110

For: Tenor (or soprano) and brass quintet

Difficulty: voice - difficult
instruments - moderately difficult

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Vocal range: small c - two line c
Language: English
Duration: not given

TATE, PHYLLIS
(b.1911)  
**Apparitions** (1968)  
Text: 
Evocation (voice tacet)  
I. The Wife of Usher's Well  
II. The Suffolk Miracle  
III. The Unquiet Grave  
IV. Unfortunate Miss Bailey  
Envoi (voice tacet)

Publisher: Oxford University Press: London (no edition number)
For: Tenor, harmonica, string quartet, and piano
Difficulty: voice - difficult
instruments - moderately difficult
Vocal range: small c - one line b-flat
Language: English
Duration: 20 minutes

TESTI, FLAVIO
(b.1923)  
**Cantata prima, Op. 22** (1971)  
Text: 
William Shakespeare

Publisher: Ricordi: Milan #131966
For: Tenor, flute, oboe, harp, harpsichord, viola, cello, and double bass
Difficulty: voice - difficult
instruments - difficult
Vocal range: great B - one line g
Language: English
Duration: 10 minutes

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WEISGALL, HUGO (b.1912)  

End of Summer (1974)  

I. After Lunch  Po Chü-i  
II. Quasi Fantasia (oboe)  
III. Hearing Someone Sing a Poem by Žuan Chen  Po Chü-i  
IV. Presto (oboe, strings)  
V. De Senectute  George Boas  

Publisher: Theodore Presser Co.: Bryn Mawr, PA #114-40203  

For: Tenor, oboe, and string trio (violin, viola, and cello)  

Difficulty: voice - very difficult  
instruments - difficult  

Vocal range: small d - two line c (falsetto)  
Language: English (translation by composer)  

Duration: not given  

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ZENDER, HANS (b.1936)  

Muji No Kyo (1975)  

Publisher: Bote & Bock: Berlin (no edition number)  

For: Voice (tenor or soprano), flute, violin (or cello), and piano (electric organ)  

Difficulty: voice - difficult  
instruments - difficult  

Vocal range: small d - one line g  
Language: Japanese  

Duration: 18 minutes  

Comments: white score and use of "new" notation; use of designated register  

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Section V: Baritone and Bass

ADLER, SAMUEL The Passionate Sword (1974) Text: Jean Star Untermeyer Louis Untermeyer
(b.1928) Publisher: Carl Fischer, Inc.: New York (no edition number)
For: Baritone, flute, clarinet in B-flat, violin, cello, and percussion Percussion instrumentation: crotales, vibraphone, 2 tom-toms, suspended cymbal, and bass drum Difficulty: voice - difficult instruments - moderately difficult Vocal range: small g - one line g-sharp Language: English Duration: not given

AMRAM, DAVID Three Songs for America (1969) Text: I. The courage of life John F. Kennedy II. Americans, you may give Martin Luther King III. History has placed us all Robert F. Kennedy (b.1930) Publisher: C. F. Peters Corp: New York #66469 For: Bass, woodwind quintet, and string quintet Instrumentation: flute, English horn, clarinet in B-flat, horn in F, bassoon, violin I, violin II, viola, cello, and double bass Difficulty: voice - moderately difficult instruments - moderately difficult Vocal range: great E - one line e Language: English Duration: 8 minutes, 30 seconds

ANDRIESSEN, JURRIAAN thy black is fairest (1977) Text: I. How oft when thou, W. Shakespeare my music . . . II. Thou art as tyrannous . . . III. The little love-god lying . . . (b.1925) Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
ANTONIOU, THEODORE  
Chorochronos III (1975)  
(b.1938)  
Text: composer

Publisher: Bärenreiter: Kassel #6170

For: Voice (baritone), piano, percussion, tape, and audience
Percussion instrumentation: (played by singer): suspended cymbal, 4 glasses (three line c, two line b, two line a-sharp, two line f-sharp), a bow, and timpani mallets; (Percussion instruments played by pianist): vibraphone, suspended cymbal, triangle, and a bow

Difficulty: voice - difficult  
instruments - difficult

Vocal range: great A - one line b (falsetto)

Language: several (English, German, and another unknown to the writer, possibly Greek)

Duration: 14 minutes, 10 seconds

Comments: many unusual effects; note participation of audience
Difficulty: voice - moderately difficult
instruments - moderate
Vocal range: great B - one line g
Language: Russian
Duration: not given

BAIRD, TADEUSZ (b.1928)
4 Sonety miłosne
Four Love Sonnets (1969) W. Shakespeare
I. Sonet 23 - Spójrz, co tu ciche serce Wypisala
II. Sonet 91 - Drwić, mając ciebie, z całej ludzkiej pschy ...
III. Sonet 56 - Słodka mi łęci
IV. Sonet 97 - Jakże podobna zimie jest rzęga

Publisher: Polskie Wydawnictwo Muzyczne: Warsaw #PMW-7169
For: Baritone, 6 violin I, 5 violin II, 4 violas, 3 celli, double bass, and harpsichord
Difficulty: voice - moderate
instruments - moderate
Vocal range: small b - one line d-flat
Language: Polish (translated by Maciej Szomczyński)
Duration: 11 minutes, 30 seconds

BASSETT, LESLIE (b.1923)
Time and Beyond (1973)
I. Days
II. Day After Day
III. from "Psalm Four"

Text:
Ralph Waldo Emerson
Rabindranath Tagore
Mark Van Doren

Publisher: C. F. Peters Corp.: New York #66574
For: Baritone, clarinet in B-flat, cello, and piano
Difficulty: voice - difficult
instruments - difficult
Vocal range: great G - one line f

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BIRTWISTLE, HARRISON (b.1934)  
_Epilogue_ (1972)  
"full fathom five"  
William Shakespeare

Publisher: Universal Edition: London #UE 16056L

For: Baritone, horn in F, 4 trombones, and percussion  
Percussion instrumentation: 6 tam-tams

Difficulty: voice - moderate  
instruments - moderately easy

Vocal range: great F-sharp - one line d

Language: English

Duration: 7 minutes

BLISS, ARTHUR (1891-1975)  
_A Knot of Riddles_ (1963)  
I. Fish in River  
II. Swallows  
III. Oyster  
IV. Weathercock  
V. A Bookworm  
VI. A Cross of Wood  
VII. Sun and Moon

Publisher: Novello and Co., LTD: London (no edition number)

For: Baritone and eleven instruments  
Instrumentation: flute, oboe, clarinet in B-flat, bassoon, harp, violin I, violin II, viola, cello, and double bass

Difficulty: voice - moderate  
instruments - moderate

Vocal range: great A-flat - one line f

Language: English

Duration: not given
BOZAY, ATTILA
(b.1939)

KTÉT TÁJKÉP, Op. 20 (1971)
Two Landscapes
I. Taj
II. A háhullásban

Text: András Fodor

Publisher: Editio Musica Budapest: Budapest Z.8588

For: Baritone, flute, and zither

Difficulty: voice - very difficult
instruments - difficult

Vocal range: great A - one line f-sharp

Language: Hungarian

Duration: 8 minutes

CAPDENAT, PHILIPPE
(b.1934)

RITUEL POUR CENCI (1974)

Text:
I. l'église: choral-prelude composer
II. l'orgie: toccata
III. l'inceste: aria
IV. le supplice: marche funèbre

Publisher: Amphion Editions Musicales et Gullimard: Paris #A343

For: Bass, horn in F, 2 trumpets in B-flat, 2 trombones, tuba, organ,
synthesizer, and percussion (2 players)
Percussion instrumentation: 2 wood blocks, 2 temple blocks,
2 cloches de vache posées [bells with leather hangings], 3
suspended cymbals, 2 caisse-claires [snare drums], 2 tumbas
[Afro-Cuban drum], 3 tom-toms, 3 tubular bells, 9 cloches de vache
[bells with leather], 3 timbales chromatiques [chromatic timpani],
gong, cymbale, grosse-caisse [bass drum], plaque métallique [metal
plate], and tam-tam

Difficulty: voice - very difficult
instruments - difficult

Vocal range: great C-sharp - one line f-sharp (normal);
one line a (falsetto)

Language: French

Duration: not given
CHRISTIANSEN, HENNING 3 Beckett - sange, Op. 14
(b.1932) (1963)

I. Je voudrais que mon amour meur
II. Dieppe
III. elles viennent

Publisher: Dan Fog Musikforlag: Copenhagen (no edition number)

For: Baritone, celesta, violin, harp, vibraphone, and percussion
Percussion instrumentation: small tambourine, tamburo rullante
[tenor drum], 2 bongos, 5 temple blocks, wood blocks, claves, maracas, triangle, cymbals, and gong

Difficulty: voice - very difficult
instruments - difficult

Vocal range: great G-sharp - one line g-flat

Language: French

Duration: 10 minutes

Comments: some rhythmic difficulties in #1

CRUMB, GEORGE
(b.1929)

Songs, Drones, and Refrains of Death (1968)
Text:
Federico Garcia Lorca

I. La Guitarra (The Guitar)
II. Casida de las Palomas Oscuras (Casida of the Dark Doves)
III. Cancion de Jinete, 1860
(Song of the Rider, 1860)
IV. Casida del Herido por el Agua (Casida of the Boy Wounded by the Water)

Publisher: C. F. Peters Corp.: New York #66463

For: Baritone, *electric guitar, *electric double bass, *electric piano
(*electric harpsichord), and percussion (2 players)
Percussion instrumentation: (I) glockenspiel, xylophone, tubular bells, 3 tom-toms, bongo drums, 3 Chinese wood blocks, claves, tambourine, 4 antique cymbals, sleigh bells, very small triangle, large suspended cymbal, large tam-tam, small Jew's harp, and 3 tuned Austrian cowbells; (II) vibraphone, marimba, lujon [bass metallophone], 2 timbales, 2 tenor drums, bongo drums, bass drum, 4 antique cymbals, tambourine, 3 temple blocks, large tam-tam, large suspended cymbal, Chinese temple gong, sleigh bells, 3 triangles (large, small, very small), flexitone, large Jew's harp, and plectrum with metal or glass rod; (double bassist) pair of
fingert cymbals, and large suspended cymbals; (pianist) 2 guitar plectra

Difficulty: voice - extremely difficult
instruments - very difficult

Vocal range: great E - one line f

Language: Spanish

Duration: 30 minutes

Comments: *amplified; The baritone and pianist are required to use a cardboard speaking tube (megaphone) at various points in the piece. Many rhythmic and vocal difficulties; singer must have well tuned ear; a number of vocal effects required such as whispers and shouting

DAVIES, PETER MAXWELL
(b.1934)

Eight Songs for a Mad King, Text:
George III (1969)
Randolph Stow & King George III
I. The Sentry
II. The Country Walk
III. The Lady-in-Waiting
IV. To Be Sung on the Water
V. The Phantom Queen
VI. The Counterfeit
VII. Country Dance
VIII. The Review

Publisher: Boosey & Hawkes: Oceanside, New York (no edition number)

For: Male voice (bass with good falsetto range), flute (doubling piccolo), clarinet in B-flat, piano (harpsichord and dulcimer), violin, cello, and percussion
Percussion instrumentation: railway whistle, side drum, suspended cymbal, large suspended cymbal, foot cymbals, large and small wood blocks, very large bass drum, chains, small ratchet, tom-tom, tam-tam, tambourine, roto toms, toy bird-calls, 2 temple blocks, wind chimes, crotales, very small bells, glockenspiel, small steel bars (non-resonant), and crow

Difficulty: voice - extremely difficult
instruments - very difficult

Vocal range: great E-flat - three line a

Language: English

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Duration: 33 minutes

Comments: This piece was written for Roy Hart who has an extended vocal range and can sing the required "chords" (multiphonics).

DISPA, ROBERT (b.1929)

Publisher: Donemus: Amsterdam (no edition number)

For: Bass, flute, frote trum [friction drum], xylophone, violin I, violin II, viola, cello, and bass

Difficulty: voice - moderate
instruments - moderately difficult

Vocal range: great A-flat - one line f-sharp

Language: Dutch

Duration: not given

Ode, Aan het Kind (1976)
1. Dour onze Handen!
2. Kleine Mensen
3. Wegwerp Kinderen
4. Gebed

Text:
Francesco-Ebo

DITTRICH, PAUL-HEINZ (b.1930)

Publisher: C. F. Peters Corp.: New York #9716a

For: Baritone and woodwind quintet

Difficulty: voice - very difficult
instruments - very difficult

Vocal range: great G - one line g

Language: German

Duration: not given

Comments: 4 movements of quintet alone before Epilog
EL-DABH, HALIM The Eye of Horus (1967) Text: composer
(b.1921)
Publisher: C. F. Peters Corp.: New York (no edition number)
For: Bass, piano, and percussion (2 players)
Percussion instrumentation: medium and large cymbals, cowbell, temple blocks, suspended cymbals, 3 tom-toms, triangle, bracelets of small bells, xylophone, marimba, metal tube with metal stick, timpani, deep conga drum, and tam-tam
Difficulty: voice - moderately difficult
instruments - moderately difficult
Vocal range: great E - one line g
Language: English
Duration: not given
Comments: a multi-media work with slides and staging; optional sections; Composer's manuscript is difficult to read.

FELDMAN, MORTON Intervals (1961) Text: none
(b.1926)
Publisher: C. F. Peters Corp.: New York #P6908
For: Bass-baritone, cello, trombone, vibraphone, and percussion
Percussion instrumentation: chimes, antique cymbals, tenor drum, and bass drum
Difficulty: voice - moderately difficult
instruments - moderate
Vocal range: great G-sharp - one line f-sharp
Language: singer repeats "Ah Ha Va" or other sounds at his discretion
Duration: not given
Comments: The duration of each sound after simultaneously beginning is left to singer and each instrumentalist.
FELDMAN, MORTON The O'Hara Songs (1962) Text: Frank O'Hara
(b.1926) I. II. III. (repeated text)
Publisher: C. F. Peters Corp.: New York #P6949
For: Bass-baritone, violin, viola, cello, chimes, and piano
Difficulty: voice - moderate
instruments - moderate
Vocal range: great G - one line f
Language: English
Duration: not given
Comments: Duration of each sound after simultaneously beginning is left
to singer and each instrumentalist within mm = 66 - 84.

FORBES, SEBASTIAN Crete Songs (1966) Text: Michael Beckwith
(b.1941) I. Dawn: From his home among dark rocks
II. Mid Morning: Sharp calls
of children in the trembling air
III. Afternoon: Trees etched in immobility
IV. Evening: The old man and the endless
sea together
Publisher: International Music Co. LTD: London (no edition number)
For: Baritone or mezzo-soprano, viola, and piano
Difficulty: voice - moderately difficult
instruments - difficult
Vocal range: great G-sharp - one line g
Language: English
Duration: 6 minutes, 30 seconds

GENTILUCCI, ARMANDO Canti Da "Estravagario" (1965) Text: Pablo Neruda
(b.1939) I. La Desdi Chada
II. Punto
III. Con Ella

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Publisher: Casa Musicale: Milan (no edition number)

For: Baritone, oboe, violin, viola, and cello

Difficulty: voice - difficult
instruments - moderately difficult

Vocal range: great A - one line f-sharp

Language: Spanish

Duration: 11 minutes

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GENTILUCCI, ARMANDO Siamo Prossimi Al Risveglio (b.1939) (1968) Anonymus

Publisher: G. Ricordi & Co.: Milan #131483

For: Baritone, piano, double bass, timpani, and tam-tam

Difficulty: voice - difficult
instruments - difficult

Vocal range: great B-flat - one line g-flat

Language: Italian

Duration: not given

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Text: I. Poetico Neruda's "Love Poems"
II. Fantastico
III. Drammatico

Publisher: Boosey & Hawkes: Oceanside, New York (no edition number)

For: Baritone, cello, flute, oboe, clarinet in B-flat, horn in F, bassoon, harp, cello, double bass, and percussion (2 players)

Percussion instrumentation: 4 suspended cymbals, 3 tom-toms, 3 wood blocks, 2 mangoli, claves, sandpaper, tambourine, glass chimes, and small flexatone; (II) 2 bongos, 2 congas, 2 tom-toms, gran casse [bass drum], 3 temple blocks, 3 cowbells, 2 suspended crotali, maraca piccolo [small maraca], sistrum, guiro, bamboo chimes, small flexatone, and toy tin frog

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HEIDER, WERNER Commission (1972) Text: Ezra Pound
(b.1930)
Publisher: C. F. Peters Corp.: New York #8208

For: Baritone, flute (piccolo), clarinet in B-flat, trombone, violin, cello, double bass, grand piano, electronic organ, and percussion (2 players)
Percussion instrumentation: 4 cardboard boxes varying in size (2 quasi bongos; 2 quasi tom-toms), 4 bottles varying in size, 2 suspended cymbals played with a bow, 4 auto brake drums, 2 double-sided castanets (sistrum if available), 4 temple blocks, cabaza [large maraca-like gourd], 2 pea-whistles, heavy chains on sheet metal, toy metal xylophone, 2 mouth organs (Hohner - No.40 piccolo), 2 metronomes, 2 typewriters and paper to insert into them, 2 cassette recorders and pop music tapes, electric shaver, frog (sheet metal, huge and loud as possible), guiro, toy carousel, and emery paper; the vocalist plays claves or wood block or metal block

Difficulty: voice - very difficult
instruments - difficult

Vocal range: small b-flat - one line g-flat

Language: German or English

Duration: 10 minutes

Comments: several vocal effects employed including falsetto and Sprechstimme

HENZE, HANS WERNER El Cimarrón (1970) Text: Miguel Barnet
(b.1926) Part I
1. Die Welt (The World)
2. Der Cimarrón (The Cimarrón)
3. Die Sklaverei (Slavery)
4. Die Flucht (The Escape)

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5. Der Wald (The Forest)
6. Die Geister (Ghosts)
7. Die falscho Freiheit (The False Freedom)

Part II
8. Die Frauen (Women)
9. Die Maschinen (The Machines)
10. Die Pfarrer (The Priests)
11. Der Aufstand (The Rebellion)
12. Die Schlacht von Mai Tiempo
   (The Battle of Tiempo)
13. Der schlechte Sieg (The Red Victory)
14. Die Freundlichkeit (Friendliness)
15. Das Messer (The Machete)

Publisher: B. Schott's Sohne: Mainz #6327

For: Singer (baritone), flute (piccolo, alto flute in G, bass flute in C, mouth organ, trill whistle, Jew's harp); guitar; percussion; 3 bongos (small, medium and large), 13 tam-tams (small c to one line c chromatic), 4 log drums, 8 bamboo drums, Afro-Cuban marimbula [instrument with plucked tongues of metal or wood on a wooden resonator], small drum, gran cassa [bass drum] (with foot pedal), 2 tam-tams (high and low), 3 suspended cymbals (high, middle, low), maracas, guiro, and 3 temple bells (high, middle, low)

Difficulty: voice - extremely difficult
instruments - very difficult

Vocal range: great F-sharp - two line f-sharp (falsetto)

Language: German or English

Duration: 76 minutes

Comments: singer, flautist, and guitarist also play percussion instruments; use of quarter tones, Sprechstimme; some "new" notation; vocal effects including shouting, whistling; note long duration

HENZE, HANS WERNER (b.1926) The Tedious Way to the Place of Natascha Ungeheuer (1971) Gastón Salvatore

I. Planimetry
II. Attempts at Molestation
III. The Veiled Messengers
IV. The Listless Spy
V. Introduction to the Difficult Bourgeoisie
VI. Attempted Return to the Bourgeoisie
VII. (no title)
VIII. German Song
IX. Geodesy

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X. Speech practice (song under the gallows)  
XI. Metapenthis

Publisher: B. Schott's Söhne: Mainz #43-118

For: Baritone, flute (piccolo), clarinet in B-flat (clarinet in E-flat, bass clarinet in B-flat) violin (viola), cello, piano, Hammond organ, horn in F, 2 trumpets in C, trombone, tenor tuba, bass clarinet in B-flat (flute, ocarina [globular flute], vibraphone, and small percussion), saxophone (various saxophones and clarinets), trombone, double bass, and percussion (mouth organ, charmonica or harmonetta), and tape

Difficulty: voice - very difficult  
instruments - difficult

Vocal range: great D - one line g-sharp

Language: German (English translation by Christopher Keene provided for performance)

Duration: 55 minutes, 30 seconds

Comments: a theater piece; Percussion instruments come from a junked car and must consist of steel, aluminum, rubber, wood, glass, and felt. Lighting is desirable; costuming is suggested; The players are divided into a piano quintet, brass quintet, jazz group, and percussionist. Use of quarter tones in vocal part; also indications for change of vocal register

KAPR, JAN  
(String Quartet No. 6)  
(b.1914)  
Symcovy Kvartet VI (1963)  
Text: Renaty Pandulove

I. Do výsek  
II. Jedina

Publisher: Statni Hudebni Vydavatelstrie: Prague #H 4044

For: Baritone and string quartet

Difficulty: voice - difficult  
instruments - difficult

Vocal range: small c - one line e

Language: Czechoslovakian (English translation by John Clapham provided for performance)

Duration: not given

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KOELLREUTTER, HANS-JOACHIM (b.1915) Acht Haikai des Pedro Xisto (1962) Pedro Xisto

Publisher: Edition Modern: Munich #M1207 E

For: Bass, flute, electric guitar, piano, small and medium size gongs, Becken (Türk) [Turkish cymbal], Holzblock [wood block], and tam-tam

Difficulty: voice - moderate
instruments - moderately easy

Vocal range: great F - one line e

Language: Portuguese (German translation by Klaus Wolff provided for performance)

Duration: not given

Comments: white score

SUŁCZUK, JULIUSZ (b.1927) Wiatrowiersze (1971) W. Broniewskiego

I. Gwiazdy
II. Wędrowiec
III. Kometa
IV. Poezja
V. Wiatr

Publisher: Polskie Wydawnictwo Muzyczne: Cracow (no edition number)

For: Baritone, flute, clarinet in B-flat, horn in F, bassoon, trombone, and bass clarinet in B-flat

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: great A - one line f-sharp

Language: Polish (French translation by Maria Cieszewska provided for performance)

Duration: not given

MANASSEN, ALEX and death (1974) Dylan Thomas

Publisher: Donemus: Amsterdam (no edition number)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
For: Baritone, flute, and guitar

Difficulty: voice - moderately difficult
instruments - difficult

Vocal range: great F - one line a-flat

Language: English

Duration: 4 minutes, 30 seconds

Comments: long unaccompanied section for the voice at beginning of the piece; note extreme range

MERKU, PAVLE Qui od Altrove (1973) Text:
(b.1929) I. Il Tempo rallenta Carlo Betocchi
II. Per i sensi Profondi
III. Tra nascita e morte, un poeta

Publisher: Edizioni Suvini Zerboni: Milan #S.7700Z.

For: Baritone and string quartet

Difficulty: voice - moderately difficult
instruments - moderate

Vocal range: great F - one line f

Language: Italian

Duration: not given

MOORE, DOUGLAS The Ballad of William Sycamore (1974) Text:

Publisher: Columbia University Press/Galaxy Music Corp.: New York
#GMC 1.2554.7

For: Bass, flute, trombone, and piano

Difficulty: voice - moderate
instruments - moderate

Vocal range: great A - one line d

Language: English

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Duration: not given
Comments: possibly written before 1960

**OHANNA, MAURICE**

*Stream* (1970)

(b.1914)

Publisher: Editions Salabert: Paris #E.A.S.17.073

For: Bass, violin, viola, and cello

Difficulty: voice - very difficult
instruments - difficult

Vocal range: contra B♭-flat - two line c-flat

Language: phonemes, French and English

Duration: 16 minutes, 30 seconds

Comments: One other bass voice serves as an accompaniment for a short duration. singer must use various accents (ex. Russian, Spanish, etc.)

**PENNISI, FRANCESCO**

*Fossile* (1966)

(b.1934)

Composer

Publisher: Edizioni Suvini Zerboni: Milan #S.6824Z.

For: Male voice (baritone), flute, clarinet in B-flat, bass clarinet in B-flat, horn in F, harpsichord (celesta), viola, and percussion (2 players)
Percussion instrumentation: (I) 3 suspended cymbals, cassa chiara, coppia [pair] di bongos, 2 timpani, and crotali; (II) gong, 3 Chinese blocks, marimba, and glockenspiel

Difficulty: voice - difficult
instruments - difficult

Vocal range: small b-flat - one line d

Language: English

Duration: 10 minutes

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PINKHAM, DANIEL (b.1923)  
Eight Poems of Gerald Manley Hopkins (1964)  
G. M. Hopkins  
I. Jesus to cast one thought upon  
II. Spring  
III. Heaven-Haven  
IV. Pied Beauty  
V. Strike, churl  
VI. Spring and fall  
VII. Christmas Day  
VIII. Jesu that dost in Mary dwell  

Publisher: Ione Press, Inc./E. C. Schirmer Music Co.: Boston #132  
For: Baritone and viola  
Difficulty: voice - moderately difficult  
instruments - moderately difficult  
Vocal range: great F - one line f-sharp  
Language: English  
Duration: 15 minutes  

RAMOUS, GIANNI (b.1930)  
Lettera alla Madre (1963)  
Salvatore Quasimodo  

Publisher: Edizioni Suvini Zerboni: Milan #S.6060Z.  
For: Baritone, violin I, violin II, viola, cello,  
double bass, and harpsichord  
Difficulty: voice - moderately difficult  
instruments - moderate  
Vocal range: great G-sharp - one line e  
Language: Italian  
Duration: 6 minutes  
Comments: accompaniment is a bit pointilistic  

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REDEL, MARTIN

**Epilog** (1971)  
Text: Andreas Gryphius

Publisher: Bote & Bock: Berlin #B&B22410 (1152)

For: Bass-baritone, flute (alto flute in G), and guitar

Difficulty: voice - difficult  
instruments - difficult

Vocal range: great F - one line e

Language: German

Duration: not given

---

REUTTER, HERMANN

**Ein kleines Requiem** (1961)  
Text:

<table>
<thead>
<tr>
<th>II. Spottverse auf Don Pedro zu Pferd</th>
</tr>
</thead>
<tbody>
<tr>
<td>III. Tanz im Garten der Petenera</td>
</tr>
<tr>
<td>IV. Tod der Petenera</td>
</tr>
<tr>
<td>V. De Profundis</td>
</tr>
</tbody>
</table>

(b.1900)

Publisher: B. Schott's Söhne: Mainz E.S.#5190

For: Bass, cello, and piano

Difficulty: voice - moderately difficult  
instruments - moderate

Vocal range: great G - one line e-flat

Language: German

Duration: not given

---

REUTTER, HERMANN

**Tre Notturni** (1975)  
Text:

<table>
<thead>
<tr>
<th>II. Venedig</th>
</tr>
</thead>
<tbody>
<tr>
<td>III. Zarthustras Nachtgesang</td>
</tr>
</tbody>
</table>

(b.1900)

Publisher: B. Schott's Söhne: Mainz #ED6651

For: Baritone, piano, flute, oboe, clarinet in A, horn in F, and bassoon
STRAVINSKY, IGOR  
_Elegy for J.F.K. (1964)_  
(1882-1971)  
W.H. Auden

Publisher: Boosey & Hawkes: Oceanside, New York: #B&H19267

For: Baritone, 2 clarinets in B-flat, and alto clarinet in E-flat

Difficulty: voice - difficult  
instruments - difficult

Vocal range: small c - one line e

Language: English

Duration: not given

SUTERMEISTER, HEINRICH  
_Vier Lieder für Bariton_ (1968)  
(b.1910)

I. Walter von Klingen  
II. Konrad von Landegg  
III. Taler von Rheineck  
IV. Bruder Eberhard von Sax

Text: the Minnesingers

Publisher: B. Schott's Söhne: Mainz #5968

For: Baritone, violin, flute, oboe, bassoon, and cembalo [harpsichord]

Difficulty: voice - moderately difficult  
instruments - moderately difficult

Vocal range: great B-flat - one line f

Language: German

Duration: not given

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Takahara, Hirofumi

Night (n.d.)

Composer: The Japan Federation of Composers: Tokyo (no edition number)

For: Voice (baritone), cello, clarinet in B-flat, and percussion (1 player)

Percussion instrumentation: marimba, glockenspiel, 3 tom-toms (1 medium, 2 large), 1 gong, 3 wood blocks, and 1 suspended cymbal

Difficulty: voice - difficult
instruments - difficult

Vocal range: great F-sharp - one line f-sharp (falsetto)

Language: Japanese

Duration: not given

Comments: some Sprechstimme

Darancu, Cornel

Le Lit de Procuste (1970)

Composer: Editions Salabert: Paris #M.C.562

For: Baritone, clarinet in B-flat, viola, and piano

Difficulty: voice - difficult
instruments - difficult

Vocal range: great A-flat - one line f (also highest note possible)

Language: Rumanian and French

Duration: 6 minutes

Comments: some use of "new" notation

Testi, Flavio

Canta Quarta, Op. 31 (1974)

Composer: Ricordi: Milan #132297

For: Baritone and 2 clarinets in B-flat

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TESTI, FLAVIO  
Cantata Terza, Op. 28 (1973)  
(b.1923)  
Text: R. Alberti  
Publisher: G. Ricordi & Co.: Milan #132138  
For: Baritone, flute, clarinet in B-flat, horn in F, guitar, celesta, harp, and double bass  
Difficulty: voice - difficult  
instruments - difficult  
Vocal range: great A-flat - one line e  
Language: French  
Duration: 7 minutes

VOŠTRÁK, ZBYNĚK  
Tri Sonety ze Shakespeara, Op. 33 (1963)  
(b.1920)  
Text: W. Shakespeare  
I. Sonnet CXXVII (In the old age . . .)  
II. Sonnet CXXIX (The exprence of spirit . . .)  
III. Sonnet LV (Not marble, nor the guilded monuments . . .)  
Publisher: Státní Hudební Vydavatelství: Prague #H4205  
For: Bass, flute, clarinet in B-flat, horn in F, trumpet in B-flat, trombone, harp, violin, viola, cello, and double bass  
Difficulty: voice - difficult  
instruments - difficult  
Vocal range: great G - one line e  
Language: English

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Duration: 10 minutes
Comments: piece is pointilistic; white score

WEISGAL, HUGO
(b.1912)  
Fancies and Inventions (1970) (revised 1972)  
Text: Robert Herrick

I. To Criticks
II. Soft music
III. To Daffadills
IV. To His Mistresse Objecting to Him
Neither Toying or Talking
V. To Cherry-Blossoms
VI. To the Detracter
VII. The Voice and Violl
VIII. The Frozen Heart
IX. I call and I call
X. To Musick. A Song

Publisher: Theodore Presser Co.: Bryn Mawr, PA #442-41006
For: Baritone, flute, clarinet in B-flat, viola, cello, and piano
Difficulty: voice - difficult
instruments - difficult
Vocal range: great B-flat - one line a
Language: English
Duration: not given
Comments: #7 is particularly difficult; Most songs have a high tessitura.

WUORINEN, CHARLES
(b.1938)  
A Message to Denmark Hill (1970) (A Cantata)  
Text: Richard Howard

Publisher: C. F. Peters Corp.: New York (no edition number)
For: Baritone, flute, cello, and piano
Difficulty: voice - very difficult
instruments - difficult
Vocal range: great F-sharp - one line f-sharp

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Language: English

Duration: 26 minutes

Comments: use of recitative and aria in a contemporary context

**Section VI: Medium Voice**

**Tirade (1968)**

**Text:**

I. We're in a permanent Peter Porter museum

II. This Land is marked with an ochre line

III. Our future suits computers

**Publisher:** Schott & Co. LTD: London #11073

For: Voice (medium), piano, harp, and percussion (3 players)

Percussion instrumentation: 2 timpani, 2 gongs, 2 tam-tams, 2 glass wind chimes, 2 wood wind chimes, 3 maracas, 6 temple blocks, 2 tumbas [Afro-Cuban drum], glockenspiel, 3 bongos, 3 high pitch cymbals, 2 low pitch cymbals, 6 tom-toms, guiro, bass drum, vibraphone, 2 cowbells, hi-hat, snare drum, knife, marimba, 2 crotales, 1 tubular bell (one line e-flat), and foot operated siren (for conductor)

Difficulty: voice - moderately difficult

instruments - moderate

Vocal range: small a-flat - two line a-flat

Language: English

Duration: not given

Comments: some aleatoric elements

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**A Creole Mystery (1970)**

**Text:** Lafcadio Hearn adapted by composer

**Publisher:** Boosey & Hawkes: Oceanside, New York #BH.BK.789

For: Medium voice and string quartet

Difficulty: voice - moderately difficult

instruments - moderate

Vocal range: small a - two line g-flat

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Language: English

Duration: 9 minutes, 30 seconds

BEESON, JACK The Day's No Rounder Than Its Angles Are (1971) Text: Peter Viereck
I. Why Can't I Live Forever?
II. Dance of the Haemophiliacs
III. The Day's No Rounder Than Its Angles Are

Publisher: Boosey & Hawkes: Oceanside, New York #BH.BK.784

For: Medium voice and string quartet

Difficulty: voice - difficult
instruments - difficult

Vocal range: small a - two line a-flat

Language: English

Duration: 12 minutes

BEHREND, SIEGFRIED Requiem auf Hiroshima (1970) Text: none

Publisher: Musikverlag Hans Gerig: Cologne (no edition number)

For: Voice (medium), solo mandolin (with contact microphone), solo guitar (with contact microphone), various percussion instruments which must include glockenspiel, vibraphone, xylophone, marimba, and a plucked "orchestra" of various instruments which must include 2 mandolins, dola [mandola - larger mandolin of the 17th century], guitar, and double bass

Difficulty: voice - moderate
instruments - moderate

Vocal range: no definite pitches

Language: phonemes and German

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Duration: 9 minutes, 50 seconds

Comments: score is difficult to decipher; not enough explanation of meanings; see Tabulator für Schlaginstrumente by Siegfried Fink, Musikverlag Simrock: Hamburg

BERGER, JEAN (b.1909) Five Songs (c.1965) Text:
I. Pour lui j'ay mes prise . . . Mary Stuart,
II. Car c'est le suel désire . . . Queen of Scots
III. Sans cesse mon coeur sent . . .
IV. Vous miestimez légère . . .
V. O Domine Deus!

Publisher: John Sheppard Music Press: Hollywood, California (no edition number)

For: Medium voice, flute, viola, and cello

Difficulty: voice - moderate
instruments - moderate

Vocal range: small b - two line f-sharp

Language: French, #V is in Latin

Duration: not given

BIRTWISTLE, HARRISON (b.1934) La Plage (1972) Text:

Publisher: Universal Edition/European American Music:
Totowa, New Jersey (no edition number)

For: Voice (medium), 3 clarinets in B-flat, piano, and marimba

Difficulty: voice - moderately easy
instruments - moderate

Vocal range: one line d-flat - two line c

Language: none, however, the voice is to imitate a bell

Duration: not given

Comments: use of micro-tones; also aleatoric and improvisatory elements

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BIRTWISTLE, HARRISON  
*Ring a Dumb Carillon* (1969)  
(b.1934)  

Text: Christopher Logue  

Publisher: Universal Edition: London #UE 14192L  

For: Voice (medium high), clarinet in B-flat, and percussion  
Percussion instrumentation: 5 suspended cymbals, 4 Timbales, 4 wood blocks, 4 temple blocks, 5 cowbells, 1 maraca, 1 pair of claves, and 1 pair of bongos  

Difficulty: voice - moderately difficult  
instruments - moderately difficult  

Vocal range: small a - two line a  

Language: English  

Duration: not given  


BUJARSKI, ZBIGNIEW  
*Kompozycja* (c.1965)  
(b.1933)  

Text:  

Publisher: Przedstawicielstwo Wydawnictwo Polskich: Warsaw  
PWP Manuscript Series #365  

For: Voice (medium), flute, harp, piano, and percussion  
Percussion instrumentation: xylophone, *pto.*, *tmt.*, *cmp.*, timpani I and II, bongos, and tom-toms  

Difficulty: voice - moderately difficult  
instruments - moderately difficult  

Vocal range: small b-flat - two line g  

Language: Polish  

Duration: not given  

Comments: some Sprechstimme; *These abbreviations used by the composer remain unknown to this writer.*
CORGHI, AZIO

Text:

Publisher: Edizioni Suvini Zerboni: Milan #S.736962.

For: Voice (medium), flute, cello, piano, percussion, tape and synthesizer

Percussion instrumentation: triangle, cowbell, 3 suspended cymbals, Chinese gong, 2 tubular bells (pitched small a and one line g-sharp), glass chimes, wood chimes, castanets, wood block, 3 temple blocks, bongos, tambourine, snare drum, 3 tomtoms, bass drum with pedal, and maracas

Difficulty: voice - moderately difficult
instruments - moderate

Vocal range: notations are not exact; pitches range from low to high

Language: phonemes

Duration: not given

Comments: There are 3 versions for different combinations of instruments. Read the instructions provided carefully. Use of "new" notation

CROSSE, GORDON

Text:

Publisher: Oxford University Press: London (no edition number)

For: Voice, clarinet in A, horn in F, violin I, violin II, viola, and cello

Difficulty: voice - moderately easy
instruments - moderately easy

Vocal range: one line c - two line a

Language: English

Duration: not given

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DAVID, GYULA
(1913-1977)
A rozsalángolás (1966)
I. A rozsalángolás
II. Mikor a rózsák nyilni Kezdtek
III. Idegen virág

Text: Vas István

Publisher: Zenemukiado Budapest: Budapest #Z.5528

For: Voice (medium), flute, and viola

Difficulty: voice - moderately difficult
instruments - moderately difficult

Vocal range: small b-flat - two line g-sharp

Language: Hungarian

Duration: not given

DE PABLO, LUIS
(b.1930)
Canción (1979)

Text: Juan Gil-Albert

Publisher: Edizioni Suvini Zerboni: Milan #S.8634Z.

For: Voice (medium), oboe, trumpet in B-flat, celesta, and harp

Difficulty: voice - difficult
instruments - difficult (extremely difficult celesta part)

Vocal range: small b - two line g-sharp

Language: Spanish

Duration: not given

DESSAU, PAUL
(1894-1979)
Begrüßung (1974 version)
I. (instrumental)
II. Plubberum, dudo rumdum (unaccompanied)
III. Wenn du in einer Kutsche gefahren kämst
IV. "Die Freunde," 1. Fassung (voice & piano)

Text: Bertolt Brecht

Publisher: Bote & Bock #B&B22567 (1347)

For: Voice (medium), flute, string quartet, and piano
FELDMAN, MORTON  
\textit{i met Heine on the Rue Fiirstenberg} (1971)

Publisher: Universal Edition: Vienna #UE 15470

For: Voice (medium), flute (piccolo), clarinet in B-flat (bass clarinet in B-flat), piano, violin, cello, and percussion
Percussion instrumentation: vibraphone, tenor drum, chimes, temple block, glockenspiel, timpani, wood block, and triangle

Difficulty: voice - moderately difficult
instruments - moderate

Vocal range: small b-flat - two line g

Language: none - no phonemes given

Duration: 10 minutes

Comments: voice is treated as an instrumental part; vocal tremelo called for

GIDEON, MIRIAM  
\textit{Questions on Nature} (1964)

Publisher: Mobart Music: Hillsdale, New York (no edition number)

For: Medium voice, oboe, piano, glockenspiel, and tam-tam

Difficulty: voice - difficult
instruments - difficult
Vocal range: one line c-sharp - two line g
Language: English
Duration: not given

GIDEON, MIRIAM  
Rhy Mes from the Hill (1968)  
I. Bundeslied  
II. Wiegenlied  
III. Zwei Uhren:1  
IV. Zwei Uhren:2  
V. Der Seufzer

Publisher: Mobart Music: Hillsdale, New York (no edition number)
For: Voice (medium), clarinet in B-flat, cello, and marimba
Difficulty: voice - moderate  
          instruments - moderately difficult
Vocal range: one line c - two line f
Language: German
Duration: not given

GIDEON, MIRIAM  
Spirit Above the Dust (1980)  
I. Prologue  
II. Know the World  
III. The Two Trees  
IV. The Linden Branch  
V. Black Boy  
VI. Caliban  
VII. Interlude (voice tacet)  
VIII. The Snow Fall

Publisher: C. F. Peters Corp.: New York #66852
For: Voice (medium) and chamber ensemble
Instrumentation: bassoon, horn in F, violin I, violin II, viola, and cello
Difficulty: voice - very difficult  
          instruments - difficult
Vocal range: one line c-sharp - two line f-sharp

Text:
Christian Morgenstern  
"Galgenlieder"

Text:
Anne Bradstreet  
Archibald Macleish  
Norman Rosten  
Archibald Macleish

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Language: English  
Duration: 15 minutes

KAGEL, MAURICIO  
(1978)  
Tango Alemán  
Publisher: Henry Litoff's Verlag/C. F. Peters Corp: New York  
(no edition number)  
For: Voice (medium), violin, bandoneon [an Argentine accordion], and piano  
Difficulty: voice - difficult  
           instruments - difficult  
Vocal range: one line c - two line f-flat  
Language: none  
Duration: not given  
Comments: singer required to whistle

LANG, ISTVAN  
(1962)  
Kamarakantata  
Publisher: Editio Musica Budapest: Budapest #Z.4533  
For: Voice (medium), clarinet in B-flat, cello, piano, and percussion  
Percussion instrumentation: chimes, vibraphone, bongos, gong, and suspended cymbals  
Difficulty: voice - moderately difficult  
           instruments - moderate  
Vocal range: one line c - two line g-sharp  
Language: Hungarian (German translation provided for performance)  
Duration: 10 minutes  
Comments: convenient piano reduction along bottom of score

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LEVEL, PIERRE-YVES  

**Ce que j'aime** (c.1970)  

**Text:** Andre Massepin

**Publisher:** Heugel et Cie: Paris #H.32024

**For:** Voice (medium), flute I and II, xylophone ad.lib., and tambourine

**Difficulty:** voice - easy  
**instruments** - very easy

**Vocal range:** one line d - two line d

**Language:** French

**Duration:** not given

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**JULIUSZ, JUZLIUSZ**  

**(b.1927)**  

**Sen Kwietny** (1960)  

**Text:** Julian Przybos

I. Dzienwyznania  
II. Obraz  
III. Grazy  
IV. Swit kwietniowy  
V. Nokturn trzeci

**Publisher:** Polskie Wydawnictwo Muzyczne: Cracow #PWM-4688

**For:** Voice (medium), flute (piccolo), clarinet in B-flat, bass clarinet in B-flat, alto saxophone in E-flat, horn in F, trombone, vibraphone, piano, harp, violin, viola, and cello

**Difficulty:** voice - moderately difficult  
**instruments** - moderately difficult

**Vocal range:** small b - two line a-flat

**Language:** Polish (French translation by Allan Kosko provided for performance)

**Duration:** 9 minutes

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MALIPIERO, RICCARDO  
(b.1914)  
Monologo (1968)  
Text: Giacomo Leopardi

Publisher: Edizioni Suvini Zerboni: Milan #S.6874Z.

For: Voice (medium), 4 violin I, 4 violin II, 2 violas, 2 celli, and double bass

Difficulty: voice - moderately difficult
instruments - difficult

Vocal range: small b - two line f-sharp

Language: Italian

Duration: 14 minutes

MAROS, RUDOLF  
(b.1917)  
Sirato (1969)  
(Lament)  
Text: composer

Publisher: Southern Music Publishing/Peer Musikverlag: New York (no edition number)

For: Voice (medium), alto flute in G, oboe, clarinet, bassoon, bells, harp, violin I, violin II, viola, cello, double bass, and marimba

Difficulty: voice - difficult
instruments - difficult

Vocal range: one line c - two line f

Language: Hungarian (German and English translations provided for performance)

Duration: not given

REVEYRON, JOSEPH  
Bridal Song (c.1966)  
Text: Yehuda Halevy

Publisher: Israeli Music Publications: Tel Aviv #I.M.P.219

For: Voice (medium), flute, harpsichord, triangle, and high and low tambourine

Difficulty: voice - difficult
instruments - difficult

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Vocal range: one line d-sharp - two line g

Language: Hebrew (German translated by R.G. Wolfsohn, English
translation by Rachel Vernon, and French translation by the
composer provided for performance)

Duration: not given

ROREM, NED
(b.1923)

The Santa Fe Songs (1980)

I. Santa Fe
II. Opus 101
III. Any other time
IV. Sonnet
V. Coming down the stairs
VI. He never knew
VII. El Musico
VIII. The Wintry-Mind
IX. Water-Hyacinths
X. Moving Leaves
XI. Yes I hear them
XII. The Sowers

Text: Witter Bynner

Publisher: Boosey & Hawkes: Oceanside, New York #VAB 0189

For: Medium voice, violin, viola, cello, and piano

Difficulty: voice - difficult
instruments - difficult

Vocal range: small g - two line g

Language: English

Duration: 25 minutes

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ROREM, NED
(b.1923)

Serenade (1975)
on Five English Poems
(to be performed as one continuous movement)

Text:
John Fletcher
W. Shakespeare
Alfred L.Tennyson
Gerald Manley Hopkins
Thomas Campion

Publisher: Boosey & Hawkes: Oceanside, New York #BH.BK.790

For: Voice (medium), violin, viola, and piano

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Difficulty: voice - moderate
instruments - moderate
Vocal range: small b - two line a-flat
Language: English
Duration: 18 minutes

SHARVIT, URI Divertissement (1964) Text:
(b.1939) none
Publisher: Israeli Music Publications LTD: Tel Aviv (no edition number)
For: Medium voice, flute, bassoon, Arabic drum, and piano
Difficulty: voice - moderate
instruments - moderate
Vocal range: one line c - two line c
Language: only the sound Hah
Duration: not given

SIMONS, NETTY Songs for Wendy (1975) Text:
(b.1913) The Fly William Blake
I. The Fly
II. A Centipede Anonymous
III. On the Grasshopper and Cricket John Keats
IV. The Caterpillar Christina G. Rossetti
V. Was Worm May Swenson
Publisher: Merion Music Co./Theodore Presser Co.: Bryn Mawr, PA #441-41011
For: Voice (medium) and viola
Difficulty: voice - difficult
instruments - difficult
Vocal range: small b - two line f-sharp
Language: English
Duration: 8 minutes, 50 seconds (durations are indeterminate)
SOMERS, HARRY
(b.1925)

Twelve Minatures (1965)

I. Springtime Sea

II. The Skylark

III. The Visitor

IV. Night Lightning

V. The Portent

VI. September Voices

VII. Autumn Nightfall

VIII. The Scarecrow

IX. Lament

X. Winter Night

XI. Loneliness

XII. The River

Text:
Japanese Haiku
English words
taken from trans.
by Harold G.
Henderson in "An
Introduction to
Haiku"

Publisher: BMI Canada Limited: Don Mills, Ontario (no edition number)

For: Medium voice, soprano recorder or flute, viola da gamba or cello, and spinet or piano

Difficulty: voice - Moderately difficult
instruments - moderate

Vocal range: small b - two line f-sharp

Language: English

Duration: 15 minutes

Comments: use of quarter tones

STAEPS, HANS ULRICH

Das Lied Tönt Fort (1963)

Text:
from a North German folk melody

I. Es springt ein heller Brunnenstrahl

II. (voice tacet)

III. (voice tacet)

IV. (voice tacet)

V. Ein Brunnen steht...

Publisher: Verlag Doblinger: Vienna #D.12.349

For: Voice (medium) ad lib., soprano recorder (or violin), alto recorder (or violin), and tenor recorder (or viola)

Difficulty: voice - easy
instruments - moderate

Vocal range: one line c - two line c

Language: German

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Duration: not given

Comments: can be performed with or without the voice

STEINER, GITTA  Three Poems (1969)  Text:
(b.1932)  
I. Wend to me . . . composer
II. Shore dry, lost, sea tossed . . .
III. What am I . . .

Publisher: SeeSaw Music Corp.: New York (no edition number)

For: Medium voice and percussion (2 players)
Percussion instrumentation: (I) vibraphone, glockenspiel, wind chimes, and antique cymbals; (II) tom-tom, Chinese temple blocks, cymbals, snare drum, bass drum, hi-hat, gong, 2 bongos, xylophone, and wind chimes

Difficulty: voice - difficult
instruments - difficult

Vocal range: small b-flat - two line a

Language: English

Duration: 8 minutes

TRIMBLE, LESTER  Petit Concert (1969)  Text:
(b.1923)  
I. Introduction (voice tacet)
II. Arioso
III. Intermezzo (voice tacet)
IV. Arioso
V. Finale con Arioso

W. Shakespeare
William Blake
William Blake

Publisher: C. F. Peters Corp.: New York #66069a

For: Medium voice, violin, oboe, and harpsichord

Difficulty: voice - moderate
instruments - moderate

Vocal range: one line d-flat - two line a-flat

Language: English

Duration: 12 minutes

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WEIGL, VALLY (1889-1982)  
Lyrical Suite (c.1981)  
I. Tide-Foam  
II. Tryst  
III. Open book  
IV. Winter  
V. O Love This Tree  
VI. April Woods  
VII. Query  
Text: Frederika Blankner  
Publisher: C. F. Peters Corp.: New York (no edition number)  
For: Medium voice, flute (or clarinet in B-flat), cello, and piano  
Difficulty: voice - moderate  
instruments - moderate  
Vocal range: small a - two line g  
Language: English  
Duration: not given  

Section VII: Miscellaneous  
BANK, JACQUES (b.1943)  
Lied: Hommage aan Franz Schubert (1976)  
Text: composer  
Publisher: Donemus: Amsterdam (no edition number)  
For: Contratenor or mezzo-soprano, clavichord, piano, and percussion  
(2 players)  
Percussion instrumentation: 2 wood blocks, 2 temple blocks, slit-drum, 2 bongos, 2 tom-toms, cassa chiara [snare drum], gran cassa [bass drum], triangle, 3 suspended cymbals, cowbell, tam-tam, wood chimes, glass chimes, wind chimes, Schellenboom [jingling johnny], 4 maracas, timpano, flexatone, campane [bell], and marimba  
Difficulty: voice - difficult  
instruments - moderately difficult  
Vocal range: small g - two line b  
Language: Dutch  
Duration: not given  

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Roper, Ramon  The Jackdaw (c.1978)  Text:  William Cowper

Publisher: Anglian Edition: Paigles, England #ANMS49
For: Countertenor, oboe, cello, and harpsichord
Difficulty: voice - moderately difficult
instruments - moderately difficult
Vocal range: small g - two line e-flat
Language: English
Duration: not given

Schwartz, Elliot  Septet (c.1972)  Text:  composer
(b.1936)
Publisher: Carl Fischer, Inc.: New York (no edition number)
For: Voice (no vocal range), any woodwind, any other woodwind, any brass, violin, any other bowed instrument, and percussion (2 players)
Percussion instrumentation: (I) 2 instruments of tuned pitch, and 2 groupings (4 in one, 5 in the other) of untuned but relatively pitched instruments; (II) same as percussion I but different instruments; groupings are 4 in one and 3 in the other
Difficulty: voice - moderate
instruments - moderately difficult
Language: phonemes and English
Duration: 12 minutes
Comments: The piece is aleatoric. Read instructions carefully. Numerous vocal effects are required.

Yun, Isang  Gagok (1972)  Text:  trad. Korean
(b.1917)
Publisher: Bote & Bock: Berlin (no edition number)
For: Voice (any), guitar, and percussion
Percussion instrumentation: 2 triangles, 4 gongs, glockenspiel,
2 handbells, bak [Korean multiboard whip], 2 small cymbals, 4 Becken [cymbals], 5 temple blocks, 5 tom-toms, and 2 Schellen- bündel [jingling johnny]

Difficulty: voice - difficult
        instruments - difficult

Vocal range: one line e - two line f (*if read as treble clef)

Language: Korean

Duration: 7 minutes

Comments: *no clef indicated; several vocal effects (ex. tremelo, vibrato control, slides, etc.)
CHAPTER IV
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Chamber music for solo voice and instruments is a rare genre during part of the eighteenth century and for the entire nineteenth century. In the twentieth century, however, composers have written increasingly for such ensembles. Unfortunately, some definitions of "chamber music" ignore the possibility for the use of the human voice in a small choral or instrumental ensemble. As indicated in the preceding chapters, many composers are now writing for solo voice with chamber ensemble accompaniment or using the voice as part of the ensemble.

Tonality, while ever expanding and changing during the nineteenth century, continued to push toward greater extremes in the twentieth century. In the years just preceding World War I and during those years immediately following the war, tonality in the traditional sense was challenged and abandoned by some composers. Many composers wrote bitonal or polychoral music. Of particular significance was Schoenberg's development of twelve-tone serial technique. Paralleling the changes in tonality was the increased use of dissonance, creating unusual and colorful harmonies. Melody has often become asymmetrical, perhaps because of modern composers' interest in shifting meter and meters based on odd numbers. One of the more important musical developments in this century has been the composer's continuous search for and his discovery of new sounds and the methods employed to create them. Many rapid
changes have been made in music since the end of World War II. Electronic and computer assisted compositions are common. Virtually any object can be a viable sound source. Areas as diverse as ancient music and ethnic music influence some composers. Never before have composers been as imaginative as today, and never have they been more concerned with timbre.

Many experiments from earlier in the century are now considered part of the mainstream. Music is not only an art which is developing rapidly, but one which is also branching continuously. Efforts of contemporary composers are very diverse.

The voice is being used in new and novel ways. In the chamber ensemble, the voice can be used in a primary role with the ensemble accompanying the voice, or it can be used as an integral part of the ensemble, no more or no less important than any of the instruments.

Much new music is difficult for the singer to "hear," therefore today's singer must be a better musician than in the past. Some works are technically difficult in parameters other than pitch. Rather than using a text, some composers call for the vocalist to sing phonemes, enhancing the timbre of the piece with the vocal sound.

Chamber music for solo voice and instruments is a genre which reflects the trends, experiments, and developments of the twentieth century. The listing in chapter III contains several works with aleatoric and/or improvisatory elements, including Morton Feldman's (b.1926) The O'Hara Songs, Witold Lutoslawski's (b.1913) Paroles Tissées, and Serge Garant's (b.1929) Phase I. Metric modulation is employed in A Prayer for Jerusalem by Richard Wernick (b.1934) and in A Mirror on Which to Dwell by Elliot Carter. Durations in Alison Bauld's Egg are
indicated in spatial time. Harrison Birtwistle (b.1934) uses microtones in his *La Plage* as does Roman Vlad (b.1919) in his *immer wieder*. Toru Takemitsu (b.1930) in his *Stanza I* uses "new notation" as do Jacob Druckman (b.1928), Hans Zender (b.1936), Cornel Taranu (b.1934), Henryk Górecki (b.1933), and others. The use of "white score" is rather frequent and many works are serially oriented. Sprechstimme is a fairly common device and is used by Birtwistle, Roman Haubenstock-Ramati (b.1919), Jere Hutcheson (b.1938), Oliver Knussen (b.1952), and Ronald Perera (b.1941), among others. Numerous other twentieth-century ideas, developments, and techniques can be found among the listed works.

**Conclusions**

Over four hundred works representing more than three hundred different composers were examined for this report. Since a range of over two octaves is frequently written in new music, Smith Brindle states that the medium voices are in the greatest demand.¹ Yet more than half of the scores examined for this report were for soprano (217). The number of works scored for baritone, mezzo-soprano, and medium voice total slightly more than half that number.

The pieces included in this study are very diverse. Although percussion instruments are used extensively and many nonstandard ensembles accompany the voice, it would be difficult to pinpoint very many other similarities, other than the fact that all of the works were written between the years 1960 and 1980. Composers of our time are independent, creative thinkers who are constantly looking for new ways

to express themselves in sound. While some composers' experiments may have seemed ridiculous at one time, they did serve a purpose. Composers have by no means ceased experimenting, but they are also now assimilating that which has been previously successful.

Among the new ways that composers express themselves in sound is by writing for exotic percussion instruments which had their origins in the music of Asia, Africa, and/or Latin America. Also, the use of string quartets and woodwind quintets are not as common as are ensembles with a diverse assortment of instruments.

New music is, for the most part, difficult. New techniques for the voice as well as instruments have been created. Learning new music is no different than learning traditional music, however, it requires a lot more work and dedication.

Difficulties are often cited as the reason new music is not performed, however, one must keep in mind that some of the works examined were written for specific singers who have remarkable abilities. Continually high tessitura and/or extreme ranges are fairly common practices in many of the scores which were examined, which attests to the fact that one must be careful when selecting from this repertoire. However, under the guidance of a competent teacher, an advanced student can conquer many of the obstacles found in these works. Bach (1685-1750) and Beethoven (1770-1827) also wrote difficult vocal lines, yet that does not prevent their music from being performed.

Many pieces have rhythmic difficulties which pose great problems, but they are not unsurmountable. Working out these problems can make the musician performing them more competent in this parameter.

Practicing the vocal line in which pitch problems occur can further
develop a singer's ear. Extremely wide leaps which must be executed quickly are written in Betsy Jolas' (b.1926) Quator II. There is no time to stop and "think" the next pitch before it is time to sing it.

As listeners and performers we too often, as Charles Ives said, "... let [our] ears lie back in an easy chair."²

Recommendations

The amount of chamber music for solo voice and instruments is great. Many published works, as well as numerous unpublished works, exist in addition to the works listed in this report. Singers and teachers of voice should explore this literature, as much fine music has been written for the genre.

This report has been organized by voice type with the works listed alphabetically by composer. An index to the listing would be very helpful. The index could be organized to include listings by composer, poet, or literary source, instruments employed, publisher, date of composition, difficulty, language, vocal effects, compositional techniques, duration, etc.

Some scores should be examined to determine the number of percussion players required, if the composer has not already indicated this information. A listing of agents for foreign publications would be helpful, however, a listing of agents would have to be updated annually because of the frequency with which the rights to distribution change. Translations of titles and texts would be helpful.

A similar listing to this one of unpublished works and a separate listing of works which are not published, but which are listed by such

organizations as the American Society of University Composers or the American Music Center, etc., would greatly add to the documentation of this body of literature.

Many effects are required for singers and instrumentalists in the music listed in this report, as is quite common in new music. The singer is advised to be careful in his execution of the vocal effects found in this literature. If a scream, for example, is required, it of course must be affected.

Beyond the body of literature in this report is a large number of scores for solo voice and chamber orchestra. Many fine works for solo voice with chamber orchestra exist in print and should be made better known through an annotated listing.

It is hoped that singers and teachers of voice will give consideration to literature for solo voice with chamber ensemble accompaniment, as this literature can provide for more variety in the programming of a recital.


________. s.v. "Voice and the Chamber Ensemble," by Ursula Greville.


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VITA

Kenneth Sheldon Klaus was born October 1, 1952, in Baton Rouge, Louisiana. He was educated in the public schools there and graduated from Robert E. Lee High School in 1970. He received a Bachelor of Music degree in vocal performance under Professor Dallas Draper in 1974 and a Master of Music degree in vocal performance under Dr. Earl Redding in 1976 from Louisiana State University.

From 1975-1979 Klaus was Graduate Assistant Conductor of the LSU University Chorus and the LSU Women's Chorus and from 1972-1979 was Director of Music at Blackwater United Methodist Church in Baker, Louisiana. Klaus also served as Interim Director of Music at Goodwood Baptist Church in Baton Rouge during the summer of 1980.

A violist and violinist, as well as a vocalist and choral conductor, Klaus played viola in the Baton Rouge Symphony Orchestra from 1971-1980 and studied viola and violin with his father, the late Dr. Kenneth B. Klaus. In 1979 he accepted the position of Director of Choral Music at Copiah-Lincoln Junior College in Wesson, Mississippi, where he directs two choirs and teaches voice, strings, conducting, and music appreciation. He also serves as chairman of the annual February Festival of Fine Arts there. His show choir, The Sojourners, has performed by invitation at Walt Disney World, Sea World, and Opryland, USA. Klaus in 1981 assumed the additional duties of Director of Music at First United Methodist Church in Brookhaven, Mississippi.
Active as a performer, Klaus has appeared on various recital programs and in particular, on new music festival programs at colleges and universities throughout the South. He has also sung with the Mississippi Opera Association and as a guest artist with the Brookhaven Little Theater.

Klaus is a member of numerous professional organizations including the American Choral Directors Association, National Association of Teachers of Singing, Music Teachers National Association, Music Educators National Conference, College Music Society, Phi Mu Alpha Sinfonia, and Pi Kappa Lambda.

In 1975 he married the former Phebe Darlene Arceneaux. They have one son, Christopher, born June 20, 1980.
EXAMINATION AND THESIS REPORT

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Major Field: Music Education

Title of Thesis: Chamber Music for Solo Voice and Instruments: 1960 - 1980

Approved:

Robert Shambaugh
Major Professor and Chairman

William Pope
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EXAMINING COMMITTEE:

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Date of Examination:

29 August 1983