2022 VCE Units 3 and 4 Music Performance and Music Investigation: Prescribed list of group works

Introduction

The *Prescribed list of group works* must be used in conjunction with information in the *VCE Music Study Design 2017–2022* and current information about the performance examinations, including:

* Specifications, Criteria for Award of Grades and Examination Conditions, provided on the VCAA website
* Updated information provided through [Notices to Schools](https://www.vcaa.vic.edu.au/administration/schooladministration/notices/Pages/index.aspx) and the [*VCAA Bulletin*](https://www.vcaa.vic.edu.au/news-and-events/bulletins-and-updates/bulletin/Pages/index.aspx)
* Examination reports are published annually and provided on the [VCAA website](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music/Pages/Index.aspx).

Students may not perform the same work in more than one examination across VCE Music Performance, VCE Music Investigation and/or VCE VET Music. This rule applies for studies undertaken in the same and/or subsequent years.

Study design requirements

VCE Music Investigation

Students must select a work from either the Prescribed list of group works or a relevant instrument list in the Prescribed list of notated solo works as the basis of study for their Investigation Topic. This work must be included in the student’s performance program in their end-of-year performance examination program.

The examination program must include at least four contrasting works that relate to the Investigation Topic.

VCE Music Performance

Students who elect to complete the performance examination as a member of a group must perform at least four contrasting works including two **contrasting** works from this list.

User Guide

Sections A and B

Students may transpose and/or change instrumentation for works selected from Section A and Section B of this list.

Section A

Arrangements in Section A are listed by performer. Following each title, details of reference recordings are provided as a guide to performers in determining the form and style of their performance. Section A is divided into six categories. Within each category are works in a range of music styles.

The reference recording for each work should be used as the basis for research to inform the students’ decision-making about how they will interpret the work. Notation may also be used as a reference. Students should use information provided by the composer, arranger and/or an editor appropriately.

When performing works selected from Section A, students/groups may:

* develop their own interpretation of the two works they select from the list within the conventions of relevant styles. Use of reference recordings will assist students in this process
* use notated sources such as transcriptions or lead sheets to prepare their interpretation and performance. As the notation for many contemporary works is lacking in detail, and in many cases does not accurately reflect the style of the work, it is recommended that groups use notated sources in conjunction with the reference recordings
* transpose works from the original keys
* change instrumentation from the original and/or reference recordings.

Section B

Section B is divided into eight categories based on instrument groupings and works are listed by composer and/or arranger. Following the title of each work, publication details are provided.

The notation for each work should be used as the basis for research to inform the students’ decision-making about how they will interpret the work. Recordings may also be used as a reference. Students should use information provided by the composer, arranger and/or an editor appropriately. Details added to the original score by an editor such as fingering or dynamics may be varied to achieve the student’s intended interpretation of the work. Changes to markings relevant to expressive elements such as tempo, dynamics, articulations and/or ornamentation are acceptable. Repeats are optional. Ornamentations and embellishment is encouraged as appropriate to the style.

Students who select a work/s from Section B of the list are required to provide a copy of the score to the assessors at the commencement of the performance examination. Alterations such as changes to instrumentation or dynamics, for example, may be indicated on the copy of the score provided to the assessors. This requirement applies for Music Performance and Music Investigation.

Works selected from Section B must be performed as notated, that is, all lines/parts must be performed as notated. Parts may not be simplified.

Any recognised edition of listed works is acceptable, for example, single-sheet or anthology editions. Where more than one edition of a work is available, students and teachers should check to ensure that the edition they plan to use is the listed work; not an arrangement or a simplified version.

List additions and deletions

The Prescribed List of Group works is published only for 2022. Music Studies are currently under review, and a new Study Design will commence in 2023, together with new examination specifications and lists of works. These will be made available during the Implementation period later in 2022.

Alternative works

Students who wish to select works other than those listed as the ‘prescribed work/s’ for the examination program should submit an application to the VCAA on the official form for individual approval. Applications should only be made where there is no equivalent/appropriate work/s on the list.

Information about Alternative works and the application forms are accessible from the Music Performance and Music Investigation study webpages. In 2022, the closing date for Alternative works applications is Wednesday 23 February.

In requesting permission to perform an alternative arrangement, applicants will need to:

* provide details of the Alternative work – through a recording of the work and/or sheet music or chart as appropriate
* outline grounds for the application. Suitable grounds may include repertoire not included in either Section A or Section B, for example a work for taiko ensemble.

The completed application form must be submitted to the VCAA before the closing date in the year the student is completing Units 3 and 4 Music Performance or Music Investigation. Proposals for alternative works must be made annually. Acceptance of any particular work in one year does not ensure automatic acceptance of the same work in future years.

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2022 Units 3 and 4 Music Performance and Music Investigation:   
Prescribed list of group works

Section A

1. Rock/Pop

|  |  |  |
| --- | --- | --- |
| Song title | Performer/composer/arranger | Reference recording |
| ‘Black Betty’ | Ram Jam |  |
| ‘Budapest’ | George Ezra | *Wanted on Voyage* (Deluxe), Sony Music Entertainment UK, 2014 |
| Confidence | Ocean Alley | *Confidence* Warner Music 2018 |
| ‘Dakota’ | Stereophonics | CD single, V2 Music |
| ‘Don’t Change’ | INXS | *Don’t Change* single, Petrol Electric, 2011 |
| ‘Dreams’ | Fleetwood Mac | *Rumours,* Warner Bros, 2004 |
| ‘Glitter’ | BENEE | Fire on Marzz, 2019 |
| ‘Elephant’ | Tame Impala | Single, Modular Recordings, 2012 |
| ‘Gold on the Ceiling’ | The Black Keys | Single, Nonesuch Records |
| ‘Hanging on the Telephone’ | Blondie | *Atomic, The Very Best of Blondie,* EMI, 1998 |
| ‘Here Comes Your Man’ | Pixies | CD single, Elektra/WEA |
| ‘Hold On’ | Alabama Shakes | CD single, Rough Trade, 2012 |
| ‘Hysteria’ | Muse | *Absolution*, Warner, 2004 |
| ‘Just Give Me a Reason’ | Pink (featuring Nat Ruess) | *The Truth About Love,* RCA Records, 2012 |
| ‘I Don’t Trust Myself with Loving You’ | John Mayer | *Continuum,* Aware Records, 2006 |
| ‘Nakamarra’ | Hiatus Kaiyote | *Tawk Tomahawk,* Pineapple Spaceship, 2013 |
| ‘Out of the Black’ | Royal Blood | *Royal Blood,* Imperial Galactic Limited, 2014 |
| ‘Roll Up Your Sleeves’ | Meg Mac | Single, Little Big Man, 2014 |
| ‘Schism’ | Tool | *Ænima*, Volcano |
| ‘Settle Down’ | Kimbra | *Vows,* Forum 5 Warner Bros |
| ‘Sunday Morning’ | Maroon 5 | CD single, BMG, 2004 |
| ‘Times Like These’ | Foo Fighters | *Foo Fighters Greatest Hits,* Roswell Records, 2009 |
| ‘You Don’t Think You Like People Like Me’ | Alex Lahey | Single, Alex Lahey, 2016 |
| ‘Use Somebody’ | Kings of Leon | *Only By the Night,* RCA, 2008 |
| ‘Wedding Cake Island’ | Midnight Oil | *Bird Noises,* Sprint Music/CBS, remastered Sony/BMG |

1. Jazz

The Jazz section of this list comprises works drawn from a variety of jazz styles. These works have been presented within five categories.

Terminology

For the purposes of the prescribed list, ‘Jazz Standards’ refers to instrumental tunes composed by jazz artists/performers. As a point of difference, ‘Vocal Standards’ are songs commonly composed for Broadway, film or Tin Pan Alley. The performance of these songs, within authentic jazz settings, typically became commonplace after popularity was first achieved in mainstream settings (film, pop, Broadway etc.).

Reference recordings have been purposely omitted from this section of the list. Students (and teachers) are advised to source a range of recordings (from leading authentic jazz performers) when undertaking research into works being prepared for performance. These recordings (plural) should be viewed as influences for the student as they develop their own interpretation of the work.

Students are advised that non-vocalists are welcome to perform a Vocal Standard (as is common within the jazz tradition). Equally, vocalists can perform instrumental tunes.

Jazz standards

|  |  |  |
| --- | --- | --- |
| Song title | Performer/composer/arranger | Notes |
| ‘A Night in Tunisia’ | Dizzy Gillespie |  |
| ‘Digger’s Rest’ | Bryan Brown | Australian work |
| ‘Doxy’ | Sonny Rollins |  |
| ‘Four’ | Eddie Vinson/Miles Davis |  |
| ‘I Remember Clifford’ | Benny Golson |  |
| ‘In Walked Bud’ | Thelonius Monk |  |
| ‘On Green Dolphin Street’ | Bronislaw Kaper |  |
| ‘Spirit Song’ | Bernie McGann | Australian work |
| ‘Spain’ | Chick Corea |  |

Vocal standards

|  |  |  |
| --- | --- | --- |
| Song title | Performer/composer/arranger | Notes |
| ‘Bernie’s Tune’ | Music by Bernie Miller, lyrics by Jerry Leiber and Mike Stoller Tierney Sutton (performer) |  |
| ‘Body and Soul’ | Music by Johnny Green, lyrics by Heyman, Sour & Eyton, |  |
| ‘Come Back to Me’ | Music by Paul Grabowsky, lyrics by Philip Harvey | Australian work |
| ‘Have You Met Miss Jones’ | Music by Richard Rogers, lyrics by Lorenz Hart |  |
| ‘Every Time We Say Goodbye’ | Cole Porter |  |
| ‘Live Rite’ | Kristin Beradi | Swing, Australian work |
| ‘Intersection’ | Music by Bob Sedergreen, lyrics by Judy Jacques | Australian work |
| ‘Lullaby of the Leaves’ | Music by Bernice Petkere, lyrics by Joe Young |  |
| ‘Nature Boy’ | Eden Ahbez |  |
| ‘Since I Fell for You’ | Buddy Johnson |  |
| ‘Some Day My Prince Will Come’ | Music by Frank Churchill. lyrics by Larry Morey |  |
| ‘Summertime’ from Porgy and Bess | George Gershwin |  |
| ‘Softly, As in a Morning Sunrise’ | Sigmund Romberg and Oscar Hammerstein |  |
| ‘Somebody’s Daughter’ | Sharny Russell | Latin, Australian work |
| ‘Taking a Chance on Love’ | Music by Vernon Duke, lyrics by John La Touche and Ted Fetter |  |
| ‘The Last Time’ | Kristin Beradi | Swing, Australian work |
| ‘Yesterdays’ | Music by Jerome Kern, lyrics by Otto Harbach | ‘Yesterdays’ |
| ‘You Came By’ | Sharny Russell | Ballad, Australian work |
| ‘You Don’t Know What Love Is’ | Music by Gene De Paul, lyrics by Don Raye |  |
| ‘What is This Thing Called Love’ | Cole Porter |  |
| ‘When Sunny Gets Blue’ | Music and lyrics by Marvin Fisher & Jack Segal |  |

Blues

|  |  |  |
| --- | --- | --- |
| Song title | Performer/composer/arranger | Notes |
| ‘All Blues’ | Miles Davis |  |
| ‘Blue Train’ | John Coltrane |  |
| ‘Mamacita’ | Joe Henderson |  |
| ‘One for Daddy-O’ | Nat Adderley |  |
| ‘Slightly Blue’ | Don Burrows | Australian work |
| ‘Stolen Moments’ | Oliver Nelson |  |
| ‘Things Aren’t What They Used to Be’ | Music by Mercer Ellington, lyrics by Ted Persons |  |
| ‘Windows of Arques’ | Bryce Rhode | Australian work |
| ‘West Coast Blues’ | Wes Montgomery |  |

Modal

|  |  |  |
| --- | --- | --- |
| Song title | Performer/composer/arranger | Notes |
| ‘Eighty One’ | Ron Carter |  |
| ‘Epic’ | Jonathan Zwartz | Australian work |
| ‘Little Sunflower’ | Freddie Hubbard |  |
| ‘Maiden Voyage’ | Herbie Hancock |  |
| ‘So What’ | Miles Davis |  |
| ‘Visby’ | Dale Barlow | Australian work |

Fusion/Contemporary

|  |  |  |
| --- | --- | --- |
| Song title | Performer/composer/arranger | Notes |
| ‘Anthem’ | Paul Williamson | Australian Work |
| ‘Cantaloupe Island’ | Herbie Hancock |  |
| ‘Freedom Jazz Dance’ | Eddie Harris |  |
| ‘Revelation’ | Yellowjackets |  |
| ‘Rio Funk’ | Lee Ritenour |  |
| ‘Song for Bobby’ | Pyramid | Australian Work |
| ‘The Chicken’ | Alfred Ellis |  |

1. Blues/Rhythm ’n’ Blues/Roots

|  |  |  |
| --- | --- | --- |
| Song title | Performer/composer/arranger | Reference recording |
| Ain’t No Little Girl | Kasey Chambers | *Ain’t No Little Girl* Warner Music, 2016 |
| ‘Better Man’ | Leon Bridges | *Coming Home,* LisaSawyer63, 2015 |
| Cold Little Heart | Michael Kiwanuka | *Cold Little Heart* Interscope/Polydor, 2016 |
| ‘Come See About Me’ | Tedeschi Trucks Band | *Revelator*, Tedeschi Trucks Band, 2011 |
| ‘Crazy’ | Gnarls Barkley | CD single, Warner Brothers Records |
| ‘Crossroads’ | Eric Clapton and Cream | *The Very Best of Cream,* Universal, 1994 |
| ‘Don’t Mess Up a Good Thing’ | Ry Cooder | *Rock Till You Drop,* Warner Bros. Records Inc., 1979 |
| ‘I Say a Little Prayer’ | Bacharach, Burt and David, Hal Performed by Aretha Franklin or Dionne Warwick | *Aretha Now,* Atlantic Records, 1968 or *The Dionne Warwick Collection: Her All-Time Greatest Hits,* Warner Special Products, 2005 |
| ‘Let’s Stay Together’ | Al Green | CD single, Code 90 |
| ‘Love Letter’ | Clairy Browne & The Bangin’ Rockettes | *Baby Caught the Bus,* Cult Classics Pty Limited, 2011 |
| ‘No Diggity’ | Blackstreet | *No Diggity – The Very Best of Blackstreet,* Interscope Records, 2003 |
| ‘Such a Night’ | Dr John | *In the Right Place,* Atlantic Recording Corp., 2004 |
| ‘The Thrill is Gone’ | BB King | *The Definitive Greatest Hits*, MCA, MCD11921, 1999 |
| ‘Two Wrongs’ | Wyclef Jean | *Masquerade*, Columbia |
| ‘Use Me’ | Bill Withers | *Lean On Me, The Best of Bill Withers,* Elektra Records, 1972 |
| ‘You Grew Up’ | Oddisee | *The Iceberg,* Mello Music Group, 2017 |

1. Funk/Soul/Reggae

|  |  |  |
| --- | --- | --- |
| Song Title | Performer/composer/arranger | Reference recording |
| ‘100 Days, 100 Nights’ | Sharon Jones and the Dap Kings | ‘100 Days, 100 Nights’, Sharon Jones and the Dap Kings, Daptone Records, 2007 |
| ‘Aeroplane’ | Red Hot Chili Peppers | *One Hot Minute,* WEA International |
| ‘Chuck E’s in Love’ | Rickie Lee Jones | *Rickie Lee Jones*, Warner Bros, 32962, 1979 |
| Dean Town | Vulfpeck |  |
| ‘Don’t Let Go’ | Spawnbreezie | *Dear Billy,* I-Taun Records |
| ‘Don’t Make Me Hold Your Hand’ | Lake Street Dive | *Lake Street Dive,* Signature sounds Recordings, 2014 |
| ‘Don’t Say Goodbye’ | Sammy Johnson | *Prelude,* Sea Major Seven,2013 |
| ‘Escher’ | Melbourne Ska Orchestra | *Sierra Kilo Alpha,* Australian Broadcasting Corporation, 2016 |
| ‘Golden’ | Jill Scott |  |
| ‘Is This Love’ | Bob Marley | CD single, Island |
| ‘Like I’m Gonna Lose You’ | Meghan Trainor, feature John Legend | *Title,* Epic Records, 2014 |
| ‘Love’ | Allen Stone | *Radius,* ATO Records, 2016 |
| ‘Love Rears Its Ugly Head’ | Living Colour | *Time’s Up*, Epic, 466920-9, 1990 |
| ‘Master Blaster’ | Stevie Wonder | CD single, Tamla |
| ‘Put Your Records On’ | Corinne Bailey Rae | *Corrine Bailey Rae* |
| ‘Rescue Me’ | Fontella Bass (often accredited to Aretha Franklin) | Soul (compilation box set), Spectrum Music, 2002 |
| Root Beer | Fat Night | <http://fatnightmusic.com> |
| ‘The Harder They Come’ | Jimmy Cliff | *The Best of Jimmy Cliff,* Island Records, 1975 |
| ‘Tightrope’ | Janelle Monáe | *Metropolis,* Bad Boy Records |
| ‘You’ve Really Got a Hold on Me’ | Smokey Robinson and the Miracles | *Ultimate Collection*, UNI/Motown |
| ‘Virtual Insanity’ | Jamiroquai | *High Times – Singles 1992–2006,* Sony, 2006 |

1. Country/Country Rock/Folk

|  |  |  |
| --- | --- | --- |
| Song Title | Performer/composer/arranger | Reference recording |
| ‘Boundary Road’ | All Our Exes Live in Texas | *When We Fall,* All Our Exes Live in Texas, 2016 |
| ‘As She’s Walking Away’ | Zac Brown Band | *You Get What You Give*, WEA International, 2010 |
| ‘Country Is’ | Troy Casser Daley | *Home*, Liberation Music, 2012 |
| ‘Crazy’ | Willie Nelson | *Greatest Songs*, WEA/Atlantic/CURB |
| ‘Golden’ | My Morning Jacket | *It Still Moves,* ATO Records, 2003 |
| ‘I Can’t Tell You Why’ | Eagles | *The Long Run*,WEA International |
| ‘If the Boot Fits’ | Granger Smith | *Remington,* Wheelhouse Records, 2016 |
| ‘I See Fire’ | Ed Sheerin | *The Hobbit – The Desolation of Smaug* (soundtrack), Water Tower Music, 2013 |
| ‘Landslide’ | The Dixie Chicks | *The Essential Dixie Chicks*, Sony Music Entertainment, 2002 |
| ‘Lighthouse’ | The Waifs | *Lighthouse*,Jarrah Records, 2003 |
| ‘Man of Constant Sorrow’ | Alison Krauss and Union Station | *Alison Kraus and Union Station* (Live), Rounder Records, 2002 |
| ‘Merry Go ‘Round’ | Kasey Musgraves | *Same Trailer Different Park,* Mercury Records, 2013 |
| ‘Miss Ohio’ | Gillian Welch | *Soul Journey,* Acony Records |
| ‘Riptide’ | Vance Joy | *God Loves You When You’re Dancing,* Liberation, 2013 |
| ‘Sophia’ | Laura Marling | *A Creature I Don’t Know,* Virgin |
| ‘Walking After Midnight’ | Patsy Cline | *Patsy Cline Collection* |
| ‘Winter Winds’ | Mumford & Sons | EP Mumford & Sons |

1. Ballad

|  |  |  |
| --- | --- | --- |
| Song Title | Performer/composer/arranger | Reference recording |
| ‘A Piece of My Heart’ | Erma Franklin | *Legacy’s Rhythm and Soul Review,* Sony |
| ‘All I Want’ | Sarah Blasko | *As Day Follow Night,* Dew Process/Universal Music |
| ‘At Last’ | Etta James | *At Last*, Chess, 1961, CD 1999 |
| ‘Fragile’ | Sting | *Fields of Gold,* A&M records, 1994 |
| ‘Heaven on the Ground’ | José James (featuring Emily King) | *No Beginning No End,* José James Music, 2012 |
| ‘I Can’t Make You Love Me’ | Bonnie Raitt | *Luck of the draw,* Capitol Records, 1991, 2005 |
| ‘If I Ain’t Got You Babe’ | Alicia Keys | *The Diary of Alicia Keys,* J Records, 2003 |
| ‘If I Could Start Today Again’ | Paul Kelly | *Nothing But a Dream*, EMI or Vika and Linda, *Two Wings*, Mushroom |
| ‘Nothing But a Miracle’ | Diane Birch | *Bible Belt,* S-Curve Records, 2010 |
| ‘Speeding Cars’ | Imogen Heap | *Goodnight & Go,* CD single, BMG |
| ‘Time is a Healer’ | Eva Cassidy | *Songbird*, Blix Street Records |
| ‘Unforgettable’ | Nat King Cole | *Greatest Hits*, DCC Gold Disk, 1944 |
| ‘It’s a Man’s World’ | Renee Geyer | *Faves*, Mushroom Mid-Price Masters, D-19247, 1991 |

Section B

1. Woodwind ensembles including duets, trios, quartets, quintet, like-instrument ensembles, mixed instrument ensembles

Duos

*Note:* works for recorder are listed following works for other instruments.

|  |  |  |  |
| --- | --- | --- | --- |
| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Bartok, Bela, arr. Gerhard Braun | ‘18 Duos for Two Flutes’ from *44 Violin Duos* | Universal Edition, UE17288 | Any one or two duos to count as one work |
| Beethoven, L van, arr. Kraber, G | *Trio* op. 87, any one or two movements | IMC (3376) | 1: flute, 2: oboe/flute, 3: B flat clarinet |
| Bennett, RR, ed. Thompson | *Crosstalk* | Universal Edition, UE14205 | Two clarinets |
| Poulenc, F | *Sonata*, any one movement | Chester/Novello | Clarinet and piano Note: may be performed by a soloist for Music Investigation |
| Spiewak, T | One of *Clarinet Duets* no. 1*,* 2 or 3 | Australian Music Centre | Alternative instrumentation: 1 – xylophone, 2 – marimba |
| Starer, R | *Dialogues for Harp and Flute* | Southern Music Company SU177 | May be performed by a soloist for Music Investigation |
| Tetihw, Y | *Dance of the Seven-legged Octopus* | Middle C Associates  [middlec@pipeline.com.au](mailto:middlec@pipeline.com.au) | Duration: 4.55, clarinet and piano or alto-saxophone and piano |

Works for recorder duos

|  |  |  |  |
| --- | --- | --- | --- |
| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Alemann, Eduardo | *12 Piezas Breves* op. 78 no. 3. Romanza and no. 4. Imitaciones or no. 10 Scherzo and no. 12 Elegia Oriental | Barry, Buenos Aires | SS  20th-century South America  Available at Victorian Recorder Guild Library |
| Valentine, Robert | *Six Sonatas for 2 treble recorders,* any two contrasting movements from one sonata | Robert Lienau, Berlin | AA 1720 Available at Victorian Recorder Guild Library |
| Williams W, arr. G Beechey | *Three Sonatas,* any two contrasting movements from one sonata | Schott ED 12305 | AA + BC  Late 1690s  Available at Victorian Recorder Guild Library |
| Purcell, D and Williams W | *Zwei Duos alter englisher Meister,* Any two contrasting movements from one sonata | Schott OFB 20 | AA Baroque Available at Victorian Recorder Guild Library |
| Chedeville, EP | *Sechs Galante Duos,* any two contrasting movements from any one Galante | Hortus Musicus 81 Printed 1957 | SS or TT or ST 1782 Available at Victorian Recorder Guild Library |
| Debussy, C arr. Dexter | *Au Clair de la Lune: 10 variations,* ‘Au Clair de la Lune’ | Hinrichsen No 1498 | SS 1966 Available at Victorian Recorder Guild Library |
| Chedville, N. arr. Casteuble, G | *Amusements Champetres Deuxieme Suite,* any two contrasting movements | Editions JM Fuzeau S.A Bp6-79440 Courlay France Ref 04.37.09 | SS 1705***–***1782 Available at Victorian Recorder Guild Library |
| Gibbons, ed. Bernstein | *The Duo Collection: 35 Pieces for 2 treble recorders,* Fantasia | Dolce DOL109 | AA 1583 Available at Victorian Recorder Guild Library |
| Giamberti, G, ed. Bernstein | *The Duo Collection: 35 Pieces for 2 treble recorders,* any two of Ballo di Mantua; Villan de Spagna; Solfeggiamento | Dolce DOL109 | AA 1600***–***1662 Available at Victorian Recorder Guild Library |
| Corelli, ed. Bernstein | *The Duo Collection: 35 Pieces for 2 treble recorders,* any two contrasting movements from ‘A New Sonata for Two Flutes’ | Dolce DOL109 | AA 1653***–***1713 Available at Victorian Recorder Guild Library |
| Telemann, G, ed. Bernstein | *The Duo Collection: 35 Pieces for 2 treble recorders,* Presto | Dolce DOL109 | AA 1681***–***1767 Available at Victorian Recorder Guild Library |
| Marillier, CG | *Three Short Movements for Recorder Duo,* any two pieces | Westron Wynde Music Gala Productions WWM7 | 1994 |
| Ranft, G | *Recorders at Large,* vol. 2, ‘Schnick Schnack’ | Currency Press Sydney | AA 20th century |
| Coburn, C | *Two Times Two* | Orpheus Music | Two recorder players: one plays the sopranino recorder and the descant recorder simultaneously, and the other plays two treble recorders simultaneously.  2013 |

Trios

Note: works for recorder are listed following works for other instruments.

|  |  |  |  |
| --- | --- | --- | --- |
| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Alston, Andrew | Any one of *Saxophone Trios*, scored for two Eb Altos and one Bb Tenor | Flindwind Music, distributed by Encore Music | Alternate parts, soprano (part 1), tenor (part 2) and baritone (part 3) |
| Alston, Andrew | *Two in the Grove,* either or both movements 1 and 2 and movement 3 I: Gaeta II: Kalamata III: Manzanilla | Flindwind Music, distributed by Encore Music | Movement 3 must be performed. |
| Bach, JS, arr. Alston, Andrew | ‘We Hasten With Feeble Yet Eager Footsteps’ | Flindwind Music, distributed by Encore Music | Scored for mixed wind trio. Also available for clarinet trio or saxophone trio. |
| Bach, J, ed. Schmizt, M and Schneider, HP | Trio Sonata, any one or two movements, BWV 1039 | Henle, HN 329 | For two flutes and basso continuo |
| Boccherini, L, ed. Waln, G | Terzetto | Neil A Kjos Music Company | Flute, oboe and clarinet or flute and two clarinets |
| Cimarosa, D ed. Rampal, JP | Concerto in G major, any one movement | International Music (1844) | For two flutes and piano |
| Devienne, F | Trio in B-flat, op. 61 no. 5 | Musica Rara | 1: flute, 2: clarinet, 3: bassoon |
| Doppler, F ed. Rampal, J P | One movement from *Andante et Rondo* op. 25 | International Music Co, New York 2640 | Two flutes and piano |
| Handel, GF arr. Alston, A | *Amaz’d to find the foe so near* | Flindwind Music, distributed by Encore Music | Flute or oboe; B-flat clarinet or soprano saxophone or alto saxophone; bassoon or tenor saxophone or baritone saxophone or bass clarinet |
| Johnson, Elaine | *Three Little Magpies* | Middle C Associates Pty. Ltd [www.middlec.com.au](http://www.middlec.com.au) | Clarinets and/or saxophones  Eight player parts provided to enable numerous trio combinations. |
| Kummer, K | *Trois Originale*, op. 75, movement No. 1 | Broekman van Poppel, BVP 1547 | for three flutes |
| Loeillet, J B ed. Ermeler R | Trio Sonata in F,op. 2, no. 2, any one movement | Amadeus BP2034 | Alto recorder (flute), oboe (flute, violin), piano (cembalo) (violoncello ad lib) |
| Loeillet, J B | Sonata in D minor, any one movement | Peters NO1016 | For flute, oboe and piano |
| Mendelssohn, F | Piano Trio in D minor, op. 49, 2nd movement, from *Piano Trios Complete* | San Antonio: Southern Music Company (ST735) | Violin/viola/piano |
| Mozart, W A | *Allegro Brillante*, or one of Divertimento No. 5, K439b (Anh.229) arr. Kraber (3375) or Divertimento No. 4 K439d, arr. Dorian (2895) | Southern Music (ST735) | 1: flute, 2: oboe, 3: bass clarinet; or  1: flute, 2: oboe, 3: bassoon |
| Sung, S | *Paris 1987*, any one or two movements | Southern Music ST735 | 1: flute, 2: clarinet, 3: bassoon |
| Uber, D | Any movement from Suite for Woodwind Trio, op. 46 | Kendor Music 16630 | 1: flute, 2: oboe, 3: clarinet |
| van Slyck, N | Any one trio from *Twelve for* *Three* | Southern Music ST156 | Clarinet trio |
| Vivaldi, A arr. Alston, A | Trio for Flute, Violin and Bassoon | Flindwind Music [alston@bold.net.au](mailto:alston@bold.net.au) | Parts available for flute or oboe; B-flat clarinet or soprano saxophone or alto saxophone; bassoon or tenor saxophone or baritone saxophone or bass clarinet |
| Weiner | *Theme and Variants for Flute, Cello and Harp* | Southern Music ST978 |  |

Works for recorder trios

|  |  |  |  |
| --- | --- | --- | --- |
| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Purcell, H arr. Bergmann | *Purcell Album,* any two contrasting pieces | Schott 10129 | SAT + piano Baroque Available at Victorian Recorder Guild Library |
| Purcell, H arr. Salkeld, R | *Nine Pieces,* any two contrasting pieces | Schott 10098 | SAT + piano Baroque Available at Victorian Recorder Guild Library |
| Kolinski, M | *Music of the Hebrew People,* any two contrasting pieces | Hargail Music Press H123 | SopSAT, depending on piece SAT + piano Available at Victorian Recorder Guild Library |
| Sieg, S | *Afrikanische Suite No. 2,* any movement | Moeck 1570 | ATB 1995 Available at Victorian Recorder Guild Library |
| Sammartini, G | Symphony No. 4,any two contrasting movements | Cheap Trills | ATB + keyboard 1725 |
| Kliendeinst | *Possum Polka* | Orpheus YCS015 | ATB 2006 Available at Victorian Recorder Guild Library |
| Arr. Bonsor | *Two French Tunes, No. 2,* ‘Tambourin’ | Scott 10915 | SSA + glock + untuned percussion + piano Available at Victorian Recorder Guild Library |
| Vivaldi, A. arr Kolinski | Concerto Movements for Recorder Trio,finale, concerto in G minor | Hargail Music Press | SAT Baroque Available at Victorian Recorder Guild Library |
| Short, M | *Trinkets,* any two contrasting pieces | Studio Music London | SAT 20th century |
| Scherer, J | *Zwei Sonaten,* any two contrasting movements from any one sonata | Schott OFB84 | AAA 1740 |
| Marillier, CG | Trio in D minor,any two contrasting movements | Westron Wynde Music Gala Productions WWM9 | ATB 1989 |
| Moore, T | Suite in G,any two contrasting movements | Oriel Library OL151 | SAT Baroque |
| Handel, GF arr. McLeish | *Fughetta in F* | Oxford University Press | SAT Baroque |
| Gilmour | *Recorders at Large Vol. 2,* ‘Entr’acte’ | Currency Press, Sydney | SAT 20th century |

Quartets

Note: works for recorder are listed following works for other instruments.

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| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Alston, A | *Sussex Street* | Flindwind Music  [alston@bold.net.au](mailto:alston@bold.net.au) | Saxophone Quartet, SATB/AATB with reference CD |
| Bizet, G | ‘Prelude’ from *L’Arlesienne Suite* No.1 | UE 19907 | Woodwind quartet |
| Brahms, J arr Copping, B | *Hungarian Dance*, No.5 | Emkay Music | Flute or clarinet. Alternate instrumentation: saxophone quartet |
| Bozza, E | *Jourd ‘ete Montagne*, any one or more movements | Editions Alphonse Leduc 0701043781 | Flute quartet |
| *Trois Pieces pour une Musique de Nuit*, any one, two or three pieces | Editions Musicale Alphonse Leduc | Flute, oboe, clarinet, bassoon |
| Brubeck, D arr. Stirzaker, T | *Take 5* | [terryandsusie@optusnet.com.au](mailto:terryandsusie@optusnet.com.au) | Clarinet quartet |
| Debussy, C arr. Thurston, R E | *La Fille au Chevaux de Lin* | Southern Music SU198 | Mixed clarinet quartets |
| Debussy, C arr. Bradt, G | *The Little Negro* | 050 Comus Editions | Clarinet quartet: 3 B-flat clarinets and bass clarinet. Alternative 4th part for B-flat clarinet |
| Desportes, Y | ‘Sarabande’ from *French Suite* | Southern Music SS283 | Four clarinets |
| Devienne, F, ed. Voxman, H | Quartet in F, op. 73 no.2, Movement no. 1 | Musica Rara | Bassoon and strings |
| *Suite Italienne*, any movement/s | Southern Music, ST499 | Four clarinets |
| Frackenpohl, A | *Sax Lix* | Kendor Music Inc. 16225 | Saxophone quartet, 1: B-flat soprano saxophone, 2: E-flat alto saxophone, 3: B-flat tenor saxophone, 4: E-flat baritone, duration: 2.50 |
| Gossec, FJ, arr Copping, B | *Tambourin* | Schott | Clarinet quartet or flute quartet or saxophone quartet |
| Grundman, C | *Caprice for Clarinets*, or *Bagatelle for Clarinet Quartet* | Boosey and Hawkes |  |
| Handel, G F arr. Walton, W | ‘Arrival of the Queen of Sheba’ | AWMP Cl 3006 | B-flat clarinet quartet |
| Janacek, Leos | *Three Moravian Dances*, movements 2 and 3 | IMC, IM 2788 | Flute, oboe, clarinet, bassoon |
| Joplin, S arr. Mcleod | *Maple Leaf Rag* | Kendor Music Inc. 16095 | Saxophone quartet |
| Lewin, Gordon | *South to the Sun* | Harvest of Reeds | Clarinet quartet |
| Lennon, J & McCartney, P arr. Ricker, R | ‘When I’m Sixty-four’ | Kendor Music Inc. 16410 | Duration: 2.30, 1: B-flat soprano saxophone or E-flat alto saxophone, 2: E-flat alto saxophone, 3: B-flat tenor saxophone, 4: E-flat baritone saxophone |
| Mancini, H arr. Frackenpohl, A | *Pink Panther* | Kendor Music Inc. 16170 | Saxophone quartet also arranged for brass quintet |
| Mozart, W A | Oboe Quartet, Movement No. 3, K.370 | Baerenreiter-Ausgaben (BA.BA4867) |  |
| Divertimento*, K 251* | Belwin Mills | Flute, oboe, clarinet, bassoon |
| Mozart, W arr. Franz Lotz | *‘Magic Flute’* – Six Piecesfor Four Clarinets*,* one or two pieces should be performed | Barenreiter Kassel | Four clarinets |
| Nagle, P | *Three Shades of Blue* | Musicians Publications SQ102 | Saxophone quartet |
| Nelybel | ‘Danza’ from *Chorale and Danza* | Southern Music ST414 | Clarinet choir Combining the bass and contrabass parts is recommended. The Alto clarinet part may be transposed for B-flat clarinet. |
| Ricker, R | Variations on a Theme *by Sweelinck* | Kendor Music Inc. 16390 | Duration: 4.30, 1: B-flat soprano saxophone or E-flat alto saxophone, 2: E-flat alto saxophone, 3: B-flat tenor saxophone, 4: E-flat baritone saxophone |
| Rossini, G arr. Zachert | *Six Quartets,* any movement | Schott Editions ED3164 | 1: flute, 2: clarinet, 3: horn, 4: bassoon |
| Shostakovich, D arr. Stirzaker, T | *‘*Polka’ from *The Age of Gold* | [terryandsusie@optusnet.com.au](mailto:terryandsusie@optusnet.com.au) | Clarinet quartet (E-flat, two B-flat, bass) |
| Spiewak, T | Any two of the following:  *Une Petite Polonaise, No. 6, Song for the Guys, Song for the Gals, Childrens’ Gossips, Odd Rhythm Joy* | Australian Music Centre: [www.australianmusiccentre.com.au](http://www.australianmusiccentre.com.au) | Saxophone quartet |
| Arr. Stirzaker, T | Any one of the following:  *Waltzing Matilda variations Hava Nagila, Clarinet polka* Two 16th-century French chansons(‘Il est bel et bon’, ‘Je ne l’ose dire’) | [terryandsusie@optusnet.com.au](mailto:terryandsusie@optusnet.com.au) | Waltzing Matilda: clarinet (three B-flat and bass) or flute quartet Hava Nagila: clarinet quartet (three B-flat, bass) Clarinet polka: clarinet quartet French Chansons: for clarinet quartet (three B-flat, bass) or bassoon quartet |
| Traditional arr. Farnon, D\* | *Turkey in the Straw* | Kendor, Southern Music | Duration: 3.00, 1: flute or B-flat clarinet, 2: flute or oboe or B-flat clarinet, 3: B-flat clarinet or E-flat alto-saxophone, 4: B-flat clarinet or B-flat tenor saxophone or B-flat bass clarinet or bassoon |
| Del Borgo, E, arr. | *Irish Suite* | Kendor Music (16055) | Saxophone quartet or clarinet choir |
| Janacek, L | Movements 2 and 3 from *Three Moravian Dances* | Bassoon International | Flute, oboe, clarinet |

Works for recorder quartets

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| --- | --- | --- | --- |
| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Chedeville, N | *Quatrieme Suite,* any two contrasting movements | Chappell Dolmetsch | SATB 1705–1782 Available at Victorian Recorder Guild Library |
| Debussy, C arr. Winters | *Le Petit Negre* | Nova Music | SATB 20th century Available at Victorian Recorder Guild Library |
| Arr. Schneider | *Dances and Songs from South America,* any two contrasting pieces | Moeck 590/591 | SATB + guitar and percussion Available at Victorian Recorder Guild Library |
| Various arr. Bornmann | *Encore Movements for Recorder Quartet,* any one movement | Musikverlag Ornmann Schonaich MVB 74 | AATB or SATB Baroque Available at Victorian Recorder Guild Library |
| Aichinger, G | *Three Ricecars,* any one | Galaxy Music Corporation | AATB or SATB 1564–1628 Available at Victorian Recorder Guild Library |
| Charlton, A | *Idyllwild Suite,* any two contrasting movements | Provincetown Bookshop Editions 17 | SATB 1989 Available at Victorian Recorder Guild Library |
| Cavaccio arr. Thomas | *Toccata for 4 recorders,* Toccata (Detta L Licina) | Dolce DOL302 | SATB 1626 Available at Victorian Recorder Guild Library |
| Carey | *Trains,* any one piece | Fentone Music F362 | SATB 20th century Available at Victorian Recorder Guild Library |
| Anerio, GF | Gaillarde XIfrom *2 Gaillarde,* | London Pro Musica EML116 | AATB Pre-Baroque Available at Victorian Recorder Guild Library |
| Vivaldi, A, arr. Driever, AB | Concerto in C major,any one movement | Moeck 2801 | AATB Baroque |
| Marillier CG | *Caedmon Suite,* all 3 movements | Westron Wynde Music Gala Productions WWM19 | SSAT 1993 |
| Locke, T arr. Wyatt | *Consort Suites 1 No 1 and No 5,* any two contrasting movements from any one suit | Oriel Library OL194 | SATB  Pre Baroque |
| Thompson | *The Jerome Collection,* Prelude and Rondo | Oriel Library JC212 | SATB  1991 |
| Handel, GF | Concerto*,* any two contrasting movements | Oriel Library OL136 | SATB  Baroque |
| Corelli, A | *The Jerome Collection,* Allegro from Concerto Grosso op 6 no 2 | Oriel Library JC202 | SS A/T B Baroque |
| Handel GF, arr Kelly, K | Allegro from Concerto Grosso op 3 No. 4 | Peacock Press P32 | SATB Baroque |
| Handel GF, arr. Kelly, K | La Paix and Rejoussance from *Music for the Royal Fireworks* | Peacock Press P32 | SATB Baroque |
| Albechtsberger, arr. Owen | *Enigmas, Canons and Fugues,* Canon a quarto or Fugue in G major with Chorale | Anfor Music | SATB 1736–1809 |
| Werdin | *Yugoslavian Dance Suite,* no. 1 or nos. 2 and 3 or nos. 4 and 5 | Moeck 503/504 | 20th century |

Quintets

*Note: works for recorder are listed following works for other instruments.*

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| --- | --- | --- | --- |
| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Arnold, M | Three Shanties for Wind Quintet, Movement, no. 1 | Paterson’s Publication, 1952 |  |
| Borcam, SHG | *Vectorial* | Middle C Associates [www.middlec.com.au](http://www.middlec.com.au) | For wind quintet or woodwind ensemble featuring numerous quintet combinations |
| Danzi, Franz | Quintet for Wind Instruments in B flat major, op. 56 no. 1, 1st movement | FEC Leuckart |  |
| Debussy, C arr. Hallam, N | Suite No. 1 for Wind Quintet, any one or more movements | Emerson |  |
| Farkas, Ferenc | Early Hungarian Dances from the 17th Century, any one or two dances | EMB |  |
| Gershwin, arr. Shiron, A | I Got Rhythm | Camden Music | Wind quintet |
| Handel, GF arr. Christensen, J | ‘Hornpipe’ from Water Music | Kendor Music Inc.16900 | Duration: 1.12, 1: flute, 2: oboe, 3: B-flat clarinet, 4: horn in F, 5: bassoon |
| Hindemith, P | Kleine Kammermusik for Wind Quintet, 3rd movement | Schott |  |
| Kreisler, F, Farr, Birtel, W | Liebesfreud-Liebesleid | Schott | Flute, oboe, clarinet, horn, bassoon |
| Niehaus, L | ‘Give and Take’ | Kendor Music | Saxophone quintet |

Works for recorder quintets

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| --- | --- | --- | --- |
| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Grainger, P arr. Bonsor, B | ‘Shepherd’s Hey’ | Schott 10886 | SSAT + piano |
| Schiedt, S | ‘Bergamasca’ | Oriel Library | SSATB |

Sextets, septets and octets

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| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Janacek, L | *Youth Mladi Suite* for wind sextet | IMC | Flute, piccolo, oboe, clarinet, horn, bassoon, bass clarinet |
| Purcell, H | Rondo from *Abdelazar* | Bonsor prints 103 | SSAAT recorders + piano + percussion (can be performed by eight players) |
| Schickhardt, ed. Knab | Concerto in C major, first movement | Hortus Musicus 192 | AAAA recorders + piano + basso continuo |

2. Brass ensembles including duets, trios, quartets, quintets, sextets, septets, like instrument ensembles, mixed instrument ensembles

Duos

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| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Uber | *Eight Short Duos*, any one or two | Southern Music ST257 | Trumpet and trombone |

Trios

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| --- | --- | --- | --- |
| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Barker, W | *Fanfare, Gigue & March* | Kendor Music Inc. (18370) | Duration: 3.50, 1: B-flat trumpet, 2: horn in F,  3: trombone or baritone horn, bass clef |
| Barnes | *Duo Concertante* | SU302 | Trumpet, euphonium and piano |
| Bruckner, A | *Aequale* (no. 1) | Ensemble Publications | Trombone trio |
| Corelli, trans. Gabrielle Wojcik | *Sonata da Chiesa*, op. 1, no.111 | Neil A Kjos Music Company (E1312) | Brass trio |
| Decker, R | One of *English Madrigal Suite*: ‘Though Philomela Lost Her Love’, ‘Cease Sorrows Now’, ‘Late in my Rash Accounting’ | Kendor Music Inc.(18360) | Duration: 4.40, 1: B-flat trumpet, 2: horn in F,  3: trombone or horn; bass clef, baritone |
| Ewazen, A | *Philharmonic Fanfare* | Southern Music SU477 | Brass trio |
| Frescobaldi, G arr. Fetter, D | *Canzona I* | Ensemble Publications 328 | Trombone trio |
| Johnson, Elaine | *Three Little Magpies* | Middle C Associates Pty. Ltd [www.middlec.com.au](http://www.middlec.com.au) | 3 trumpets or trumpet, horn and euphonium 5 player parts provided to enable numerous trio combinations. |
| McLeod, J | *Trumpet Carousel* | Kendor Music Inc. (17245) | Duration: 2.50, 3 trumpets in B-flat |
| Poulenc, F | Sonata for Brass, one or two movements, Just Brass no. 29 | Chester Music, CH 55111 | 1: trumpet, 2: horn, 3: trombone |
| Premru, R | *Pieces 2,* either one of  ‘Felicity’  ‘Episode’ | Ensemble Publications 333 | Trombone trio |
| Uber | Trio | Southern Music ST210 | Trumpet, horn and trombone |

Quartets

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| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Bach, JS arr. Hanson, H | *O Sacred Head Now Wounded* | Ensemble Publications 414 | Trombone quartet |
| Bach, JS arr. Fetter, D | any one of *22 Chorales* | Ensemble Publications 415 | Trombone quartet |
| Beethoven, L van | *Drei Equali* | Ensemble Publications 401 | Trombone quartet |
| Gabrieli, A arr. Friedman, J | *Ricecare del 12o* (duodecimo) tono | Ensemble Publications 431 | Trombone quartet |
| Haydn FJ, arr. Miller, DG | ‘Achieved is the Glorious Work’ from *The Creation* | Ensemble Publications 406 | Trombone quartet |
| Hoffman, E | *Napoli Revisited* | Southern Music ST683 |  |
| Jobim, AC arr Scharnberg K | *No More Blues* | Firebird Editions | Trombone quartet |
| Joplin, S, arr. McLeod, J | One of ‘Black and White Rag’, ‘Entertainer’ or ‘Maple Leaf Rag’ | Kendor Music Inc. | Also arranged for saxophone, 15922 or B-flat clarinet quartet, 15075 |
| King | *Galliard* | Middle C Associates [www.middlec.com.au](http://www.middlec.com.au) | Duration: 1.30, 13 published parts |
| Morley, T arr. Myers, R | *Now is the Month of Maying* | Ensemble Publications 425 | Trombone quartet |
| Mussorgsky, M, ed. Ostrander, A | *Capriccio* | IMC 2463 | Horn, two trumpets, trombone |
| Premru, R | *In Memoriam* | Ensemble Publications 429 | Trombone quartet |
| Schumann, R. arr. Fitzgerald BR | Quartet | Southern Music ST151 |  |
| Short, M | *Jazz Preludes*, any one | Boosey and Hawkes BHM060074585 | Quartet |
| Speer, D ed. Brown K. | *Sonata for Four Trombones* | International Music Co. 2399 | Trombone quartet |
| Spiewak, T | *Trumpet fanfare for three trumpets and timpani* | Australian Music Centre <http://australianmusiccentre.com.au/> |  |
| Solomon | Fiesta | Southern Music ST121 | Brass quartet |
| Wagner, R arr. Shiner, M | ‘Pilgrim’s Chorus from *Tannhauser* | Kendor Music Inc. 6082A | Trombone quartet |

Quintets

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| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Borcam | *Vectorial* | Middle C Associates [www.middlec.com.au](http://www.middlec.com.au) | Flexible quintet, 18 player parts |
| Brahms, J. arr. Copping, B | *Hungarian Dance*, no.5 | Emkay Music | Trumpet, 1, 2, trombone/French horn, tuba |
| Chopin, F arr. Frackenpohl, A | *Chopin Suite*, any one of ‘Minute Waltz’, ‘Prelude in C minor’, ‘Military Polonaise’ | Kendor Music Inc. 18710 | 1: B-flat trumpet, 2: B-flat trumpet, 3: horn in F,  4: trombone or euphonium; bass clef, 5: tuba |
| Dutton B | *On a Darkling Plain* (Musings before Armageddon) | Kjos, Neil | Trumpets, 1 & 2, horn, trombone, tuba |
| Frackenpohl, A | *Adirondack Brass Rag* | Kendor Music Inc. (18671) | Duration: 2.50, 1: B-flat trumpet, 2: B-flat trumpet,  3: horn in F, 4: trombone or euphonium; bass clef,  5: tuba |
| Grainger, P | *Shepherd’s Hey* | Chester Music CH 55811 | Duration: 4.00, 1: B-flat trumpet, 2: B-flat trumpet,  3: horn in F or, 2: B-flat horn in E-flat, 4: trombone; bass clef, 5: tuba or E-flat bass |
| Henzgen, B | *Carrington* | Middle C Associates [www.middlec.com.au](http://www.middlec.com.au/) | Quintet for brass |
| Howarth, E (arr.)\* | One of *Four Swiss Tunes*: ‘Basle March’, ‘The Cuckoo’, ‘The Old Castle’, ‘Zurich March’ | Chester Music CH 55035 | Duration: 6.30, 1: B-flat trumpet, 2: B-flat trumpet,  3: horn in F or E-flat, 4: trombone or euphonium; bass clef, 5: tuba or E-flat bass |
| Kreines | *Percy Grainger Suite* | Southern Music, ST392 | Brass quintet |
| Krell, WH, arr. Frackenpohl, A | *Mississippi Rag* | Kendor Music Inc. (18910) | Duration: 3.00, 1: B-flat trumpet, 2: B-flat trumpet,  3: horn in F, 4: trombone or euphonium; bass clef,  5: tuba, also arranged for flute quartet or clarinet choir |
| Lebow | *Popular Suite for Brass Quintet,* any one or two movements | Southern Music, ST216 |  |
| Praetorius, M, arr. Kramer, K\* | One of *Dance from Terpsichore*: ‘Ballet des Coqs’, ‘Ballet des Baccanales’, ‘Courante’ or ‘Volta’ | Kendor Music (18745) | Duration: 7.35, 1: B-flat trumpet, 2: B-flat trumpet,  3: horn in F, 4: trombone or euphonium; bass clef,  5: tuba |
| Saint-Saens, C, arr. Kramer | One of *Meet the Brass Quintet*: ‘March of the Royal Lion’, ‘Fossiles’ or ‘Elephant’ | Kendor Music (18898) | 1: B-flat trumpet, 2: B-flat trumpet, 3: horn in F,  4: trombone or euphonium; bass clef, 5: tuba |
| Scarlatti, D, Thurston, R | *The Cat’s Fugue* | Southern, SU176 | Brass quintet |
| Weill, K, arr. Kramer, K | One of *Threepenny Opera Suite*: ‘Overture’, ‘Instead of Song’, ‘Cannon Song’ | Kendor Music (19092) | 1: B-flat trumpet, 2: B-flat trumpet, 3: horn in F,  4: trombone or euphonium; bass clef, 5: tuba |
| Wasson, John | Any one of *Brass Grooves*: ‘Senior Salsa’, ‘Balloon Ride’, ‘Next Stop Funksville’, ‘Basically Basie’, ‘Surfside’, ‘Swingtime’, ‘Heartland’, ‘Victory March’, ‘Lazy Day’, ‘Next Dance’, ‘Fly with Me’, ‘Movin’ On’, ‘The Matador’, ‘Boogie Blues’ | [brassgrooves@dallasbrass.com](mailto:brassgrooves@dallasbrass.com) | Optional drum parts |

Sextets

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| --- | --- | --- | --- |
| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Weiner | *Second Suite* | Southern Music ST379 |  |

3. Combinations with rhythm section

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| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Clark, A and Clark, P | *Combo Books*, any one of ‘The New Church Gig’, ‘The New First Gig’, ‘The Next Gig, ‘The Blues Gig’ | Barnhouse Publication | E-flat, B-flat, bass clef, keyboards, C instruments, bass and drums book and vocal book |
| Ellington, D, arr. Tomaro | ‘In a Sentimental Mood’ | Hal Leonard HL07010372 | Jazz ensemble |
| Mason, Grant | ‘Not Even’ | Middle C Associates  [www.middlec.com.au](http://www.middlec.com.au/) | The publication contains five lead parts: C lead (upper octave), to suit flute or other higher pitched C instruments; C lead (lower octave), to suit violin or other lower pitched C instruments; E-flat lead to suit E-flat instruments such as alto sax, baritone sax; B-flat lead to suit B-flat instruments such as clarinet, tenor sax, trumpet; bass clef lead to suit instruments such as trombone and rhythm section parts for: piano, bass, drums |

4. Percussion ensembles including duets, trios, quartets, quintets, like instrument ensembles, mixed instrument ensembles

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| --- | --- | --- | --- |
| Composer/arrangement | Work | Publication | Notes including instrumentation |
| ARCHIBALD, Bruce | ‘Djolt’ | Middle C Associates Pty. Ltd [www.middlec.com.au](http://www.middlec.com.au) | Trio for Drum kit, Djembe and Congas |
| Bach, JS, arr. Schinstine, WJ | Fantasia in C minor | Southern Music ST 34 |  |
| Bartok, B, arr. Golokov, S | ‘Scherzo’ from *Microcosmos* | Blackeye Productions Music Publishing [www.blackeyeproductions.com.au](http://www.blackeyeproductions.com.au) | Six players, glockenspiel, xylophone (two players), wood-block, triangle, tambourine, sleigh-bells, concert bass drum, two bongos |
| CHOPIN, F arr. HENZGEN, C | Etude | Middle C Associates Pty. Ltd [www.middlec.com.au](http://www.middlec.com.au) | Op. 10 No. 3 Player 1: glockenspiel, xylophone Player 2: xylophone Player 3: vibraphone, cymbals, triangle Player 4: timpani – Bb, C, F, snare drum |
| Elgar, E, arr. Hughes, G | ‘Nimrod’ from the *Enigma Variations,* op. 36 | Rhythmscape Publishing  [www.rhythmscape.com.au](http://www.rhythmscape.com.au) | Six players, glockenspiel, vibraphone, xylophone, marimba, timpani |
| Elmenreich, A, arr. Golokov, S | Spinning Song | Blackeye Productions Music Publishing [www.blackeyeproductions.com.au](http://www.blackeyeproductions.com.au) | Five players (glockenspiel, xylophone or marimba), two players (vibraphone played on keyboard or piano, triangle, two wood-blocks) |
| Golovko, Sergei | Any one or two of: ‘Witch-hunt’, ‘Uniform Shop’, ‘Lunch-break’ (for timpani solo with piano, drums and bass guitar), or ‘That’s Right’, ‘Minitude for Two’, ‘Minitude for Three’, ‘Minitude for Four’, ‘Minitude for Six’, ‘Stress’, ‘Impulse’, or ‘Rendezvous’. | Blackeye Productions Music Publishing [www.blackeyeproductions.com.au](http://www.blackeyeproductions.com.au) | ‘Witch-hunt’: multi-percussion duet (player one, two bongos, splash cymbal, china cymbal, washboard or guiro, snare drum, temple-block; player two, three tom-toms, concert bass drum, flexatone). ‘Uniform Shop’: timpani solo with piano, drums and bass guitar. ‘That’s Right’: (for percussion ensemble [vibraphone, marimba or xylophone, congas, two bongos, suspended tambourine, claves, cow-bell, drum set] and bass guitar). ‘Minitude for Two’: (percussion duet – player one, snare drum, maracas, concert bass drum, china cymbal, templeblock or wood-block, cow-bell; player two, snare drum, triangle, slap stick, two temple-blocks, cow-bell); ‘Minitude for Three’: four timpani, congas, snare drum; ‘Minitude for Four’: drum set, two metal rubbish bins, four timpani. ‘Minitude for Six’: glockenspiel, xylophone, four timpani, vibraphone (part can be played on electric keyboard), marimba (optional), drum set, bass guitar or (drum set [leading part], two timpani, two tom-toms, two temple-blocks or wood B-12) ‘Stress’: six players (temple-block, two bongos, four brake drums, six rubbish bins) ‘Impulse’: four players (drum set [leading part], three timpani and concert bass drum [leading part], xylophone, conga drum, two temple-blocks or wood-blocks, guiro, cow-bell, suspended cymbal) ‘Rendezvous’: for percussion sextet – glockenspiel, xylophone, vibraphone, marimba (split parts), drum set, bass guitar and piano |
| Houllif, M | *Sultans of Swat* | Kendor Music Inc. (19792) | Duration: 1.40, 1: snare drum, 2: tenor drum, 3: bass drum |
| Hughes, G | *First Transformation* | Rhythmscape Publishing  [www.rhythmscape.com.au](http://www.rhythmscape.com.au) | Seven players (note: ensemble must include one non-assessed performer), concert toms, congas, tam-tam, timpani, vibraphone, xylophone, marimba, chimes |
| Hughes, G | *Fuse* | Rhythmscape Publishing  [www.rhythmscape.com.au](http://www.rhythmscape.com.au) | Four players, xylophone, snare drum; bass drum, vibraslap; tambourine, timpani; whip, suspended cymbal, temple blocks, triangle |
| Hughes, G | *Symphony of Palms* | Rhythmscape Publishing  [www.rhythmscape.com.au](http://www.rhythmscape.com.au) | Seven players (note: ensemble must include one non-assessed performer) |
| Jarrott, J | ‘Conversation in Junk’ | Rhythmscape Publishing  [www.rhythmscape.com.au](http://www.rhythmscape.com.au) | Five players, each part requires a high and low sound, parts 2, 3 and 5 require additional ‘rim’ sound, cues in part 5 are optional |
| Lefever, M | ‘Mancos’ | Kendor Music Inc. (19770) | Duration: 2.20, three snare drums |
| Neville, PE | ‘Instruments of Mass Deception’ | Rhythmscape Publishing  [www.rhythmscape.com.au](http://www.rhythmscape.com.au) | Five players, drumkit; roto toms, tom, foot tambourine; roto toms, tom, small bass drum with foot; congas, bongos, woodblock with foot; congas, bongos, small bass drum with foot |
| Rossini, G, arr. Houllif | *William Tell Overture* | Kendor Music 20070 | Six players |
| Schumann, R, arr. Schinstine WJ | ‘Traumerei’ | Southern Music ST 453 |  |
| Schinstine, WJ | ‘Blast of Class’ | Southern Music ST167 |  |
| Schinstine, WJ | ‘Bossa Nova’ | Kendor Music 20380 | Without instruments, body percussion |
| Shostakovitch, D, arr. Golokov, S | ‘Polka’ from the ballet *Golden Age* | Blackeye Productions Music Publishing, [www.blackeyeproductions.com.au](http://www.blackeyeproductions.com.au) or [percussion111@hotmail.com](mailto:percussion111@hotmail.com) | Five players, xylophone, marimba (two players), vibraphone, untuned percussion (two cow-bells, triangle, three temple-blocks, suspended cymbal, snare drum, flexatone, ratchet, frusta or slapstick, concert bass drum) |
| Traditional, arr. Henzgen, Chris | ‘Bound for South Australia’ | Middle C Associates Pty. Ltd [www.middlec.com.au](http://www.middlec.com.au) | Player 1: Glockenspiel Player 2: Marimba, xylophone Player 3: Ride cymbal, snare drum, 3 tom toms, bass drum Player 4: hand held pair of cymbals, maraca, ship’s bell, small triangle, suspended cymbal, tambourine, four temple blocks, vibra-slap Player 5: timpani – can be performed using a pair of timpani (F-F) but additional drums will assist execution |
| Traditional, arr. Hughes, G | *Skye Dance* | Rhythmscape Publishing  [www.rhythmscape.com.au](http://www.rhythmscape.com.au) | Six players, xylophone and glockenspiel |
| Weiner | *Three by Four* | Southern Music SU185 |  |
| Westlake, Nigel | *Omphalo Centriec Lecture* | Australian Music Centre <http://australianmusiccentre.com.au> | Percussion quartet |

5. String Ensembles, including duets, trios, quartets, quintets; ensembles including piano

Duos

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| --- | --- | --- | --- |
| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Albrechtsberg, JG | One of *Six Duos for Violin and Violoncello* | Kunzelman |  |
| Bartok, B, arr. Szervanszky | *44 duos for 2 Violins*, book 2, any two of nos.33, 36, 39, 41, 42 and 44 to count as one work | Edito Musica M080065549 |  |
| Bartok, B, arr. Kurtz | *18 Duos for Celli*, any two to count as one work | UE104526, 2a |  |
| Biondi, A (ed.) | One of *Swing Jazz Duets* | Pacific: Mel Bay Publications Inc | 1: violin, 2: violin |
| Cannabich, JC | One of *6 Duets for violin (or flute) and viola* | Masters Music | Volume 1: 1–3, volume 2: 4–6 |
| Gomez | *Mandarin Whispers* | Southern Music ST904 | Violin and marimba |
| Gossec, FJ , arr. Copping, B | *Tambourin* | Emkay Music |  |
| Koch | *Duo for Violin and Viola* | Southern Music SU162 |  |
| Leclair, JM, ed. Hermann | Any two contrasting movements from one of *Three original sonatas* for 2 violins, op. 3 no. 2, 4 and 6 | Peters |  |
| Pleyel, IJ | One of *Six Duos for Violine & Violoncello*, op. 4 | IMC 3492 | Volume 1: 1–3, volume 2: 4–6 |
| Popper, D | *Suite* op. 16, 1st movement | EMB | Two celli |
| Radanovics, M | One of *Jazzy Duets* | London, Universal Edition US 16537 | 1: violin, 2: violin |
| Various\* | *One of Fiddling Around*, books 1–4 | Broadbent and Dunne | Two violins or violas |
| Weiner | *Five Episodes*, any 1 or 2 | Southern Music ST979 | Violin duet |

Trios

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| --- | --- | --- | --- |
| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Arensky, A | Piano Trio in D minor op. 32, any 1 or 2 movements, any edition | Peters 4315 |  |
| Beethoven, L van | Trio for 3 cellos | Southern Music SU497 |  |
| Trio for 2 violins and viola | Southern Music SU498 |  |
| Beethoven, L van | Piano Trio op. 1, no. 3, any one movement | Henle, Vol. 1 HN24 |  |
| Piano Trio op. 97 no. 7, ‘Archduke’, any movement | Henle, Vol.2 HN 26 |  |
| Piano Trio op. 70 no. 1 ‘Ghost’, any movement | Henle, Vol.2 HN 26 |  |
| Bridge, F | Two contrasting movements from *Miniatures for piano trio* | Stainer Bell | Sets 1 (2329), 2 (2330) or 3 (2331) |
| Dvorak, A | ‘Dumky’ Piano Trio op. 90, any 1 or 2 movements | Barenreiter |  |
| Elgar, E | *Salut d’amour* | Broadbent & Dunne or Novello or Schott | Piano trio |
| Gaubert, P, arr. Cavally, R | *Autumn Evening* | Southern Music ST648 | Flute, cello and piano |
| Hahn, R, arr. Cavally, R | *Serenade* for Flute, Cello and Piano | Southern Music ST649 |  |
| Hahn, R, arr. Cavally, R | *Romanesque* for Piano Trio | Southern Music ST668 |  |
| Handel, GF | Either movements 1 and 2 or movements 3 and 4 from Sonata in G minor for two celli and piano, op. 2 no. 8 | IMC 2329 |  |
| Haydn. GF | Piano Trios, any 1 or 2 movements from a single trio | Henle 610 |  |
| Haydn, J, ed. MacIntyre | String trio ‘all’Ongarese’, one or two movements, from String Trios, vol. 2 | Henle, HN 425 |  |
| Khachaturian, A | *Trio for Clarinet* *(or Viola), Violin and Piano* | International Music Co. 980 |  |
| Martinu, B | *5 Pieces Breves* fromString Trios*,* any one | [no.1 Schott] |  |
| Mason, R | One of *Three Easy Duettos*, *op. 2* | Kunzelmann GM 1664 | 1: violin, 2: violoncello or 2: violoncelli |
| Mendelssohn, F | *‘Piano Trio in D min’,* op. 49, 2nd movement, from Piano Trios Complete | Durand (1102842005) | Violin/viola/piano |
| Moszkowski, M, ed. Lyman | *Suite,* op. 71 | International Music Company 979 | Two violins and piano |
| Mozart, WA | Divertimento in E-flat*, K563* | Peters, P1419 | 1: violin, 2: violin, 3: violoncello |
| Tull, F | *Trio Sonata* | Southern Music SU316 | For violin, clarinet or cello and piano |
| Van Slyck, N | ‘Twelve for Three’ | Southern Music SU157 | String trio |
| Veocsap | *Dance of the Competitive Spirit* Or  *Bravura* | Middle C Associates: [www.middlec.com.au](http://www.middlec.com.au) | Duration: 3.15, flexible trio for violin, viola, piano or violin, cello, piano, 4 player parts 2 violins and piano or Violin, viola and piano |
| Vivaldi, A | Any one of, movement 1 or movements 2 and 3 from Concerto in G-minor no. 2 for Cello or any movement/s from *Concerto Grosso*, Two violins and Piano | New York, International Music, 1782,  AWMP, WW6009, or arrangement by William Zinn | Published for two celli and piano |
| Weiner, L | ‘Theme and Variants’ | Southern Music ST978 | Flute, cello and harp |
| Walker, D | ‘Luna Trio’ | Southern Music SU222 | Harp, flute and viola |

Quartets

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| --- | --- | --- | --- |
| Composer/arrangement | Work | Publication | Notes including instrumentation |
| The Doors, arr. Andrews | ‘Light my Fire’ | Mona Lisa Sound | String quartet |
| Bach, J.S, arr Martelli | ‘Wachet Auf’ (Sleeper’s Awake) from Cantata BWV140 | Broadbent & Dunn Ltd-England, 10912 |  |
| Bellinati, Paulo | ‘A Furiosa, for 4 guitars’ | Sao Paulo Guitar Publications, 1997 |  |
| Borodin, A | ‘Nottorno’ from String Quartet no. 8 | IMC, IMC0510 |  |
| Bucalossi arr. Fraser, D | ‘The Grasshopper’s Dance’ | Fentone F 679 | Violin I, violin II, viola, cello |
| Faure, G arr. Rose, M | *Pavane* op. 50 | Northants, England: Fentone Music F613 |  |
| Gershwin, G arr. Thorpe, B | One of ‘A Foggy Day in London Town’ or ‘S’wonderful’ | London: Broadbent & Dunne |  |
| Grainger, P | ‘Molly on the Shore’ | Masters Publishers; M1163 |  |
| Foote, A | ‘Night Piece, for Flute, String Quartet’ | Southern Music Company, SO16 | Bass optional |
| Holst, G | ‘Theme from the Planets’ | Fentone Music, F599 | Arr. for string quartet |
| Haydn, GF | String Quartets,any 1 or 2 movements from any of opus 20, 33, 42, 50, 51, 54, 55, 64, 71, 74, 76, 77, 103 | Henle | Any edition |
| Jagger, M and Richards, K arr Reed | ‘Paint it Black’,for string quartet with added double bass or cello quartet | Mona Lisa Sound |  |
| Joplin, S arr. Zinn | O One of *7 Rags for String Quartet* | Excelsior 1103869855 |  |
| Pujoh, Maximo D, ed. Henley | ‘Grises Y Soles pour 4 Guitares’ | Lemoine, 1993 75009 |  |
| Mozart, WA | *Eine Kleine Nachtmusik*, any 1 or 2 movements | any edition |  |
| Mozart, W A | String Quartet no. 6, K159, any 1 or 2 movements | any edition |  |
| Parry, H | String Quartet no. 3 | Fentone Music, F622A |  |
| Porter, Cole, ed. Thorp | ‘Anything Goes’ from *Quartet Cabaret 1* | Boosey & Hawkes MO60088056 |  |
| Schumann, R | Piano Quartet in E flat, op. 47*,* any one or more movements | Henle |  |
| Shostakovich, D | String Quartet no. 8, op. 110, any movement | Dresden 2140 |  |
| Sikorski | ‘Romance’ from *The Gadfly* | Fentone F427 | Violin 1, violin 2, viola, cello |
| The Cranberries arr. Reed | ‘Zombie’ | Mona Lisa Sound | String quartet with added double bass or cello quartet |
| Wesley, C arr. Finzi | Quartet no. 5 in B flat | Heinrichson edition, no. 415 81 |  |

Quintets

|  |  |  |  |
| --- | --- | --- | --- |
| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Schumann, R | Piano Quintet in E-flat*,* op. 44, any one or two movements | London, Peters, P 23 |  |
| Urquhart-Jones, D | One of ‘Celtic Suite’, a Scottish dance for string quintet, or ‘Fugality’, a piece in Concerto Grosso style | Encore Music Distributors |  |

1. Vocal ensembles, including Music Theatre, Art Music, Jazz and Popular Song, Folksong and World Music, Spirituals and Gospel, Sacred and Oratorio

Notes:

* This list contains a mixture of original versions of songs, and arrangements; in the Music Theatre section there are sometimes options provided for performing either the original version or an arrangement.
* Abbreviations: S (soprano) A (alto) T (tenor) B (bass)
* Some works are for a cappella voices, intended by composer or arranger to be performed without accompaniment. These works should be performed a cappella.
* Arrangements can be sung in ensembles ranging from duos to larger vocal ensembles, with doubling of parts as appropriate.
* Original scenes from music theatre (or oratorio) should be sung as they appear in the original vocal score, with voice-types appropriate to each role, and by individual voices (unless specified as chorus or ensemble voices).
* Publisher details and editions for some works on the 2012 list have been updated to reflect current availability; it is also acceptable to use the previously listed editions. Many works can be obtained second-hand, or via digital download.

Music Theatre

|  |  |  |  |
| --- | --- | --- | --- |
| Composer/arranger | Work | Publication | Notes including instrumentation |
| Andersson, B, Ulvaeus, B, arr. Purifoy, J | ‘Anthem’ from *Chess* | Hal Leonard | SAB, SSA, SATB |
| Andersson, B, Ulvaeus, B, and Andersson, S, arr. Sharon, D | ‘Dancing Queen’ from *Mamma Mia!* | Hal Leonard 08747051 | SSAA, a cappella |
| Bart, L | ‘I’d do anything’ from *Oliver!* Artful Dodger, Nancy, Oliver, Fagin, boys | Piano-vocal score (original) Hal Leonard (arrangement) | SAB/SAT |
| Bart, L | ‘Who will buy’ from *Oliver!* Oliver, street sellers | Piano-vocal score (original) Hal Leonard (arrangement) | SATB (378911), SSA (378912) |
| Bernstein, L | ‘Oh happy we’ from *Candide;* Cunegonde, Candide | Piano-vocal score | ST |
| Bernstein, L | ‘Tonight’ quintet (finale Act I) *West Side Story;* Anita, Maria, Tony, Jets, Sharks | Piano-vocal score (original) Hal Leonard (arrangement) | SAT soloists, TB chorus SATB (450044), SSA (460045) |
| Bernstein, L, arr. Lojeski, E | ‘Wrong Note Rag’ from *Wonderful Town;* Ruth, Eileen, chorus | Piano-vocal score (original) Hal Leonard (arrangement) | SA soloists, chorus SAB, SATB |
| Bock, J, arr. Brymer, M | ‘Matchmaker’ from *Fiddler on the Roof;* Chava, Hodel, Tzeitl | Piano-vocal score (original) Hal Leonard (arrangement) | SSA SSA |
| Bock, J | ‘Sabbath Prayer’ from *Fiddler on the Roof;* Tevye, Golde, chorus | Piano-vocal score | AB, chorus |
| Coleman, C arr. Emerson, R | ‘Rhythm of Life’ from *Sweet Charity* | Hal Leonard | SSA, SAB, SATB |
| Coleman, C, arr. Leavitte, J | ‘The Colors of my Life’ from *Barnum* | Hal Leonard | SSA, SAB, SATB |
| Glass, P | ‘Knee Play 1-5’ (any of these) from *Einstein on the Beach* | Dunvagen Music Publishing [www.chesternovello.com](http://www.chesternovello.com) [www.musicroom.com](http://www.musicroom.com) | SATB, SSA, some a cappella, some with violin, organ |
| Gore, M, arr. Beale, C and Milloy, S | ‘Here’s where I stand’ from *Camp* | *Popular Voiceworks 2*, Oxford University Press | SATB |
| Lloyd Webber, A | ‘All I ask of you’ from *Phantom of the Opera;* Christine, Phantom | Piano-vocal score (original)  Hal Leonard (arrangement) | SB |
| Lopez, R, arr. Huff, M | ‘For Now’ from *Avenue Q* | Hal Leonard | SAB, SATB |
| Loesser, F | ‘Fugue for Tinhorns’ from *Guys and Dolls;* 3 punters | Piano-vocal score | BBB |
| Loesser, F | ‘Sit down you’re rockin’ the boat’ from *Guys and Dolls* | Hal Leonard | SATB |
| Mencken, A | ‘Prologue’ from *Little Shop of Horrors;* Chiffon, Ronette, Crystal | Piano-vocal score | SSA |
| O’Keefe, L, Benjamin, N, arr. Huff, M | ‘So much better’ from *Legally Blonde* | Hal Leonard | SSA, SAB, SATB |
| Porter, P, arr. Gilpin, G | ‘Blow, Gabriel, blow’ from *Anything Goes* | Warner Brothers | 2-part, SAB, SATB, with rhythm section |
| Rodgers, R, arr. Purifoy, J | ‘It might as well be Spring’ from *State Fair* | Hal Leonard | SSA, SATB |
| Rowe, D | Either:  ‘I wish I may’ from *The Witches of Eastwick;* Alexandra, Jane, Sukie Or:  ‘Make him mine’ from *The Witches of Eastwick;* Alexandra, Jane, Sukie | Piano-vocal score | SSA |
| Rowe, D | ‘Something’ from *The Witches of Eastwick;* Michael, Jennifer | Piano-vocal score | ST |
| Schwartz, S, arr. Lojeski, E | ‘The Wizard and I’ from *Wicked* | Hal Leonard | SSA, SAB, SATB |
| Shaiman, M, arr. Huff, M | ‘Hairspray (medley)’ | Hal Leonard Broadway Choral | SATB |
| Simon, L, arr. Leavitt, J | ‘Come to my Garden’ from *The Secret Garden* | Alfred | SSA, SATB |
| Sondheim, S | ‘A Very Nice Prince’ (optional – continue into ‘First Midnight’ with added voices) from *Into the Woods;* Cinderella, Baker’s Wife | Piano-vocal score | SA |
| Sondheim, S | ‘Agony’ from *Into the Woods;* Rapunzel’s Prince, Cinderella’s Prince | Piano-vocal score | BB |
| Sondheim, S | ‘Perpetual Anticipation’ from *A Little Night Music;* Mrs Nordstrom, Mrs Anderson, Mrs Segstrom | Piano-vocal score, Revelation Music Publishing Corp. | SSA |
| Sondheim, S | ‘Sunday’ Act 1 (or 2) Finale from *Sunday in the Park with George;* whole cast | Piano-vocal score (original) Hal Leonard (arrangement) | SATB SSA |
| Sondheim, S | ‘You could drive a person crazy’ from *Company;* April, Cathy, Marta | Piano-vocal score |  |
| Sullivan, A | ‘In a contemplative fashion’ from *The Gondoliers;* Tessa, Gianetta, Giuseppe, Marco | Piano-vocal score | SATB |
| Sullivan, A | ‘Never mind the why and wherefore’ from *HMS Pinafore;* Josephine, Captain Corcoran, Sir Joseph | Piano-vocal score | SBB |
| Sullivan, A | ‘Here’s a how-de-do’ from *The Mikado;* Yum-Yum, Nanki-Poo, Ko-Ko | Piano-vocal score | STB |
| Sullivan, A | ‘Three little maids from school’ from *The Mikado,* Yum-Yum, Pitti-Sing, Peep-Bo, female chorus | Piano-vocal score | SSA |
| Sullivan, A | ‘Away, away, my heart’s on fire’ from *The Pirates of Penzance;* Ruth, Frederic, Pirate King | Piano-vocal score | ATB |
| Sullivan, A | ‘I am a maiden cold and stately’ from *Princess Ida;* Cyril, Hilarion, Florian | Piano-vocal score | TTB |
| Sullivan, A | ‘Madrigal (when the buds are blossoming)’ from *Ruddigore;* | Piano-vocal score | SATB soloists, and chorus |
| Sullivan, A | ‘Strange Adventure’ from *The Yeoman of the Guard;* Kate, Dame Carruthers, Colonel Fairfax, Sergeant Meryll | Piano-vocal score | SATB |
| Thorn, B | *Cups of tea - Three Songs for Soprano and Flute,* any one or two of  ‘A cup of tea’ (anon) ‘Cups of tea’ (Lotung ‘Tea Talk’ (CJ Dennis) | Australian Music Centre | Flute and soprano |
| Thorn, B | *How to use a cafetiera* | Australian Music Centre | SAB |
| Valli, F, arr. Brymer, M | ‘Jersey Boys – Choral Highlights’ medley including: ‘Can’t Take My Eyes Off Of You’, ‘December 1963’, ‘Let’s Hang On’, ‘Stay’, ‘Who Loves You’ and ‘Working My Way Back to You’ | Hal Leonard | SATB 8621462, SAB 8621463, TTB 8621463 Instrumental Pak (parts for trumpet 1 & 2, tenor sax, baritone sax, trombone, synthesiser, bass and drums), 8 minutes, one or more sections may be performed, accompaniment may be performed with fewer instruments. |
| Various, arr. Billingsley, A | ‘Disney Classics (medley)’ | Hal Leonard | SAB |
| Wildhorn, F | ‘Believe’ from *The Scarlet Pimpernel;* Percy, Marguerite | Piano Vocal score | AB |

Art music

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| --- | --- | --- | --- |
| Composer/arranger | Work | Publication | Notes including instrumentation |
| Anon | ‘Trubte v trúbu’(16th-century Czech) from *Voiceworks 2* | Oxford University Press | SATB a cappella |
| Brahms, J | ‘Four Songs’ Op. 17 , any one in German or English | Edition Peters | SSA(A) two French horns, harp; or piano |
| Butler, E | ‘On the Beach at Night Alone’ | Heritage Music Press | SSA |
| Keil, K | ‘Fugues are Fun!’ | Thomas House Publications | SAB |
| Leek, S | ‘Ngana’ | Morton Music | SATB a cappella |
| Leek, S | ‘Riawanna – circles’ | Morton Music | Any combination of voices |
| Morley, T | ‘Now is the Month of Maying’ | Hal Leonard | TTB, or three-part mixed, a cappella |
| Orlovich, M | ‘Tides of Ocean’ | Musical Resources, or Morton Music | SATB a cappella Composer website: [www.mattheworlovich.com](http://www.mattheworlovich.com) |
| des Prez, J | ‘El Grillo’ | Warner Bros LGS1025 | SATB a cappella |
| Purcell, H, ed. Erb, J | ‘Sound the Trumpet’ | Alfred | SA |
| Sadler, K | ‘LAWA (Love, Art, Wisdom, Adventure)’ | Boosey and Hawkes | SSAA a cappella |
| Schubert, F, arr. Rao, D | ‘May Song’ | Boosey and Hawkes | two-part a cappella (optional winds) |
| Spiewak, T | ‘Vocal Fanfare’ | Reed Music | SATB a cappella |
| Various, ed. Dart, T | Any one or two works from *Invitation to Madrigals, Book 1,* 25 madrigals by Bateson, Byrd, Campion, East, Ford, Hilton, Holborne, Morley, Mundy, Tomkins, Ward, Weelkes, Wilbye, Youll | Stainer and Bell | SAB a cappella |
| Various composers and arrangers | Any one or two works from *‘Twelve Madrigals for SSA(A)’* by Edwards, des Prez, Farmer, Morley, Palestrina, Passereau, Wheelkes, Wilbye | Novello | SSA (A) a cappella |
| Whitacre, E | ‘The Seal Lullaby’ | Shadow Water Music | SSA |
| Whitacre, E | ‘Sleep’ | Digital download: [www.sheetmusicdirect.com](http://www.sheetmusicdirect.com) | SATB a cappella |

Jazz and Popular Song

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| --- | --- | --- | --- |
| Composer/arranger | Work | Publication | Notes including instrumentation |
| Adkins, A, Wilson, D, Tedder, R, arr. Brymer, M, Anders, A, Astrom, P | ‘Rumour has it/Someone like you’ choral mash-up from *Glee* | Universal Music Publishing via [www.musicnotes.com](http://www.musicnotes.com) | SAT |
| Ball, E, Brennan, JK, arr. Embury, P | ‘Let the Rest of the World Go By’ | IMP Archive [www.prestoclassical.co.uk](http://www.prestoclassical.co.uk) | SATB |
| Beale, C | ‘Fly’ from *Popular Voiceworks 2* | Oxford University Press | SATB |
| Beale, C | ‘Gonna make a wish’ from *Popular Voiceworks 2* | Oxford University Press | Lead vocal and backing vocals |
| Beale, C | ‘Guiding Light’from *Popular Voiceworks 2* | Oxford University Press | SATB |
| Berkowitz, S | ‘Add a riff’ | Coronet Press | SATB optional piano, drumkit, bass |
| Berlin, I arr. Warnich/McCarthy | ‘White Christmas’ | Hal Leonard 5471, 5472 | SSA |
| Darin, B, arr. Huff, M | ‘Dream Lover’ (as sung by Manhattan Transfer) | Hal Leonard | SATB |
| Delaney-Brown, T | ‘Rachel’ (as sung by The Idea of North) | digital download from [www.idea.com.au](http://www.idea.com.au) | SATB (soprano lead) a cappella |
| Drake, M, Oakland, arr. Shaw, K | ‘Java Jive’ (as sung by Manhattan Transfer) | Hal Leonard 8666000 [www.sheetmusicplus.com](http://www.sheetmusicplus.com) | SATB |
| Foster, D, Bayer-Seger, C | ‘The Promise’ from film *Quest for Camelot* | Digital download:  [www.musicnotes.com](http://www.musicnotes.com) | Duet male/female |
| Gabriel, C, Martin, G, arr. Crellin, N | ‘His eye on the sparrow’ (as sung by The Idea of North) | Digital download: [www.idea.com.au](http://www.idea.com.au) | SATB a cappella |
| Glover-Kind, J, arr. Carter, A | ‘I do like to be beside the seaside’ | Oxford University Press | SATB a cappella |
| Graham, B, Lovland, R | ‘You Raise Me Up’ | Hal Leonard or Novello | SATB, SAB SSA |
| Hamilton, N, Lewis, M, arr. Zegree, S | ‘How High the Moon’ (as sung by Manhattan Transfer) | Hal Leonard 07357659 | SATB |
| Hawkins, E, Dash, J, Johnson, W, arr. Novak | ‘Tuxedo Junction’ (as sung by Manhattan Transfer) | Hal Leonard | SAB or SATB |
| Joel, B arr. Shaw, K | ‘And So it Goes’ | Hal Leonard 44125055; 8200759; 8200760 | SATB, SSAA, TTBB |
| Joel, B, arr. Emerson, R | ‘Longest Time’ | Hal Leonard 40326166 | TTBB a cappella |
| Jones, I, arr. Zegree, S or Robinson, R | ‘It Had to Be You’, from film *When Harry Met Sally* | Warner Bros Inc. VS5348 Alfred | SAB, SATB |
| Lennon, J, McCartney, P, arr. Birchall, J et al | *The Beatles Choral Programme*, any one song | Novello NO91663 | SATB, SAB |
| Lennon, J, McCartney, P, arr. Brymer | ‘Blackbird’ | Hal Leonard 8749434 | SAB, SATB, SATB a cappella |
| Lennon, J, McCartney, P, arr. Emerson, R | ‘In My Life’ | Hal Leonard | SATB a cappella |
| Mercury, F, arr. Bartlett, C | ‘Seaside Rendezvous’ from *The King’s Singers Ensemble Singing Collection* | Hal Leonard | SATB a cappella |
| Piper, A | ‘Singin’ A Cappella’ as sung by The Idea of North | Digital download: [www.idea.com.au](http://www.idea.com.au) | SATB a cappella |
| Raye, D, Prince, H | ‘Boogie-woogie Bugle Boy’ | digital download from [www.musicnotes.com](http://www.musicnotes.com) | SSA |
| Rodgers, R, arr. Funk, J | ‘Blue Moon’ | Warner Bros Music CDM01084 | SSA, TTB, SATB, SAB (optional accompaniment) |
| Stevenson, W, Gaye, M, Hunter, I, arr. Beale, C | ‘Dancing in the Streets’ from *Popular Voiceworks* (Volume 1) | Oxford University Press | SATB |
| Various, ed. Blackwell, D, Carter, A | *In the Mood – Popular Classics for Choir* (any of these); composers include Waller, Gershwin, Kern | Oxford University Press | SATB (some a cappella, some with piano) |
| Various, arr. Sharon, D, Raugh, A | *Sh-boom – A Contemporary a cappella Collection, Volume 2,* songs from the 1950s, any of these | Hal Leonard | TTBB a cappella |

Folksong and World Music

Songs in this section are generally arrangements of traditional songs; arrangers are listed in the first column

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| --- | --- | --- | --- |
| Composer/arranger | Work | Publication | Notes including instrumentation |
| Bennett, L | ‘Inanay’ (Aboriginal) | Young Voices of Melbourne YVM040 | SSA a cappella with clap sticks |
| Bertaux, B | ‘I’ll Give My Love an Apple’ (UK) | Boosey and Hawkes MO5146370 | Three parts, treble or mixed voices |
| Brewer, M | *Hamba Lulu – Five African Songs* (any one of these) | Faber Music 05712088X | SATB optional percussion |
| Busto, J | ‘Oi Bethleem!’ (Basque carol) from *World Carols for Choirs – 29 Carols for Upper Voices* | Oxford University Press | SSA a cappella |
| Chilcott, B | *Furusato – 5 arrangements of Japanese songs*, any one | Oxford University Press | SATB |
| Gill, R | ‘Poor Wayfarin’ Stranger’ (USA) | Santa Barbara Music Company | SATB |
| Hatfield, S | ‘Jabula Jesu’ (Zulu) | Boosey and Hawkes, MO51467235 | Tenor and Soprano Soli with SSATB Ensemble |
| Hatfield, S | ‘Las Amarillas’ (Mexico) | Boosey and Hawkes | SSA a cappella with body percussion |
| Leek, S | ‘Trade Winds’ (islands north of Australia) from *Island Songs* | Morton Music | SA with piano; SA, SSA, SATB a cappella |
| Mence, S | ‘Subradiņa lietiņš lija’ (Latvian carol) from *World Carols for Choirs – 29 Carols for Upper Voices* | Oxford University Press | SSA a cappella |
| Nelson, R | *Three Mountain Ballads* (UK and USA) (any one of these) | Theodore Presser Company | SSA, SATB, optional string bass |
| Nyberg, A | Any one or two works from *Freedom Is Coming – songs of protest and praise from South Africa* | Walton Music Corporation | SATB a cappella |
| O’Leary, M | ‘Freedom On The Wallaby’ (Australia) | Mark O’Leary Music Publishing | SSA a cappella |
| Powell, W | ‘Gabi, Gabi’ (South Africa) | Hal Leonard | SATB, SSAA, TTBB, SAB a cappella |
| Rodgers, T | ‘Skye Boat Song’ (Scotland) | Shawnee Press, Inc | SAB, SATB |
| Traditional, arr. Vaughan Williams, R | ‘Loch Lomond’ | Stainer and Bell | TTBB, a cappella |

Spirituals and Gospel

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| Composer/arranger | Work | Publication | Notes including instrumentation |
| Backhouse, T | *Move On Up – An A Cappella Gospel Songbook for Choirs and Quartets,* any one of these | École de Fromage [www.tonybackhouse.com.au](http://www.tonybackhouse.com.au) | SATB a cappella |
| David, J, arr. Knight, P, Lawson, P | ‘You are the New Day’ | Hal Leonard | SSA a cappella 8740432, SATB, a cappella, 8602136 |
| Estes, J | ‘You’re gonna be lifted up!’ | Alfred | Two-part (with descant), SAB |
| Traditional, arr. Crocker, E | ‘Didn’t it rain’ | Hal Leonard, 08740381 | 2 part |
| Traditional, arr. Morrow, D | ‘Jacob’s Ladder’ | Hal Leonard, 8703249 | SATB divisi, TTBB, a cappella |
| Traditional, arr. Leck, H | ‘Freedom is Coming’ | Hal Leonard | SAB, SSA a cappella |

Sacred and Oratorio

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| Composer/arranger | Work | Publication | Notes including instrumentation |
| Anon | ‘O Virgo Splendens’, Medieval canon (each voice enters at sign after ‘virgo’ at sign at end of first phrase) from Llibre Vermell de Montserrat | Petrucci Music Library [www.imslp.org](http://www.imslp.org) | Three-part a cappella |
| Arcadelt, J, arr. Robinson, R | ‘Ave Maria’ | Belwyn | SSA a cappella |
| Bach, JS, ed. Rao, D | ‘Duet and Choral from Cantata No. 93’, English or German | Boosey and Hawkes | SA, optional strings |
| Bach, JS, ed. Rao, D | ‘Domine Deus’ from *Mass in G Major* BWV 236’ | Boosey and Hawkes | SA, optional violins |
| Bernstein, L | ‘Gloria Tibi’ from *Mass* | Boosey and Hawkes | SA chorus, T solo, bongo |
| Chilcott, B | *A Little Jazz Mass* (any movement) | Oxford University Press | SATB, optional drumkit and bass |
| Haydn, J | ‘Agnus Dei’ from *Nelson Mass* | Novello piano vocal score | SATB soloists |
| Leavitt, J | ‘Festival Sanctus’ | Warner Brothers | SA, TTB, SATB, optional percussion |
| Mozart, W A (arr. various) | ‘Ave Verum’ KV618 | Various: [www.cpdl.org](http://www.cpdl.org)  [www.free-scores.com](http://www.free-scores.com) | Original version SATB with organ, or, SSA a cappella, or other arrangements |
| Palestrina, G, arr. Robinson, R | ‘Adoramus Te’ from *Two Renaissance Chorals for Women* | Belwyn | SSA a cappella |
| Palestrina, G | ‘Adoramus Te’ | Any edition | SSA a cappella |
| Puddy, G M and A P | ‘Gloria in Excelsis’ | Morton Music via Hal Leonard | SS and descant |
| Rutter, J | ‘The Lord bless you and keep you’ | Oxford University Press | SATB, organ |
| Rutter, J | ‘To everything there is a season’ | Oxford University Press | SATB |
| Schubert, F, arr. Telfer, N | ‘Benedictus’ from *Mass in G* | Neil A. Kjos Music Company | Two-part |
| Shaw, K | ‘Cantate Domino’ | Hal Leonard | SAB |
| Vaughan Williams, R | ‘O Taste and See’ | Oxford University Press | SSA or SATB |
| Vivaldi, A | ‘Laudamus Te’ from *Gloria* | Kalmus piano vocal score | SS soloists |

7. Ensembles including piano (works marked with an \* are also listed in other categories)

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| Composer/arrangement | Work | Publication | Notes including instrumentation |
| Arensky, A | Piano Trio in D minor op. 32*,* any 1 or 2 movements, any edition | Peters 4315\* |  |
| *Bach, J ed. Schmizt, M and Schneider, HP* | Trio Sonata for two flutes and basso continuo*,* BWV 1039, any one or two movements | Henle, HN 329\* |  |
| Barnes | Duo Concertante | SU302\* | For trumpet, euphonium and piano |
| Beethoven, L | Cello Sonata No. 3 in A major, op. 67 | IMC \*\* | Cello/piano duo |
| Piano Trioop. 1, no. 3, any one movement, *Henle,* Vol. 1 | HN24\* |  |
| Piano Trioop. 97 no. 7, ‘Archduke’, any movement | Henle Vol. 2, HN 26\* |  |
| Piano Trioop. 70 no. 1,‘Ghost’, any movement | Henle Vol. 2, HN 26\* |  |
| Arr. Bonsor | *Two French Tunes,* No. 2 ‘Tambourin’ | Scott 10915 | SSA + glock + untuned percussion + piano Available at Victorian Recorder Guild Library |
| Boyd, A | ‘Cloudy Mountain’ | Faber Music, 0571514049 \*\* | Flute and piano |
| Brandman, M | ‘Spirit Visions’ | Encore Music Distributors, MMP 8095 | Two pianos |
| Bridge, F | Two contrasting movements from *Miniatures for Piano Trio* | Stainer Bell\* | Sets 1 (2329), 2 (2330) or 3 (2331) |
| Britten, Benjamin | *Gemini Variations,* any one or more movements | Any edition (Alfred) | Flute/violin/piano |
| Carmichael, John | ‘Bahama Rumba’ | AMC Library, 785.6212/Car.1 | For two pianos |
| Cimarosa, D ed. Rampal, J P | Concerto in G major for two flutes and piano*,* any one movement | International Music (1844)\* |  |
| Debussy, Claude | *Piano Trio,* any one or more movements, any edition |  |  |
| Doppler, F ed. Rampal, J P | One movement fromAndante et Rondo, op. 25 | International Music Co, New York 2640\* | Two flutes and piano |
| Dvorak, Anton | Dumky Piano Trio op. 90, any 1 or 2 movements | Barenreiter\* |  |
| Elgar, E | ‘Salut d’amour’,Piano Trio | Broadbent & Dunn, London or Novello\* | EP, 7429 & EP 7370 |
| Gaubert, P arr. Cavally, R | ‘Autumn Evening’ | Southern Music Company, ST648\* | Flute, cello and piano |
| Golovko, S | ‘Rendezvous’ | Blackeye Productions Music Publishing [www.blackeyeproductions.com.au](http://www.blackeyeproductions.com.au) | Percussion sextet + bass guitar and piano |
| Grainger, P arr. Bonsor, B | ‘Shepherd’s Hey’ | Schott 10886 | SSAT + piano |
| Granados, arr. Challenger | ‘Andaluza*’*\* | Any edition | Violin, cello and piano |
| Hahn, R, arr. Cavally, R | ‘Serenade’ | Southern Music Company, ST649\* | Flute, cello and piano |
| ‘Romanesque’ | Southern Music Company, ST668\* | Piano trio |
| Handel, GF | Either movements 1 and 2 or movements 3 and 4 from Sonata in G-minor op. 2, no. 8 | IMC 2329\* | Two celli and piano |
| Haydn, GF | Piano Trios,any one or two movements, | Henle 610\* |  |
| Piano Trio no. 5, finale movement or Piano Trio no. 6, first movement | Augener’s Ed. |  |
| Haydn | ‘Divertimento il Maestro e lo Scolare’ | G Henle | Piano duet |
| Holland, Dulcie | ‘Cradle Song for a Special Child’ | Sydney: Australian Music Centre | Violin, cello and piano |
| Khachaturian, A | Trio for clarinet (viola), violin and piano | International Music Co. 980\* |  |
| Kolinski | *Music of the Hebrew People,* any two contrasting pieces | Hargail Music Press H123 | SopSAT, depending on piece Available at Victorian Recorder Guild Library |
| Kreisler, F, arr. Birtel, W | ‘Liebesfreud-Liebesleid’ | Schott Music | Piano, violin, cello |
| Loeillet, J, ed. Ermeler | Trio Sonata in F Op. 2, no. 2, one movement Sonata in D minor, any one movement | Amadeus BP2034\* Peters NO1016\* | Alto recorder (flute), oboe (flute, violin), piano (cembalo) (violoncello ad lib) Flute, oboe and piano |
| Martin, Peter | ‘Miniature Trio-Rumba’ | Stainer and Bell, H234\* | Violin, cello, piano |
| Mendelssohn, F | Piano Trio in D minor, op. 49, 2nd, movement, from *Piano Trios Complete* | Durand (1102842005), | Violin/viola/piano Flute/cello/piano, Zimmermann (ZM32460)\* |
| Milhaud, Darius | Any one or two movements from *Carnival a la Novelle* | Warner Bros. 120906 | Two pianos, four hands |
| Moszkowski, M ed. Lyman | *Suite*,op. 71 | International Music Company 979\* | Two violins and piano |
| Mozart, W A | Piano Trio in E flat, K 498, movement no. 2 | Henle, HN344 Kunzelmann Edition |  |
| Patterson | *Music for Clarinet, Violin and Piano* | Southern Music Company SU8 |  |
| Piazolla, A | ‘Amelitango/Tango/Bailando a Dos’ | Universal, UE31792 | Flute, viola and guitar |
| Porter, Cole | ‘Anything Goes’ from *Quartet Cabaret 1* | Hal Leonard, MO60088056 |  |
| Poulenc, F ed. Schmidt | Sonata for Flute and Piano, any one movement, 1958 | London: Chester, CH02907 |  |
| Poulenc, F | ‘Sonate’ from *Piano sonata for four hands* | Chester, CH01605 |  |
| Purcell, H, arr. Bergmann | *Purcell Album,* any two contrasting pieces | Schott 10129 | SAT + piano Baroque Available at Victorian Recorder Guild Library |
| Purcell, H | Rondo from *Abdelazar* | Bonsor prints 103 | SSAAT + piano + percussion (requires non-assessed performers) |
| Purcell, H arr. Salkeld | *Nine Pieces,* any two contrasting pieces | Schott 10098 | SAT + piano Baroque Available at Victorian Recorder Guild Library |
| Urquhart-Jones, David | ‘Hip-Hip-Baroque’ or ‘Reel Time’, music in Celtic or ‘A Fairy Tale*’* or  ‘Chili with a Dash of Swing’, or  ‘Berceuse’, Trio in C | Encore Music Distributors | ‘Hip-Hip-Baroque’: clarinet, flute and keyboard; ‘Reel Time’: flute, oboe/clarinet, keyboard, bass and drums; ‘A Fairy Tale’: for piano, flute and bass; ‘Chili with a Dash of Swing’: flute, keyboard and electric bass; ‘Berceuse’: Trio in C for flute, clarinet and piano |
| Ravel, M ed. Winkler | ‘Ma Mère L’Oye’, any movement/s from *Mother Goose Suite Duet* | Alfred Publishing 22554 | One piano, four hands |
| Schickhardt, ed. Knab | Concerto in C major, first movement | Hortus Musicus 192 | AAAA + piano + basso continuo |
| Shostakovich, D | Piano Trio No. 2 in E minor op. 67, any one movement | Peters 4744 or Sikorski 2211 |  |
| Sonata for Cello and Piano, op. 40 | Peters P4748 |  |
| Vivaldi | Concerto in D major (F, X11, 43) first movement | Musica Rara, London, 1970 | Piano, flute, violin |
| Tetihw | ‘Dance of the Seven-legged Octopus’ | Middle C Associates: [www.middlec.com.au](http://www.middlec.com.au) | Duration: 4.55, clarinet and piano or alto-saxophone and piano |
| Tull | ‘Trio Sonata for Violin, Clarinet. or Cello and Piano’ | Southern Music Company, SU316\* |  |
| Veocsap, S | *Dance of the Competitive Spirit* | Middle C Associates: [www.middlec.com.au](http://www.middlec.com.au) | 4 player parts to enable two trio combinations: Violin, viola , piano or Violin, cello, piano |
| Veocsap, S | *Bravura* | Middle C Associates: [www.middlec.com.au](http://www.middlec.com.au) | Player 1: flute or clarinet or xylophone or violin Player 2: clarinet or alto saxophone or xylophone or violin or viola Player 3: piano |
| Vivaldi, A | Any one of, either first movement or movements 2 and 3 from Concerto in G-minor no. 2 for cello (published for two celli and piano), or  any movement/s from Concerto Grosso, Two violins and piano | New York, International Music, 1782 AWMP, WW6009, or arrangement by William Zi |  |

8. Ensembles including pipe organ

Pipe Organ and Voice

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| Composer/arrangement | Work | Publication |
| Bach, JS | Schübler Chorales BWV 645-650, any one | Any edition |
| Bach, JS | ‘Jesu, Joy of Man’s Desiring’ from Cantata *Herz und Mund un Tat und Leben,* BWV 147 | OUP |
| Handel, GF | One of ‘Every Valley’ ‘And the Glory of the Lord’ ‘He shall feed his flock’ ‘I know that my Redeemer liveth’ | Schirmer GS32976 |
| Mozart, WA | ‘Laudate dominum’ (mvt 5) from *Vesperae solennes de confessore* K. 339 | Kalmus |
| Reger, M | *2 Geistliche Gesänge,* opus 19, any one | Leipzig: Jos Aibl Verlag, 1899 |

Pipe Organ and Brass

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| Composer/arrangement | Work | Publication |
| Charpentier, MA | Prelude(Marche en rondeau) to the *Te Deum,* H.146, must be performed with independent pedal part | Any edition |
| Clarke, J | *The Prince of Denmark’s March,* must be performed with independent pedal part | Any edition |
| Hovhaness, A | *Prayer of St Gregory* | Peer International Corporation |
| Purcell H and Clarke, J | *Three Celebrated Trumpet Tunes* | GIA |
| Vivaldi, A | Allegro (1st movement) from Concerto for Two Trumpets in C major, RV537, must be performed with independent pedal part | Any edition |
| Whitney, SB arr. Garner, C | *Processional Grand March,* opus 25 | Organ Historical Society D-40PG |

Pipe Organ and Woodwind

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| Composer/arrangement | Work | Publication |
| Bach, JS arr. Power Biggs, E | ‘Sheep May Safely Graze’ from Cantata no. 209 BWV208 | HW Gray |
| Handel GF arr, Taylor, S de B | Sinfonia from Solomon, Act III, ‘Arrival of the Queen of Sheba’, HWV 67 | Any edition |
| Hartmann, JPE | Prelude for Flute and Organ, must be performed with independent pedal part | Any edition |
| Krebs, JL | Chorale Prelude on ‘Wachet, auf, ruft uns die Stimme’, must be performed with independent pedal part, may also be performed with a woodwind instrument | Any edition |
| Krebs JL | Chorale Prelude on ‘Gott der Vater wohn uns bei’, must be performed with independent pedal part, may also be performed with a woodwind instrument | Any edition |

Pipe Organ and Strings

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| Composer/arrangement | Work | Publication |
| Bossi, ME | Adagio for Violin and Organ, op. 84 | Breitkopf & Härtel, Plate VA3637 |
| Bruch, M arr. Reimann, H | *Kol Nidrei*, op. 47 for Pipe Organ and ‘Cello | N. Simrock 10633 |
| Merkel, G | *Arioso,* op. 55, must be performed with independent pedal part | Gustav Heinze, Plate G.884H |
| Mozart, WA | 17 Church Sonatas (aka 17 Epistle Sonatas) for Pipe Organ and strings | Any edition |
| Rheinberger, J | Six Pieces for Violin and Organ, op. 150, any one | Robert Forberg |