2022 VCE Music Prescribed list of notated solo works: Pipe Organ

This list must be used in conjunction with information provided in the following documents:

* [VCE Music Study Design 2017–2022](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music/Pages/Index.aspx)
* VCE Music Performance Examination Specifications and Assessment Criteria (both 2017–2022), available via the [Music Performance Units 3–4](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music-performance/Pages/unit3-4.aspx) webpage of the VCAA website
* VCE Music Investigation Examination Specifications and Assessment Criteria (both 2017–2022), available via the [Music Investigation Units 3–4](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music-investigation/Pages/index.aspx) webpage of the VCAA website
* [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), both available via the webpage of the VCAA website.

An assessment report is published annually and provided on the VCAA website.

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, previous and/or subsequent years.

Study design requirements

Music Investigation

Compliance requirements

Students must base their Investigation Topic on, and their examination program must include, one work selected from a current VCE Music Prescribed list. The examination program must include at least four contrasting works that relate to the Investigation Topic.

Music Performance

Compliance requirements

Students who select to perform as a soloist for Units 3 and 4 and select Pipe Organ as their instrument must choose all solo works for Units 3 and 4, Outcome 1 from this list. All works performed in the end-of-year performance examination must also be selected from this list or be approved as alternative works.

The program for the Music Performance end-of year performance examination for Pipe Organ must consist of at least four works. The program must include at least:

* two works in twentieth and/or twenty-first century styles
* one work from the Baroque category
* one work from the Classical or Romantic and post-Romantic categories.

Sample programs

Sample programs for Music Performance are provided as advice only. The works need not be performed in the order listed. Sample programs for Pipe Organ are provided at the end of this list.

Music Investigation and Music Performance

2022 update

* Each title listed constitutes one work.
* Editions listed are for identification purposes only. Any recognised edition is acceptable. Before using an alternative edition, students and teachers should check that it is in fact an edition of the listed work; that is, it is not a simplified version or an arrangement of the work.
* Students should use information provided in the music 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.
* Repeats are optional. Ornamentation and embellishment is encouraged in Baroque works.
* The closing date for alternative works and alternative instrument applications is Wednesday
23 February 2022.
* The Prescribed List 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.

Categories

* Works composed in 20th- and 21st-century music styles
* Baroque
* Classical
* Romantic and post-Romantic.

Instrument and registrant

For VCE Music it is essential to use a Pipe Organ with at least two manuals of between 56 and 61 notes and a pedalboard of 30 or 32 notes. The instrument chosen for the performance examination should provide the tonal resources necessary to reflect the musical demands of the chosen repertoire as appropriately as possible. The VCAA will allow ONE person to act as a registrant in the Performance examination. However, as the ability to change registration is considered to be a performance technique on Pipe Organ, the candidate should still demonstrate this technique to be eligible for full consideration of the criteria. VCAA will contact schools after they enrol students in VCE Music Units 3–4 – Investigation and/or Performance and select Pipe Organ as the instrument to discuss potential instruments/venues for the examination. A page turner may be used for Pipe Organ examinations. Students should contact VCAA for approval to use a page turner.

Pipe Organ

Works in 20th- and 21-century styles

At least two works must be selected from this category.

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| Composer | Title | Publisher | Duration |
| ALAIN, Jéhan  | Litanies, JA 119 | Alphonse Leduc | 4:00 |
| AMPT, Robert | ‘Christmas Day - Sortie’ (movement 5) from *Australian Christmas Suite for Organ* | Biralee Publishing | 3:00 |
| BRUNS, V | *Bassoon Studies*, any study/ies, [20/21] | Hofmeister  | 2:00 – 4:00 |
| BARBER, Samuel, transcribed STRICKLAND, William | Adagio for Strings, op. 11 | Schirmer | 11:00 |
| BREWER, Herbert | *Marche Héroïque* | Boosey | 6:00 |
| BUTTERLEY, N | ‘Fanfare for a Ceremony’ from *‘*Three Pieces for Organ’ from KINSELA, David, ed., *Organ Australis* | Currency Press |  |
| CARR-BOYD, A | ‘Bells of Sydney Harbour’, movement 1 ‘Wafting’ **and** movement 3 *‘*Perceptual Motion’ from KINSELA, David, ed., *Organ Australis.* | Currency Press |  |
| DUPRÉ, Marcel | Fugue from Prelude and Fugue in G minor, op. 7 no. 3 | Alphonse Leduc | 3:30 |
| DURUFLÉ, Maurice | Sicilienne from Suite, op. 5 | Durand | 5:30 |
| GRAINGER, Percy, transcribed by ROSS, Orvis | *Colonial Song* | Galaxy Music Corp, NY. | 6:30 |
| HINDEMITH, Paul | Sehr langsam (pp. 14-15): from 2nd movement from Sonata no. 1 | Schott | 3:30 |
| HOWELLS, Herbert | Psalm Prelude set 1, no. 1 in D minor | Novello |  |
| JONGEN, Joseph | *Chant de Mai,* op. 53, no. 1 | Chester | 5:00  |
| LANGLAIS, Jean | ‘Dialogue sur les Mixtures’ from *Suite BrèveThree Characteristic Pieces* , either complete **or** *Bells* | Alphonse LeducNovello NOV 570010 |  |
| LEIGHTON, Kenneth | Chorale Prelude on 'Rockingham'*Fanfare* [1966] | Oxford University PressOxford University Press | 3:002:30 |
| LEMARE, Edwin H. | Canzonetta, op. 70 | Wayne Leupold Editions | 4:00 |
| MATHIAS, William | ‘Postlude’ from *An Album of Postludes*Fanfare [from The Oxford Book of Ceremonial Music for Organ] | Oxford University Press | 2:30 |
| MESSIAEN, O | ‘Les Anges’ from *La Nativité du Seigneur,* Book 3‘Les Bergers’from *La Nativité du Seigneur,* Book 1‘Joie et clarté’,No. 6 from *Les corps glorieux*, Vol. 3 | Alphonse LeducAlphonse LeducAlphonse Leduc | 4:00 6:00 |
| MURRILL, Herbert | Carillon | Oxford University Press | 2:50 |
| PEETERS, Flor | Festival Voluntary, op. 87 | Oxford University Press | 2:30 |
| VIERNE, L | *24 Pièces en Style Libre,* *Book II,* either *‘*Lied’ **or** ‘Berceuse’Carillon de Westminster, op. 54 no. 6 | DurandDurand | 4:00 each7:00 |
| WALTON, William, transcribed MORRELL, Dennis | Prelude – The Spitfire | Oxford University Press | 3:00 |
| WALTON, William, transcribed MURRILL, Herbert | Crown Imperial – A Coronation March (1937) | Oxford University Press | 10:00 |
| WOLFF, S Drummond | *Festival Fanfare* | BMI Canada Ltd. | 5:00 |
| YON, Pietro | ‘Humoresque’ L'Organo primitivo. Toccatina for Flute. | J. Fischer & Bro (OP) or Dover | 2:00 |

Baroque

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| Composer | Title | Publisher | Duration |
| BACH, JS | Canzona in d minor, BWV 588‘Gigue’ Fugue in G major, BWV Toccata and Fugue in d minor, BWV 565Fantasia from Fantasia and Fugue in g minor, BWV 542Chorale Prelude on ‘Wachet auf, ruft uns die Stimme’, BWV 645 from Six Schübler Chorales ‘Chorale Prelude: Ach bleib bei uns’, no. 5 BWV 649 from *Six Schübler Chorales*,in vol. 16‘Chorale Prelude: In Dulci Jubilo’BWV 608 from *Orgelbuchlein*,BWV 599-644in vol. 15‘Chorale Prelude: Wir Christenleut’BWV 612 from *Orgelbuchlein*,BWV 599-644, in vol. 15‘Chorale Prelude: Wo soll ich fliehen hin’, no. 2 BWV 646 from *Six Schübler Chorales* in vol. 16Fantasia in c minor,BWV 562, in vol. 3 | Any editionAny editionAny editionAny editionAny editionAny editionAny editionAny editionAny editionAny edition | 5:003:3010:006:004:002:30 2:30 3:306:00  |
| BACH, JS | Fugue in d minor, BWV 680 Prelude and Fugue in f minor, BWV 534Prelude and Fugue in A major, BWV 536Prelude and Fugue in C major, BWV 545Trio Sonata no. 2 in c minor, BWV 526, movement 2,  | Any editionAny editionAny editionAny editionAny edition | 4:00 8:00 7:00 8:00 4:00  |
| BUXTEHUDE, D | ‘Chorale Prelude: Der Tag, der ist so freudenreich’ from HEDAR, Joseph, ed., Buxtehude: Sämtliche *Orgelwerke* vol. IVPraeludium (Prelude, Fugue and Chaconne in C major) BuxWV 137Passacaglia (in d minor) BuxWV 161Ciacona (Chaconne in e minor), BuxWV 160 | Hansen (3928)BärenreiterBärenreiterBärenreiter | 3:305:005:005:00 |
| CLÉRAMBAULT, LN | ‘Basse et dessus de Trompette’ and ‘Récits de Cromhorne et de Cornet séparé’ from *Suite du Premier Ton* | Editions musicales de la Schola Cantorum | 6:30 |
| COUPERIN, François | ‘Benedictus (Chromorne en taille)*’* from *Mass for the Parishes* | Kalmus (K03314) | 3:30 |
| FRESCOBALDI, Girolamo, ed. PIDOUX, Piere | ‘Canzon dopo l’Epistola’ from ‘Messa della Madonna’, in *Fiori musicali, organ and keyboard works*, vol. V | Bärenreiter (2205) | 2:00 |
| HANDEL, GF, transcribed by PORTER, Ambrose | Minuet from the Opera Berenice | Schott (out of print, available through libraries and online sources) | 4:30 |
| HANDEL, GF, transcribed by BEST, WT | Allegro, ma non presto [movt 3] from Organ Concerto No. 2 in B-flat major, Op. 4 No. 2 | Novello (out of print, available through libraries and online sources) | 4:00 |
| HANDEL, GF, transcribed by Floyd, Alfred E | Two Short Pieces: Larghetto in g minor and Air in G major (both pieces to be played) | Floyd (edited Lindsay O’Neill): Musical Miniatures [Kevin Mayhew M1400154] | 3:30 |
| HANDEL, GF, transcribed by PEASGOOD, Osborne | Hornpipe from the Water Music Suite No. 2 in D, HWV 349 | Novello NOV560017 | 3:30 |
| PURCELL, Henry | ‘Voluntary (in A major) on the 100th Psalm, Z.721 (with independent pedal part) | Bärenreiter (2207) | 3:30  |
| SWEELINCK, Jan P | ‘Echo Fantasia’, either one from Jan Pierterson Sweelinck, *Works for Organ and Keyboard* | Dover | 4:00 |
| VIVALDI, Antonio, transcribed by BACH, JS | First movt from Concerto in A minor, Op. 3 No. 8 [Concerto No. 2, BWV 593] | Any edition | 4:00 |

Classical

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| Composer | Title | Publisher | Duration |
| BEETHOVEN, L van, transcribed by BEST, WT | March from the Music to Goethe’s Tragedy of “Egmont” | Novello | 3:00 |
| BEETHOVEN, L van, transcribed by BEST, WT | Andante con moto from Piano Concerto No.4, Op.58 | Schott (out of print, available through libraries and online sources) | 5:00 |
| HAYDN, FJ, transcribed by BUTCHER, Vernon | ‘Emperor’ Variations from String Quartet, Op. 76 No. 3 | Hinrichsen (out of print, available through libraries and online sources) | 4:00 |
| HAYDN, FJ, transcribed by HALL, King | Andante from Symphony No. 94 in G major – “The Surprise”  | Schott (out of print, available through libraries and online sources) | 6:00 |
| MOZART, WA, trans. WESTBROOK, William J | Adagio from Clarinet Concerto, K. 622 | Augener | 6:30 |
| MOZART, WA  | Adagio in B minor, K.540 from *Mozart auf dem orgel* vol. 1  | Merseburger  | 4:00 |

Romantic and post-Romantic

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| Composer | Title | Publisher | Duration |
| BOËLLMANN, Leon | Toccata from *Suite Gothique*, op. 25 | Durand | 4:00 |
| BRAHMS, Johannes  | ‘Chorale Prelude No.5: Schmucke dich’, op. 122 from PEETERS, Flor, *Ars Organi vol. 2* (page 102) *Cantus firmus* to be played as a pedal solo. | Schott  | 3:00 |
| BRAHMS, Johannes, transcribed by LEMARE, Edwin H | Hungarian Dance no. 5 in F-sharp minor | Wayne Leupold Editions | 2:30 |
| BRIDGE, F | Adagio in E major from Three Pieces  | Novello  | 6:00 |
| CHOPIN, F, transcribed by BEST, WT | Polonaise in A major [Military’ Polonaise], op. 40 no. 1 | Bardon Music BE00697 | 5:00 |
| DUBOIS, Théodore  | Toccata [in G major], No. 3 from Douze Pièces pour Orgue  | Alphonse Leduc | 7:00 |
| ELGAR, E, transcribed by BREWER, Herbert | Chanson de matin, op. 15 no. 2 | Novello | 3:30 |
| FAULKES, William | Offertoire (In the style of Lefébure-Wély) | Schott (out of print, available through libraries and online sources) | 5:00 |
| FRANCK, César  | Prélude, Fugue et Variation [in B minor], op. 18 from Six PiècesPastorale [in E major], op. 19 from Six Pièces | DoverDover  | 10:009:00 |
| GIGOUT, Eugène | Toccata [in B minor] from Dix Piéces (1892) | Alphonse Leduc | 3:00 |
| GUILMANT, Alexandre | Introduction et Allegro (movement 1) from First Sonata – Symphony for Organ, op. 42 Final (third movement) from First Sonata – Symphony for Organ, op. 42 Preludio (first movement) from Sonata no. 3 in C minor, op. 56Any one movement from Sonata No. 4 in D minor, Op. 61Marche de Procession, op. 41 no. 5  | Wayne Leupold EditionsWayne Leupold EditionsWayne Leupold EditionsWayne Leupold EditionsWayne Leupold Editions | 10:008:004:00each 5:003:30 |
| HAIGH, Thomas | Canzonetta in A flat majorOrMoment Musical in E flat major | Weekes & Co | each 3:00 |
| HOLLINS, Alfred | Spring Song | Novello | 4:30 |
| KARG-ELERT | Marche triomphale - Choral Improvisation on ‘Nun danket alle Gott’, op. 65 no. 59 | Carl Simon/ Breitkopf & Hartel | 4:30 |
| LEFÉBURE-WÉLY, Louis | Sortie [in E-flat major] from L'Organiste Moderne, Book 11 (1867) | Montréal: Les Éditions Outremontaises, 2007 | 3:30 |
| LEMARE, Edwin H. | *Marche Moderne*, op. 2 | Wayne Leupold Editions | 7:00 |
| MAILLY, Alphonse | Toccata [in D minor] | Dover | 4:00 |
| MENDELSSOHN, F  | Adagio (second movement) from Sonata no. 1 in F minor, op. 65 no. 1Grave and Adagio (first and second movements) from Sonata no.2 in C minor, op. 65 no. 2Allegro maestoso e vivace and Fugue: Allegro moderato (third and fourth movements) from Sonata no.2 in C minor, op. 65 no. 2 | HenleHenleHenle | 3:006:006:00 |
| MUSSORGSKY, M, transcribed by HULL, A Eaglefield | *The Great Gate of Kiev* [Kiev Processional: At the Merchant’s Gate] from *Pictures at an Exhibition* | Augener (out of print, available through libraries and online sources) | 5:00 |
| PARKER, Horatio W. | Concert-Piece No. 1 [in E-flat major], op. 17 no. 1 | Schirmer | 4:00 |
| PARRY, CHH  | ‘Chorale Prelude on The Old 104th’ in Chorale Preludes Set 1  | Novello  | 4:30 |
| PIERNÉ, Gabriel | Cantilène from Trois Pièces, op. 29 no. 2 | Durand | 4:00 |
| REGER, Max  | ‘Benedictus’, op. 59, no. 9 from *Organ Works: 18 works by Bach, Franck, Mendelssohn, Reger and Others*  | Dover (D43124–X)  | 4:00 |
| RHEINBERGER, J | Cantilène (movement 2) from Organ Sonata no.11 in D minor, op.148 | Forberg | 4:30 |
| SCHUMANN, Robert  | Any one ofFour Sketches, op. 58, any one OrFugue No. 3 on the name ‘Bach’, op. 60OrSix Canons, op. 56, any one | Oxford University PressArchive 9780193757325 Peters P9530 or G Henle VerlagLeduc or G Henle Verlag | various4:00various |
| SCHUBERT, Franz, transcribed by BEST, WT | Military March no. 1 in D major from *Three Military Marches*, op. 51 | Bardon MusicBE01139 | 5:00 |
| SIBELIUS, Jean, transcribed by FRICKER, Herbert A | Finlandia op. 26 no. 7 | Breitkopf & Härtel | 9:00 |
| STANFORD, CV | Postlude in D from Six Short Preludes and Postludes, set 2, op. 105  | Stainer and Bell  | 6:00 |
| WAGNER, R., transcribed by LISZT, F | Pilgrim Chorus from Tannhäuser [Act III] | Dover | 6:30 |
| WEST, John E | Festal Song | Novello (out of print, available through libraries and online sources) | 4:00 |
| WIDOR, CM  | Andante Cantabile (third movement) from Symphonie no. 4, op. 13 no. 4Adagio (fourth movement) from Symphonie no. 5 op. 42 no. 1Toccata (fifth movement) from Symphonie no. 5 op. 42 no. 1 | Dover Dover Dover  | 5:304:305:30 |
| WOLSTENHOLME, William | Allegretto in E flat, op. 17 no. 2 | Novello | 3:00 |

Sample programs

No. 1

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| ALAIN, Jehan | *Litanies*, JA 119 | 201/21 |
| LEMARE, Edwin H | Canzonetta, op. 70 | 20/21 |
| BRAHMS, J, transcribed by LEMARE, Edwin H | Hungarian Dance No. 5 in F-sharp minor | Romantic and post-Romantic |
| BACH, JS | Chorale Prelude on ‘Wachet auf, ruft uns die Stimme’, BWV 645 from *Six Schübler Chorales* | Baroque |

No. 2

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| --- | --- | --- |
| WALTON, William, transcribed MORRELL, Dennis | Prelude – ‘The Spitfire’ | 20/21 |
| YON, Pietro | ‘Humoresque’, *L'Organo primitivo*. Toccatina for Flute. | 20/21 |
| BACH, JS | Fantasia from Fantasia and Fugue in G minor, BWV 542 | Baroque |
| HAYDN, FJ, transcribed by HALL, King | Andante from Symphony no. 94 in G major – ‘The Surprise’ | Classical |
| WIDOR, CM | Toccata (movement 5) from Symphonie no. 5 op. 42 no. 1 | Romantic and post-Romantic |