

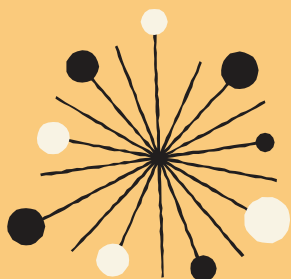
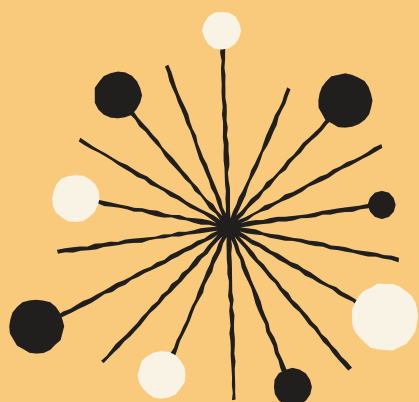
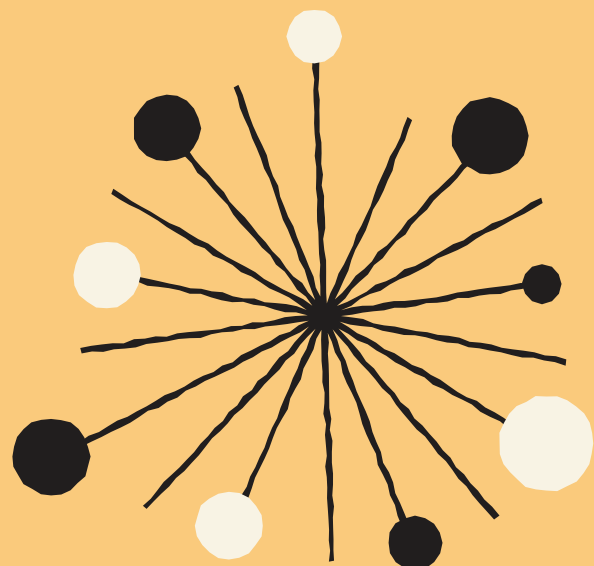
# Treble Repertoire for Soprano and Alto Choirs

A Content Analysis of *Choral Journal*  
Repertoire Articles from 1966 to 2019

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As an official publication of ACDA, the *Choral Journal* (*CJ*) has fostered scholarship while simultaneously disseminating organizational news and information for over sixty years.<sup>1</sup> The early issues consisted mostly of news related writings and ads with a few pedagogical articles. Over time, *CJ* emerged as an internationally recognized, peer-reviewed publication that today, promulgates research and pedagogical articles about choral music and related topics. The *Journal* has and continues to serve as a barometer of evolving norms and practices in the choral field. Because of its scope and reach, one might argue that its articles have not just informed but shaped the ideas, practices, and opinions of the choral profession.

Because of its longstanding and varied contributions to the field, *CJ* provides a wealth of data for scholars to mine. While a number of music journals have served as the focus of various content analyses,<sup>2</sup> few scholarly writings have analyzed the occurrence and recurrence of particular topics in the *Choral Journal*,<sup>3</sup> in particular, analysis of and recommended repertoire for treble/SA choirs. This type of analysis is needed to provide perspective and context to discussions about treble/SA choirs.

## Purpose

The purpose of this article is to examine and analyze the forty treble repertoire-focused articles published in the *Choral Journal* from 1966 to 2019. As scholars interested in secondary and collegiate treble/SA choirs, we were curious about the nature of treble choir repertoire included in *CJ* articles, specifically, which compositions for treble choir have appeared frequently in *CJ* articles and what story do they tell? By highlighting compositions that were included in multiple articles, we were able to identify relationships and patterns in the repertoire articles while documenting the evolution of repertoire-focused articles over time.

A review of previous publications and scholarly works regarding treble repertoire indicates a slow progression beginning around sixty years ago. Two major mid-twentieth-century books regarding treble choir repertoire are *Selected List of Choruses for Women's Voices* by Arthur Locke and Charles Fassett<sup>4</sup> and *Choral Music for Women's Voices* by Charles Burnsworth.<sup>5</sup> Debra Spurgeon edited a book in 2012 titled *Conducting Women's Choirs: Strategies for Success*, a seminal volume that provided information regarding a variety of topics related to women's choirs, including several repertoire lists.<sup>6</sup> Many dissertations that appear in the later-twentieth century and early twenty-first century included annotated lists regarding repertoire utilizing harp accompaniment, secular repertoire of the twentieth century, larger American works, repertoire for women by women composers and texts by women, and analysis of Renaissance music.<sup>7</sup> Shelbie Wahl's 2009 dissertation<sup>8</sup> was the only methodology that utilized the *CJ* as well as other resources to create an initial list for annotation purposes.

## Definition of Terms

A content analysis is the systematic, objective, quantitative analysis of message characteristics of a source, event, or behavior; or in this case, a journal.<sup>9</sup> We examined the *Choral Journal* indexes available on the ACDA website to identify articles related to treble choirs. We searched the indexes using the following keywords: women, treble, female, girl, soprano, and alto. Beginning with issues from 1966, we identified

eighty-four articles related to treble choir vocal pedagogy, repertoire, musicology, composer interviews, rehearsal technique, and ensemble perception and identity.<sup>10</sup>

For the purpose of this article, we will broadly define treble choir, under the auspices of ACDA, as any choir that sings a variation of SA/SSA/SSAA repertoire. Until we as a profession are able to better define SA choirs at the secondary and/or collegiate level, we are choosing to use the treble choir designation for this analysis. However, because our scholarship is focused on ensembles with primarily female and female-identifying choristers, we did not include boy choirs and children's choirs in this analysis. Boy choirs and children's choirs are also listed as a separate entity in the *CJ* indexes and as a separate ACDA repertoire and resource area. This repertoire analysis informs our body of scholarly work in this area of research.

We are defining an article as a feature, column, or letter to the editor. Only featured articles are peer reviewed; however, Repertoire & Resource columns and letters to the editor were found to include a significant amount of treble choir repertoire recommendations. Therefore, the contents of all three of these offerings were worthy of analysis. We refined our search further and reviewed all repertoire and musicology articles and found forty articles about female and female-identifying (soprano/alto) specific treble choir repertoire, with the last article published in 2019. The 2019 article, however, is a compilation of articles celebrating ACDA's sixtieth anniversary. This compilation included Debra Spurgeon's 2009 article, "Women's Choir Repertoire Performed at ACDA National Conventions in the Twenty-First Century." As of this writing, the last original article regarding soprano/alto specific treble choir repertoire was published in 2013. We concentrated our attention on compositions that were, based on our analysis, frequently cited in repertoire-focused articles.

It is important to note that we are not championing particular works or composers. We are sharing our content analysis in order to provide an opportunity for discussion and reflection. We feel that the collected list of suggested repertoire has value on its own and helps to better understand the nature of treble choir repertoire

throughout history. Additionally, we acknowledge that the repertoire discussed in this content analysis represents the preferences and scholarship of the authors and conductors featured in the *CJ*, not necessarily the membership at-large. Our analysis confirms a lack of representation in the composers and works amplified at various times in ACDA's history.

## Historical Analysis of Repertoire Articles in *Choral Journal*

Over a fifty-three-year time span, only forty articles in *CJ* either focused on repertoire suggestions for treble/SA choirs or provided analysis of specific composers or stylistic periods. We created a spreadsheet and listed information about the repertoire provided in each article, including but not limited to, title, composer, and voicing. Some authors did not provide accompaniment type, solo specifics, or voicing specifics. If this information was lacking in the article, we used an internet search engine to provide additional information with a goal of making this repertoire list useful to practicing choral conductors and educators.

Out of those forty articles, 763 pieces were either mentioned or analyzed in a variety of depths depending on the purpose of the article. Ninety-five percent of the pieces were either not repeatedly cited or were only cited twice. Authors mentioned a small group of pieces (forty-three) three or more times. Table 1 on pages 52 - 55 provides a ranked repertoire listing along with information regarding voicing, accompaniment, citation frequency, author/date.

Based on the table, SSAA repertoire was recommended more often, followed by SSA and SA, along with some outliers with different voicings (e.g., SAA). Some pieces included solos, but most pieces were written to feature the full ensemble. This finding could suggest some authors desired to identify repertoire that argued against the stereotype that treble voices lack color—an opinion discussed in a number of treble choir articles. For example, in the first article published in 1966, Mary English stated the concern regarding lack of color in treble voices.<sup>11</sup> Crawford R. Thoburn's 1969 article regarding joint performances with tenor/bass and treble choirs indicated that mixed

ensembles were preferable, but that treble ensembles needed their own repertoire:

While not as versatile as the mixed chorus, mature women's voices are capable of much more dynamic variety and a more extensive range and tessitura than one would suspect from examining the typical listing of most publishers.<sup>12</sup>

These sentiments were echoed throughout articles written in the 1970s, including James Elson's 1972 article indicating, "Most serious composers have had little incentive to write for women's voices" and how to utilize treble revoicings, asking, "Does it (the arrangement) sound?"<sup>13</sup>

Accompaniment types were divergent, utilizing piano or no accompaniment more frequently. We did observe authors suggesting pieces with piano reductions or optional piano. These various accompaniment types may relate to the particular timbre of treble voices and which accompaniment types work best for their voices to thrive. For example, Brahms's *Four Songs* was praised by authors based on its unique instrumentation and ability to provide timbral presence and was the most frequently cited from our list.<sup>14</sup>

The great majority of recommended pieces were written for treble voices, with a handful originally composed for solo voices, boy choir, or were re-voiced from mixed choir (SATB) arrangements. Interestingly, the second most cited piece was Britten's *Ceremony of Carols*, which was written for boy choir. Authors' comments regarding this piece ranged from using more harps to balance the weightier sound of many voices<sup>15</sup> to limiting vibrato "though it will lose some of its purity of sound and angelic effect."<sup>16</sup> These findings illuminate the peculiar issues related to how to quantify and define treble choirs, as music meant for unchanged male voices may not necessarily fit the vocal development of mature treble choristers.

In a similar vein, authors wrote regarding challenges on how to utilize repertoire for various treble choir types. Purcell's *Sound the Trumpet* (cited three times on our list) was selected by the 1983 National Committee for Women's Choruses as part of an annotated list and indicated that the piece:

...works well for beginning and intermediate choirs... The Lawson-Gould version is a minor third lower than E. C. Schirmer, thus making it a better choice for a less-experienced group. A more mature group may well prefer the increased brilliance of the higher E. C. Schirmer version.<sup>17</sup>

It was also included in the recommended list for mature two-year collegiate treble ensembles in Paul Laprade's 2010 article.<sup>18</sup> This provides further evidence regarding the challenges of defining treble choirs and what skill level or ensemble configuration would facilitate authentic performance practice for certain pieces.

From a stylistic perspective, the majority of the pieces recommended five to ten times were from the Romantic period (80%) followed by the Twentieth Century (20%). These results are not surprising, as much of the traditional Western European canon for mature treble voices was written by composers such as Brahms, Schubert, and Mendelssohn due to their involvement with women's choirs—both composing for and conducting. Pieces selected three to four times provided different results, indicating slightly more compositions from the Twentieth Century (41%), followed by the Romantic period (32%), Baroque period (15%), Modern era (9%), and Classical period (3%). It is interesting to note more of an equal footing in stylistic periods, perhaps indicating authors' slight preference for more current literature. Pieces written for the Baroque Venetian Ospedali<sup>19</sup> are included but clearly not as frequently as compositions hailing from other periods.

The majority of the repertoire identified is intermediate- to advanced-level literature. Calls to submit for the *CJ* tend to attract seasoned scholars and conductors. So, it makes sense that more advanced repertoire has been heavily represented. Many of the composers and repertoire featured in articles are chosen based on their layers of complexity needed for an in-depth analysis—not necessarily for programming that is accessible or appealing to the readership at large.

A finding that emerged from this analysis is the lack of diversity in composers. While it is well known that male-identifying choral composers outnumber female-identifying composers, we were somewhat surprised

that this disparity remained consistent, given that our analysis primarily concerned treble choir music. Only five female-identifying composers made our frequently cited list: Ruth Watson Henderson, Emma Lou Diemer, Nancy Telfer, Gwyneth Walker, and Libby Larsen. Interestingly, Nancy Telfer was the only female composer who was part of the highest frequency counts. Only two composers of color appeared on our frequently cited list: Spanish composer Emilio Solé and Venezuelan composer Alberto Grau. However, more composers of color were cited in the full list of 763 compositions. Perhaps more marginalized populations would have been selected if publications were more recent.


It is our hope that analyses like ours will provide further exposure for under-programmed people groups and composers. Resources such as the Institute for Composer Diversity,<sup>20</sup> the *Oxford Book of Choral Music by Black Composers* compiled by Marques L. A. Garrett, and the Orange County Women's Chorus' Women Composers Database<sup>21</sup> can be helpful guides. Additionally, we recommend repertoire lists provided by leading professional women's choirs as another useful resources for expanding treble repertoire offerings: Vox Femina,<sup>22</sup> Elektra Women's Choir,<sup>23</sup> and Mirabai.<sup>24</sup>

## Implications and Conclusion

There are a number of quality treble choir works and composers that were not discussed due to the constraints on article length. Our broader analysis revealed that there is a wealth of treble choir repertoire available, having identified and analyzed articles that included 763 works. Further reflection on the accessibility, availability, and diversity of the repertoire featured in publications is warranted. It is of interest that no original articles regarding treble repertoire have been published in *CJ* since 2013. There is also a need for more articles regarding pedagogy and pragmatic issues related to repertoire relative to varying grade or skill level for treble choirs.

While articles about children's choir and boy choir repertoire may provide recommendations for more accessible or easier treble repertoire, the appropriateness of said repertoire (text, tessitura, range, timbre, style, etc..) for advanced soprano-alto choristers should be

taken into consideration. Regardless, there is worth in unearthing repertoire preferences from the past in order to curate well-balanced diets for our ensembles, particularly due to the prevalence of music published in the twenty-first century currently performed by soprano-alto choirs at all levels of conference performances.<sup>25</sup> Through our analysis, we discovered some exceptional, but not often programmed, repertoire that we intend to include in our ensembles' programming.

In conclusion, selecting repertoire remains one of the most important yet challenging aspects of being a choral conductor/educator. There is still much to be learned from repertoire selection practices and preferences at all levels of instruction and musical contexts. Every choral ensemble is unique and does not fit neatly into a well-defined box, resulting in a repertoire selection process that is complex and nuanced. Content analyses can help to frame trends in repertoire, interests, and preferences of leading scholars and conductor/educators in our field. Additionally, repertoire lists have long been useful to conductors/educators, and although we are presenting the information without much commentary, these lists are a good starting place for meaningful conversations about the state of treble choir repertoire. 

## NOTES

<sup>1</sup> Marvin E. Latimer Jr., *Excellence in Choral Music: A History of the American Choral Directors Association* (Glendale: Fred Bock Publishing, 2019), 128.

<sup>2</sup> Cornelia Yarbrough, "The First 50 Years of the Journal of Research in Music Education: A Content Analysis." *Journal of Research in Music Education* 50, no. 4 (2002): 276-279; Marie McCarthy, "Developments and Trends in Historical Research as Reflected in the Journal of Historical Research in Music Education, Volumes 21–30 (1999–2009)." *Journal of Historical Research in Music Education* 33, no. 2 (2012): 152-171; Janice N. Killian, Jing Liu, and John F. Reid, "The Journal of Music Teacher Education: A Content Analysis of Articles 1991–2011." *Journal of Music Teacher Education* 22, no. 2 (2013): 85-99; Laura A. Stambaugh, and Brian E. Dyson, "A Comparative Content Analysis of Music

Educators Journal and Philosophy of Music Education Review (1993–2012)." *Journal of Research in Music Education* 64, no. 2 (2016): 238-254.

<sup>3</sup> Marvin E. Latimer Jr, "A History and Analysis of the Choral Journal Editorial Board (1959–2009)." *Journal of Historical Research in Music Education*, no. 1 (2011): 27-45; Andrew P. Schmidt, "Singing Scientifically: A Content Analysis of Choral Journal and Science-Based Discussion of the Voice," *International Journal of Research in Choral Singing*, no. 10 (2022): 163-180; Matthew A. Butler, "Content Analysis of Feature Articles in *Choral Journal*, 1959-2019" (PhD diss., The University of Mississippi, 2020).

<sup>4</sup> iii Arthur Ware Lock and Charles K Fassett, *Selected List of Choruses for Women's Voices*. 3rd ed, revised and enlarged (Northampton, MA: Smith College, 1964).

<sup>5</sup> Charles Burnsworth, *Choral Music for Women's Voices: An Annotated Bibliography of Recommended Works* (Metuchen, NJ: The Scarecrow Press, 1968).

<sup>6</sup> Debra Spurgeon, ed., *Conducting Women's Choirs: Strategies for Success* (Chicago: GIA Publications, 2012).

<sup>7</sup> Julia S. Anderson, "Music for Women's Chorus and Harp: A Study of the Repertory and an Analysis and Performance of Selected Compositions" (EdD diss., Columbia University, 1977); Donald Jan Armstrong, "A Study of Some Important Twentieth-Century Secular Compositions for Women's Chorus with a Preliminary Discussion of Secular Choral Music from a Historical and Philosophical Viewpoint" (DMA diss., University of Texas at Austin, 1969); Edna Louise Cramer, "American Music for Women's Chorus: An Annotated Representative List of Larger Works Published Between 1940 and 1980" (DM diss., University of Arizona, 1985); Thomas Leonard Crews, "American Choral Music for Women's Chorus Since 1960" (DMA diss., University of Washington, 1987); Kathryn Kelly Longo, "Sacred Renaissance Choral Music for Women's Choir: An Annotated Repertoire List of Music From Italy and Spain" (DMA diss., University of Miami, 2014); Shellbie L. Wahl, "By Women, for Women: Choral Works for Women's Voices Composed and Texted by Women, With an Annotated Repertoire List" (DMA diss., Ball State University, 2009).

<sup>8</sup> Ibid.

<sup>9</sup> Kimberly A. Neuendorf, *The Content Analysis Guidebook* (Second, Thousand Oaks, CA: SAGE Publications, Inc, 2017). <https://dx.doi.org/10.4135/9781071802878>.

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- <sup>10</sup> A complete bibliography of the eighty-four articles is available upon request from the authors.
- <sup>11</sup> Mary E. English, “Creative Programming for Women’s Ensembles.” *Choral Journal* 6, no. 5 (1966): 10.
- <sup>12</sup> Crawford R. Thoburn, “The Joint Performance: Some Thoughts About its Place in the Choral Program of a Women’s College.” *Choral Journal* 9, no. 6 (1969): 7-8.
- <sup>13</sup> James Elson, “Practical Aspects of our art: Music Selection and Program Building for the Women’s Chorus.” *Choral Journal* 13, no. 2 (1972): 18-19.
- <sup>14</sup> Mary English, “Creative Programming”; Monica Hubbard, “Repertoire & standards committee report: Women’s Choirs: Repertoire, Standards, and Chestnuts.” *Choral Journal* 39, no. 5 (1998): 59-62; Marie Stultz, “Works for Treble Voices by Brahms, Mendelssohn, and Schubert.” *Choral Journal* 38, no. 3 (1997): 27-34.
- <sup>15</sup> Crawford R. Thoburn, “Christmas Music for Women’s Voices.” *Choral Journal* 21, no. 1 (1980): 20-25.
- <sup>16</sup> Lynne Bradley and Hattie Robertson, “General Suggestions for Finding Treble Choir Repertoire.” *Choral Journal* 23, no. 1 (1982): 23-27.
- <sup>17</sup> Sr. Sharon Ann Breden, Ed., “Committee Report on Women’s Choruses: Part II Women’s Chorus Literature.” *Choral Journal* 26, no. 10 (1986): 31-33.
- <sup>18</sup> Paul Laprade, “Two Year Colleges: Some Suggested Repertoire for Two-Year College Women’s Choirs.” *Choral Journal* 51, no. 5 (2010): 59-60.
- <sup>19</sup> The Venetian Ospedali were four charitable institutions in Venice that tended to the needs of poor, sick, aged, and homeless women (orphans). These women were trained to be highly skilled musicians and attracted large audiences to their performances of music written specifically for them. Jeanette L. MacCallum, “The Sacred Choral Works of the Venetian Ospedali,” in *Conducting Women’s Choirs: Strategies for Success* (Chicago: GIA Publications, 2012).
- <sup>20</sup> <https://www.composerdiversity.com/choral-diversity-database>
- <sup>21</sup> <https://ocwomenschorus.org/women-composers/>
- <sup>22</sup> <https://www.voxfemina.org/repertoire>
- <sup>23</sup> <https://elektra.ca/repertoire/>
- <sup>24</sup> <https://www.singmirabai.org/literature-resources>
- <sup>25</sup> Elizabeth Hearn and Alicia Canterbury, “Repertoire Analysis of Soprano-Alto Choirs at Regional and National ACDA Conferences, 2000-2023” (unpublished manuscript in process, 2023).

**Table 1**

Compositions in *Choral Journal* Repertoire-Focused Articles (1966 to 2013).  
Organized by Number of Citations and Alphabetically by Composer.

Composer	Title	Voicing	Accompaniment	Number Cited	Citations
Brahms, Johannes	<i>Four Songs</i> , Op. 17	SSA	Harps and Horn	10	English, 1966; Thoburn, 1969; Elson, 1972; Breden, 1983; Meredith, 1997; Stultz, 1997; Guelker-Cone, 1997; Hubbard, 1998b; Laprade, 2010; Gravelle, 2013
Britten, Benjamin	<i>Ceremony of Carols</i>	SSA	Piano or Harp	7	English, 1966; Thoburn, 1969, 1980; Bradley and Robertson, 1982; Breden, 1983; Hubbard, 1998b; Laprade, 2010

Brahms, Johannes	<i>Ave Maria</i>	SSAA	Orchestra	6	English, 1966; Thoburn, 1980; Meredith, 1997; Stultz, 1997; Laprade, 2010; Gravelle, 2013
Brahms, Johannes	<i>Lieder und Romanzen, Op. 44</i>	SSAA	Optional Piano	5	Elson, 1972; Meredith, 1997; Stultz, 1997; Laprade, 2010; Gravelle, 2013
Brahms, Johannes	<i>Psalm XIII, Op. 27</i>	SSAA	Organ	5	English, 1966; Meredith, 1997; Stultz, 1997; Hirsh, 2005; Gravelle, 2013
Brahms, Johannes	<i>Three Sacred Choruses or Drei Geistliche Chöre</i>	SSA	Piano or Organ	5	English, 1966; Meredith, 1997; Stultz, 1997; Hirsh, 2005; Gravelle, 2013
Schubert, Franz	<i>Gott in der Natur</i>	SSAA	Piano	5	Meredith, 1997; Stultz, 1997; Guelker-Cone, 1997; Hubbard, 1998b; Hirsh, 2005
Telfer, Nancy	<i>Missa Brevis</i>	SSA	Unaccompanied	5	Apfelstadt, 1990; Guelker-Cone, 1992; Laprade, 2010; Apfelstadt, 2013; Bumgarner, 2019
Verdi, Giuseppe	<i>Lauda Alla Vergine Maria</i>	SSAA	Unaccompanied	5	English, 1966; Thoburn, 1969; Bradley and Robertson, 1982; Hubbard, 1998b; Bumgarner, 2019
Brahms, Johannes	<i>Marienlieder</i>	SSAA	Unaccompanied	4	English, 1966; Thoburn, 1980; Breden, 1983; Stultz, 1997
Debussy, Claude	<i>La damoiselle élue</i>	SSAA + Solo	Orchestra	4	English, 1966; Elson, 1972; Breden, 1983; Quist, 2013
Diemer, Emma Lou	<i>The Shepherd to His Love</i>	SA	Piano and Flute	4	English, 1966; Breden, 1986; Guelker-Cone, 1992; Laprade, 2010
Haydn, Johann Michael	<i>Magnificat</i>	SSAA	Piano or Organ	4	English, 1966; Breden, 1983; McCray, 1988; Hubbard, 1998b
Henderson, Ruth Watson	<i>Songs of the Nativity (six pieces)</i>	SA/SSA/SSAA + solos	Piano	4	Apfelstadt, 1990; Guelker-Cone, 1992; Rensink-Hoff, 2007; Apfelstadt, 2013



Holst, Gustav	<i>Ave Maria</i>	SSAA Double Choirs	Unaccompanied	4	English, 1966; Thoburn, 1980; Hubbard, 1998b; Laprade, 2010
Pergolesi, Giovanni Battista	<i>Stabat Mater</i>	SA	Orchestra	4	English, 1966; Elson, 1972; Breden, 1983; Bumgarner, 2019
Persichetti, Vincent	<i>Winter Cantata</i>	SSAA	Flute and Marimba	4	English, 1966; Elson, 1972; McRay, 1981; Quist, 2013
Porpora, Nicolai	<i>Magnificat</i>	SSAA	String and Continuo	4	Elson, 1972; Sprague, 1984; McCray, 1988; Laprade, 2010
Poulenc, Francis	<i>Petites Voix</i>	SSAA	Unaccompanied	4	English, 1966; Breden, 1983; Hubbard, 1998b; Laprade, 2010
Schubert, Franz	<i>Der 23 Psalm</i>	SSAA	Piano	4	Meredith, 1997; Stultz, 1997; Hubbard, 1998b; Laprade, 2010
Schubert, Franz	<i>Ständchen, Op. 135</i>	SSAA + Solo	Piano	4	Meredith, 1997; Stultz, 1997; Hubbard, 1998b; Hirsh, 2005
Vaughan Williams, Ralph	<i>Folk Songs of the Four Seasons</i>	SSA	Piano or Orchestra	4	English, 1966; Sprague, 1984; Breden, 1986; Quist, 2013
Vaughan Williams, Ralph	<i>Magnificat</i>	SSAA + Solo	Orchestra; Piano and Flute	4	English, 1966; Thoburn, 1980; McCray, 1988; Quist, 2013
Bach, J.S.	<i>Cantata 78; Wir eilen mit schwachen, doch emsigen Schritten</i>	SA	Piano	3	Breden, 1983; Gilbert, 1994; Hubbard, 1998b
Brahms, Johannes	<i>Canons, Op. 113</i>	3 to 6 parts	Unaccompanied	3	Meredith, 1997; Stultz, 1997; Gravelle, 2013
Britten, Benjamin	<i>Missa Brevis in D Major, Op. 63</i>	SSA	Organ	3	English, 1966; Elson, 1972; Thoburn, 1980
Carter, Elliott	<i>The Harmony of Morning</i>	SSAA	Piano or Chamber Orchestra	3	Elson, 1972; Fredenburgh, 2006; Quist, 2013
Diemer, Emma Lou	<i>Fragments of the Mass</i>	SSAA	Unaccompanied	3	English, 1966; Elson, 1972; Guelker-Cone, 1992

Faure, Gabriel	<i>Messe Basse</i>	S(S)A + solos	Organ	3	Elson, 1972; Hubbard, 1998b; Laprade, 2010
Grau, Alberto	<i>Kasar Mie La Gaji</i>	SSAA	Unaccompanied	3	Roma, 2004; Fredenburgh, 2006; Grases, 2013
Larsen, Libby	<i>Refuge</i>	SSAA	Unaccompanied	3	Guelker-Cone, 1992; Peter, 1998; Roma, 2004
Mendelssohn, Felix	<i>Laudate Pueri</i>	SSA	Organ	3	Elson, 1972; Stultz, 1997; Laprade, 2010
Nelson, Ron	<i>Three Mountain Ballads</i>	SSA	Piano, Harp	3	Sprague, 1984; Hubbard, 1998b; Laprade, 2010
Persichetti, Vincent	<i>Four Cummings Choruses</i>	2-part (free mix)	Piano	3	McRay, 1981; Sprague, 1984; Breden, 1986
Persichetti, Vincent	<i>Spring Cantata</i>	SSA	Piano	3	English, 1966; Elson, 1972; McRay, 1981
Pinkham, Daniel	<i>Magnificat</i>	SSA	Piano	3	Thoburn, 1969, 1980; McCray, 1988
Purcell/ed. Moffatt and Erb	<i>Sound the Trumpet</i>	SA	Piano	3	Breden, 1986; Hubbard, 1998b; Laprade, 2010
Schubert, Franz, Arr. Johannes Brahms	<i>Ellens Zweitergesang</i>	SSA + Solo	Piano	3	Meredith, 1997; Hirsh, 2005; Gravelle, 2013
Solé, Emilio (arr.)	<i>Duermete Negrito</i>	SSAA + Solo	Unaccompanied	3	Roma, 2004; Laprade, 2010; Grases, 2013
Thompson, Randall	<i>A Girl's Garden</i> from "Frostiana"	SAA	Piano	3	English, 1966; Hubbard, 1998b; Laprade, 2010
Vaughan Williams, Ralph	<i>Lullaby</i> from "Hodie"	SA+soli	Piano	3	English, 1966; Thoburn, 1980; Breden, 1986
Vivaldi/ed. Martens	<i>Laudamus Te</i>	SA	Piano	3	Guelker-Cone, 1994; Hubbard, 1998b; Laprade, 2010
Walker, Gwyneth	<i>Songs for Women's Voices</i>	SSA/SSAA	Piano	3	Peter, 1998; Roma, 2004; Laprade, 2010