

PERCUSSION

36 CHORALES FOR BAND

BY

AARON COLE



VERSION 1.0

DECOYGRAPE PRODUCTIONS

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How to use this book

For percussionists

1. The **SOPRANO** and **ALTO** parts are your main parts on most mallet instruments.
2. The **TENOR** and **BASS** parts might work on some larger marimbas. Ask your director.
3. Ask your director about whether or not to roll in order to sustain notes.

1

I - IV - V - I
(1 - 4 - 5 - 1)

A simple chord
progression

S
A
T
B

2

Canon in D
by
Johann Pachelbel
(ca. 1680)

S
A
T
B

3

Circle of Fifths
Chorale

A common
sequence

S
A
T
B

4

Augmented 6th
CadenceA special type
of cadence

Musical score for an Augmented 6th Cadence in G minor, 4/4 time, for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into four measures, numbered 1 through 4. The key signature has two flats (Bb and Eb). The Soprano part starts on G4, moves to Ab4, then Bb4, and ends on G4. The Alto part starts on G4, moves to Ab4, then Bb4, and ends on G4. The Tenor part starts on G4, moves to Ab4, then Bb4, and ends on G4. The Bass part starts on G3, moves to Ab3, then Bb3, and ends on G3.

5

Tallis Canon
by
Thomas Tallis

(ca. 1560)

Musical score for the beginning of the Tallis Canon in G minor, 4/4 time, for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into three measures, numbered 1 through 3. The key signature has two flats (Bb and Eb). The Soprano part starts on G4, moves to Ab4, then Bb4, and ends on G4. The Alto part starts on G4, moves to Ab4, then Bb4, and ends on G4. The Tenor part starts on G4, moves to Ab4, then Bb4, and ends on G4. The Bass part starts on G3, moves to Ab3, then Bb3, and ends on G3.

Continuation of the Tallis Canon musical score, measures 4 through 8. The key signature has two flats (Bb and Eb). The Soprano part starts on G4, moves to Ab4, then Bb4, and ends on G4. The Alto part starts on G4, moves to Ab4, then Bb4, and ends on G4. The Tenor part starts on G4, moves to Ab4, then Bb4, and ends on G4. The Bass part starts on G3, moves to Ab3, then Bb3, and ends on G3.

6

Suspensions

(Preparation
Suspension
Resolution)

7

Old Hundredth
by
Loys Bourgeois
(1551)

8

Ode to Joy
by Ludwig
Van Beethoven

(1824)

Musical score for measures 1-5 of 'Ode to Joy' by Ludwig Van Beethoven. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat) and the time signature is 4/4. The melody is a simple, joyful tune. Measure 1 starts with a quarter rest for all voices. Measures 2-5 show the vocal lines with various rhythmic patterns including quarter, eighth, and dotted notes.

Musical score for measures 6-11 of 'Ode to Joy' by Ludwig Van Beethoven. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat) and the time signature is 4/4. The melody continues with similar rhythmic patterns. Measure 6 starts with a quarter rest for all voices. Measures 7-11 show the vocal lines with various rhythmic patterns including quarter, eighth, and dotted notes.

Musical score for measures 12-16 of 'Ode to Joy' by Ludwig Van Beethoven. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat) and the time signature is 4/4. The melody concludes with a final cadence. Measure 12 starts with a quarter rest for all voices. Measures 13-16 show the vocal lines with various rhythmic patterns including quarter, eighth, and dotted notes, ending with a double bar line.

9

God Rest Ye
Merry Gentlemen
(Traditional)

(First published
in 1833)

1 2 3 4

5 6 7 8 9 10 11

12 13 14 15 16 17 18 19

10

Amazing Grace
by
John Newton
(1779)

Musical score for 'Amazing Grace' (1779) by John Newton, measures 1-6. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The melody for the Soprano part is: 1. G4, 2. A4, 3. B-flat4, 4. C5, 5. B-flat4, 6. A4, 7. G4, 8. F4, 9. E4, 10. D4, 11. C4, 12. B3, 13. A3, 14. G3, 15. F3, 16. E3, 17. D3, 18. C3. The Alto part consists of whole notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The Tenor part consists of whole notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The Bass part consists of whole notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

Musical score for 'Amazing Grace' (1779) by John Newton, measures 7-15. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The melody for the Soprano part is: 7. D3, 8. C3, 9. B2, 10. A2, 11. G2, 12. F2, 13. E2, 14. D2, 15. C2, 16. B1, 17. A1, 18. G1, 19. F1, 20. E1, 21. D1, 22. C1. The Alto part consists of whole notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The Tenor part consists of whole notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The Bass part consists of whole notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

11

Music for
Queen Mary
by
Henry Purcell
(1694)

Musical score for 'Music for Queen Mary' (1694) by Henry Purcell, measures 1-4. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The melody for the Soprano part is: 1. G4, 2. A4, 3. B-flat4, 4. C5, 5. B-flat4, 6. A4, 7. G4, 8. F4, 9. E4, 10. D4, 11. C4, 12. B3, 13. A3, 14. G3, 15. F3, 16. E3, 17. D3, 18. C3. The Alto part consists of whole notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The Tenor part consists of whole notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The Bass part consists of whole notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

5 6 7 8 9 10

S
A
T
B

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 5 through 10. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The Soprano part has a melodic line with some rests. The Alto part has a steady accompaniment. The Tenor part has a similar melodic line to the Soprano. The Bass part has a lower melodic line.

12

Be Thou
My Vision
(Traditional
originally
titled "Slane")

1 2 3 4 5 6 7

S
A
T
B

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 1 through 7. The key signature is three flats and the time signature is 3/4. The Soprano part has a melodic line. The Alto part has a steady accompaniment. The Tenor part has a similar melodic line to the Soprano. The Bass part has a lower melodic line.

8 9 10 11 12 13 14 15 16

S
A
T
B

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 8 through 16. The key signature is three flats and the time signature is 3/4. The Soprano part has a melodic line. The Alto part has a steady accompaniment. The Tenor part has a similar melodic line to the Soprano. The Bass part has a lower melodic line.

13

In the Bleak
Midwinter

Gustav Holst's
setting
(1906)

The musical score is presented in four systems, each with four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in 4/4 time and B-flat major. The first system covers measures 1-4, the second system covers measures 5-10, and the third system covers measures 11-16. The piano accompaniment is written in the bass clef on the bottom staff of each system. The vocal lines are written in the treble clef. The score concludes with a double bar line at the end of measure 16.

14

Chester
by
William Billings

(1778)

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16

Soprano (S), Alto (A), Tenor (T), Bass (B)

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves, one for each voice part: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into three systems of five measures each, numbered 1 through 16. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The piece concludes with a double bar line at the end of measure 16.

15

Ave Verum
Corpus
by
W. A. Mozart
(1791)

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 1 through 4. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Soprano part features a melodic line with slurs and accents, marked with numbers 1, 2, 3, and 4 above the notes. The Alto part consists of a steady eighth-note accompaniment. The Tenor part has a similar eighth-note accompaniment with some slurs. The Bass part provides a simple harmonic accompaniment with quarter notes.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 5 through 10. The key signature remains three flats and the time signature is 4/4. The Soprano part continues its melodic line with slurs and accents, marked with numbers 5 through 10. The Alto and Tenor parts continue their eighth-note accompaniment. The Bass part continues its harmonic accompaniment with quarter notes.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 11 through 16. The key signature remains three flats and the time signature is 4/4. The Soprano part features a melodic line with slurs and accents, marked with numbers 11 through 16. The Alto part continues its eighth-note accompaniment. The Tenor part continues its eighth-note accompaniment. The Bass part continues its harmonic accompaniment with quarter notes.

16

Horkstow
Grange
collected by
Percy Grainger
(1906)

The musical score is presented in two systems. The first system contains measures 1 through 3, and the second system contains measures 4 through 9. Each system is divided into four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment is indicated by a grand staff (treble and bass clefs) at the beginning of each system. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Horkstow Grange is a folk tune that Percy Grainger collected in 1906 by recording George Gouldthorpe. It is the tale of how a waggoner, John "Steeleye" Span, and his foreman, John Bowlin', fell out and came to blows.

Gouldthorpe informed Grainger that Steeleye Span resented John Bowlin's harsh treatment and, burning with resentment, Span wrote this song. The words are set to the tune of a ballad about naval mistreatment "Andrew Rose, the British Sailor". No other variants of this song have been found.

Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

Grainger recorded Gouldthorpe singing "Horkstow Grange". Gouldthorpe had a strong North Lincolnshire accent and takes the song at a brisk pace.

Grainger's arrangement of the song for his "Lincolnshire Posy Suite" (1937) is very different. Grainger slows the song down considerably giving it a stately feel. This is arguably the greatest transformation of any Grainger arrangement and he deserves credit for creating such a fine piece from such a fragmentary song.

(<http://www.lincolnshireassembly.com/section.asp?docId=79588>)

17

Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

Musical score for the first three measures of the Chaconne. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measure 1 is marked with a '1' above it, measure 2 with a '2', and measure 3 with a '3'. The Soprano part features a melodic line with a long slur across measures 1 and 2, and a final note in measure 3. The Alto part follows a similar pattern. The Tenor and Bass parts provide harmonic support with sustained notes and some movement.

Musical score for the next five measures of the Chaconne, measures 4 through 8. The Soprano part continues the melodic line with a slur from measure 4 to 7, and a final note in measure 8. The Alto part also has a slur from measure 4 to 7. The Tenor and Bass parts continue their harmonic support. Measure 4 is marked with a '4', measure 5 with a '5', measure 6 with a '6', measure 7 with a '7', and measure 8 with an '8'.

18

Finlandia
by
Jean Sibelius
(1900)

Musical score for the first four measures of Finlandia. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 1 is marked with a '1', measure 2 with a '2', measure 3 with a '3', and measure 4 with a '4'. The Soprano part has a melodic line with a slur from measure 1 to 4. The Alto part is marked 'Divisi' and consists of chords. The Tenor and Bass parts also consist of chords. The Soprano part has a slur from measure 1 to 4.

19

Prelude No. 20
Opus 28
by
Frederic Chopin
(1839)

1 2 3 4

Soprano (S), Alto (A), Tenor (T), Bass (B) staves. Measures 1-4. The key signature is B-flat major (two flats). The music is in 4/4 time. The Soprano part features a melodic line with eighth and sixteenth notes. The Alto part follows a similar pattern. The Tenor and Bass parts provide harmonic support with quarter and eighth notes.

5 6 7 8

Soprano (S), Alto (A), Tenor (T), Bass (B) staves. Measures 5-8. The music continues with the same melodic and harmonic patterns as the previous system.

9 10 11 12 13

Soprano (S), Alto (A), Tenor (T), Bass (B) staves. Measures 9-13. The music concludes with a final cadence in measure 13. The Soprano part ends with a whole note, and the other parts also conclude with sustained notes.

20

To a Wild Rose
by
Edward
McDowell
(1896)

Musical score for measures 1-8. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The Soprano part has a melodic line with eighth and quarter notes. The Alto part provides harmonic support with chords. The Tenor part has a similar harmonic role. The Bass part has a simple bass line with quarter notes. Measure numbers 1 through 8 are indicated above the Soprano staff.

Musical score for measures 9-19. The score continues for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature and time signature remain the same. The Soprano part continues its melodic line, ending with a quarter rest in measure 19. The Alto and Tenor parts continue their harmonic accompaniment. The Bass part continues its bass line. Measure numbers 9 through 19 are indicated above the Soprano staff.

Musical score for measures 20-31. The score continues for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature and time signature remain the same. The Soprano part continues its melodic line, ending with a quarter rest in measure 31. The Alto and Tenor parts continue their harmonic accompaniment. The Bass part continues its bass line. Measure numbers 20 through 31 are indicated above the Soprano staff.

21

Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

1 2 3 4

S
A
T
B

5 6 7 8 9

22

Blessed are They
That Mourn
by
Johannes Brahms
(1868)

1 2 3 4 5 6

S
A
T
B

7 8 9 10 11 12 13

Soprano: Treble clef, melodic line with a slur over measures 10-12.
Alto: Treble clef, melodic line with a slur over measures 7-9.
Tenor: Treble clef, melodic line with a slur over measures 7-9.
Bass: Bass clef, melodic line with a slur over measures 7-9.

23

Chant Funeraire
from the Op. 117
Cello Sonata
by Gabriel
Faure (1921)

1 2 3 4 5

Soprano: Treble clef, melodic line with a slur over measures 1-5.
Alto: Treble clef, melodic line with a slur over measures 1-5.
Tenor: Treble clef, melodic line with a slur over measures 1-5.
Bass: Bass clef, melodic line with a slur over measures 1-5.

6 7 8 9 10 11 12

Soprano: Treble clef, melodic line with a slur over measures 6-8.
Alto: Treble clef, melodic line with a slur over measures 6-8.
Tenor: Treble clef, melodic line with a slur over measures 6-8.
Bass: Bass clef, melodic line with a slur over measures 6-8.

24

Irish Tune from
County Derry
(Grainger's
Setting
1911)

1 2 3

S
A
T
B

First system of the musical score, measures 1-3. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature has one flat (B-flat) and the time signature is 4/4. Measure numbers 1, 2, and 3 are indicated above the staves.

4 5 6 7 8

S
A
T
B

Second system of the musical score, measures 4-8. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature has one flat (B-flat) and the time signature is 4/4. Measure numbers 4, 5, 6, 7, and 8 are indicated above the staves.

9 10 11 12

S
A
T
B

Third system of the musical score, measures 9-12. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature has one flat (B-flat) and the time signature is 4/4. Measure numbers 9, 10, 11, and 12 are indicated above the staves.

13 14 15 16

S
A
T
B

Detailed description: This block contains the vocal score for measures 13 through 16. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The Soprano part has a melodic line with eighth and quarter notes. The Alto part has a similar melodic line. The Tenor part has a more active line with eighth notes. The Bass part has a simpler line with quarter and eighth notes.

25

Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)

1 2 3

S
A
T
B

Detailed description: This block contains the vocal score for measures 1 through 3. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a key with three flats (E-flat major or C minor) and a 4/4 time signature. The Soprano part has a melodic line with a long note in measure 2. The Alto part has a similar melodic line. The Tenor part has a more active line with eighth notes. The Bass part has a simpler line with quarter and eighth notes.

4 5 6

S
A
T
B

Detailed description: This block contains the vocal score for measures 4 through 6. It features four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a key with three flats (E-flat major or C minor) and a 4/4 time signature. The Soprano part has a melodic line with a long note in measure 5. The Alto part has a similar melodic line. The Tenor part has a more active line with eighth notes. The Bass part has a simpler line with quarter and eighth notes.

26

Salvation is
Created
by Pavel
Tchesnokov
(1912)

Musical score for SATB choir, measures 1-21. The score is in 4/4 time and B-flat major. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into three systems of five measures each.

Measures 1-5: Soprano part has rests. Alto, Tenor, and Bass parts begin with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, 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27

Ave Maria
from Op. 37
Vespers
by Sergei
Rachmaninoff
(1915)

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 1-4. The score is in 4/4 time and B-flat major. The Soprano part features a melodic line with a triplet in measure 3. The Alto part follows a similar melodic contour. The Tenor and Bass parts provide harmonic support with sustained notes and moving lines.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 5-8. The Soprano part continues the melodic line with a triplet in measure 7. The Alto part has a more active role with eighth-note patterns. The Tenor and Bass parts continue their harmonic accompaniment.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 9-13. The Soprano part has a long note in measure 10. The Alto part has a triplet in measure 12. The Tenor and Bass parts continue their harmonic accompaniment.

28

3rd Tune from
the 9 Psalm Tunes
for Archbishop
Parker's Psalter
by Thomas Tallis
(1567)

1 2 3 4 5 6

S
A
T
B

7 8 9 10 11 12 13 14 15 16 17

S
A
T
B

18 19 20 21 22 23 24 25 26

S
A
T
B

29

Largo from
Symphony No. 9
by
Antonin Dvorak
(1893)

1 2 3 4

Soprano (S): Treble clef, 4/4 time, key signature of three flats. Measures 1-4 contain a melodic line with eighth and quarter notes.

Alto (A): Treble clef, 4/4 time, key signature of three flats. Measures 1-4 contain a line with whole and half notes.

Tenor (T): Treble clef, 4/4 time, key signature of three flats. Measures 1-4 contain a line with whole and half notes.

Bass (B): Treble clef, 4/4 time, key signature of three flats. Measures 1-4 contain a line with whole and half notes.

5 6 7 8

Soprano (S): Treble clef, 4/4 time, key signature of three flats. Measures 5-8 contain a melodic line with eighth and quarter notes.

Alto (A): Treble clef, 4/4 time, key signature of three flats. Measures 5-8 contain a line with whole notes, each with a slur.

Tenor (T): Treble clef, 4/4 time, key signature of three flats. Measures 5-8 contain a line with whole notes.

Bass (B): Treble clef, 4/4 time, key signature of three flats. Measures 5-8 contain a line with whole notes, each with a slur.

9 10 11 12

Soprano (S): Treble clef, 4/4 time, key signature of three flats. Measures 9-12 contain a melodic line with eighth and quarter notes.

Alto (A): Treble clef, 4/4 time, key signature of three flats. Measures 9-12 contain a line with whole and half notes.

Tenor (T): Treble clef, 4/4 time, key signature of three flats. Measures 9-12 contain a line with whole and half notes.

Bass (B): Treble clef, 4/4 time, key signature of three flats. Measures 9-12 contain a line with whole and half notes.

30

Come, Sweet Death
Come Blessed Rest

by
J. S. Bach
(1736)

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 1 through 6. The key signature is B-flat major (two flats) and the time signature is 3/4. The Soprano part begins with a treble clef and a key signature of two flats. The Alto, Tenor, and Bass parts also begin with treble clefs and a key signature of two flats. The Soprano part has a melodic line with some grace notes. The Alto part has a steady eighth-note accompaniment. The Tenor part has a similar eighth-note accompaniment. The Bass part has a simple harmonic accompaniment with some grace notes.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 7 through 14. The key signature is B-flat major (two flats) and the time signature is 3/4. The Soprano part continues with a melodic line. The Alto part continues with a steady eighth-note accompaniment. The Tenor part continues with a similar eighth-note accompaniment. The Bass part continues with a simple harmonic accompaniment.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 15 through 22. The key signature is B-flat major (two flats) and the time signature is 3/4. The Soprano part continues with a melodic line. The Alto part continues with a steady eighth-note accompaniment. The Tenor part continues with a similar eighth-note accompaniment. The Bass part continues with a simple harmonic accompaniment.

31

Chorale from Jupiter
by
Gustav Holst
(1916)

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 1-6. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The Soprano part features a melodic line with eighth and quarter notes. The Alto, Tenor, and Bass parts provide harmonic support with a mix of quarter and eighth notes, including rests.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 7-15. The Soprano part continues its melodic line. The Alto part has a more active role with eighth notes. The Tenor and Bass parts continue their harmonic accompaniment.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 16-24. The Soprano part concludes with a final melodic phrase. The Alto, Tenor, and Bass parts provide a steady accompaniment throughout.

32

In the Village
by
Modeste
Mussorgsky
(1880)

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 1-4. The score is in 4/4 time and B-flat major. The Soprano part begins with a melodic line, while the other parts are silent.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 5-10. The Soprano part continues its melodic line, while the other parts provide harmonic support.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 11-16. The Soprano part continues its melodic line, while the other parts provide harmonic support.

17 18 19 20

S
A
T
B

This block contains the first system of a musical score, covering measures 17 through 20. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The Soprano part begins with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The Alto part starts with a quarter note G3, followed by quarter notes A3, Bb3, and A3. The Tenor part begins with a quarter note G3, followed by quarter notes A3, Bb3, and A3. The Bass part starts with a quarter note G2, followed by quarter notes A2, Bb2, and A2. The notation includes various note values such as quarter notes, eighth notes, and dotted notes.

21 22 23 24

S
A
T
B

This block contains the second system of the musical score, covering measures 21 through 24. It features the same four staves (Soprano, Alto, Tenor, Bass) as the first system. The key signature remains two flats and the time signature is common time. The Soprano part continues with quarter notes Bb4, A4, and G4. The Alto part continues with quarter notes G3, A3, Bb3, and A3. The Tenor part continues with quarter notes G3, A3, Bb3, and A3. The Bass part continues with quarter notes G2, A2, Bb2, and A2. The notation includes various note values such as quarter notes, eighth notes, and dotted notes.

33

BWV 80.8
 Ein Feste Burg ist
 unser Gott
 (A Mighty Fortress
 is our God)
 J.S. Bach (1731)

1 2 3

S
 A
 T
 B

This system contains the first three measures of the piece. The vocal parts (Soprano, Alto, Tenor, Bass) are written in G major, 4/4 time. Measure numbers 1, 2, and 3 are indicated above the staves. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part begins with a half note G3, followed by quarter notes A3, B3, and C4. The Bass part begins with a half note G2, followed by quarter notes A2, B2, and C3.

4 5 6 7 8

S
 A
 T
 B

This system contains measures 4 through 8. Measure numbers 4, 5, 6, 7, and 8 are indicated above the staves. The Soprano part has a repeat sign at the beginning of measure 4. The Alto part has a repeat sign at the beginning of measure 4. The Tenor part has a repeat sign at the beginning of measure 4. The Bass part has a repeat sign at the beginning of measure 4.

9 10 11 12

S
 A
 T
 B

This system contains measures 9 through 12. Measure numbers 9, 10, 11, and 12 are indicated above the staves. The Soprano part has a repeat sign at the beginning of measure 9. The Alto part has a repeat sign at the beginning of measure 9. The Tenor part has a repeat sign at the beginning of measure 9. The Bass part has a repeat sign at the beginning of measure 9.

34

BWV 4.8
Christ lag in
Todesbanden
(Christ lay in
Death's Bonds)
J.S. Bach (1707)

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 1-3. The score is in G minor (three flats) and 4/4 time. Measure numbers 1, 2, and 3 are indicated above the staves. The Soprano part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Alto part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Tenor part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The Bass part begins with a half note G2, followed by quarter notes A2, Bb2, and C3.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 4-7. The score is in G minor (three flats) and 4/4 time. Measure numbers 4, 5, 6, and 7 are indicated above the staves. The Soprano part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Alto part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Tenor part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The Bass part begins with a half note G2, followed by quarter notes A2, Bb2, and C3.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 8-12. The score is in G minor (three flats) and 4/4 time. Measure numbers 8, 9, 10, 11, and 12 are indicated above the staves. The Soprano part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Alto part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Tenor part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The Bass part begins with a half note G2, followed by quarter notes A2, Bb2, and C3.

35

Symphony No. 2
Vocal Chorale
from the Finale
by
Gustav Mahler
(1894)

1 2 3 4 5 6

S
A
T
B

7 8 9 10 11 12 13 14

S
A
T
B

15 16 17 18 19 20 21 22

S
A
T
B

36

Symphony No. 2
Brass Chorale
from the Finale
by
Gustav Mahler
(1894)

1 2 3 4 5

S
A
T
B

6 7 8 9 10 11 12

S
A
T
B

13 14 15 16 17 18 19 20

S
A
T
B