

Choral Satb Soloist Scores

He Is Risen! is an Easter musical drama by Lloyd Larson. Approximately 7 minutes long, it is designed for performance within the framework of a regular Easter service. The quiet instrumental prologue and narration recall Easter dawn. After a reflection on the crucifixion, we hear the joyous strains of the brilliant chorus, "He Is Risen!" The majestic hymn, "The Day of Resurrection," ingeniously sung to Samuel Wesley's melody, "Aurelia," concludes the work. Available in both SATB and SAB voicings, it features optional narration, soloist and congregation. Smaller choirs will love the solo trumpet obbligato (opt., part included). Larger choirs will thrill to Lloyd's dynamic orchestration (opt. InstruPax and A/P CD available separately).

Charles Villiers Stanford wrote two cycles of songs for baritone with orchestra and chorus, setting nautical verses by the popular poet Henry Newbolt. From its premiere at the Leeds Musical Festival in October 1904, *Songs of the Sea* was a great success; *Songs of the Fleet* followed in 1910 and was transparently modeled on it (even quoting from the earlier work). Both works became very popular among amateur choral societies. *Songs of the Sea* was published in full score a year after its composition; it now appears in a critical edition for the first time in the present volume, which also includes the first publication of the orchestral version of *Songs of the Fleet*. Both works demonstrate Stanford's mastery of orchestral technique and sureness of touch. Newbolt's texts alternate between heroic and sentimental moods; Stanford responded with music that is dramatic and atmospheric—indeed, with some of the most remarkable textures of his whole oeuvre.

The beloved hymn with the words of F. E. Weatherly and music of Stephen Adams. Here arranged for solo high voice (Tenor, Mezzo Soprano, or Baritone in the key of C, range E to G), SATB Chorus and Full Orchestral accompaniment. A few archaic words and harmonies updated to speak more to a contemporary audience without losing the tradition of the piece. Use this emotional and triumphant anthem for a grand finale to Easter Sunday services or funerals, or any time of the year. Instruments: Pic, Fl12, Ob12, EH, ClarBb12, Bsn12, Hrn F 12, Trpt Bb 12, Trmb 12, Tba, Timp, BassDrm, Hand cym, Snare/chimes, Harp, soloist, SATB choir, strings. (Duration: 7:13) Piano vocal score to this arrangement is sold separately.

The timeless Christmas classic *O Holy Night* (Cantique de Noel) by French composer Adolphe Adam. Arranged by a singer in the key of Eb for High Voice (Eb to High Bb) SATB Chorus, and orchestra with attention to easier breath and sing-ability. New accompaniment. This arrangement can be used with any JNH arrangement of *O Holy Nigh* for soloists in the key of Eb. Full score in concert pitch and individual parts included. Orchestration: fl12, ob12, eh, clBb12, Bsn 12,

hrnF 12, trump Bb 12, tromb 12, tuba, timp, perc/gl., harp, soloist/SATB choir, strings. Duration 5:30

Passion Music

A Conductor's Guide

Armseelchen

A Conductor's Guide to Choral-orchestral Works: The music of Rachmaninov through Penderecki

O Holy Night (Cantique de Noel) for Orchestra, Soloist and Satb Chorus

Choral Scores

"Works to be included must be for full chorus and orchestra, containing some English text, and composed between 1900 and 1972"--Introd.

The bibliography lists nearly 5,000 compositions by 200 composers of jazz and "art" music, indicating where scores or realizations can be purchased, rented, or borrowed, and which Boston area libraries have them in their collections.

for soprano soloist, SATB choir, and organ or orchestra (strings and harp) This is an attractive and versatile choral piece suitable for liturgical and concert use. It can either be performed with organ accompaniment as in the vocal score, or in the orchestral version (made a year after the original version for choir and organ (1935)). The edition restores Britten's dynamics and corrects long-standing errors. Orchestral material is available on hire.

A collection of essays which explore the cultural background and creative evolution of this once-overlooked work.

(Key of Eb) Full Score in Concert Pitch and Parts Included

For Solo Low Voice Key of Ab Satb Choir and Orchestra

Essays and Sources

The Boston Composers Project

Choral Repertoire

For Soloist (Soprano, Tenor Or Treble Instrumental Soloist in C) Satb Choir and Orchestra

The beloved hymn with the words of F. E. Weatherly and music of Stephen Adams. Here arranged for solo high voice (Tenor or Soprano in the key of Db, range F4 to Ab5), SATB Chorus and Full Orchestral accompaniment. A few archaic words and harmonies updated to speak more to a contemporary audience without losing the tradition of the piece. Use this emotional and triumphant anthem for a grand finale to Easter Sunday services or funerals, or any time of the year. Instruments: Pic, Fl12, Ob12, EH, ClarBb12, Bsn12, Hrn F 12, Trpt Bb 12, Trmb 12, Tba, Timp, BassDrm, Hand cym, Snare/chimes, Harp, soloist, SATB choir, strings. (Duration: 7:13) Piano vocal score to this arrangement is sold separately."

First Published in 1999, Hermine Weigel Williams' study draws on more than thirty years of research to fill this noticeable lacuna, and presents here the first full scale life and works of the composer for over ninety years. Part One of the book surveys the biographical aspects of Conti's career. Appointed court theorist at the age of nineteen, Conti was promoted to court composer in 1713-14. Williams examines Conti's creative collaborations with some of the leading poet-librettists of the day, and the influence of his music that can be identified in works by Telemann, Bach and Handel. Part Two comprises close

analyses of Conti ' s compositions: his instrumental music, cantatas, operas, intermezzos, oratorios and sacred music. Williams reveals Conti as a composer who constantly experimented with a wide range of French, German and Italian ideas and techniques to create his own diverse musico-dramatic style.

New and original music by 21st century, American Costa Rican composer James Nathaniel Holland. This extremely versatile publication of a score and set of parts is a great addition to any orchestral or choral music library: either school, church, or community orchestra. Excellent for young musicians or intermediate-level volunteers, for the beginning conductor, but full of meaning for the professional orchestra as well. YouTube video presentation: <https://youtu.be/WonTmPLYP1g> These three beautiful Adagios are adapted from JN Holland's ballet, "The Wind in the Willows" Perform together for concert or as stand alone pieces. They are perfect for weddings, funerals, graduations, or any solemn occasions. Texts are non-religious, but express universal sentiments of one's helping others, healing, and impermanence. Complete, intended orchestration for: fl, ob, cl Bb, bsn, hrn, hrp, SATB choir, strings Use as optional accompaniment for solos, or SATB choir. (Vocal parts included.) Adagio No. 1 "My Salvation" (or if "If I've done one bit of good, that is my salvation") text by JN Holland Adagio No. 2 "The Healing Power" (aka "Forget") Text by Kenneth Grahame Adagio No. 3 "All Are Passersby" Mix, omit and match combinations of available instruments of your group. Such as: Strings, woodwind quintet, harp (or piano), soloists and/or chorus. (omissions and combinations thereof, except the essential string section) String orchestra only Tripled Strings players with woodwind quintet Strings, woodwind quintet Included are substitution parts in key of C for the parts of Clarinet in Bb and Horn in F (if those instruments are not available). Add one trumpet, or trombone, etc. etc. (Complete duration: 20 minutes) Composer website: <http://lacoronadelossantos.net/jamesnathanielholland.html>

First Published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

A Guide to Contemporary Memorial Music

A Conductor's Guide to Nineteenth-century Choral-orchestral Works

Orchestral Song Cycles

An Adagio Suite

He Is Risen!

A Christmas Carol

"Choral Repertoire is the definitive and comprehensive one-volume presentation of the most significant composers and compositions of choral music from the Western Hemisphere throughout recorded history. The book is designed for multiple uses-as a programming guide for practicing conductors, instructional resource for students and teachers of choral music, historic and stylistic reference for choral singers, and source of information about composers and compositions for choral enthusiasts-and as such, the book intends to further and make accessible important information relevant to the vast scope of choral music. Organized by era (Medieval, Renaissance, Baroque, Classical, and Modern), Choral Repertoire covers general characteristics of each historical era, trends and styles unique to various countries, biographical sketches of more than six hundred composers, and performance annotations of more than five thousand individual works. Of the composers, there is substantive coverage of women and composers of color, and of the repertoire, there is inclusion of lesser-known works as well as those works

that are considered standard"--

Since time immemorial, the response of the living to death has been to commemorate the life of the departed through ceremonies and rituals.

For nearly two millennia, the Christian quest for eternal peace has been expressed in a poetic-musical structure known as the requiem.

Traditional requiem texts, among them the anonymous medieval Latin poem *Dies Irae* ('Day of Wrath'), have inspired an untold number of composers in different ages and serving different religions, Western and Eastern. This book, the first comprehensive survey of requiem music for nearly half a century, provides a great deal of diverse and detailed information that will be of use to the professional musician, the musical scholar, the choral conductor, the theologian and liturgist, and the general reader. The main body of the guide is a description of some 250 requiems. Each entry includes a concise biography of the composer and a description of the composition. Details of voicing, orchestration, editions, and discography are given. An extensive bibliography includes dictionaries, encyclopedias, prayer books, monographs, and articles. An appendix lists more than 1700 requiems not discussed within the main text.

Contributions to the Study of Music and Dance, No. 6. "Thematic catalog": pages 227. Bibliography: p. 423-426. Index.

Beethoven's symphonic masterpiece, written between 1818 and 1824, actually had sources dating from earlier in his life. For example, many years earlier, Beethoven had expressed wishes to set Schiller's poem, the "Ode to Joy," to music, and the realization of this desire finally took place in the final movement of the 9th Symphony, also known as the "Choral Symphony." This score presents the choral portion of the symphony, beginning with the baritone recitative that precedes the choir's entrance. The 60 page, 7 1/2 by 10 inch score presents the soloist and choir parts on separate lines over a piano reduction of the orchestral parts.

A Guide to Requiem Music

These Things Shall Never Die

Choral-Orchestral Repertoire

Faith to Carry On

Symphony No. 9 (Choral Movement): Satb with Satb Or B Soli (Orch.) (German, English Language Edition)

A Bibliography of Available Scores

"This single-volume life-and-works biography of Ralph Vaughan Williams provides a contemporary reassessment of one of the twentieth century's most versatile, influential, and enduringly popular British musicians. Throughout his wide-ranging career-as composer, conductor, editor, scholar, folksong collector, teacher, author, administrator, and philanthropist-Vaughan Williams worked tirelessly to improve the standards and quality of British musical life. His compelling and original musical language-inspired in part by elements drawn from English folksong, French impressionism, Wagnerian post-chromaticism, Tudor-era sacred music, and Anglican hymnody-presented a distinctively British response to musical modernism over his sixty-year-long career, and in works ranging from art songs for amateurs to perhaps the finest symphonic cycle of the

twentieth century. Alternating between biographical and analytical chapters, it draws upon previously inaccessible primary sources alongside a wealth of secondary material to craft a concise and engaging overview of Vaughan Williams's life and music"--

This Vivaldi work in D Major, RV 639 and RV 588, features an Introduction, "Jubilate," which is an aria for alto soloist, followed by a short recitative, and then the main work for mixed chorus and alto soloist, "Gloria." This vocal score presents the work in Latin, with each voice on a separate staff, including solos and a piano reduction of the orchestral portion for accompaniment or rehearsal. Includes: * Jubilate, o amoneni * In tua solemni pompa * Gloria * Et in terra pax * Laudamus te * Gratias agimus tibi * Domine Deus * Domini Fili unigenite * Domine Deus, agnus Dei * Qui Tollis * Qui sedes * Quoniam tu solus sanctus * Cum sancto Spiritu

Choral Repertoire is a comprehensive reference book about choral music in Western culture from Gregorian chant to compositions of the early twenty-first century. The material in the book covers general characteristics of the major historical eras, biographical sketches and discussions of the complete choral output of more than 500 composers, and performance annotations of more than 5,000 individual works.

One of the most iconic hymns of Christmas arranged by American composer James Nathaniel Holland and expanded with an original new chorus and new text by him. This arrangement/new work contains both traditional melodies (Flow Gently and Away in a Manger). Here presented for soloist (or solo treble instrument in C) SATB choir and full orchestra. A meandering string counter-melody accompanies close choir harmonies and a simple beautiful traditional melody. Sentimental, quiet perfect for choir boy soloist or perhaps children's choir. Intermediate level. Full score in concert pitch and individual parts including vocal parts included. Versatile enough to be used with the other arrangements in this key. Instr: fl12, ob, eh, cl12, bsn12, hrn12, tpt12, trom 12, timp, perc. (glk, tri., hand cym.) harp and strings. Duration: 6 minutes and 49 seconds.

For Solo Voice C Satb Choir and Orchestra

Away in a Manger (Gloria, Gloria All Be Blessed!)

His Life and Music

Vaughan Williams

A Guide to Research

For Treble Solo, SATB Choir, Harp and Strings : Full Score

He Is Risen! is an Easter musical drama by Lloyd Larson. Approximately 7 minutes long, it

is designed for performance within the framework of a regular Easter service. The quiet instrumental prologue and narration recall Easter dawn. After a reflection on the crucifixion, we hear the joyous strains of the brilliant chorus, "He Is Risen!" The majestic hymn, "The Day of Resurrection," ingeniously sung to Samuel Wesley's melody, "Aurelia," concludes the work. Available in both SATB and SAB voicings, it features optional narration, soloist and congregation. Smaller choirs will love the solo trumpet obbligato (opt., part included). Larger choirs will thrill to Lloyd's dynamic orchestration.

The beloved hymn with the words of F. E. Weatherly and music of Stephen Adams. Here arranged for solo low voice (Alto or Bass, range B to D), SATB Chorus and Full Orchestral accompaniment. A few archaic words and harmonies updated to speak more to a contemporary audience without losing the tradition of the piece. Use this emotional and triumphant anthem for a grand finale to Easter Sunday services or funerals, or any time of the year. Instruments: Pic, Fl12, Ob12, EH, ClarBb12, Bsn12, Hrn F 12, Trpt Bb 12, Trmb 12, Tba, Timp, BassDrm, Hand cym, Snare/chimes, Harp, soloist, SATB choir, strings. (Duration: 7:13) Piano vocal score to this arrangement is sold separately.

Paul Hindemith never accepted the complete engagement with social issues suggested in the writings of Brecht, but he developed many of his ideas regarding the place of an artist in the thirties and forties, his music eventually gaining official disapproval. His strong opinions about musical composition make him a particularly interesting subject and this research guide will provide a complete bibliography of works to guide the scholar and student.

This text serves as a field guide to the principal choral-orchestral repertoire of the nineteenth century. It provides conductors with the information they will need to make programming decisions, and it provides scholars with a starting point for research on these works.

Satb Choral Score

Songs of the Sea, Op. 91, and Songs of the Fleet, Op. 117

Research Memorandum - The American Choral Foundation, Inc

Memo

Catalog of Copyright Entries

SATB with SATB Soli Choral Worship Cantata

The timeless Christmas classic O Holy Night (Cantique de Noel) by French composer Adolphe Adam. Arranged by a singer in the key of Bb for MEDIUM Voice (A to High F) SATB Chorus, and orchestra with attention to easier breath and sing-ability. Some archaic text changed. New accompaniment. This arrangement can be used with any JNH arrangement of O Holy Night for soloists in the key of Bb. Full score in concert pitch and individual parts included. Some archaic text changed. Orchestration: fl12, ob12, eh, clBb12, Bsn 12, hrnF 12, trump Bb 12, tromb 12, tuba, timp, perc/gl., harp, soloist/SATB choir, strings. Usually programmed with "Carol" (Villagers All This Frosty Tide) for SATB Choir and Orchestra (by James Nathaniel Holland) Duration 5:30

Don Besig and Nancy Price weave the Swedish "Children of the Heavenly Father" melody with a remarkably fresh text. This inspiring selection, which includes a flute countermelody that soars above the flowing piano accompaniment, serves as a powerful reminder that God's guidance and strength give us the faith to carry on.

Choral Scores is an anthology of music exemplifying distinctive choral repertoire by the most noteworthy composers throughout the history of Western music. A companion volume to Denis Shrock's Choral Repertoire (Oxford 2009), it presents works of salient importance to the development of choral music in Western culture, representing the music of the composers, eras, and movements discussed most prominently in that volume. Including 132 compositions by 124 different composers, each presented unabridged and in full score, and spanning the entirety of Western music history, from the medieval era through the twentieth century, and into the twenty-first, Choral Scores is the most thorough, and up-to-date collection of choral music available. Complete with an appendix offering literal translations of texts, as well as composer and genre indices, Choral Scores is an essential reference for choral scholars, teachers, and students alike.

A Christmas Carol in Bethlehem is an adaptation of Dickens' classic 19th century English tale that places Scrooge in Bethlehem at the birth of Christ. Obsessed with making money,

the Innkeeper Scrooge has no room in his heart for humanity, and no room in the inn for Mary and Joseph! Through an inventive blend of scriptural narrative, story development and traditional English carols and hymns, this program conveys with great warmth and charm the promise of salvation for all through the birth of Emmanuel, God with us. A timeless classic, certain to be a popular favorite, flexible and easy to teach, in the tradition of The Living Crèche. Approximately 30 minutes.

Third series

The Holy City

O Holy Night - Cantique De Noel for Orchestra, Soloist and Satb Chorus

The Life and Music of Eric Zeisl

The Life and Work of William and Philip Hayes

Introduction and Gloria

The pure, the bright, the beautiful ... The streams of love and truth ... The striving after better hopes ... These things shall never die. The honorable words of Charles Dickens are richly set for lower voices. Beginning softly and building throughout as the lyrics dictate, the arrangement ends in a thrilling, full-voiced finale. Recording by the Collegiate Chorale from Wright State University in Dayton, OH.

Choral-Orchestral Repertoire: A Conductor's Guide offers an expansive compilation of choral orchestral works from 1600 to the present. Synthesizing Jonathan Green's earlier six volumes on this repertoire, this edition updates and adds to the over 750 oratorios, cantatas, choral symphonies, masses, secular works for large and small ensembles, and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations. Each entry includes a brief biographical sketch of the composer, approximate duration, text sources, performing forces, currently available editions, and locations of manuscript materials, as well as descriptive commentary, discography, and bibliography. Unique to this edition are practitioner's evaluations of the performance issues presented in each score. These include the range, tessitura, and nature of each solo role, and a determination of the difficulty of the choral and orchestral portions of each composition. There is also a description of the specific challenges, staffing, and rehearsal expectations related to the performance of each work. Choral-Orchestral Repertoire: A Conductor's Guide is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles.

Memento Mori is a follow-up to the author's previous book, Dies Irae, and is devoted to the modern

settings of memorial music. Included is a wide variety of music from various religious and secular music traditions.

Preview Packchoral Score & Cd

Full Score in Concert Pitch and Parts Included

For Solo High Voice Satb Choir and Orchestra

Music by Black Women Composers

Francesco Bartolomeo Conti

Dies Irae