

Tunesmith Music

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Choral-Vocal Samples

Size: 8.5x11

5 pages

Format: Score

*Samples are saved in Adobe Acrobat *.pdf format. For best results they could be printed on a postscript print with resolution of either 600 or 1200 dpi.*

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36 Chorus and Orchestral Reduction

allargando

S *sf* shalt tread un - der thy

A *sf* shalt tread un - der thy

T *sf* shalt tread, *sf* shalt tread, *div.* shalt tread un - der thy

B *sf* shalt tread, *sf* shalt tread, *sf* shalt tread shalt tread un - der thy

allargando

- from THE COMPANY OF HEAVEN by Benjamin Britten -



33 **Tempo primo** *pp*

S *div.* *p* feet. For he shall give his an - gels charge o - ver thee: *pp* to keep thee in all

A feet. An

T *unis.* *pp* feet. An

B feet. An

Tempo primo *p* *pp*

Octavo size

Meno mosso ♩ = 58

45 *p* *mf*

Col - lau - dá - ti - o. Con - fi - té - mi -
Up - right of heart. Sing a song to the

Col - lau - dá - ti - o. Con - fi - té - mi -
Up - right of heart. Sing a song to the

col - lau - dá - ti - o. Con - fi - té - mi -
up - right of heart. Sing a song to the

col - lau - dá - ti - o. Con - fi - té - mi -
up - right of heart. Sing a

Meno mosso ♩ = 58

48 *soave* *cresc.*

ni Dó mi - no in psal - té - ri - o
Lord, Sing a song to the Lord with the ten - stringed

ni Dó mi - no in psal - té - ri - o
Lord, Sing a song to the Lord with the ten - stringed

ni Dó mi - no in psal - té - ri - o
Lord, Sing a song to the Lord with the ten - stringed

no, Dó mi - no in psal - té - ri - o
song, Sing a song, with the ten - stringed

cresc. *soave* *dim.*

- from GAUDEAMUS OMNES IN DOMINO by Leo Nestor -

bottom of page

- from SEVEN STANZAS AT EASTER by Gregg Smith -

10

was not as the flow-ers, each soft spring - re -

was not as the flow-ers, each soft spring re -

was not as the flow-ers, each soft spring re -

was not as the flow-ers, each soft spring - re -

pp

pp

13

cur - rent; it was not as His Spir - it in the

cur - rent; it was not as His Spir - it in the

cur - rent; Spir - it in the

cur - rent; Spir - it in the

p

p

p

p dim.

p dim.

6 Voice and Chamber Ensemble

Agitated ♩ = 232

70

mf

Late in the morn - ing

Agitated ♩ = 232

70

ff

f

mf

simile

accel.
mp cresc.

ev' - ry - thing seems to wait; _____ there is a pause, _____

accel.

f _____ *mf* _____ *f*

mp accel. e cresc.

tremolo

mp cresc.

molto

ff

rit.

molto

freely

gliss.

mp

ff

rit.

molto

cresc. molto

loco

ff

rit.

molto

(8vb) _____

- from TIME OF DAY by A. Douglas Biggs -

Pillow - 2

lifts to him in the moon - light her bel-ly, as pale as a Nō mask

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a triplet of eighth notes, followed by a quarter note, and then a half note. The piano accompaniment consists of chords and moving lines in both hands. The key signature has two flats (B-flat and E-flat), and the time signature changes from 3/4 to 2/4 and finally to 4/4. Dynamics include *p* and *rit.*. There are also markings for *Red.* and *l.v.* (lento vivace).

a tempo *rit.* *a tempo* *rit.*

The second system continues the vocal and piano parts. The vocal line has a long note followed by a triplet. The piano accompaniment features a mix of chords and moving lines. Dynamics include *a tempo*, *rit.*, *mf*, and *rit.*. There are also markings for *Red.* and *l.v.*. A *ped ad lib.* marking is present under the piano part.

$\text{♩} = 40$ *a tempo*

The third system is primarily piano accompaniment. It features a tempo marking of $\text{♩} = 40$ and *a tempo*. The music consists of chords and moving lines in both hands, with several triplet markings. Dynamics include *p sub.*, *mf*, and *mp*.

rit. *a tempo*

The fourth system continues the piano accompaniment. It features a tempo marking of *rit.* and *a tempo*. The music consists of chords and moving lines in both hands, with several triplet markings. Dynamics include *dim.*, *p*, *rit.*, *mf*, and *p sub. a tempo*.

- from PILLOW by A. Douglas Biggs -