

## Choral Satb Soloist Scores

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

Presents the life and works of the contemporary British composer Kenneth Leighton.

The timeless Christmas classic O Holy Night (Cantique de Noel) by French composer Adolphe Adam. Arranged by a singer in the key of C for MEDIUM Voice (C to High G) 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 Night for soloists in the key of C. 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

Since its emergence in sixteenth-century Germany, the magician Faust's quest has become one of the most profound themes in Western history. Though variants are found across all media, few adaptations have met with greater acclaim than in music. Bringing together more than two dozen authors in a foundational volume, *The Oxford Handbook of Faust in Music* testifies to the spectacular impact the Faust theme has exerted over the centuries. The Handbook's three-part organization enables readers to follow the evolution of Faust in music across time and stylistic periods. Part I explores symphonic, choral, chamber, and solo Faust works by composers from Beethoven to Schnittke. Part II

discusses the range of Faustian operas, and Part III examines Faust's presence in ballet and musical theater. Illustrating the interdisciplinary relationships between music and literature and the fascinating tapestry of intertextual relationships among the works of Faustian music themselves, the volume suggests that rather than merely retelling the story of Faust, these musical compositions contribute significant insights on the tale and its unrivalled cultural impact.

*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.

The rehabilitation of British music began with Hubert Parry and Charles Villiers Stanford. Ralph Vaughan Williams assisted in its emancipation from continental models, while Gerald Finzi, Edmund Rubbra and George Dyson flourished in its independence. Stephen Town's survey of Choral Music of the English Musical Renaissance is rooted in close examination of selected works from these composers. Town collates the substantial secondary literature on these composers, and brings to bear his own study of the autograph manuscripts. The latter form an unparalleled record of compositional process and shed new light on the compositions as they have come down to us in their published and recorded form. This close study of the sources allows Town to identify for the first time instances of similarity and imitation, continuities and connections between the works.

Dmitri Shostakovich (1906-75) was one of the greatest

composers of the 20th century, as well as the first major Soviet composer. In the fourth edition of *Dmitri Shostakovich Catalogue: The First Hundred Years and Beyond*, Derek C. Hulme names and describes all known musical compositions of the Russian composer. More than 175 major works are annotated and discussed, including such comprehensive details as titles and subtitles, dates of composition, instrumentation, and duration; information on dedications and premieres; arrangements by the composer and others; publication details; notes on bibliographical references and the location of the autograph score; and comprehensive chronological lists of vinyl, compact disc, and visual recordings. The entries are presented chronologically and by opus number, while indexes of names and compositions provide full accessibility. Several appendixes supplement the volume, guiding readers to further information in published sources and providing information on the composer's film, radio, television, and theatre productions; his abandoned projects and obscure works; and his recordings, including box sets and special USSR recordings. An appendix also discusses the monogram DSCH, a musical motif based on his name that permeates his compositions. This new edition also includes a comprehensive chronological chart of Shostakovich's works and historical events and several plates of memorabilia.

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.

*The Choral-Orchestral Works of Ralph Vaughan Williams: Autographs, Context, Discourse* combines contextual knowledge, a musical commentary, an inventory of the holograph manuscripts, and a critical assessment of the opus to create substantial and meticulous examinations of Ralph Vaughan Williams's choral-orchestral works. The contents include an equitable choice of pieces from the various stages in the life of the composer and an analysis of pieces from the various stages of Williams's life. The earliest are taken from the pre-World War I years, when Vaughan Williams was constructing his identity as an academic and musician—*Vexilla Regis* (1894), *Mass* (1899), and *A Sea*

Symphony (1910). The middle group are chosen from the interwar period—Sancta Civitas (1925), Benedicite (1929), Magnificat (1932), Five Tudor Portraits (1935), Dona nobis pacem (1936)—written after Vaughan Williams had found his mature voice. The last cluster—Thanksgiving for Victory (1944), Fantasia (Quasi Variazione) on the 'Old 104' Psalm Tune (1949), Sons of Light (1950), Hodie (1954), The Bridal Day/Epithalamion (1938/1957)—typify the works finished or revisited during the final years of the composer's life, near the end of the Second World War and immediately before or after his second marriage (1953).

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).

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

From the author of the critically acclaimed "Choral Music in the Twentieth Century" comes an indispensable resource for choral conductors, choral singers, and other music lovers, and an essential text for educators and their students. Strimple covers repertory by Beethoven, Brahms, Mendelssohn, and lesser figures.

Contributions to the Study of Music and Dance, No. 6.

"Thematic catalog": pages 227. Bibliography: p. 423-426. Index.

Volume 1. From medieval foundations to the romantic age

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.

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.

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. This score presents the soloist and choir parts on separate lines over a piano reduction of the orchestral parts.

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 LOW Voice (A to F) 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 Night for

soloists in the key of Bb. Usually programmed with "Carol" (Villagers All This Frosty Morn) for SATB Chorus and Orchestra (James Nathaniel Holland) 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  
A collection of essays which explore the cultural background and creative evolution of this once-overlooked work.

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.

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 singability. 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,



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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.

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.

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.

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

The timeless Christmas classic O Holy Night (Cantique de Noel) by French composer Adolphe Adam. Arranged by a singer in the key of Ab for LOW Voice (G to High Eb) SATB Chorus, and orchestra with attention to easier breath and singability. New accompaniment. Some archaic text changed. This arrangement can be used with any JNH arrangement of O Holy Night for soloists in the key of Ab. 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. Usually programmed with "Carol" (Villagers All This Frosty Tide) for SATB Choir and Orchestra (by James

Nathaniel Holland) Duration 5:30

There have been numerous publications in the last decades on the Bible in literature, film, and art. But until now, no reference work has yet appeared on the Bible as it appears in Western music. In *The Bible in Music: A Dictionary of Songs, Works, and More*, scholars Siobhán Dowling Long and John F. A. Sawyer correct this gap in Biblical reference literature, providing for the first time a convenient guide to musical interpretations of the Bible.

Alongside examples of classical music from the Middle Ages through modern times, Dowling Long and Sawyer also bring attention to the Bible's impact on popular culture with numerous entries on hymns, spirituals, musicals, film music, and contemporary popular music. Each entry contains essential information about the original context of the work (date, composer, etc.) and, where relevant, its afterlife in literature, film, politics, and liturgy. It includes an index of biblical references and an index of biblical names, as well as a detailed timeline that brings to the fore key events, works, and publications, placing them in their historical context. There is also a bibliography, a glossary of technical terms, and an index of artists, authors, and composers. *The Bible in Music* will fascinate anyone familiar with the Bible, but it is also designed to encourage choirs, musicians, musicologists, lecturers, teachers, and students of music and

religious education to discover and perform some less well-known pieces, as well as helping them to listen to familiar music with a fresh awareness of what it is about.

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

LeosJanacek (1854--1928) is one of the few great opera composers of the twentieth century; his operas, orchestral, chamber, and vocal works are all part of the international repertory. This catalogue is by far the most comprehensive to appear in any language, with up-to-date and reliable information on all his works. Each entry provides detailed information on date of composition (and shows on what basis dating has been arrived at); source of text or programme; performing forces; duration; manuscripts and their locations; publication (a complete listing); performances and productions; dedication; literature. A special feature is the explanation of terms which may be unfamiliar to the western reader such as 'Glagolitic', 'Varyto', 'Lachian', and 'Indian Club

Swinging'. This catalogue is also the first to include a complete, annotated list of the composer's varied and extensive writings.

Choral Repertoire is the definitive and comprehensive one-volume presentation of the canon of the Western choral tradition. Designed for practicing conductors and directors, students and teachers of choral music, amateur and professional singers, scholars, and interested vocal enthusiasts, it is an account of the complete choral output of the most significant composers of this genre throughout history. Organized by era (Medieval, Renaissance, Baroque, Classical, Romantic, and Modern), Choral Repertoire covers general characteristics of each historical era; trends and styles unique to various countries; biographical sketches of over 500 composers; and performance annotations of more than 5,000 individual works. This book will be an essential guide to programming, a reference tool for program notes and other research, and, most importantly, a key resource for conductors, instructors, scholars, and students of choral music.

Armseelchen  
The Life and Music of Eric Zeisl  
Greenwood Publishing Group

A History of Western Choral Music explores the various genres, key composers, and influential works essential to the development of the western choral tradition. Author Chester L. Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century. Volume II begins at the transition from the Classical era to the Romantic, with an examination of the major genres

common to both periods. Exploring the oratorio, part song, and dramatic music, it also offers a thorough discussion of the choral symphony from Beethoven to Mahler, through to the present day. It then delves into the choral music of the twentieth century through discussions of the major compositional approaches and philosophies that proliferated over the course of the century, from impressionism to serialism, neo-classicism to modernism, minimalism, and the avant-garde. It also considers the emerging tendency towards nationalistic composition amongst composers such as Bartók and Stravinsky, and discusses in great detail the contemporary music of the United States, and Great Britain. Framing discussion within the political, religious, cultural, philosophical, aesthetic, and technological contexts of each era, *A History of Western Choral Music* offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music's place in Western history.

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.

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