

SCORE

# 36 CHORALES FOR BAND

BY

AARON COLE



VERSION 1.0

DECOYGRAPE PRODUCTIONS



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# SATB Breakdown

In general, this breakdown of parts will work with a typical concert band

## SOPRANO

Flute  
Oboe  
Soprano Clarinet  
Trumpet  
Mallets

## ALTO

Flute  
Oboe  
Soprano Clarinet  
Alto Clarinet  
Alto Saxophone  
Tenor Saxophone  
Trumpet  
Horn in F  
Mallets

## TENOR

Bassoon  
Soprano Clarinet (sometimes)  
Bass Clarinet  
Alto Sax (sometimes)  
Tenor sax  
Bari Sax  
Horn  
Trombone  
Euphonium

## BASS

Bassoon  
Bass Clarinet  
Bari Sax  
Trombone\*  
Euphonium\*  
Tuba

\* When the bass part is printed in the trombone range, there is minimal voice overlap if trombones are playing both the tenor and bass. If the bass part is printed in the tuba range, there will be voice overlap between trombones playing the tenor and bass.

Let me know if you find any errors, have suggestions, or are just using the book. I'd love to know! ( [aaron.cole@byron.k12.mn.us](mailto:aaron.cole@byron.k12.mn.us) )

# 1

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

A simple chord  
progression

Soprano (S), Alto (A), Tenor (T), Bass (B) parts for exercise 1. The score is in 4/4 time and D minor. The progression is I - IV - V - I (1 - 4 - 5 - 1). The Soprano part has a melodic line with notes G4, A4, Bb4, C5, D5, E5, F5, G5. The Alto part has notes G4, A4, Bb4, C5, D5, E5, F5, G5. The Tenor part has notes G3, A3, Bb3, C4, D4, E4, F4, G4. The Bass part has notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure numbers 2, 3, 4, and 5 are indicated above the Soprano staff.

# 2

Canon in D  
by  
Johann Pachelbel

(ca. 1680)

Soprano (S), Alto (A), Tenor (T), Bass (B) parts for exercise 2. The score is in 4/4 time and D major. The score shows the first three measures of the canon. The Soprano part has a melodic line with notes D4, E4, F#4, G4, A4, B4, C5, D5. The Alto part has notes D4, E4, F#4, G4, A4, B4, C5, D5. The Tenor part has notes D3, E3, F#3, G3, A3, B3, C4, D4. The Bass part has notes D2, E2, F#2, G2, A2, B2, C3, D3. Measure numbers 1, 2, and 3 are indicated above the Soprano staff.

# 3

Circle of Fifths  
Chorale

A common  
sequence

Soprano (S), Alto (A), Tenor (T), Bass (B) parts for exercise 3. The score is in 4/4 time and D major. The score shows the first four measures of the chorale. The Soprano part has a melodic line with notes D4, E4, F#4, G4, A4, B4, C5, D5. The Alto part has notes D4, E4, F#4, G4, A4, B4, C5, D5. The Tenor part has notes D3, E3, F#3, G3, A3, B3, C4, D4. The Bass part has notes D2, E2, F#2, G2, A2, B2, C3, D3. Measure numbers 1, 2, 3, and 4 are indicated above the Soprano staff.

## 4

Augmented 6th  
CadenceA special type  
of cadence

1 2 3 4

S  
A  
T  
B

## 5

Tallis Canon  
by  
Thomas Tallis

(ca. 1560)

1 2 3

S  
A  
T  
B

4 5 6 7 8

S  
A  
T  
B

## 6

Suspensions

(Preparation  
Suspension  
Resolution)

1 2 3

S  
A  
T  
B

## 7

Old Hundredth  
by  
Loys Bourgeois

(1551)

1 2 3 4 5

S  
A  
T  
B

6 7 8 9 10 11 12

S  
A  
T  
B

## 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, ascending eighth-note line: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The accompaniment consists of a steady eighth-note bass line in the Tenor and Bass parts, and a similar eighth-note line in the Soprano and Alto parts, with some variations in rhythm and pitch.

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 the same ascending eighth-note line: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The accompaniment continues with the same eighth-note bass line in the Tenor and Bass parts, and a similar eighth-note line in the Soprano and Alto parts, with some variations in rhythm and pitch.

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 continues with the same ascending eighth-note line: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The accompaniment continues with the same eighth-note bass line in the Tenor and Bass parts, and a similar eighth-note line in the Soprano and Alto parts, with some variations in rhythm and pitch.



## 9

God Rest Ye  
Merry Gentlemen  
(Traditional)

(First published  
in 1833)

1 2 3 4

S

A

T

B

5 6 7 8 9 10 11

S

A

T

B

12 13 14 15 16 17 18 19

S

A

T

B

## 10

Amazing Grace  
by  
John Newton  
(1779)

1 2 3 4 5 6

S

A

T

B

7 8 9 10 11 12 13 14 15

S

A

T

B

## 11

Music for  
Queen Mary  
by  
Henry Purcell  
(1694)

1 2 3 4

S

A

T

B

5 6 7 8 9 10

S  
A  
T  
B

## 12

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

1 2 3 4 5 6 7

S  
A  
T  
B

8 9 10 11 12 13 14 15 16

S  
A  
T  
B

## 13

In the Bleak  
Midwinter

Gustav Holst's  
setting  
(1906)

1 2 3 4

S  
A  
T  
B

5 6 7 8 9 10

S  
A  
T  
B

11 12 13 14 15 16

S  
A  
T  
B

## 14

Chester  
by  
William Billings

(1778)

1 2 3 4 5

Soprano (S): Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Alto (A): Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Tenor (T): Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

Bass (B): Bass clef, 4/4 time. Notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

6 7 8 9 10 11

Soprano (S): Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Alto (A): Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Tenor (T): Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

Bass (B): Bass clef, 4/4 time. Notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

12 13 14 15 16

Soprano (S): Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Alto (A): Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Tenor (T): Bass clef, 4/4 time. Notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

Bass (B): Bass clef, 4/4 time. Notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

## 15

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

Musical score for 'Ave Verum Corpus' by W. A. Mozart, measures 1-16. The score is in 4/4 time and B-flat major. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into three systems, with measures 1-4, 5-10, and 11-16. The Soprano part has melodic lines with slurs and accents, while the other parts provide harmonic support with sustained notes and rhythmic patterns. Measure numbers 1 through 16 are indicated above the Soprano staff.

## 16

Horkstow  
Grange  
collected by  
Percy Grainger  
(1906)

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 Chaconne, measures 1-3. The score is in E-flat major (three flats) and 3/4 time. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The melody is marked with numbers 1, 2, and 3 above the notes. The Soprano part has a long note on the first measure, followed by a series of eighth notes. The Alto part has a similar pattern. The Tenor and Bass parts have a more rhythmic pattern of quarter and eighth notes.

Musical score for Chaconne, measures 4-8. The score continues from the previous system. The Soprano part has a long note on the first measure, followed by a series of eighth notes. The Alto part has a similar pattern. The Tenor and Bass parts have a more rhythmic pattern of quarter and eighth notes. The Soprano part has a long note on the first measure, followed by a series of eighth notes. The Alto part has a similar pattern. The Tenor and Bass parts have a more rhythmic pattern of quarter and eighth notes.

## 18

Finlandia  
by  
Jean Sibelius  
(1900)

Musical score for Finlandia, measures 1-4. The score is in E-flat major (three flats) and 4/4 time. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The melody is marked with numbers 1, 2, 3, and 4 above the notes. The Soprano part has a long note on the first measure, followed by a series of quarter notes. The Alto part has a similar pattern. The Tenor and Bass parts have a more rhythmic pattern of quarter and eighth notes. The word "Divisi" is written below the Alto part in the first measure.



5 6 7 8 9 10 11 12

S  
A  
T  
B

This block contains the first system of a musical score, covering measures 5 through 12. It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano line is in a treble clef, while the other three are in bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The Soprano part consists of a melodic line with various note values and rests. The Alto, Tenor, and Bass parts provide harmonic support with chords and some melodic movement. Measure numbers 5 through 12 are printed above the Soprano staff.

13 14 15 16 17 18

S  
A  
T  
B

This block contains the second system of the musical score, covering measures 13 through 18. It features the same four vocal staves (Soprano, Alto, Tenor, Bass) as the first system. The musical notation continues with similar melodic and harmonic patterns. Measure numbers 13 through 18 are printed above the Soprano staff.

19 20 21 22 23

S  
A  
T  
B

This block contains the third system of the musical score, covering measures 19 through 23. It features the same four vocal staves. The notation concludes with a double bar line at the end of measure 23. Measure numbers 19 through 23 are printed above the Soprano staff.

## 19

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

1 2 3 4

S  
A  
T  
B

5 6 7 8

S  
A  
T  
B

9 10 11 12 13

S  
A  
T  
B

# 20

To a Wild Rose  
by  
Edward  
McDowell  
(1896)

1 2 3 4 5 6 7 8

Soprano (S), Alto (A), Tenor (T), and Bass (B) staves. The music 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 part provides a harmonic accompaniment with quarter and eighth notes. The Tenor and Bass parts play a steady bass line with quarter notes.

9 10 11 12 13 14 15 16 17 18 19

Soprano (S), Alto (A), Tenor (T), and Bass (B) staves. The Soprano part continues its melodic line, ending with a quarter rest in measure 19. The Alto part continues with a similar accompaniment. The Tenor part has a more active line with eighth notes in measures 13-15. The Bass part continues with a steady bass line.

20 21 22 23 24 25 26 27 28 29 30 31

Soprano (S), Alto (A), Tenor (T), and Bass (B) staves. The Soprano part concludes with a melodic phrase ending in a quarter rest. The Alto part continues with a similar accompaniment. The Tenor part has a more active line with eighth notes. The Bass part continues with a steady bass line.

## 21

Nimrod  
from the  
Enigma Variations  
by Edward Elgar  
(1899)

1 2 3 4

S Fl., and ob. should play soprano only

A

T

B

5 6 7 8 9

S

A

T

B

## 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 (S), Alto (A), Tenor (T), Bass (B) vocal staves. Measures 7-13. The key signature has three flats (B-flat, E-flat, A-flat). The Soprano part features a melodic line with a slur over measures 11-13. The Alto part has a steady eighth-note accompaniment. The Tenor and Bass parts provide harmonic support with various rhythmic patterns.

# 23

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

1 2 3 4 5

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves. Measures 1-5. The key signature has three flats. The Soprano part has a melodic line with a slur over measures 4-5. The Alto part has a steady eighth-note accompaniment. The Tenor and Bass parts provide harmonic support.

6 7 8 9 10 11 12

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves. Measures 6-12. The key signature has three flats. The Soprano part has a melodic line with a slur over measures 7-9. The Alto part has a steady eighth-note accompaniment. The Tenor and Bass parts provide harmonic support.

## 24

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

1 2 3

S Fl., and ob. should play soprano only

A

T

B

4 5 6 7 8

S

A

T

B

9 10 11 12

S

A

T

B

13 14 15 16

S  
A  
T  
B

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 13-16. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The Soprano part begins with a dotted quarter note followed by eighth notes. The Alto part has a dotted quarter note followed by eighth notes. The Tenor part has a dotted quarter note followed by eighth notes. The Bass part has a dotted quarter note followed by eighth notes. The measures are numbered 13, 14, 15, and 16.

# 25

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

1 2 3

S  
A  
T  
B

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 1-3. The score is in a key signature of three flats (B-flat, E-flat, and A-flat) and a 4/4 time signature. The Soprano part has a dotted quarter note followed by eighth notes. The Alto part has a dotted quarter note followed by eighth notes. The Tenor part has a dotted quarter note followed by eighth notes. The Bass part has a dotted quarter note followed by eighth notes. The measures are numbered 1, 2, and 3.

4 5 6

S  
A  
T  
B

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 4-6. The score is in a key signature of three flats (B-flat, E-flat, and A-flat) and a 4/4 time signature. The Soprano part has a dotted quarter note followed by eighth notes. The Alto part has a dotted quarter note followed by eighth notes. The Tenor part has a dotted quarter note followed by eighth notes. The Bass part has a dotted quarter note followed by eighth notes. The measures are numbered 4, 5, and 6.

## 26

Salvation is  
Created  
by Pavel  
Tchesnokov  
(1912)

1 2 3 4 5

S Fl., and ob. should play soprano only

A

T

B

6 7 8 9 10 11 12 13

S Watch for trumpets trying to play soprano

A

T

B

14 15 16 17 18 19 20 21

S

A

T

B



# 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 with a key signature of one flat (B-flat). The Soprano part begins with a melodic line marked with numbers 1, 2, 3, and 4 above the first four measures. The Alto, Tenor, and Bass parts provide harmonic support with various rhythmic patterns and melodic fragments.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 5-8. The Soprano part continues its melodic line, marked with numbers 5, 6, 7, and 8 above the first four measures. The other parts continue their respective lines, maintaining the harmonic structure.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 9-13. The Soprano part features a long melodic line marked with numbers 9, 10, 11, 12, and 13 above the first five measures. The other parts continue their lines, with the Bass part showing a prominent melodic line in the final measure.

## 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 of B-flat major. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Alto (A): Treble clef, 4/4 time, key of B-flat major. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Tenor (T): Bass clef, 4/4 time, key of B-flat major. Melody: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2.

Bass (B): Bass clef, 4/4 time, key of B-flat major. Melody: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1.

5 6 7 8

Soprano (S): Treble clef, 4/4 time, key of B-flat major. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Alto (A): Treble clef, 4/4 time, key of B-flat major. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Tenor (T): Bass clef, 4/4 time, key of B-flat major. Melody: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2.

Bass (B): Bass clef, 4/4 time, key of B-flat major. Melody: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1.

9 10 11 12

Soprano (S): Treble clef, 4/4 time, key of B-flat major. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Alto (A): Treble clef, 4/4 time, key of B-flat major. Melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Tenor (T): Bass clef, 4/4 time, key of B-flat major. Melody: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2.

Bass (B): Bass clef, 4/4 time, key of B-flat major. Melody: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1.

## 30

Come, Sweet Death  
Come Blessed Rest

by  
J. S. Bach  
(1736)

Musical score for measures 1 through 6. 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 3/4. The Soprano part begins with a treble clef and a sharp sign, while the other parts use their respective clefs. Measure numbers 1 through 6 are indicated above the staff.

Musical score for measures 7 through 14. The score continues for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature and time signature remain the same. Measure numbers 7 through 14 are indicated above the staff.

Musical score for measures 15 through 22. The score continues for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature and time signature remain the same. Measure numbers 15 through 22 are indicated above the staff.

# 31

Chorale from Jupiter  
by  
Gustav Holst  
(1916)

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 1 through 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 part consists of quarter notes with rests. The Tenor and Bass parts provide harmonic support with quarter notes and rests.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 7 through 15. The Soprano part continues its melodic line. The Alto part has a steady quarter-note accompaniment. The Tenor part has a more active line with eighth notes. The Bass part continues with a steady quarter-note accompaniment.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 16 through 24. The Soprano part concludes with a final melodic phrase. The Alto part continues with quarter notes. The Tenor part has a melodic line with eighth notes. The Bass part concludes with a final accompaniment phrase.

## 32

In the Village  
by  
Modeste  
Mussorgsky  
(1880)

Musical score for "In the Village" by Modeste Mussorgsky, featuring vocal parts S (Soprano), A (Alto), T (Tenor), and B (Bass). The score is in 4/4 time and consists of 16 measures. The key signature is three flats (B-flat, E-flat, A-flat).

The score is divided into three systems, each containing four staves (S, A, T, B). The measures are numbered 1 through 16. The vocal parts are written in treble clef (S, A) and bass clef (T, B). The bass part (B) is mostly silent in the first system, but has a melodic line in the second and third systems.

Measure 1: Soprano (S) begins with a melodic line. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 2: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 3: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 4: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 5: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 6: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 7: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 8: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 9: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 10: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 11: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 12: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 13: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 14: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 15: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

Measure 16: Soprano (S) continues. Alto (A) and Tenor (T) are silent. Bass (B) is silent.

17 18 19 20

S  
A  
T  
B

This block contains the musical notation for 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 has a melodic line with eighth and quarter notes. The Alto part follows a similar rhythmic pattern. The Tenor and Bass parts provide harmonic support with quarter and eighth notes.

21 22 23 24

S  
A  
T  
B

This block contains the musical notation for measures 21 through 24. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music continues in the same key signature and time signature. The Soprano part has a more active melodic line with eighth notes. The Alto part has a steady eighth-note accompaniment. The Tenor and Bass parts continue with their harmonic accompaniment, ending with a double bar line at the end of measure 24.

## 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

4 5 6 7 8

S  
 A  
 T  
 B

9 10 11 12

S  
 A  
 T  
 B



# 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 1 is marked with a '1' above the Soprano staff. Measure 2 is marked with a '2' above the Soprano staff. Measure 3 is marked with a '3' above the Soprano staff. 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 4 is marked with a '4' above the Soprano staff. Measure 5 is marked with a '5' above the Soprano staff. Measure 6 is marked with a '6' above the Soprano staff. Measure 7 is marked with a '7' above the Soprano staff. 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 8 is marked with an '8' above the Soprano staff. Measure 9 is marked with a '9' above the Soprano staff. Measure 10 is marked with a '10' above the Soprano staff. Measure 11 is marked with a '11' above the Soprano staff. Measure 12 is marked with a '12' above the Soprano staff. 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