

HORN IN F

36 CHORALES FOR BAND

BY

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VERSION 1.0

DECOYGRAPE PRODUCTIONS

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How to use this book

For horn players

1. The **ALTO** and **TENOR** parts are your main parts
 - a. Sometimes, the alto will get a bit high, and sometimes the tenor will get a bit low, but overall, these parts suit the horn well
2. The **SOPRANO** and **BASS** parts are just there so you can see what the others are doing
3. When a part gets too high or too low, little **CUE NOTES** are provided so you can always play with a **GOOD SOUND**
4. Sometimes, you'll see a note in parenthesis (). You generally cannot play these notes because they are too low. Usually, they are there just to show you where the actual part should go.

1

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

A simple chord
progression

Soprano: G4, B4, D5, G4, B4, D5
Alto: E4, G4, B4, E4, G4, B4
Tenor: C4, E4, G4, C4, E4, G4
Bass: G2, B2, D3, G2, B2, D3

2

Canon in D
by
Johann Pachelbel

(ca. 1680)

Soprano: G4, A4, B4, C5, B4, A4, G4
Alto: E4, F4, G4, A4, G4, F4, E4
Tenor: C4, D4, E4, F4, E4, D4, C4
Bass: G2, A2, B2, C3, B2, A2, G2

3

Circle of Fifths
Chorale

A common
sequence

Soprano: G4, A4, B4, C5, B4, A4, G4
Alto: E4, F4, G4, A4, G4, F4, E4
Tenor: C4, D4, E4, F4, E4, D4, C4
Bass: G2, A2, B2, C3, B2, A2, G2

4

Augmented 6th
CadenceA special type
of cadence

6

Suspensions

(Preparation
Suspension
Resolution)

7

Old Hundredth
by
Loys Bourgeois

(1551)

9

God Rest Ye
Merry Gentlemen
(Traditional)(First published
in 1833)

Musical score for the first system of the hymn. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in 4/4 time. The Soprano part has four measures numbered 1 through 4. The other parts (Alto, Tenor, Bass) also have four measures. The key signature has one sharp (F#).

Musical score for the second system of the hymn. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in 4/4 time. The Soprano part has seven measures numbered 5 through 11. The other parts (Alto, Tenor, Bass) also have seven measures. The key signature has one sharp (F#).

Musical score for the third system of the hymn. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in 4/4 time. The Soprano part has seven measures numbered 12 through 19. The other parts (Alto, Tenor, Bass) also have seven measures. The key signature has one sharp (F#).

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

13

In the Bleak
Midwinter

Gustav Holst's
setting
(1906)

1 2 3 4

Soprano (S), Alto (A), Tenor (T), Bass (B) parts for measures 1-4. The music is in 4/4 time. The Soprano part begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The Alto part begins with a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The Tenor part begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The Bass part begins with a quarter note G3, followed by quarter notes A3, B3, and C4. The Soprano part ends with a half note G4. The Alto part ends with a half note G4. The Tenor part ends with a half note G4. The Bass part ends with a half note G3.

5 6 7 8 9 10

Soprano (S), Alto (A), Tenor (T), Bass (B) parts for measures 5-10. The Soprano part continues with quarter notes D5, E5, and F5. The Alto part continues with quarter notes D4, E4, and F4. The Tenor part continues with quarter notes D4, E4, and F4. The Bass part continues with quarter notes D3, E3, and F3. The Soprano part ends with a quarter rest. The Alto part ends with a quarter rest. The Tenor part ends with a quarter rest. The Bass part ends with a quarter rest.

11 12 13 14 15 16

Soprano (S), Alto (A), Tenor (T), Bass (B) parts for measures 11-16. The Soprano part continues with quarter notes G4, A4, and B4. The Alto part continues with quarter notes G4, A4, and B4. The Tenor part continues with quarter notes G4, A4, and B4. The Bass part continues with quarter notes G3, A3, and B3. The Soprano part ends with a half note G4. The Alto part ends with a half note G4. The Tenor part ends with a half note G4. The Bass part ends with a half note G3.

14

Chester
by
William Billings

(1778)

1 2 3 4 5

S
A
T
B

6 7 8 9 10 11

S
A
T
B

12 13 14 15 16

S
A
T
B

15

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

Musical score for measures 1-4. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. Measure 1 is marked with a first ending bracket. The Soprano part has a melodic line with a slur over measures 1-2 and a fermata over measure 3. The Alto part has a steady eighth-note accompaniment. The Tenor part has a steady eighth-note accompaniment. The Bass part has a steady eighth-note accompaniment.

Musical score for measures 5-10. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. Measures 5-8 are marked with a first ending bracket. The Soprano part has a melodic line with a slur over measures 5-8 and a fermata over measure 9. The Alto part has a steady eighth-note accompaniment. The Tenor part has a steady eighth-note accompaniment. The Bass part has a steady eighth-note accompaniment.

Musical score for measures 11-16. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. Measures 11-16 are marked with a first ending bracket. The Soprano part has a melodic line with a slur over measures 11-12 and a fermata over measure 13. The Alto part has a steady eighth-note accompaniment. The Tenor part has a steady eighth-note accompaniment. The Bass part has a steady eighth-note accompaniment.

16

Horkstow
Grange
collected by
Percy Grainger
(1906)

1 2 3

S
A
T
B

4 5 6 7 8 9

S
A
T
B

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 written 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. The music features a steady, rhythmic accompaniment in the lower voices and a more melodic line in the upper voices. Measure numbers 1, 2, and 3 are indicated above the staves.

Musical score for Chaconne, measures 4-8. The score continues with Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature and time signature remain the same. Measure numbers 4, 5, 6, 7, and 8 are indicated above the staves. The accompaniment in the lower voices continues to provide a steady rhythmic foundation.

18

Finlandia
by
Jean Sibelius
(1900)

Musical score for Finlandia, measures 1-4. The score is written 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. The music features a steady, rhythmic accompaniment in the lower voices and a more melodic line in the upper voices. Measure numbers 1, 2, 3, and 4 are indicated above the staves. The word "Divisi" is written above the Tenor staff in measure 2, indicating that the Tenor and Bass parts are to be divided.

5 6 7 8 9 10 11 12

S
A
T
B

This system contains measures 5 through 12. The vocal parts (Soprano, Alto, Tenor, Bass) feature a melodic line with various note values and rests. The accompaniment consists of chords and arpeggiated figures. Measure 7 includes a fermata over the vocal line. The key signature has three flats and the time signature is 4/4.

13 14 15 16 17 18

S
A
T
B

This system contains measures 13 through 18. The vocal parts continue the melodic line. Measure 15 features a fermata. The accompaniment provides harmonic support with chords and moving lines. The key signature and time signature remain consistent with the previous system.

19 20 21 22 23

S
A
T
B

This system contains measures 19 through 23. The vocal parts conclude the phrase. Measure 23 ends with a double bar line. The accompaniment also concludes with a final chord. The key signature and time signature are maintained throughout.

19

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

1 2 3 4

Soprano (S): Treble clef, B-flat major key signature. Measures 1-4 show a melodic line with eighth and quarter notes, including a chromatic descent in measure 4.

Alto (A): Treble clef, B-flat major key signature. Measures 1-4 show a melodic line with eighth and quarter notes, including a chromatic descent in measure 4.

Tenor (T): Treble clef, B-flat major key signature. Measures 1-4 show a melodic line with eighth and quarter notes, including a chromatic descent in measure 4.

Bass (B): Treble clef, B-flat major key signature. Measures 1-4 show a bass line with eighth and quarter notes, including a chromatic descent in measure 4.

5 6 7 8

Soprano (S): Treble clef, B-flat major key signature. Measures 5-8 show a melodic line with eighth and quarter notes, including a chromatic descent in measure 6.

Alto (A): Treble clef, B-flat major key signature. Measures 5-8 show a melodic line with eighth and quarter notes, including a chromatic descent in measure 6.

Tenor (T): Treble clef, B-flat major key signature. Measures 5-8 show a melodic line with eighth and quarter notes, including a chromatic descent in measure 6.

Bass (B): Treble clef, B-flat major key signature. Measures 5-8 show a bass line with eighth and quarter notes, including a chromatic descent in measure 6.

9 10 11 12 13

Soprano (S): Treble clef, B-flat major key signature. Measures 9-13 show a melodic line with eighth and quarter notes, including a chromatic descent in measure 10 and a final whole note in measure 13.

Alto (A): Treble clef, B-flat major key signature. Measures 9-13 show a melodic line with eighth and quarter notes, including a chromatic descent in measure 10 and a final whole note in measure 13.

Tenor (T): Treble clef, B-flat major key signature. Measures 9-13 show a melodic line with eighth and quarter notes, including a chromatic descent in measure 10 and a final whole note in measure 13.

Bass (B): Treble clef, B-flat major key signature. Measures 9-13 show a bass line with eighth and quarter notes, including a chromatic descent in measure 10 and a final whole note in measure 13.

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) vocal parts for measures 1 through 8. The music is in 2/4 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 sustained notes and chords.

9 10 11 12 13 14 15 16 17 18 19

Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts for measures 9 through 19. The Soprano part continues its melodic line, incorporating some grace notes and slurs. The other parts maintain their harmonic accompaniment.

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

Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts for measures 20 through 31. The Soprano part concludes with a final melodic phrase. The Alto, Tenor, and Bass parts provide a steady accompaniment throughout.

21

Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

Musical score for 'Nimrod' from the Enigma Variations by Edward Elgar, measures 1-4. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The music is in a single system with four staves. Measure numbers 1, 2, 3, and 4 are indicated above the staves.

Musical score for 'Nimrod' from the Enigma Variations by Edward Elgar, measures 5-9. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The music is in a single system with four staves. Measure numbers 5, 6, 7, 8, and 9 are indicated above the staves.

22

Blessed are They
That Mourn
by
Johannes Brahms
(1868)

Musical score for 'Blessed are They That Mourn' by Johannes Brahms, measures 1-6. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The music is in a single system with four staves. Measure numbers 1, 2, 3, 4, 5, and 6 are indicated above the staves.

7 8 9 10 11 12 13

Soprano: Treble clef, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Includes a fermata over the final G4.

Alto: Treble clef, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Includes a fermata over the final G4.

Tenor: Treble clef, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Includes a fermata over the final G4.

Bass: Treble clef, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Includes a fermata over the final G4.

23

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

1 2 3 4 5

Soprano: Treble clef, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Includes a fermata over the final G4.

Alto: Treble clef, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Includes a fermata over the final G4.

Tenor: Treble clef, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Includes a fermata over the final G4.

Bass: Treble clef, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Includes a fermata over the final G4.

6 7 8 9 10 11 12

Soprano: Treble clef, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Includes a fermata over the final G4.

Alto: Treble clef, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Includes a fermata over the final G4.

Tenor: Treble clef, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Includes a fermata over the final G4.

Bass: Treble clef, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Includes a fermata over the final G4.

24

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

1 2 3

S
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 to 16. The score is written in treble clef with a key signature of one flat (B-flat). The Soprano part features a melodic line with eighth and quarter notes. The Alto part has a similar melodic line with some rests. The Tenor part provides a harmonic accompaniment with eighth and quarter notes. The Bass part has a steady accompaniment with quarter and eighth notes.

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 to 3. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The Soprano part begins with a melodic line marked with a '1'. The Alto part has a similar line marked with a '2'. The Tenor and Bass parts provide harmonic support with quarter and eighth notes.

4 5 6

S
A
T
B

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 4 to 6. The Soprano part has a melodic line with a long note in measure 4 marked with a '4'. The Alto part has a similar line with a long note in measure 4 marked with a '5'. The Tenor and Bass parts continue their accompaniment with quarter and eighth notes.

26

Salvation is
Created
by Pavel
Tchesnokov
(1912)

1 2 3 4 5

S
A
T
B

6 7 8 9 10 11 12 13

S
A
T
B

14 15 16 17 18 19 20 21

S
A
T
B

Detailed description: This is a musical score for a SATB choir, numbered 26. The title is "Salvation is Created by Pavel Tchesnokov (1912)". The score is in 4/4 time and the key signature has two flats (B-flat and E-flat). It consists of 21 measures, divided into three systems of seven measures each. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part begins with a whole rest in measures 1-4, then enters in measure 5. The Alto, Tenor, and Bass parts enter in measure 1. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. The piece concludes with a double bar line at the end of measure 21.

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: Treble clef, 4/4 time, key signature of three flats. Melody with eighth and quarter notes.
Alto: Treble clef, 4/4 time, key signature of three flats. Sustained notes.
Tenor: Treble clef, 4/4 time, key signature of three flats. Sustained notes.
Bass: Treble clef, 4/4 time, key signature of three flats. Sustained notes.

5 6 7 8

Soprano: Treble clef, 4/4 time, key signature of three flats. Melody with eighth and quarter notes.
Alto: Treble clef, 4/4 time, key signature of three flats. Sustained notes with a slur.
Tenor: Treble clef, 4/4 time, key signature of three flats. Sustained notes.
Bass: Treble clef, 4/4 time, key signature of three flats. Sustained notes with a slur.

9 10 11 12

Soprano: Treble clef, 4/4 time, key signature of three flats. Melody with eighth and quarter notes.
Alto: Treble clef, 4/4 time, key signature of three flats. Sustained notes with a slur.
Tenor: Treble clef, 4/4 time, key signature of three flats. Sustained notes.
Bass: Treble clef, 4/4 time, key signature of three flats. Sustained notes with a slur.

30

Come, Sweet Death
Come Blessed Rest

by
J. S. Bach
(1736)

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

Detailed description: This is a musical score for a four-part vocal setting. The title is 'Come, Sweet Death, Come Blessed Rest' by J.S. Bach, numbered 30. The score is in 3/4 time and consists of 22 measures. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has two flats (B-flat and E-flat). The score is divided into three systems of four staves each. The first system contains measures 1-6, the second system contains measures 7-14, and the third system contains measures 15-22. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The Soprano part has a melodic line with some grace notes. The Alto and Tenor parts provide harmonic support with similar rhythmic patterns. The Bass part provides a steady accompaniment with a mix of quarter and eighth notes.

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, often 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)

First system of the musical score, measures 1-4. 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. The Soprano part has four measures with melodic lines, numbered 1, 2, 3, and 4. The Alto, Tenor, and Bass parts are mostly silent, with some notes appearing in the final measure of the system.

Second system of the musical score, measures 5-10. The Soprano part continues with a melodic line, numbered 5 through 10. The Alto, Tenor, and Bass parts have more active lines, with the Bass part showing a steady eighth-note accompaniment.

Third system of the musical score, measures 11-16. The Soprano part continues with a melodic line, numbered 11 through 16. The Alto, Tenor, and Bass parts continue their accompaniment, with the Bass part showing a steady eighth-note accompaniment. The system ends with a double bar line.

17 18 19 20

Soprano (S): Treble clef, melodic line with eighth and quarter notes.
Alto (A): Treble clef, accompaniment with quarter notes.
Tenor (T): Treble clef, accompaniment with quarter notes.
Bass (B): Treble clef, accompaniment with quarter notes.

21 22 23 24

Soprano (S): Treble clef, melodic line with eighth and quarter notes.
Alto (A): Treble clef, accompaniment with quarter notes.
Tenor (T): Treble clef, accompaniment with quarter notes.
Bass (B): Treble clef, accompaniment with quarter notes.

33

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

First system of the musical score, measures 1-3. 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. 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 quarter note G4, followed by eighth notes A4, Bb4, and C5. The Tenor part begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The Bass part begins with a half note G3, followed by quarter notes A3, Bb3, and C4.

Second system of the musical score, measures 4-8. 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. Measure numbers 4, 5, 6, 7, and 8 are indicated above the staves. The Soprano part has a repeat sign at measure 4. The Alto part has a repeat sign at measure 4. The Tenor part has a repeat sign at measure 4. The Bass part has a repeat sign at measure 4.

Third system of the musical score, measures 9-12. 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. Measure numbers 9, 10, 11, and 12 are indicated above the staves. The Soprano part has a repeat sign at measure 9. The Alto part has a repeat sign at measure 9. The Tenor part has a repeat sign at measure 9. The Bass part has a repeat sign at measure 9.

34

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

Musical score for the first three measures of the piece. The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats) and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some accidentals (sharps and naturals) and fermatas. Measure numbers 1, 2, and 3 are indicated above the staves.

Musical score for measures 4 through 7. The score continues with the same four voices (S, A, T, B). Measure 4 begins with a repeat sign. Measures 5, 6, and 7 contain various rhythmic patterns and accidentals. Measure numbers 4, 5, 6, and 7 are indicated above the staves.

Musical score for measures 8 through 12. The score concludes with the same four voices (S, A, T, B). Measure 8 starts with a repeat sign. Measures 9, 10, 11, and 12 feature complex rhythmic and melodic lines. Measure numbers 8, 9, 10, 11, and 12 are indicated above the staves.

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

Musical score for voices S, A, T, B, measures 1-5. The score is in 4/4 time with a key signature of three flats (B-flat major). The vocal parts (Soprano, Alto, Tenor, Bass) are written on four staves. The music consists of a series of chords and simple melodic lines.

6 7 8 9 10 11 12

Musical score for voices S, A, T, B, measures 6-12. The vocal parts continue with similar chordal textures. There are some rests in the Soprano and Alto parts in measures 9 and 10.

13 14 15 16 17 18 19 20

Musical score for voices S, A, T, B, measures 13-20. The vocal parts continue with similar chordal textures. There are some rests in the Soprano and Alto parts in measures 14 and 15.