

PRINT
SAMPLER

VOICES IN CONCERT

CHORAL MUSIC AND SIGHT-SINGING



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Look inside for pages from the Choral Music and Sight-Singing books.
All pieces are available in print and digital format!

About Voices in Concert

Voices in Concert is the choral music program delivered through Music Studio. Voices in Concert pairs choral music courses with courses on sight-singing to deliver unparalleled resources and instruction. Online you can review the sequenced lesson plans, presentation slides, and eBooks as well as demo the classroom management and presentation tools.

The printed Choral Music and Sight-Singing books can be used to supplement the digital resources. In this sampler you will find representative pages from each level. Printed Piano Accompaniment books are also available.

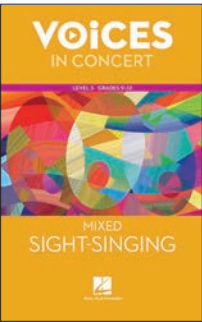
Each lesson follows the **MOTIVATE, DEVELOP, APPLY & CLOSE** sequence. Teachers can prepare to teach the lessons by reviewing the instructional text as well as the presentation slides and resources. Resources like the eBooks, virtual instruments, and streaming audio and video files can be easily launched from wherever they appear within the lesson.



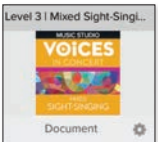
Presentation Slide



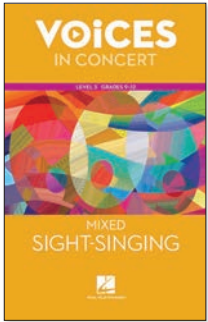
Interactive Resource



Resource



eBook



Sight-Singing Book

Teacher Experience

Both teachers and students have access to all resources found within Voices in Concert.

This sampler gives you example pages from the printed Choral Music and Sight-Singing books.

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from the Broadway Musical *WICKED*

ONE SHORT DAY

Arranged by
TOM ANDERSON

Music and Lyrics by
STEPHEN SCHWARTZ

Freely, sung almost in a whisper (♩ = 120)

Part I

p

One short day in the Em - er - ald Cit - y.

Part II

p

One short day in the Em - er - ald Cit - y.

Freely (♩ = 120)

Piano

p

E B7sus/F# E/G# E/A D⁶₉

One short day in the Em - er - ald

One short day in the Em - er - ald

E B7sus/F# E/G# E/A

3

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poco accel. **Joyfully, bouncy** (♩ = 126)
poco a poco cresc.

Cit - y. Em - er - ald

poco accel. *poco a poco cresc.*

Cit - y. Em - er - ald

poco accel. *poco a poco cresc.*

D⁶₉/C E B7sus/F# E/G# E/A D⁶₉

6

Cit - y.

Cit - y.

E B7sus/F# E/G# E/A D⁶₉

9

11 *f* One short day in the Em - er - ald Cit - y.

f One short day in the Em - er - ald Cit - y.

E B7sus/F# E/G# E/A D⁶₉

f

11

19. WHITE SAILS ON THE SEA

Arranged by
MARK A. WILLIAMS

American Folk Song

Gently (♩ = ca. 72)

Part I

White sails on the sea, Glide by si-lent - ly.

Part II

White sails on the sea, Glide by si - len -

Breeze is soft - ly whis - per - ing, "Come a - gain to me."

5 tly. Breez - es whis - per, "Come to me."

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LEVEL 1A • TREBLE | 35

ACROSS THE SEA

Words and Music by
EMILY CROCKER and JOYCE EILERS

Dreamily (♩ = ca. 112)

Unison

Piano

mf

5

mf

Lands far a - cross the sea seem to be

5

call - ing me, far a - way they all say,

8

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LEVEL 1A • TREBLE | 21

THE ARTIST TEACHES US ALL

Words and Music by
MARK PATTERSON (ASCAP)

Freely, with expression (♩ = 72-76)

I
II
(opt.)

He

unis. *mp*

mp

9

learns to paint a burst of light, to dance and make the

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13 *mf*

soul take flight; to sing a ten - der mel - o - dy, and

17 *f*

speaking a bold so - li - lo - quy, the art - ist teach - es us

subito mp *rall.*

all. The art - ist teach - es us all: to

subito mp *rall.*

21. GO TELL IT ON THE MOUNTAIN

Spiritual

Arranged by
EMILY CROCKER
and JOYCE EILERS

With energy (♩ = 144)

Piano *mf*

3

Part I

Part II *mf*

Tell it on the moun - tain, tell it on the moun - tain,

f

Go tell it on the moun - tain,

tell it on the moun - tain, tell it on the moun - tain,

5

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o - ver hills and ev - 'ry - where, _____

o - ver hills and ev - 'ry - where. _____

7

Go tell it on the moun - tain a

Tell it on the moun - tain, tell it on the moun - tain,

9

ti - ny Babe is born. When I was a seek - er, I

ti - ny Babe is born, is born. I was just a

13 *mf*

11

First performed by the Chicago Children's Choir, 1985

NIŠKA BANJA

Romani Dance

Arranged by NICK PAGE

$\text{♩} = 156 - 164^\dagger$
8va

Piano Primo

ff 2+2+2+3

Piano Secundo

ff

Clarinet & Tambourine enter

8va

4

f Tenor

Niš - ka ban - ja top - la - vo - da za - niš - li - je ži - va - zjo - da.

f Bass

Niš - ka ban - ja top - la - vo - da za - niš - li - je ži - va - zjo - da.

* Second time: voices do an ascending "yelp" on the syllable "niš"

8va

f

Clarinet out

Clarinet
Tambourine
2nd time

$\dagger$ The last 3 eighth notes should always rush very slightly, but they should never sound like triplets.
N.B.: The Piano Primo part can be performed by a member of the chorus.

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11 *ff* *Last time to Coda* $\oplus$ *repeat each time*

Em - ka - ra - vla, Em - ka-me ra - vla, An - do - ni - ši na - me - ka - vla.

ff

Em - ka - ra - vla, Em - ka-me ra - vla, An - do - ni - ši na - me - ka - vla.

Last time to Coda $\oplus$

ff *repeat each time*

Last time to Coda $\oplus$

ff *repeat each time*

15 *f*

f

17. BRAVELY SINGING

Words and Music by
THOMAS JUNEAU

Moderato

Tenor I

Tenor II

Bass

Piano

f

Good men we stand as broth - ers,

f

Good men we stand as broth - ers,

f

Good men we stand as broth - ers,

f (for rehearsal only)

9

brave - ly sing - ing new words and songs! Good men we

brave - ly sing - ing new words and songs! Good men — we

brave - ly sing - ing new words and songs! Good men we

5

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8 stand to - geth - er, sound your voic - es strong!

8 stand to - geth - er, sound your voic - es strong!

stand to - geth - er, sound your voic - es strong!

10

16

8 Proud - ly we sing now, sing we all this

8 Proud - ly we sing now, sing we all this

Proud - ly we sing now, sing we all this

16

BONSE ABA

Traditional Zambian Song
arranged by ANDREW FISCHER

1 *f* $\text{♩} = 90$

Bon - se a - ba mu po - ke - le - la Ba li - pe - le ma - ka a - ku - ba ba - na

2

3

5

f

Bon - se a - ba mu po - ke - le - la ba li - pe - le ma - ka a - ku - ba ba - na

f

Bon - se a - ba mu po - ke - le - la ba li - pe - le ma - ka a - ku - ba ba - na

9

Bon - se a - ba mu po - ke - le - la ba li - pe - le ma - ka a - ku - ba ba - na

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13

Bon - se a - ba mu po - ke-le-la ba li - pe - le ma - ka a - ku - ba ba - na

Bon - se a - ba mu po - ke-le-la ba li - pe - le ma - ka a - ku - ba ba - na

17

ku-ba ba - na ku-ba ba - na

ku - ba ba - na ba - kwa le - sa

ku - ba ba - na ba - kwa le - sa

21

To Coda

ku-ba ba - na ku-ba ba - na

ku - ba ba - na ba - kwa le - sa

ku - ba ba - na ba - kwa le - sa

12. THE HOUSE ON THE HILL

LOIS LAND

Moderato
mp

Soprano
They are all gone a - way, The house___ is

Alto
mp
They are all gone a - way, The house___ is

Baritone
mp
They are all gone a - way, The house is

Piano
(for rehearsal only)
Moderato
mp

shut___ and still, There is noth - ing more to say. *rit.*

shut___ and still, There is noth - ing more to say. *rit.*

shut and still, There is noth - ing more to say. *rit.*

5

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10 *a tempo*

Through bro - ken walls___ and gray The winds___ blow

Through bro - ken walls___ and gray The winds___ blow

Through bro - ken walls and gray___ The winds blow

10

a tempo

10

p

bleak and shrill, shrill; They are all

p

bleak and shrill, shrill; They are all

p

bleak and shrill, shrill; They are all

p

14

SCARBOROUGH FAIR

Arranged by
CHARLENE ARCHIBEQUE

English Folk Song

Moderately

The musical score is arranged in three systems. The first system includes parts for Glockenspiel, Guitar, and Harpsichord. The second system adds a Soprano Solo part. The third system continues the vocal and instrumental parts. The score includes lyrics and various musical notations such as chords, dynamics, and articulation marks.

System 1:

- Glockenspiel:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Guitar:** Treble clef, 4/4 time. Chords: Em (quarter), Em7 (quarter), C (quarter), Em (quarter). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- *Harpsichord:** Treble and Bass clefs, 4/4 time. Treble: mp, G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Bass: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter).

System 2:

- Soprano Solo:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Guitar:** Treble clef, 4/4 time. Chords: Em7 (quarter), C (quarter), Em (quarter), l.h. (quarter), l.h. (quarter). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- *Harpsichord:** Treble and Bass clefs, 4/4 time. Treble: mp, G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Bass: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter).

System 3:

- Soprano Solo:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Guitar:** Treble clef, 4/4 time. Chords: Em (quarter), l.h. (quarter), D (quarter), Em (quarter). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- *Harpsichord:** Treble and Bass clefs, 4/4 time. Treble: mp, G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Bass: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter).

System 4:

- Soprano Solo:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Guitar:** Treble clef, 4/4 time. Chords: G (quarter), G6/l.h. (quarter), G (quarter), A (quarter). Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- *Harp or piano:** Treble and Bass clefs, 4/4 time. Treble: mp, G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Bass: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter).

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thyme. _____ *mf* Re - mem - ber

B *l.h.* B7 B *l.h.* Em

me to one who lives there. _____ *mp* He once

G Am G B9 B7 Em

was a true love of mine. _____ *Fine*

Am *l.h.* Em *l.h.* *Fine*

Sops. and Altos

2. Tell him I'll make him a cam - bric shirt, _____

Em Dm Em

phrase sim. to Verse 1

23. SHENANDOAH

American Folk Song
Arranged by EMILY CROCKER

With motion (♩ = ca. 76)

mf

Soprano I
Oh Shen - an - doah, ___ I long to see you. ___ A -

mf

Soprano II
Oh Shen - an - doah, ___ I long to see you. ___ A -

mf

Alto
Oh Shen - an - doah, ___ I long to see you. ___ A -

way, ___ you roll - ing riv - er. ___ Oh,

way, ___ you roll - ing riv - er.

3 way, ___ you roll - ing riv - er.

Shen - an - doah, ___ I long to see you. ___ A -

Shen - an - doah, Shen - an - doah.

5 Shen - an - doah, Shen - an - doah.

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LEVEL 3 • TREBLE | 71

way, I'm bound a - way 'cross the

A - way, bound a - way 'cross the

A - way, bound a - way 'cross the

wide Mis-sour - i. Shen-en-doah, I long to see your smil-ing

wide Mis-sour - i. I long to see your smil-ing

wide Mis-sour - i. I long to see your smil-ing

Shen-an-doah. A - way, you roll-ing

val-leys. A - way, you roll-ing

val-leys. A - way, a - way, you roll-ing

Commissioned by the Octopipers, Kingswood Oxford School,
West Hartford, Connecticut, Marcos Carreras, Director

SILILIZA

Edited by
FRANCISCO J. NÚÑEZ

(Hear Me)

Words & Music by
JIM PAPOULIS

Allegro ♩ = ca. 120

Soprano

Alto

Tenor

Baritone

Allegro ♩ = ca. 120

Shaker

Djembe

Agogo Bell

4

* Percussion parts can be found on pages 18-22

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LEVEL 3 • MIXED | 115

7 *opt. Solo* *Tutti* *opt. Solo*

si-li - li-li - za ku-si - ki - li - za si-li - li-li - za

yah ku-si - ki - li - za

ku-si - ki - li - za

ku-si - ki - li - za

10 *Tutti* *mp* *mf* *opt. Solo*

pa mo - ja — si-li - li-li - za

pa mo - ja — ku-si - ki - li - za si-li-li - za mo-yo —

pa mo - ja — ku-si - ki - li - za si-li-li - za mo-yo —

pa mo - ja — ku-si - ki - li - za si-li-li - za mo-yo —

AURA LEE

Words by
W.W. FOSDICK

Music by GEORGE R. POULTON
Arranged by JOHN LEAVITT

Andante (♩ = *ca.* 88)

mp

Soprano

1. As the black-bird in the spring, 'Neath the wil-low tree
2. In your blush the rose was born; Mu - sic when you spoke:

mp

Alto

Oo. _____

mp

Tenor

Oo. _____

mp

Bass

Oo. _____

Andante (♩ = *ca.* 88)

mp (for rehearsal only)

Piano

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BANJO PICKIN' GIRL

Appalachian-style Folk Song

Arranged by TIM SHARP and
ANDREA RAMSEY

Feisty, but not rushed (♩ = ca. 108)

+ Spoons and cardboard on muted Guitar strings

Banjo

String Bass
(or Washtub
or Jug)

mf

C G C

Soprano I

mf

6

Well, I'm go_in' a-round the world, ba - by mine. I'm

Soprano II

mf

Well, I'm go_in' a-round the world, ba - by mine. I'm

Alto

mf

Well, I'm go_in' a-round the world, ba - by mine. I'm

6

C G C

Banjo ad lib.

5

* Percussion parts are found on pages 20-21.

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8 | VOICES IN CONCERT

go_in' a-round the world, ba - by mine. I'm go_in' a-round the world, I'm a

go_in' a-round the world, ba - by mine. I'm go_in' a-round the world, I'm a

go_in' a-round the world, ba - by mine. I'm go_in' a-round the world, I'm a

F C F

8

ban - jo pick-in' girl. I'm go_in' a-round the world, ba - by mine. Well, I'm

ban - jo pick-in' girl. I'm go_in' a-round the world, ba - by mine. Well, I'm

ban - jo pick-in' girl. I'm go_in' a-round the world, ba - by mine. Well, I'm *mel.*

C Am C G + Gourd or Washboard and Jug C

11

15. THE TEX-I-AN BOYS

Traditional American Folk Song
Arranged by JOHN LEAVITT

Lively (♩ = 160)

Hand Claps ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Sop. I *f*
Come a-long, come a-long, come a-long, come a-long,

Sop. II *f*
Come a-long, come a-long, come a-long, come a-long,

Alto *f*
Come a-long, come a-long, come a-long, come a-long,

Piano (for rehearsal only) *f*
Lively (♩ = 160)

4 ♩ ♩ ♩ ♩ 5 ♩ - (End Claps)

come a-long. Come a-long, girls, and lis-ten to my noise.

come a-long. Come a-long, girls, and lis-ten to my noise.

melody
come a-long. Come a-long, girls, and lis-ten to my noise.

4 5

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LEVEL 4 • TREBLE | 59

7

Don't you go and mar - ry those Tex - i - an boys.

Don't you go and mar - ry those Tex - i - an boys.

Don't you go and mar - ry those Tex - i - an boys.

9

If you do, your for - tune it will be

If you do, your for - tune it will be

If you do, your for - tune it will be

11

John - ny cake and ven - i - son and sas - sa - frass tea.

John - ny cake and ven - i - son and sas - sa - frass tea. *div.*

John - ny cake and ven - i - son and sas - sa - frass tea.

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Arranged by
PARIS RUTHERFORD

Words and Music by
DUKE ELLINGTON and
IRVING MILLS

Swing (♩ = 93) (♩ + ♩ = ♩)

Piano

Em C⁹

Soprano

Alto

Tenor

Bass

Unis. *mf*

It don't

C^{#m7(b5)} F^{#7(♯9)} F⁶₉

5

9

with attitude

mean a thing if it ain't got that swing,

Em Em^{7/D} C⁹_{sus} B^bmaj⁷(lyd.)

broken two-four feel

9

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doo dut — doo ae duh dut day — yeh vuh duh buh doo dayuh dut buh day oh. —
 duh duh dut buh doo day oh. —
 Am⁷ B^bdim⁷ G/B C⁹ F[#]7([#]₅) F⁹([#]₁₁)

13 17 Unis.
 Don't mean a thing, — all — yuh got to do — is sing, —
 Unis.
 Em⁹ G⁶/D C¹³ Bm⁷sus B^b13

Unis.
 buh buh dood-'n day vuh bu doo ae — dut vuh dood-'n deh det doe. — It makes —
 Am⁷ B^bdim⁷ G/B C⁹ G¹³ E⁷([#]₅)

7. DREAM SELLER

Words by THOMAS LOVELL BEDDOES,
adapted by BURT SZABO

Music by BURT SZABO

(♩ = 120)

mp

Soprano

If there were dreams to sell, my friend, if there were

Alto

If there were dreams to sell, — my friend, if there were

Tenor

If there were dreams to sell, my friend, if there were

Bass

If there were dreams to sell, my friend, if there were

(♩ = 120)

Piano
(for rehearsal only)

mp

mf

dreams to sell, — tell me, — tell me,

mf

dreams to sell, to sell, tell me, — tell me,

mf

dreams to sell, — tell me, — tell me,

mf

dreams to sell, — tell me, — tell me,

mf

6

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LEVEL 4 • MIXED | 27

