

Snare Drum Medium

Daily Warm-Up

From Selected Vandercook Studies
Edited by S. Williams, Fall 2005

F Warm-Up

1



RR L R L

4



R LL R L R L RR L

7



R L R LL

10



RRLL R L R L RRLL

13



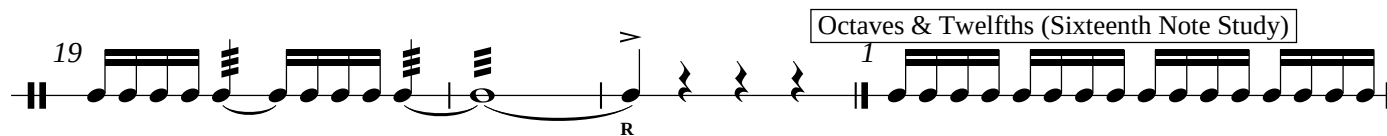
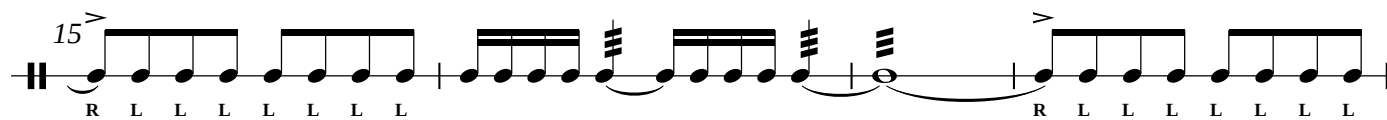
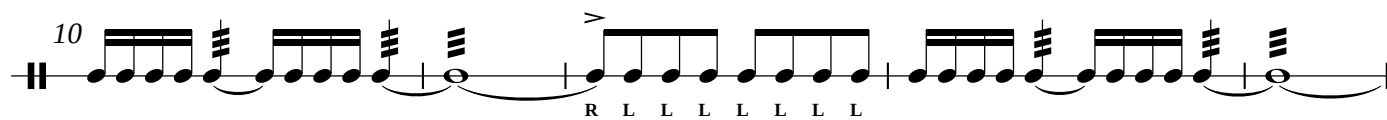
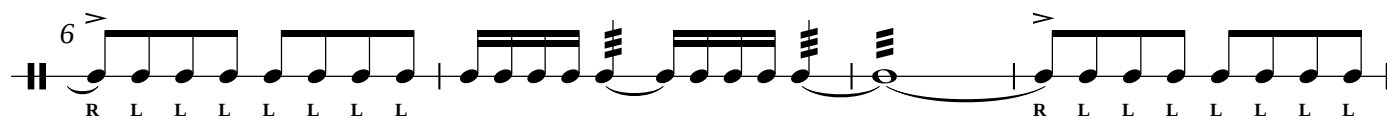
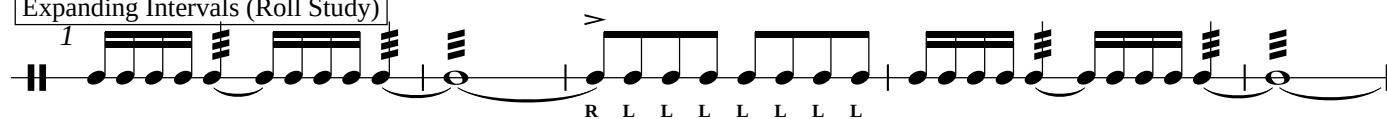
RR LL RR LL

15

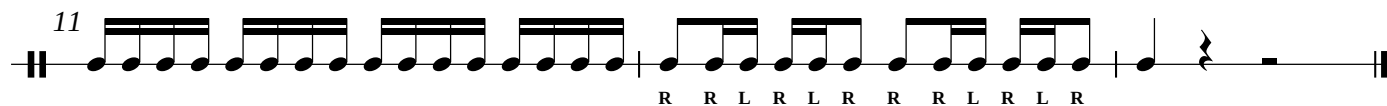
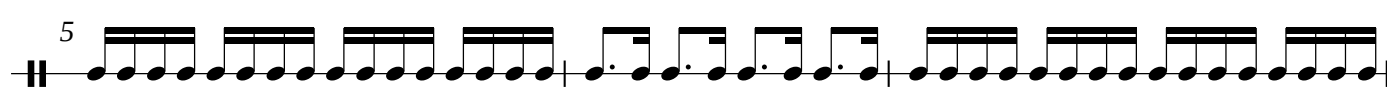
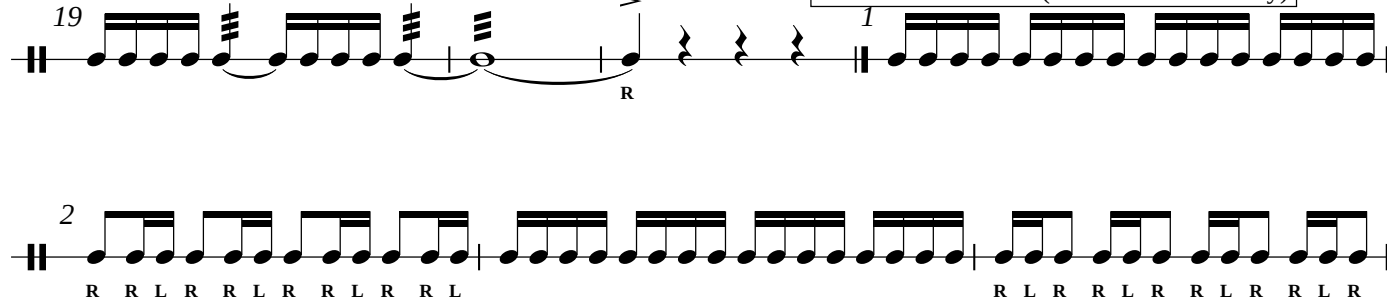


Snare Drum Medium

Expanding Intervals (Roll Study)



Octaves & Twelfths (Sixteenth Note Study)



Snare Drum Medium

3

Breath Drill (Wrist Development)

Exhale Hold Inhale

R R R R R R R R L L L L L L L L

6

R R R R R R R R L L L L L L L L R R R R R R R R L L L L L L L L

10

R R R R R R R R L L L L L L L L

Section 7 (Triplet Study)

1

5

8

12

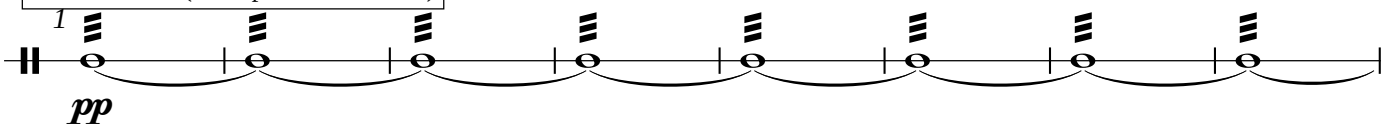
15

19

Snare Drum Medium

Chorale in B♭ (Multiple Bounce Roll)

1

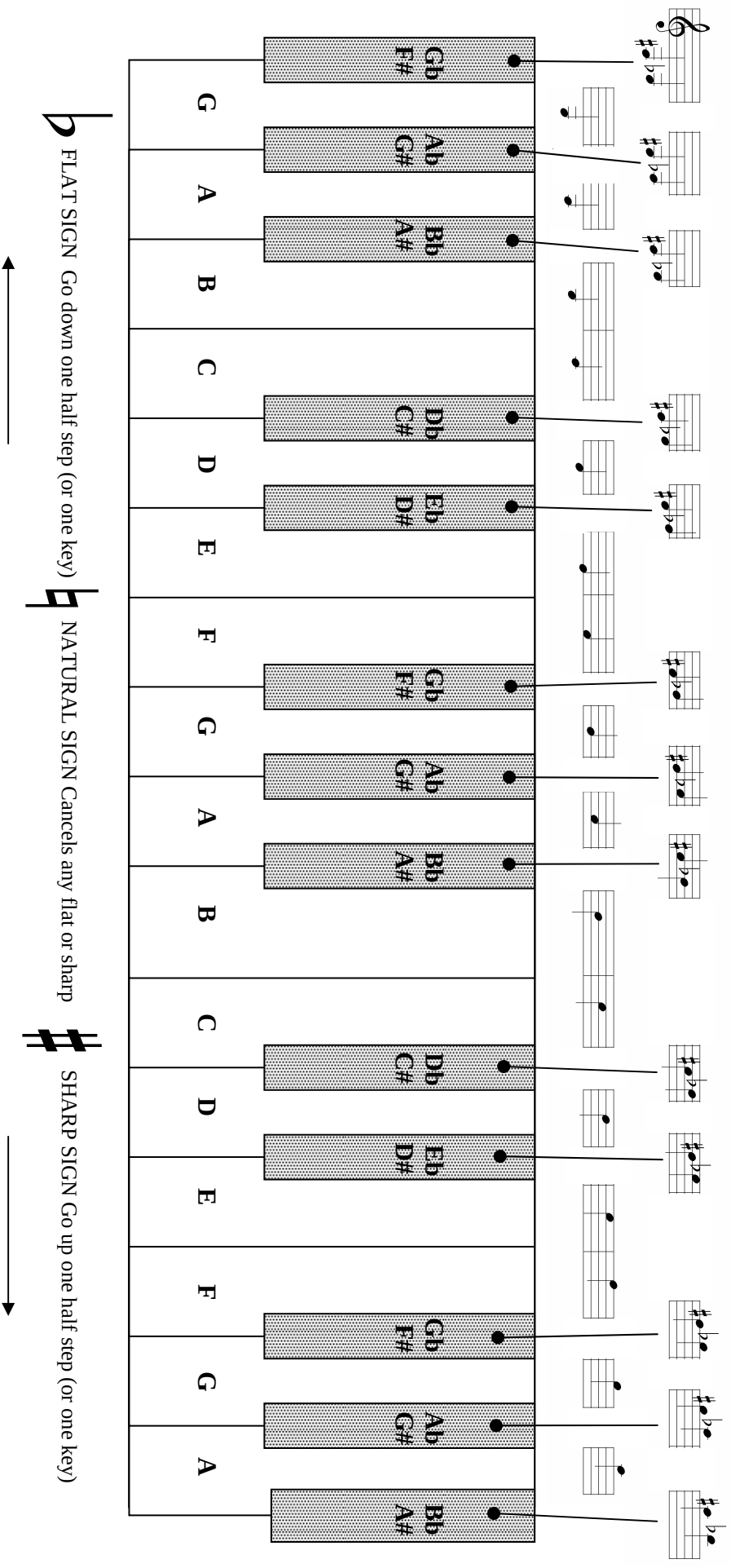


pp

9



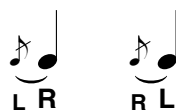
Mallet Key Positions Keyboard Visualization



ALL RUDIMENTS SHOULD BE PRACTICED: OPEN (SLOW) TO CLOSE (FAST) TO OPEN (SLOW) AND/OR AT AN EVEN MODERATE MARCH TEMPO.

III. FLAM RUDIMENTS

20. FLAM *



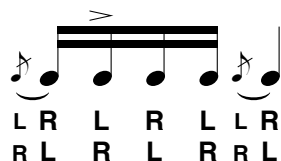
21. FLAM ACCENT *



22. FLAM TAP *



23. FLAMACUE *



24. FLAM PARADIDDLE *



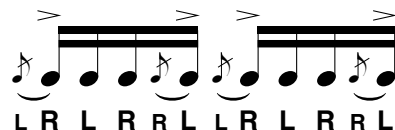
25. SINGLE FLAMMED MILL



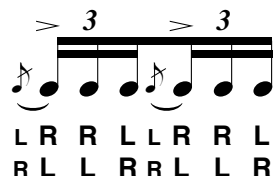
26. FLAM PARADIDDLE-DIDDLE *



27. PATAFLAFLA



28. SWISS ARMY TRIPLET



29. INVERTED FLAM TAP



30. FLAM DRAG



IV. DRAG RUDIMENTS

31. DRAG *



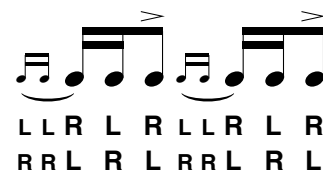
32. SINGLE DRAG TAP *



33. DOUBLE DRAG TAP *



34. LESSON 25 *



35. SINGLE DRAGADIDDLE



36. DRAG PARADIDDLE #1 *



37. DRAG PARADIDDLE #2 *



38. SINGLE RATAMACUE *

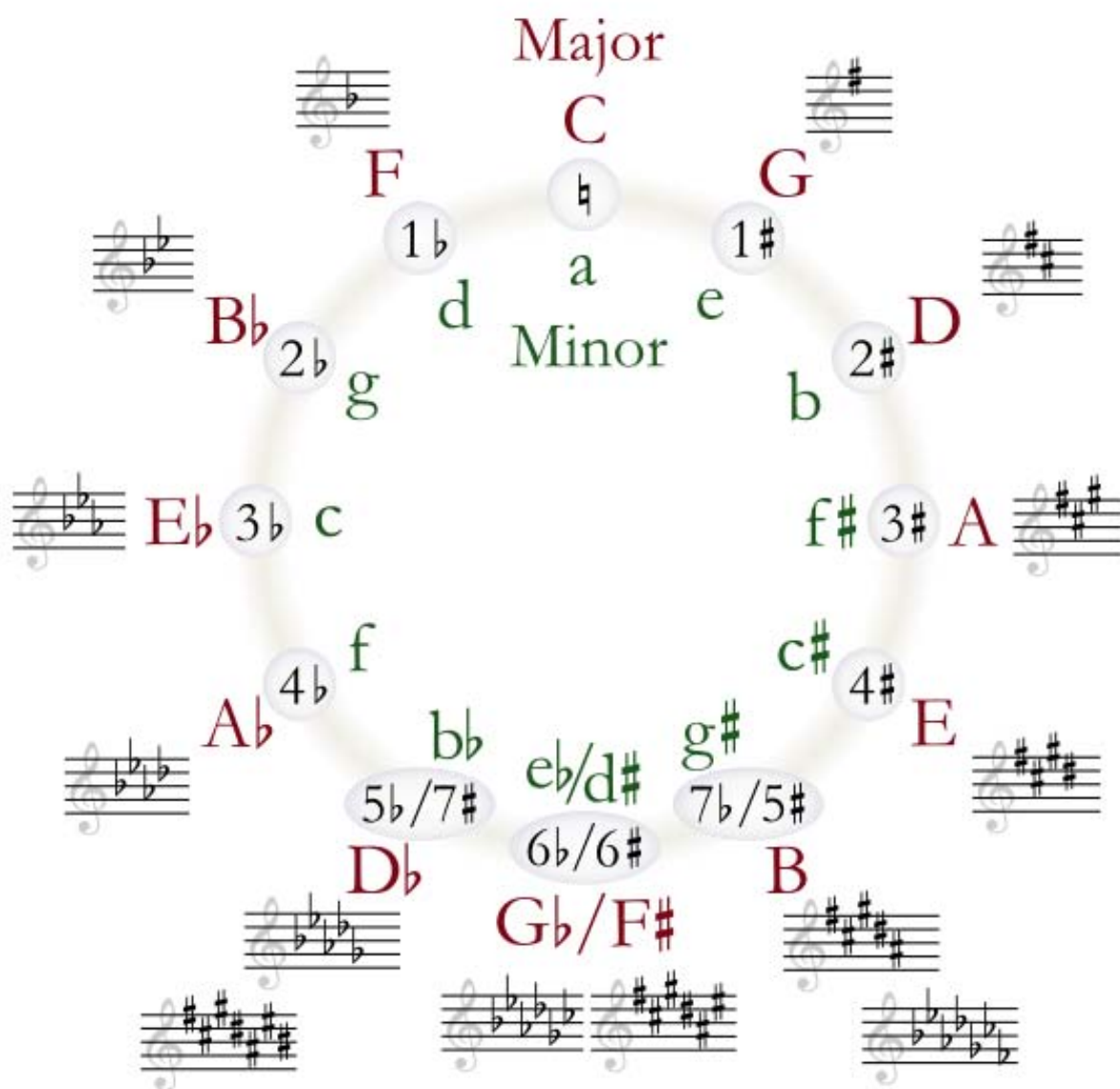


39. DOUBLE RATAMACUE *



40. TRIPLE RATAMACUE *





Snare Drum

The Other Warmup

J. High

$\text{♩} = 120$

9

one player

mf *ff*

12 all

f R

16 L

20

24

28 R R R R R L L L

32 one player

35 all

R L R L

The Other Warmup

2

39



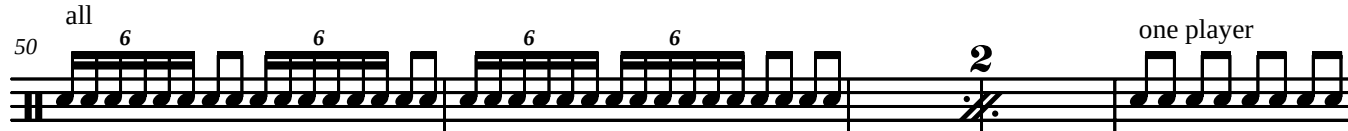
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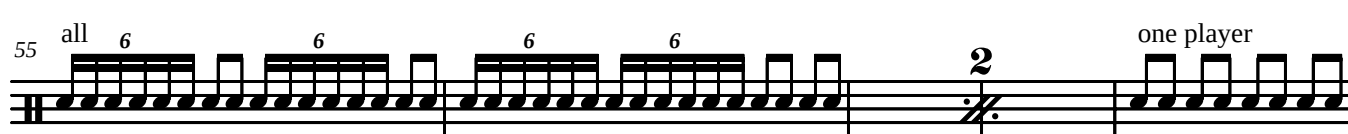
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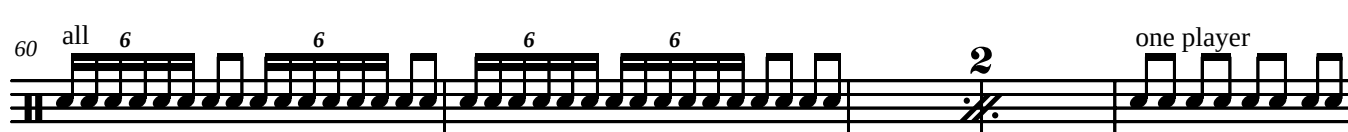
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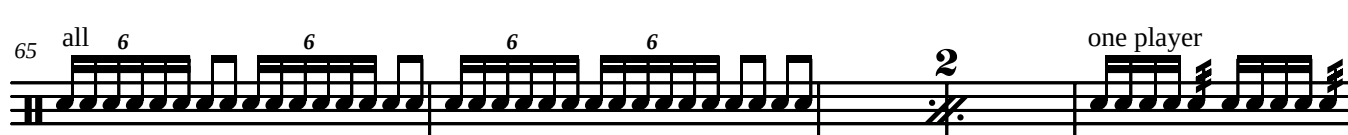
55



60



65



70



80



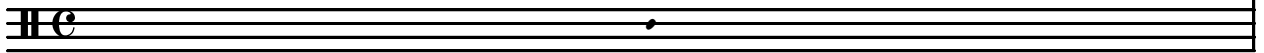
Quad Toms

The Other Warmup

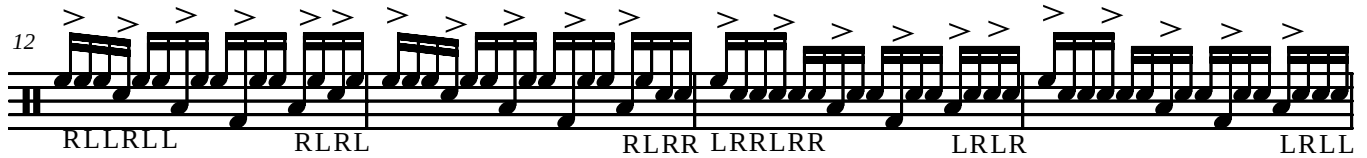
J. High

$\text{♩} = 120$

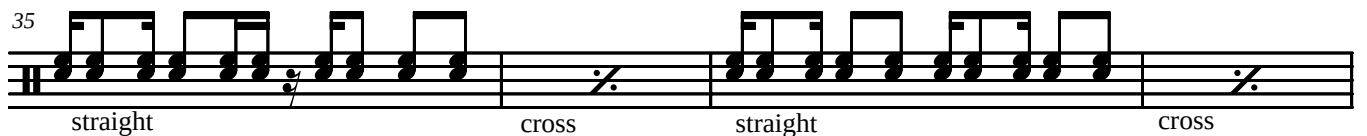
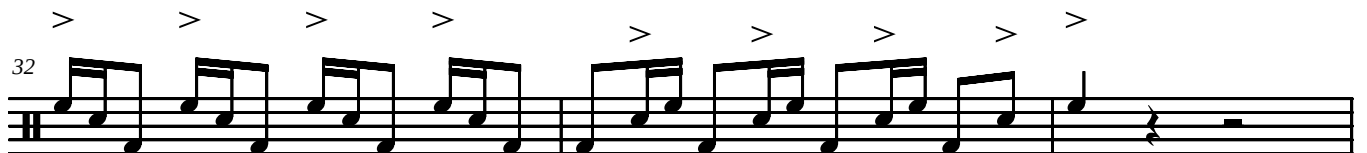
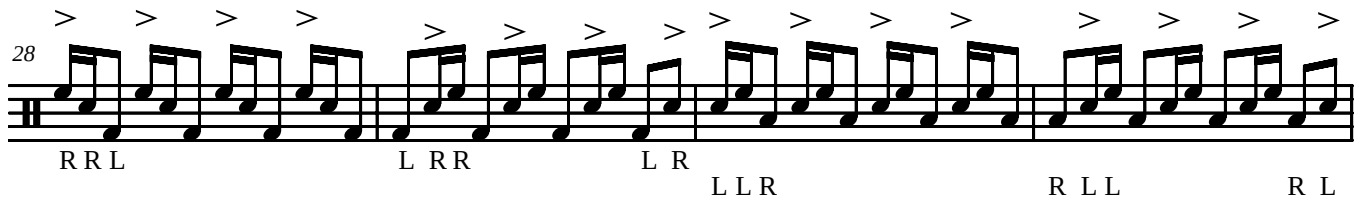
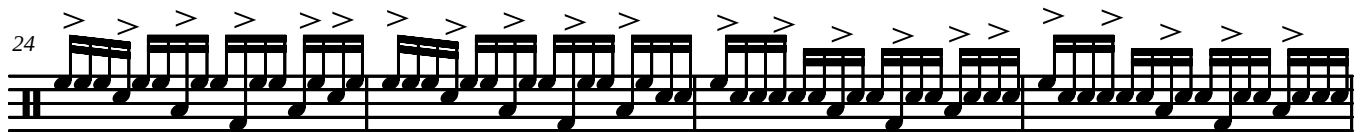
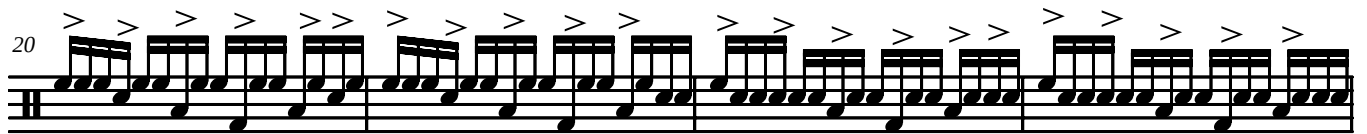
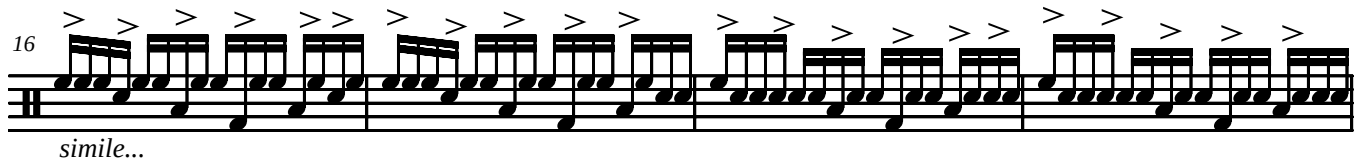
11



mf



f



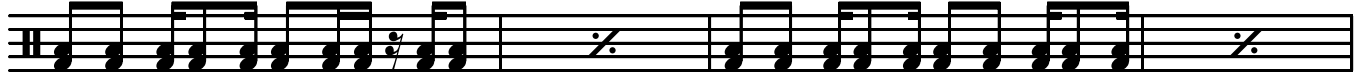
The Other Warmup

2

39



43

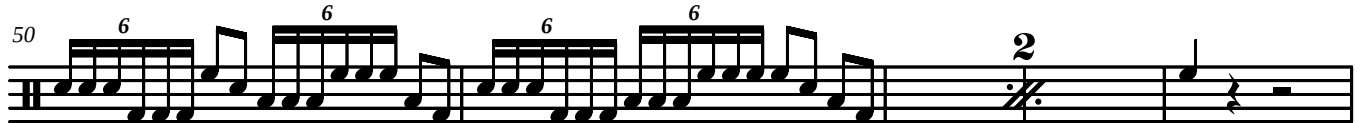


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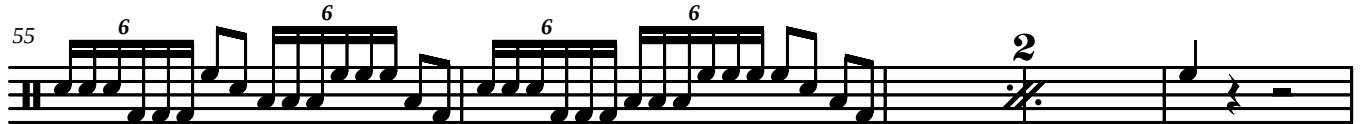


* Paradiddlediddle

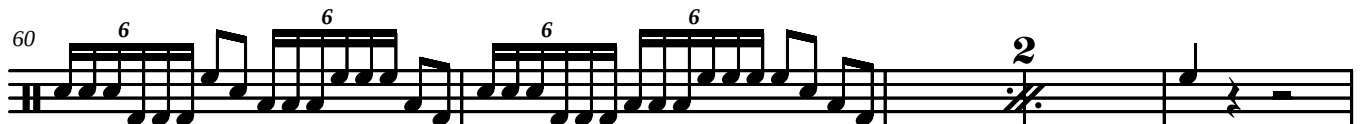
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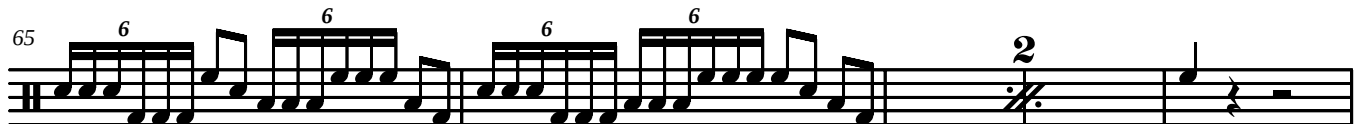
55



60



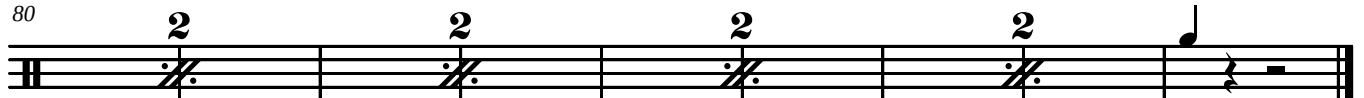
65



70



80



Bass Drums

The Other Warmup

J. High

$\text{♩} = 120$

11 *mf* *f* R R R L L L R R R L L L

16 R R R L L L R R R L L L

20

24

28 R L R L R L 2 2

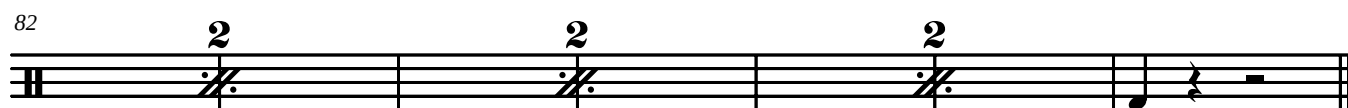
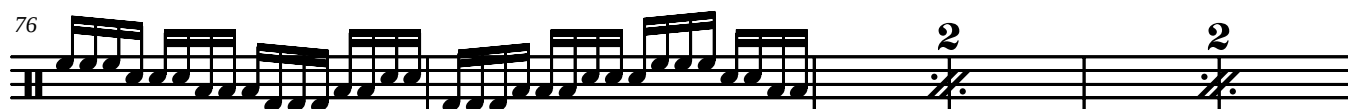
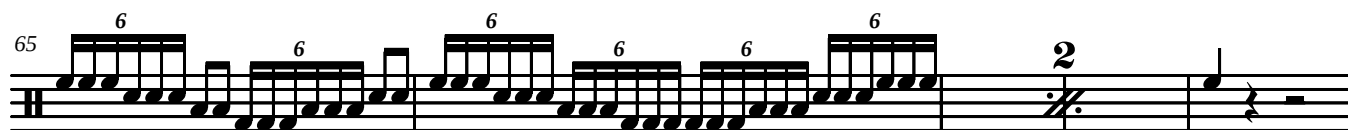
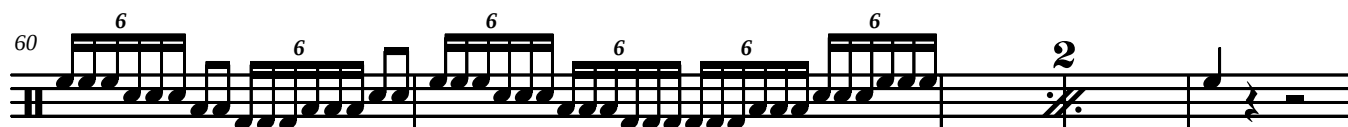
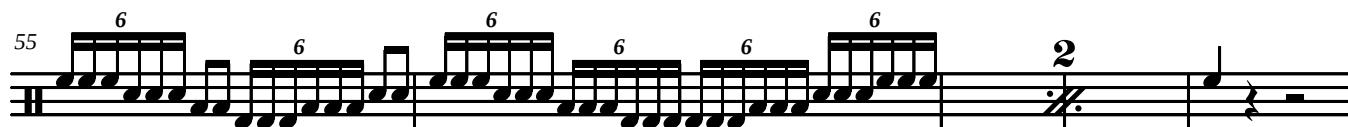
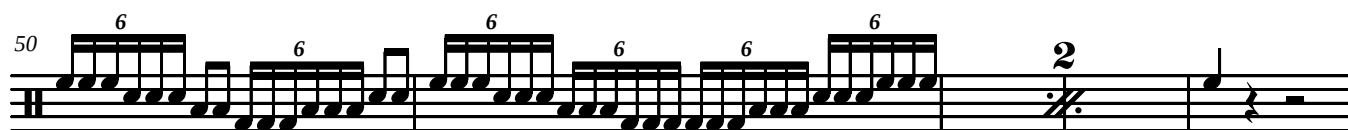
35 R L L R L

39 R R L L R

43 R L R L L

The Other Warmup

2



REVISED 2010

GEORGIA MUSIC EDUCATORS ASSOCIATION

ALL-STATE BAND SCALES

SYMPHONIC BAND (GRADES 11-12) Mallet Percussion

$\text{♩} = 144$

8

15

22

29

36

43

50

57

64

71

78

I-IV-V-I

Part One (soprano): Play scale steps 8, 8, 7, 8.

(Violin 1, Flute, Clarinet 1, Alto Sax 2 [low octave], Cornet/Trumpet 1, Horn 3 [low], Trombone 2)

Part Two (alto): Play scale steps 5, 6, 5, 5.

(Violin 2, Oboe, Clarinet 2, Alto Sax 1, Cornet/Trumpet 2, Horn 1, Euphonium)

Part Three (tenor): Play scale steps 3, 4, 2, 3.

(Viola/Violin 3, Clarinet 3, Alto Clarinet, Bassoon 1, Tenor Sax, Cornet/Trumpet 3, Horn 2, Trombone 1)

Part Four (bass): Play scale steps 1, 4, 5, 1.

(Cello, String Bass, Bassoon 2, Bass Clarinet, Baritone Sax, Horn 4, Trombone 3, Tuba)

PERCUSSION

36 CHORALES FOR BAND

BY

AARON COLE



VERSION 1.0

DECOYGRAPE PRODUCTIONS

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How to use this book

For percussionists

1. The **SOPRANO** and **ALTO** parts are your main parts on most mallet instruments.
2. The **TENOR** and **BASS** parts might work on some larger marimbas. Ask your director.
3. Ask your director about whether or not to roll in order to sustain notes.

1

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

A simple chord
progression

2

Canon in D
by
Johann Pachelbel
(ca. 1680)

4

Augmented 6th Cadence

A special type of cadence

[illegible]

5

Tallis Canon
by
Thomas Tallis

(ca. 1560)

4 5 6 7 8

S

A

T

B

This image shows a musical score for a SATB choir, measures 4 through 8. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. Measure 4 starts with a whole note chord in all parts. Measures 5 and 6 show the Soprano and Alto parts moving in parallel motion, while the Tenor and Bass parts remain stationary. Measure 7 features a half note rest for the Soprano and Alto parts, with the Tenor and Bass parts continuing the melody. Measure 8 concludes with a whole note chord in all parts.

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)

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

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

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

This block contains the musical notation for measures 5 through 10 of a four-part vocal setting. The Soprano (S) part begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half rest. The Alto (A) part has quarter notes G4, A4, Bb4, and A4, followed by a half rest. The Tenor (T) part starts with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half rest. The Bass (B) part has a half note G3, followed by quarter notes A3, Bb3, and A3, then a half rest. The key signature has two flats (Bb, Eb) and the time signature is 3/4.

12

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

1 2 3 4 5 6 7

S A T B

This block contains the musical notation for measures 1 through 7 of the piece "Be Thou My Vision". The key signature has two flats (Bb, Eb) and the time signature is 3/4. The Soprano (S) part begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half rest. The Alto (A) part has quarter notes G4, A4, Bb4, and A4, followed by a half rest. The Tenor (T) part starts with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half rest. The Bass (B) part has a half note G3, followed by quarter notes A3, Bb3, and A3, then a half rest.

8 9 10 11 12 13 14 15 16

S A T B

This block contains the musical notation for measures 8 through 16 of the piece "Be Thou My Vision". The key signature has two flats (Bb, Eb) and the time signature is 3/4. The Soprano (S) part begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half rest. The Alto (A) part has quarter notes G4, A4, Bb4, and A4, followed by a half rest. The Tenor (T) part starts with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half rest. The Bass (B) part has a half note G3, followed by quarter notes A3, Bb3, and A3, then a half rest.

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

S A T B

6 7 8 9 10 11

S A T B

12 13 14 15 16

S A T B

Detailed description: This is a musical score for a four-part setting of 'Chester' by William Billings (1778). The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into three systems. The first system contains measures 1 through 5, the second system contains measures 6 through 11, and the third system contains measures 12 through 16. Each measure is numbered above the Soprano staff. The notation includes various note values (half notes, quarter notes, eighth notes, and sixteenth notes), rests, and bar lines. 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 F4, followed by quarter notes G4, A4, and Bb4. The Tenor part begins with a half note E4, followed by quarter notes F4, G4, and A4. The Bass part begins with a half note D4, followed by quarter notes E4, F4, and G4. The piece concludes with a double bar line at the end of measure 16.

15

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

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

Detailed description: This is a musical score for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) in 4/4 time, key of B-flat major. The score consists of 16 measures. Measures 1-4 are marked with numbers 1, 2, 3, and 4 above the Soprano staff. Measures 5-10 are marked with numbers 5, 6, 7, 8, 9, and 10 above the Soprano staff. Measures 11-16 are marked with numbers 11, 12, 13, 14, 15, and 16 above the Soprano staff. The Soprano part features a melodic line with various intervals and a final cadence. The Alto, Tenor, and Bass parts provide harmonic support with sustained notes and moving lines. The Bass part includes a chromatic ascent in measures 11-12.

16

Horkstow
Grange
collected by
Percy Grainger
(1906)

1 2 3

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)

Soprano (S), Alto (A), Tenor (T), Bass (B) parts for measures 1 through 8 of the Chaconne. The score is in 3/4 time and Eb major. The Soprano part features a melodic line with a long note in measure 1, followed by eighth notes. The Alto part has a similar melodic line. The Tenor and Bass parts provide harmonic support with longer notes and some movement. The key signature has three flats (Bb, Eb, Ab).

18

Finlandia
by
Jean Sibelius
(1900)

Soprano (S), Alto (A), Tenor (T), Bass (B) parts for measures 1 through 8 of Finlandia. The score is in 4/4 time and Eb major. The Soprano part features a melodic line with a long note in measure 1, followed by eighth notes. The Alto part has a similar melodic line. The Tenor and Bass parts provide harmonic support with longer notes and some movement. The key signature has three flats (Bb, Eb, Ab). The word "Divisi" is written below the Alto part in measure 2.

5 6 7 8 9 10 11 12

S

A

T

B

This block contains the first system of a musical score, measures 5 through 12. It is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C). The Soprano part features a melodic line with a half note, quarter notes, and a half note with a fermata. The Alto, Tenor, and Bass parts provide harmonic support with chords and moving lines. Measure 8 has a fermata over the Soprano and Alto parts. Measure 12 ends with a fermata over the Soprano and Alto parts.

13 14 15 16 17 18

S

A

T

B

This block contains the second system of the musical score, measures 13 through 18. The vocal parts continue their respective lines. The Soprano part has a half note, a quarter note, a quarter rest, and a half note with a fermata. The Alto, Tenor, and Bass parts follow with chords and moving lines. Measure 15 has a fermata over the Soprano and Alto parts. Measure 18 ends with a fermata over the Soprano and Alto parts.

19 20 21 22 23

S

A

T

B

This block contains the third system of the musical score, measures 19 through 23. The Soprano part has a half note, a half note with a fermata, a quarter note, a quarter note, a half note, and a quarter rest. The Alto, Tenor, and Bass parts provide harmonic support with chords and moving lines. Measure 20 has a fermata over the Soprano and Alto parts. Measure 23 ends with a fermata over the Soprano and Alto parts.

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

Detailed description: This is a musical score for a voice and piano arrangement of Frédéric Chopin's Prelude No. 20, Opus 28. The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto'. The score is divided into three systems, each containing four staves (Soprano, Alto, Tenor, Bass). The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-13. The piano part is written in the right hand of the piano, and the voice parts are written in the left hand of the piano. The score is numbered 14 in the top left corner.

20

To a Wild Rose
by
Edward
McDowell
(1896)

1 2 3 4 5 6 7 8

S A T B

9 10 11 12 13 14 15 16 17 18 19

S A T B

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

S A T B

21

Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

Measures 1-4 of the vocal score for 'Nimrod'. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure numbers 1, 2, 3, and 4 are indicated above the Soprano staff. The melody is primarily in the Soprano part, with the other parts providing harmonic support.

Measures 5-9 of the vocal score for 'Nimrod'. The score continues in 3/4 time with a key signature of two flats. Measure numbers 5, 6, 7, 8, and 9 are indicated above the Soprano staff. The vocal parts continue their respective lines, with the Soprano part featuring more complex rhythmic patterns.

22

Blessed are They
That Mourn
by
Johannes Brahms
(1868)

Measures 1-6 of the vocal score for 'Blessed are They That Mourn'. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure numbers 1, 2, 3, 4, 5, and 6 are indicated above the Soprano staff. The Soprano part has a melodic line, while the other parts provide a steady harmonic accompaniment.

7 8 9 10 11 12 13

S A T B

23

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

1 2 3 4 5

S A T B

6 7 8 9 10 11 12

S A T B

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

25

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

1 2 3

S

A

T

B

4 5 6

S

A

T

B

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

27

Ave Maria
from Op. 37
Vespers
by Sergei
Rachmaninoff
(1915)

The musical score is presented in four systems, each containing four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is one flat (B-flat) and the time signature is 4/4. The score is numbered 1 through 13 across the systems.

System 1: Measures 1-4. The Soprano part begins with a melodic line, while the other voices provide harmonic support. Measure numbers 1, 2, 3, and 4 are indicated above the Soprano staff.

System 2: Measures 5-8. The vocal parts continue their respective lines, with the Soprano and Alto parts showing more complex melodic movement. Measure numbers 5, 6, 7, and 8 are indicated above the Soprano staff.

System 3: Measures 9-13. This system concludes the piece. The Soprano part features a long, sustained note in measure 10, and the other voices provide a steady harmonic foundation. Measure numbers 9, 10, 11, 12, and 13 are indicated above the Soprano staff.

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

S A T B

5 6 7 8

S A T B

9 10 11 12

S A T B

Detailed description: This is a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into three systems, each containing four measures. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system (measures 1-4) shows the Soprano line with eighth-note patterns, while the other voices have longer notes. The second system (measures 5-8) features a melodic line for the Soprano and a sustained, low line for the other voices. The third system (measures 9-12) returns to a more active Soprano line with eighth notes, while the other voices provide harmonic support with longer notes. The score ends with a double bar line at measure 12.

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 (1736). The score is divided into three systems, each with four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system contains measures 1 through 6. The second system contains measures 7 through 14. The third system contains measures 15 through 22. The Soprano part features a melodic line with various intervals and rests. The Alto part provides a harmonic support with a similar melodic contour. The Tenor part has a more active line with many eighth and sixteenth notes. The Bass part provides a steady harmonic foundation with a mix of quarter and eighth notes. The piece concludes with a double bar line at the end of measure 22.

31

Chorale from Jupiter
by
Gustav Holst
(1916)

1 2 3 4 5 6

S A T B

7 8 9 10 11 12 13 14 15

S A T B

16 17 18 19 20 21 22 23 24

S A T B

Detailed description: This is a musical score for a four-part vocal choir (Soprano, Alto, Tenor, Bass) in 3/4 time, key of B-flat major. The score consists of 24 measures, divided into three systems of eight measures each. The Soprano part features a melodic line with eighth and quarter notes, while the other three parts provide harmonic support with a mix of quarter and eighth notes, often using rests. Measure numbers 1 through 24 are printed above the Soprano staff in each system. The piece concludes with a double bar line at the end of measure 24.

32

In the Village
by
Modeste
Mussorgsky
(1880)

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into three systems, each containing four measures. The Soprano part has a melodic line with various intervals and rests. The Alto, Tenor, and Bass parts provide harmonic support with various intervals and rests. The piano accompaniment is indicated by a grand staff (treble and bass clefs) with various intervals and rests. The score is numbered 1 through 16.

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

17 18 19 20

S

A

T

B

This musical system contains measures 17 through 20. It is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. In measure 17, the Soprano part has a dotted quarter note followed by an eighth note, while the other parts have quarter notes. In measure 18, the Soprano part has a quarter note followed by an eighth note, while the other parts have quarter notes. In measure 19, the Soprano part has a quarter note followed by an eighth note, while the other parts have quarter notes. In measure 20, the Soprano part has a quarter note followed by an eighth note, while the other parts have quarter notes.

21 22 23 24

S

A

T

B

This musical system contains measures 21 through 24. It is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. In measure 21, the Soprano part has a quarter note followed by an eighth note, while the other parts have quarter notes. In measure 22, the Soprano part has a quarter note followed by an eighth note, while the other parts have quarter notes. In measure 23, the Soprano part has a quarter note followed by an eighth note, while the other parts have quarter notes. In measure 24, the Soprano part has a quarter note followed by an eighth note, while the other parts have quarter notes.

33

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

Measures 1-3 of the musical score for 'Ein feste Burg ist unser Gott' by J.S. Bach. 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. 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, B4, and C5. The Alto part begins with a half note F4, followed by quarter notes G4, A4, and B4. The Tenor part begins with a half note E4, followed by quarter notes F4, G4, and A4. The Bass part begins with a half note D4, followed by quarter notes E4, F4, and G4. All parts have a fermata over the final note of measure 3.

Measures 4-8 of the musical score for 'Ein feste Burg ist unser Gott' by J.S. Bach. 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. 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. Measure 8 is marked with an '8' above the Soprano staff. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part begins with a half note F4, followed by quarter notes G4, A4, and B4. The Tenor part begins with a half note E4, followed by quarter notes F4, G4, and A4. The Bass part begins with a half note D4, followed by quarter notes E4, F4, and G4. All parts have a fermata over the final note of measure 8.

Measures 9-12 of the musical score for 'Ein feste Burg ist unser Gott' by J.S. Bach. 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. 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, B4, and C5. The Alto part begins with a half note F4, followed by quarter notes G4, A4, and B4. The Tenor part begins with a half note E4, followed by quarter notes F4, G4, and A4. The Bass part begins with a half note D4, followed by quarter notes E4, F4, and G4. All parts have a fermata over the final note of measure 12.

34

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

First system of the musical score, measures 1 through 3. 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 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, B-flat4, and A4. The Alto part begins with a half note G4, followed by quarter notes A4, B-flat4, and A4. The Tenor part begins with a half note G3, followed by quarter notes A3, B-flat3, and A3. The Bass part begins with a half note G2, followed by quarter notes A2, B-flat2, and A2. Each voice part has a fermata over the final note of the system.

Second system of the musical score, measures 4 through 7. 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 4/4. Measure numbers 4, 5, 6, and 7 are indicated above the staves. The Soprano part begins with a half note G4, followed by quarter notes A4, B-flat4, and A4. The Alto part begins with a half note G4, followed by quarter notes A4, B-flat4, and A4. The Tenor part begins with a half note G3, followed by quarter notes A3, B-flat3, and A3. The Bass part begins with a half note G2, followed by quarter notes A2, B-flat2, and A2. Each voice part has a fermata over the final note of the system.

Third system of the musical score, measures 8 through 12. 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 4/4. Measure numbers 8, 9, 10, 11, and 12 are indicated above the staves. The Soprano part begins with a half note G4, followed by quarter notes A4, B-flat4, and A4. The Alto part begins with a half note G4, followed by quarter notes A4, B-flat4, and A4. The Tenor part begins with a half note G3, followed by quarter notes A3, B-flat3, and A3. The Bass part begins with a half note G2, followed by quarter notes A2, B-flat2, and A2. Each voice part has a fermata over the final note of the system.

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

