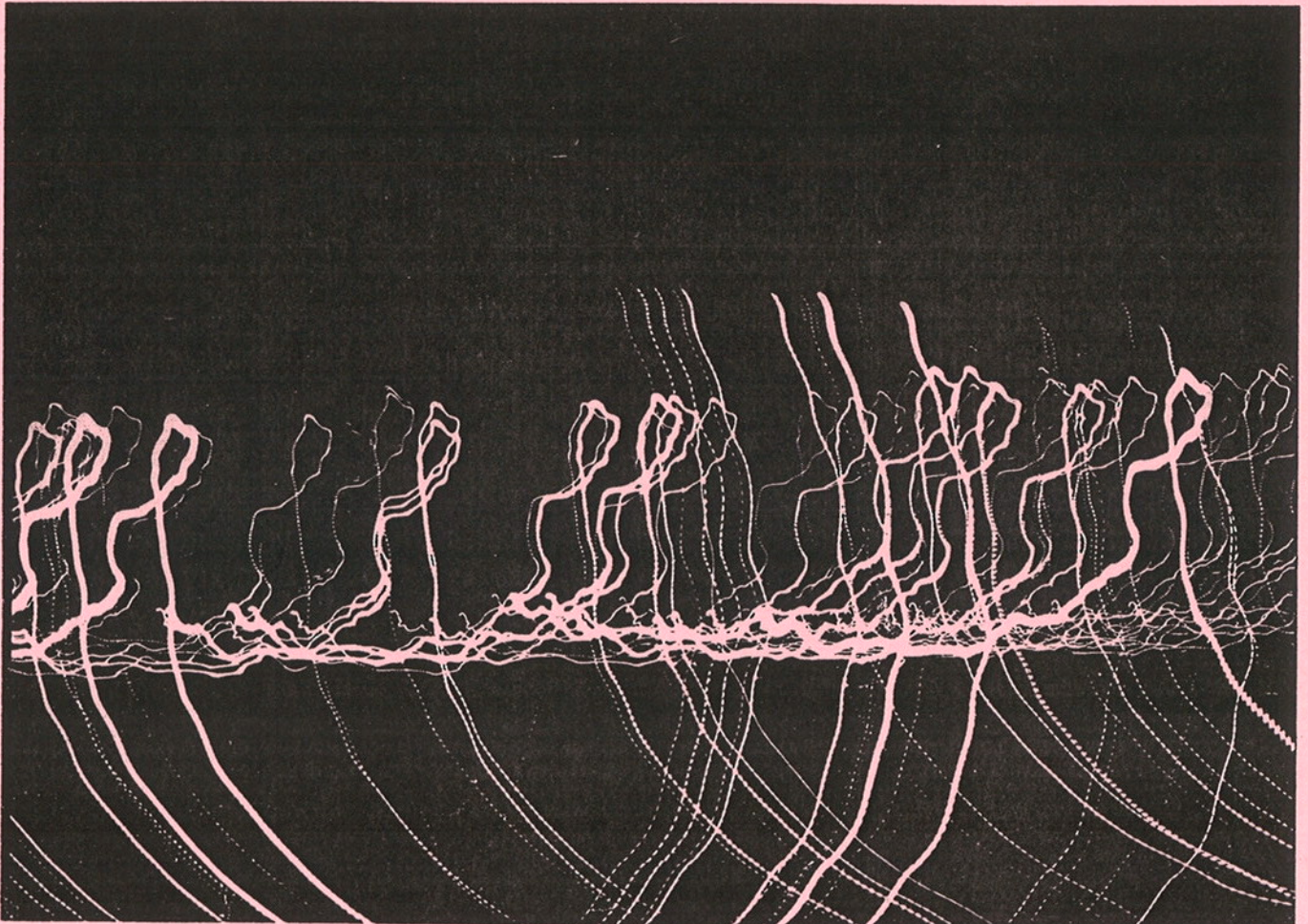


CHORAL MUSIC

by

Winifred Keane



SONGS FOR CHORUS

by Winifred Keane, BMI

Scot Free

Poetry by Hannah P. Rodgers
Music by Winifred Keane, BMI

♩ = 112

(whistle) > > 5

f

(whistle) *mf*

Soprano (S): Treble clef, 6/8 time signature. First measure: whole rest. Second measure: quarter rest, quarter note G4, quarter note A4. Third measure: quarter note B4, quarter note C5, quarter note B4. Fourth measure: quarter note A4, quarter note G4, quarter note F4. Fifth measure: quarter note E4, quarter note D4, quarter note C4. Sixth measure: whole rest.

Alto (A): Treble clef, 6/8 time signature. All measures: whole rest.

Tenor (T): Treble clef, 6/8 time signature. First measure: quarter note G3, quarter note A3. Second measure: quarter note B3, quarter note C4, quarter note B3. Third measure: quarter note A3, quarter note G3, quarter note F3. Fourth measure: quarter note E3, quarter note D3, quarter note C3. Fifth measure: quarter note B2, quarter note A2, quarter note G2. Sixth measure: quarter note F2, quarter note E2, quarter note D2.

Bass (B): Bass clef, 6/8 time signature. All measures: whole rest.

(whistle)

mf 10

S *mp* and sang -, and sang - -

A *mf* | *f* | *f* | *mf* | *f* | *mf*
 I walked the land a - lone and sang - -, and sang - -

T *mf* | *f* | *f* | *mf* | *f* | *mf*
 and sang -, and sang - - - - . And

B *mp* | *mf* | *f* | *f* | *f* | *mf*
 mm - - - - - - - - - - and sang -, and sang - -

S *f* 15 *mp* *mf*
 ng mm - - as the clouds moved on - - - - -

A *mp* | *f* | *mp* | *mf*
 ng mm - - as the clouds moved on - - - - -

T *mp*
 pur- ple sprang as the clouds moved on - - - - - mm

B *mp*
 ng mm - - - - -

mp *p* *20 mp*
 S *mp* *p* *20 mp*
 A *mp* *p* *20 mp*
 T *mp* *p* *20 mp*
 B *mf* *p* *20 mp*

- - - - mm move - - - -
 - - - - mm move - - - -
 - - - - mm move - - - -
 - - - - *mf* *p* *20 mp*

- - - - The clouds caused hues to move - - - -

mf *mp* *f* *mp*
 S *mf* *mp* *f* *mp*
 A *mf* *f* *mp*
 T *f* *mf* *p*
 B *mp* *mf* *mp*

- - - - move - - - - And the
 - - - - move - - - -
 - - - - move - - - -
 - - - - *mp*

- - - - move - - - - And the

25 *mp* *mf* > > >

S land rolled - - - and tossed long hot, hot hay - - -

A - - - long hot mo-ments of hay - - -

T - - - long hot mo-ments of hay

B land rolled - - - and tossed long hot mo-ments of hay

30 *Ritardando* *mp* *mf* Ah

S - - smell. The heath-er bells bloomed - - - Ah - - -

A *mf* *mp* *p* - - smell. Ah - - - Ah - - -

T - - smell. The heath-er bell bloomed - - - bloomed - - -

B - - smell. Ah - - -

Bright Me White

Poetry by Hannah P. Rodgers
Music by Winifred Keane, BMI

1

S
A
T
B
Pno

Bright me white, Bliz- zard love _____.

Bright me white, Bliz- zard love _____.

Bright me white, Bliz- zard love _____.

Bright me white, Bliz- zard love _____.

Bright me white, Bliz- zard love _____.

mp

mf

>

6

S
A
T
B

Piano

Bank me dark_ ___ for dream- ing

Bank me dark_ ___ for dream- ing

Bank me dark_ ___ for dream- ing

Bank me dark_ ___ for dream- ing

10

S
A
T
B

Piano

Kiss my mouth, laugh- ing

Kiss my mouth, laugh- ing

Kiss my mouth, laugh- ing

Kiss my mouth, laugh- ing

8va

14

S
eyes _____ . Breath of stars_ ___ Still reach- ___ ing_ ___ .

A
eyes _____ . Breath of stars_ ___ Still reach- ___ ing_ ___ .

T
eyes _____ . Breath of stars_ ___ Still reach- ___ ing_ ___ .

B
eyes _____ . Breath of stars_ ___ Still reach- ___ ing_ ___ .

Pno

19

S

A

T

B

Pno

23

S
Lin- ger long _____, Song wan- der- er _____.

A
Lin- ger long _____, Song wan- der- er _____.

T
Lin- ger long _____, Song wan- der- er _____.

B
Lin- ger long _____, Song wan- der- er _____.

8va

Pno

28

S
Bright me white _____

A
Bright me white _____

T
Bright me white _____

B
Bright me white _____

8va

Pno

This musical score is for a SATB choir and piano. It consists of five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno). The key signature is one sharp (F#) and the time signature is 7/8. The score is divided into four measures. In the first measure, the vocal parts have a melodic line starting with a fermata and a double bar line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second and third measures show the vocal parts with rests and the piano accompaniment continuing its rhythmic pattern. The fourth measure features a complex piano accompaniment with a large fermata over the right hand and a melodic line in the left hand. The score concludes with a double bar line.

St. Francis Prayer

Part I

Winifred Keane, BMI

$\text{♩} = 54$

Musical score for Sopranos (Sop. 1 and Sop. 2) and Flute. The score is in 3/4 time, with a tempo of quarter note = 54. The key signature has one flat (B-flat). Sop. 1 has lyrics: "Lord --, Lord, make me an in- stru- ment -- of Thy". The Flute part has rests in measures 1-3 and a whole note in measure 4. Dynamics include *mf* and a triplet of eighth notes in measure 3.

Sop. 2

Sop. 1

Flute

mf

3

Lord --, Lord, make me an in- stru- ment -- of Thy

5

Musical score for Soprano 2 (S2), Soprano 1 (S1), and Flute (Fl.). The score continues in 3/4 time. S2 has lyrics: "Lord ---,". S1 has lyrics: "peace ----.". The Flute part has a triplet of eighth notes in measure 6 and a whole note in measure 8. Dynamics include *mp* and *mf*.

S2

S1

Fl.

mf

3

Lord ---,

peace ----.

mp

mf

10

S2 Lord --, make me an in- stru- ment of

S1 *mf* Where there is ha- tred, let me sow love

F1. *mf*

15

S2 -- Thy -- peace --. *mf* Where there is

S1 --- --- ---

F1. *f*

3

S2 in- ju- ry, par- don; *mp* where there is doubt - --, faith

S1 --- --- ---

F1. *mp*

20

mf

S2 ---; where there is

S1 *mf* Where there is des- pair, hope ---; where there is

F1.

25

S2 > dark- ness, light ---

S1 dark- ness, light ---, and where there is sad- ness,

F1. *mp* *mf*

3

S2 *f* Oh --- *mp* Lord ---; ---;

S1 *f* joy! *mf* > Lord --, Lord, make me an

F1. *f* *mp* *mf*

30 *mf*

S2: Oh Lord

S1: in- stru- ment -- of -- Thy peace

Fl. *f* *mf* *mp*

p

S2

S1

Fl. *p*

St. Francis Prayer

Part II

Winifred Keane, BMI

35 Legato (chant-like) ♩ = 96

S

A

T

B

Pno

mp

p

O Di- vine Mas- ter grant - - that I may not so much

O Di- vine Mas- ter grant - - that I may not so much

S
A
T
B
Pno

to be un-der- stood, as to un-der- stand
to be un-der- stood, as to un-der- stand
seek to be con- soled, as to con- sole;
seek to be con- soled, as to con- sole;

S
A
T
B
Pno

--;; to be loved, as to love -- --;;
--;; to be loved, as to love -- --;;
to be loved, as to love.
to be loved, as to love.
O Di- vine Mas- ter grant
O Di- vine Mas- ter grant

S
grant us love --; for it is in giv- ing that we re- ceive, it is in

A
grant us love --; for it is in giv- ing that we re- ceive, it is in

T
-- us love --; for it is in giv- ing that we re- ceive, it is in

B
-- us love --; for it is in giv- ing that we re- ceive, it is in

Pno

S
par- don- ing that we are par- doned, and it is in dy- ing that we are

A
par- don- ing that we are par- doned, and it is in dy- ing that we are

T
par- don- ing that we are par- doned, and it is in dy- ing that we are

B
par- don- ing that we are par- doned, and it is in dy- ing that we are

Pno

S
born to e-ter-nal life. A- - - - - men, A- men

A
born to e-ter-nal life. A- - - - - men, A- men

T
born to e-ter-nal life. A- - - - - men, A- men

B
born to e-ter-nal life. A- - - - - men, A- men

Pno

S

A

T

B

Pno