

# TUNESMITH MUSIC

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## General Sample Book (Finale and Sibelius)

*recipient of a 2010 Revere Award*

for the piano-vocal score of the opera “Gabriel’s Daughter,” by Henry Mollicone  
published by ECS Publishing

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### Composers

Gwyneth Walker, Henry Mollicone, Su Lian Tan, Giancarlo Aquilanti, George Perle, Kareem  
Roustom, Daniel Pinkham, Carson Cooman, Alice Parker, Libby Larsen,  
Michael John Trotta, Clare Shore, Steven Sametz, Hugh Goodridge,  
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*Sole engraver and music consultant for the  
American Choral Director Association’s **Choral Journal***



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31

S  
A

nos in pa - - ce, mu - tans E - vae, mu - tans  
no - bis na - - tus, tu - lit es - se, tu - lit

T  
B

nos in pa - - ce, mu - tans E - vae, mu - tans  
no - bis na - - tus, tu - lit es - se, tu - lit

36

S  
A

E - vae no - - - men. 1. 2.  
es - se tu - - - us.

T  
B

E - vae no - - - men. 1. 2.  
es - se tu - - - us.

41 Sop.  
*p*

S

Vir - go sing - u - la - ris, in - ter om - nes mi - tis, nos

134 *poco rit.* **f** *allargando* *poco* *a tempo* (♩ = 66) **mf**

na - tus est, Ho-di - e, Ho - di-e Chris-tus na - tus, \_\_\_\_\_

na - tus est, Ho-di - e, Ho - di-e Chris-tus na - tus, \_\_\_\_\_

na - tus est, Ho-di - e, Ho - di-e Chris-tus na - tus, \_\_\_\_\_

na - tus est, Ho-di - e, Ho - di-e Chris-tus na - tus, \_\_\_\_\_

*poco rit.* *allargando* *poco* *a tempo* (♩ = 66) **mf**

Gt.: +Reed 8'

Gt. **mf**

*from Hodie Christus Natus est*  
by A. Douglas Biggs  
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139 **f** **ff** *molto rit.*

na - tus est! \_\_\_\_\_

na - tus est! \_\_\_\_\_

na - tus est! \_\_\_\_\_

na - tus est! \_\_\_\_\_

na - tus, \_\_\_\_\_ na - tus est! \_\_\_\_\_

*molto rit.*

# Finale

20

S  
A

T  
B

on the cy - cles, the cy - cles of life.

cy - cles of life, on the cy - cles of life.

*f* >

*f* >

*cresc.*

*f*

22

S  
A

T  
B

We have for - got - ten, we have for -

We have for - got - ten, we have for -

*f* > *marcato*

*f* > *marcato*

*p sub.*

*f marcato*

*loco*

*cresc.*

*8vb*

25

S  
A

T  
B

got - ten, we have for - got - ten who we are.

got - ten, we have for - got - ten who we are.

*cresc.*

*cresc.*

*ff* >

*ff* >

*sf*

*sf*

*8vb*

Finale

from I, TOO, SING AMERICA, by Gwyneth Walker  
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4

9

S  
my coun - try— mine!

A  
my coun - try— mine!

*rit.*  
*p* *div.* *ff*

*rit.*  
*p* *div.* *ff*

*rit.*  
*p* *rapidly, blurred* *ff*

*ped.*

13 **A** **Faster** ♩ = 132 *as excitement growing (in the background)*  
*unis. p* *poco*

**A** **Faster** ♩ = 132

la la la la la la la la

*mf* *with energy and excitement* *3*

*slight pedal* *ped. 3*

16 *mf*

S1  
*mf* I, too, sing— A - mer - i - ca, A -

S2  
I, too sing— A - mer - i - ca,

A  
la la la la la la la la

*ped.* *ped.* *simile*

from SHALL WE GATHER by A. Douglas Biggs  
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91 *mf*

ver, the beau - ti - ful the beau - ti - ful

94 *rit.* **Maestoso** ♩ = 56

ri - - - ver, ga - ther with the

*rit.* **Maestoso** ♩ = 56

*mp* *f* *mf*

97 *molto allar.* *a tempo* (♩ = 96) *mp*

saints by the ri - - ver flow - ing from the

*molto allar.* *a tempo* (♩ = 96) *mp cresc.*

101 *f* *ritenuto* **Moving ahead** ♩ = 80 (*accel.*)

throne of God!

*ritenuto* **Moving ahead** ♩ = 80 (*accel.*)

*(cresc.)* *ff* *15<sup>ma</sup>* *8<sup>va</sup>*

16

107

*poco rit.*

Poco meno mosso ♩ = 88

*pp* nostalgically

Musical score for measures 107-110. The vocal line begins with a rest, followed by the lyrics "To - na -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *mp* and *p*. A triplet of eighth notes is marked in the vocal line at measure 108.

110

*poco riten. a tempo* (♩ = 88)

ti - co, mi dul - ce pue - blo don - de na - cí,

De u - na fa -

Musical score for measures 110-113. The vocal line continues with the lyrics "ti - co, mi dul - ce pue - blo don - de na - cí, De u - na fa -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *pp* and *poco riten. a tempo*.

113

mi - lia gran - de co - mo mis an - he - los.

To - na -

Musical score for measures 113-116. The vocal line continues with the lyrics "mi - lia gran - de co - mo mis an - he - los. To - na -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *p* and *poco riten.*

116

*p*

*poco riten.*

*a tempo* (♩ = 88)

ti - co, ————— la cu - na — de mis sue - ños,

Mi fa -

Musical score for measures 116-119. The vocal line continues with the lyrics "ti - co, ————— la cu - na — de mis sue - ños, Mi fa -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *p* and *poco riten. a tempo*.

Sibelius

16

Solo instrumental

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144 (♩ = ♩)

*f forcefully* *mf* *ff*

*mp* *mf* *f*

146 (one breathe if possible)

*tr* *mp*

*tr* (stop trill) *p*

*Cadenza* ♩ = 66

(148) *poco accel.* ♩ = 80

*mp* *mp* *f*

(148) *molto rit.* *With abandon* ♩ = 72

*tr* *p* *mf*

*dim.* *With abandon* ♩ = 72

*mp*



INSTRUCTIONS: Beamed notes should be sustained for the length of the beam. Unbeamed notes should be proportionally related to each other in terms of the indicated duration (flagged notes are short, nonflagged longer, and open note heads are even longer)

**E** mm = 60

Tpt. 1 *non vib.*  
*fppp*

Tpt. 2 *Open non vib.*  
*fppp*

Hn. *non vib.*  
*ppp*

Tpt. 1 *St. mute*  
*p* *ppp* *breathily and whispery*

Tpt. 2 *fpp* *poco*

Hn. *mf*

from MOO SHU WRAP RAP by Su Lian Tan  
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Tpt. 1 *mp*

Tpt. 2

Hn. *niente*

Tbn. *(sneak in) p*

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Sibelius ~ Solo Piano

31

pp *rapido* *p* *cresc.* *mp*

Measures 31-34: Treble and bass clefs. Treble clef starts with a half note G4, followed by quarter notes A4, B4, C5. Bass clef starts with a half note G2, followed by quarter notes A2, B2, C3. Measure 32 has a *rapido* marking and a triplet of eighth notes in the bass. Measure 33 has a *cresc.* marking and a triplet of eighth notes in the treble. Measure 34 has an *mp* marking and a triplet of eighth notes in the treble.

35

*p* *mp* *pp*

Measures 35-37: Treble and bass clefs. Measure 35 has a *p* marking and a triplet of eighth notes in the treble. Measure 36 has a *mp* marking and a triplet of eighth notes in the bass. Measure 37 has a *pp* marking and a triplet of eighth notes in the treble.

38

*mp* *cresc.*

Measures 38-41: Treble and bass clefs. Measure 38 has a *mp* marking and a triplet of eighth notes in the bass. Measure 39 has a *cresc.* marking and a triplet of eighth notes in the treble. Measure 40 has a *mp* marking and a triplet of eighth notes in the bass. Measure 41 has a *cresc.* marking and a triplet of eighth notes in the treble.

42

*rit.* (*a* = *a*) *a tempo* *f*

Measures 42-44: Treble and bass clefs. Measure 42 has a *rit.* marking and a triplet of eighth notes in the treble. Measure 43 has a *a tempo* marking and a triplet of eighth notes in the bass. Measure 44 has a *f* marking and a triplet of eighth notes in the treble.

45

*mf* *pp*

Measures 45-48: Treble and bass clefs. Measure 45 has a *mf* marking and a triplet of eighth notes in the treble. Measure 46 has a *pp* marking and a triplet of eighth notes in the bass. Measure 47 has a *pp* marking and a triplet of eighth notes in the treble. Measure 48 has a *pp* marking and a triplet of eighth notes in the bass.

Finale ~ Solo Piano

4 (accel.)

56 (cresc.) *f*

1 2 1 1 2 1

60 rit. *dim.* *p* *mp espr. (melody)* Andante ♩ = 92 *sostenuto*

1 2

64 *p* *mp*

68 *dim.* *p* *mp* *8va* *loco*

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71 *simile* *rit.* *a tempo* *a piacere*

Sibelius ~ Dramatic work

from AN EXPEDITION TO THE POLE  
by Gwyneth Walker  
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54

D

49 Spoons continue *ad lib.* Susp. Cym.

Prc.

Pno.

*poco pedal ad lib.*

E

55 Congregation (Solo voices)

T

B

Solo Baritone not synchronized with other parts

56 Solo Tenor not synchronized with other parts

Sanc - tus, sanc -

Repeat pattern *ad lib.* with rests between

Prc.

Repeat 6-bar pattern *ad lib.* in conjunction with keyboard  
*gradual diminuendo*

E

Pno.

Repeat 6-bar pattern *ad lib.*  
*gradual diminuendo*

57 Solo Alto not synchronized with other parts

A

T

B

Prc.

Pno.

repeat pattern

continue pattern, with rests between *ad lib.*

continue pattern, with rests between *ad lib.*

continue repeating pattern until cued (with Spoons *ad lib.*)

continue repeating pattern until cued

from OXFORD COMPANIONS an Opera in Three Acts  
 by Giancarlo Aquilanti  
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Finale ~ Piano vocal score  
 (Orchestral reduction by Tunesmith)

A POLICE OFFICER enters  
 the outer room with a billy club.

80 *ff*

T  
 Hlgn. Chor. Your blood is wrong! Stand up if you won the War! The HOOLIGANS spit on CARLOS and kick him.

B  
 Your blood is wrong! Stand up if you won the War!

83 *f*

Oofcr. Stop that at once! You'll ex-extend your sen-tenc-es\_\_\_ for sure with this be-

The OFFICER gets out a key and begins to open the cell.  
 HOOLIGAN 2 goes over and holds the cell door shut.  
 HOOLIGAN 3 reaches through the bars and grabs the billy club]

86

Oofcr. hav - ior!



28

*accel. poco a poco*

Picc. *p* *cresc. poco a poco*

Fls. 1 *p* *cresc. poco a poco*  
2 *p* *cresc. poco a poco*

Obs. 1 *a2 p* *cresc. poco a poco*  
2 *a2 p* *cresc. poco a poco*

Cls. 1 *a2 p* *cresc. poco a poco*  
2 *a2 p* *cresc. poco a poco*

Bsns. 1 *p* *f* *p* *f* *p* *f*  
2 *p* *f* *p* *f* *p* *f*

Hns. 1 *p* *f* *p* *f* *p* *f*  
2 *p* *f* *p* *f* *p* *f*  
3 *p* *f* *p* *f* *p* *f*  
4 *p* *f* *p* *f* *p* *f*

Tpts. 1 *f* *p* *f* *p* *f* *p*  
2 *f* *p* *f* *p* *f* *p*  
3 *f* *p* *f* *p* *f* *p*

Tbns. 1 *a2 p* *f* *a2 p* *f* *a2 p* *f*  
2 *p* *f* *p* *f* *p* *f*  
3 *p* *f* *p* *f* *p* *f*

Tuba *p* *f* *p* *f* *p* *f*

(Timp.) *p* *f* *p* *f* *p* *f*

Perc. Maracas *p* *f* *p* *f* *p* *f*  
(B.D.) *f* *p* *f* *p* *f* *p*  
(Susp. Cym.) *f* *p* *f* *p* *f* *p*

*arco* *div.* *div.* *a3* *div.* *a3* *arco* *div.* *div.* *a3* *arco* *div.* *div.* *a3*

*accel. poco a poco*

Vlns. 1 *cresc. poco a poco*  
2 *arco* *cresc. poco a poco*

Vla. *arco* *cresc. poco a poco*

Vlc. *arco* *cresc. poco a poco*

Cb. *f* *arco* *p* *f* *arco* *p* *f* *arco* *p*

Haiku – Violin

II.

A little grey mouse  
boldly running down the street  
jumping puddles

from HAIKU Suite for Violin and Piano  
by A. Douglas Biggs  
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**Frantically** ♩ = 88

*p* *mf* *p*

*mf* *mp*

*mf* *mf sfz f*

**Rubato, espressively** ♩ = 50-52

*gliss.* *loco* *pizz.* *arco* ♩ = 60

*mf* *sfz* *mp* *f* *p*

*molto rit. a tempo* 8va

**Expressively** ♩ = 66

*mp* *f* *mf*

*accel.*

♩ = 72 ♩ = 60 *subito*

*sfz* *mp* *fp*



Messenger – Violoncello Solo

Intermittent descending *high glissandi*  
(imitating “whale sounds”)

[bow lightly in random glissandi  
(produces “windy” sound)]

156 **3**

[Vln. 1 pattern entry] *p* *f*

[Conductor will cue]

Repeat pattern a few times at an independent tempo.

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light, “wispy” bowing

164 *p*

*f* *come sopra*

*rit. e dim. poco a poco*

168 *ad lib.*

*f*

*rit. e dim.*

*come sopra* (m. 172)

(m. 173)

(whale sounds)

171

*p cresc. with each repetition* *f*

*rit. e dim.*

*a tempo*

*fluyente*

175 *ad lib.* [Conductor will cue] *f dim. poco a poco*

*f*

179 *(dim. poco a poco)*

*f*

181 *(dim. poco a poco)*

*f*

(2 Piccs.)

184

*p*

192 *Cello*

*mp misterioso* *mf* *p* *pp* *mp*