

From **PITCH PERFECT 2**

Recorded by **JESSIE J**

Flashlight

For SATB and Piano with Optional Instrumental Accompaniment*

Duration: ca. 3:25

Arranged by
MAC HUFF

Words and Music by
**SIA FURLER, CHRISTIAN GUZMAN,
SAM SMITH, JASON MOORE and MARIO MEJIA**

Moderate pop ballad (♩ = ca. 74)

Piano

The musical score is for the piano accompaniment of the song 'Flashlight'. It is written for a grand piano with a treble and bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Moderate pop ballad (♩ = ca. 74)'. The score consists of four measures. The treble staff has a melody of eighth notes: Bb4, C5, D5, E5, F5, G5, A5, Bb5 in the first measure; C5, D5, E5, F5, G5, A5, Bb5, C6 in the second measure; D5, E5, F5, G5, A5, Bb5, C6, Bb5 in the third measure; and A5, G5, F5, E5, D5, C5, Bb4, A4 in the fourth measure. The bass staff has a simple harmonic accompaniment with whole notes: Bb2 in the first measure, C3 in the second measure, F3 in the third measure, and Bb2 in the fourth measure. The dynamic marking 'mp' (mezzo-piano) is placed above the first measure of the treble staff.

Flashlight Satb

JR Anderson



Flashlight Satb:

Catalogue of Choral Music Arranged in Biblical Order James H. Laster, 1996-06-11 This second edition of Laster's Catalog combines in one volume the listings from the first catalog with the voluminous material that has appeared since 1973 more than doubling the number of citations It is designed as an aid for the church musician and or pastor seeking to plan unified worship services It will also be of use to those church musicians who follow the Liturgical Calendar and plan music appropriate to the appointed lessons as well as a source for non church choir directors who would like to locate choral settings based on a particular passage from Scripture Entries are arranged from Genesis through Revelation Each main entry citation provides the biblical reference book chapter and verse as well as a reference to additional passages from Scripture used in the anthem The composer arranger or editor and the title are listed as they appear on the octavo Information on voicing solos and instrumental accompaniment is noted the name of the publisher the most recent date of publication and the octavo number appear at the end of each citation where information on instrumental parts other versions of the same title and collections where the work might appear are also listed Composer and title indexes round off the work

Catalog of Copyright Entries Library of Congress. Copyright Office, 1962

Catalogue of the Universal Circulating Musical Library, including the Supplements of 1855 & 1856, 1857

Catalog of the Universal Circulating Musical Library, including the Supplements of 1855 & 1856, 1857

Musical Times and Singing Class Circular, 1898

Composers in the Classroom James Michael Floyd, 2011-02-07 Composers in the Classroom is a bio bibliographical dictionary chronicling the careers and work of over 120 composers associated with conservatories colleges and universities in the United States and Puerto Rico Scholars and students of music seeking critical information about composers who have taken on the mantle of instruction will find a wealth of detail on their subjects Painstakingly obtained through direct correspondence with the composers themselves Floyd includes within each entry a short biography of the composer's life and education lists of previous positions most prominent commissions awards and honors and notable performers of the subject's work Each entry also contains a discography of the recordings and a bibliography of writings by the composer Researchers will find especially useful the organization of each subject's compositions by a variety of types These include vocal choral assembly dramatic keyboard solo instrument handbells chamber music jazz ensemble band and wind ensemble band and wind ensemble with solo instruments orchestra orchestra with solo instruments film television commercial electro acoustic and multimedia arrangements transcriptions and editions and reconstructions Music scholars will find under each work not only the title and date of composition but also the date of revision commission and dedication information as well as other pertinent details ranging from the names of collaborators to alternate titles under which works may circulate Composers in the Classroom is an indispensable tool to scholars of modern music seeking to research the current state of musical composition and the compositional trends of the 21st century

English Cathedral Music and Liturgy in the Twentieth Century Martin Thomas, 2016-03-09 This book examines the stylistic development of English cathedral music during a period

of liturgical upheaval looking at the attitudes of cathedral clergy liturgists composers leading church music figures and organisations to music and liturgy Arguments that were advanced for retaining an archaic style in cathedral music are considered including the linking of musical style with liturgical language the recommending of a subservient role for music in the liturgy and the development of a language of fittingness to describe church music The roles of the RSCM and other influential bodies are explored Martin Thomas draws on many sources the libraries and archives of English cathedrals contemporary press coverage and the records of church music bodies publishing practices secondary literature and the music itself Concluding that an arresting of development in English cathedral music has prevented appropriate influences from secular music being felt Thomas contrasts this with how cathedrals have often successfully and dynamically engaged with the world of the visual arts particularly in painting and sculpture Presenting implications for all denominations and for patronage of the arts by churches and the place of musical aesthetics in the planning of liturgy this book offers an important resource for music theology liturgy students and ministry teams worldwide

Oberon, an Opera in Three Acts, Written by J. R. Planché ... Edited by N. Macfarren. [Vocal Score.] Carl Maria von Weber, 1872 **Music For U-U Choirs**

Kenneth Langer, 2019-05-03 Ken Langer has spent much of his adult life singing in or directing Unitarian Universalist choirs During that time he also composed new music for U U choral groups that could be used as part of a service or a musical performance His music ranges from simple to complex and from whimsical to worldly It incorporates ideas from many cultures and influences and is made to meet the unique needs of U U music programs

Choral Literature for Sundays and Seasons Bradley Ellingboe, 2004 At last a single volume that helps you find the right anthem for the specific worship day Numerous publishers many styles all difficulty levels are included Sure to become a favorite of every church musician

Handbook for the Revised Common Lectionary Peter C. Bower, 1996-01-01 This new handbook will be welcomed by all congregations using the Revised Common Lectionary Convenient and user friendly this one volume guide provides resources for the entire three year lectionary cycle including midweek festival days

Catalog of Copyright Entries, Third Series, 1966 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc

Papers ... Manchester Literary Club, 1890 *Papers of the Manchester Literary Club* Manchester Literary Club, 1893

Universal-Handbuch Der Musikliteratur Franz Pazdírek, 1967

Liturgical Music for the Revised Common Lectionary, Year B Thomas Pavlechko, Carl P. Daw, 2023-05-16 A planning guide for church musicians and clergy for selecting hymns songs and anthems for the three year liturgical cycle following the Revised Common Lectionary

Handbook for the Common Lectionary Peter C. Bower, 1987-01-01 Convenient and user friendly this one volume guide provides resources for the entire three year lectionary cycle including midweek festival days Brief comments on each of the three daily biblical texts identify themes for the day musical settings for the appointed psalm

are offered organ music appropriate for the day is suggested anthems for the day are graded according to difficulty and hymns of the day are keyed to several hymnals Pastors music leaders and worship committees will find much practical assistance for worship planning in the Handbook for the Common Lectionary **We Shall Overcome** Victor V.

Bobetsky,2014-12-23 We Shall Overcome is an American folk song that has influenced American and world history like few others At different points in time it has served as a labor movement song a civil rights song a hymn and a protest song and has long held strong individual and collective meaning for the African American community in particular and the American and world communities more generally We Shall Overcome Essays on a Great American Song edited and compiled by Victor V Bobetsky comprises essays that explore the origins history and impact of this great American folk song Inspired by a symposium of guest speakers and student choirs from the New York City Public Schools chapters cover such critical matters as the song s ancestry Pete Seeger s contribution to its popularization the role played by the SNCC Freedom Singers in its adoption the gospel origins and influences of the song its adaptation by choral arrangers its use as a teaching tool in the classroom and its legacy among other freedom songs We Shall Overcome Essays on a Great American Song constitutes an invaluable resource for the music and music education community as well as for members of the general public interested in music education history and the civil rights movement The book provides readers with a wide and unique spectrum of information about the song relevant to researchers and teachers **Lectionary Worship Workbook** Beverly S. Bailey,2004

The church is a wonderful place to use all of our God given senses and this inspiring collection of liturgical resources utilizes art music drama silence and even aromas to retell the marvelous story of God s covenantal relationships with humankind As a starting off place for pastors and worship planners this innovative workbook is certain to keep the creative juices flowing with new methods of making worship moving and relevant for all your parishioners For each Sunday there s a complete selection of written liturgical material calls to worship prayers choral readings and benedictions to supplement and strengthen your worship services all specifically tailored to the week s scripture readings But that s not all There s also a wealth of musical suggestions including hymns chosen from a variety of denominational hymnals and appropriate anthems for the choir By focusing all of the elements of worship in ways that really connect with the people in your pews these resources will breathe new life into the scriptures Anyone who contributes to worshipers hearing the Good News pastors musicians artists lay readers and directors of drama groups should have a copy of this must have volume in their library Beverly S Bailey is a certified Christian educator and an ordained elder in the Presbyterian Church USA She is currently the director of Christian education at Rockville United Church a congregation affiliated with both the PCUSA and the United Church of Christ and she has been a musician or educator at six churches in the metropolitan Washington DC area Bailey served as the workshop leader for a Creative Worship Techniques class at the 2002 Interim Ministry National Conference and she has led workshops for the Association of Presbyterian Church Educators Bailey is also a partner in New Paths to

Ministry a group of artists and educators who lead workshops and retreats on merging faith and the arts A former staff writer for Homiletics magazine Bailey was part of the creative team for the Something Old Something New curriculum series Abingdon Press She earned a B M E from Baker University in Baldwin Kansas and an M A in Christian Education from Union Theological Seminary Presbyterian School of Christian Education in Richmond Virginia

Universal-Handbuch der Musikliteratur aller Zeiten und Völker Franz Pazdírek,1904

The Symphony in Australia, 1960-2020 Rhoderick McNeill,2022-08-26 The Symphony remained a major orchestral form in Australia between 1960 and 2020 with a body of diverse and interesting symphonies produced during the 1960s and 1970s that defied the widespread modernist trends of serialism electronic music and indeterminism that seemed harbingers of the symphony s demise From the late 1970s onwards many Australian composers chose to work in styles that admitted modal and tonal melodic and harmonic elements with regular pulse Major cycles of symphonies by Carl Vine Brenton Broadstock and Ross Edwards began to appear in the late 1980s Other prolific symphonists like Paul Paviour 10 symphonies David Morgan 15 symphonies Philip Bracanin 11 Peter Tahourdin 5 John Polglase 5 and many others demonstrated a revived interest in the form This trend continued into the first two decades of the present century with symphonies by Matthew Hindson Katy Abbott Stuart Greenbaum Andrew Schultz Mark Isaacs and Gordon Kerry This renewed interest in the symphony reflects similar trends in Britain and the United States Rhoderick McNeill provides a comprehensive introduction to this large body of music with the aim of making the music and its composers known to concert goers music educators and students conductors and music entrepreneurs

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