

VOCAL SCORE

HOWARD GOODALL

CHRISTMAS

CANTATA



for soprano solo, SATB choir, organ and chamber orchestra

FABER *M* MUSIC

Christmas Cantata Vocal Score

Rachel S Tattersall



Christmas Cantata Vocal Score:

Christmas Cantata David Mitchell, 2020-08-21 Christmas Cantata is a 100 minute long oratorio a fusion of choral pop R B gospel jazz and lounge music with hints of plainsong Renaissance opera and Bollywood all in the great tradition of Western oratorio It s great for schools churches and choral groups any time from Advent to Candlemas It sings the story of the birth of Jesus from the eternal pre existence of the Logos through the annunciation the incarnation the shepherds and magi the presentation in the temple the slaughter of the innocents the proclamation of the gospel to the coming messianic kingdom It s all about voices choruses solos duets trios quartets octets recitatives You need a chorus who will stick to the notes and soprano and baritone soloists who can be a bit freer in their delivery The singers are backed by a continuo trio of piano bass and drums You can do a great performance with just these instruments and a flute or trumpet No musicians No problem You ll love the Backing Tracks But if you want to go to town there are Parts for Orchestra too Christmas Cantata David Mitchell, Research Associate at the UNESCO Centre David Mitchell, 2016-07-13 David Mitchell s Christmas Cantata is a 100 minute long contemporary oratorio for Advent Christmas or Epiphany Its musical language is a fusion of choral pop jazz and lounge music with shades of plainsong Renaissance opera and Persian classical music Though intentionally popular in idiom it stands consciously in the great tradition of western European sacred oratorio It s all about voices choruses solos duets trios quartets octets recitatives It needs a good keen chorus who can sing the notes and soloists who can be a little freer in their delivery The singers are supported by a continuo trio of piano bass and drums You can put on a great performance with just these three instruments with maybe a flute or trumpet as well But if you really want to go to town there are parts for orchestra too **Catalogue of the Library of the Sacred Harmonic Society** Sacred Harmonic Society (London, England). Library, William Henry Husk, 1872 *Catalogue of the Musical Library of the late W(illia)m Euing. Bequeathed to Anderson's Univ., Glasgow now called Anderson's College* ,1878 *Catalogue of the Musical Library of the late WM. Euing, Esq., bequeathed to Anderson's University, Glasgow, (now called Anderson's College)* University of Glasgow, 1878 Catalogue of the library of The Sacerd Harmonic Society. A new edition, revised and augmented ,1872 **The Ewing Musical Library** ,1878 *Catalogue of the Musical Library of the Late Wm. Euing, Esq., Bequeathed to Anderson's University, Glasgow (now Called Anderson's College)* Euing Musical Library, 1878 *The Musical Times and Singing-class Circular* ,1865 *The Monthly Musical Record* ,1885 **Catalogue of the Universal Circulating Musical Library, including the Supplements of 1855 & 1856** ,1857 **Monthly musical record** ,1896 **Musical Times and Singing Class Circular** ,1897 **A History of the Oratorio** Howard E. Smither, 2012-09-01 With this volume Howard Smither completes his monumental History of the Oratorio Volumes 1 and 2 published by the University of North Carolina Press in 1977 treated the oratorio in the Baroque era while Volume 3 published in 1987 explored the genre in the Classical era Here Smither surveys the history of nineteenth and twentieth century oratorio stressing the main geographic areas of oratorio

composition and performance Germany Britain America and France Continuing the approach of the previous volumes Smither treats the oratorio in each language and geographical area by first exploring the cultural and social contexts of oratorio He then addresses aesthetic theory and criticism treats libretto and music in general and offers detailed analyses of the librettos and music of specific oratorios thirty one in all that are of special importance to the history of the genre As a synthesis of specialized literature as well as an investigation of primary sources this work will serve as both a springboard for further research and an essential reference for choral conductors soloists choral singers and others interested in the history of the oratorio Originally published 2000 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value

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Table of Contents Christmas Cantata Vocal Score

1. Understanding the eBook Christmas Cantata Vocal Score
 - The Rise of Digital Reading Christmas Cantata Vocal Score
 - Advantages of eBooks Over Traditional Books
2. Identifying Christmas Cantata Vocal Score
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Christmas Cantata Vocal Score
 - User-Friendly Interface
4. Exploring eBook Recommendations from Christmas Cantata Vocal Score

- Personalized Recommendations
- Christmas Cantata Vocal Score User Reviews and Ratings
- Christmas Cantata Vocal Score and Bestseller Lists
- 5. Accessing Christmas Cantata Vocal Score Free and Paid eBooks
 - Christmas Cantata Vocal Score Public Domain eBooks
 - Christmas Cantata Vocal Score eBook Subscription Services
 - Christmas Cantata Vocal Score Budget-Friendly Options
- 6. Navigating Christmas Cantata Vocal Score eBook Formats
 - ePub, PDF, MOBI, and More
 - Christmas Cantata Vocal Score Compatibility with Devices
 - Christmas Cantata Vocal Score Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Christmas Cantata Vocal Score
 - Highlighting and Note-Taking Christmas Cantata Vocal Score
 - Interactive Elements Christmas Cantata Vocal Score
- 8. Staying Engaged with Christmas Cantata Vocal Score
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Christmas Cantata Vocal Score
- 9. Balancing eBooks and Physical Books Christmas Cantata Vocal Score
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Christmas Cantata Vocal Score
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Christmas Cantata Vocal Score
 - Setting Reading Goals Christmas Cantata Vocal Score
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Christmas Cantata Vocal Score

- Fact-Checking eBook Content of Christmas Cantata Vocal Score
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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