

The Complete History of Western Music (Abridged)

Arranged by
AUDREY SNYDER

For 2-Part, Any Combination,* and Piano
Performance Time: Approx. 4:00

Additional Words and Music by
AUDREY SNYDER

**SYMPHONY NO. 5 IN C MINOR,
FIRST MOVEMENT EXCERPT**
By LUDWIG VAN BEETHOVEN
Freely

THE BARBER OF SEVILLE OVERTURE
Music by GIOACCHINO ROSSINI
Crisply ($\text{♩} = 112$)

Part I**
Part II

3 *Unis. mf*

Piano *f* *mp*

sto-ry, this is the sto-ry, this is the sto-ry of mu-si-cal/

4

his-to-ry, a-bout com-pos-ers, con-cer-tos and sym-phi-nies; — this is the

7

*Available for SATB and 2-Part, Any Combination
ShowTrax CD also available

**If mixed voices are used, it is suggested that sopranos and tenors sing Part I, altos and basses sing Part II.

**DO NOT
PHOTOCOPY**



Tale of west - ern mu - sic writ - ten down. Gre -

cresc. *mf* *sub. mp*

10

O COME, O COME, EMMANUEL
 15th Century French Melody, Adapted by THOMAS HELMORE
Legato

13

Part I
 gor - i - an, Gre - gor - i - an chant, the

Part II

13 *Leg.*

start - ing place where all of this be - gan.

mp

A sim - ple line of

16

with pre - cious lit - tle
p
 mel - o - dy Ah.

20

24 **GOOD KING WENCESLAS**
Music from Piae Cantiones
A la madrigal (♩ = 140)

rit. har - mo - ny.
mf
 The Re - nais - sance de - vel - oped next.
 rit. *mf mp*

23 *

mf
 Fa la la la la la, with mad - ri - gals and
mf
 Fa la la la la la la la la, with mad - ri - gals and

26

9

sweet mo - tets. Fa la la la la la.

sweet mo - tets, Fa la la la la la la la la.

29

32

f Pal - e - stri - na was the man, a - long with Gab - ri - el - i,

f a - long with Gab - ri - el - i,

32

Mor - ley and di Las - so, too, Byrd and Mon - te - ver

Byrd and Mon - te - ver

36

TOCCATA & FUGUE IN D MINOR
By JOHANN SEBASTIAN BACH
Slower, freely, dramatically

In tempo (♩ = 92)

di.

di.

f

40

45 FOR UNTO US A CHILD IS BORN, from THE MESSIAH
Music by GEORGE FRIDERIC HANDEL
Brightly (♩ = 92)

mf

Then came the style of the Ba - roque, —

mf

Then came the

mf

44

with the fugue and the toc -

style of the Ba - roque, —

48

ca - ta,
pre - lude, too, and the can -

52

58 EINE KLEINE NACHTMUSIK
By WOLFGANG AMADEUS MOZART

ta - ta. Clas - si - cal, when
Clas - si - cal, when

56

pow - dered wigs were hot, min - u - ets and tri - os hit the spot.
pow - dered wigs were hot, min - u - ets and tri - os hit the spot.

59

TRUMPET CONCERTO IN E_b MAJOR, FIRST MOVEMENT EXCERPT
By FRANZ JOSEPH HAYDN

mf

Mo - zart, Hay - dn, Gluck to name just three, could

mp detached

Mo - zart, Hay - dn, Mo - zart, Hay - dn, Mo - zart, Hay - dn, Gluck to name just

mf

62

write a sym - pho - ny and spin a mel - o - dy. They de -

three, could write a sym - pho - ny, a mel - o - dy.

66

fin - ed the mu - sic of the eigh - teenth cen - tur -

eigh - teenth cen - tur -

70

FÜR ELISE
By LUDWIG VAN BEETHOVEN

poco rit.

73

77 PIANO SONATA NO. 14 IN C# MINOR ("Moonlight") Op. 27 No. 2 FIRST MOVEMENT THEME
By LUDWIG VAN BEETHOVEN
Sostenuto (♩ = 64) *mf*

Bee - tho - ven, Bee - tho - ven was
Bee - tho - ven, Bee - tho - ven was

77

WIEGENLIED (SLEEP, GENTLY SLEEP)
By JOHANNES BRAHMS
In tempo (♩ = 96)

rit. *mp*

cool way back then. En-ter Brahms and his friends, the ro-
cool way back then. Men-del-ssohn,

80

man - tic com - pos - ers, where e - mo - tion was the key to ex -

Schu - bert and Bruck - ner, where e - mo - tion was the key,

84

pan-sive mel - o - dies, har - mo - nies.

And rich - er har - mo - nies.

89

WALTZ OF THE FLOWERS
from THE NUTCRACKER
By PYOTR IL'YICH TCHAIKOVSKY

DANCE OF THE REED-FLUTES
from THE NUTCRACKER
By PYOTR IL'YICH TCHAIKOVSKY

88

Slowly and freely

ALSO SPRACH ZARATHUSTRA,
OPENING THEME
By RICHARD STRAUSS
With drama (♩ = 80)

92

rit. *f* *mp* *f* *a tempo* rit.

Ah. — *mf* *ff* *a tempo* rit.

Con - tem - po - rar - y mu - sic,

rit. *f* *mp* *ff* *mf a tempo* rit. *f*

95

mp *f* *molto rit.* *mf a tempo* *cresc.*

Some - thing un - us - ual then oc - curred: ———

mf *molto rit.* *ff* *mf a tempo* *cresc.* *f* *cresc.*

Con - tem - po - rar - y mu - sic, Some - thing un - us - ual then oc - curred; then oc - curred:

molto rit. *ff* *mf a tempo* *cresc.*

99

rit. *ff* *In tempo*

twelve - tone | tunes by Schoen berg!

rit. *ff*

twelve - tone tunes by Schoen berg!

rit. *ff*

80

103

106

SYMPHONY NO. 9, FOURTH MOVEMENT
By LUDWIG VAN BEETHOVEN

110

Forthrightly

f
 Bar - tok, Gersh - win, Cop - land, Brit - ten

f
 Bar - tok, Gersh - win, Cop - land, Brit - ten

110

and I - gor Stra - vin - sky,

and I - gor Stra - vin - sky,

114

cresc.

bring us to com - pos - ers writ - ing

bring us to com - pos - ers writ - ing

cresc.

118

122

(♩. = ♩) *rit.*

fu - ture mu - sic his - to

fu - ture mu - sic, mu - sic his - to

rit.

122

Briskly (♩ = 86)

div. ff *rit.*

ry!

ry!

ff *rit.*

80

126

T