

HMC2490

One Voice / Shelton / SSA Treble Chorus, Solo
and Audience (or Descant) with Piano and Violin

\$2.65

A
CHORAL
SERIES

ACCENT
ON
YOUNG
VOICES

Maribeth Yoder-White
Editor

One Voice

CHATTANOOGA BOYS CHOIR
MUSIC LIBRARY #

Music by ~~001592~~
001492

Tom Shelton

Text by

Tom Shelton

and

Maribeth

Yoder-White

Hinshaw Music

EDITOR'S NOTES

RANGE

TESSITURA

The image shows three staves of musical notation for Soprano 1, Soprano 2, and Alto. Each staff is divided into two sections by a vertical bar line. The first section is labeled 'RANGE' and the second 'TESSITURA'. The notes are as follows:

Part	Range (Notes)	Tessitura (Notes)
Soprano 1	G4, A4, B4	G4, A4, B4
Soprano 2	F4, G4, A4	F4, G4, A4
Alto	E4, F4, G4	E4, F4, G4

SKILLS:

- Diction
- Blend
- Phrasing
- Intonation

UNDERSTANDINGS:

- expressive elements (dynamics; legato, articulation)
- rhythm (note and rest values; syncopation; meter; ties)
- melody (distance: steps, skips, repeats; direction)
- harmony/texture (major; homophonic, monophonic, and polyphonic; solo and ensemble)
- form (phrase and sectional)

This lyrical composition provides many opportunities for developing musical and non-musical skills and understandings. Articulating clear consonants and producing pure vowels allowing the meaningful text to be understood may be an instructional emphasis. Sustained pitches provide blend exploration while the relatively short phrase lengths allow success for singers developing breath control. The unison verse particularly allows singers to focus on blend, phrasing, and diction. The accessible accompaniment offers support without doubling the melody, thereby allowing cultivation of vocal independence skills. Pitch accuracy and intonation skills may be further developed through the optional a cappella section (measures 53-64).

The dynamic range (mezzo piano to forte) affords singers the opportunity to explore dynamic subtleties between and within each phrase. The less commonly used meters of 3/2 and 2/2 and the frequent metric changes offer opportunity to deepen understanding of meter. While the melody includes skips, much of the movement is stepwise, thereby aiding pitch accuracy and melodic understanding. Using solfege to reinforce the melody may facilitate both melodic and harmonic understanding. Examining the form, where the same melody recurs in each verse with textural and textual changes, will aid students' understanding and performance. The melody is first presented by the violin, then sung by a solo, and followed by unison voices (with the violin adding polyphonic interest through echoing). The B section (measures 52-68) is marked by homophonic texture. The A section that follows uses the same melody with different words and harmony. Following a return to the B section, the final verse includes text of the first A section sung between chorus and audience in a polyphonic (echoing) manner, followed by a coda (measures 108-124). The changing textures provide a natural instructional emphasis (e.g., monophonic texture of the solo in measures 19-35 and 121-124; polyphonic texture between voices and violin in measures 35-41, 44-52, 91-97, 100-108, and 111-119; polyphonic texture between voices S1 and S2/A in measures 69-73, 78-85, and 111-19; polyphonic texture between violin and chorus and audience in measures 91-97 and 100-108; and homophonic texture of the voices in measures 52-64, 72-78, 97-100, and 108-111).

This song provides opportunity for multiple curricular connections. To support English Language Arts, students may write about how they can be a light to others and/or about people who have been a light to them and/or to the world. To connect with Social Studies and Technology, students may research people who have been a light at various times in history (e.g., Nelson Mandela, Mahatma Gandhi, Mother Teresa). By verbally sharing their written compositions and/or the compositions of others, students develop, demonstrate, and refine spoken communication skills. Creating artwork illustrating the text would provide a Visual Arts connection. The addition of audience singing in the final verse provides a uniquely powerful music-making experience that may also prove valuable for music education advocacy.

Commissioned for the 2014 North Carolina Elementary Honors Chorus
Beth Ulfers, NCMEA Elementary Section Chair; Frederick Angoco, II, Honors Chorus Chair
Tom Shelton, conductor

One Voice

SSA Treble Chorus, Solo and Audience (or Descant)
with Piano and Violin*

Text by
TOM SHELTON and
MARIBETH YODER-WHITE

Music by
TOM SHELTON

The musical score is written for Violin and Piano. It begins with a tempo marking of $\text{♩} = 74$ and a dynamic marking of *mf*. The score is divided into three systems, with measures 4, 8, and 12 indicated at the start of each system. The piano part features a variety of textures, including arpeggiated chords and sustained block chords. The violin part consists of a single melodic line. The key signature is one sharp (F#) and the time signature is 3/4. The score concludes with a *sim.* (ritardando) marking.

* A separate violin part is found on pages 14 and 15.

13

19 *mf*

Solo Voice

One voice in the dark - ness. One sin-gle voice _____

mp

23

— search-ing for truth. _____ A voice that's filled with light and

27

love. This is my voice reach-ing for

31

you. This is my voice reach-ing for

35

Vln. *mf*

Solo Voice

you. *mf*

Unis. Choir

One voice in the dark - ness. One sin-gle voice

mf

mf

mf

39

Vln.

Unis. Choir

— search-ing for truth. — A voice that's filled with light and

43

love. — This is my voice

46

— Reach-ing for you. — This is my voice

50

reach - ing for you. So be a

53

f

S1 light to those who need help a-long— the way. Let

S2 *f* light to those who need help a-long— the way. Let

opt. a cappella 2nd time

57

kind - ness and com - pas - sion be your guide. Be a

kind - ness and com - pas - sion be your guide. Be a

61

light to all. Let your voice ring loud — and strong. Show the —

light to all. Let your voice ring loud — and strong.

65

way, — ev - 'ry — day.

Show the way, ev - 'ry — day.

69 *mp*

Voi - ces — shin - ing in the dark. We join as

unis. mp

Voi - ces — shin - ing in the dark.

mp

72

one off - er - ing hope.

We join as one off - er - ing hope.

div.

75

A voice for those in pain and need.

A voice for those in pain and need.

78

Hear my voice sing-ing for you.

Hear my voice sing-ing for

unis.

82

Hear my voice sing-ing for you. So be a
 you. Hear my voice sing-ing for you. So be a

87

you.
 sing - ing for you.

91

Vln. *mf*

Choir (SSA) *mf*
 One voice in the dark - ness. One sin-gle

Audience (or descant) *mf*
 One voice in the dark - ness.

94

voice search-ing for truth.

One sin-gle voice search-ing for

97

f

A voice that's filled with light and love.

truth.

HMC2490

100

This is my voice reach-ing for

This is my voice

103

you. This is my voice reach-ing for you. This is my

106

reach-ing for you. voice reach-ing for you. (tacet audience)

109

S1 voice that's filled with light and love. This is my
 S2 voice that's filled with light and love.

112

voice reach-ing for you. This is my

This is my voice reach-ing for you.

116

voice reach-ing for you.

This is my voice reach-ing for you.

121 *poco rit.*

Solo

It takes just one voice shin-ing in the dark.

poco rit.

Violin

Commissioned for the 2014 North Carolina Elementary Honors Chorus
Beth Ulfers, NCMEA Elementary Section Chair; Frederick Angoco, II, Honors Chorus Chair
Tom Shelton, conductor

One Voice

Music by
TOM SHELTON

Violin $\text{♩} = 74$
mf

6

11

16 6

26 8

38

43 2

49

54

85

94

99

105

110

115

120



www.hinshawmusic.com

08764909 One Voice HMC2490 2 Pt. \$2.65



EXCLUSIVELY DISTRIBUTED BY
 **HAL•LEONARD®**
CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213