

Nightfall

for unaccompanied SATB chorus (with divisions)

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Rod Anderson (2004)

♩ = 60

pp unis div2 *mp*

Sopranos
ping ping Night-fall coun-try

Sopranos 2
ping ping Night-fall coun-try

Altos
pp *mp*
Night-fall in the coun-try when the

Tenors
pp *mp*
Night-fall deep coun-try when

Basses
pp *mp*
Night-fall coun-try

4

S. unis *p* *pp* div2 *mp*
sun and down down Night-fall

S2. unis *p* *pp* div2 *mp*
sun and down down Night-fall

A. *p* *pp* *mp*
sun and sounds go down down Night-fall in the

T. *p* *pp* *mp*
sun and sounds down down down Night-fall deep

B. *p* *pp* *mp*
sun and down down down Night-fall

7

S. *unis* coun - try when the sun and *p* down *pp* down

S2. *unis* coun - try when the sun and *p* down *pp* down

A. coun - try sun and sounds go *p* down *pp* down

T. 8 coun - try when sun and sounds *p* down *pp* down

B. coun - try sun and *p* down *pp* down

10

S. *div2 mp* there flow'r one by one *3* in-to the mute black sky *rit. > pp*

S2. *div2 mp* there flow'r one by one *3* in-to the mute black sky *rit. > pp*

A. *mp* there flow'r one by one *3* in-to the mute black sky *rit. > pp*

T. 8 *mp* there flow'r one sky *rit. > pp*

B. *mp* there flow'r one sky *rit. > pp*

12 *pp* *div3* a tempo (from here on every 3rd 16th)

S.1 ping ping ping ping ping ping ping ping ping ping ping

pp *div3* a tempo (from here on every 4th 16th)

S.2 ping ping ping ping ping ping ping ping ping ping ping

pp *div3* a tempo (from here on every 5th 16th)

S.3 ping ping ping ping ping ping ping ping ping ping ping

pp *div3* a tempo (from here on every 7th 16th)

A.1 ping ping ping ping ping ping ping ping ping ping ping

pp *div3* a tempo (from here on every 11th 16th)

A.2 ping ping ping ping ping ping ping ping ping ping ping

pp *div3* a tempo (from here on every 13th 16th)

A.3 ping ping ping ping ping ping ping ping ping ping ping

15

S.
ping ping ping ping ping ping ping ping ping

S2.
ping ping ping ping ping ping

S3.
ping ping ping ping

A.
ping ping

A2.
ping

A3.
ping

17 *div2 mp*

S. *3/4* Pin - prick con - stel - la - tions of still - ness *2/4* *3/4*

S2. *3/4* Pin - prick con - stel - la - tions of still - ness *2/4* *3/4*

A. *unis mp* *3/4* Pin - prick con - stel - la - tions of still - ness *2/4* *3/4*

T. *mp* *3/4* Pin - prick con - stel - la - tions of still - ness *2/4* *3/4*

B. *mp* *3/4* Pin - prick con - stel - la - tions of still - ness *2/4* *3/4*

20 *p*

S. *3/4* Pin - prick con - stel - la - tions of *12/8*

S2. *3/4* Pin - prick con - stel - la - tions of *12/8*

A. *3/4* Pin - prick con - stel - la - tions of *12/8*

T. *3/4* Pin - prick con - stel - la - tions of *12/8*

B. *p* *3/4* Pin - prick con - stel - la - tions of *12/8*

22 $\text{♩} = 120$

A. *solo mp* he asks. *mf* No mu - sic? *mp* I

T. *mf solo* Smo - king or no smo - king

24

A. ha-zard. He smiles _____

T. *mf* Ma-dam that is not pos-si - ble.

27

A. *mp* He's right. It was an un - rea-so-na-ble

T. The spea - kers are ev - 'ry - where.

29

A. re - quest. Like ask - ing to re - ceive no

T.

31 *mf* unis

S. No junk mail? Ha ha!

A. junk mail! Ha ha! *tutti mf*

T. *tutti* No junk mail? Ha ha! *mf*

B. No junk mail? Ha ha! *mf*

34

S. Ha ha! Ha ha! Ha ha! Ha! No

A. Ha ha! Ha ha! Ha!

T. Ha ha! Ha ha! Ha ha! Ha!

B. Ha ha! Ha ha! Ha!

41

S. doo wah doo wah be doo be doo wah doo wah doo wah

A. doo wah doo wah be doo be doo wah doo wah doo wah

T. zing bash zing bash zing bash zing bash

B. boom boom boom boom boom boom boom boom

43

$\text{♩} = 60$

S. doo wah doo wah doo wah doo!

A. doo wah doo wah doo wah doo!

T. zing bash zing bash boom!

B. boom boom boom boom boom boom boom!

Nightfall

45 (♩ = 60) *div2 pp mp unis*

S. Night-fall coun-try sun and

S2. Night-fall coun-try sun and

A. *pp mp* Night-fall in the coun-try when the sun and sounds go

T. *pp mp* Night-fall deep coun-try when sun and sounds

B. *pp mp* Night-fall coun-try sun and

48 *p pp div2 mp*

S. down down Night-fall coun-try when the

S2. down down Night-fall coun-try when the

A. *p pp mp* down down Night-fall in the coun-try

T. *p pp mp* down down down Night-fall deep coun-try when

B. *p pp mp* down down down Night-fall coun-try

51

S. *unis*
sun and down down *p pp*

A. sun and sounds go down down *p pp*

T. sun and sounds down down *p pp*

B. sun and down down *p pp*

53

S. *div2 mp* there flow'r one by one in-to the mute black sky *rit. > pp*

S2. *div2 mp* there flow'r one by one in-to the mute black sky *rit. > pp*

A. *mp* there flow'r one by one in-to the mute black sky *rit. > pp*

T. *mp* there flow'r one sky *rit. > pp*

B. *mp* there flow'r one sky *rit. > pp*

55 *pp* *div3* a tempo (from here on every 3rd 16th)

S. ping ping ping ping ping ping ping ping ping ping ping ping ping ping ping ping

pp *div3* a tempo (from here on every 4th 16th)

S2. ping ping ping ping ping ping ping ping ping ping

pp *div3* a tempo (from here on every 5th 16th)

S3. ping ping ping ping ping ping ping ping ping ping

pp *div3* a tempo (from here on every 7th 16th)

A. ping ping ping ping ping ping ping ping ping ping

pp *div3* a tempo (from here on every 11th 16th)

A2. ping ping ping ping ping ping ping ping ping ping

pp *div3* a tempo (from here on every 13th 16th)

A3. ping ping ping ping ping ping ping ping ping ping

58

S. ping ping ping ping ping ping ping ping ping

S2. ping ping ping ping ping ping

S3. ping ping ping ping

A. ping ping

A2. ping

A3. ping

Detailed description: This is a musical score for six voices, labeled S., S2., S3., A., A2., and A3. The score is in 3/4 time and features the word "ping" repeated in various rhythmic patterns across six staves. The first staff (S.) has a melody of eighth notes with a sharp sign on the first note, followed by a quarter rest and a dotted quarter note. The second staff (S2.) has a melody of eighth notes with a dot above each note. The third staff (S3.) has a melody of eighth notes with a dot above each note, followed by a quarter rest and a dotted quarter note. The fourth staff (A.) has a melody of eighth notes with a dot above each note, followed by a quarter rest and a dotted quarter note. The fifth staff (A2.) has a melody of eighth notes with a sharp sign on the first note, followed by a quarter rest and a dotted quarter note. The sixth staff (A3.) has a melody of eighth notes with a dot above each note, followed by a quarter rest and a dotted quarter note. The score ends with a 3/4 time signature.

60 *div2* *mp*

S. *mp* Pin - prick con - stel - la - tions of still - ness

S2. *div2* *mp* Pin - prick con - stel - la - tions of still - ness

A. *unis* *mp* Pin - prick con - stel - la - tions of still - ness

T. *mp* Pin - prick con - stel - la - tions of still - ness

B. *mp* Pin - prick con - stel - la - tions of still - ness

63 *p*

S. *p* Pin - prick con - stel - la - tions of still - ness

S2. *p* Pin - prick son - stel - la - tions of still - ness

A. *p* Pin - prick son - stel - la - tions of still - ness

T. *p* Pin - prick son - stel - la - tions of still - ness

B. *p* Pin - prick son - stel - la - tions of still - ness

65

T. *div2* *3* *3* *3* *3* *3* *3* *3*
dream re - hear - sal for the fi - nal si - lence the

T2. *div2* *3* *3* *3* *3* *3* *3* *3*
dream re - hear - sal for the fi - nal si - lence the

B. *div2* *3* *3* *3* *3* *3* *3* *3*
dream re - hear - sal for the fi - nal si - lence the

B2. *div2* *3* *3* *3* *3* *3* *3* *3*
dream re - hear - sal for the fi - nal si - lence the

67

T. *3* *3* (beat time for full measure)
fi - nal si - lence fi - nal

T2. *3* *3*
fi - nal si - lence fi - nal

B. *3* *3*
fi - nal si - lence fi - nal

B2. *3* *3*
fi - nal si - lence fi - nal