

ALONE TOGETHER

A four-part choral game for Zoom (SATB)

For chorus using video conferencing software

Music and text by Juhi Bansal

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juhibansalcomposer@gmail.com

www.juhibansal.com

How to perform:

The conductor will cue movement from each box to the next either by sharing their screen and circling with the mouse, or by indicating with their hands which rehearsal number we are entering at a given time.

The easiest way to do this will be with both hands - one to show the section, the other to show which entrance we reached within that section. (So the third entrance in box two, for example, could be shown by two fingers in one hand and three in the other.)

After the conductor cues a move to the next box, each singer should, in their own time, move into the indicated figure.

While the singers are split into SATB sections, there should be no attempt made for singers within a section to stay together with others within that same section. Instead, the boxes represent that each singer should, individually, sing the figure within a given box.

As the gestures are improvisatory and there is no clear pulse, feel free to take some creative license (particularly rhythmically) with how you perform the music in each box.

Text:

The text is made up of common words that appeared in articles, speeches and writing about the effect of Covid on ensembles and choirs that were no longer able to perform together.

Alone, together, alone

Distant, near

Grief, sorrow

Hope

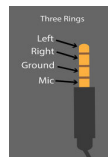
Together alone

Together alone.

Audio Settings for Zoom:

For the best possible audio quality, each singer should adjust their settings within Zoom as indicated below:

If available, headphones and a microphone should be used by each singer (although not necessary, this helps with audio quality.) Many singers may find that they already own a setup that includes both - many phones come with such headphones. If the headphone jack has three rings across it (as in the image below), it includes a microphone built in.



Go to Audio – Audio settings.

- Make sure that under microphone – “Automatically adjust volume” is OFF
- Make sure the microphone input volume is around half. (If the input level is too high, the audio will be prone to clipping.)
- In the same menu, go to the “Advanced” tab.

Make sure “Show in-meeting option to “Enable Original Sound” from microphone is CHECKED on.

Make sure “Suppress Persistent background noise” is DISABLED.

Make sure “Suppress Intermittent background noise” is DISABLED.

- Going back to your meeting, make sure that in the top left of the window that you see a blue bar that reads “Turn off original sound.” (I.e. Original sound is ON for the meeting.)

Alone together

Words and music by Juhi Bansal

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-2. The score is written in G major and 4/4 time. The lyrics are "A - lone, to - geth - er___". The dynamic marking is *p sempre*. Measure 1 contains the lyrics "A - lone," and measure 2 contains "to - geth - er___".

SOPRANO
1 *p sempre*
A - lone,
2 to - geth - er___

ALTO
1₂ *p sempre*
A - lone,
2₂ to - geth - er___

TENOR
1₃ *p sempre*
A - lone,
2₃ to - geth - er___

BASS
1₄ *p sempre*
A - lone,
2₄ to - geth - er___

Musical score for Soprano, Alto, Tenor, and Bass, measures 3-5. The score is written in G major and 4/4 time. The lyrics are "A - lone, Dis - tant, Dis - tant, near". The dynamic marking is *p sempre*. Measure 3 contains "A - lone,", measure 4 contains "Dis - tant,", measure 5 contains "Dis - tant,", and measure 5 also contains "near".

SOPRANO
3 A - lone,
4 Dis - tant,
5₂ Dis - tant,
5 near

ALTO
3₂ A - lone,
4₂ Dis - tant,
3₃ A - lone,
4₃ Dis - tant,
3₄ A - lone,
4₄ Dis - tant,

TENOR
3₃ A - lone,
4₃ Dis - tant,
3₄ A - lone,
4₄ Dis - tant,

BASS
3₄ A - lone,
4₄ Dis - tant,

1
Grief, _____

1₄

2
sor - row,

1₃

1₂

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a melodic phrase starting on G4, moving to A4, and then B4. Below this, the piano accompaniment consists of three staves. The middle staff (treble clef) has a whole rest, followed by a half note G4, and then a half note A4 with a sharp sign. The bottom staff (bass clef) has a whole rest, followed by a half note G2, and then a half note F#2. Numbered boxes 1, 12, 13, 14, and 2 are placed above the notes to indicate specific points of interest or performance instructions.

4
Hope!

4₂
Hope!

3
com - fort,

4₃
Hope!

4₄
Hope!

Detailed description: This system contains four staves. The top staff (treble clef) has a whole note G4 with a fermata, labeled 'Hope!'. The second staff (treble clef) has a whole note G4 with a fermata, also labeled 'Hope!'. The third staff (bass clef) has a half note G2 with a sharp sign, labeled 'com - fort,', followed by a half note A2 with a sharp sign, labeled 'Hope!'. The bottom staff (bass clef) has a whole note G2 with a fermata, labeled 'Hope!'. Numbered boxes 3, 4, 42, 43, and 44 are placed above the notes to indicate specific points of interest or performance instructions.

5 fade out and drop out
Hope!

13 *p*
to - geth er__

52 fade out and drop out
Hope!

12 *p*
to - geth er__

53 fade out and drop out
Hope!

1 *p*
to - geth er__

54 *p*
to - geth er__

2
A - lone,

22
A - lone,

23
A - lone,

24
A - lone,

This musical score is for four voices, arranged in four staves. Each staff contains a vocal line with lyrics and a corresponding piano accompaniment. The lyrics are "To - geth er a - lone,". The score is divided into two measures. The first measure contains a triplet of eighth notes, and the second measure contains a single quarter note. Technical markings include box numbers (3₂, 3, 3₃, 3₄, 4₄, 4₃, 4₂, 4), the word "mmm" (likely for *mezza voce*), and the dynamic marking "n" (piano). Arrows indicate the flow of sound or breath from the first measure to the second.

3₂
To - geth er a - lone, mmm n

3
To - geth - er a - lone, # mmm n

3₃
To - geth er a - lone, mmm n

3₄
To - geth er a - lone, mmm n