

Dedicated to Marilee, Phil, Guen
and Becca Calabrese

I AM A SMALL PART OF THE WORLD

for S.A.T.B. voices and piano
with optional SoundTrax CD*

Words and Music by
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In a stately manner (♩ = ca. 72-76)

SOLO, ANY VOICE
(or S.A. unis.) *pp* 3

SOPRANO
ALTO

TENOR
BASS

PIANO

In a stately manner (♩ = ca. 72-76)

5

small part of the world. I have a small hand which to

The musical score is written for Soprano, Alto, Tenor, Bass, and Piano. It begins with a tempo instruction 'In a stately manner' and a metronome marking of a quarter note equal to approximately 72-76 beats per minute. The key signature has one flat (B-flat) and the time signature is 4/4. The vocal parts start with a rest for the first four measures, followed by a solo entry in the fifth measure. The piano accompaniment begins in the second measure with a piano (*p*) dynamic. The lyrics 'small part of the world. I have a small hand which to' are placed under the vocal line. A box containing the number '5' is positioned above the first measure of the vocal line. A triplet of eighth notes is marked with a '3' above it in the fifth measure of the vocal line.

*Also available for 3-part mixed (4743), 2-part voices (4744) and S.S.A. (20074).
SoundTrax CD available (20075).

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8

hold. But if I stand by your side and you put your hand in mine, to-

11

END SOLO *mp* *unis.* 3

geth - er we can be so strong and bold. I am a

mp *unis.* 3

13

small part of the world. I have a small dream in my

mp

16

eyes. But if I tell you my dreams, to -
and if you add yours to mine,

Detailed description: This system contains measures 16, 17, and 18. The vocal line (treble clef) starts with a whole note 'eyes.' followed by a half note rest, then a quarter note 'But', a quarter note 'if', a quarter note 'I', a quarter note 'tell', a quarter note 'you', a quarter note 'my', a quarter note 'dreams,', a half note rest, and a quarter note 'to -'. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

19

cresc.
geth - er we can reach up to the skies. —
cresc.

Detailed description: This system contains measures 19 and 20. The vocal line (treble clef) begins with a half note 'geth - er', followed by a half note 'we', a quarter note 'can', a quarter note 'reach', a quarter note 'up', a quarter note 'to', a quarter note 'the', and a half note 'skies.' with a long horizontal line extending to the right. The piano accompaniment (grand staff) has a bass line with eighth notes and chords in the right hand. A 'cresc.' marking is placed above the first measure and below the second.

21

f
Hand in hand, — dreams com - bine, — voice with voice, — to -
f

Detailed description: This system contains measures 21, 22, and 23. The vocal line (treble clef) starts with a half note 'Hand in hand,', followed by a half note 'dreams com - bine,', a half note 'voice with voice,', and a half note 'to -'. The piano accompaniment (grand staff) features a strong bass line with eighth notes and chords in the right hand. A 'f' (forte) marking is placed above the first measure and below the second.

24

geth-er for all time. Hand in hand, dreams com-bine,

27

unis. mf

voice with voice, for all time.

unis. mf

p *mf*

30

decresc.

33 *mp* 3 34 *unis.* 3

I am a small part of the world. I have a

mp *unis.*

mp

36 *unis.*

small voice ring-ing clear. But if I sing out for free-dom,-

unis.

and you

39 *cresc.*

to - geth - er we have noth - ing left to

cresc.

add your voice to mine,

cresc.

42

41

fear. _____ Hand in hand, _____ dreams com-bine, _____

This system contains the first two staves of music. The vocal line (treble clef) starts with a half note 'fear.' followed by a half note 'Hand in hand,' and a half note 'dreams com-bine,'. The piano accompaniment (bass clef) features a steady eighth-note bass line and chords in the right hand. A dynamic marking 'f' is present above the piano part.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand plays chords and moving lines, while the left hand provides a rhythmic foundation with eighth notes.

44

voice with voice, _____ to - geth-er for all time. _____ Hand in hand, _____

This system contains the second two staves of music. The vocal line continues with 'voice with voice,' followed by 'to - geth-er for all time.' and 'Hand in hand,'. The piano accompaniment continues with similar rhythmic patterns.

The piano accompaniment for the second system, showing the right and left hand parts. The right hand features more complex chordal textures and melodic fragments.

47

dreams com-bine, _____ voice with voice, _____

for all

This system contains the third two staves of music. The vocal line concludes with 'dreams com-bine,' and 'voice with voice,'. The piano accompaniment ends with a final chord and a fermata over the last few notes.

The piano accompaniment for the third system, showing the right and left hand parts. The right hand has a prominent melodic line in the final measures.

50

DESCANT

f

Hand in hand, _____ dreams com-bine, _____

SOPRANO

Hand in hand, _____ dreams com-bine, _____

ALTO

Hand in hand, _____ dreams com-bine, _____

TENOR

time. Hand in hand, _____ dreams com-bine, _____

BASS

time. Hand in hand, _____ dreams com-bine, _____

52

_____ voice with voice, _____ for all time. _____

voice with voice, _____ to - geth - er for all time. _____

voice with voice, _____ for all time. _____

voice with voice, _____ for all time. _____

54

Hand in hand, _____ dreams com-bine, _____

Hand in hand, _____ dreams com-bine, _____

Hand in hand, _____ dreams com-bine, _____

Hand in hand, _____ dreams com-bine, _____

56

voice with voice, _____ **END
DESCANT (rejoin section)**

voice with voice, _____ *mf* for all

voice with voice, _____ *mf* for all

voice with voice, _____ *unis. mf* for all

voice with voice, _____ for all

decesc.

58 S.A. unis.

time.

T.B. unis.

61 SOLO (or unis.) *p* 3 END SOLO

I am a small part of the world.

64 Slowly tutti *p* (fade to nothing)

Take my hand. (fade to nothing)

opt. B. div.

Slowly