

**An Annotated Index
of
The Original Compositions and Arrangements
by
Dr. Sal Ferrantelli (b. 1940)
(As of August 5, 2018)
prepared by
Laura Kafka-Price, PhD with Sal Ferrantelli, DMA**

I. ORIGINAL CHORAL COMPOSITIONS

(Composed for the I Cantori di Carmel Chorus and The Monterey Peninsula College Chorus of Monterey, California.)

**A. SACRED CONCERT CHORAL COMPOSITIONS
WITH ORCHESTRAL ACCOMPANIMENT THAT INCLUDE
KEYBOARD**

Ave Maria (in B flat): SATB with divisi in all parts, no vocal solos, Latin, sacred (Bible: Luke 1: 28, 42 and a Catholic prayer), string orchestra, 5'37" duration, moderately difficult

Kyrie Eleison: SATB with limited divisi in all parts, no vocal solos, transliteration of Greek to sacred Latin text (prayer of the Catholic mass), piano and string orchestra, 3'50" duration, moderately difficult

Magnificat 1st Version (strings only): SATB with limited divisi in all parts, no vocal solos, sacred Latin text (Bible: Luke 1: 46-48), 4'23" duration, moderately difficult

Magnificat 2nd Version: SATB with limited divisi in all parts, no vocal solos, sacred Latin text, (Bible: Luke 1: 46-48), 2 oboes, bassoon, 2 trumpets, 2 trombones, strings, 5'17" duration, moderately difficult

Magnificat 2015 (strings only): SATB with limited divisi, no vocal solos, sacred Latin text (Bible: Luke 1: 46-48), 8'30" duration, moderately difficult

Quia Respexit (strings only): SATB with limited divisi in all parts, extended soprano solo or soprano section solo, sacred Latin text (Bible: Luke 1: 46-48), 7'17" duration, moderately difficult

Selig sind, die da Leit Tragen (strings only): SATB with limited SAT divisi, section solos: soprano, baritone/bass, sacred German text (Bible: Psalm 126: 5, 6), string orchestra and violin solo, 8'32", moderately difficult

Selig sind, die da Leit Tragen (revised version): SATB with limited SAT divisi, sacred German text (Bible: Psalm 126: 5, 6), 2 flutes, 2 oboes, 2 clarinets, 2 horns, string orchestra and violin solo 4'76", moderately difficult

We Will Sing in the Spirit: SATB with divisi, no vocal solos, macaronic use of Latin and English religious text (Bible: Based upon 1st Corinthians: 14, 15 and the composer), 1 flute, 2 oboes, 2 clarinets (in B Flat), 1 bassoon, 2 horns (in F), 2 trumpets (in B Flat), 2 trombones, timpani (E, F, G, C), and violin solo, 5'02" duration, moderately difficult

Worthy is the Lamb that was Slain: SATB with limited divisi in all parts, no vocal solos, sacred English text (Bible: Revelation 5: 12), solo oboe and string orchestra, 7'58" duration, moderately difficult

WITH PIANO OR ORGAN ACCOMPANIMENT

Ave Maria (in F): SATB with limited divisi in all parts, no vocal solos, sacred Latin text (Bible: Luke 1: 28, 42 and a Catholic prayer), 4'40 duration, easy to moderately difficult

A CAPPELLA

Et Incarnates Est: SATB with divisi in all parts, no vocal solos, sacred Latin text (from the Credo of the Roman Catholic Mass Ordinary), 5'46" duration, moderately difficult

Father, If It be Thy Will (Introit for Holy Thursday): SATB, no vocal solos, sacred English text (Christ's prayer from the Garden of Gethsemane), 2'25" duration, easy to moderately difficult

Father, Into Thy Hands: SATB with limited divisi, no vocal solos, sacred English text (Bible: Luke 23: 46), 3'30 duration, easy to moderately difficult

Kyrie: SATB, section Gregorian chant solos, transliteration of Greek to sacred Latin text (prayer of the Catholic mass), 7'45" duration, moderately difficult

O Magnum Mysterium: SATB with divisi in all parts, no vocal solos, sacred Latin text (Responsory for the Office of Matins on Christmas Day), 6' 04" duration, moderately difficult

O Vos Omnes: SATB with divisi in all parts, no vocal solos, sacred Latin text (Bible: based upon Lamentations of Jeremiah 1: 12), 3'56" duration, easy to moderately difficult

When David Heard that Absalom was Slain: SATB with STB divisi, sacred English text (Bible: 2nd Samuel 18: 9-33), 6'49" duration, moderately difficult

B. CONCERT CHORAL COMPOSITIONS ON SECULAR TEXTS WITH ORCHESTRAL ACCOMPANIMENT THAT HAVE KEYBOARD

Come, Let Us Unite in Song: SATB with limited divisi in all parts, no vocal solos, secular English text by the composer, oboe, 2 trumpets (in B flat), strings, timpani (C&G), piano, 5'18" duration, moderately difficult

Nu Ma'An Yash He'eh: SATB with limited divisi, secular English spoken text narration and Awansa-Tapish (choral parts) original American Indian poem by Phoenix Redhawk Eagleshadow, strings, Indian drum, Indian flute (or clarinet), 6'30" duration, easy to moderately difficult

The Gate of the Year (strings only): SATB with limited divisi in all parts, no vocal solos, secular English text by Minnie Louise Haskins (1875-1957) with an edit by the composer, 5'08" duration, moderately difficult

WITH PIANO OR ORGAN ACCOMPANIMENT

Du bist wie eine Blume: SATB with divisi, no vocal solos, secular German text by Heinrich Heine, 2'28" duration, easy to moderately difficult

A CAPPELLA

Noc Majowa: SATB with limited SAB divisi, no vocal solos, secular Polish text (author unknown), 4'02" duration, easy to moderately difficult

C. NON-CONCERT SACRED CHORAL COMPOSITION WITH PIANO OR ORGAN

Requiescat in Pace, Pietro, SATB, piano or organ with a text by the composer. The composer adapted his concert choral composition *Father, If It Be Thy Will: Introit for Holy Thursday* for this piece and one other (this other piece is lost and the title is not known) for the funeral services for close family members writing texts appropriate for each.

D. PROCESSIONAL

Choral Fanfare and Processional: Adeste Fideles: SATB, limited divisi, no vocal solos, strings, variable duration, easy

II. BRIEF LITURGICAL CHORAL COMPOSITIONS

The liturgical compositions are mostly SATB with some divisi with organ accompaniment or organ colla parte/a cappella. They are listed chronologically by genre and date of composition.

The Alleluias, Amens, Introits, Memorial Acclamations and the Offertory were composed for the masses at Mary Star of the Sea Catholic Church in La Jolla, California and performed there by the choir between 1975-1981 when the composer was the minister of music. Additionally, the Introit, dated May 12, 1986 was reworked by the composer for members of the I Cantori di Carmel chorus to sing at a Peace Concert in Carmel Mission Basilica in Carmel, California. This composition is a highly revised and expanded version of an Introit composed ten years earlier in 1976.

A. ALLELUIAS

Alleluia in G: Christmas, 1976, organ accompaniment not colla parte, 4/4, 5/4, 12 measures total with 3 measures being a direct quote from Handel's Hallelujah Chorus from Messiah: "Alleluia, Alleluia, Alleluia."

Alleluia in D: no composition date, but composed between 1976-1981, organ accompaniment not colla parte, 4/4, 2/4, 11 measures total with 2 measures for cantor. "Alleluia, Alleluia."

Alleluia in D (I. from Three Alleluias): no composition date, but composed between 1976-1981. SATB, organ colla parte, 4/4, 5 measures, total.

Alleluia in E flat (II. from Three Alleluias): no composition date, but composed between 1976-1981, organ colla parte, 3/4, 5 measures total.

Alleluia in A (III. From Three Alleluias): no composition date, but composed between 1976-1981, organ colla parte, 3/4, 6 measures total.

Alleluia and Verse in F: Christmas 1977, organ accompaniment not colla parte, 4/4, 18 measures total with 4 measures of verse for the men. Verse text: "Good news and great joy, today is born Christ the Lord!". The composer wrote on the autograph in his hand that "This verse may be omitted and another may be sung in its place for general use."

Alleluia in D and Verse in A: no composition date, but autograph indicated c.1977-80, organ colla parte, 4/4, 8 measures total for the "Alleluia" and 8 measures total for the verse. Text for the Alleluia: "Alleluia, Alleluia Christ the Lord, Christ the Lord is Born." Text for the Verse: "Let us all rejoice in the Lord for our Savior is born to the world. True peace has descended from heaven."

Alleluia and Verse in E: Christmas, 1978, organ accompaniment not colla parte

(but, some of some of the accompaniment is missing), allegro, largo, 4/4, 3/4, 2/4, 30 measures total with 8 measures of recitative (verse) for the tenors. Text for the Verse: “Good news and great joy shall be proclaimed to all people, to all people for on this day is born Christ the Lord!”

B. AMENS

Amen in D (Weekly Missal), no composition date, but composed between 1976-1981, 4/4, 4 measures total.

Amen in D, Christmas, 1976, 4/4, 6 measures total.

Amen in D, Christmas, 1977, 4/4, 4 measures total.

Amen in D, Christmas, 1977, organ accompaniment not colla parte, 4/4, 6 measures total.

Amen in E flat, c. 1977-1980, 4/4, 5 measures total, leads into Alleluia c.1977-1980. Text: “Alleluia, Christ the Lord is Born.”

Amen in D flat, Christmas, 1978, allegro/largo, organ accompaniment not colla parte, 4/4, 11 measures total with 1 measure being SSAATBB.

Amen in D Flat, Easter, 1979, organ accompaniment not colla parte, 4/4, 14 measures total.

Great Amen in D Flat, Christmas, 1979, organ accompaniment not colla parte, 4/4, 12 measures total of which 7 measures having some parts with divisi in all voices.

Great Amen in D Flat, Easter, 1981, organ accompaniment not colla parte, 2/4, 11 measures total with SAB divisi in 3 measures.

Amen in D Flat, 1981, organ accompaniment not colla parte, 4/4, 5 measures total with S divisi in 3 measures, based on a passage from Richard Wagner’s *Die Götterdämmerung*.

Amen in F, no composition date, but composed between 1976-1981, organ accompaniment not colla parte, 4/4, 5 measures total.

Amen in A Flat, no composition date, but composed between 1976-1981, organ accompaniment not colla parte, 4/4, 6 measures total.

C. INTROITS

Introit in A Major, Christmas, 1975, “Let Us All Rejoice in the Lord,” organ accompaniment not colla parte, 4/4, allegro, 15 measures total with the first 7 measures for tenor solo. Text: “Let us all rejoice in the Lord, for our Savior is

born to the world. True peace has descended from Heaven. Alleluia, Christ the Lord is born.” The composer indicates that the choir and the congregation are to “continue with ‘O, Come all Ye Faithful’ for procession (D Maj). There is also a solo part that can be inserted before the “alleluia” section for tenor or soprano: “Let us all rejoice in the Lord for our Savior is born to the world. True peace has descended from heaven.” Then the composer indicates in his own hand: “segue – alleluia (next page).”

Introit in E Major, February 8, 1976, “Come, Let Us Worship The Lord.” The original version dated February 8, 1976, organ accompaniment not colla parte, 4/4, adagio with the quarter note equal to 72, 8 measures total. Text: “Come, Let us worship the Lord. Let us bow down in the presence of the Lord, for he is the Lord, He is the Lord our God.” This Introit was highly revised and expanded. See **Introit** in E Major, May 12, 1986.

Introit in F Major, February 15, 1976, “Lord be My Rock,” organ accompaniment not colla parte, 4/4, 3/4, adagio with the quarter note equal to 76, 14 measures total. Text: Lord be my rock of safety, the strong-hold sure that saves me. For the honor of your name, for the honor of your name, lead me guide me.”

Introit in an undetermined key, February 21, 1976, “The Lord Has Been My Strength,” organ accompaniment not colla parte, 4/4, 3/4, andante with the quarter note equal to 88, 10 measures with an anacrusis half beat in the very beginning of the accompaniment. The lack of a clear key center in this introit exemplifies the meaning of the text. It is the composer’s most tonally adventurous of all the introits. Text: The Lord has been my strength; he has led me into freedom. He saved me, he saved me because he loved me.”

Introit in D Major, February 22, 1976, “Lord, Your Mercy is My Hope,” 4/4, broadly, 11 measures total. Text: “Lord, your mercy is my hope, My heart rejoices in your saving power, and I will sing to the Lord, I’ll sing to the Lord for his great goodness, his goodness to me.”

Introit in C Major, March 14, 1976, “Remember Your Mercy, Lord,” organ accompaniment not colla parte, 4/4, 3/4, 6/4, lento, allegro, maestoso, 22 measures total. This Introit became the opening chorus passage for the concert choral composition, The Gate of the Year. Text: “Remember your mercy Lord, your tenderness from ages past. Let not our enemies triumph over us! Lord deliver Israel from her bondage.”

Introit in A Flat Major, Easter Sunday, 1976, “The Lord is Risen. Alleluia!,” organ accompaniment not colla parte, 4/4, maestoso, allegro moderato, 14 measures total. There are one-measure solos in all four voice parts. Text: “The Lord is risen, Alleluia! Glory and Kingship shall be his forever, Alleluia!”

Introit in D Minor, May 30, 1976, “Oh Lord, hear my voice when I call to you,” organ accompaniment not colla parte, 4/4, 2/4 moderato, 20 measures total. Text: Oh Lord, hear my voice when I call to you. My heart has prompted me to seek your face; do not hide from me. Alleluia/Amen.”

Introit in G Minor, June 20, 1976, “The Lord has fed his people,” organ accompaniment not colla parte, 4/4, allegro moderato, 16 measures total. Text: “The Lord has fed his people with the finest wheat and honey, and their hunger is satisfied.” Note: the other side of the autograph has the Introit dated Christmas, 1975 (organ) “Let us all rejoice in the Lord.”

Introit in C Major, June 20, 1976, “Sing a New Song,” 4/4, moderato, 11 measures total. Text: “Sing a new song to the Lord, Sing to the Lord all the Earth. Truth and beauty surround him; he lives in holiness and glory.”

Introit in G Major, Christmas, 1976, “Let Us Rejoice,” organ accompaniment not colla parte, 4/4, 16 measures total. Text: “Let us rejoice! For Christ the Lord is born! Alleluia!” Upon conclusion of the Introit, the composer indicates on the last page in his own hand that the choir and the congregation are to continue with O Come, All Ye Faithful.

Introit in A Major, no date (composed between 1976-81), “Be watchful and be ready” 4/4, 4 measures total. Text: “Be watchful and be ready, ye know not when the son of man comes!”

Introit in D Major for Trinity Sunday, no date (composed between 1976-81), “Blessed Be God, the Father,” organ accompaniment not colla parte, 4/4, 3/4, 7 measures total. Text: “Blessed be God the Father and his only begotten son and the Holy Spirit. Amen.”

Introit in G Major for Advent (marked Adv.3), O Come, O Come Emmanuel, no year indicated, but 12/17 is written on the score in the composer’s hand (composed between 1976-81) for sopranos and altos with three unison verses in 6/4 of the standard tune, followed by two-part harmony in 4/4 and 3/4 for the refrain. There is a note in the composer’s hand that indicates “Carols for Choirs 2, p. 120.”

Introit in A Minor, no date (composed between 1976-81), “The Spirit of the Lord,” organ accompaniment not colla parte, 4/4, 5/4, 8 measures total with the first 5 measures being freely sung in a chant-like manner and the last 3 measures sung in unison. Text: “The spirit of the Lord fills all the world, alleluia! The spirit of the Lord knows ev’ry word spoken by Man, alleluia! The spirit of the Lord holds together all things, alleluia! Alleluia!”

Introit in F Major, March 7, 1977, “When He Calls Me, I Will Answer” with a recitative for tenor, allegro, organ accompaniment not colla parte, 4/4, 2/4, 3/4, 6/4, 12 measures total of which the first 7 measures is recitative. Text (recitative): “When He calls me, I will answer. I will rescue Him and give Him honor. Long life and contentment will be His.” (choir): Long life, long lifelong life, life and contentment will be his.”

Introit in F Major, Easter, 1977, “Christ, the Lord is Risen,” 4/4, 8 measures total. Text: “Christ the Lord is risen.” Alternate text: “Christ the Lord is God, Alleluia!”

Introit in D Major, Christmas, 1977? (date unspecified, composed between 1976-81), “Alleluia Christ the Lord is Born!,” 4/4, 8 measures total and is followed immediately by Oh Come All Ye Faithful for processional. Text: “Alleluia Christ the Lord is born!”

Easter Introit in C Major, 1979, “Et Resurrexit,” organ accompaniment not colla parte, 4/4, 13 measures total of which 5 measures are for SSAA, 1 measure for SSAABB and 1 measure for SSBB. There is 1 measure of spoken text in rhythm SSAATTBB. Measures 1-6 are based on a passage from Ludwig van Beethoven’s “Credo” in Missa Solemnis in D, Op. 123. Text: “Et resuuexit tertia die secundum scripturas. Christ is risen, He is risen! Alleluia.”

Introit in A Flat Major, Christmas, 1979, “Christus Natus Est!,” organ, trumpets 1 & 2, horn and trombone, maestoso, 4/4, 3/4, 17 measures total of which 5 measures are SS and 2 measures are AATT. Text: “Christus natus est. Christ the Lord is born. Alleluia!” At the conclusion of the piece, the composer indicates that the “choir and congregation are to continue with O Come, All Ye Faithful for which the brass parts are also written out.

Introit in E Major for Confirmation, January 17, 1980, “On You, I Shall Pour Clean Water,” 4/4, 2/4, 3/4, 7 measures total. Text: “On you I shall pour clean water, and I shall give you a new heart, a new spirit within you,” says the Lord.”

Introit in C Major, Easter, 1981, “Et Resurrexit,” 4/4, 2/4, organ accompaniment not colla parte, allegro, largo, 15 measures total of which 2 measures are SSBB and 1 measure is AA. Text: “Et resurrexit tertia die secundum Scripturas! Christ the Lord is risen this day!”

Introit in E Major, May 12, 1986, “Come, Let Us Worship The Lord,” 4/4, 2/4, organ accompaniment not colla parte, 19 measures total of which 6 measures is for AA and 5 measures is for BB. This highly revised version of the Introit dated February 8, 1976 was reworked by the composer for a Peace Week service held at Carmel Mission in Carmel, California and performed there by a small group of I Cantori di Carmel singers. Text: “Come, let us worship the Lord. Let us bow down in the presence of the Lord, and pray to God our Lord to give us peace on Earth and pray to God for peace among his children, Let us pray for peace and love.” See entry for **Introit** in E Major, February 8, 1976.

D. MEMORIAL ACCLAMATIONS

Memorial Acclamation in D (I. Weekly Missal), no composition date, but composed between 1976-1981, STB, a cappella, 4/4, 4 measures total. Text: “Christ has died, Christ is risen, Christ will come again.”

Memorial Acclamation in D (II. Weekly Missal), no composition date, but composed between 1976-1981, 4/4, 4 measures total. Text: “Christ has died, Christ is risen, Christ will come again.”

E. OFFERTORY

Offertory in C, Easter, 1981 (based upon a passage from Parsifal, Act 3 by Richard Wagner), 17 measures total, 4/4 time. Text: “I thirst for Thee, my Lord, my God, oh blessed Savior, oh, hear my prayer, Lord, I beseech thee. Amen.”

III. CHORAL ARRANGEMENTS

A. CHRISTMAS SONG ARRANGEMENTS

Have Yourself a Merry Little Christmas, SSAATTBB, piano

I’ll Be Home for Christmas, SSAATBB, piano

Merry Christmas Darling, Solo and SSAATBB, strings and piano, recording by MPC Chorus, Fran Avila, soloist, Sal Ferrantelli, piano, 3’23”.

O Holy Night, SATB, piano

Once as I Remember: Sal Ferrantelli's original piano accompaniment arrangement to this preexisting arrangement (strings also included)

Silent Night, Soprano Solo, SATB, piano and optional orchestration

The Christmas Song, I'll be Home for Christmas, Let It Snow, Santa Claus is coming to Town, No Place Like Home, I'm Dreaming of a White Christmas, Duet for S (or A) and T, and piano. This is not a medley, but a cleverly arranged compilation of snippets of all of the mentioned Christmas songs. 3 pages.

White Christmas, SATB with limited divisi, piano

B. CONCERT CHORAL ARRANGMENT WITH PIANO

A Simple Song from Mass by Leonard Bernstein arranged by SF for SATB

C. JAZZ, POPULAR, and SHOW TUNE CHORAL ARRANGEMENTS

Composed for The Monterey Peninsula College Chorus and Jazz Choir of Monterey, California.

Most of the information about Dr. Sal Ferrantelli's original jazz and popular arrangements was obtained by examining his autograph manuscripts or facsimiles of them and from interviews with him by Laura Kafka during 2012-2017 in Monterey, California. The vocal parts are written out for all of the arrangements, however, only a few have a written out piano part as the composer would not take the time to write out the piano part if he were playing himself. Indicated recordings are available.

Almost Like Being in Love from *Brigadoon* (1947) with music by Frederick Loewe and lyrics by Alan Jay Lerner. Arranged for SATB and piano.

April in Paris from *Walk a Little Faster* (1932) with music by Vernon Duke and lyrics by E.Y. Harburg. Arranged for SATB, strings and piano.

As Time Goes By from *Everybody's Welcome* by Herman Hupfeld (1931). Arranged for SATB, bass and piano. Piano part written out.

Auld Lang Syne is a traditional folk song (Roud #6294) with a poem by Robert Burns. Arranged for SATB and piano. Piano part written out.

Autumn in New York from *Thumbs Up!* (1934) by Vernon Duke. Arranged for SATB and piano.

Climb Every Mountain from *The Sound of Music* (1959) with music by Richard Rogers, lyrics by Oscar Hammerstein II and book by Howard Lindsay and Russel Crouse. Arranged for SSATBB and piano.

Do-Re-Me from Sound of Music (1959) with music by Richard Rogers, lyrics by Oscar Hammerstein II and book by Howard Lindsay and Russel Crouse. Arranged for SSATBB and piano.

Drinking Song from The Student Prince (1924) with music by Sigmund Romberg and book and lyrics by Dorothy Donnelly. Arranged for TTBB and piano.

Early Autumn (1949) is a song composed by Ralph Burns and Woody Herman with lyrics by Johnny Mercer. Arranged for SATB.

Edelweiss from The Sound of Music (1959) with music by Richard Rogers, lyrics by Oscar Hammerstein II and book by Howard Lindsay and Russel Crouse. Strings and piano (orchestration is Sal Ferrantelli's). Recording 1'41" duration.

Galway Bay (1947) is a popular song by Dr. Arthur Colahan. Arranged for TTBB and SATB and piano.

Getting to Know You from The King and I (1951) with music by Richard Rodgers, lyrics by Oscar Hammerstein II and book by Margaret Landon based on the memoirs of Anna Leonowens. Arranged for SAB and piano.

Girl from Ipanema Arranged for SATB arranged for SATB, piano and strings. Has a two bar quote from **Wave** (mm. 43-4). Piano part written out. Recording by MPC Jazz Ensemble, Pauline Troia, piano, 2'05".

Here's that Rainy Day from Carnival in Flanders (1953) with music by Jimmy Van Heusen and lyrics by Johnny Burke. Arranged for TTBB, piano.

How are Things in Glocca Morra from Finian's Rainbow (the song was originally published in 1946 and introduced in the musical in 1947) with music by Burton Lane and lyrics by E.Y. Harburg. Arranged is for S solo, SSATBB, piano and strings. Piano part written out.

How Could I Ever Know from The Secret Garden (1991) with music by Lucy Simon and lyrics by Marsha Norman. SSAA and piano with limited divisi.

I Believe that Every Drop of Rain that Falls (1953) with music and lyrics by Ervin Drake, Irvin Graham, Jimmy Shirl and Al Stillman. Composed for Pi Kappa Alpha Fraternity while the composer was still a student at San Diego Stage College. TTBB, a cappella.

If They Asked Me, I Could Write a Book from Pal Joey (1940) with music by Richard Rogers, lyrics by Lorenz Hart and book by John O'Hara. Arranged for SATB and piano.

I'm Laughing on the Outside, Crying on the Inside is a popular song (1946) with music by Bernie Wayne and lyrics by Ben Raleigh. Arranged for S or A solo, SATB, piano, and strings.

Indian Summer (Farewell to you, Indian Summer), (1939) with music by Victor Herbert (originally written in 1919 as the piano piece, "Indian Summer: An American Idyll") and lyrics by Al Dubin (added 20 years later in 1939). Arranged for SAATB and piano.

It Might as Well be Spring from the film, State Fair (1945) with music by Richard Rogers and lyrics by Oscar Hammerstein II. It won the Academy Award for best original song that year. Arranged for SATB and strings. Recording: 2'57" MPC Chamber Singers, Fran Avila, soloist.

I've Never Been In Love Before from Guys and Dolls (1950) by Frank Loesser. Arranged for SSATB and piano.

Just in Time from Bells Are Ringing (1956) with music by Jules Styne and lyrics by Betty Comden and Adolph Green. Arranged for SATB and piano. Recording by I Cantori (tour group only), 1'23".

Let's Fall in Love from Paris (1928) by Cole Porter. Arranged for SATB and piano.

Love Changes Everything from Aspects of Love (1989) with book and music by Andrew Lloyd Webber and lyrics by Don Black and Charles Hart based on the novella of the same name by David Garnett. Arranged for SATB and piano.

Music of the Night from The Phantom of the Opera (1986) with music by Andrew Lloyd Webber and lyrics by Charles Hart. The Webber-Ferrantelli arrangement is for TTBB with limited divisi and piano. The piano part is Webber's and indicated.

My Romance from Jumbo (1935) with music by Richard Rogers and lyrics by Lorenz Hart. Arranged for SATB with some divisi in all parts, piano and strings. Piano part written out. There is also a second, simplified arrangement without divisi.

Our Love is Here to Stay from the film, The Goldwyn Follies (1938) with music by George Gershwin and lyrics by Ira Gershwin. Arranged for SSAATBB, piano and strings. Recording by MPC Chamber Singers, 2'37".

Pure Imagination from the film, Willie Wonka and the Chocolate Factory (1971) by Leslie Bricusse and Anthony Newley. Arranged for SATB and piano.

Second Time Around from High Time (1960) with lyrics by Sammy Cahn and music by Jimmy Van Heusen. Arranged for SATB and piano.

- Sing** from the children's television series, *Sesame Street* (1973) by Joe Raposo.
Arranged for SATB and piano. Chord names written out throughout. Recording by I Cantori on tour (tour group only), 2'40".
- Someone to Watch Over Me** from *Oh, Kay!* (1926) with music by George Gershwin and lyrics by Ira Gershwin. Arranged for S or A solo, SAATBB, and piano.
Piano part written out.
- Something's Gotta Give** from the film *Daddy Long Legs* (1955) with music and lyrics by Johnny Mercer. Arranged for SATB, piano and bass. Piano part written out.
Recording by MPC Jazz Ensemble, 2'08".
- Soon It's Gonna Rain** from *The Fantastiks* (1960) with music by Harvey Schmidt and lyrics by Tom Jones based on *Les Romanesques* by Edmond Rostand. Arranged for SSAATB and piano (original version). Recording by I Cantori on tour (tour group only), 1'50".
- Soon It's Gonna Rain** from *The Fantastiks* (1960) with music by Harvey Schmidt and lyrics by Tom Jones based on *Les Romanesques* by Edmond Rostand. Arranged for unison all the way through and then a modulation and parts with orchestra (2nd version). Orchestration is Sal Ferrantelli's. Recording 3'26".
- Sophisticated Lady** (1932) was composed as an instrumental in 1932 by Duke Ellington to which lyrics were added by Michell Parish sometime before 1944. The John Cacavas-Sal Ferrantelli arrangement is for SATB and piano. Piano written out. B section is Sal's.
- Strange Music in My Ears** from *Song of Norway* (1944) with music by Edvard Grieg adapted by Robert Wright and George Forrest with lyrics by Robert Wright and George Forrest with book by Milton Lazarus and Homer Curran. Arrangement is an adaptation of Wright and Forrest's adaptation of Edvard Grieg's music by Sal Ferrantelli for SSA and piano.
- Taking a Chance on Love** from *Cabin in the Sky* (1940) with music by Vernon Duke and lyrics by John La Touche and Ted Fetter. Arranged for SATB, piano and bass.
- Tenderly** (1946) with music by Walter Gross and lyrics by Jack Lawrence. Arranged for solo, SSAATBB, strings, and piano. Chord names written out. Recording by MPC Jazz Ensemble, 2'50".
- The Second Time Around** introduced in the film *High Time* (1960) with music by Jimmy Van Heusen and words by Sammy Cahn. Arranged for SATB, strings, and piano.

The Way You Look Tonight from the film, *Swing Time* (1936) with music by Jerome Kern and lyrics by Dorothy Fields. Arranged for SATB with limited divisi and piano.

The Whiffenpoof Song is the traditional closing number of The Whiffenpoofs, an a cappella group at Yale University. It was published in sheet music form (1909) based on the poem "Gentlemen-Rankers" by Rudyard Kipling which was set to music by Guy H. Scull (Harvard 1898) and adapted with lyrics by Meade Minnigerode (Yale, 1910)

There is Nothing Like a Dame from *South Pacific* (1949) with music by Richard Rogers and lyrics by Oscar Hammerstein II. Arranged for TTBB and piano. In general, a transcription of original music.

They Call the Wind Mariah from *Paint Your Wagon* (1951) with music by Frederick Loewe and lyrics by Alan J. Lerner. Arranged for SATTBB and piano with limited divisi (2013). This is a recent reworking of a lost arrangement from Sal Ferrantelli's student days as an undergraduate.

They Can't Take That Away From Me from the film, *Shall We Dance?* (1937) with music by George Gershwin and lyrics by Ira Gershwin. Arranged for SATB and piano. Piano part written out.

Think of Me from *The Phantom of the Opera* (1986) with music by Andrew Lloyd Webber and lyrics by Charles Hart. The Webber-Ferrantelli arrangement is for solo and SATB. Piano part is Webber's and written out.

This Can't Be Love from *The Boys from Syracuse* (1938) with music by Richard Rogers and lyrics by Lorenz Hart. Arranged for SATB, piano and bass. Recording by I Cantori (tour group only), Kathy Nathan, soloist, Paulin Troia, piano, 2'02".

Time After Time with music by Jules Styne and lyrics by Sammy Cahn (1947). Arranged for SATB (with moderate divisi), piano and bass. Piano part is written out.

Time Was (Duerme) (1941) with music by Miguel Prado, Spanish lyrics by Gabriel Luna, and English lyrics by S K "Bob" Russell. Arranged for SAATB and piano. Piano part written out. Recording by MPC Jazz Ensemble, 1'37".

Walk Softly (1957) with music by Willie Maiden. Arranged for SATB with some divisi, piano and bass.

Wave Arranged in 2014 for SATB, drums, bass and piano. Bass and piano part written out. Recording by MPC Jazz Ensemble, Pauline Troia, piano, Sal Ferrantelli, drums. 2'28".

What's New? (1939) with music by Bob Haggart and lyrics by Johnny Burke. It was originally an instrumental tune titled I'm Free by Haggart (1938). Arranged for SATB with limited divisi, piano and bass. Chord names written out.

Where is Love? from *Oliver!* (1960) by Lionel Bart. Arranged for SSAA, piano.

Without a Song (1929), music by Vincent Youmans and lyrics by Billy Rose and Edward Eliscu. It was included in *Great Day* (1930). Arranged for SATB with limited divisi, strings and piano. Piano part written out.

You Are the Sunshine of My Life (1973), music and lyrics by Stevie Wonder. Arranged for SATB with limited divisi, solo tenor, piano, and bass.

D. ARRANGED LIEDER FOR CHORUS

Ave Maria (Schubert-Ferrantelli), SATB chorus and piano. The original Lied is from Schubert's *Ellens dritter Gesang*, D. 839, Op. 52. No. 6 (1825); Ferrantelli's arrangement dates from the 1990s or late 1980s and uses two verses of the Latin text. The accompaniment may be found in Schubert's *Lieder* collection.

Die Allmacht (Schubert-Ferrantelli), TTBB chorus and piano. Schubert's original piano accompaniment is retained and unaltered from the original solo voice and piano composition (1825) in Ferrantelli's arrangement (2007).

In Mir Klingt Ein Lied (Chopin-Ferrantelli), SSAATTB and piano. This is an original choral composition (2012) based upon a melody from piano *Étude* in E Major, Op. 10, No. 3 (1832) by Chopin.

O Kühler Wald (Brahms-Ferrantelli), SATB and piano (1966). The original Lied is from *Fünf Gesänge*, Op. 72, No. 3, stanzas 1, 3 (1877).

Sonntag (Brahms-Ferrantelli), TTBB and piano (2015). The original Lied is from *Fünf Lieder*, Op. 47, No. 3 (1859).

Vorüber (Brahms-Ferrantelli), SATB and piano (1975). The original Lied is from *Acht Lieder und Gesänge*, Op. 58, No. 7 (1867?).

Wie Melodien Zieht es Mir (Brahms-Ferrantelli), SATB and piano (2015). The original Lied was composed in 1886.

E. CHORAL ARRANGEMENTS OF SPIRITUALS (all *a cappella*)

Deep River, TTBB (arr. Bridgeman-Ferrantelli)

I Couldn't Hear Nobody Pray, SATB

I Want to be Ready, SATB and soprano solo

Rise Up Shepherd and Follow, SSATB with high soprano or tenor solo

Rock-a-My Soul in the Bosom of Abraham, SATB with limited divisi

F. OTHER

ARRANGED HYMN

O Salutaris Hostia, beloved Catholic hymn arranged for TTBB chorus, piano or organ.

PATRIOTIC CHORAL ARRANGEMENTS

America the Beautiful, SATB with limited divisi and piano

The Star Spangled Banner, SAATB and piano

IV. NEWLY COMPOSED ORCHESTRAL (STRINGS) ACCOMPANIMENT TO PRE-EXISTING CHORAL ARRANGEMENT (NON-JAZZ)

How Soft Upon the Ev'ning Air, pre-existing SATB arrangement of Thomas Dunhill's composition with SF's arrangement of the string accompaniment.

Personent Hodie, pre-existing SATB arrangement of Gustav Holst's composition with SF's arrangement of the string accompaniment.

Tyrley Tyrlow, pre-existing SATB arrangement of Mark Sirett's composition with SF's arrangements of the string accompaniment.

Veni Domine, pre-existing SSA arrangement of Felix Mendelssohn's composition with SF's arrangement of the string accompaniment.

V. PIANO ACCOMPANIMENT ARRANGEMENT TO PRE-EXISTING CHORAL ARRANGEMENT

Once as I Remember, Sal Ferrantelli's piano accompaniment and string arrangement of this Christmas carol.

VI. TEXTS BY THE COMPOSER

Come, Let Us Unite in Song, one of the composer's concert choral compositions.

Requiescat in Pace, Pietro, the text for this composition was one of two texts written by the composer for the funeral services of two of the composer's close family members. **Requiescat in Pace, Pietro**, as well as the other composition with a different text, is an adaptation of the composer's sacred choral composition **Father, If It Be Thy Will** (Introit for Holy Thursday). The title of the second composition is unknown and the text is lost.

We Will Sing, the Latin portion of the text for this one of the composer's concert choral composition is by the composer himself, the English text is biblical, based upon 1st Corinthians: 14, 15.

VII. INCOMPLETE OR LOST WORKS

A. Incomplete Arranged Lied

Minne Lied (Brahms-Ferrantelli), SATB and piano

B. Lost Jazz and Popular Arrangements

Lover Come Back to Me from *The New Moon* (1928) with music by Sigmund Romberg and lyrics by Oscar Hammerstein II. Arranged for TTBB and piano by Sal Ferrantelli at the age of 17 for his first quartet, *The Sounds*, formed while he was still in high school.

Smile is a song based upon an instrumental theme used in the soundtrack for the 1936 Charlie Chaplin movie, *Modern Times*. Chaplin composed the music, while John Turner and Geoffrey Parsons added the lyrics and title in 1954. Arranged for Ferrantelli's male quartet, *The Headliners* and piano in the early 1960s while he was in college. It was intended to be sung humorously.

VIII. INCOMPLETE OR LOST SACRED CHORAL COMPOSITIONS OR TEXTS

Tu es Petrus, SATTB and organ, incomplete music and Biblical text (based upon Gospel of Matthew, Verse 16: 18-19).

Untitled Composition with an Unknown Title and Text, adapted by the composer from his concert choral composition *Father, If It Be Thy Will: Introit for Holy Thursday* for the funeral services of a close family member. A new text appropriate for the memorial service of a close family member was set to the existing music. This is the second of two compositions adapted from *Father, If It Be Thy Will: Introit for Holy Thursday*, the first being *Requiescat in Pace, Pietro*. NB - The music is not lost for this composition, only the text is missing.

IX. LOST SECULAR UNDERGRADUATE ARRANGEMENT FOR MALE VOICES

Composed for Pi Kappa Alpha Fraternity while the composer was still a student at San Diego State College. All TTBB, a cappella.

They Call the Wind Mariah from *Paint Your Wagon* (1951) with music by Frederick Loewe and lyrics by Alan J. Lerner. This arrangement was originally prepared by the composer in 1969. Although the original arrangement is lost, it was reworked in 2013 (see JAZZ, POPULAR, and SHOW TUNE CHORAL ARRANGEMENTS)