

2010 Nebraska All State Chorus Repertoire Notes
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Tides of Ocean—Matthew Orlovich

- With 200 women in the choir, the divisi should be 60 sopranos on the top part, 40 second sopranos and 30 first altos on the Alto I part, and 70 altos on the bottom part.
(*Choral Chair will make part adjustments following auditions. Alto 1 may sing Soprano 2 for auditions.*)
- This piece is very rhythmic (mostly *non legato*). Please accentuate and lift all pick up notes. Please put a space between all dotted eighth—sixteenth note combinations.
- Men: all notes tied over to an eighth note should be released on beat 3 (mm. 3, 5, 15, 17, 27, 29, 50, 95, 97)
- Women: all notes tied over to an eighth note should be released on beat 3 (mm. 6, 9, 18, 26, 30, 33, 98)
- Tenors, please change your part and sing a half note and quarter rest in m. 9. This happens again in m. 83
- In m. 9 the basses sing their lowest note possible and then slide up through your entire range to your highest note possible. At m. 11 you do the opposite: highest note sliding down to your lowest note. This should be sung freely—no tension.
- Women careful to sing the triplet evenly in m. 25
- Tenor I only sing mm. 37-44. Sing lightly and *piano* throughout.
- Sopranos: page 5 is tricky; careful with pitch, rhythm, and intonation
- Basses careful mm. 45-47—tricky intervals here
- Please add a slight *ritard* at m. 52 on beat 2, 3, and 4
- Basses be sure to sing *forte* on beat 4 of m. 56
- Women, please put the final consonant on “dip” on the “and of one” in m. 64
- Basses sing a half note and release on beat 3 in m. 83. Other challenging place for basses: m. 87
- *Crescendo* final note in all voices

Os Justi—Anton Bruckner

- In general, mix some forward placed [e] “ay” vowel color into the [E] “eh” vowels. As in words like “meditabitur”, “et”, “ejus”, “loquetur”, “Dei”, “corde”, so the [E] vowel does not spread and break the flow of the line.
- Work for fullness of sound *without pushing*
- No breath between m. 4 and m. 5
- No breath between m. 10 and m. 11
- Stagger breathing mm. 9-16
- In general, breathe after each comma
- Place a voiced “m” with a schwa at the end of words like “sapientiam” and “judicium”
- The “t” in “sapientiam” is a “ts” sound

- Please pay careful attention to all dynamics
- No breathe in m. 31 in S, A, T after "loquetur"
- Last note in m. 36 for the altos should be an A
- Basses careful of ascending line m. 38
- One big phrase from m. 37 to m. 42.
- In homophonic section at m. 43, "release" all second syllables so they have less emphasis than first syllables
- At m. 49 all voices sing a dotted quarter followed by an eighth rest
- Tenors listen carefully in m. 57 to find the E natural.
- Downbeat of m. 65, sing eighth note followed by eighth rest
- Slight lift between the two "alleluia" with ritard on last measure

Afternoon on a Hill—Eric William Barnum

- Clearly enunciate and communicate the text following all of the composer's dynamic changes.
- There is a recording of *Afternoon of a Hill*, please go the Walton Music Publishing website: <http://www.waltonmusic.com/Sound12/AfternoonOnaHill/>
 - Downbeat m. 17: Basses must sing B (which clashes with sopranos and altos). Careful.
 - m. 32: Soprano I and Tenors will generate the sound of "wind" (*without* whistling)—this is a great effect that parallels the text of the poem.
 - m. 41: There is a "slide" from one note to the next that must be performed as evenly as possible.
 - m. 64-65 & m. 66-67: Sopranos and basses please be aware you both begin on an A, then slide down to "clashing" notes (E for sopranos & F for basses).

Tres Cantos Nativos—Marcos Leite

- Please study pronunciation guide found on the back page of the score
 - 1st Canto
 - Repeat the first 8 measures
 - After the first ending, repeat back to m. 9
 - 2nd Canto
 - *Everyone* in the chorus learn the soprano/alto spoken part in m. 26
 - mm. 27-38 will be repeated
 - mm. 39-46 will be repeated
 - 3rd Canto
 - m. 54, add fermatas to beat 3 & 4
 - m. 65 (first ending), add fermatas to beat 2 & 3
 - mm. 51-58, strong accents on all downbeats; all notes are *marcato*
 - mm. 59-61, more *legato*
- We will work out choreography and instrumental effects at the festival

Psalm 23—Z. Randall Stroope

- Please observe all dynamic markings
- First 12 pages with a three-part *divisi* similar to Tides of Ocean (60-70-70 split)
(Choral Chair may make part adjustments following auditions. Alto 1 may sing Soprano 2 for auditions.)
- m. 22 and m. 57: only lighter “float” sopranos sing the high Bb
- We will balance the soprano divide in November
- All altos sing the alto line at m. 59
- m. 60 beat 4 through m. 62 - divide into four parts here
SII on the top note of the soprano 2 line
AI on the bottom of the soprano 2 line
- m. 65, SII should sing an Eb, *not* an F
- *Decrescendo* second syllables (esp. ends of phrases), unless marked with *crescendo*
- Clearly articulate all internal and final consonants
- *Decrescendo* in m. 46
- Please stay on the “ah” vowel as long as possible when singing the word *Lauda*;
don’t go to the second vowel of the diphthong too soon

Loch Lomond—arr. Jonathan Quick

- Opening solo will be auditioned; soloist may take his time (*tempo rubato*)
- m. 2, braes is pronounced “brays”
- m. 3, “ch” in “loch” is pronounced as in “Bach”
- m. 12, 13, 28, 29, 53, 54, change the word: take to tak’ (as in thumb “tack”)
- m. 5, change the word: me to my
- m. 23, change the word: of to o’
- m. 25 and 29, change the word: and to an’
- m. 28, 29 54, and 55, change the word: ’n to an’
- m. 28-43, tempo is quarter = 72; sustain the vowel sound throughout
- m. 44-65, tempo will be quarter = 96; *be careful not to not rush* 😊
- Ending consonants are NOT emphasized in Scottish—no hard T or D sounds
- m. 14, “Scotland” is pronounced Skawt-land

Rejoice!—Jeffery Ames

- Follow all dynamics and articulations as marked in the score
- Place a slight lift before every accented note
- Sing with a tall, rich tone, rather than a sound that is thin and bright
- Be sure to add strong voiced consonants at phrase endings on words like “God,” “won,” and “Lord.”
- Bend or “smear” into some of the words/chords in the opening section: (m. 1 on “hands”), (m. 2 on “peo-ple”), (m. 3 on “God”), (m. 4 on “voice”), (m. 5 on “battle”), (m. 8 on “song”), (m. 9 on “praises”), (m. 16 on “praises”)

- Carefully observe the 8th note rests in various voice parts: m. 24, 85, 89, 93, and 98
- m. 28 release on the “and” of 3 (as written)
- m. 65, the high A on the downbeat will probably be omitted
- Gospel style mezzo and tenor soloists will be auditioned at the All-State festival; solo part must be well prepared (memorized) for this audition.