

Nebraska 2022 All-State Mixed Choir
Dr. Sandra Snow, Conductor
Program Notes

May 2022,

Dear artists,

Congratulations on your selection to the Nebraska All-State Mixed Choir. I am looking forward to making music together, exploring meaningful texts and poems, and furthering vocal development. I hope you like this program as much as I! You will find 3 sound files with the pronunciation for the foreign language works embedded below.

Please mark your scores with this information to aid in your preparation.
Write in measure numbers for each piece.

If you have any questions, please consult with your choir teacher.

Dr. Snow
Pronouns she/her

Ring Out, Ye Crystal Spheres Stephen Paulus
<https://stephenpaulus.com/products/ring-out-ye-crystal-spheres-canticum-novum>

Please underline stressed syllables and sing into and away from them:

Ring out, ye crystal spheres!
Once bless our human ears,
If ye have power to touch our senses so; ring out.
And let your silver chime
Move in melodious time,
And let the bass of heaven's deep organ blow;
And with your ninefold harmony
Make up full consort to the angelic symphony.

The composer is quite specific about both articulations and dynamics.

m. 9	S/A sing vowel only on word “Once” on the last beat of 8 and move ‘s’ to the front of word bless.
m. 13	T/B, change to legato, connected sound
m. 17	S/A, eighth note breath on the “and” of beat 3.
m. 23	This section with a feel of 2 rather than 4
m. 25	no breath into m. 26
m. 28	All voices, including bass, eighth note-eighth rest on beat 1.
m. 31	S, eighth note breath at the end of the bar
m. 33	All voices, eighth note breath at end of bar

m. 34	Feeling of 1 rather than 3
m. 37	All voices, eighth note breath at end of bar
m. 41	(same note)
m. 45	S/A eighth note breath at end of bar
m. 49	All voices, eighth note rest at end of bar
m. 51	T/B same note
m. 66	S/A, eighth note breath before b. 4
m. 69	All voices, quarter note breath, b. 4
m. 74	same note

In virtuta tua domine/Grzegorz Gorczycki

<https://www.youtube.com/watch?v=vkpC0iiVkB8>

Please underline all stressed syllables:

In virTute TUa, DOmine
 LaeTABitur JUstus:
 Et SUper saluTAre TUus
 ExulTABit veheMENTer.
 DesiDERium ANimae EIus
 TribuISti Ei

We will make tent-top phrases (cresc-diminuendo) towards the most important word in each phrase.

The sixteenth note material should be sung with a light, active, vocalism such that each note is distinct. One cannot produce that with an overpowered sound. Some, but not all dynamics are written in. Please add:

- m. 17, the “and” of b. 2 and following, mark forte.
- m. 18, the “and” of b. 2, mark mezzo-piano.
- m. 20 b. 2, mezzo-piano.
- m. 27 mezzo-forte.

m. 40 Tenor line as example, this applies to each part when you get this musical material:

et super salutare tuum exsultabit

Each syllable is short with the exception of tu-um (write in slur) and observe printed slur on ta-bit.

m. 72 I will conduct in 3, this is a slow moderate tempo, the half note is at 80. Sing into stressed syllables.



Nu'oli/Robert Lowry/arr. Jace Saplan

The tune appears in the soprano—please sing four-bar phrases and take an eighth note breath at the end of four-bar phrases.

B/take eighth note breaths at the end of each four-bar phrase

- m. 14. S/eighth note, eighth rest, b. 2
- m. 28. All voices, dotted quarter, eighth rest for breath
- m. 32. Same note
- m. 36. Same note
- m. 40. A/T/B release on the “and” of b. 3
- m. 42. S/dotted quarter, eighth rest for breath b. 1-2. A/T eighth note breath b. 3
- m. 43. B/dotted quarter, eighth rest for breath b. 1-2.
- m. 44. A/T/B breath on last eighth note of b. 3
- m. 48. S/dotted quarter, eighth rest for breath b. 1-2. A/T/B eighth note breath b. 3
- m. 49. A/eighth note breath, b. 3
- m. 50. S/dotted quarter, eighth note breath b. 1-2. T/B no breath into m. 51
- m. 51. T/B, eighth note breath, b. 3
- m. 52. S/dotted quarter, eighth rest for breath b. 1-2



Red river valley/arr. Carol Barnett

<https://www.youtube.com/watch?v=oiYxutpxRHg>

This arrangement is so memorable! The voice parts hold the traditional melody and traditional supporting harmonies but the piano has a mind of her own!

- m. 1 T/B Change [hm] to an [oo]. Sing this entire section in a light mechanism, tenors in head tone.
- m. 10. S/A eighth note, eighth rest, b. 1
- m. 14 same note
- m. 18 S/A carry
- m. 22 S/A eighth note, eighth rest, b. 1
- m. 26 same note
- m. 30 same note
- m. 34 All voices, eighth note, eighth rest, b. 1
- m. 35 Here and in all like places, please substitute the gender-neutral “one” for “girl”
- m. 44 T/B eighth note, eighth rest, b. 1
- m. 48 same note
- m. 52 no breath
- m. 53 T/B eighth note, eighth rest, b. 1
- m. 56 same note
- m. 60 same note
- m. 64 same note
- m. 68 same note

- m. 76 B, release “and” of 4, T “and” of 1, A “and of 2,” S “and” of 3
- m. 82 note all but the Alto part is divided 3+2. I will conduct the alto line. That will feel funky to STB, just keep the eighth note at the same rate.
- m. 85 T, eighth note, eighth rest, b.1
- m. 86/87 T/B no breath
- m. 89 T/B release on the last eighth note of the bar
- m. 94 T, no breath
- m. 98 A, dotted quarter, eighth rest, b. 1
- m. 102 no breath
- m. 106 eighth note, eighth rest, b. 1

Arroz con leche/Carlos Guastavino

<https://www.youtube.com/watch?v=IO3zIw9qcy0>



This kind of musical writing is called counterpoint. In fact, this “contemporary” piece is written in an old musical style called the fugue. The primary fugue, or melody, appears in the TENOR part in the beginning, ending after the first Nicolás in m. 5.

The key to this is for all parts to understand when they have the primary fugue statement and to bring that out in your section. I have highlighted the primary fugue throughout in all voice parts. Be sure to highlight when you have yours. I highlight right over the top of the notes.

For all parts, when you have a tied note, release the sound on the tie. Practice this by snapping the tie and making sure you put the final consonant with your snap. For example, m. 6, TENOR, sing beats 1-2 and snap on the rest for the ‘s’.

In the fugue statement, in all parts, lift between “casar” and “con”

- m. 53 we will stretch the tempo a bit
- m. 67 same note

Survival plan of sorts/ Melissa Dunphy

<https://music.youtube.com/watch?v=y3rnnmYVS0Y&list=RDAMVMY3rnnmYVS0Y>

Note: The youtube clip here works for the outer sections but I will take the section beginning m. 32 at a slightly faster tempo.

Let’s look at the alto line at the beginning as an example. The breath marks here will apply to ALL parts throughout.

- m. 1 eighth note breath, “and” of 3
- m. 2 dotted eighth note, eighth rest, b. 1-2

Another way to think about it is to take an eighth note breath before each time you sing the word “go.” Please go through and mark these throughout.

- m. 16-17 ATB/no breath
- m. 26 ATB/no breath
- m. 27 T/B no breath
- m. 32 slightly faster, and in a feel of 2, not 4
- m. 33 A/T, eighth note, eighth rest, b. 4
- m. 35 A/T quarter note, quarter rest, b. 1-2
- m. 36 B, dotted quarter, eighth note rest, b. 1-2
- m. 37 no breath into next page
- m. 39 A/T, dotted quarter, eighth rest, b. 1-2/ B- eighth note breath “and” of 3
- m. 41 T/B, no breath
- m. 46 ATB, eighth note breath at end of bar
- m. 47 same note
- m. 48 same note
- m. 49-end, same breath notes as in beginning

When thunder comes/Mari Esbel Valverde

<https://www.youtube.com/watch?v=1DXiKSS4HKI>

This is straightforward in terms of vocal releases. Unless otherwise indicated, release sound on the following rest. She is also clear about articulations and dynamics.

If it isn't immediately obvious, the text “a million bells,” is a metaphor for humankind.