

SEVENTH AND EIGHTH GRADE BOYS CHOIR Robert Barry, Conductor

Please number all measures in each song beginning with the first full measure, with the exception of “The Wind”, where you will begin to number with the first partial measure, so that the numbers match up with the printed page. Any notes out of range should be ‘faked’ unless otherwise noted.

Let All Men Sing, Keith Christopher, TTBB

Tempo as marked, maybe a tad quicker. Bring out all inner parts and use strong consonants, lively syncopation and darker vowel sounds throughout. Sing through “n” and ‘ng’ sounds as in “sound” and “sing/song”.

- M. 6: Big ritard
- M. 11, 15, 27, 31, 39: tenors fake low ‘d’ if needed
- M. 15, 20, 32, 36, 48, 52: no breath
- M. 19, 35, 51: legato
- M. 19, 35: Bass low ‘f’ octave up if needed
- M. 29, 33: bring out inner parts
- M. 39: Strong crescendo
- M. 43, 47: tenors fake low ‘e flat’ if needed
- M. 51: Bass low ‘g flat’ up octave if needed
- MM. 55-57: strong entrances, each section topping the previous section.
- M. 65: Big ritard
- M. 68, 70: each a little stronger

The Wind, Susan Brumfield, TTBB (cello and piano)

Keep lines connected and fluid throughout. Quarter note = approx. 76. Use beautiful phrasing with very clean, forward diction and expressive phrases. Watch syncopated rhythms closely, and note dynamic markings carefully. Careful with ‘ch’, ‘j’ sounds on “heard you pass/felt you push/heard you call”. Sing through the ‘n’ and ‘ng’ sounds on wind, long, around, song, etc. We’ll play with rubato on some phrases.

SUSPECTED ERRATA: I believe the following printing errors exist in earlier printings.

- M. 28 bt. 4 in the tenor 2 line should appear as an 8th rest with an 8th note on a third space ‘c’ singing the word “I” as in the baritone and bass pattern which follows in the next measure.
- M. 34 bt. 1 in the baritone part should appear the word “long” as in the bass part.
- M. 48 baritones sing ‘sky’, not high
- M. 52 bt 3 in bass part should be tied b-flat, not ‘a’

- M. 26: Basses breathe after bt. 3
- M. 27: Tenor 1 breathe after bt. 2, basses no breath, stay light on the octave skip
- M. 28: Tenor 1 breathe after bt. 4
- M. 30: Tenor 1 breathe as marked
- M. 31: Tenor 1 No breath on bt. 4 (stagger)
- MM. 29-33: Tenor 2/Baritone/Bass honor rests as written (no breath m. 31 for tenors, m. 32 bar/bass)
Baritone/Bass careful not to overpower Tenor 2
- M. 34: Tenor 1, Baritone, Bass cut off on bt. 3 for breath
- M. 36: Basses may take Baritone ‘c’ if ‘f’ is out of range
- M. 36: we will hold ‘song’ 7 counts instead of 3. Basically you are inserting a whole note before the measure.
- M. 42: long directed fermata (bts. 3 and 4 are almost half notes), decrescendo on bts. 3 and 4
a tempo at m. 43
- M. 44: Tenor 1 breathe on end bt. 2, bass breathe end bt. 3
- M. 45, 56: Basses sing ‘f’ octave higher if needed
- MM. 46, 48, 52: T1, Bar, Bass off on bt. 4
- MM. 49-50: T1, Baritones honor rests, no breath in m. 51
- MM. 45-53: Sing all notes full value—beautifully shaped phrases—watch cutoffs
- MM. 53-54: strong crescendo
- M. 54, 55: Tenor 1 split: If you live east of I-35 sing the upper notes/west I-35 lower notes. (east on ‘f’/west on ‘d’)
- M. 55: watch counting! This measure will move slowly!!

*****3- part Division Assignments: T1, T2/B1(middle line), B2*****

Pie Jesu, D. Shawn Berry, T1,T2/B1 (Middle Line),B2 (handbells and keyboard)

We will take this slower than is marked, approximately quarter note = 88

Watch syllable stress on Latin text (capitalized). Note breath marks on opening theme and duplicate throughout (2 bar phrases).

- M. 11: will move more quickly
- M. 12-13: no breath
- MM. 15-18: stagger if needed (except T1 on rest in M. 17), bring out 8th notes
- M. 17: baritones sing quarter notes on ‘dona’ on bt. 1 & 2 as in bass part
- M. 19: note that top staff is the baritone part – tenors enter at m. 23.

MM. 31-41 will performed out of tempo, more chant-like
 M. 41 a tempo , cut off on bt. 1 of m. 42
 MM. 43-44: no breath (ignore breath mark)
 MM. 47-51: stagger if needed, as before, punch 8th notes
 M. 52: slower, grander
 M. 60: no breath in baritone/bass line
 MM. 60-64: slowing, watch cutoffs
 M. 64: stretch quarter notes

<i>Pie</i>	<i>Jesu</i>	<i>Qui</i>	<i>tollis</i>	<i>peccata</i>	<i>mundi</i>
PEE-eh	YEH-soo	Kwee	TAWHL-ees	peh-KAH-tah	MOON-dee

<i>Dona</i>	<i>eis</i>	<i>requiem.</i>	<i>Agnus</i>	<i>Dei</i>	<i>Benedictus</i>
DAWN-ah	EH-ees	REH-kwee-ehm	AHN-yoos	Deh-ee	Beh-neh-DEEK-toos

<i>Qui</i>	<i>venit</i>	<i>in</i>	<i>nominee</i>	<i>Hosanna</i>	<i>in</i>	<i>excelsis</i>	<i>Deo</i>
Kwee	VEH-neet	een	NAWH-mee-neh	hawh-SAH-nah	een	ehk-SHEL-sees	DEH-awh

SEVENTH AND EIGHTH GRADE GIRLS CHOIR, Jill Wilson, Conductor

Heart We Will Forget Him James Mulholland, SSA

M. 40 is still an F# for the altos on beat 1

Wolcum Yole! Benjamin Britten, 3-part division

Work toward a staccato articulation on eighth note runs.

“w” pronounced as “v”

hevené = heav-knee (2 syllables)

seintes = saint-ease

lefe = leaf

dere = dear

we-sall = we-sal (as in gal)

Can-del-messe = can-dell-mess

Quene = Queen

Alle = All

So Many Angels! Gwyneth Walker, SSAA divisi

M. 108-the end: Divisi--- Split: If you live East of I-35 sing the upper note

Split: if you live West of I-35 sing the lower note

Students selected to sing the Alto 2 part may follow these changes for the low E’s & F#’s. However, if the notes are comfortable, please sing them as written!

Measure 7, beat 1 change F# to A

m. 18, b. 1 same

m. 32, b. 1-2 same

m. 36, b. 1-2 same

m. 37, b. 1-4 change E to D above middle C

m. 45, b. 1 change F# to A

m. 53, b. 1 same

m. 69, b. 1-4 change E to D above middle C

m. 114 repeat D above middle C from m. 113

9TH GRADE MIXED CHOIR, Ryan Beeken, Conductor

At the Round Earth’s Imagined Corners Spencer, SATB

Measure 1-10 Eighth Note = 200 (approx)

Measure 11-32 Eighth Note = 163 (approx)

Measure 33-end Eighth Note = 126 (approx)

Angells = angels

Numberlesse = numberless

Soules = souls

Goe = go

Warre = war

Dearth = a shortage or inadequate supply

Agues = pronounced a’goo – means fever

Despaire = despair

Slaine = slain

Sleepe = sleep

Mee = me

Mourne = mourn

Sinnes – sins

Wee = we

Please be prepared to be flexible, these may change

Measure 2-3 no breath

Measure 5 breath after rise on beat 2

Measure 8 soprano release soules on beat 5

Measure 9 no rall. – wait until measure 10.

Measure 12 no breath/break after “did.”

Measure 14-16 no breath/break. All parts release together measure 16 beat 5

Measure 20-22 molto rall. And crescendo

Measure 23 no break/breath after “God,”

Measure 25-27 sub piano no breath/break

Measure 33-34 no breath/break

Measure 37 release “pent” on beat 3 then molto crescendo and carry phrasing through to the end

Agnus Dei Douglas E. Wagner, SATB

Agnus De-i, qui tol-lis, pec-ca-ta mun-di. Mi-se-re-re no-bis Do-na no-bis pa-cem
Ah-nyoos Deh-ee, kwee toh-lees, peh-cah-tah moon-dee Mee-seh-reh-reh noh-bees doh-nah noh-bees pah-chehm