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American Folk Rhapsody

Linda Spevacek (b. 1945)

2 Part/Accompaniment (Also Available in SAB and SATB)

Heritage Music Press

Medium Level of Difficulty

Linda Spevack was born on July 31, 1945 in Grand Island, Nebraska and is currently a full time composer in Tempe, Arizona. Having published nearly 800 titles, Spevacek's works are performed across the country.¹ She earned her B.A. degree in Music Education from the University of Wisconsin in Madison. Her main study of focus was voice, piano, and theory.

Spevacek actively leads seminars and participates in various choral festivals as a judge or guest conductor. Besides publishing choral works, Spevacek has also published seven choral collections, five piano books, and six vocal collections. Her works range from elementary choirs to high school and community choirs.

"American Folk Rhapsody" is an arrangement of American folk songs, "Cindy", "Simple Gifts", and "Pick a Bale of Cotton". The piece begins with a spirited tempo of a ♩ = 126 and should be conducted in a fast 4/4 pattern. The song is in F Major with a relatively average range for elementary voices, with the exception of a high A at the very end in parenthesis. Usually a final note in parenthesis indicates, if singers are able, a few should sing that note. There are many challenges for singers in this piece, including: drastic dynamic changes, difficult syncopated rhythms with upbeat entrances, many dotted eighth/sixteenth note appearances, and sixteenth note sections which could make text unclear, if singers do not sing the text clearly.

The piano accompaniment for this piece is extremely difficult, with many sixteenth note runs, slides, difficult syncopated rhythms with sixteenth notes and rests, and the same dynamic changes the choir observes. Both part one and part two enter on page two with a *mezzo forte*

¹ <http://www.lindaspevacek.com/Bio.php>

dynamic marking. Part two then drops to *pianissimo* at measure 17 so that part one can be heard with the melody. They trade this procedure in measure 21 on page five. The transition into “Simple Gifts” may be a difficult one. Traditionally this melody has a slower tempo, however, Spevacek does not *ritard*. Page ten introduces the “Pick a Bale o’ Cotton” melody and many sixteenth notes for part two. There is also a great deal of back and forth between the two parts in this section. Singers will need to be following the director closely, so they are able to enter on time. The director will need to make sure that they are giving clear and precise cues to both parts.

Text:

Oh, have you seen our Cindy, she comes from way down south,
And she’s so sweet the honey bees all swarm around her mouth.
I wish I was an apple, a-hangin’ in a tree,
And ev’ry time my sweet heart passed she’d take a bite of me.
Get a-long home, Cindy, Cindy, I’ll marry you sometime.
She told you that she loved you,
She called you sugar plum,
She threw her arms around you and you thought your time had come.
Cindy in the summertime,
Cindy in the fall,
If I can’t have my Cindy gal I’ll have no gal at all.
Get a-long home, Cindy, Cindy, I’ll marry you sometime.

‘Tis the gift to be simple, ‘tis the gift to be free,
‘Tis the gift to come down where you ought to be,
And when you find yourself in the place just right,
‘Twill be in the valley of love and delight.
When true simplicity is gained,
To bow and to bend we shan’t be ashamed
To turn, turn, will be our delight,
For by turning, turning, we come ‘round right.


Gonna jump down, turn around, pick a bale o’ cotton,
Gonna jump down, turn around, pick a bale a day.
Me and my guy gonna pick a bale o’ cotton.
You and your wife gonna pick a bale a day.
Me and my friend gonna pick a bale o’ cotton.
Me and my daddy gonna pick a bale a day.
Gonna jump down, turn a round!

Colors of the Wind
Music by Alan Menken (b. 1949)
Lyrics by Stephen Schwartz (b. 1948)
Arranged by Mac Huff

2 Part/Accompaniment (Also Available in SAB and SATB)
Hal Leonard Corporation
Medium Level of Difficulty

Alan Menken was born on July 22, 1949 in New York. He graduated from New York University in 1971 with a degree in Musicology, after a brief time as a pre-med major. He began composing in 1971 and began his work with Disney Studios in 1987. Menken has composed music for *The Little Mermaid*, *Beauty and the Beast*, *Aladdin*, *Pocahontas*, *Little Shop of Horrors*, *Newsies*, *The Hunchback of Notre Dame*, *Hercules*, *Enchanted*, and several others. He has won 8 Academy Awards, several Oscars, eleven Grammy Awards, and a Tony Award. Menken created *Colors of the Wind* along with Stephen Schwartz in 1995.

Stephen Schwartz was born in New York on March 6, 1948. While still in high school, Schwartz studied piano and composition at Juilliard, and later went on to graduate from Carnegie Mellon University in 1968. In 1971 he received two Grammys for writing the lyrics for *Godspell*. Besides *Pocahontas*, Schwartz collaborated with Menken on the scores for *The Hunchback of Notre Dame* and *Enchanted*. Schwartz also composed for the Broadway musical *Wicked*, which opened in 2003 and is currently running on Broadway. He currently runs music theatre workshops in New York City and Los Angeles.

The piece is in D Major with a 4/4 time signature.  = 87 with a stylistic marking of “with wonder”. The second to last measure changes to 6/4 and returns to 4/4 for the last measure. Parts one and two enter together at measure 9 with a *mezzo piano* dynamic marking. Both parts crescendo together at measure 25 to *mezzo forte*. The rest of the piece almost mirrors this


beginning with a softer dynamic on the verses and a louder dynamic for the chorus. There is a slight *ritard* on the pick up to measure 58 that may catch singers off guard. This is followed by an *a tempo* in the same measure. There is a rather large *ritard* in measure 68 and then a “freely” marking in measure 69, allowing conductors to take that measure at their own tempo.

Subdividing would likely be wise as the singers are slowing down. This would help with the dotted eighth/sixteenth note rhythmic figures to be distinct.

The rhythm in this piece will be very problematic for younger or inexperienced singers. There are many syncopated rhythms, dotted rhythms, notes carried over the bar line, and tied notes within measures. [ie. in the solo section, “land on”, “creature”, etc.] While a D.S. al fine repeat is nothing out of the ordinary for most performers, for young singers it may be brand new. Conductors will need to review or teach singers to return to the $\text{\textcircled{S}}$ and sing until they see the *fine*.

Text:

You think you own whatever land you land on.
The earth is just a dead thing you can claim;
But I know every rock and tree and creature
Has a life, has a spirit, has a name.
You think the only people who are people,
Are the people who look and think like you.
But if you walk the footsteps of a stranger,
You'll learn things you never knew you never knew.
Have you ever heard the wolf cry to the blue corn moon,
Or ask the grinning bob cat why he grinned?
Can you sing with all the voices of the mountain?
Can you paint with all the colors of the wind?
Come run the hidden pine trails of the forest.
Come taste the sun sweet berries of the earth.
Come roll in all the riches all around you
And for once, never wonder what they're worth.
The rainstorm and the river are my brothers;
The heron and the otter are my friends;
And we are all connected to each other
In a circle in a hoop that never ends.



Have you ever heard the wolf cry to the blue corn moon,
Or let the eagle let you where he's been?
Can you sing with all the voices of the mountain?
Can you paint with all the colors of the wind?
How high does the sycamore grow?
If you cut it down then you'll never know.
And you'll never hear the wolf cry to the blue corn moon.
For whether we are white or copper skinned,
We need to sing with all the voices of the mountain.
We need to paint with all the colors of the wind.
You can own the earth and still all you'll own is earth until
You can paint with all the colors of the wind.

Dies Irae from *Requiem*
W.A. Mozart 1756-1791

SATB/Keyboard

G. Schirmer, Inc. Distributed by Hal Leonard
Intermediate Level of Difficulty

Wolfgang Amadeus Mozart was born on January 27, 1756. He was baptized Johannes Chrystostomus Wolfgangus Theophilus Mozart. At the age of four, Wolfgang's father Leopold, an ambitious composer, soon realized his son was a child prodigy, after he quickly learned violin and piano starting at the age of three. At the age of four, Mozart performed a string trio composed by his father.²In 1762 Leopold set off with his two children on a European concert tour.

In 1767 Mozart's first opera, *La finta semplice*, was produced. In 1781, after spending some time in Italy, Mozart moved back to Vienna. While staying with the Weber family, Mozart fell in love with one of their daughters, Constanze, and the two were married in 1782. Shortly before their marriage, Mozart enjoyed the success of his opera *Die Entführung aus dem Serail*. In 1787 Mozart saw the premiere of another of his masterpieces, *Don Giovanni*. After this premiere, his father died.

As Mozart began furiously cranking out compositions; *Eine kleine Nachtmusik*, the Clarinet Quintet, three piano trios, two piano sonatas, and more, his health began to suffer. He suffered from periods of depression as well as fainting episodes.

In 1791 Mozart received an anonymous note, later determined to be from Count Franz von Walsegg, requesting him to compose a Requiem mass, after the passing of his wife. It was said that the Count would pay large sums for "ghost writers" to compose pieces for him, which he would then take to his home, rewrite in his own hand, and pass off as his own.

² <http://www.mozart.com/en/timeline/life/birth-family-and-childhood-salzburg-austria/>

Mozart accepted the request, but did not live long enough to finish the piece. He died on December 5, 1791 at only 36 years old. As Mozart was unable to finish the Requiem, his wife Constanze reached out to friends to help finish the piece in order to receive payment. Everything after the *Sanctus*, is believed to be finished by his student Franz Süssmayr, as there are no markings of the other songs found in Mozart's original manuscripts.³ Unfortunately, when his family could not pay the mandatory cemetery dues, he was moved from St Marx to an unmarked location.

Dies Irae is a chorus within the larger Requiem. This piece follows the normal stylistic ideas for a Requiem. The piece is sung in Latin with stereotypical liturgical texts. Movements include the typical: *Requiem, Kyrie, Dies Irae, Tuba Mirum, Rex Tremendae, Recordare, Confutatis, Lacrymosa, Domine Jesu, Hostias, Sanctus, and Agnus Dei*. It follows the proper order for a typical Requiem Mass – Requiem, Kyrie, Sequence, Offertory, Sanctus, Benedictus, Agnus Dei, and Communion. This Mass is for solo voice and SATB.

Dies Irae moves at a brisk pace. However, there are half notes or dotted half notes at the beginning of each new section. These help to slow the song, as well as draw attention to the new text and melody. The basses have a very important and interesting dotted quarter eighth note passage beginning at rehearsal R. This part needs to be strong and commanding, while the other parts are gentle. The quarter and half notes in the voice parts throughout the piece, contrast with the sixteenth notes found in the keyboard part. While this piece, in d minor, has straightforward melodies, it calls for higher levels of expression and feeling from the singers as well as the conductor.

³ <http://www.mozart.com/en/timeline/life/death-mozart/>

Many of the long phrases in this piece have been broken apart using rests. For example, rehearsal P through Q; Mozart has taken a phrase that would have been rather long, and broken it into smaller sections using rests, giving singers a chance to breathe, as well as emphasizing different words using staggered entrances. Mozart does a nice job balancing the phrases throughout this work. Almost all phrases are eight-ten measures in length that alternate: eight, ten, eight, ten, etc.

Singers should be aware at the bottom of page 20, rehearsal T, beginning with the entrances on beat two. Sopranos and altos enter and are then echoed by the tenors and basses. With the exception of the basses having some higher notes throughout the piece, all singers have average ranges that should not cause issues.

Along with dynamic changes, pronunciation is a big key in giving this piece the style it requires. When singing about the day of wrath and the great shaking of the earth, singers will need to attack the words and notes with ferocity in order to paint an appropriate picture for the audience.

Besides the “*Allegro assai*” and *forte* notated at the beginning of the work, there are no other markings. Dynamics and various expressions later on in the piece are solely up to the discretion of the director. It is likely that Mozart did not want himself or other directors to be restricted by marking every phrase. Rather, he left that up to the director/musician to study and interpret. Based on the text, “day of wrath” and “great quaking”, it is easy to deduce that this piece calls for a strong and lively voice.

This piece includes many characteristics from the classical period, including; a great deal of rhythmic patterns with varying note lengths, a wide range of emotion, balanced phrases, and

unrestrictive dynamic markings. *Dies Irae* also has very clear phrases and cadences throughout. This piece has simpler melodies than the highly ornamented melodies of the baroque era.

Dies Irae is the second chorus within Mozart's Requiem. There are two main sections dictated by the text, which then repeat. With the exception of the bass entrance at rehearsal R and S, all voice parts are together for the entire song.

Section One: "Dies irae, dies illa solvet saeculum in favilla, teste David cum Sybilla." All voice parts are together.

Section Two: "Quantus tremor est futururus, quando judex est venturus, cuncta stricte discussurus." All voice parts together – alto and tenor often have moving or dotted notes while soprano and bass hold longer notes or continue with a straight quarter rhythm.

Section Three: "Dies irae, dies illa solvet saeculum in favilla, teste David cum Sybilla." This section has the same text and similar melodies to section one. Tenor and bass melodies move down, while soprano and alto melodies move up.

Section Four: "Quantus tremor est futururus, quando judex est venturus, cuncta stricte discussurus." This section has the same text and similar melodies to section two.

Section Five: This section has a combination of text from section one and section two. The basses begin with "quantus tremor est futururus" while the sopranos, altos, and tenors answer with, "dies irae dies illa." That pattern is repeated and then all parts move onto the entire phrase from section two. "Quantus tremor est futururus, quando judex est venturus." The next section of text, "cuncta stricte discussurus" is then echoed between the sopranos/altos and tenors/basses twice before ending the piece all together.

Text:

Dies irae, dies illa solvet saeculum in
Favilla, teste David cum Sybilla.
Quantus tremor est futurus, quando
Judex est venturus, cuncta stricte
Discussurus.

The day of wrath, that day of grief shall change the world
To flowing, ask, as David and the Sibyl tell.
How great a quaking shall there be,
When on that day the judge shall come,
To weigh man's deeds in each detail.

How Lovely is Thy Dwelling Place from “Requiem”

Johannes Brahms

(1833-1897)

SATB/Keyboard

G.Schrimer, Inc. Distributed by Hal Leonard

Intermediate Level of Difficulty

Johannes Brahms was born on May 7, 1833 in Hamburg, Germany. As a child, Brahms soon became proficient enough to play piano along with his father, a double bass player, in local taverns. Brahms had been composing for many years, but it was not until 1853 when he met Robert Schumann that his career began to take off. Schumann introduced Brahms to his publishers, Breitkopf and Härtel. Brahms also became very close with Clara Schumann. When Robert Schumann was taken to an asylum in 1854, Brahms moved near by and helped support Clara and her children.

Brahms continued to compose solo piano works, chamber music, and choral works throughout the 1850s. He was known for writing in the traditional German style. In 1855 he began his First Symphony, which was not completed until 1876, and in 1857 he began to work on *A German Requiem*, which was not completed until 1868.

In 1872, after the death of his mother and the remarriage of his father, Brahms decided to make Austria his new home. Within three years here he had completed his First and Second Symphonies, Violin Concerto, the *Academic Festival*, and *Tragic Overtures*. These famous works were followed by even more; the Second Piano Concerto, the Third and Fourth Symphonies, and the Concerto for Violin and Cello.

Beginning in 1890, Brahms began to focus solely on smaller works such as chamber music and more intimate, personal works. After Clara's death in May 1896, Brahms being deeply affected, and his health began deteriorating. Less than a year later he died of liver cancer.

How Lovely is Thy Dwelling Place is the fourth movement from The German Requiem, *Ein Deutsches Requiem*. After the death of his friend Robert Schumann he started working on a music memorial, but was never satisfied. It is believed that the death of his mother encouraged him to finish this work. He began writing The German Requiem to honor both. Brahms chose excerpts in German from the Luther Bible for the text of the Requiem. Passages have been taken from Matthew, Psalms, James, 1 Peter, Isaiah, John, Sirach, Hebrews, 1 Corinthians, and Revelations.

Unlike a traditional Requiem, which would be sung in Latin, the German Requiem, as stated by its title, is in German. Also unlike the traditional Requiem, the German Requiem is sacred, but not liturgical. Rather than write this piece for the dead using *Lacrimosa*, *Dies Irae*, *Sanctus*, *Agnus Dei*, etc., Brahms seems to have created it to comfort those left behind. Stating in the text, "Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen." "You now have sorrow; but you shall see again and your heart shall rejoice." And "*Selig sind, die da Leid tragen, denn sie sollen getröstet werden.*" "Blessed are they that mourn, for they shall be comforted."⁴ This Requiem is for the dead as well as the living.

There are seven movements total: leaving, *How Lovely is Thy Dwelling Place* right in the middle. The surrounding movements (third and fifth) are for solo singers. Movements one and seven are slower, while movements two and six are more dramatic. Brahms has created a somewhat symmetric Requiem around movement four.

One challenge for singers in *How Lovely is Thy Dwelling Place* would be the accidentals. They appear in each voice part many times throughout the work. While this piece is in 3/4 time, which is relatively simple, there are times in the soprano and alto lines, where a word or phrase

⁴ <http://www.classical-music.com/requiem>


carries over to beat one of the next measure, and the new word or phrase begins on beat two. You can observe this on page ten at the end of the first line. Altos have a similar, though not exact, rhythm to the sopranos, only a beat later. Tenors will need to pay extra attention to their part on the bottom of page nine and top of page ten. They end their phrase on an eighth note and begin their next phrase also on an eighth note. There is no break or pause between phrases.

In order to accentuate the fugal passages singers need to give strong entrances, as indicated by the *forte* marking at beginning of each voice part. Once a voice part has entered, a slight *decrecendo* will allow for the other voice parts to enter and be heard with the same focus as the first part.

Another challenge for singers in this particular piece would be the wide ranges. The soprano part encompasses a very wide range in this piece, covering almost the entire typical range of D4-A5. The alto range is almost as vast, covering B3-E-flat 5. The tenor range is just as wide as the soprano range, down the octave. The bass range for this piece stretches all the way from G-flat 2 to E-flat 4.

Many of the phrases in this piece are rather long. Some, like the first phrase, have a place for breath in the middle. Others, like the phrase beginning in the middle of page five, do not have a real pause for breath. While this phrase does have commas (“it longeth, yea, fainteth, it longeth, yea, fainteth”) it does not give the singer enough time for a full lasting breath. This piece will stretch a singer’s breath support and ability to phrase appropriately. In instances where there is no break for a breath, it would be the director’s discretion to insert a break, or simply give the singers guidance to take individual breaths where needed.

Many phrases or words throughout this piece begin *piano*, the *crescendo* to the middle and *decrecendo* to the end. For example, the top of page five in all voice parts – “For my” has a



crescendo, while “soul” has a *decrescendo*. You can see this same pattern on the bottom of page four, bottom of page five, middle of page six, etc. Also, there are very few breaks within phrases for breathing. This is something that could differ based on the interpretation of the director, but the music markings would indicate to hold all phrases out to the end and not pause for a group breath. Each singer would need to determine if they could sustain the phrase, or if they needed to take a quick breath.

This piece fits nicely into the romantic period. It includes long, lyrical melodies, chromaticism, various melodic ideas, and expressive passages, all of which are general characteristics of the Romantic period. Also common in the Romantic period are wider ranges of dynamics, pitch, and tempo. While Brahms’s piece does not have wide tempo changes, it absolutely includes vast dynamic differences and wide ranges for singers. Also fitting with this time period, Brahms changed the typical requiem and turned it into something very different in order to accomplish what he wanted to express, a music to comfort the living as well as honor the departed. While this work is not based on nature or a poem, as is common in other Romantic pieces, it encompasses many stylistic elements of the Romantic period.

This piece has four main text ideas that repeat throughout. Singers are either all singing together, or singing in a fugue-like manner. From the beginning, the A section, all voices are together. One measure after A, we see a melody introduced by the tenors, “How lovely is Thy dwelling place.” This melody, or a melody very similar, is then taken by each voice part. At the B section, singers are back all together, until the top of page nine, where the sopranos now introduce a phrase to be taken by bass, alto, and finally tenor.

Section One: "How lovely is thy dwelling place, O Lord of Hosts!" Beginning to the top of page five. This section begins with all parts together. Then, the tenors introduce a new melody, which then appears in all parts.

Section Two: "My soul longeth and fainteth for the courts of The Lord;" Beginning on the top of page five to the top of page seven. This section has a little more movement than section one. In this section, the new melody is introduced by the basses and is handed to tenors, altos, and finally sopranos. This section finishes out with all parts together.

Section Three: "How lovely is thy dwelling place, O Lord of Hosts!" Beginning on the middle of page seven to middle of page eight. This is the same phrase we see in the very beginning of the piece. All parts are together.

Section Four: "Blessed are they that dwell in thy house;" Beginning in the middle of page eight to the top of page nine. All parts are together.

Section Five: "They praise Thy name evermore." Beginning on the top of page nine to the bottom of page ten. This section has a lot of movement between voice parts. At some point, each part has the moving eighth note melody, first introduced by the basses. The voice parts are weaving together.

Ending: "How Lovely is Thy dwelling place." This section is on page eleven. While the text is similar to sections one and three the melodies in all of the voice parts are different. This section has a score marking of dolce, sweetly, however, the melody has a somewhat eerie sound because of the many accidentals.

Each new section is marked by new text: as well as a different dynamic marking than the section before it.



Text:

How lovely is thy dwelling place, O Lord of Hosts!
My soul longeth and fainteth for the courts of The Lord;
My body and soul crieth out for the living God.
How lovely is thy dwelling place, O Lord of Hosts!
Blessed are they that dwell in thy house;
They praise Thy name evermore.
How lovely is Thy dwelling place.
Psalm 84:1, 2, 4

O Magnum Mysterium
Tomás Luis Victoria
(1548-1611)

SATB/Keyboard (for rehearsal only)
Oxford Choral Classics Octavos
Intermediate Level of Difficulty

Tomás Luis de Victoria was born in 1548 in Spain and died in 1611 in Madrid. He is thought to be one of the greatest composers of the 16th century. After being sent to the German College in Rome in 1565, it is likely that he studied under Giovanni da Palestrina, as his music was heavily influenced by the Italian style of composition. In 1564 he settled in Madrid as an organist and became an ordained priest in 1575. Victoria's works include 21 masses, 44 motets, hymns, Magnificats, four offices for the dead, and a Requiem. Stylistically, his music often used dramatic word painting, more dissonance, and instruments for sacred music, not a common practice in Spanish sacred music at that time.

The motet *O Magnum Mysterium* was first published in 1572. The song professes the wonder and mystery of the Holy Nativity. The text of *O Magnum Mysterium* is taken from the Christmas Day Matins. Victoria later based a mass on the piece, in 1592.

The key for this piece is E minor and the meter is 4/4. There is a brief shift into 3/4 in measure 53, then back to 4/4 in measure 67. Because of the tempo and style of the piece, a conductor may choose to direct in two rather than four. Victoria marks the beginning as *Andante e legato*, meaning moderately slow, smooth and flowing. Other terms used include *poco diminuendo*, *poco crescendo*, *dolce*, *crescendo*, and *leggiero*.

Challenges for singers include the long legato phrases, singing in Latin, and many notes held over the bar line into the next measure. Another challenge for singers as well as the conductor is the staggered entrances and the fact that, many times, the words do not line up with

the voice parts. Especially on long notes, precise and uniform vowel placement and pronunciation are crucial. It is the conductor's responsibility to guide the singers to have uniform vowels. As there are not many dynamic changes marked, the conductor will need to let the choir know what words he or she would like to them to emphasize and how to grow and build the phrases. On the longer notes, such as the beginning "o", having singers grow through the phrase and then employ a slight decrescendo, can help to keep the phrase alive and moving.

Text:

O magnum mysterium
Et admirabile sacramentum,
Ut animalia viderent Dominum natum
Jacentem in praeseptio:
O beata Virgo, cujus viscera
Meruerunt portare Dominum Jesum Christum
Alleluia!

O great mystery
and wonderful sacrament,
that animals should see the new-born Lord
lying in a manger!
O blessed is the Virgin, whose womb
was worthy to bear Christ the Lord.
Alleluia!

“Sure on This Shining Night” *Agee* from “Nocturnes”

Morten Johannes Lauridsen

(b. 1943)

SATB/Keyboard

Peer Music Classical

Intermediate Level of Difficulty

American composer Morten Lauridsen was born on February 27, 1943. As a native of the Pacific Northwest, he worked as a Forest Service firefighter and lookout before traveling to study composition. Lauridsen attended Whitman College and University of Southern California. He has been a member of the USC faculty since 1967. While at USC he founded the school's program for Film Scoring and chaired the Composition department from 1990-2002. In 2006, the National Endowment of the Arts named Lauridsen an “American Choral Master”. Later in 2007, he received the National Medal of Arts from the President at a White House Ceremony.

Lauridsen also starred in a 2012 documentary, *Shining Night: A Portrait of Composer Morten Lauridsen*, which portrayed him holding rehearsals and composing at his summer home on Waldron Island. Terry Teachout of The Wall Street Journal says, “Mr. Lauridsen's music is more widely performed than that of any other contemporary choral composer.” Lauridsen was quoted, “There are too many things out there that are away from goodness. We need to focus on those things that ennoble us, that enrich us.” He also stated that he wanted to compose music that was accessible to many performers. This may be especially helpful for directors of younger voices or community voices who may not have the range or ability found in most contemporary composers' works.

“Sure on This Shining Night” is an excerpt from *Nocturnes* with secular text by James Agee (1909-1955). Agee was a poet, journalist, novelist, and screenwriter. Beginning in 1940 Agee became a film critic for *Time Magazine*.

The key for this piece is D flat major and the meter changes between 3/4, 4/4, and 2/4. Beat patterns used will be standard two, three, and four, as well as a subdivided three and four in measures 11, 21, 38, and 59. At a slower tempo with difficult rhythms, subdividing the stated measures helps the performers to stay together. Lauridsen gives a clear tempo marking of $\text{♩} = 70$. Italian terms used and their definitions: *rubato* – temporary disregard of strict tempo allowing move movement, *poco ritardando* – a little bit slower, *ritardando* – gradually slower, *molto ritardando* – much slower, *a tempo* – previous or beginning tempo, *meno mosso* – less motion, slower tempo, and *molto lunga* – long pause.

Challenges for all singers and accompanist include: many tempo changes and movement throughout the piece, long legato phrases, meter changes, up beat entrances, and pronunciation of “sure”, holding the word “night” on long notes. Having uniform vowel placement will be critical.

Specific challenges for voice parts and accompanist include:

Soprano – low A’s in mm. 19 and 51, octave jumps in mm. 20-21, 23, 46-47, 51, 54-55 and 55-56, high A in mm. 42.

Alto – octave jumps in mm. 19-20, 22-23, and 51-52, high G in mm. 34, tricky rhythm in mm. 42.

Tenor – low A in mm. 9, octave jumps in mm. 11-12, and 13, tricky rhythm in mm. 17-18 and 42.

Bass – octave jumps in mm. 9-10, 11-12, 13, 51, and 53.

Accompanist – mm. 47, 51, and 62 moving notes while choir holds long note.

Conductor – subdivision in mms. 11, 21, 38, and 59, all tempo transitions, *legato* conducting throughout, and dynamic changes (*crescendos* and *decrescendos*).



Text:

Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night
I weep for wonder wand'ring far alone
Of shadows on the stars.

The Last Words of David

Randall Thompson

(1899-1984)

SATB/Keyboard/Orchestra

E.C. Schirmer Music Company

Intermediate Level of Difficulty

Randall Thompson was born on April 21, 1899 in New York, New York, and he died on July 9, 1984 in Boston, Massachusetts. Thompson studied at Harvard University, where he unsuccessfully auditioned for the chorus. He later stated that, "My life has been an attempt to strike back." Before eventually returning to Harvard in 1948 where he chaired the music department from 1952-1957, he also taught at Wellesley College, Berkeley, the Curtis Institute of Music in Philadelphia, the University of Virginia, and Princeton.

Thompson composed three symphonies, two string quartets, and many vocal works, such as *The Peaceable Kingdom*, and *Frostiana*. Possibly one of his most recognizable works is the choral anthem *Alleluia*, which was commissioned by Serge Koussevitzky. Many of Thompson's works were commissioned pieces, including *The Last Words of David*, which was commissioned to honor Koussevitzky's 25th anniversary as music director of the Boston Symphony. The piece premiered on August 12, 1949 and was performed by the Berkshire Music Center Chorus with the Boston Symphony. The text is a paraphrase of II Samuel 23:3 and 4.

2 Samuel 23:3-4 (NIV)

3

The God of Israel spoke,
the Rock of Israel said to me:
'When one rules over people in righteousness,
when he rules in the fear of God,

4

he is like the light of morning at sunrise
on a cloudless morning,
like the brightness after rain
that brings grass from the earth.'

The entire piece is in 4/4 meter and has moments in e minor as well as G Major. The challenges for performing this piece include the many drastic dynamic throughout the piece, for example, the contrast between *ff* and *p* on the top of page four. The piece starts $\text{♩} = 60$, and changes suddenly to *largo* $\text{♩} = 48$ on the bottom of page eight. The song slows again to $\text{♩} = 44$. There are also many accented notes and phrases. Another challenge for singers would be the many accidentals that are scattered through all the voices.

One difficulty for the conductor would be controlling the choir between all the dynamic and tempo changes, some gradual, some sudden. For piano, the accompaniment is rather difficult, with many sixteenth note passages.

Terms to be aware of include: *maestoso*, *mosso*, *rallentando*, *a tempo primo*, *largo*, *poco crescendo*, *diminuendo*, *meno*, *poco piu lento*, *sostenuto*, *divisi*.

Literal Text:

He that ruleth over men must be just, must be just, must be just,
ruling in the fear of God, ruling in the fear of God, the fear of God.
And he shall be as the light of the morning, when the sun riseth,
Even a morning without clouds; as the tender grass springing out of the eath
By clear shining after rain, after rain, after rain.
Alleluia, amen.

“To Those Who Serve”

Jill Gallina

(b. 1950)


2-Part/Keyboard (Also available in SAB, SATB)

Shawnee Press distributed by Hal Leonard Corporation

Easy/Medium Level of Difficulty

Jill received her B.A. in music from the College of New Jersey. Before becoming a full time composer, she taught elementary music. Along with her husband, Dr. Michael Gallina, Jill's music has won awards from the Parents Choice Foundation, American Library Service, and ASCAP. They have also received the Stanley Austin Alumni Award from the College of New Jersey. Their music has been featured on PBS, Sing for the Cure, programs by The New York Philharmonic, and The Boston Pops, and several more. Jill and her husband currently reside in Island Heights, New Jersey.

After speaking with Jill, she shared that this piece was commissioned by a community choir in Indiana and dedicated to the Hunsberger family after the death of their son SSG Travis K. Hunsberger, who was killed in Afghanistan on June 27, 2008. Jill shared that she was honored and also felt a great deal of responsibility creating such a sensitive piece to honor a fallen hero.

The song begins with a tempo marking of  = 116 and a 4/4 time signature. After being in the key of G Major for a lengthy time, there is a key change to A Major on page 9. The song begins with a dynamic marking of *mezzo forte* and occasionally crescendos to *forte*. For the first several phrases, part one and part two take turns passing the melody line back and forth, then ending the phrase together. Part two may find some difficult f naturals on the top of page six and page eight.

There are crescendos marked throughout the piece, especially to encourage young singers to move through long notes or the end of a phrase. [ie. the middle of page 6 or the bottom of page eleven.] This piece also has elements of a partner song, where two melodies that compliment each other are performed simultaneously. On the bottom of page six, part two has the “to those who serve” melody, while part one has the “my country ‘tis of thee” melody. This could be troublesome for younger or inexperienced groups who are used to singing unison words. During this section, part one has a difficult entrance and will need a large cue.

Most of the song is well within the range of the average elementary singer, with the exception of a few *f*'s in the middle of page ten. There is a *ritardando* beginning in measure 91 that continues to the end of the song. This piece has shorter phrases broken up by the passing of the melody line between the parts, allowing young singers to more accurately shape and sustain the phrases.

Text:


My country ‘tis of thee, sweet land of liberty, to thee we sing!
To those who serve, who serve the free,
Those who stand proud and tall and serve us all unselfishly.
With heart and soul they’ve answers freedom’s call.
To those who serve, who serve us all.
From this great land, our heroes hail,
Putting their hopes and dreams on hold so freedom can prevail.
They come from north, from south, from east, and west.
They are the bravest and the best!
How can we ever thank them? Mere words would never do.
All those who serve and help preserve our grand red, white, and blue!
To those who serve, put fear aside,
Upholding all that we hold near and dear, they’ve lived and died.
They’ve taught us all what truth and strength should be.
To those who serve courageously.
How can we ever thank them? Mere words would never do.
Our heroes brave who serve to save our grand red, white, and blue!
To those who serve, who serve us all!
My country ‘tis of thee, sweet land of liberty, to thee we sing, to thee we sing!

“Touch the Sky”
Music by Alexander L. Mandel
Lyrics by Alexander L. Mandel and Mark Andrews
Arranged by Mac Huff
2-Part/Keyboard/Optional instrument accompaniment
(Also available in SAB, SATB)
Hal Leonard Corporation
Easy/Medium Level of Difficulty

Mandel began composing at the age of seven, and performing his compositions when he was twelve years old. He is currently a member in two bands, The Echo Falls and The Fingers. He also hosts a show on NPR called Snap Judgment LIVE, which typically reaches a million listeners weekly. He has composed music for Pixar (“Touch the Sky”), Kendall-Jackson wines, Apple, Electronic Arts, and for the animated short, “Moom.” His first musical, *Painting America*, also known as *Norman Rockwell’s America*, debuted in August 2014 at Theatreworks.

The piece has a beginning tempo marking of “quickly (in one)” and $\text{♩} = 79$. After several measures of a 6/8 time signature for the accompaniment, the piece shifts to a 3/4 time signature when the optional solo voice enters on page three, with the pick up to measure 31. The entire piece is in F Major.

The three verses all have a dynamic marking of *mezzo forte*, while the “na na” chorus section crescendos to *forte*. There are many difficult syncopated rhythmic patterns in this piece, including: dotted quarter note moving to eighth note, eighth note moving to dotted quarter note, eighth note tied to a quarter note over a bar line, eighth note dotted quarter note slurs, and two quarter notes tied over bar lines. While the majority of the piece is in unison, the mentioned rhythms will require work, especially with younger singers. The harmony is created in the chorus, when part two drops lower and part one remains higher. The song ends with only half of the



chorus section. This may be difficult, as singers will expect to sing the entire chorus again, not just the first half.

Challenges for singers include the fast tempo, difficult syncopated patterns and pronunciation of the words due to the fast tempo. The accompaniment part may also be difficult for the pianist as it includes many eighth and sixteenth note passages. The conductor will need to make sure the choir is accustomed to performing a fast song in one.

Text:

When cold wind is a' calling,
And the sky is clear and bright,
Misty mountains sing and beckon,
Lead me out into the light.
I will ride, I will fly,
Chase the wind and touch the sky;
I will fly, chase the wind and touch the sky.
Where dark woods hide secrets,
And mountains are fierce and bold,
Deep waters hold reflections,
Of times lost long ago.
I will hear their ev'ry story,
Take hold of my own dream,
Be as strong as the seas are stormy
And proud as an eagle's scream.

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