

# Preparation Notes for the 2022 Mississippi All-State Treble Choir

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Congratulations for being chosen by select audition for the 2022 Mississippi All-State Treble Choir! I look forward to working with you at the end of March and early April. I have chosen repertoire that I think you will enjoy preparing, rehearsing and performing in concert! ☺

These notes will help you prepare for our rehearsals. Please take a pencil and carefully add all these markings to your music. It will save so much time in rehearsal if you practice your music with all this extra information. I have included some *YouTube* links for some of our music, so you can hear an actual performance. It is my hope that our music will be **memorized** for the concert. This will take some dedication on your part to have the music (in four different languages) learned *prior to your arrival* in Hattiesburg.

Again, congratulations, and I look forward to meeting and working with you all very soon!

Kindest regards,

*Dr. Copley*

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## Psalm 100

René Clausen

- Our opening selection on the program is bouncy and joyful.
- Second syllables in two syllable words should always be sung *less*.  
ex. m. 10, the second syllable in “glad-nuhs” (schwa, rather than glad-nehs)
- Last syllable of “al-le-lu-**ia**” is not sung **short**.  
It should be sung softer, but never clipped or punched.
- Please sing four-measure phrases:  
SSA mm. 21-24 & 42-45 & 62-65 & 110-113 in ONE breath  
S2 mm. 54-57 & 102-105 in ONE breath  
S2 & Alto mm. 58-61 & 106-109 in ONE breath
- m. 25, take a low breath with [o] shape so the *forte* entrance on “know” is *full*.
- m. 26, the vowel in the word “God” is “AW,” rather than “AH”
- m. 37, the final consonant on the word “and” has a “shadow vowel” = “*dih*”
- m. 53, add a quarter rest on beat 4; sing a “shadow vowel” on the final consonant of  
“na**me**” = “*mih*”
- m. 69, sing the last quarter note **full value**
- m. 77, the last syllable of “forever” has no American “R” sound—just a schwa.  
*Think British accent!*
- m. 84, on the downbeat, sing the last consonant in “generation” [“*nih*”]

## Ave Maria

Guy Forbes

- Since the tempo is very slow, the consonants need to be very short and quick.
- Be sure to flip all the r’s in the Latin!  
“Ma-**r**ia,” “g**r**a-tsia,” “ho-**r**a,” (the “h” is silent) and “mo**r**-tis”
- m. 5 & 7, pronunciation of “Do-mi-nus:” Daw-**mi**h-noos  
Think more “ih” vowel on middle syllable with lips around the sound

This happens again in mm. 45 & 48!

Eh vowel in “tecum” is very closed—don’t drop your jaw on this vowel

- m. 9, alto entrance be sure you have this note in your ear before you sing (tricky).

Get through the “m” and go immediately to the “ah” vowel

This happens again in m. 49

- m. 14, soprano 1, careful of your pitch when you sing the second C natural.

Don’t let the “ah” sound go back—keep the sound forward

- m. 15, Soprano 1, the high Eb should be softer than the low Eb
- m. 19, everyone please add a slight *decrescendo* on this measure
- m. 24 and 26, “Jesu” is pronounced Yeh-Zoo”; “z” rather than “s”
- m. 28, be sure there is a “K” sound in “Sancta”
- m. 36, be sure there is a “K” sound in “nunC”. In this case, throw it over to the next word
- m. 43, altos be sure your notes are solid here.

Soloists will be selected at the festival. If you are interested, please prepare these solo parts well.

### Oh, Had I Jubal’s Lyre

G. F. Handel

Many of you have probably heard of Georg Frederic Handel, the famous 18<sup>th</sup>-century composer who wrote *Messiah*, a very popular oratorio for soloists, chorus, and orchestra that is often performed during the Christmas and Easter holidays.

The chorus that we will prepare and perform is a happy, bouncy excerpt from one of Handel’s other oratorios (*Joshua*). 8<sup>th</sup> notes are not legato—they should be slightly separated.

Practice your British accent for this one! ☺

Flip those “r”s: “Rih-joice,” rather than “Ree-joice”.

We will spend the majority of our rehearsal time on this piece working on Baroque phrasing and articulation, so we can really make the music really *dance*.

### Dostóyno yest

Pavel Chesnokov

Here is a spotify link: <https://open.spotify.com/track/3g9NjqlcCvs03NwovFCeFI>

This motet is by a very famous Russian composer. It is very slow, so it will be conducted in FOUR, rather than 2. The eighth note will 88-92 bpm, so set a metronome at approximately 90 to practice your part.

Two mp3 files with Russian pronunciation will be sent to you: The first one gives general rules of Russian pronunciation. The second one has a native speaker saying the Russian text of this piece very slowly. You also will receive “The RUSSICA Transliteration System” handout.

Daw-stoy-noh          yehst

Yah-koh          vaw-ee-styee-noo

blah-**zh**ih-tyee      tyee-ah      baw-gaw-roh-dyee-tsoo  
[zh as in azure sky]

pryee-snoh-blah-zhehn-noo-yoo

ee-pryeh-nyeh-paw-rawch-noo-yoo

ee mah-tyehr Boh-gah, Boh-gah nah-sheh-gaw

chehst nyay shoo-yoo [x]yeh-roo-vyeem  
[x] as in **Bach**

ee slahv-nyay-shoo-yoo behz srahv-nyeh-nyee-yah

Syeh-rah-feem.

Behz eest-lyeh-nyee-yah

Boh-gah Sloh-vah rohzhd-shoo-yoo,

Soosh-choo-yoo

baw-gaw-roh-dyee-tsu

Tyeeah vyeh-lee-chah-yehm.

Please follow all dynamic markings. Most phrase endings *decrescendo*.

Take a breath everywhere that it's indicated in the score.

Altos don't breathe between mm. 3 and 4; also, breathe with the sopranos in m. 6

All voice parts: No breath between m. 12-13 and mm. 26-27

Breathe before the last eighth note in m. 14 (everyone)

S1, S2, and A1, please breathe between m. 16 and 17

## **Cikala le Pong Pong**

**Ken Steven**

Pakpaknese folksong from Indonesia

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

Here is a good video recording of a treble choir from the 2017 ACDA National conference in Minneapolis that has all the choreography that is indicated in the score. We will be doing this choreography for our concert, too. ☺

The translation and pronunciation guide are on the back page.

The opening solo will be selected at the all-state. Please prepare it prior to the all-state—I would love to hear MANY sopranos audition for this cool solo.

The overall sound should be *very bright and nasal*. (not very pretty)

The tempo was very fast (quarter note = 144). Practice *speaking the text in rhythm* with a metronome app.

Altos, please be very rhythmic in m. 13 and 35. Lots of initial consonants on “**chee**” and “**buk**”.

The stomping and clapping in mm. 20 and 42 are difficult, because it’s so fast. The x notes with stems going UP are stomps; the x notes with stems going DOWN are claps.

At mm. 29-34 and mm. 55-58, will be 4 or 5 high sopranos singing this top part. *Any volunteers?* Please take a look at this part.

Altos, remember the notes in mm. 17-18 are exactly the SAME in mm. 39-40.

These voice parts were **re-written**. Please correct them in your score.

A1: m. 39 B, B, A, F#, F# m. 40 as written in the score

A2: m. 39 F#, F#, E, D, D m. 40 D, D, C#, D

mm. 47-49 is *mp*, then *crescendo* in m. 50

m. 51: Please notice first time through is *forte*; second time is *piano*

Pick-up to m. 64 is an octave **unison F**

## I am the Wind

Elaine Hagenberg

<https://www.youtube.com/watch?v=P0tUUWCMzKI>

Elaine Hagenberg is one of my favorite woman choral composers. She writes such beautiful music! I know you will *love* this piece.

Please put an 8<sup>th</sup> rest in your music whenever there is punctuation; after a comma [,] a semi-colon [;], or an exclamation point [!]:



Please put a quarter rest in the following places:



m. 6 on beat 4

m. 22 on beat 4

m. 62 on beat 2

In m. 30, all parts should sing to the downbeat of m. 31

Do not breathe between these measures:

- between mm. 20-21 or mm. 50-51

Sopranos, please modify your [u] vowel in the word “you” to an “aw” or “uh” vowel. Open it up. ex. downbeat of m. 46 and 50

This piece will take lots of BIG breathing and inside space in the mouth.

The ending has extra high soprano notes, we may (or may not) add 3 or 4 voices for these notes in Hattiesburg.

## I'll Fly Away

Craig Courtney

<http://www.beckenhorstpress.com/ill-fly-away-ssaa/>

*No breath* between the following measures:

Between m. 6 and m. 7

Between m. 11 and m. 12

Between m. 29 and m. 30

Between m. 54 and m. 55

In general, add small “lifts” where there is a comma in the text.

m. 68 S1, S2, A1, please breathe on beat 3 (8<sup>th</sup> note tie)

m. 24, please add a ***sffz*** (strong accent & immediately soft) on the downbeat and add a *crescendo* thru the measure

Words that begin with “wh”, such as **when** (m. 6, 19, 28, 40, 70) need the mouth in an “oo” shape and then initiate the sound with a little puff of air (*blow the candle out!*) ☺

16<sup>th</sup> notes in this piece are *short*. They should **not** “swing” and sound like a triplet.

Whenever you sing a word with a diphthong, like “**away**” and “**way**” be sure to sing the vanishing vowel [i]=ee at the very last second (on the cut off).

m. 22, sopranos be sure to sing a unison F with the altos on the downbeat.

Ending consonants with a “shadow vowel” are needed on words like “**when**” (m. 19), “**gone**” (m. 29), “**then**” (m. 50).

m. 34, altos really bring out this moving line.

m. 43, second alto bring out the move down to the F from the Bb.

See you all at the end of March 2022!

Dr. Copley