

May 2009

Dear Young Women of Texas:

I am very pleased that I will have the opportunity to work with you in February 2010, when we make music together during the TMEA Convention as the 2010 Texas Women's All State. Your state has a wonderful reputation for choral singing and also for the preparation for your concerts.

To help you in your preparations for the two pieces which you will study this summer, and upon which you will be adjudicated by your teachers, I am enclosing the markings that I will use in our rehearsals and final concert in February 2010, for *Cantate Domino* by Ruth Watson Henderson and *Pueri Hebraeorum* by Randall Thompson.

For uniformity, I ask that everyone use the **Roman** Latin pronunciation discussed in *Translations and Annotations of Choral Repertoire, Volume I: Sacred Latin Texts*, compiled and annotated by Ron Jeffers. A summary of the pronunciations of all vowels and consonants with their IPA are discussed on pages 36-41. This volume is published by **earthsongs** in Corvallis, Oregon and can be found on the internet.

I have also included some information, within each section's markings, that will guide you as you consider auditioning for the four solos and a duet in the middle of *Cantate Domino*.

Good luck and warm wishes for a successful journey to next year's All State. I look forward to meeting and working with you in February 2010!

Sincerely,

Professor Willoughby

*Wanda L. Bass Professor of Conducting and Music Education
Oklahoma City University*

CANTATE DOMINO
Roger Dean Publishing Company

by Ruth Watson Henderson
15/1465R-24

Concert tempo will start between quarter note = 96 -104 (it's fine with Mrs. Henderson. She and I have talked about it!)

When asked to release on a schwa ("uh or ih"), please actually **sing** that release on the requested neutral syllable, preceded by the appropriate consonant.

Soprano 1

1. Bar 5-Carry the dotted half note on c2 to the downbeat of bar 6 and put a stress mark on d2, on the downbeat of bar 6
2. Bar 6- release ON beat 3
3. Bar 7- cresc. From beat 1 to the release on beat 3
4. Bars 8 and 9- marcato throughout; release beat 4 on the downbeats of bars 9 and 10 respectively
5. Bar 10 and 11 molto legato
6. Bar 11- accent on “and of one (**can-**)”
7. Bar 11- release the fourth beat on the downbeat of bar 12, singing a schwa (naw- voo—muh)
8. Bars 12 and 13- exactly the same as bars 8 and 9
9. Bars 14 and 15, molto legato
10. Bar 15- accent on “and of one (**om-**)”
11. Bar 18-release “-nguh” [so----nguh] on beat 4
12. Bar 19, beat two, shorten to eighth note-eighth rest final “d” for “Lord” on the eighth rest)
13. Bar 20, final “d” on “Lord” from bar 19 right before “all”-beat 3/bar 20
14. Bar 20, release “th” for the word “earth” (beats 3-4) on the downbeat of bar 21
15. Bar 21, Piano on “O”, cresc on beat 2 until the downbeat of beat 4 (Lord)
16. Bar 21, beat 4, “d” on “Lord” should be placed right before the word “and” on the last sixteenth note
17. Bar 22, “bleh-----shis na---
18. Bar 23, beat two, release end of “name” from bar 22 (--mih)
19. Bar 25, release dotted half note on downbeat of bar 26 (“day”)
20. Bar 26, piano at beginning of the phrase, cresc. **starting** on beat 3
21. Bar 27, decresc. to PP, beginning on beat 3 (“[a]mong the nations”)
22. Bar 28, begin mP
23. Bar 31, release “praised” (-sduh) on the downbeat of bar 32
24. Bar 33, second time only, immediately preceding the coda: beats 3 and 4: break (eighth note, eighth rest)
25. Bars 36,37 marcato throughout; release beat 4 on the downbeats of bars 37 and 38 respectively
26. Bars 38 and 39 molto legato
27. Bar 39- accent on “and of one (**can-**)”
28. Bar 39- release the fourth beat on the downbeat of bar 40, singing a schwa (naw- voo—muh)
29. Bars 40, 41 marcato throughout; release beat 4 on the downbeats of bars 41 and 42 respectively
30. Bars 42 and 43 molto legato
31. Bar 49, beat 4, eighth note, eighth rest
32. Bar 53, release on beat 4
33. Bar 56 and 58, beat 1, staccato as well as accented
34. Bar 60, release on beat 3

Bar 64-85, full chorus, three part divisi. Whatever part you are assigned, your rhythms are moving in unison as a chorus. The requested releases apply to ALL three parts of the large chorus, three-part divisi.

35. Bars 65 and 69, shorten the whole note to a dotted half note tied to an eighth note, followed by an eighth note rest. Release on the rest (which will be the second half of beat four).
36. Bar 67 and 84, release “duh” (for the final “d” of Lord) for the end of “Lord” on the downbeat of bars 68 and 85, respective
37. Bars 71, 73, 79, 81, 83, release on the quarter note rest that immediately follows. If the release word is “Lord”, sing “duh” on the release; If the word is “dancing”, sing “nguh” on the release.

Bar 64-85, solo auditions. I would like to hear these particular vocal **qualities** for the solos and duets:

Solos 1 and 2: beautiful intonation, lyrical, lovely legato and no strain or change in vocal production as the vocal line rises.

Solo 3: beautiful intonation, bright, full bodied

Solo 4: beautiful intonation, warm, glowing sound, preferably a mezzo soprano, not a soprano

Solos 5 and 6: beautiful intonation, matched vibratos, lovely lyric sopranos or mezzos. Soloist #5 must show no strain or change in vocal production as the vocal line rises.

Soprano 1, Full Chorus: Coda, page 20

38. Bar 89, release on beat 3 (“Go—dzuh”)
39. Bars 91-93 like bars 4-7

Soprano 2

1. Bar 6- Put a stress mark on a1, on the downbeat of bar 6
2. Bar 6- release ON beat 3
3. Bar 7- cresc. From beat 1 to the release on beat 3
4. Bars 8 and 9- marcato throughout; release beat 4 on the downbeats of bars 9 and 10 respectively
5. Bar 10 and 11 molto legato
6. Bar 11- accent on “and of one (**can-**)”
7. Bar 11- release the fourth beat on the downbeat of bar 12, singing a schwa (naw- voo—muh)
8. Bars 12 and 13- exactly the same as bars 8 and 9
9. Bars 14 and 15, molto legato
10. Bar 15- accent on “and of one (**om-**)”
11. Bar 18- release “-nguh” [so----nguh] on beat 4
12. Bar 19, beat two, shorten to eighth note-eighth rest final “d” for “Lord” on the eighth rest)
13. Bar 20, final “d” on “Lord” from bar 19 right before “all”-beat 3/bar 20

14. Bar 20, release “th” for the word “earth” (beats 3-4) on the downbeat of bar 21
15. Bar 21, Piano on “O”, cresc on beat 3 until the downbeat of beat 4 (Lord)
16. Bar 21, beat 4, “d” on “Lord” should be placed right before the word “and” on the last sixteenth note
17. Bar 22, “bleh-----s/ his na---
18. Bar 23, beat two, release end of “name” from bar 22 (--mih)
19. Bar 25, release dotted half note on downbeat of bar 26 (“day”)
20. Bar 26, piano at beginning of the phrase, cresc. **starting** on beat 3
21. Bar 27, decresc. to PP, beginning on beat 3 (“[a]mong the nations”)
22. Bar 28, begin mP
23. Bar 31, release “praised” (-sduh) on the downbeat of bar 32
24. Bar 33, second time only, immediately preceding the coda: beats 3 and 4: break (eighth note, eighth rest)
25. Bars 36,37 marcato throughout; release beat 4 on the downbeats of bars 37 and 38 respectively
26. Bars 38 and 39 molto legato
27. Bar 39- accent on “and of one (**can-**)”
28. Bar 39- release the fourth beat on the downbeat of bar 40, singing a schwa (naw- voo—muh)
29. Bars 40, 41 marcato throughout; release beat 4 on the downbeats of bars 41 and 42 respectively
30. Bars 42 and 43 molto legato
31. Bar 49, beat 4, eighth note, eighth rest
32. Bar 53, release on beat 4
33. Bar 56 and 58, beat 1, staccato as well as accented
34. Bar 60, release on beat 3

Bar 64-85, full chorus, three part divisi. Whatever part you are assigned, your rhythms are moving in unison as a chorus. The requested releases apply to ALL three parts of the large chorus, three-part divisi.

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Soprano 2, Full Chorus: Coda, page 20

4. Bar 89, release on beat 3 (“Go—dzuh”)
5. Bars 91-93 like bars 4-7

Alto 1 and 2

Alto 1

1. Bar 5, cresc. from “and of 3” to the downbeat of bar 6
2. Bar 6, release on beat 3
3. Bar 7, cresc. until the release at beat 3

Alto 2

1. Bar 5, cresc. from “beat 3” to the downbeat of bar 6
2. Bar 6, release on beat 3
3. Bar 7, cresc. until the release at beat 3

Alto 1 and 2

1. Bars 8 and 9- marcato throughout; release beat 4 on the downbeats of bars 9 and 10 respectively
2. Bar 10 and 11 molto legato
3. Bar 11- accent on “and of one (**can-**)”
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9. Bar 19, beat three, shorten to eighth note-eighth rest final “d” for “Lord” on the eighth rest)
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17. Bar 26, piano at beginning of the phrase, cresc. **starting** on beat 4
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Alto 1 and 2, Full Chorus: Coda, page 20

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PUERI HEBRAEORUM

Half note = 60; Quarter note = 120

by Randall Thompson

ECS Publishing #492

Pueri Hebraeorum is antiphonal (meaning that Chorus I and Chorus II talk to each other by singing back and forth to each other---commenting and inspiring each other, as women do, when we chat with each other.) It was written for a large chorus of young women's voices and I can't wait to hear you sing it! The important thing to remember is that the two choruses are absolutely equal in their power and musicality and when the two choruses sing, one after the other, if a listener closed his or her eyes, one should not be able to tell which chorus is Chorus I and which is Chorus II. *Pueri Hebraeorum* is a chorus of celebration, for Palm Sunday but we sing it as a work of art. Its composer is also the composer of a famous "*Alleluia*" for mixed chorus, which you may also have sung.

This work is ancient and modern. It is ancient because antiphonal singing was meant for a very large church, with a lot of space between Choir I and Choir II and a lot of time to let the sound "ring" in the space as the music was sung. There was a lot of antiphonal singing in the Renaissance and Baroque periods and the structure of the work reminds one of those periods.

It is also a modern work because it was written by a twentieth century composer, for a women's chorus at one of the finest women's college's in the United States- Wellesley College in Massachusetts. This work is not for a chorus of shrinking violets!

1. Please number your measures/bars. The first complete bar, bar 1, looks like the second bar (Chorus 1 "*i Hebraeo*"). If you have numbered correctly, you will have 3 full bars on your first page. When you finish you will have 100 complete bars.
2. Historically, Latin was not sung with bar lines. Rather, each word had strong and weak syllables and this is what created the phrase sense. I have written out the text below. Any syllable of the text that is **not bold**, should be sung lightly. **Only the bold syllables of text should receive a heavier word stress** (not an accent-just an awareness that this is a stressed syllable). I suggest that you mark all of your stressed syllables and, when you sing, sing lightly and legato, unless the composer asks for something different in the score.

Pueri Hebraeorum portantes ramos olivarum

obviaverunt **Domino**, clamantes et dicentes:

Hosanna in excelsis **Deo**.

3. Everytime you sing the word “**Pueri**”, gentle lift between “**Pu**” and “**eri**”
4. Always lighten the last syllable of Hebraeorum (rum)
5. Hold the last note of your phrase, full value unless the composer puts a staccato on the last note (i.e. starting in Choir I, bar 7, “**portantes**” and in Choir II, bar 8. “**portantes**”
6. Choir I, pick up to bar 9 through bar 12, molto legato
7. Choir II, pick up to bar 13 through bar 16, molto legato
8. Choir I and II: Every time “**Do**’mino has the rhythm: dotted quarter note followed by an eighth note, gentle lift after the **Do**’ of “**Do**’mino”
9. Choir I, bar 16, start P, cresc. to mF on the downbeat of bar 17, subito piano on beat 3, bar 17
10. Choir II, bar 17 start P, cresc. to mF on beat 3 of bar 18, subito piano on the downbeat of bar 19
11. Choir I, bar 19, start mF, bar 20 P
12. Choir II, bar 21, cresc. to F on beat 3; P on downbeat of bar 22
13. Choir I, bar 22, downbeat, PP
14. Choir II, bar 22, beat 3, PP
15. Choir I, bar 24, beat 1, P
16. Choir II, bar 24, beat 3, P
17. Choir I, bar 26, beat 1, mP
18. Choir II, bar 26, beat 3, mP
19. Choir I, pick up to bar 30 through 33, molto legato
20. Choir II, bar 33, beat 2 through bar 37 beat 2, molto legato
21. Both Choirs: Any part having a half note with an accent on “**clamantes**”, attack the first syllable and then back off. All staccato, quarter note “**clamantes**” should be P
22. Choir I, pg 10, bar 50: S I and II legato through 57; A I and II bar 51, beat 2-staccato, accent on beat 3 “**et**”; SI and II and AI and II, bar 53, release “**s**” on beat 2
23. Choir II, pg 11, bar 51, all parts staccato on beat two; bar 52 SI and II and AI, staccato on beat 3 “**dicentes**”
24. Choir II bars 57-61 molto legato
25. Both Choirs starting bar 61 beat 3, light, flexible, nimble
26. Both Choirs starting with Choir I “**Hosanna**”, beat 3 bar 69: equal weight on each syllable of forte ‘Hosanna”; PP “**Hosannas**” should be shaped traveling to and away from the second syllable, which is the heaviest (within the PP)
27. Choir I, last note on pg 15 and subsequent phrase on pg 16 F, not FF
28. Choir II, pick up to bar 81 and subsequent phrase ending at bar 83 F, not FF
29. Choir I, pg 19, bar 96, beat 3-S1 and II and A1, shorten half note on beat 3 to quarter note, quarter rest
30. Choir II, pg 19, bar 96, S1, beat 3, shorten half note on beat 3 to quarter note, quarter rest