

# REHEARSAL NOTES

**\*\*Updated on June 2, 2018**  
**Nebraska All-State Choir**

**Z. Randall Stroope, Conductor**

Welcome! This will be an exciting concert! Let's "own" this concert, and set a standard that will be talked about for years. It starts now. Your preparation is essential to make this experience incredible. Thank you in advance for being prepared! See you soon. ZRS

- **Please number your measures to each movement, even though there is a measure number at the beginning of each system.**
- **Please transfer the markings below BEFORE you begin**

## **FROM HEAVENS DISTILLED A CLEMENCY** (This will be memorized)

### **Beginning** \_\_\_\_\_

- Great care NOT to breathe on bar lines - no ensemble breaths from bar 9-21!
- Connect "each" and "shall" on bars 10-11
- Bar 13 – ALL – flip the "r" on "rise"
- SOPRANOS: modify your vowels early from bar 13-20 – lots of "oh" in your vowels (especially on words like "place where their" – SPACE.

### **Page 4-5** \_\_\_\_\_

- Bar 26 – flip "r" on "rise"
- SOPRANOS – again, you must open up the vowels from bars 29-33 with a lot of "O" mixed into the words.
- ALL - pronounce "departs" with "dih" (not "dee")
- ALL last measure of 5 (bar 39) make the rhythm half note, quarter note, quarter rest, so that the "s" on "departs" comes on the "and" of beat 2!

### **Page 6-7** \_\_\_\_\_

- Breaks: after "fraid" on bar 43; after "blest" on bar 47; after "fraid" on bar 51
- These two pages are "rollick" – very rhythmic – avoid learning LEGATO.
- **MEMORIZE** these two pages as soon as possible – then you can focus on tone.
- These two pages (again) are exaggerated rhythmically – avoid learning slowly and smoothly.
- SOPRANO – the high G and A notes (bar 42, 46, etc) need to open up to "O" (so you are actually singing "boh afraid," "an-gohl blohst", bar 51 "O shall die ohnce o-gohn" Opening up the vowel is a law acoustically, and so it just fits the voice much better. The other parts will make sure the words come though no problem!

### **Page 8-9** \_\_\_\_\_

- Bar 79 – ALL break after "ing"
- SOPRANO/ALTO bar 72 – rises – flip the "r"
- ALL – break between bars 73-74
- SOPRANO – bars 79-81 (super soft and staccato)

### **Page 10-11** \_\_\_\_\_

- Same breaks as pp. 6-7 (Memorized quickly!!)

### **Page 12-13** \_\_\_\_\_

- There will be a CUT from end of bar 109 to bar 125 downbeat.
- Bar 125-136 will be a solo – please be prepared if you would like to be considered
- Page 15-end – put in same breaths as before

## **TRINITY TE DEUM**

### **General notes** \_\_\_\_\_

**Plan on having this memorized – MEMORIZE AS YOU LEARN, not later. This work starts our concert – it will look and sound fantastic. Active faces, excited voices.**

- **ALL** – first note “we” – MAKE STACCATO – short!!! (8<sup>th</sup> note/8<sup>th</sup> rest)
- **Alto** – so that the releases really cut through, use a “t” on God (bar 5, “Gott”) and Lord )Loh-rt” bar 7 – overdo the “t”
- **ALL** – bar 12 – pronounce “lasting” – “Lah-stih-ng”
- **ALL** – bar 14 – flip “r” on “cry
- **Alto** – “bar 15 “t” on “loud” (so lou-t)
- **ALL** – bar 15 – NO BREATH between seraphim and continually.
- **ALL** – bar 22 – fermata gets 2 beats, so soprano 1: G# is a half note; soprano 2 – make half note a dotted half (add 1 beat); alto – half note is a dotted half now – give it 3 beats; bass – half note gets extra beat, or 3 beats – dot it; tenor 1 – give half note extra beat, making it 3 beats; tenor 2 – second quarter (C#) gets 2 beats (make it a half)
- **ALL** – bar 29 – Sah- bah- oh-t – no “h” pronounced
- **ALL** – bar 37 – praw – feh-ts (avoid praw-fuht), and flip “r” on PRAISE!
- **ALL** – bar 48 – BREAK!!! After “Son”
- **ALL** – bar 51 – mark “faster” here – the tempo picks up.
- **ALL** – bar 56 – this is a tricky release – cutoff exactly on the “and” of beat 2 – I will help with this.
- **ALL** – no breath after “lasting” on bar 59
- **Sop/Alto** – bars 76-77 – careful!!! Get this rhythm perfectly please – soprano entrance on bar 77 is syncopated.
- **ALL** – bar 87 – release “judge” exactly on beat 2!!! This is not natural, so mark it, please.
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- The rest of the work will sing itself! You will love this opening work to your concert, and the audience will as well!

## **STO MI E MILO (Macedonian Folk) (TTBB)**

### **PART Division** \_\_\_\_\_

- ALL Tenors should be singing Tenor 1 (Top Part)
- ALL Baritones should be singing Tenor 2 (Middle Part)
- ALL Basses should sing the Bass (Bottom Part)

### **FIRST 8 measures** \_\_\_\_\_

- First time: Solo (tenor I part) for 8 measures. If you have an interest, be memorized and ready to go. Could be any voice singing this if you have the range.
- Second time: trio (one voice per part – in other words, three soloists)
- Third time: ALL VOICES

### **SECOND 8 measures (bars 9-16)** \_\_\_\_\_

- ALL sing these bars 2X as printed – no changes

### **THIRD 8 bar set (m. 78-24)** \_\_\_\_\_

- Solo sings this (tenor I line) while the other guys hum (bars 17-24 – no words) and NO repeat.

### **FOURTH set (bars 25-end)** \_\_\_\_\_

ALL SING

Note: Measures 49-64 – Sing PIANO (softly) here on this entire page; then when you turn to last page (bar 65) – sing full forte here to the end.

Note.2: last 2 measures really slow down! Practice it slowing down!

## **AND SURE STARS SHINING (SSA)**

### **PART Division** \_\_\_\_\_

- ALL Soprano 1 should be singing Soprano 1 (Top Part) - Soprano 1 will divide at m. 29 and m. 54
- ALL Soprano 2 should be singing Soprano 2 (Middle Part) - Soprano 2 remains in Unison for the entire piece
- ALL Alto 1 and 2 should sing the Alto part in Unison (Bottom Part) - Alto 1 will sing the Ab and Alto 2 the F in m. 54

### **Breathing** \_\_\_\_\_

- Be sure and carry through at bar 6 between “shining” and “Over”
- Bar 12 – release “Stars” exactly on the “and” of beat 2

- Bar 16 – release “find” exactly on the “and” of beat 2
- Bar 22 – carry through between “shining” and “Over”
- Bar 32 – release “find” exactly on the “and” of beat 2
- The breathing above and throughout the work is marked already, so just follow

Additional note (soprano 1, page 10 top) – please modify the vowels – singing Krih-stoh-l ah-v poh-s That may seem a bit much to you, but modification is necessary for gorgeous, unrestricted high pitches. There are other spots in this work that need to be modified, but this one on page 10 is critical.

### Solos

- There are two solos (pp. 7-8) – can be *any* voice part
- Solos will be chosen at all-state at the first or second rehearsal; must be memorized to be considered; looking for transparent, clear tone; excellent pitch and posture.

## LITTLE BIRDS

### General notes

- **Sop/Alto:** First entrance bar 2 (“oo”) needs a nudge – start off with a slight accent
- **Sop/Alto:** Bar 3 – last 8<sup>th</sup> in the measure (4 ½) put “hoo”, so you sing “hoo-wah” with a slight slide between the two notes (as indicated already). PUT a SHARP on the downbeat of bar 4 just so that visually it is absolutely clear that it is D#. It says fortissimo – so really accent this – you cannot overdo it!
- **Sop:** Bar 4 have 4 beats to slide from D# up to G# (the G# should be written in on the first page margin)
- Bar 6:
  - **Bass 1** (baritone): hum these 5 notes randomly, some fast, some rather slow – 6 bars or 24 beats.
  - **Bass 2** (bass): you are going to do bird whistles (not on those 5 notes, but just bird calls) – some low, other higher – because of the size of the choir, I will have all of the B2’s do bird whistles. We can sort this out if it is too much, when you arrive.
  - **Tenor 1/Alto 1** (same note as Bass 2 above); you are not singing 5 notes, but doing bird whistles
  - **Soprano 2/Alto 2** – hum these 5 notes randomly, some fast, some rather slow – 6 bars or 24 beats.
  - **Soprano 1/Tenor 2** – you are singing the 5 notes, but on “koo-koo-koo-koo-koo” – each note getting one “koo” if you will – some very rapid, while others are moderate – none slow, however.

### Page 6

- **Sop:** “La luz” – pronounce “z” like “th” (as in “the”). Avoid “looz”, but more “looth” (voiced “th”)
- **Sop.** Bar 15, release exactly on beat 3.
- **Alto,** Bar 15 – write in crescendo mark on “el tiempo” – crescendo quickly.
- **Sop/Alto:** “Vaci” – pronounce “see” and minutos – dentalize the “t”

### Page 7-10

- **ALL** – page 7; non-vibrato – keep the tone pure and transparent – this is very important to learn it this way; this page is not easy to tune – please take the time NECESSARY to be exact on these pitches.
- **Sop/Alto** – release on beat 4 (don’t tie over) on bar 20
- **ALL** – bar 21 – write forte-pianos on your entrances (fp). OVER-DO here
- **Bass** - the bass line on page 8-9 seems harmless, but it is difficult to tune – accent every note move – the tone needs to be bright and cutting here.
- **Sop/alto** – bar 30-32 – non vibrato here – it must be absolutely clear as crystal. Please learn this way.

### Page 11

- **Sop** – bar 36 and 38 – PITCHES!! The E-sharp is rarely correct here – please learn it perfectly the first time, and then you will have only one option.

### Page 14

**ALL** - bar 46 - voices follow same pattern/assignment as you did on bar 6 (see notes above).

**Sop/Alto** – bar 50 downbeat (which is also your cutoff) – CLAP loudly with hands held up higher.

**Tenor/Bass** – bar 50 – do not clap, but you will have another assignment when I arrive.

## Brahms’ “Wie lieblich sind deine Wohnungen” (A German Requiem)

This will be sung in **GERMAN**

### Breathing

Bar 8 – carry. First group breath is after “Zebaath”! (tsay-bah-oh-t”) (no “h”)

**Tenors** - bar 30 breathe  
**Basses** – bars 32-40 no breath, but breathe at bar 40  
**Sop/Alto** – breathe bar 40  
**Tenor/bass** – breathe bar 52  
**Sop/Alto/Tenor** – bar 93 – carry (no breath here)  
**ALL** – bar 117 – beat 3 – breathe!  
**Alto** – bar 128 – breathe, breathe also on 129  
**Sop** – avoid breathing at 168!

#### **Other** \_\_\_\_\_

- **Bass** - bar 124 – suddenly exaggerated! Heavily pulsed – lots of accent – NO slurring – articulate everything
- **Tenor** – bar 126 on – heavy accents – no slurring between any notes – full sound!
- **Alto** – bar 130 – begin almost staccato singing to 134.
- **Sop** – bar 131 – staccato singing until bar 138!!!! Keep it very short

## **ALLELUIA**

#### **General notes** \_\_\_\_\_

- Very short delivery of notes – sing the first lines as: ah-ha-leh-lu-hu-jah/ah-ha-le-lu-hu-ja-ha! If you cannot say this, you cannot sing it. Practice this drill on a low note. (note that I have added the last “ha” on the tied note in the written rhythm.)
- **Sop/alto**: forte-piano on bar 2 – dramatic – think fffpppp
- **Ten/bass** – bar 3 – same note as above

#### **PAGE 3** \_\_\_\_\_

- Once you get the feel of it, it is easy – avoid learning SLOW AND SMOOTH – better to do short bursts almost at tempo, so you get the quick, angular, sharp diction!!!

There are several wonderful recordings out there. I did conduct this with the Texas All-State Choir (2017) so you may listen to that one.

**We WILL clap, so this will have to be memorized! It is repetitive, and MUCH easier that first glance. Once you get over your initial terror, you will find it to be one of the easiest works on the program.**