

TPSMEA 2009-10 Repertoire

Performance Notes

Note: When there is a divisi for any particular voice part (ex: Sop 1 & 2), the higher of the two (Sop 1) is always in the LEFT channel, and the lower (Sop 2) is always in the RIGHT channel.

ALL-STATE CHOIR

“Hark, I Hear The Harps Eternal”

m.9 thru 14

For Alto and Bass accompaniment, half notes on “Ha” and “lu” should be treated as quarter note & quarter rest, as demonstrated in recording.

This treatment is recurring throughout the piece.

m.17 thru 24

Alto to sing melody with sopranos

m.33 thru 40

Tenor sings “Hum” with basses

m.33 thru 40

All parts singing “Hum” are to re-articulate the “Hum” with every note change

“Ave Maria”

1st Ending

The repeat at the end of the 1st ending solo is omitted and we will continue on immediately to the 2nd ending solo. The rest of the song is as writ.

m.23 & 31

When the bass part splits into 3 parts, you can hear BASS 1 in the LEFT channel, the upper BASS 2 note in the center of the mix, and the lower BASS 2 note in the RIGHT channel.

“My Bonny Lass She Smileth” by Morley

The following note changes are per the clinician:

m.8 & 21 – change the F# in Alto and Bass parts to F natural (per recording)

m.28 & 41 – change the F natural in the Soprano part to F# (per recording)

m.34 & 47 – change the F# in the Bass part to F natural (per recording)

“My Bonnie Lass She Smelleth” by P.D.Q. Bach

On the last line of the song, the instruction for the basses is “Improvise interminably”. I have inserted a very short improvisation. I have no idea what the clinician intends to do with that part of the song. My improv was only to serve as a connector to the last 5 measures.

“O Magnum Mysterium”

The latin text on the inside cover has a typo on the 2nd line

“Admirabile” is spelled incorrectly. This could affect anyone listening to the language demo.

m.46 thru 53

When the bass part splits into 3 parts, you can hear BASS 1 in the LEFT channel, the upper BASS 2 note in the center of the mix, and the lower BASS 2 note in the RIGHT channel.

“John The Revelator”

In speaking with the clinician, he indicated that he would really like for this piece to be memorized. Might speak to your students about this, and have them be listening to it with an ear towards singing it from memory.

MIDDLE SCHOOL HONOR CHOIR

“Ride The Chariot”

m.12

Bass part missing quarter rest on beat 4

m.39

Bass part – words should be “ride THE chariot in the...”

m.49

In the piano reduction, tenor part, beats 3 and 4, the notes appear to be B naturals with ledger lines through them, making them appear as C#'s. The notes are indeed B naturals. Don't be fooled by the misplaced ledger lines.

m.62

The C# in the piano part (beats 1 & 2) should be a C natural.

“Oy Es Dia De Placer”.

m.51 – the basses sing an F natural on the downbeat of that measure (just like every other time that measure comes around in the pattern). This note was left out of the score for some reason, and it could appear as though the basses sing the A natural with the tenors.

This is not the case.

“Gloria”

m. 92 & 95

When the girl parts split to 3 parts, the middle note is treated as a SOPRANO 2 note on the learning CDs.

CHILDREN'S HONOR CHOIR

“My Maker's World”

m.115

Part 1 is missing a half rest on beats 3 and 4

NOTE: The Descant part can only be heard in the FULL Mix track on the CD.