

OPUS 7-8th grade Treble Choir notes
Dr. Jennaya Robison, Luther College, conductor

Dear Directors and Singers,

Thank you for your diligence in preparing for our work together. I am incredibly excited about this repertoire and the depth of musical and vocal experience you will gain from working on this fantastic music. Please take the time to read through the notes I have provided for you and listen to the YouTube playlist as you prepare. Happy music making!

Sincerely,



Jennaya Robison

“Voice on the Wind” by Sarah Quartel

This piece should be sung with a slightly more “folk-like” tone and the ornaments throughout reflect that spirit. The choir will divide as the composer has indicated. M. 33-38, “hoo wah...” sing in one measure phrases with a breath after each measure.

“Laudamus Te” from *Gloria* by Antonio Vivaldi (1675-1741)

This piece is actually a duet from Vivaldi’s larger work, *Gloria*, for choir, orchestra, and soloists. The piece is incredibly beneficial for us to develop agility and flexibility in our voices and I love to program it for choirs. The piece is written for “soprano” and “alto,” but it is honestly more like two equal voiced singers. Therefore, the altos will be singing in an area of their voices that might be slightly higher than you are used to. Divisi – all sopranos on top part, all altos on bottom part.

Metronomic marking: quarter note = 92-96.

For most of the piece we will take breaths where there is punctuation, except in m. 44 and m.74 – no breath after “te” and before “Benedicimus.” Altos, slight life in measure 76 after “te.” Measure 78, altos make the quarter note an eighth note, eighth rest so that you cut off with the sopranos. In general, if you find that the tempo seems too quick to sing, you are probably trying to carry too much heaviness in your singing. Lighten up so that your voice can move faster. Since this piece is in a foreign language, please write in your translation so that you know what you are singing:

Laudamus Te,	<i>We praise you</i>
Benedicimus Te,	<i>We bless you</i>
Adoramus Te,	<i>We adore you</i>
Glorificamus Te	<i>We glorify you</i>

“Liebst du um Schönheit” Clara Schumann, arr. Drew Collins

Is there a way for us to have the singers be given a three-part division for this piece? If not, I would like SI on top, SII in the middle, and all altos on the bottom. Collins markings should be followed and breathing should occur only when marked or on a rest. Singers should be instructed to understand the “neutral vowel” (schwa), especially on the second syllable of the word, “liebe.” No solo at m. 16, this will be tutti sopranos singing the top line.

“Koudjay” by Sydney Guillaume

Use same divisi as “Liebst du um Schönheit”

This selection will be one of most challenging because of the Haitian Creole text. In order to prepare for this piece, please visit the following Sound Cloud links provided by the composer to help you learn your part and the text. The success of our performance will depend on each individual listening and working on this outside of our rehearsal. I highly recommend you simply add this to your playlist! My expectation is that you arrive at our rehearsals with the Haitian Creole completely learned.

<https://soundcloud.com/sydneyguillaume/koudjay-pronunciation-guide>

There are tracks for: 1. Pronunciation, 2. A playback of your individual part, and 3. A playback of all three parts played together.

The composer has made meticulous markings for breathing and articulation. Please follow these markings as they will help us to emulate the sounds of the instruments we are describing (trumpets, violins, drums, etc.) Since this piece is in a foreign language, please write in your translation (the translation is located in the cover of the music.)

“High Flight” by Karen Robinson

Divisi should be followed as indicated by the composer. Please follow all breath markings indicated by the composer. No notes other than to have the students read the poem.