

FIFTH AND SIXTH GRADE CHOIR, Carole Kettwick, Director

Accepted students' parts on the website are labeled: 3-part; 2-part

Esurientes Implevit Bonis Antonio Vivaldi/Marie Stultz, Ed. SA

This selection is to be sung with a dance-like quality, light on the voices. It will be sung in Latin. Rehearse the melismas on “doo.”

In m. 10, cut the tie short on beat 3 and take a quick catch breath at the beginning of beat 4. In m. 21, cut the tie short on beat 1 and take a quick catch breath at the beginning of beat 2.

Tempo will be slower than the allegro that is marked in the score, quarter note = 90-95. There will be cello accompaniment.

Pronunciation:

E- sur- i- en- tes im- ple- vit bo- nis
Eh soor ee ehn tehs eem pleh veet baw nees

Et di- vi- tes di- mi- sit i- na- nes
Eht dee vee tehs dee mee seet ee nah nehs

This Little Light of Mine arr. Ken Berg Unison

This beautiful arrangement of the familiar children's hymn requires warmth and depth of feeling. The simplicity of the melody is balanced by an artistic piano accompaniment. The cello will be used for this piece. Tempo will be quarter note = 80-85. Have the students say “going to” not “gonna.” *A soloist will sing m. 24 – 38. Solo finalists will be notified in the mailing.*

In m. 17, change half-note to a dotted quarter with an eighth rest. In m. 18, no breath between beat 2 and 3. In m. 19, change half-note to a dotted quarter with an eighth rest.

In m. 55, change half-note to a dotted quarter with an eighth rest. In m. 56, no breath between beat 2 and 3. In m. 57, change half-note to a dotted quarter with an eighth rest.

In m. 58, no breath between “shine” and “This.” In m. 59 we will observe the *rubato* marking by slowing down, add a *fermata* to the half-note on beat 3, followed by a breath before m. 60.

In m. 61, no breath between beats 2 and 3. In m. 62, change half-note to dotted quarter with an eighth rest. At m. 65, divide into assigned three parts.

The Little Beggarman arr. Emily Crocker 2-part

Tell the students to have fun with this piece. Let them be “boisterous” Irish folk singers! Exaggerate the consonants. Tempo will be closer to quarter note = 92. We'll need to be careful not to rush! “Dhu” and “du” are pronounced “doo.” Go immediately to the ‘ng’ on “ding” and “dong.” In m. 49 add an accent to “Boo!”

The Lake Isle of Innisfree W. B. Yeats/Eleanor Daley SSA

This song is a perfect union of descriptive text and exquisite melody. Have the students read the text aloud. Check out W.B. Yeats reading this on Youtube, if you like. There are many rhythmic and dynamic changes throughout the piece. Practice accordingly. Tempo will be as noted in the score. Suggestions by measure number:

m. 7 no breath between beats 4 & 5

m. 18 and 22 no breath after 'there'

m. 38 no breath after 'morning'

m. 53 no breath between beats 4 & 5

m. 58 no breath after 'lapping' and m. 62 no breath after 'roadway'

m. 72 *poco rit.* and breath after the *tenuto* between beats 4 & 5

m. 73 – 76 no breath, we will stagger breathing on the hold in m. 76 – 80. Concentrate on the 'oh' sound on the word 'core.' De-emphasize the 'r.'

Cumana Spina, Hillman, Allen/arr. Martin Ellis 3-part

This selection will be our closing number. As Martin Ellis suggests in his performance notes, it should be *exciting and fun!* Faces should dance! He also suggests that we explode the consonants and observe the many accents throughout the piece.

In m. 70 special care should be taken to learn these notes accurately! After visiting with Mr. Ellis via email, he suggests a "huge *ritardando*" in m. 69-70 (so each chord can settle in) and then an *a tempo* in m. 71.

The song begins in unison, then goes to two-part. At m. 35 it goes to 3-part. Soprano II's will sing the top notes that are written on the alto line. At m. 83 the Soprano II part is written on the soprano line. At m. 85 - 86, Soprano I's will sing the top note, Altos will sing the bottom note and Soprano II's need to learn both the middle notes. We will divide the Soprano II's during rehearsal in Ames.

Mr. Ellis also feels the tempo marking is too fast. He suggests a semi-relaxed feeling, not rushed. We will use a tempo closer to quarter note = 100.