

# Essential Elements for Choir

**TREBLE VOICES**

**LEVEL**

**3**



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# Essential Elements for Choir

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**TREBLEVOICES**

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**3**

Developed by



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## CREDITS

### AUTHORS

**Dr. Rene Boyer-Alexander, Professor of Music Education**

University of Cincinnati, College-Conservatory of Music, Cincinnati, Ohio

**Glenda Casey, Choral Director, Retired**

Phoenix, Arizona

**Emily Crocker, Vice President of Choral Publications**

Hal Leonard Corporation, Milwaukee, Wisconsin

**Dr. Rollo Dilworth, Director of Music Education and Choral Activities**

North Park University, Chicago, Illinois

**Bobbie Douglass, Choral Director**

H. D. Bell High School, Euless, Texas

**Cynthia I. Gonzales, Music Theorist**

Presbyterian College, Clinton, South Carolina

**Jan Juneau, Choral Director**

Klein Collins High School, Spring, Texas

**Dr. Janice Killian, Director of Music Programs**

Texas Woman's University, Denton, Texas

**Dr. John Leavitt, Composer and Conductor**

Wichita, Kansas

**Michael O'Hern, Choral Director**

Lake Highlands High School, Richardson, Texas

**Linda Rann, Product Manager, Essential Elements**

Hal Leonard Corporation, Milwaukee, Wisconsin

**Brad White, Choral Director**

Birdville High School, North Richland Hills, Texas



## TO THE STUDENT

### **Welcome to Choir!**

The reasons students enjoy singing in choir are as diverse as the students themselves! Whatever your reasons may be, this book was designed to help you further develop your choral skills and achieve your personal goal. The many different types of songs in this book have been selected for the advancing singer. These are challenging pieces from the choral masters and contemporary composers as well as ethnic and American folk music. In your study of choral music, you have developed an array of musical skills and knowledge. In this book you will find choral and vocal techniques, as well as discussions of style and music history designed to broaden your perspective of choral music. Best wishes for your continued musical success!

### **Goals for the Advancing Singer:**

- Continue to develop music reading skills to enable you to rehearse and prepare a score without help.
- Strive to develop strong vocal concepts in the area of breath support, intonation, expanded range, flexibility and tone color.
- Aim for expressive, stylistic singing through the study of the phrasing, articulation, tempo and dynamics of each composition.
- Be a dynamic member of your ensemble, working with your director to establish a rehearsal environment conducive to making music.
- Venture into the world of expressive singing by creating imagery to capture the character of a composition. Free yourself from the score and communicate with your voice and face.
- Be a curious student of music. Study music history to better understand performance standards as well as the personalities of composers past and present.
- Support young singers in your school programs, helping them to realize you are all “links in the same chain.”



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## CANTATE DOMINO! ALLELUIA!

**Composer:** Cristi Cary Miller

**Text:** Traditional Latin, adapted by Cristi Cary Miller

**Voicing:** SSA

### Cultural Context:

In this contemporary setting of traditional Latin and English words, composer Cristi Cary Miller juxtaposes two time signatures: 7/8 and 4/4. Until the 20th century, *asymmetrical meters* such as 7/8 were seldom used by composers. Modern composers have explored a variety of uncommon meters. Some have written music in which the time signature changes frequently, mixing common and less common meters. Some have written music in which each part has its own time signature!

### Musical Terms:

*sim.* (simile)

*cresc.* (crescendo)

*dim.* (diminuendo)

*rit.* (ritardando)

*sub. mp* (subito mezzo piano)

||: :|| (repeat sign)

• (staccato)

> (accent)

asymmetrical meter

### Preparation:

4/4 is a symmetrical meter, because a measure in 4/4 can be divided into two equal parts that are identical, such as two half-notes, two pair of quarter-notes, or two groups of four eighth-notes. 7/8 is an asymmetrical meter, because 7 eighth notes do not divide into two identical and equal groups of eighth notes.

In this piece, the composer consistently divides 7/8 into 4+3. Practice counting 7/8 as 4+3 and 4/4 as 4+4. Chant the numbers as written above the rhythms shown below, stressing the accented notes.



Elsewhere in "Cantate Domine! Alleluia!", four-measure phrases have three consecutive measures of 7/8 followed by one of 4/4. Practice reciting the pattern notated below. In 4/4, be sure to give the final eighth note its full value.



### Evaluation:

Work with a partner. While your partner counts the eighth-note beats, read the notated rhythms in the Soprano part beginning at m. 11. Either speak the text or use a syllable such as "noo." Switch roles. When counting the eighth-note beats, follow the score being read by your partner. Verify that your partner is reading the notated rhythms correctly.



# Cantate Domino! Alleluia!

For SSA and Piano

Traditional Latin Text  
Adapted by CRISTI CARY MILLER

Music by  
CRISTI CARY MILLER

With energy (♩ = 230)

Piano

4

7

11 *1st time: all unison voices on Soprano part*  
*mf*  
Can - ta - te Do - mi - no, Ju - bi -  
*\*2nd time only*  
*mf*  
Can - ta - te

Alto

10

\* divide voices evenly between the two parts

la - te De - o! Can - ta - te

De - o! Can -

13

Do - mi - no, Ex - ul - ta - te De - o! Lau -

ta - te De - o! Lau -

16

*cresc.*

*cresc.*

*sim.*

*cresc.*

19

*f*

da - mus te, A - do - ra - mus te, Glo - ri - fi - ca - mus

*dim.*

*f*

da - mus te, A - do - ra - mus te, Glo - ri - fi - ca - mus

*dim.*

19

te! *mf* Can - ta - te Do - mi - no, Al - le -

te! *mf* Can - ta - te, Al - le -

22

*cresc.* lu! Al - le - lu - ia! *1. dim.*

*cresc.* lu! Al - le - lu -

25

28

2. *dim.* Soprano I 33

ia! *dim.* Soprano II *mp*

ia! Alto Sing to the

31 *dim.* *mp* *Red.* \*

*mp*

Sing to Him a song and

Lord a new song. Sing to the

34 *sim.* *Red.* \* *sim.*

*cresc.* *f*

bless His Ho - ly name, bless His Ho - ly name. De-clare His

*cresc.* *f*

Lord and bless His Ho - ly name. De-clare His

38 *cresc.* *f*

42

glo - ry a - mong the na - tions! His love and truth

glo - ry a - mong the na - tions! His love and truth

42

en - dures for - ev - er - more!

en - dures for - ev - er - more!

rit. a tempo

rit. a tempo

46

*mp sim.*

50

53

Soprano I *mf*

Al - le - lu - ia,

Soprano II *mf*

Can - ta - te Do - mi - no, Ju - bi - la - te De -

Alto *mf*

Can - ta - te De -

53

*mf*

53

Al - le - lu - ia! \_\_\_\_\_ Al - le - lu -

o! Can - ta - te Do - mi - no, Ex - ul -

o! Can - ta - te

56

61

ia, De - o! Lau - da - mus te, A - do -

ta - te De - o! Lau - da - mus te, A - do -

De - o! Lau - da - mus te, A - do -

61

59

ra - mus te, Glo - ri - fi - ca - mus te!

ra - mus te, Glo - ri - fi - ca - mus te!

ra - mus te, Glo - ri - fi - ca - mus te!

62

*mf* Al - le - lu. \_\_\_\_\_

*mf* Can - ta - te Do - mi - no, Al - le - lu. \_\_\_\_\_

*mf* Can - ta - te, Al - le - lu. \_\_\_\_\_

*mf*

65

69 *mf* Al - le - lu -

*sub. mp* Al - le - lu - ia! \_\_\_\_\_ *mf* Al - le - lu -

69 *ff* *sub. mp* *mf*

68



ia! \_\_\_\_\_ Al - le - lu - ia! \_\_\_\_\_  
 ia! \_\_\_\_\_ Al - le - lu - ia! \_\_\_\_\_  
 Al - le - lu - ia! \_\_\_\_\_

Musical score for three vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 7/8. The score includes dynamic markings *f* (forte) and *cresc.* (crescendo). The piano part features a rhythmic accompaniment in the left hand and chords in the right hand.

Musical score for three vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 7/8. The score includes dynamic markings *ff* (fortissimo). The piano part features a rhythmic accompaniment in the left hand and chords in the right hand.