

The All State Chorus Conductor will be Dr. Bruce Chamberlain, Professor Emeritus of Music, The University of Arizona.

### **2020 Program**

These are the pieces included in the packet which will be part of the audition process in October (patriotic numbers are not included in the packet but are available as an optional purchase).

**Canticum Novum** by Ivo Antognini Walton Music Corp.  
SATB Divisi, a cappella

**Water Fountain** arr. Kristopher Fulton Mark Foster  
SATB Divisi, a cappella, Percussion, Electric Bass

**Denn er hat seinen Engeln** by Felix Mendelssohn CPDL #18885  
SATB Divisi, a cappella

**Sanctus from REQUIEM** by Verdi CPDL #14616, ed. Camille Martin  
SSAATTBB (Double Choir), Chamber Orchestra

**Best of All Possible Worlds** by Leonard Bernstein Boosey and Hawkes  
SATB, Piano

There will be one more undisclosed piece which will be distributed to accepted chorus students at the first rehearsal in Ames in November.

Director's notes are included in this packet and will be available on the IHSMA website. Please download and copy for your students. The CPDL works have been duplicated and provided in each of the music packets.

### **All State Pianists**

There will be one round only of piano auditions. This will be held at Benton Auditorium, on the first floor of the Scheman Bldg, Iowa State Center, Ames, IA, starting at 9:00 a.m. Wednesday, October 21, 2020. Students auditioning for All State Pianist must be an eligible member of the school's band, chorus, or orchestra. Pianists will be needed for the All-State Band, and Chorus. The registration fee does not cover the cost of the music for the All State pianists. The instrumental works can be obtained by contacting

the IHSMA office (email [cassie@ihsma.org](mailto:cassie@ihsma.org)). Please read all the audition instructions in the IHSMA fall bulletin.

**Format Change Reminder:** All-State Audition process, students interested in auditioning on piano will also be allowed to register to audition in any one of the other areas (vocal, woodwind, brass, percussion, or string). If the student is successful with their piano audition, they WILL NOT be allowed to audition in one of the other areas, as they will serve as an All-State pianist. In this instance the registration fee for this other area will be refunded. If this is the case, directors must notify the IHSMA Office immediately after Piano auditions so that refund can then be secured. Those students not successful with their piano audition will be allowed to audition the following Saturday in one of the other areas.

Violation of this policy will result in that student's disqualification from participation in all areas.

Please contact me with any questions or concerns.

Jason Heitland, All-State Chorus Chair

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Dear Iowa HS Choral Directors:

Greetings from “sheltered-in-place” in Tucson, Arizona. While I am chagrined that we will not be together this summer at the annual ICDA Summer In-service, All-State Choral Chair, Jason Heitland, thought it best that I send along some thoughts regarding this year’s Iowa All-State Choir repertoire. No matter what transpires between now and November, please know that I am honored and thrilled to have been asked to conduct the 2020 Iowa All-State Choir.

I am very excited about this year’s repertoire, which represents some of the finest choral literature from the 19th, 20th and 21st centuries, including an international cadre of composers from Switzerland, Lithuania, Canada, Germany, Italy and of course, the USA and represents every choral genre-type from liturgical motets, multi-cultural intertextuality eclectic youth protest song, oratorio, Requiem Mass ordinary and a hybrid Broadway musical/operatic finale. I am sure that you will find this repertoire to be educational, challenging and rewarding for your students and their assembled parents and friends in C.Y. Stephens.

The following short paragraphs/observations are in concert order and are designed to be a preliminary guide and helpful preparation tool.

CANTICUM NOVUM by Swiss composer Iva Antognini, based on Psalm 96, is a perfect concert opener and a great way to welcome us all back to singing together. Antognini began his career as a jazz pianist, who admits that he was highly influenced by the music and style of Maurice Ravel. In about 2002 he turned his attention almost exclusively to choral composition. You will recognize his jazz roots in the many extended tertian sonorities mostly in first or second inversion along with the “kicky” asymmetric rhythmic cells that are a hallmark of his compositional language. Once your students ‘crack the code’ that the linear melodies often times create the vertical harmonic structures, what seems quite complicated becomes very natural. We will attempt to meet Antognini’s exciting metronome marking of quarter = 164, but may need to temper that taking into account the acoustically resplendent Stephens Arena. Please be sure that we observe the clearly indicated dynamics throughout, an example being the two calculated crescendos, mm. 2-8 and mm. 10-16. While somewhat complicated and even at times capricious, the meter changes are fairly obvious. The first 24 measures will be conducted at the quarter-note or dotted quarter-note level; the 9/8 measures will be 3+2+2+2, etc. Beginning at m. 25 we will change the articulation to legato and begin using the half-note as the unit of beat. The tempo does not change, however. Measure 30 will be in two, using the dotted half-note as the unit of measure. Please be sure that the quarter note in m. 38 is square and longer than the quarter-note triplets in m. 37. Measure 49 will be in two, 3+2, but m. 51 we will return to using the quarter-note as the unit of beat. The 13/8 bar, m. 73 will be in 5, 2+2+3+3+3 and the 10/8 bar, m. 73 will be in 4, 2+2+3+3.

I discovered WATER FOUNTAIN at the 2019 national ACDA conference where it was premiered by the Vancouver Youth Choir. I contacted Kris Fulton, the

composer/arranger, about getting the piece and discovered that it was unpublished, but he was kind enough to send me a copy of his final proofs, which Mark Foster published just late this past fall. Thus the ink on your copies is barely dry. "Ordered chaos" is what we will strive for in this exuberant work with clapping rhythm patterns, "whoops," stomps and a freewheeling percussion complement. There is a boat-load of text that must be articulate and extremely rhythmic without becoming stiff and mechanical. The chaos of course is created by the complex of opposing rhythmic obstinatos; the ordered logic is manifest in the fact there there are really only 3 basic melodies, all packaged together in neat 8-bar structures.

Mendelssohn's DENN ER HAT SEINEN ENGLLEN is one of his most well-known choral pieces. It was written in 1844 for a cathedral choir that he was directing at the time; subsequently he included it as a double-quartet in his oratorio ELIJAH, which is from where most listeners will know it. Just weeks following its first performance, King Friedrich Wilhelm IV, a great admirer of Mendelssohn and a significant patron, survived an assassination attempt which prompted Mendelssohn to dedicate this beautiful motet on two verses from Psalm 91 to him. I have suggested that we use a CPDL edition which is very clear with the only caveat being that at times the text underlay/overlay will need to be clarified for the singers. The music will feel and be phrased in 2, not 4. Please pay some close attention to unaccented German syllables such as "en" and "er." The vowel must be more schwa-like (perhaps the short double "oo" as in book), rather than the brighter "eh" color that will put the wrong emphasis on the text and phrase shapes. Please follow the crescendo/diminuendo markings very carefully.

The Verdi REQUIEM, like Mendelssohn's ELIJAH, stands as one of the great monuments of the choral/orchestral repertoire. The double chorus Sanctus movement is a dramatic and exciting roller-coaster ride; after all, many consider the REQUIEM to be Verdi's best opera! Measures 2 and 4 should be sung by the TUTTI men; Tenors of Choir I and II and Basses of Choir I will sing with the Basses of Choir II in m. 2, and adding the Tenors and Basses of Choir I in m. 4. These opening 8 bars will be in a very fast 4. The fugue that begins in m. 9 will be a little slower and in 2. Please observe the accents that may seem quite awkward at first. They are really piquant bits of garlic that spice up the entire fugue exposition. If you know the REQUIEM you'll recognize that this fugue subject is the inversion of the Libera Me fugue subject that was actually the first music that Verdi wrote in 1869 for a cooperative Requiem with a consortium of Italian composers in honor of Rossini. This noble idea did not fully pan out and thus Verdi fleshed out the rest of the work on his own in 1874, dedicating it to Manzoni, a Italian poet whom Verdi adored. At the Pleni sunt coeli section beginning in m. 79, the harmonic rhythm shifts to "one-to-the-bar" and I will conduct this section in one, using a 4 pattern to show the 4- bar phrase shapes. The tempo does not change, however, only the feel and syntax of the music. At m. 109 the music returns to "two-to-the-bar" to the end. There will be a big fermata on the down-beat of m. 135, the eighth-note at the end of that bar in Chorus I Soprano/Tenor will be in tempo.

GRAMMY Award winning conductor, composer and arranger Robert Page is the reason that I followed a career in choral music. As a 17-year old high senior, I sang with Bob

and the Mendelssohn Club of Philadelphia, giving numerous concerts with Eugene Ormandy and the Philadelphia Orchestra. His landmark arrangements of music from Bernstein's CANDIDE have been a staple in the repertoire of many choral organizations for years. THE BEST OF ALL POSSIBLE WORLDS, a rollicking ironic discussion between the sexes, is a way fun experience and terrific conclusion to our concert. Key to its success will be crisp and incisive diction, scrupulous attention to releases and connections of text as indicated in the arrangement. We will be in 2, taking the 3/4 measures in one, keeping the quarter-note constant. The line of text, "Once one dismisses" is riddled with opportunity to "hiss" on the "s;" please avoid this at all costs. As in the Mendelssohn, taking care to make final unaccented syllables in words like "eleven" and "seven" have more "schwa" color than an open "eh" will help greatly to make the piece come alive. The tempo shift at m. 130 can be a little tricky—my plan is to make the half- note of the cut-time meter become the quarter-note of the 3/4 "easy waltz," but conducting in one, using a four pattern. We will lift after m. 176. Be sure to tune the chord in m. 179; the quintal nature of the A for Bass II, the E for Tenor II and the B-natural for Soprano II is sometimes hard to find and hang on to. Be sure that the glissando in mm. 187-190 is even and doesn't happen all during m. 190! We will do a fermata on m. 191

Thanks, in advance, for your attention to these suggestions. Questions or concerns, please funnel them through Jason Heitland and I will address them promptly. I do hope that this year's Iowa All-State Festival happens and if/when it does, I pledge to you my absolute best efforts to ensure that your students have a capstone musical experience.

Stay safe, healthy and I am looking forward to being with you in November.

Bruce Chamberlain, DMus  
Professor Emeritus of Music  
The University of Arizona

Director, Tucson Symphony Orchestra Chorus  
520-260-7810

# Denn Er hat seinen Engeln befohlen

Psalm 91:11-12

Felix Mendelssohn Bartholdy (1809-1847)

komponiert 1844

## Allegretto non troppo

Sopran I.II *p*

Alt I.II *p*

Tenor I.II *p*

Baß I.II *p*

Denn Er hat sei-nen En-geln be-foh-len ü-ber dir, \_\_\_\_\_

daß\_\_\_ sie dich be-hü-ten auf

7

denn Er hat sei-nen En-geln be-foh-len ü-ber dir, \_\_\_\_\_

al-len dei-nen We-gen, \_\_\_\_\_ daß\_\_\_ sie dich be-

*cresc.*

*cresc.*

14

*mf* *cresc.* *decresc.*

daß\_\_\_ sie dich be-hü-ten auf al-len dei-nen We-gen, \_\_\_\_\_ auf al-len

*mf* *cresc.* *decresc.*

*decresc.*

hü-ten, \_\_\_\_\_ dich be-hü-ten auf al-len dei-nen We-gen, auf dei-nen

dich be-hü-ten auf \_\_\_\_\_ *decresc.*

dich be-hü-ten auf

20

dei - nen We - gen, daß sie

We - gen, denn Er hat sei - nen En - geln be - foh - len ü - ber dir, *etwas hervortretend*

denn Er, denn Er hat sei - nen

26

dich auf den Hän - den tra - gen, daß sie dich auf den Hän - den

daß sie dich auf den Hän - den tra - gen, auf den Hän - den

31

tra - gen und du dei - nen Fuß nicht an ei - nen Stein, Stein

tra - gen und du dei - nen Fuß nicht an und du dei - nen Fuß nicht an

und du dei - nen Fuß nicht an und du dei - nen Fuß nicht an

36 sto - ßest,

- an ei - nen Stein sto - ßest, denn Er hat sei - nen En - geln be - foh - len ü - ber

sto - ßest,

ei - nen Stein sto - ßest,

ei - nen Stein sto - ßest,

42 daß sie dich auf den Hän - den tra - gen, *cresc.*

dir, *poco p* daß sie dich auf den Hän - den tra - gen, *cresc.*

daß sie dich auf den Hän - den tra - gen, daß sie

*p* *cresc.* daß sie dich auf den Hän - den,

ßest, daß sie dich auf den Hän - den tra - gen, dich auf den Hän - den tra - gen,

ßest, *cresc.*

47 *f* dich auf den Hän - den tra - gen, *p* daß sie dich be - hü -

*f* dich auf den Hän - den tra - gen, daß sie dich be - hü - ten auf al - len



53 *cresc.* *f*

ten auf al - len dei - nen We - gen, daß sie dich be - hü - ten,

*cresc.* daß sie dich be -

dei - nen We - gen, daß sie dich, dich be - hü - ten, dich be - hü - ten,

daß sie dich be - hü - ten, dich be - hü -

daß sie dich be - hü - ten, dich be - hü - ten,

daß sie dich be - hü - ten, dich be - hü - ten,

60 *cresc.*

be - hü - ten auf al - len dei - nen We - - gen,

daß sie dich be - hü - ten, dich be - hü - ten,

daß sie dich be - hü - - - - ten,

*cresc.* daß sie dich be - hü - ten,

hü - ten, daß sie dich be - hü - ten, dich be - hü -

ten, daß sie dich be - hü - - - - ten, dich be - hü -

dich be - hü - - - - ten,

66 *mp* *più p* *pp*

dich be - hü - ten auf dei - nen We - gen.

*mp* *più p* *pp*

ten *p* *più p* *pp*

ten auf dei - nen We - gen, auf dei - nen We - gen.

ten, be - hü - ten, *p* *più p* *pp*

# Sanctus

Giuseppe Verdi

**Allegro** ♩ = 138

Soprano I

Alto I

Tenor I

Bass I

Soprano II

Alto II

Tenor II

Bass II

Piano

*f* *f* *f*

San - ctus,

San -

San -

The musical score is written for Soprano I, Alto I, Tenor I, Bass I, Soprano II, Alto II, Tenor II, Bass II, and Piano. The tempo is Allegro with a quarter note equal to 138 beats per minute. The key signature is one flat (B-flat major or F minor). The piano part features a driving eighth-note accompaniment in both hands, marked with a forte (*f*) dynamic and accents. The vocal parts are mostly silent, with some lyrics appearing in the Bass I, Tenor II, and Bass II staves.

5

*ff* San - - - ctus, *mf* san - ctus, san- ctus,  $\text{♩} = 112$

*ff* San - - - ctus,

*ff* San - - - ctus,

*ff* san - - - ctus,

*ff* San - - - ctus,

*ff* San - - - ctus,

*ff* ctus, san - - - ctus,

*ff* ctus, san - - - ctus,

*p*

10

san - ctus, Do - mi-nus De - us Sa - ba- oth, ple - ni

*mf*  
sanc - tus, sanc- tus, san - ctus,

*mp*  
san - ctus, san - ctus, san - ctus Do - mi -

*mp*  
sanc - tus,

15

sunt coe - li et ter - ra glo - - - - ri - a

Do - mi - nus De - us Sa - ba - oth, ple - ni sunt coe - li

*mf*  
san - ctus, san - ctus, sanc - tus, Do - mi - nus

nus De - us Sa - ba - oth, De - us

san - ctus, san - ctus Do - mi - nus De - us

*mp*  
san - ctus, san - ctus,

20

tu - a,

et ter - ra glo - - - ri - a tu - a,

De - us Sa - ba - oth, ple - ni sunt coe - li et ter - ra glo -

*mf* san - ctus, san - ctus, sanc - tus, Do - mi - nus De - us Sa - ba - oth,

Sa - ba - oth, *mf* san - ctus, san - ctus,

Sa - ba - oth, De - us Sa - ba - oth,

san - ctus, Do - mi - nus De - us Sa - ba - oth,

*mp* san - ctus, san - ctus, san - ctus, Do -

26

ple - ni sunt coe - li et ter - - - - ra glo -

ple - ni sunt

ri - a tu - a.

ple - ni sunt coe - li et ter - ra glo - - - - ri - a

san - ctus Do - mi - nus De - us Sa - ba - oth, ple - ni sunt coe - li

*mf*  
san - ctus, san - ctus, san - ctus Do - mi - nus

De - us Sa - ba - oth.

mi - nus De - us Sa - ba - oth, De - us

*mf*

32

ria tu a.

coe li et ter ra.

tu a.

et ter ra. Ho san na in ex cel sis, in ex cel sis,

De us Sa ba oth. Ho san na in ex cel sis,

Sa ba oth. Ho san na in ex cel sis.

ria tu a.

coe li et ter ra.

tu a.

et ter ra. Ho san na in ex cel sis, in ex cel sis,

De us Sa ba oth. Ho san na in ex cel sis,

Sa ba oth. Ho san na in ex cel sis.



37

*ff*  
Ho - san - na in ex - cel - sis.

*ff*  
Ho - san - na in ex - cel - sis.

san - na in ex - cel - sis, in ex - cel - sis.

*ff*  
Ho - san - na in ex - cel - sis.

*mp*  
sis. Be - ne - di -

sis, Ho - san - na, Ho - san - na.

sis, Ho - san - na.

sis, Ho - san - na in ex - cel - sis.

42

Be - ne - di - ctus, be - ne - di - ctus,

Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni,

Be - ne - di - ctus, qui

Be - ne - di -

ctus, qui ve - nit in no - mi - ne Do -

Be - ne - di - ctus, qui ve - nit in

48

be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni,  
be - ne - di - ctus, qui ve -  
ve - nit in no - mi - ne Do - mi - ni,  
ctus, be - ne - di - ctus,  
- mi be - ne di - ctus,  
no - mi - ne Do - mi - ni, be - ne di -  
Be - ne - di - ctus, qui ve - nit

54

be - ne - di - ctus, be - ne - di - ctus,

nit in no - mi - ne Do - mi - ni,

be - ne - di - ctus,

be - ne - di - ctus, be - ne - di - ctus,

be - ne - di - ctus, be - ne - di - ctus,

ctus, qui ve - nit, be - ne - di - ctus, qui

in no - mi - ne Do - mi - ni,

be - ne - di - ctus, qui

59

be - ne - di - ctus,

be - ne - di ctus, qui ve - nit in

be - ne - di -

be - ne - di - ctus, qui ve - nit in

ctus, be - ne - di - ctus,

ve - nit in no - mi - ne Do - mi - ni,

be - ne - di - ctus, be - ne - di - ctus,

ve - nit in no - mi - ne Do - mi - ni,

64

— be - ne - di - ctus, be - ne - di -

no - mi - ne Do - mi - ne, be - ne -

ctus, be - ne - di - ctus,

no - mi - ne Do - mi - ni, be - ne -

be - ne - di - ctus, be - ne -

be - ne - di - ctus, be - ne -

be - ne - di - ctus, be - ne -

be - ne - di - ctus, be - ne -

be - ne - di - ctus, in ve - nit in

68

ctus, be - ne -

di - ctus, qui ve - nit, qui ve - nit in no - mi - ne

be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi -

di - ctus, qui ve - nit in no - mi - ne Do - mi -

di - ctus, be - ne -

di - ctus, qui ve - nit, qui ve - nit in no - mi - ne

di - ctus, qui ve - nit in no - mi - ne Do - mi -

no - mi - ne Do - mi - ni, ve - nit in no - mi - ni Do - mi -

73

- di - ctus.  
 Do - mi - ni.  
 - ni.  
 ni, in no - mi - ne.  
 di - ctus, be - ne - di -  
 Do - mi - ni, be - ne - di - ctus, be - ne -  
 - ni, be - ne - di - ctus, be - ne  
 - ni, in no - mi - ne, in no - mi - ne

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. Dynamics include *p* (piano) and *pp* (pianissimo).



78

*p* Ple - - - ni sunt coe - li et

*p* Ple - - - ni sunt coe - li et

*p* Ple - - - ni sunt coe - li et

*p* Ple - - - ni sunt coe - li et

- ctus.

di - - ctus.

*p* di - - ctus. Ho - san - - na,

Do - mi - ni.

85

ter - ra glo - - - ri - -

ter - ra glo - - - ri - -

ter - ra glo - - - ri - -

ter - ra glo - - - ri - -

*p* Ho - san - - na,

*p* Ho - san - - na,

*p* Ho - san - - na, Ho - san -

*p* Ho - san - - na,

90

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four staves, each with a different clef: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The piano accompaniment is in the bottom staff, with a grand staff (treble and bass clefs). The lyrics are: 'a tu - - - a, Ho - san - - na, Ho - san - -'. The score includes various musical notations such as notes, rests, and slurs. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

95

ple - - - ni sunt coe - - -

ple - - - ni sunt

ple - - - - ni sunt

ple - - - ni sunt

This system contains four vocal staves. The first three are soprano, alto, and tenor parts, and the fourth is the bass part. Each staff has a treble clef and a key signature of one flat. The lyrics are: 'ple - - - ni sunt coe - - -' for the soprano, 'ple - - - ni sunt' for the alto, 'ple - - - - ni sunt' for the tenor, and 'ple - - - ni sunt' for the bass. The music features long, sustained notes with a slur over the first two measures of each line.

- na, Ho - san - - na,

- na, Ho - san - - na,

- na, Ho - san - - na,

- na, Ho - san - - na,

This system contains four vocal staves, continuing the soprano, alto, tenor, and bass parts. The lyrics are: '- na, Ho - san - - na,' for the soprano, '- na, Ho - san - - na,' for the alto, '- na, Ho - san - - na,' for the tenor, and '- na, Ho - san - - na,' for the bass. The music continues with sustained notes and a slur over the second and third measures of each line.

This system contains the piano accompaniment for the second system of music, consisting of a grand staff with a treble and bass clef. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with sustained notes and a slur in the left hand.

100

li et ter - ra glo - - - -

li et ter - ra glo - - - -

li et ter - ra glo - - - -

li et ter - ra glo - - - -

Ho - san - - - na,

Ho - san - - - na,

Ho - san - - - na, Ho -

Ho - san - - - na, Ho - - -

105

ri - - a tu - - - a.

-ri - - a tu - - - a.

-ri - - a tu - - - a.

-ri - - a tu - - - a.

*p*  
Ho

san - - - na,

san - - - na,

*p*

110

Musical score for measures 110-114, vocal staves. The score consists of four staves (Soprano, Alto, Tenor, Bass) with rests in all measures.

Musical score for measures 110-114, vocal staves with lyrics. The score consists of four staves (Soprano, Alto, Tenor, Bass). The Soprano staff has lyrics: "san - - na,". The other staves have rests.

Musical score for measures 110-114, vocal staves with lyrics and dynamics. The score consists of four staves (Soprano, Alto, Tenor, Bass). The Soprano staff has lyrics: "Ho - san - - na,". The Tenor staff has a dynamic marking *p* above the first measure. The other staves have rests.

Musical score for measures 110-114, vocal staves with lyrics and dynamics. The score consists of four staves (Soprano, Alto, Tenor, Bass). The Bass staff has lyrics: "Ho - san -". The Bass staff has a dynamic marking *p* above the first measure. The other staves have rests.

Musical score for measures 110-114, piano accompaniment. The score consists of two staves (Right Hand, Left Hand). The right hand has a melodic line with a slur over the first two measures. The left hand has a rhythmic accompaniment.

115

The musical score is set in a key with one flat (B-flat) and a common time signature. It consists of four vocal staves and a piano accompaniment. The vocal parts are: Soprano (top), Alto (second), Tenor (third), and Bass (fourth). The piano accompaniment is at the bottom. The lyrics are 'Ho - san - - na, Ho - san - - na, Ho - - san - - - - - na, Ho - - - - - na, Ho - - - - - na, Ho - - - - - na, na, Ho - -'. The score includes dynamic markings such as *ff* and *ff*, and various musical notations like slurs, accents, and phrasing slurs. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.



120

Ho -

Ho -

Ho -

Ho -

san - na in ex - cel - sis,

san - na in ex - cel - sis,

san - na in ex - cel - sis,

san - na in ex - cel - sis,

Piano accompaniment with complex chordal textures and arpeggiated patterns.

124

The musical score is for a choir and piano. It consists of the following parts:

- Vocal Staves:** Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "san - na in ex - cel - sis, Ho -". Each vocal line begins with a melodic phrase and ends with a sustained note marked *ff*.
- Piano Accompaniment:** A grand staff (treble and bass clef) with a complex harmonic texture. It features many accidentals (sharps, naturals, flats) and dynamic markings, including *ff* in the final measure.



132

Ho - san - na in ex - cel - - -

Ho - san - na in ex - cel - - -

Ho - san - na in ex - cel - - -

Ho - san - na in ex - cel - - -

Ho - san - na in ex - cel - - -

Ho - san - na in ex - cel - - -

Ho - san - na in ex - cel - - -

Ho - san - na in ex - cel - - -

Ho - san - na in ex - cel - - -

Ho - san - na in ex - cel - - -

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having its own line of lyrics. The piano accompaniment provides harmonic support with chords and a melodic line in the right hand. The score is in a key with one flat (B-flat major or D minor) and a common time signature. The lyrics are 'Ho - san - na in ex - cel - - -'.

136

This musical score consists of two systems. The first system contains four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano staff. Each vocal staff begins with a whole note rest followed by the text "sis!". The piano staff in the first system contains whole note chords in the right hand and single notes in the left hand. The second system contains two staves: a vocal staff and a piano staff. The vocal staff begins with a whole note rest followed by "sis!". The piano staff continues with chords and notes, including a long note in the right hand that spans across the system boundary.