LARGE SCHOOL MIXED CHOIR
Conductor: Dr. Jerry Blackstone, Professor Emeritus, University of Michigan

Title: Mount Rushmore, Mov’t 1 – George Washington
Voicing: SATB Divisi
Composer: Daugherty, Michael
Publisher: Boosey
Catalog #: HL 48023925
Audition Levels: DO NOT USE THIS MOVEMENT FOR AUDITION PURPOSES

Instructions/Errata:
This movement is being withdrawn from the Region and Area audition repertoire. It will be performed at All-State as supplemental repertoire. DO NOT USE THIS MOVEMENT FOR AUDITION PURPOSES.
If you wish to perform as a part of Region weekend, you have the option to do so. (Posted 5/20)

Conductor’s Rehearsal notes:
19-22: 8 soloists, SSAATTBB; top 2 in each section of the choir; nasal sound, similar to shape-note singing
27-30: tutti choir; no breath between 28 & 29
40-43: same 8 soloists; same nasal sound
61-63: same 8 soloists; same nasal sound
73-76: same 8 soloists; same nasal sound

Note:
Mov’t II - Thomas Jefferson, will be added at TMEA Convention. If you wish to perform as a part of Region weekend, you have the option to do so.

Title: Mount Rushmore, Mov’t 3 – Theodore Roosevelt
Voicing: SATB Divisi
Composer: Daugherty, Michael
Publisher: Boosey
Catalog #: HL 48023925
Audition Levels: Designated for Area Audition use. May be used for auditions prior to Area

Instructions/Errata:
*Any Divisi in a specific voice part for LSC will be split: Areas A-D will take the upper divisi. Areas E-H will take the lower divisi.

Conductor’s Rehearsal notes:
16-32: Pay attention to the asterisks that indicate equal 3-part TB divisi; this pattern will continue each time the TII and BI have the same notes
34: TTBB divisi
36-41: returns to 3-part divisi
48-60: equal 3-part SA divisi, please
71: rih-VEEL, not REE-VEEL; similar every time it occurs
93: add quarter rest at the end of the bar for all voices
140-144: “Ages” on long notes should be AY-JEHZ; on shorter notes, AY-juhz
150: AY-juhz
151: add quarter rest at the end of the bar
Title: Mount Rushmore, Mov’t 4 – Abraham Lincoln
Voicing: SATB Divisi  Composer: Daugherty, Michael  Publisher: Boosey
Catalog #: HL 48023925  Audience Levels: Designated for Area Audition use. May be used for auditions prior to Area.

Instructions/Errata:
*Any Divisi in a specific voice part for LSC will be split: Areas A-D will take the upper divisi. Areas E-H will take the lower divisi.

*In the piano reduction on m. 170, top staff: the chord should spell an E-major chord (from bottom to top: top: B, E, G#, B), not a D-major chord as printed. (Posted 6/16/19)
*Possible music misprint—Bass 1, m. 181 should be Gb. (Posted 6/16/19)

Conductor’s Rehearsal notes:
10: no breath at the comma
15: no breath after “proposition”
17: breathe after “equal,” before “are”
29: add quarter rest at the end of the bar
39: change the quarter note on beat 4 to an eighth note, eight rest
72: rhythm in all voices should be quarter note, eighth rest, eighth note
80: take time on “and proper that we should do this;” conductor will dictate
85: SATB release together at end of bar
86: SATB release together on downbeat of 87
87: SATB release together at end of bar
88: SATB release together on downbeat of 89
101: SATB release together on downbeat of 102
111: add eighth rest on beat 3
112: no breath between “forget” and “what”
132: add eighth rest at end of bar (release before the downbeat of 133)
136: dedicated=DEH-dih-cay-tehd
147: dih-VOH-shuhn
147-148: no breath
150: vowel in final syllable of “measure” should rhyme with oo in “book”
167: breathe after “vain”
173, 174, 175: no breath after “people”
178, 179: beat 3 in each bar should be changed to eighth note, eighth rest
191: TB hmm’s should be sung NNNN with lips lightly closed; SA hmm’s should be sung with an AH inside the mouth, lips lightly closed

Title: Unclouded Day
Voicing: SSAATTBB  Composer: Kirchner  Publisher: Boosey
Catalog #: HL 48021256  Audition Levels: Any Audition prior to Area
Instructions/Errata:
*Any Divisi in a specific voice part for LSC will be split: Areas A-D will take the upper divisi. Areas E-H will take the lower divisi.

Conductor's Rehearsal notes:
https://www.youtube.com/watch?v=A1H5Plvb00I
Divisi (top to bottom of page): S I & II, A, T, B1, B2 (TB will be divided into 3 equal parts at TMEA)
Sing immediately on the m of home; on the n of land, etc.
Sound should be less sophisticated, more folk-like, headed toward Appalachia
4: A, T, B no breath
6: tutti breath during this measure
8: tutti breath on beat 4.
10: T, B1, B2 no breath
14: A, B1 no breath
15: A, B1 no breath
16: B breathe after “day”
18: T breathe after “home”
19: B1 breathe before “they”
21: T breathe on beat 4
22: B1, B2 breathe after “way”
23: T breathe after “way”; B2 no breath
32: A, B1 no breath
33: A, B1 no breath
34: B1 and B2 breathe on bt 4.
Page 9 (top to bottom): SII, SII, AI, All, TI, TII, BI, BII
40: SII, All, TII no breath
44: SSAA quarter rest on beat 4
45: TTBB quarter rest on beat 4
48: S, T, B1, BII quarter rest on beat 4; SII, All, B1 no breath
50: tutti rest on beat 4
**Title:** Geistliches Lied  
**Voicing:** SATB  
**Composer:** Brahms  
**Publisher:** Oxford  
**Catalog #:** 9780193851733  
**Audition Levels:** Any Audition prior to Area

**Instructions/Errata:**
*Any Divisi in a specific voice part for LSC will be split: Areas A-D will take the upper divisi. Areas E-H will take the lower divisi.*

**Conductor's Rehearsal notes:**
Listen to the recording of me reading the German text  
Make sure all final syllables with schwa’s (en, le, gen, etc.) are not accented and sung with an open uh or eh sound; never a bright eh  
Shape each phrase beautifully; final notes are always softer  
Pay attention to stressed and unstressed syllables, especially the unstressed ones  
12-13: Alto dim on “dauren” and “Trauren”  
13-14: Bass dim on “dauren” and Trauren”  
14-15: final syllable of “stille” should be much softer  
16-17: “fügt” should continue dimming over 2 beats  
19: “Wille” should continue dimming throughout the bar  
24: confirming that the S first note should be a C, not an E-flat as it is in some editions  
25: S breathes as the comma  
26: S & T breathe at the comma  
29: confirming that the T first note should be a C, not a B-0flat as in some editions  
30: A should be marked piano  
31: B should be marked piano  
34: S should breathe after “Deine”  
35: T should breathe after “Deine”  
45: A dim “Handel”  
47: B dim “Wandel”  
47-48: SATB final “ste” of “feste” is MUCH softer than the “fe”  
49: confirming that the B first note should be an F, not a G as it is in some editions  
52: SATB release before the downbeat of 53
Title: *Borgoroditse Devo*

Voicing: SATB Divisi  
Composer: Rachmaninoff/Legge  
Publisher: CPDL

Catalog #: 19871  
Audition Levels: Any Audition prior to Area

Instructions/Errata:

*Any Divisi in a specific voice part for LSC will be split: Areas A-D will take the upper divisi. Areas E-H will take the lower divisi.*

Conductor's Rehearsal notes:

- [https://www.youtube.com/watch?v=Flgy63b5ack](https://www.youtube.com/watch?v=Flgy63b5ack)
- Tildes over letters indicate an added j glide (y sound)
- Accent marks indicate stressed syllables
- Dots under H's are pronounced like ch in Bach
- 2-3: carry through at comma (no breath)
- 4: breathe after duysya
- 8: breathe after Marie
- 11: Tenors, be careful to sing correct rhythm and sustain suspended E
- 13: At TMEA, we'll divide Sopranos and Altos into 3 equal sections, not S, AI, AlI
- 13: Altos breathe after beat 1, S, T, B breathe at end of measure
- 17: Altos breathe after beat 1; S, T at end of measure
- 18: Altos carry through; no breath at end of measure
- 19: Altos breathe at comma (after Tvoysgo); S, T breathe at end of measure
- 21: A, B breathe after beat 1; S, T breathe after beat 2
- 22: Basses carry through to 24 (no breath); Altos breathe after beat 1
- 23: Tenors breathe after beat 1 (which may need the syllable “la” added on beat 1)
- 27: everyone sings a dark, swallowed, covered IH vowel; final H has dot under it (ch sound)
**LARGE SCHOOL TREBLE CHOIR**

*Conductor: Dr. Julie Yu, Co-Director of Choral Studies, Kansas State University*

**Title: Salut Printemps**

*Voicing: SSA  Composer: Debussy  Publisher: Editions Choudens/Hal Leonard*

**Catalog #: 14038732  **Audition Levels: Designated for Area Audition use. May be used for auditions prior to Area*

**Conductor’s Rehearsal notes:**

*The Salut Printemps SSA vocal score has no piano accompaniment, just the vocal parts written. The SSA score with piano WILL NOT be included in the All-State packet. If you wish to obtain said score with piano, please order separately.*

Salut Printemps Debussy SSA with piano:
Editions Choudens/Hal Leonard
#14038730.
The soloist for this piece during the All-State Concert is an invited guest performer. (Posted 6/16/19)

**Title: Kyrie Gloria**

*Voicing: SSAA  Composer: Skold  Publisher: Walton*

**Catalog #: WSK119  **Audition Levels: Any Audition prior to Area*

**Instructions/Errata:**

*Page 10 is a bit tricky. For the parts to work together correctly, the alto must add a quarter rest before beginning the repeat. An extra half rest was added in the soprano part at the end of m.55 and alto part at the beginning of m. 56 (Posted 6/16/19)*

**Title: The Composition of a Kiss**

*Voicing: SSA  Composer: Padworski  Publisher: Santa Barbara*

**Catalog #: SBMP1511  **Audition Levels: Any Audition prior to Area*

**Title: My Lord Has Come**

*Voicing: SSAA  Composer: Todd  Publisher: Oxford/Peters*

**Catalog #: 9780193410121  **Audition Levels: Any Audition prior to Area*
LARGE SCHOOL TENOR-BASS CHOIR
Conductor: Dr. Cameron LaBarr, Director of Choral Studies, Missouri State University

Title: Laus Trinitas
Voicing: TTBB  Composer: Morgan  Publisher: Walton
Catalog #: WW1804  Audition Levels: Designated for Area Audition use. May be used for auditions prior to Area

Conductor’s Rehearsal notes:
● All grace notes to be on the beat
● M. 14, T1: breath after comma
● M. 15, B1/B2: breath after comma
● M. 19, B1/B2: breath after comma
● M. 21, T1: breath after comma
● M. 22, B1/B2: breath after comma
● M. 24, T1/T2: breath after comma
● M. 31, T1/T2: breath before ‘accreeatrix’
● M. 42, T2: change to quarter note-quarter rest-quarter note
● M. 45, T1/T2: change to quarter note-quarter rest-quarter note
● M. 47, All: change to half note-quarter rest
● M. 57, T2/B2: breath after comma
● M. 59-60, T1/B1: no breath
● M. 60-61, T2/B2: no breath
● M. 70, All: change to half note-quarter rest
● M. 86-end, All: maintain full dynamic and rhythmic intensity

Title: Widerspruch
Voicing: TTBB  Composer: Schubert  Publisher: Alfred
Catalog #: LG00513  Audition Levels: Any Audition prior to Area

Instructions/Errata:
M. 86 piano note is written A-natural but should be A# like the bass. Recorded accompaniment is correct. (Posted 5/16)

Conductor’s Rehearsal notes:
● Approximate tempo: quarter note = 120
● Reference Camerata Muisca Limberg recording for example of phrasing and style
**Title: O Magnum Mysterium**
Voicing: TTBB  Composer: Schmidt  Publisher: Colla Voce
Catalog #: 15-95570  Audition Levels: Any Audition prior to Area

**Instructions/Errata:**
M. 10, piano is written with a G 1/8 note, but should be an Ab like the bass voice part. Recorded accompaniment is correct. (Posted 5/16)

**Conductor’s Rehearsal notes:**
- Approximate tempo: quarter note = 70
- M. 2, All: breath after ‘magnum’ to phrase with B2
- M. 6, T2: breath after ‘mysterium’
- M. 9, B1/B2: breath after ‘mysterium’ on the and of beat 3
- M. 14, B1/B2: breath after ‘sacramentum’ on the and of beat 2
- M. 31, All: no breath between beats 3 and 4
- M. 35, T1: breath after ‘Dominum’
- M. 37, T1: breath after ‘Dominum’
- M. 41, T1: breath after ‘Alleluia’ on and of beat 2
- M. 42, T2/B1/B2: breath after ‘Alleluia’ on and of beat 2
- M. 43, T1: breath after ‘Alleluia’ on and of beat 2
- M. 45, T1: breath after ‘Alleluia’ on and of beat 2

**Title: Come and Go to that Land**
Voicing: TTBB  Composer: Waddles  Publisher: Mark Foster
Catalog #: 35030670  Audition Levels: Any Audition prior to Area

**Instructions/Errata:**
*The repeat m. 70 was not observed. (Posted 6/16/19)*

**Conductor’s Rehearsal notes:**
- M. 6, All: breath on beat 2
- M. 8, All: breath on beat 2
- M. 10, All: no breath between ‘land’ and ‘where’
- M. 12, All: breath on beat 2
- M. 14, All: breath on beat 2
- M. 16, All: breath on beat 2
- M. 18, All: no breath between ‘land’ and ‘where’
- M. 27, All: breath on beat 2
- M. 28, T1/B1/B2: breath between ‘go’ and ‘go’
- M. 31, All: breath on beat 2
- M. 33, All: breath on the and of beat 2
- M. 35, All: breath on beat 2
- M. 57, All: breath on beat 2
- M. 61, All: breath on beat 2
● M. 70/72/etc. All: place ‘s’ of ‘house’ on beat 2
● M. 91, All: breath on beat 2
● M. 93, All: no breath between ‘land’ and ‘where’
● M. 95, All: breath on beat 2
● M. 99, T2: breath on beat 2