



WESTBOROUGH HIGH SCHOOL CHORAL MUSIC DEPARTMENT

90 West Main Street
Westborough, MA 01581
westboroughhighschoolchoirs.weebly.com

June 11, 2014

Dear 2014 - 2015 Westborough High School Concert Choir,

Congratulations on being selected through competitive audition to be a member of this ensemble! Since you are now a member of one the audition-only WHS Choirs, you are required to do a little summer work for preparation for the 2014 - 2015 school year. This summer work really isn't "work," it is singing! This is designed for you to keep your vocal chords moving over the summer in order to stay in vocal shape over the next two months.

There are three pieces you need to learn over the summer. These are "The Star Spangled Banner," arranged by Skinner, *Las Seis Cuerdas* by Matthew Harris, and *The Last Words of David* by Randall Thompson. I have many exciting ideas planned for Concert Choir this coming school year. To help execute these plans, you need to do your part. Learn these three pieces over the summer. Please learn *Las Seis Cuerdas* on the neutral syllables and vowels [du] and [da]; do not sing the Spanish. The expectation is for the Thompson and Harris pieces to be learned (not memorized) and for "The Star Spangled Banner" to be memorized. The additional piece in this packet is *Già il sole dal Gange* by Alessandro Scarlatti. This piece is provided in both high and low voice - experiment with both keys and see which one fits your voice best. *Già il sole dal Gange* by Alessandro Scarlatti will be used for the 2014 - 2015 Senior Districts Chorus Auditions, Auditions for Chamber Singers next year, and will be everyone's Quarter 1 Solo Recording Assignment. You are not required to learn this over the summer, but I provided it for you just in case you would like to get a head start.

On our website, westboroughhighschoolchoirs.weebly.com, I have provided you some tools to help you learn this music. Under the "CHOIRS" tab there is a button for the page called "CONCERT CHOIR." Here you will see practice tracks for each voice part. Use these tools to help you learn the music! You also have a list of the membership for Concert Choir. Get together with some of your choir friends/acquaintances and work together to learn your parts this summer.

This packet contains:

1. Letter
2. Chart indicating what voice part you will sing.
3. *Già il sole dal Gange* by Alessandro Scarlatti (low voice and high voice)
4. *The Star Spangled Banner* by Francis Scott Key / arr. Nathan Skinner
5. *The Last Words of David* by Randall Thompson
6. *Las Seis Cuerdas* by Matthew Harris

I would like to reiterate that this summer work is not meant to cause stress. It is designed for you to keep singing over the summer and have a very attainable goal of memorizing "The Star Spangled Banner" and learning the Thompson and Harris. These two goals can be reached if you practice a few times a week for 15 - 30 minutes and use the tools I have created for you on the website (the practice tracks). Do not forget you can also get together with other Concert Choir members and practice together!

If you have any questions or concerns, please feel free to email me at your convenience. I hope you all have a wonderful summer and I am looking forward to working with all of you next school year! Practice, practice, and practice so we can make music together on our first day of school!

Sincerely,

Alyson Greer Espinosa
Director of Choral Music
greerespinosaa@westboroughk12.org

*For the Strength of the Wolf is the Pack
And the Strength of the Pack is the Wolf.
~ Rudyard Kipling*


The Star-Spangled Banner

Francis Scott Key, 1814

John Stafford Smith, c. 1775


arr. Nathan Skinner

* Soprano *f*




O say can you see, by the dawn's ear - ly light, What so proud - ly we

Alto *f*



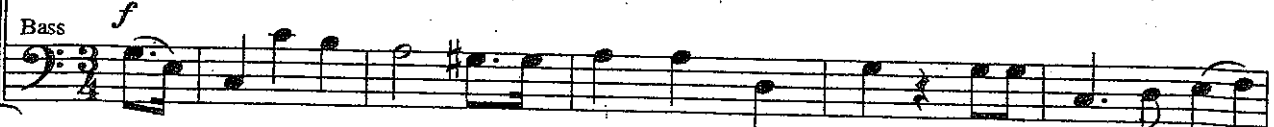
O say can you see, by the dawn's ear - ly light, What so proud - ly we

Tenor *f*




O say can you see, by the dawn's ear - ly light, What so proud - ly we

Bass *f*



O say can you see, by the dawn's ear - ly light, What so proud - ly we

9



hail'd at the twi-light's last gleam - ing? Whose broad stripes and bright stars through the



hail'd at the twi-light's last gleam - ing? Whose broad stripes and bright stars through the



hail'd at the twi-light's last gleam - ing? Whose broad stripes and bright stars through the



hail'd at the twi-light's last gleam - ing? Whose broad stripes and bright stars through the

* May be performed a half-step lower in B.

div.

per - il - ous fight, O'er the ram - parts we watch'd were so gal - lant - ly stream - ing?

per - il - ous fight, O'er the ram - parts we watch'd were so gal - lant - ly stream - ing?

per - il - ous fight, O'er the ram - parts we watch'd were so gal - lant - ly stream - ing?

per - il - ous fight, O'er the ram - parts we watch'd were so gal - lant - ly stream - ing?

ff

And the 'rock-ets' red glare, bombs burst-ing in air,

ff *uni.*

And the 'rock-ets' red glare, bombs burst-ing Gave proof through the

ff

And the rock - ets' red glare, the bombs burst - ing in air, Gave proof through the

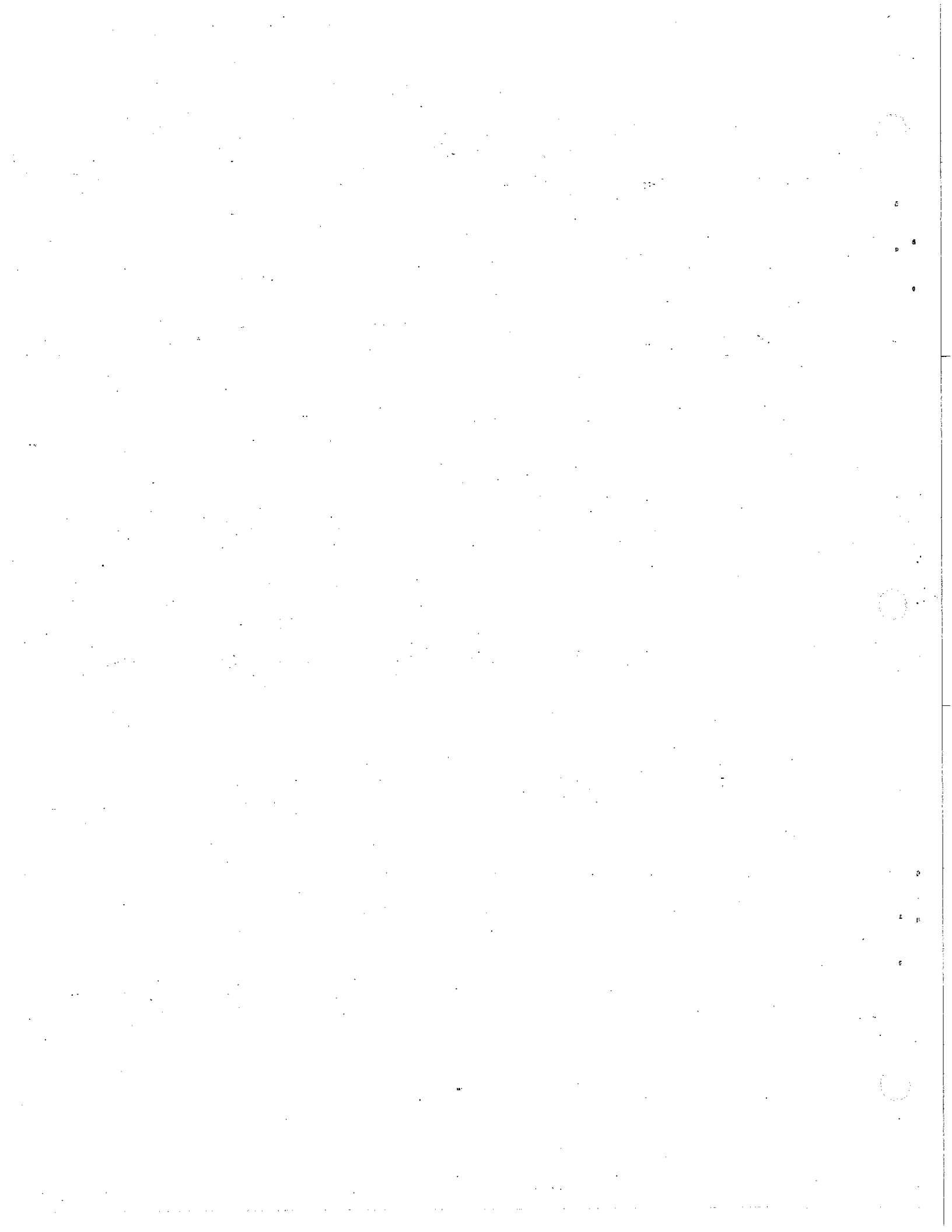
ff

And the rock - ets' red glare, the bombs burst - ing in air, Gave proof through the

that our flag was still there. O say does that star-span-gled ban-ner yet
 night that our flag was still there. O say does that star-span-gled ban-ner yet
 night that our flag was still there. O say does that star-span-gled ban-ner yet
 night that our flag was still there. Say, O say does that star-span-gled ban-ner yet

wave O'er the land of the free and the home of the brave?
 wave O'er the land of the free and the home of the brave?
 wave O'er the land of the free and the home of the brave?
 wave O'er the land of the free and the home of the brave?

*only a few voices on high C; most 1st sopranos should take the F and G



THE
LAST WORDS OF DAVID

II SAMUEL XXIII 3.4



SET TO MUSIC BY

RANDALL THOMPSON

No. 2294 Mixed Voices

No. 2154 Men's Voices

E. C. SCHIRMER MUSIC COMPANY

112 SOUTH STREET, BOSTON, MASS. 02111

Commissioned, 1949, by the Boston Symphony Orchestra, by vote of its Trustees, for Dr. Serge Koussevitzky, in honor of the 25th Anniversary of his Directorship. First performed on August 12th, 1949, at Lenox, Massachusetts, by the Berkshire Music Center Chorus and the Boston Symphony Orchestra, under Dr. Koussevitzky, and used as conclusion to the State Department's documentary film, 'Tanglewood', in the 'Voice of America Series', Summer, 1949.

English translation of the Inscription on the cover

To all ye who are present where you may hear: I perceive the coming of Jesus. In the song of my psalms, I say unto ye, that on earth shall be conceived the Truth of God, His good Son, born of a virgin unknown by man; and she shall be well beloved of God through love, and she shall be called the gate of Zion.

Orchestral accompaniment: 2 Flutes, Piccolo, 2 Oboes, English Horn, 2 Clarinets in A, Bass Clarinet in A, 2 Bassoons, Contrabassoon, 4 Horns in F, 3 Trumpets in C, 2 Tenor Trombones, Bass Trombone, Tuba, Timpani, 2 Percussion, Harp and Strings.

Score and Parts are available on rental.

Concert Band accompaniment: 2 Flutes, Piccolo, 2 Oboes, English Horn, 2 Bassoons, 3 Clarinets in B-flat, Alto Clarinet in E-flat, Bass Clarinet in B-flat, Contrabass Clarinet in B-flat or Contrabassoon, 2 Alto Saxophones in E-flat, Tenor Saxophone in B-flat, Baritone Saxophone in E-flat, 3 Trumpets in B-flat, 4 Horns in F, 3 Trombones, Baritone, 2 Tubas, String Bass, Timpani, 2 Percussion and Harp.

Score and Parts are available on rental.

The Orchestral and Band Scores may also be purchased.

The Last Words of David

2 Samuel, xiii, 3, 4

For Four-part Chorus of Mixed Voices
(With Orchestral* or Piano Accompaniment)

Randall Thompson

Maestoso (♩ = 60) **ff**

SOPRANO
He that rul-eth o-ver

ALTO
He that rul-eth o-ver

TENOR
He that rul-eth o-ver

BASS
He that rul-eth o-ver

PIANO
ff

men _____ must be just, _____ must be

men _____ must be just, _____ must be

men _____ must be just, _____ must be

men _____ must be just, _____ must be

men _____ must be just, _____ must be

*Red. ** *Red. ** *Red. ** *Red. **

*The Full Orchestral Score and Parts may be obtained from the Publishers either on a rental basis or for outright purchase.



sffz p cresc.

just, _____ must be just, _____

sffz p cresc.

just, _____ must be just, _____

sffz p cresc.

just, _____ must be just, _____

sffz p cresc.

just, _____ must be just, _____

sffz p cresc.

(l.h.)

sffz p cresc.

*led. ** *led.* ** led.* ***

f cresc.

f cresc.

f cresc.

f cresc.

ff > > > > *rall.*

rul-ing in the fear of

ff > > > > *rall.*

rul-ing in the fear of

ff > > > > *rall.*

rul-ing in the fear of

ff > > > > *rall.*

rul-ing in the fear of

f *p cresc.*

(r.h.)

ff > > > > *rall.*

rul-ing in the fear of

ff > > > > *rall.*

rul-ing in the fear of

ff > > > > *rall.*

rul-ing in the fear of

ff > > > > *rall.*

rul-ing in the fear of

ff > > > > *rall.*

rul-ing in the fear of

ff > > > > *rall.*

rul-ing in the fear of

a tempo primo *Mosso* *rall.*

God, _____ rul-ing in the fear of

a tempo primo *f* *rall.*

God, _____ rul-ing in the fear of

a tempo primo *f* *rall.*

God, _____ rul-ing in the fear of

a tempo primo *f* *rall.*

God, _____ rul-ing in the fear of

a tempo primo *f* *rall.*

God, _____ rul-ing in the fear of

f *mp cresc.* *f* *(rall.)*

Ad. *

a tempo primo *rall.* *sfs p* **2** *Largo* ($\text{♩} = 48$) *pp*

God, the fear of God. _____

a tempo primo *rall.* *sfs p* *pp*

God, the fear of God. _____

a tempo primo *rall.* *sfs p* *pp*

God, the fear of God. _____

a tempo primo *rall.* *sfs p* *pp*

God, the fear of God. _____

(a tempo primo) *rall.* **2** *Largo* ($\text{♩} = 48$) *pp* *pp (r.h.)* *espressivo* *p* *mp*

③ *pp*
 And he shall be as the light of the morn-ing,
pp
 And he shall be as the light of the morn-ing,
pp
 And he shall be as the light of the morn-ing,
pp
 And he shall be as the light of the morn-ing,

③
p (r.h.)
(l.h.)
mp
pp
 * *led.* * *led.* * *led.* * *led.* * *led.*

poco cresc. *mf*
 when the sun _____ ris - - eth, e - ven a
poco cresc. *mf*
 when the sun _____ ris - - eth, e - ven a
poco cresc. *mf*
 when the sun _____ ris - - eth, e - ven a
poco cresc. *mf*
 when the sun _____ ris - - eth, e - ven a

poco cresc. *mf cresc.* *chiaro*
 * *led.* * *led.* * *led.* * *led.*

f dim. mp p 4 *cresc. 3*
 morn - ing with-out clouds; as the ten-der grass spring-ing out of the
f dim. mp p *cresc. 3*
 morn - in with-out clouds; as the ten-der grass spring-ing out of the
f dim. mp p *cresc. 3*
 morn - ing with-out clouds; as the ten-der grass spring-ing out of the
f dim. mp p *cresc. 3*
 morn - ing with-out clouds; as the ten-der grass spring-ing out of the

f dim. mp p 4 *cresc.*
 *Led. *Led. *Led. *Led. *Led. *Led.

f ff
 earth by clear shin - - - ing
f ff
 earth by clear shin - - - ing
f ff
 earth by clear shin - - - ing
f ff
 earth by clear shin - - - ing

f ff
 *Led. *Led. *Led. *Led.

5 *meno f* *mf* *p poco rall.*

af - ter rain, af - ter rain, af - - ter

meno f *mf* *p poco rall.*

af - ter rain, af - ter rain, af - - ter

meno f *mf* *p poco rall.*

af - ter rain, af - ter rain, af - - ter

meno f *mf* *p poco rall.*

af - ter rain, af - ter rain, af - - ter

5 *sfs meno f* *mf* *mp dim.* *poco rall.*

ced. **ced.* **ced.* **ced.* *ced.*

6 Poco più lento (♩ = 44)

rain. _____

rain. _____

rain. _____

rain. _____

pp *p*

Al - le - lu - - -

6 Poco più lento (♩ = 44)

p *mp* *pp* *p* *pp*

pp *mp* *pp* *p*

Al - le-lu - ia, al - le -

Al - le-lu - ia, al - le-lu - ia,

Al - le-lu - ia, al - le-lu - ia, al - le-lu - ia,

ia, al - le-lu - ia, al - le - lu -

lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu -

ia, al - le - lu -

ped. *

ped. *

7 Sostenuto

ia. A - - - men, a - - -

ia. A - - - men, a - - -

ia. al - le - lu - ia, — al - le - lu - ia, —

ia, A - - - men, a - - -

7 Sostenuto

8

men, a - - - men, a - men.

men, a - - - men, a - men.

al - le - lu - ia. —

men, a - - - men, a - men.

8

MATTHEW HARRIS

LAS SEIS CUERDAS

from Two Lorca Songs

SATB Chorus, a cappella

AMP 8152

Associated Music Publishers, Inc.



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The poems I used in my *Two Lorca Songs* are from Federico García Lorca's first major work, "Poema del Cante Jondo" (Poem of the Deep Song).

My setting of *Las Seis Cuerdas* was inspired by the poem's haunting melancholy. Sopranos and altos sing falling, weeping lines while underneath, basses and tenors have wide, guitar-like intervals.

Crótalo, written for a choral competition, is meant to display choral virtuosity. It is set as a flamenco dance; the percussive c's and t's from the repeated word "crótalo" make a rhythmical clicking like that of castanets.

Two Lorca Songs was commissioned by and dedicated to Joseph Ohrt and the Central Bucks West Choir, who premiered *Crótalo* at the Festival of Gold National Invitational in Washington, DC on April 19, 1994 and *Las Seis Cuerdas* at Westminster Choir College on April 10, 1995.

—MATTHEW HARRIS

I. LAS SEIS CUERDAS

La guitarra
hace llorar a los sueños.
El sollozo de las almas
perdidas
se escapa por su boca
redonda.
Y como la tarántula
teje una gran estrella
para cazar suspiros,
que flotan en su negro
aljibe de madera.

II. CRÓTALO

Crótalo.
Crótalo.
Crótalo.
Escarabajo sonoro.

En la araña
de la mano
rizas el aire
cálido,
y te ahogas en tu trino
de palo.

Crótalo.
Crótalo.
Crótalo.
Escarabajo sonoro.

I. THE SIX STRINGS

The guitar
makes dreams weep.
The sobbing of lost
souls
escapes through its round
mouth.
And like the tarantula
it spins a large star
to trap the sighs
floating in its black,
wooden water tank.

II. CASTANET

Rattler.
Rattler.
Rattler.
Sonorous beetle.

In the spider
of the hand,
you ripple the warm
air
and drown in your trill
of wood.

Rattler.
Rattler.
Rattler.
Sonorous beetle.

—FEDERICO GARCÍA LORCA
(translated by Carlos Bauer)

to the Central Bucks West Choir, Joseph G. Ohrt, Director

LAS SEIS CUERDAS

No. 1 from Two Lorca Songs

Federico García Lorca

Matthew Harris

Adagio (♩ = 60)

Soprano *p*
La gui - tar - ra ha - - ce

Alto *mf espr.*
La gui - - tar - - ra ha - - ce

Tenor *mp*
Gui-tar-ra, gui-tar-ra, gui-tar-ra, gui-tar - ra, llo-rar, - llo-rar,

Bass *mp*
La gui - - tar - - ra ha - - ce

Piano
(for rehearsal only)

Adagio (♩ = 60)

llo - - rar a los sue - ños. *mp*

llo - - rar a los sue - ños, *f*

llo - rar, - llo-rar, los sue-ños, los sue-ños, los sue-ños, los sue-ños, *p*

llo - - rar a los sue - - ños, *p*

7 *rit.* *a tempo*

El so-llo - zo de las al - mas, de las al - mas
 sue - ños. El so-llo - zo de las al - mas, de las al - mas
 los sue-ños, sue-ños. El so-llo - zo, El so-llo - zo, El so-llo - zo,
 sue - ños. El so-llo - zo de las al - mas, de las al - mas

rit. *a tempo*

11 *mf* *rit.*

per - di - das se es-ca - pa por su bo - ca, por su bo - ca re -
 per - di - das se es-ca - pa por su bo - ca re -
 El so-llo - zo se es-ca - pa por su bo - ca re -
 per - di - das se es-ca - pa por su bo - ca, bo - ca re -

rit.

15 *a tempo*

don - da. Y co - mo la ta-rán-tu-la te-je u - na gran es-tre - lla,
 don - da. Y co - mo ta-rán-tu-la te - je u - na gran es-tre - lla,
 don - da. Y co - mo la ta-rán-tu-la te-je u - na es-tre - lla,
 don - da. Y co - mo la, Y co - mo, te - je u - na, te, te-je u - na,

a tempo

20

Y co - mo la ta-rán-tu-la, sus - - - pi - - - ros,
 Y co - mo ta-rán-tu-la, sus - - - pi - - - ros,
 Y co - mo la ta-rán-tu-la, pa - ra ca-zar sus - pi - - - ros,
 Y co - mo la, Y co - mo, sus - pi - - - ros,

24

que flo - - tan en su

que flo-tan, que flo-tan, que flo-tan en su, que flo-tan, que flo-tan,

flo - - tan, flo - - tan, flo - - tan,

que flo - - tan, que flo - tan

27

* ossia:

neg - - ro al - ji - be de ma - de - ra, de

que flo-tan en su, su neg-ro al - ji - be, su neg-ro al - ji - be,

flo - - tan, neg - - ro al - ji - be de

en su neg - - ro al - ji - - be de

* If the ossia is used, do not sing the lower part.

30 *rit.* *mp* *a tempo* *p*

ma - - - de - ra. Y co - mo

al - ji - be de ma - de - ra. Y

ma - - - de - ra. Y co - mo

ma - - - de - ra. Y co - mo

rit. *a tempo*

33

la ta-rán-tu-la te-je u - na gran es-tre - lla,

co - mo ta-rán-tu-la te - je u - na gran es-tre - lla,

la ta-rán-tu-la te-je u - na es-tre - lla,

la, Y co - mo, te - je u - na, te, te-je u - na,

36

ppp

Y co - mo la ta-rán-tu-la te-je u - na gran es-tre - lla,

ppp

Y co - mo ta-rán-tu-la te - je u - na gran es-tre - lla,

ppp

Y co - mo la ta-rán-tu-la te-je u - na es-tre - lla,

ppp

Y co - mo la, Y co - mo, te - je u - na, te, te-je u - na,

40

ppp

Y co - mo la ta-rán-tu-la te-je u - na gran es-tre - lla.

ppp

Y co - mo ta-rán-tu-la te - je u - na gran es-tre - lla.

ppp

Y co - mo la ta-rán-tu-la te-je u - na es-tre - lla.

ppp

Y co - mo la, Y co - mo, te - je u - na gran es - tre - lla.

rit.