



# WESTBOROUGH HIGH SCHOOL CHORAL MUSIC DEPARTMENT

90 West Main Street  
Westborough, MA 01581

[westboroughhighschoolchoirs.weebly.com](http://westboroughhighschoolchoirs.weebly.com)

June 12, 2016

Dear 2016 - 2017 Westborough High School Women's Chorale,

Congratulations on being selected through competitive audition to be a member of this ensemble! Since you are now a member of one of the audition-only WHS Choirs, you are required to do a little summer work for preparation for the 2016 - 2017 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 two pieces you need to learn over the summer. These are *The Star Spangled Banner*, arranged by Alyson Greer and *Lift Thine Eyes* by Mendelssohn. I have many exciting ideas planned for Women's Chorale this coming school year. Please have *The Star Spangled Banner* memorized for the first day of school since you will be performing this in front of the entire student body on the first day of school; *Lift Thine Eyes* should just be learned, not memorized. The other piece in this packet is *Danza, danza, fanciulla gentile* by Durante. This piece is provided in both high and low voice - experiment with both keys and see which one fits your voice best. *Danza, danza, fanciulla gentile* by Durante will be used for the 2016 - 2017 Senior Districts Chorus Auditions, auditions for Chamber Singers at the beginning of September, 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 and prepare for Chamber Singers auditions in early September.

On our website, [westboroughhighschoolchoirs.weebly.com](http://westboroughhighschoolchoirs.weebly.com), I have provided you some tools to help you learn this music. These tools will be available by the end of the school year, June 21<sup>st</sup>. Under the "CHOIRS" tab there is a button for the page called "WOMEN'S CHORALE." 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. *The Star Spangled Banner* by Francis Scott Key / arr. Alyson Greer
4. *Lift Thine Eyes* by Felix Mendelssohn
5. *Danza, danza, fanciulla gentile* by Durante (low voice and high voice)

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 other pieces (not memorizing). These 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 do check my email regularly throughout the summer months. 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](mailto:greerespinosaa@westboroughk12.org)  
[westboroughhighschoolchoirs@gmail.com](mailto:westboroughhighschoolchoirs@gmail.com)

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



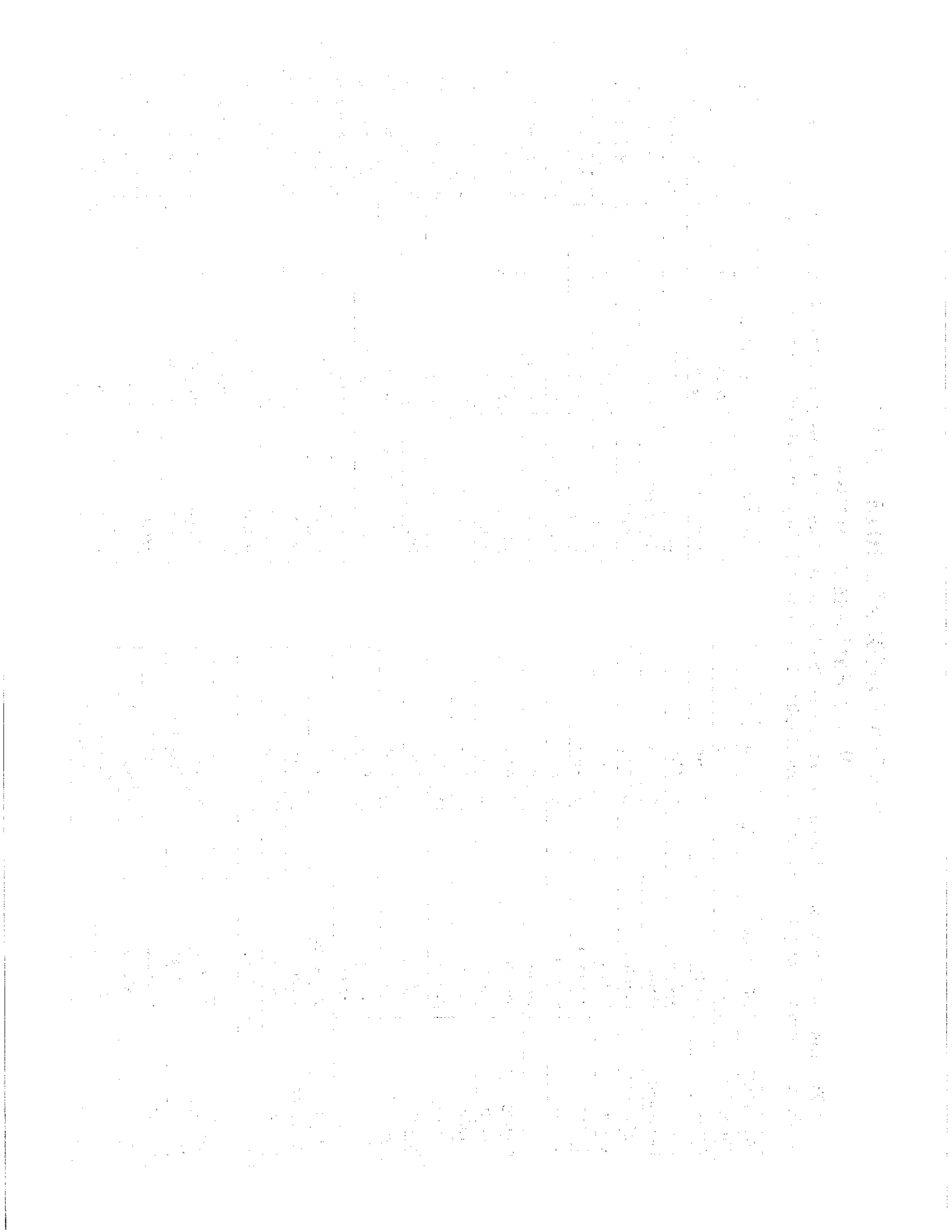
# WOMEN'S CHORALE 2016 - 2017

## Voice Part Assignments

**NOTE: Soprano 2 - Star Spangled Banner measures 25 - 27, the part splits into two parts. If you have a (U) by your part assignment, you will sing the upper note when it splits, if you have a (L) by your part assignment, you will sing the lower note.**

LAST NAME	FIRST NAME	GRADE	VOICE PART
Alexander	Nicole	9	Alto
Amos	Adiel	9	Alto
Kunte	Vidula	9	Alto
Lee-Burke	Haley	9	Alto
McDermott	Carolyn	9	Alto
Meng	Hailey	9	Alto
Santos	Amanda	9	Alto
Siqueira	Bryana	9	Alto
Leal	Catarina	10	Alto
Mahagaokar	Meenu	10	Alto
Tracchi	Alexandra	10	Alto
Wolfson	Dasha	10	Alto
Badway	Rachel	11	Alto
Farizon	Lily	11	Alto
Hameed	Isha	11	Alto
KhaKhar	Yashvi	11	Alto
Spofford	Emily	11	Alto
Sundar	Suthaney	11	Alto
Whitaker	Sarah	11	Alto
Achar	Sumoda	12	Alto
Bi	Christina	12	Alto
Laak	Hannah	12	Alto
Baldwin	Caroline	9	Soprano 1
Brown	Jennifer	9	Soprano 1
Pringle	Rebecca	9	Soprano 1
Xu	Melodie	9	Soprano 1
Bajenaru	Sofia	10	Soprano 1
Katoch	Rhea	10	Soprano 1

LAST NAME	FIRST NAME	GRADE	VOICE PART
Sethi	Bhani	10	Soprano 1
Siddiqui	Sarah	10	Soprano 1
Smith	Shayna	10	Soprano 1
DeCoursey	Katie	11	Soprano 1
Artner	Rebekah	12	Soprano 1
Bersani	Sophia	12	Soprano 1
Foley	Alison	12	Soprano 1
Pici-D'Ottavio	Bella	12	Soprano 1
Anilkumar	Anjali	9	Soprano 2 (L)
Carrier	Julie	9	Soprano 2 (U)
Fung	Kaya	9	Soprano 2 (L)
Indorekar	Tanishka	9	Soprano 2 (U)
Johnson	Grace	9	Soprano 2 (U)
Levesque	Lidia	9	Soprano 2 (U)
Reddi Pidatata	Sriya	9	Soprano 2 (L)
Rogers	Brianna	9	Soprano 2 (L)
Buck	Audrey	10	Soprano 2 (U)
Seymour	Isabelle	10	Soprano 2 (L)
Sheoran	Ankita	10	Soprano 2 (U)
Zeyger	Katelyn	10	Soprano 2 (L)
Hillier	Sarah	11	Soprano 2 (U)
Steudel	Kristen	11	Soprano 2 (U)
Allada	Ashwini	12	Soprano 2 (L)
O'Keefe	Meghan	12	Soprano 2 (L)
Skrally	Madison	12	Soprano 2 (U)
Smith	Chloe	12	Soprano 2 (U)
Walia	Tanya	12	Soprano 2 (L)
Welsh	Casey	12	Soprano 2 (L)



# The Star Spangled Banner

arr. Alyson L. Greer

Soprano 1  
Oh... say can you see by the dawn's ear-ly light what so proud-ly we

Soprano 2  
Oh... say can you see by the dawn's ear-ly light what so proud-ly we

Alto  
Oh... say can you see by the dawn's ear-ly light what so proud-ly we

6 *N.B.*  
S.1 hailed at the twi-light's last gleam - ing. Whose broad stripes and bright

S.2 *N.B.*  
hailed at the twi - light's \_\_\_\_\_ Whose broad stripes bright

A *N.B.*  
hailed at the twi - lights last gleam - ing. Whose broad stripes and bright

10 *N.B.*  
S.1 stars through the per - il - ous fight o'er the ram - parts we

S.2 *N.B.*  
stars through the per - il - ous fight o'er the ram - parts we

A *N.B.*  
stars through the per - il - ous - fight o'er the ram - parts we

17

S 1  
watched were so gal-lant-ly stream-ing. And the rock-et's red glare the bombs

S 2  
watched were so gal-lant-ly stream-ing. And the rock-et's red glare the bombs

A  
watched were so gal-lant-ly stream-ing. And the rock

*mf*

19

S 1  
burst - ing in air gave proof through the night that our flag was still

S 2  
burst - ing in air gave proof through the night that our flag was still

A  
kets in air gave proof through the night that our flag was still

*NB*

24

S 1  
there. Oh say does that star span-gled ban - ner yet wave? - O'er the

S 2  
there. Oh, oh star ban - ner wave? O'er the

A  
there. Oh say does that star span-gled ban - ner yet wave? O'er the

*crescendo*

*f*

*2 part split Upper/Lower*

The Star Spangled Banner

29

1  
land of the free and the home of the brave.  
*p* *crescendo* *f*

S 2  
land of the free and the home of the brave.  
*p* *crescendo* *f*

A  
land free and the home of the of the brave.

100

100

100



# Lift Thine Eyes

(from "Elijah")

SSA unaccompanied

Felix Mendelssohn-Bartholdy  
(1809-1847)

Andante  $\text{♩} = 100$

Soprano I  
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence

Soprano II  
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence

Alto  
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence

6  
com - eth, whence com - eth help. Thy help

com - eth, whence com - eth help. Thy help com - eth, com - eth

com - eth, whence com - eth help. Thy help com - eth

11  
com - eth from the Lord, the Ma - ker of hea - ven and earth. —

from the Lord, from the Lord, the Ma - ker of hea - ven and earth. —

from the Lord, the Ma - ker of hea - ven and earth. —

*cresc.* *dim.* *p*

*cresc.* *dim.* *p*

*cresc.* *dim.* *p*

17 *cresc.* *pp*

He hath said, thy foot shall not be mo-ved. Thy Keep-er will ne-ver slum - ber,

*cresc.* *pp*

He hath said, thy foot shall not be mo-ved. Thy Keep-er will ne-ver

*cresc.* *pp*

He hath said, thy foot shall not be mo-ved. Thy Keep-er will ne-ver

23 *cresc.* *f* *dim.*

ne - ver, will ne - ver slum - ber, ne - ver slum - ber.

*cresc.* *f* *dim.*

slum - ber, ne - ver, will ne - ver slum - ber.

*cresc.* *f* *dim.*

slum - ber, ne - ver, will ne - ver slum - ber, will ne - ver slum - ber.

28 *p* *sf* *p*

Lift thine eyes, O lift thine eyes to the moun-tains, whence com - eth, whence com - eth, whence

*p* *sf* *p*

Lift thine eyes, O lift thine eyes to the moun-tains, whence com - eth, whence com - eth, whence

*p* *sf* *p*

Lift thine eyes, O lift thine eyes to the moun-tains, whence com - eth, whence

34 *sf* *p*

com - eth help, whence com - eth, whence com - eth, whence com-eth help.

*sf* *p*

com - eth help, whence com - eth, whence com - eth, whence com-eth help.

*sf* *p*

com - eth help, whence com - eth, whence com - eth, whence com-eth help.



*high key*

# "Danza, danza, fanciulla"

Francesco Durante  
frantjesko durante

Solfeggio  
solfed:30

## Poetic idea

"Keep on dancing, because I love to see you!"

## Background

Please read about "*Vergin, tutt'amor*" by the same composer. This song was also originally a solfeggio. If you sing it without words, the many repeated tones will be an interesting study in staccato singing.

## Source

*Solfèges d'Italie*, no. 113 (Paris: Levesque et Beche, 1st edition, 1772), copy in the Boston Public Library, Boston. Compiled by the publisher. For voice (soprano clef) and figured bass. Key: C minor. Meter: 6/4. Tempo: *Tempo giusto*. No text. (In later editions of the same book this piece is no. 137 and the tempo is *Allegro* or *Allegro moderato*.)

The text "*Danza, danza, fanciulla*" first appeared anonymously in *Échos d'Italie* (Paris: Flaxland, 1874). Spanish tenor Lorenzo Pagans edited the anthology and may have contributed this text. Altered to B minor, 3/4, *Allegro con spirito*.

The familiar edition by Parisotti in *Arie Antiche*, Vol. 2 (Milan: Ricord, 1890), has an accompaniment in a late Romantic pianistic style and has several changes in the text.

dantsa fant:ful:la dzentile  
Danza, fanciulla gentile,  
Dance, girl gentle,

al mio kantar kantare  
Al mio cantar! (cantare,)  
to[-the] my singing!

d3ira led:3gra sot:tjle  
Gira, leggera, sottile,  
Turn, light-one, slender-one,

al swon del:londe del mar  
Al suon dell'onde del mar!  
to[-the] sound of-the-waves of-the sea!

sentil vago rumore  
Senti il vago rumore  
Hear the lovely sound

del:laura skertsoza  
Dell'aura scherzosa,  
of-the-breeze playful,

ke parla in kore  
Che parla in core  
which speaks in (your) heart

kon langwido swon  
Con languido suon  
with languid sound

e keinvital:la dantsa  
E che invita alla danza  
and which invites to-the dance

dap:pres:so il mare mar  
D'appresso il mare (mar)!  
[of-]near the sea.

# Danza, danza, fanciulla gentile

## Dance, O dance, maiden gay

Arietta

English version by  
Dr. Theodore Baker

Francesco Durante  
(1684-1755)

*Allegro con spirito*

Voice

Piano

The musical score consists of three systems. Each system has a voice line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Allegro con spirito'. The piano part begins with a mezzo-forte (mf) dynamic. The lyrics are written below the voice line.

Dan - za, dan - za, fan - ciul - la, al mi - o can - tar; dan - za,  
Dance, O dance, maid - en gay, to the song that I sing; dance, O

dan - za, fan - ciul - la gen - ti - le, al mi - o can - tar.  
dance, maid - en gay, to the song, to the song that I sing.

Gi - ra leg - ge - ra, sot - ti -  
Light-ly and air - i - ly fly

le al suo - - no, al  
While bound - - ing, re - - sound - -

suo - no del - lon - de del mar. *p* Sen - ti il  
ing, the bil - lows out - ring! Dost thou

va - go ru - mo - re del - l'au - ra scher - zo - sa che par - la al -  
hear the low voic - es of breez - es soft blend - ing Ap - peal to thy -

*cresc.*

co - re con lan - gui - do suon, con lan -  
 heart with their blan - dish - ing tone, their blan -

*f rit.* *a tempo* **END**

- - gui - do suon, e - che in -  
 - - dish - ing tone? They in -

*p*

vi - ta a dan - zar sen - dan - za po -  
 vite to a dance nev - er end -

*f* *pp*

sa, sen - dan - za po - sa, che in - vi - ta a dan -  
 ing, And whis - per, "Dance on! dance

2. r. f. Dan - za, - dan - za, fan - ciul - la - gen - ti - le, fan -  
 on! Dance, O - dance, maid - en gay, To - the - song that I

ciul - la - gen - ti - le, al mi - o - can - ta - re, al  
 sing, Dance, O - dance, maid - en gay, to - the - song, to the

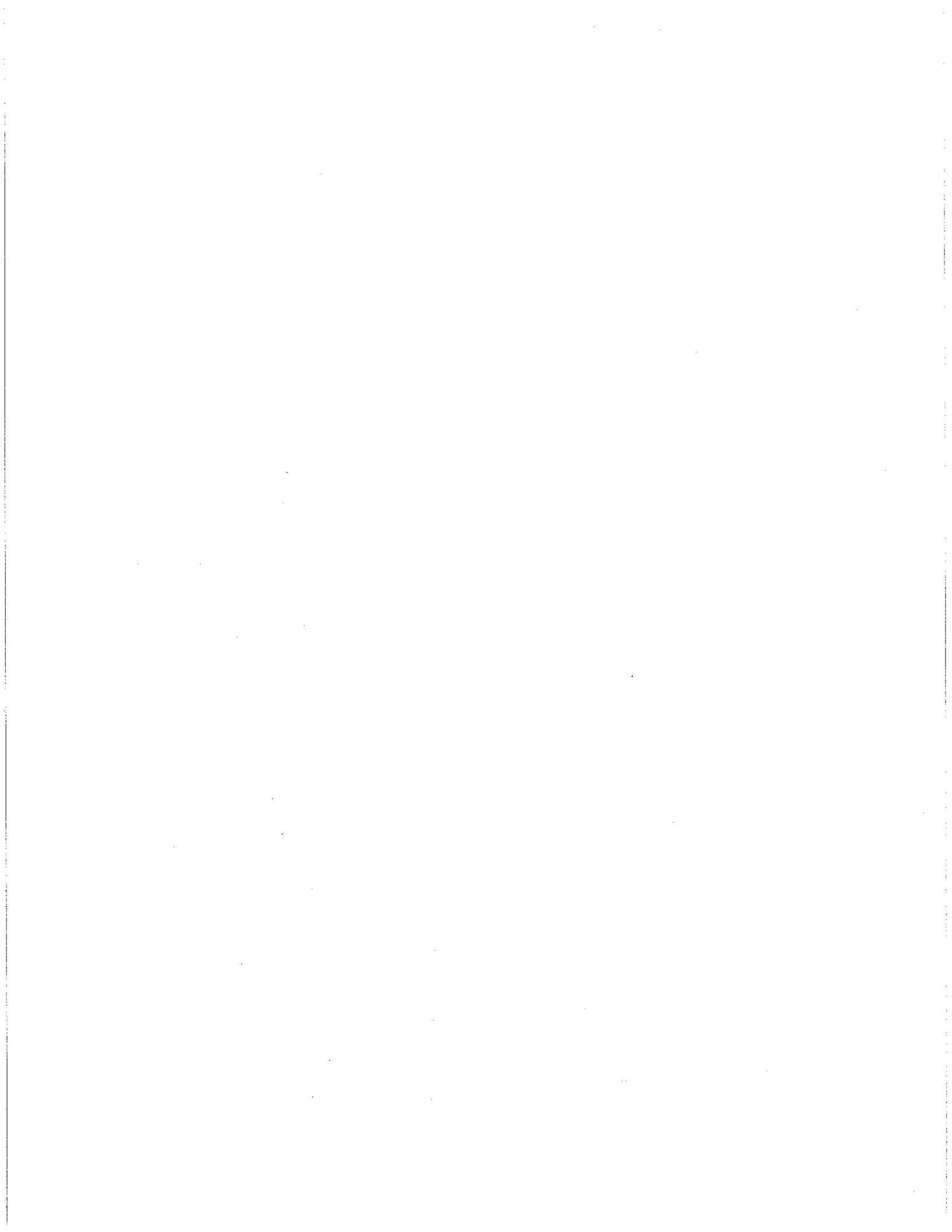
*cresc.*

mi - o can - tar, dan - za, dan - za, al mi - o - can -  
 song that I sing, Dance, O dance to the song that I

*f rall.*

tar.  
 sing!

*f a tempo*







low key

# "Danza, danza, fanciulla"

Solfeggio  
solfed:30

Francesco Durante  
frantjesko durante

## Poetic idea

"Keep on dancing, because I love to see you!"

## Background

Please read about "*Vergin, tutt'amor*" by the same composer. This song was also originally a solfeggio. If you sing it without words, the many repeated tones will be an interesting study in staccato singing.

## Source

*Solfèges d'Italie*, no. 113 (Paris: Levesque et Beche, 1st edition, 1772), copy in the Boston Public Library, Boston. Compiled by the publisher. For voice (soprano clef) and figured bass. Key: C minor. Meter: 6/4. Tempo: *Tempo giusto*. No text. (In later editions of the same book this piece is no. 137 and the tempo is *Allegro* or *Allegro moderato*.)

The text "*Danza, danza, fanciulla*" first appeared anonymously in *Échos d'Italie* (Paris: Flaxland, 1874). Spanish tenor Lorenzo Pagans edited the anthology and may have contributed this text. Altered to B minor, 3/4, *Allegro con spirito*.

The familiar edition by Parisotti in *Arie Antiche*, Vol. 2 (Milan: Ricord, 1890), has an accompaniment in a late Romantic pianistic style and has several changes in the text.

dantsa fantful:la dzentile  
Danza, fanciulla gentile,  
Dance, girl gentle,

al mio kantar kantare  
Al mio cantar! (cantare,)  
to[-the] my singing!

džira led:žera sot:tjle  
Gira, leggera, sottile,  
Turn, light-one, slender-one,

al swɔn del:lɔnde del mar  
Al suon dell'onde del mar!  
to[-the] sound of-the-waves of-the sea!

sgntil vago rumore  
Senti il vago rumore  
Hear the lovely sound

del:laura skertsoza  
Dell'aura scherzosa,  
of-the-breeze playful,

ke parla in kɔre  
Che parla in core  
which speaks in (your) heart

kon langwido swɔn  
Con languido suon  
with languid sound

e keinvital:la dantsa  
E che invita alla danza  
and which invites to-the dance

dap:pres:so il mare mar  
D'appresso il mare (mar)!  
[of-]near the sea.

# Danza, danza, fanciulla gentile

## Dance, O dance, maiden gay

### Arietta

Francesco Durante  
(1684-1755)

English version by  
Dr. Theodore Baker

Allegro con spirito ♩ = 138

Voice

Piano

*mf*

*f* Dan - za, dan - za, fan - ciul - la, al mi - o can - tar; dan - za,  
Dance, O dance, maid - en gay, to the song that I sing; dance, O

*p*

*f* dan - za, fan - ciul - la gen - ti - le, al mi - o can - tar.  
dance, maid - en gay, to the song, to the song that I sing.

Copyright, 1894, by G. Schirmer, Inc.  
Copyright renewed, 1922, by Theodore Baker

Gi - ra leg - ge - ra, sot - ti - fly  
Light - ly and air - i - ly fly

le al suo - no, al  
While bound - ing, re - sound -

suo - no del - l'on - de del mar. Sen - ti il  
ing, the bil - lows out - ring! Dost thou

va - go ru - mo - re del - l'au - ra scher - zo - sa che par - la al  
hear the low - voic - es of breez - es soft - blend - ing Ap - peal to thy

*cresc.*

co - re con lan - gui - do - suon, con lan -  
 heart with their blan - dish - ing - tone, their blan -

*cresc.*

*f rit.* *a tempo* **END** *f*

- - gui - do suon, e - che in -  
 - dish - ing tone? They in -

*rit.* *a tempo* *f*

*p*

vi - ta a dan - zar sen - - za po - -  
 vite to a dance nev - - er end - -

*p*

*f* *pp*

sa, sen - - za po - sa, che in - vi - ta a dan -  
 ing, And whis - - per, "Dance on! dance

*f* *pp*

zar. Dan - za, dan - za, fan - ciul - la gen - ti - le, fan -  
 on!" Dance, O dance, maid - en gay, To the song that I

ciul - la gen - ti - le, al mi - o can - ta - re, al  
 sing, Dance, O dance, maid - en gay, to the song, to the

*cresc.*

mi - o can - tar, dan - za, dan - za, al mi - o can -  
 song that I sing, Dance, O dance, to the song that I

*f rall.* *tr*

tar.  
 sing!

*f a tempo* *ff*

