



WESTBOROUGH HIGH SCHOOL CHORAL MUSIC DEPARTMENT

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

June 10, 2013

Dear 2013 – 2014 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 2013 – 2014 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, and two of Matthew Harris's Shakespeare Songs Book IV: II. And Will A' Not Come Again? & III. When Daffodils Begin to Peer. 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. The expectation is for the Shakespeare pieces to be learned and for "The Star Spangled Banner" to be memorized. 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. "The Star Spangled Banner"
4. Shakespeare Songs Book IV: II. And Will A' Not Come Again? & III. When Daffodils Begin to Peer.

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 Shakespeare Songs. 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

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

Concert Choir 2013 - 2014

Soprano		Alto		Tenor		Bass	
Last Name	First Name	Last Name	First Name	Last Name	First Name	Last Name	First Name
Benites (11)	Irene 1	Bock (10)	Sarah 2	Considine (12)	Patrick 1	Arena (11)	Thomas 1
Berg (12)	Sofia 1	Bowser (12)	Ciara 2	Gomes (10)	Mark 1	Guerin (11)	Tristan 2
Chikwendu (11)	Bisi 2	Cayem (11)	Hannah 1	Herstedt (11)	Robert 2	Hastenreiter (12)	Samuel 1
DiOrio (10)	Kara 2	Erb (10)	Hailey 2	Hounslow (11)	Connor 2	Hensley (10)	Benedict 1
Foley (12)	Sarah 1	Herstedt (12)	Sabrina 1	LaMountain (10)	Chris 2	Klimavich (12)	David 1
Gelber (12)	Tamar 2	McCarthy (11)	Erin 2	Reske (11)	Joel 2	Scheinbart (12)	Jesse 2
Marcus (10)	Julia 2	Ross (11)	Lindsay 2	Sciarappa (11)	Luke 1	Triana (12)	Daniel 2
Raippour (11)	Alexandra 2	Speed (11)	Susie 1	Shankavarum (12)	Varun 1	VanDoren (12)	Sean 2
Ramsey (11)	Cassandra 1	Tarnow (12)	Ali 2	Tretter (11)	Zach 2	Viti (10)	Kyle 2
Whitehall (12)	Jen 2	Vaver (10)	Maddy 1			Wong (10)	Jared 1
Whittles (12)	Megan 1	Tragakis (12)	Maggie 1				
		Burgess (12)	Anna 1				

Soprano 1 = higher

Soprano 2 = lower

Alto 1 = higher

Alto 2 = lower

Tenor 1 = higher

Tenor 2 = lower

Baritone/Bass 1 = higher

Bass 2 = lower

The Star-Spangled Banner

Francis Scott Key, 1814

John Stafford Smith, c. 1775

arr. Nathan Skinner


f

Soprano

* 


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

Alto *f*



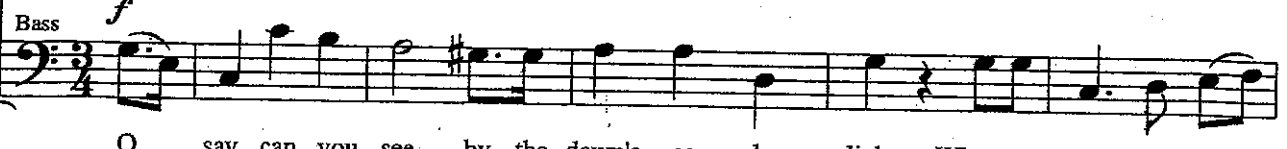
O say can you see, by the dawn's ear - ly light, What so proud - ly we

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 *am.*

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

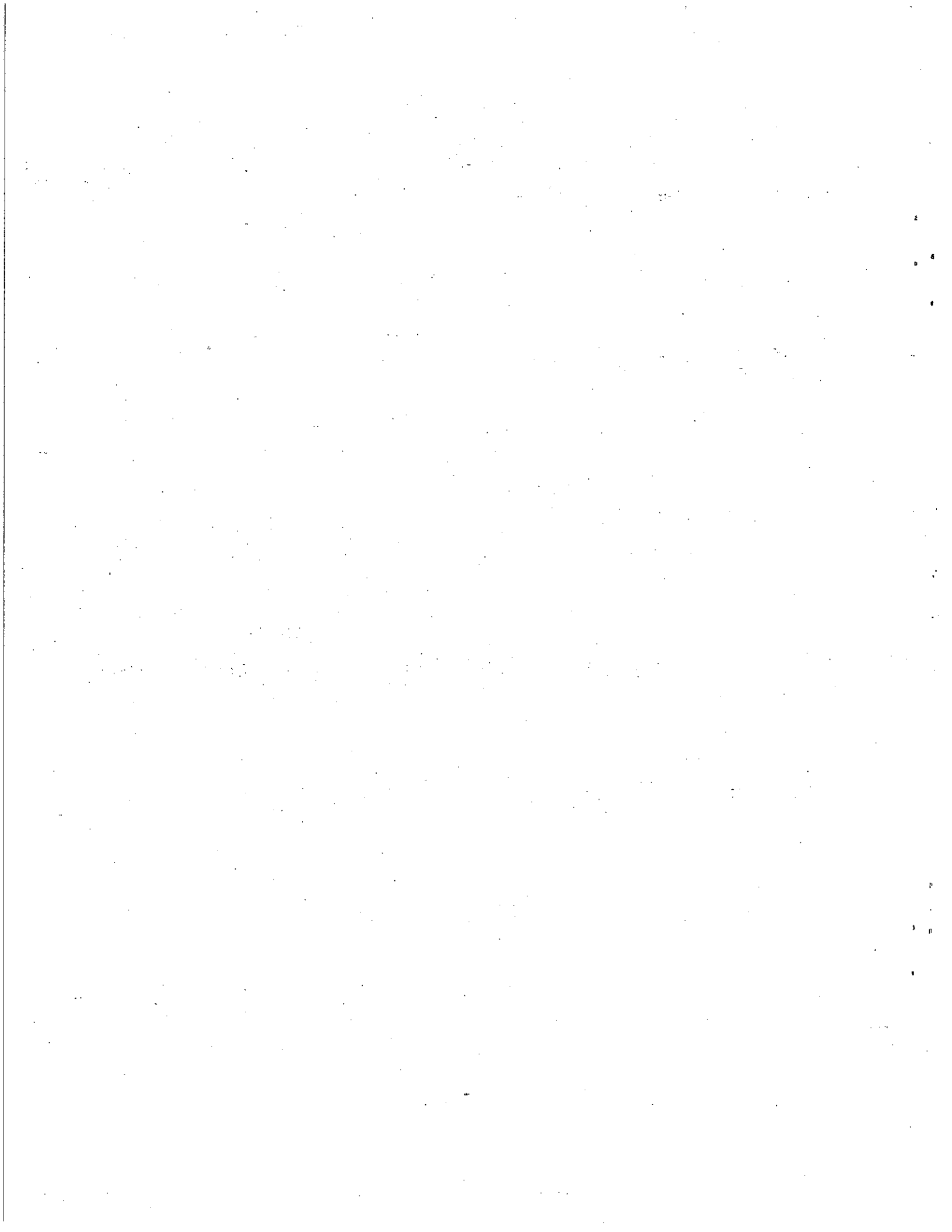
ff

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



II. And Will A' Not Come Again?

from *Hamlet*

William Shakespeare

Matthew Harris

Adagio ♩ = 76

p

Soprano
And will a' not, not come a - gain?

Alto
And will a' not come a - gain?

Tenor
And will a' not, not come a - gain?

Bass
And will a' not, not come a - gain?

Adagio ♩ = 76

Piano
(for rehearsal purposes only)

5 *mf* *pp*

And will a' not come a - gain?

mf *pp* *ppp*

And will a' not come a - gain, a - -

mf *pp*

And will a' not come a - - gain?

mf *pp*

And will a' not come a - - gain?

9

No, no, no, he is dead, he is dead, is dead,
 gain? Go to thy death bed,
 No, no, no, Go to thy death bed,
 No, no, no, Go to thy death bed,

13

ff No, no, no, he is dead, He will nev - er come a - gain. *p dim.* *pp*
f No, no, nev - er come a - gain. *p dim.* *pp*
f No, no, come a - - gain. His *p dim.* *pp*
f He will (unis.) He will (unis.) *p dim.* *pp*
 No, no, no, he is dead, He will nev - er come a - - gain.

17

(pp)
His beard was as white as, as white as, as snow, His beard was as white as,

(pp)
His beard was as white as, as white as, as snow, His beard was as white as,

p
beard was as white as, white as

p
Beard was as white, white, white as

20

f as white as, as white as snow, All flax - en was his poll: *pp*

f as white as, as white as snow, All flax - en was his poll: He is *pp* *ppp*

f snow, All flax - - en was his poll: *pp*

f snow, as snow, All flax - en was his poll: *pp*

25 *mp* *mp cresc.*

Gone, _____ cast a - way moan, _____

gone, _____ gone, _____

mp *mf*

Gone, _____ And we cast a-way moan, _____

mp *mp cresc.*

He is gone, he is gone, he is gone, And we cast a-way moan,

29 *mp* *f* *ff* *mf*

gone, _____ God ha' mer - cy on his soul,

f *ff* *mf*

he is gone, he is gone, God ha' mer - cy on his soul, _____

mp *f* *mf* *mp*

God _____ ha' mer - cy on his soul, God ha'

mp *f* *mf*

He is gone, - he is gone, God ha' mer - cy on his soul,

33 *rit.*

on his soul, on his soul,
 mer - cy on his soul, on his soul,
 mer - cy on his soul, God ha' mer - cy on his soul,

37 *a tempo* *rit.*

on his soul, his soul.
 on his soul, soul.
 soul, soul.
 on his soul, soul.
 on his soul, soul.

III. When Daffodils Begin to Peer

William Shakespeare

from *The Winter's Tale*

Matthew Harris

Lilting, with a beat $\text{♩} = 69$

Soprano
When daf - fo - dils be - gin to - peer, With heigh! the dox - y —

Alto
Daf - fo - dils be - gin to - peer, With - heigh! the dox - y —

Tenor
Daf - fo - dils be - gin to - peer, With - heigh! the dox - y —

Bass
Daf - fo - dils be - gin to peer, With heigh! the —

Lilting, with a beat $\text{♩} = 69$

Piano
(for rehearsal purposes only)

4

o - ver dale, Why, then comes in the - sweet o' the year; For the

o - ver the dale, Why, - then comes in the - sweet - o' the year; For the

o - ver the dale, then comes in the - sweet o' the year; For the

dox - y o - ver dale, Why, then comes in the

7

red blood reigns in the win-ter's pale. With heigh, heigh! the
 red blood reigns in the win-ter's pale. With heigh, heigh! the
 red blood reigns in the win-ter's pale. Heigh, heigh! the
 sweet o' the year; With heigh, heigh! the

Detailed description: This block contains the first system of music, measures 7 through 9. It features four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "red blood reigns in the win-ter's pale. With heigh, heigh! the" for measures 7-8, and "red blood reigns in the win-ter's pale. Heigh, heigh! the" for measure 9. The piano accompaniment provides harmonic support with chords and moving lines. Dynamic markings include *ff* and *f*. The key signature has two sharps (F# and C#).

10

dox-y o-ver dale, Why then comes in the sweet o' the year,
 dox-y o-ver the dale, then comes in the sweet o' the year; With
 dox - - y, Why then comes the sweet o' the year;
 then the
 dox - - y. Why then comes sweet year; With

Detailed description: This block contains the second system of music, measures 10 through 13. It features four vocal staves and a piano accompaniment. The lyrics are: "dox-y o-ver dale, Why then comes in the sweet o' the year," for measure 10; "dox-y o-ver the dale, then comes in the sweet o' the year; With" for measure 11; "dox - - y, Why then comes the sweet o' the year;" for measure 12; "then the" for measure 13; and "dox - - y. Why then comes sweet year; With" for measure 14. The piano accompaniment continues with harmonic support. Dynamic markings include *ff* and *f*. The key signature has two sharps (F# and C#).

13

heigh, heigh! the dox-y o-ver dale, For the red blood reigns in the

heigh, heigh! the dox-y o-ver dale, For the red blood reigns in the

heigh, heigh! the dox - - y, For the red blood reigns in the

heigh, heigh! the dox - - y, the red blood, the

16

win-ter's pale. Ah, ah,

win-ter's pale. Ah, ah,

win - ter's pale. The white sheet bleach-ing on the _ hedge, With heigh! the sweet birds, -

win - ter's pale. Ah, ah,

20

ah, ah, ah, ah,

O, how they sing! Doth set my pug-ging tooth on edge; For a quart of ale is a

24

dish for a king. With heigh, heigh! the sweet birds, how they sing! Doth

dish for a king. With heigh, heigh! the sweet birds, the sweet birds, how they

dish for a king. heigh, heigh! the sweet birds, how they sing! O,

dish for a king. With heigh, heigh! the sweet birds, O,

27

set my pug-ging-tooth on edge; - heigh, heigh! the
sing, set my pug-ging-tooth on edge; With heigh, heigh! the
how they, O, how they sing! With heigh, heigh! the
O, how they, O, how they sing! With heigh, heigh! the

30

sweet birds how they sing! For a quart of ale is a dish for a king,
sweet birds, the sweet birds how they sing, of ale is a dish for a king.
sweet birds how they sing! For a quart of ale is a dish for a king, For a
sweet birds. dish for a king.

33

Musical score for measures 33-36. The score consists of five staves. The top two staves are vocal parts. The third staff is a vocal line with lyrics: "quart of ale is a dish for a king, For a". The fourth staff is a bass line with lyrics: "Quart ale, for a king,". The fifth staff is a piano accompaniment. The key signature is two sharps (F# and C#).

37

Musical score for measures 37-40. The score consists of five staves. The top two staves are vocal parts. The third staff is a vocal line with lyrics: "quart of ale, for a king, For a". The fourth staff is a bass line with lyrics: "quart of ale, for a king,". The fifth staff is a piano accompaniment. The key signature is two sharps (F# and C#).

41

quart of ale is a dish for a king, For a
 quart of ale, for a king,
 quart of ale, for a king,
 quart of ale, is a dish for a king, for a quart of

45

S. solo

Soprano solo *f*

cresc. quart of ale is a dish for a The
 quart of ale is a dish for a
cresc. quart of ale is a dish for a
cresc. quart of ale is a dish for a
cresc. ale, of ale, is a dish for a king, for a

48

S. solo

lark that tir - ra - ly - ra — chants, With heigh! with heigh! the —
 king. Ly - ra, ly - ra,
 king. Ti - ra - ly - ra, ly - ra, ti - ra - ly - ra, ly - ra, tir, tir - ra - ly - ra, ly - ra,
 king. king.

51

S. solo

thrush and the jay, Are sum - mer songs for — me and my aunts, While —
 ly - ra, ly - ra, tir, tir - ra - ly - ra, ly - ra, tir, tir - ra - ly - ra, ly - ra,
 tir, tir - ra - ly - ra, ly - ra, tir, tir - ra - ly - ra, ly - ra, tir, tir - ra - ly - ra, ly - ra,

54

S. solo

we lie tum - bling in the hay.

tir - ra - ly - ra, ly - ra, ly - ra, tir - ra - ly - ra, ly - ra, With heigh, heigh! the

tir - ra - ly - ra, ly - ra, ly - ra, tir - ra - ly - ra, ly - ra, With heigh, heigh! the

Tir, tir - ra - ly - ra, ly - ra, Tir, tir - ra - ly - ra, ly - ra, heigh, heigh!

With heigh, heigh! the

57

thrush and the jay, Are sum - mer songs for me and my aunts.

thrush, the thrush and the jay, Are sum - mer songs for me and my,

thrush and the jay, Are sum - mer songs for my aunts.

thrush and the jay,

thrush and the jay, Are songs for my aunts, With

60

heigh, heigh! the thrush and the jay, while we lie tum - bling -
 heigh, heigh! the thrush, the thrush and the jay, we lie tum-bling
 heigh, heigh! the thrush and jay, While we lie - tum - bling -
 heigh, heigh! the thrush and the jay, While we lie

63

T. solo *ff*

The thrush and the
 in the hay. With heigh, heigh! the thrush and the jay, Are
 in the hay. With heigh, heigh! the thrush and the jay, Are
 in the hay. With heigh, heigh! thrush and the jay, Are -
 tum-bling in the hay. With heigh, heigh! the thrush and the

66

T. solo

jay, me and my, *ff*

sum - mer - songs for - me and my aunts, - heigh, heigh! the *f*

sum - mer songs for - me and my aunts, With - heigh, - heigh! the *ff*

sum - mer songs for my aunts, With - heigh, - heigh! *ff*

jay, *ff*

jay, Are sum - mer songs, With heigh, heigh! the *f*

69

T. solo

the thrush and the jay, we lie tum-bling in the, *ff*

thrush and the jay, While we lie tum-bling in the hay. While *ff*

thrush and the jay, While we lie tum-bling in the hay. While *ff*

the thrush and jay, While - we lie tum-bling in the hay. While *ff*

thrush and jay, While in the hay, *ff*

72

T. solo

we lie tum-bling in the hay, While we lie tum-bling in the hay, While we lie tum-bling in the hay, While we lie tum-bling in the hay, in the hay, in the

75

T. solo

we lie tum-bling in the hay. hay, While we lie tum-bling in the hay. hay, While we lie tum-bling in the hay. hay, While we lie tum-bling in the hay. hay, While we lie tum-bling in the hay.