

**Music Notes**  
**Eugene Vocal Arts**  
**2023-2024 Season Repertoire**

***LA FÊTE FRANÇAISE***

**Renouveau – Lili Boulanger**

This piece was written for voicing of SATT. We will do Soprano-Alto-Tenor-Baritone. Second basses can sit this one out, unless you have a range in which you feel comfortable singing the second tenor part.

The soprano and tenor solos will be sing by our Gounod soloists Brooklyn Snow and Matthew Greenblatt.

**Trois Chansons – Claude Debussy**

There are two editions – the original with 3 separate chansons and the John Rutter edition with all three in one collection. If you have the separate chansons, number your measures so we can refer to the two editions interchangeably.

**II. Quant j'ai ouy le tabourin** – Voicing: Sopranos tacet (don't sing).

Tenors and basses use your 3-part voicing. In the separate edition, the middle part is written in the tenor staff as tenor II with stems down. In the Rutter edition, the tenor II part is on a separate staff. In mm. 13 – 19, switch to 2-part voicing and switch back to 3-part in m. 20. In mm. 32-39, go into 4-part voicing. and back to 3-part at m. 40.

Tenor II – note correction – m. 46 in the separate edition. The 3<sup>rd</sup> note should be an eighth note. That is corrected in the Rutter edition.

SOLO OPPORTUNITY – Although it states “contralto solo,” sopranos should not be discouraged from trying out. The Rutter edition indicates that it could be either contralto or tenor solo. In the preface notes, Rutter explains that Debussy originally wrote it for tenor solo, but in a later edition crossed that out and wrote “contralto.” I will go with Debussy's change of mind.

**III. Yver, vous n'êtes qu'un villain**

Basses m. 20, change second note from B to A in separate edition. Rutter has made this change in his edition, explaining that although the B was in the original manuscript, he thinks A is more likely, and I agree with him.

SOLO QUARTET OPPORTUNITY

**Parfums – Patrick Burgan**

You can find recordings of most of our music on YouTube, but I couldn't find this piece. I could only find a partial recording of this piece on the composer's website: [PatrickBurgan.com](http://PatrickBurgan.com). Click on “Works,” scroll down to Vocal Music with Instruments, and it is the 3<sup>rd</sup> movement of the major work *Figures*.

### **Toreador Song – Georges Bizet**

MEMORIZE

Our Gounod baritone soloist Zach Lennox will sing the role of the Toreador.

Number your measures.

Voicing:

Sopranos sing the top line (Frasquita, Mercedes)

Altos sing second line (Carmen)

Tenors and Basses are in the bottom two staves. Measures 5 – 12 divide 3-part, with the middle part on the tenor II line.

MM. 12 – 14 – Choir tacet (don't sing)

Continue m. 15 to the end with the tenors and basses in 4-part divisi.

### **A MERRY OLDE ENGLISH CHRISTMAS**

#### **Masters in this Hall – arr. Harry Simeone**

We are singing this *a cappella*.

Letter C – go right on to top of page 5, pickup to the second bar. Leave out the intervening bars and rests.

Two before F – no rests. Connect “Cast” to “down.”

Last bar – make it a half note with a half rest and cut on the rest. Not whole note and fermata.

#### **Hodie Christus Natus Est – Jan Pieterszoon Sweelinck**

Tempo relationship – the quarter note remains constant throughout. 6/4 bars conducted in 2 and 4/2 bars conducted in 4.

Put a fermata and break at the end of measures 7, 18, and 25

#### **Sing Ye All Now Rejoice**

Letter A and every time you sing the refrain – Sing in English and repeat in Latin.

Sing all the verses in English.

Letter D – All tenors and basses.

Letter F – All sopranos and tenors plus baritones

Letters G and I – 6-part divisi

Letter H – All sopranos and tenors plus baritones

#### **A Merry Christmas – arr. Arthur Warrell**

MEMORIZE

Wherever it says “I” sing “We”.

We wish you a merry Christmas.

Good tidings we bring . . . etc.

### **Come Let Us Drink – Henry Purcell**

#### **MEMORIZIE**

We will experiment with keys, but will probably transpose to the key of A.

The structure is to start with the top line, marked 1, and go on to the next line as indicated by the number at the end of the line. It is sung as a round.

### **Gower Wassail**

#### **MEMORIZE**

Beginning states that Tenors don't enter until p. 2. Ignore that. Tenors sing with the basses for as much as is within your range.

mm. 17-19 Make these three bars look like mm. 41-43. First understand that the partial measure after the double bar is still part of m. 16. Measure 17 starts on the syllable "dol."

Basses, that first syllable on beat 1 of m. 17, "dol" should be a dotted quarter note.

Tenors and Basses, m. 19 first note should be dotted half note; no rest.

Verse 3, p. 5 – Sopranos sing with Altos; Basses sing with Tenors.

### **Wohlauf, ihr lieben Gäste**

#### **MEMORIZE**

Sing this in English.

This piece will be a dialogue between ECC and EVA. If you are in both choirs, sing only the EVA part.

mm. 1 – 12: EVA

mm. 12, beat 4 – 24, beat 3: ECC

mm. 24, beat 4 – 28, beat 2: EVA

mm. 28, beat 3 – 32: Both ECC and EVA

mm. 33 – 37: ECC

mm. 38 – 42, beat 2: Soloist from EVA

mm. 42, beat 4 – 49, beat 3: ECC

mm. 49, beat 4 – 55, beat 1: Both ECC and EVA

mm. 55, beat 2 – end: EVA