

CGE131

Three-part Mixed

Also available: SSA (CGE130); P/A CD (CGECD58)

You Shall Arise in Song!

Michael Jothen

Resources for Choral Success through



SING!

edited by

Mary Lynn Lightfoot

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CREATING

Imagine (#1)
PLAN & MAKE (#2)
 Evaluate & Refine (#3.1)
 Present (#3.2)

PERFORMING

Select (#4.1)
 Analyze (#4.2)
INTERPRET (#4.3)
 Rehearse, Evaluate & Refine (#5)
 Present (#6)

RESPONDING

Select (#7.1)
 Analyze (#7.2)
 Interpret (#8)
 Evaluate (#9)

**CONNECTING
 PERSONAL EXPERIENCES**

(#10)
 Varied Contexts (#11)



You Shall Arise in Song!

CREATING

Musicians **PLAN AND MAKE**: Expertise, context, and intent influence decisions about organizing and developing an idea into a work.

The title or a portion of the title of this work is **repeated** in measures 7-22, 33-34, 51-57, and 65-70. Compare and contrast the **text settings** in these measures. What changes? What stays the same? Why did the composer make these changes?

EXTEND: *Where does the title of a work come from? How is the title of another work you are studying related to the work?*

PERFORMING

Musicians **INTERPRET**: Rehearsals and performances of a work reflect a process of searching and experimenting with sound to understand and present creative intent.

Composers use **expression marks** to help convey their **intent**. If you moved, replaced, or deleted any or all:

> || < rit. – **p** • a tempo >

How would the work change? How would the composer respond? Decide and explain why a specific performance is the 'best' interpretation.

EXTEND: *Perform two or more interpretations for an audience. Select and defend a performance as most expressing the composer's intent. Why might the audience prefer another performance?*

CONNECTING

Musicians are influenced by **PERSONAL EXPERIENCES**: Creating, performing, and responding to a work is influenced by a person's experiences, interests, ideas and knowledge.

The **text** comments on some of life's "ups and downs".

- A. What life experience(s) have affected you in a positive way? Negative way? Compare and contrast various experiences and your reactions. What did you learn?
- B. What are some personal, family, school or community experiences which could be substituted and used as a portion of the text? Why would the composer's intent not change?
- C. How would audience members respond to a performance reflecting personal experiences? How would the choir know they are performing more than printed notes? Explain.

EXTEND: *What are some important adjectives that can help connect your experiences to this text? Express the **character** of these as you perform.*

KEY VOCABULARY

Repeated, Text settings, Expression marks, Intent, Text, Character

For Nora, Thisbe, Lucy and Matteus.
May their lives be filled with song!

You Shall Arise in Song!

Three-part Mixed and Piano*

Words and Music by
Michael Jothen

A small musical notation box showing three parts: Part I (treble clef), Part II (treble clef), and Part III (bass clef). Each part consists of a single note with a diagonal line through it, indicating a rising pitch.

① With increasing excitement (♩ = 76-80)

Piano accompaniment for measures 1-3. The right hand plays a series of eighth notes in a rising pattern, while the left hand plays a simple bass line. The dynamic is marked *p* (piano).

Piano accompaniment for measures 4-6. The right hand continues the eighth-note pattern, and the left hand has a more active bass line. The dynamic is marked *p*.

Vocal parts I, II, and III for measures 7-9. Part I (Soprano) and Part II (Alto) sing the lyrics "You shall a - rise!". Part III (Bass) has a rest. The piano accompaniment continues in the background. Dynamics include *p* and *mf*.

Performance time: ca. 2:45

*Also available: SSA (CGE130); Performance/Accompaniment CD (CGECD58).

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I

II

III

You shall a - rise!

13

I

II

III

You shall a - rise! A - rise! A -

A - rise! A -

A - rise! A -

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

16

I
II

rise! _____ A - rise! A - rise! A - rise! _____

II

rise! _____ A - rise!

III

rise! _____ A - rise!

19

I

f molto rit.

— A - rise _____ in

II

f molto rit.

A - rise _____ in

III

f molto rit.

A - rise _____ in

f molto rit.