

Vocal ranges:

The image shows six staves of musical notation, numbered 1 through 6 on the left. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are connected by lines, indicating phrases. The vocal ranges are as follows:

- Staff 1: Starts on a high note (G4), moves to a higher note (A4).
- Staff 2: Starts on a lower note (F3), moves to a higher note (G3).
- Staff 3: Starts on a lower note (E3), moves to a higher note (F3).
- Staff 4: Starts on a lower note (D3), moves to a higher note (E3).
- Staff 5: Starts on a lower note (C3), moves to a higher note (D3).
- Staff 6: Starts on a lower note (B2), moves to a higher note (C3).

Everybody should sing the same vowel. A series of vowels can be decided on, so that the whole piece isn't sung using only one vowel sound. Try to hold each note for its entirety with entries clearly articulated - not staccato, but clear, so that the rhythm and pulse of the piece is evident. Phrases have been indicated primarily so that breaths won't be taken in the middle of them. Except for one group of phrases in Voice 1, they are not meant to be sung legato.

In a piece such as this, in which each part usually enters independently, it is difficult to notate dynamics, especially since a lot of them are written into the piece, created by the voicings. It would be best to let the conductor determine the parameters and pace of changes. In all cases, a gradual change from one level to another is preferred, rather than abrupt changes.