

### Vocal ranges:

*Soprano 1*  
*Soprano 2*  
*Soprano 3*  
*Soprano 4*  
*Alto 1*  
*Alto 2*  
*Alto 3*  
*Alto 4*  
*Tenor 1 & 2*  
*Tenor 3 & 4*  
*Bass 1 & 2*  
*Bass 3 & 4*

### Vocal grouping.

The singers should be spread around the performance space in this configuration:

S1, A1, T1&2

S2, A4, B1&2

S4, A2, B3&4

S3, A3, T3&4

The string quartet will play in the middle of the singers in this configuration.

V2

Cello

V1

Viola

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. I have tried to indicate areas where changes in dynamic levels are needed, but rather than follow them strictly, it would be better 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.

The strings should try to match their sound, especially when playing unisons. Vibrato can be used - enough to create a nice sound, but not so much that the tone loses its focus.