

South Dakota All-State 2019  
Conductor's Notes  
Dr. Andrew Last, Luther College

**Portones abiertos y rostros brillantes – Paul Basler**

In the score (underneath the Spanish text) there is a helpful pronunciation guide.

- m. 11 – release on count 4
- m. 12 – release on count 4
- m. 17 – S/A release on count 4
- m. 22 – release on count 4
- m. 24 – no breath after “vida”
- m. 26 – release on count 4
- m. 51 – release on count 6
- m. 56 – release on count 1
- m. 58 – release on count 1
- m. 60 – release on count 1
- m. 77 – release on count 4
- m. 78 – release on count 4

**The Pasture – Z. Randall Stroepe**

m. 56-57 – divide equally among voices

m. 58 – extend the dotted half note (into a whole note) to fill the entire bar – release on count 1 of m. 59

mm. 63-64 – watch for the breath mark between those two bars

**Sing, my Child – Sarah Quartel**

Be very careful in the 7/8 that the final three eighth notes of each bar do not rush

Be very careful in the 5/8 that the final two eighth notes of each bar do not rush

- mm. 20-21 – no breath
- m. 22 – S/A breath on count 5
- mm. 24-25 – no breath
- m. 42 – no breath between “come” and “and”
- m. 46 – change “found” from dotted half to half note and breathe on count 3
- m. 50 – change “voice” from dotted half to half note and breathe on count 3
- m. 54-61 – T/B stagger breathing
- m. 65 – soprano – please pronounce “delights” as dih -lights

m.78 – no breath between “come” and “and”

m. 82 - change “found” from dotted half to half note and breathe on count 3

m. 86 - change “voice” from dotted half to half note and breathe on count 3

### **The Creation – Willy Richter**

Abide by the breath marks indicated (unless specifically mentioned below)

m. 2 – Bass breathe on count 4

m. 6 – T/B breathe on count 4

m. 8 – breathe on count 4

m. 12 – please REMOVE the breath mark indicated

m. 20 – breathe on count 4

m. 24 – breathe on count 3

m. 25 – “and” and “the” - complete separation between

m. 28 – A/B breathe on the down beat (remove the tied note)

m. 40 – S/T – “on the” should be “OF the” to match the A/B

m. 44 – Bass entrance should be FORTE

m. 52/53 – SAT – watch the accents

### **Great God Almighty! – Stacey V. Gibbs**

m. 10 (and all other times when the refrain returns) – space after “Great” when it occurs on the downbeat

mm. 19-20 – STB – no breath

m. 20 – Alto breathe on count 4

mm. 21-22 -STB – no breath

m. 22 – Alto breathe on count 4

mm. 23-24 – STB – no breath

m. 26 – SA – breath on and of 3

m. 28 – TB – no breath after “yelun”

m. 30 – TB – breathe on count 4

m. 32 – TB – breathe on count 4

m. 33 – TB – no breath after “ya”

mm. 55-56 – no breath over bar line

mm. 57-58 – ATB – no breath over bar line

m. 57 – Soprano breathe on count 4

mm. 60-61 – no breath over bar line

m. 62 – breath after “No”

m. 63 – no breath after “death”

m. 65 – no breath after “breath”

### **A Mighty Fortress Is Our God – arr. Dan Forrest**

We will utilize the *italicized* text throughout.

- m. 5 – all Tenor/Bass sing
- m. 40 – SATB no breath after “might”
- m. 43 – be sure all voices release on and of 3
- m. 45 – SATB no breath after “fight”
- m. 48 – be sure all voices release on and of 3
- m. 50 – release “be” on and of 3
- m. 52 – release “He” on and of 3
- m. 54 – release “Lord” on and of 3
- m. 56 – release “adored” on and of 3
- m. 62 – T/B release on count 3
- m. 64 – S/A no breath after “fill”
- m. 66 – Bass eighth rest breath after “us”
- m. 68 – T/B breath on count 2 after “God”
- m. 70 – SATB no breath after “stand”
- m. 111 – first note of bar is HALF NOTE (not alternate quarter note) to fit with first syllable of “weapons”
- m. 136 – T1/T2/B split
- m. 148 – S/A1/A2 T1/T2/B split
- m. 149 – S1/S2/A1/A2 T1/T2/B split
- m. 155 – choir/orchestra releases on downbeat