

Cleveland Orchestra Youth Chorus – 2025-26 Repertoire
Annotations (as of 8/26/2025)

In general, follow the natural text stress of the words and sentences. Be expressive in the diction. Anywhere we add a rest/breath, be careful not to accent the shortened note.

Abela – Because You Sang

B	m. 2 – sing with tenors for one measure
B	m. 3 – sing “spring” (not “oh”)
T	m. 3 – no breath at end of measure
A	m. 4 – eighth rest at end of measure
T	m. 5 – eighth rest at end of measure
A	m. 7 – eighth rest at end of measure
T	m. 7 – eighth rest before beat 4
SAB	m. 8 – quarter rest on beat 4
B	m. 12 – eighth rest at end of measure
B	m. 13-26 – third/sixth note: eighth note, eighth rest
SA	m. 20 – eighth rest at end of measure
T	m. 20 – eighth rest before beat 4
A	m. 24 – quarter rest on beat 4
SAT	m. 26 – eighth rest at end of measure
ATB	m. 29 – eighth rest at end of measure
SA	m. 30 – divide as follows: First line (Descant) – will be assigned later Second Line (S1) – all Soprano 1s Third Line (S2/A1) – all Soprano 2s Fourth Line (A2) – all Altos
TB	m. 30-36 – eighth rest at end of measure
S	m. 41-42 – in 3 parts, divide as follows: High – descant singers (to be assigned) Middle – all Soprano 1s Low – all Soprano 2s

Billings – Creation

ALL	m. 4 – no breath
ALL	m. 7 – first note: half note, half rest
ALL	m. 11 – no breath
ALL	m. 14 – first note: whole note, half rest
B	m. 14 (and similar) – if the low F is too low, sing up an octave
B	m. 33 – quarter rest at end of measure
S	m. 35 – first note: half note, quarter rest
B	m. 37 – quarter rest at end of measure
S	m. 39 – first note: quarter note, quarter rest
A	m. 39 – first note: eighth note, eighth rest
S	m. 41 – first note: half note, quarter rest
B	m. 41 – third note: eighth note, eighth rest
T	m. 43 – quarter rest at end of measure
S	m. 44 – first note: quarter note, quarter rest

Cleveland Orchestra Youth Chorus – 2025-26 Repertoire
Annotations (as of 8/26/2025)

T	m. 47-52 – change your text underlay to match the sopranos (adding two additional repetitions of “so long” in m. 48-49 and 50-51)
ST	m. 48, 50, 52 – third note: eighth note, eighth rest
A	m. 49 – quarter rest at end of measure
A	m. 53 – first note: quarter note, quarter rest
S	m. 54 – first note: half note, quarter rest
B	m. 54 – first note: quarter note, quarter rest
ALL	m. 56 – quarter rest at end of measure

Copland – Zion’s Walls

B	m. 10 – release second note on beat 2
ALL	m. 12 – release on beat 2
ALL	m. 16 – eighth rest before “We’ll”
S2	m. 17-21 – sing with altos
T/B1	m. 17-21 – all tenors sing T1, Bass 1s sing T2
SAT/B1	m. 21 – release on beat 3
ALL	m. 31 – second note: quarter note, eighth rest
ALL	m. 49 – eighth rest before “We’ll”
S2	m. 50-54 – sing with altos
T/B1	m. 51-54 – all tenors sing T1, Bass 1s sing T2
SA	m. 54 – release on beat 3
SA	m. 56 – first note: eighth note, eighth rest
T	m. 57-end – all tenors sing T1

Dylan, arr. Podd – The Times They Are A-Changin’

ALL	m. 6 – eighth rest at end of measure
S	m. 8-20 – Soprano 1s sing the solo, Soprano 2s sing the printed soprano part
ALL	m. 12, 16, 23, 25, 27, 31 – release on beat 2
ALL	m. 36, 38 – eighth rest at end of measure
SA	m. 39-41 – divide SSA
T	m. 43-45 – sing with basses; divide in m. 46 as printed
TB	m. 44 – make “drawn” an eighth note followed by an eighth rest
TB	m. 45 – release on beat 2
ATB	m. 49 – release on beat 2
ALL	m. 51 – release on beat 2
ALL	m. 57 – release on beat 3 (don’t repeat the word “last”)
SA	m. 57 – last two notes are soprano only; altos should write in an eighth rest
ALL	m. 60, 62, 64 – eighth rest at end of measure
ALL	m. 65 – first note: quarter note, eighth rest
B	m. 66-end – sing with tenors (no one sings the lower notes)

Cleveland Orchestra Youth Chorus – 2025-26 Repertoire
Annotations (as of 8/26/2025)

Saez/Ortiz – Temporal

- TB m. 58, 66, 70, 74– quarter rest at end of measure
SA m. 63, 67, 71, 75– quarter rest at end of measure
ALL we will cut from the end of m. 100 to the start of m. 106, BUT sustain the chord from m. 100 through into m. 107, beat 2 (whole note in m. 106 tied to half note in m. 107 followed by half rest) – the tracks reflect this change

Shaw – Her beacon-hand beckons

- SA m. 155 – first note: eighth note, eighth rest
SA m. 159 – quick lift at the end of the measure
SA m. 160 – the text underlay is correct – sustain the vowel in “mercy” (with no hint of “r”), observe the rest, and then re-enter on the same vowel
*m. 163 is similar, but Shaw writes “ah” for the re-entry
TB m. 160, 162 – eighth rest at end of measure
S m. 162 – eighth rest at end of measure
TB m. 164 – second note: eighth note, eighth rest
ALL m. 173 – everyone has this effect that starts in the tenors – listen to the reference recording to get an idea
S m. 193 – all sopranos sing the S1 entrance, then Soprano 2s will move to the *na’na’n’n’na* line (sing some version of these syllables at your own tempo – listen to the reference recording for an idea)
A m. 197-198 – sing with Soprano 2s, then move to your part in m. 199
S1 m. 202 – sing the A on the S2 line, and then in m. 204, we’ll split some singers off to the B in the printed S1 line (the track reflects this)
S m. 207 – all sopranos sing the printed S1 part

Thompson – America Will Be!

First and foremost, be sure you know what line you’re supposed to be singing at any given time. The score layout changes nearly every system, and I’ve added some additional routing. Consider some sort of asterisk, star, or arrow at the front of each line you sing (in pencil!) and a line routing you to a different part if you change mid-system (this mostly happens with sopranos/altos). The tracks reflect the part routing described below.

- S m. 2-8 – all sopranos sing the solos (S1 on Solo 1, S2 on Solo 2)
A1 m. 7-8 – sing printed soprano line, then return to alto in m. 9 and divide as printed
S m. 14, last note into m. 15: only the soprano 2s sing (S1s will wait for solo line)
S1 m. 17-21 – all soprano 1s sing the solo line
T m. 27 (and similar) – eighth rest at end of measure
ALL m. 45 – eighth rest at end of measure
S2 m. 51, beat 4 – Soprano 2s take the solo (through m. 57)
A1 m. 53-54 – sing the printed S2 part
S2 m. 55 – eighth rest at end of measure (all other parts sustain to beat 1)
S1/ATB m. 56 – take a lift before repeating the word “Free?”
S m. 59-60 – only the soprano 2s sing (S1s will wait for the solo line)

Cleveland Orchestra Youth Chorus – 2025-26 Repertoire
Annotations (as of 8/26/2025)

S1	m. 60-84 – all Soprano 1s sing the solo line
S1	m. 62 – eighth rest at end of measure
S2	m. 62 – eighth rest on beat 1
A1	m. 64-68 – sing printed S2 part
SAB	m. 68 – eighth rest at end of measure
S2	m. 70 – first note: eighth note, eighth rest
A	m. 71 – no one sings the D-E-F#, divide on middle and low notes
B	m. 71 – eighth rest at end of measure
S1	m. 72 – eighth rest at end of measure
A1	m. 72-73 – sing printed S2 part
S2/ATB	m. 73 – eighth rest at end of measure
S1	m. 74, 76 – eighth rest at end of measure
A1	m. 75-78 – sing printed S2 part
T	m. 75 – eighth rest at end of measure
S2/ATB	m. 77 – eighth rest at end of measure
ALL	m. 84 – eighth rest before beat 4 (including tenors)
T	m. 84 – sing “Send” on beat 4 (like everyone else)
AB	m. 86, 88, 90, 92 – eighth rest before beat 4
TB	m. 94, 96, 98 – eighth rest before beat 4
S2	m. 97 – first note: eighth note, eighth rest
ALL	m. 104, 106, 110 – we’ll take time and lift before beat 4
S1	m. 112 – first note: quarter note, eighth rest
A	m. 112 – third note: quarter note, eighth rest
T	m. 113 – first note: quarter note, eighth rest
B2	m. 113 – first note: eighth note, eighth rest
A2	m. 117 – sing G (same note as tenors)
B2	m. 117 – sing lower C on beat 1 (no one moves on beat 3)

Wong – Take This Gift

SB	m. 60 – eighth rest at end of measure
ALL	m. 92 – no fermata; release on beat 3 (we’ll add a piano “button” on beat 3)