May 13, 2016

Dear YAVP Member,

Congratulations on your acceptance to the Young Artists Vocal Program at Boston University Tanglewood Institute! A talented, enthusiastic faculty and I are delighted that you will be attending what promises to be an exciting and productive summer of learning, growth, and performance. We look forward to meeting you (or welcoming you back) and beginning our work together.

The YAVP faculty and staff will greet you at registration on Sunday, July 3. Then, on Monday, July 4, we will hold auditions to begin the process of getting to know you (we will let you know your specific audition time at registration). Please come prepared with two to three solo selections you are able to sing from memory. This repertoire should be the same or similar to that which you performed in your BUTI audition. Be sure to bring at least two copies of this repertoire with you—one for your pianist, and one for the faculty. If, during the course of the summer, you are assigned solo repertoire you do not already own, it will be provided for you. Also, please bring a recording device to record your voice lessons and coaching sessions.

In addition to the focus on classical repertoire, we are also planning a "for fun" evening of musical theater. For this in-house event, we would like you to bring two possible options from the classical musical theater repertoire (examples: Rodgers and Hammerstein; Rodgers and Hart etc). All selections must be lyrical and tuneful, non-belonging only.

This season, the chorus will perform a varied program of works at the Koussevitzky Shed at Tanglewood On Parade with repertoire by composers including Bernstein, Dello Joio, Haydn, O'Regan, Tichelli, Verdi, and Wilberg. Additionally, the chorus will perform on the 50th Anniversary Concert on August 6 at Seiji Ozawa Hall.

The YAVP is designed to introduce young singers to all aspects of the vocal arts. The curriculum follows the models for vocal performance majors in college and conservatory programs. As such, it includes courses in music theory and sight singing, music history, diction, and movement, along with private voice lessons and coachings, voice class, chorus and opera scenes. Participation in the full curriculum is required of all students.

As you make travel plans, please consult the Lifebook. Your final performance obligation is the second evening of opera scenes on Saturday, August 13. Early departure from the program will not be permitted. You are expected to be at the final opera scenes performance.

The high approval rating from our YAVP alumni affirms our belief that students thrive in this comprehensive and intensive routine that is also designed to nurture the individual. So come prepared to work and play hard, to inspire and be inspired, and to be appreciated for your uniqueness as a person and a developing young artist.

I look forward to our time together and to what I anticipate will be a wonderful experience for you.

Yours sincerely,

Penelope Bitzas,
Director, Young Artists Vocal Program, BUTI
Associate Professor, Boston University
Dear YAVP Member,

The music enclosed in this packet includes chorus repertoire that you should learn prior to arriving at BUTI. When you arrive, you are expected to know correct pitches and rhythms. If you are uncomfortable with a song in a foreign language, you should practice on a neutral vowel such as “doo” or “dah.” Don’t worry—there will be plenty of rehearsal on this music after you arrive!

In cases of divisi (two or more notes on a part), please learn both the upper and lower notes. You will be assigned specific parts after you sing for the faculty on Monday, July 4. If you are unsure about which part you are assigned to, please contact us and we will be happy to provide clarification. If you auditioned for BUTI as a soprano but your welcome letter indicated you should learn the alto part, please do so.

As a learning tool, you may want to utilize Choral Tracks, available on YouTube. Choral Tracks are available for the Haydn and Verdi. We recommend you utilize the following YouTube searched to find Choral Tracks that might be helpful to you:

- YouTube Search “Choral Tracks Va Pensiero”
  o For “Va Pensiero,” we will sing in ITALIAN.
- YouTube Search: “Choral Tracks The Heavens Are Telling”
  o For “The Heavens are Telling,” we will have three soloists sing the trio sections (marked Gabriel, Uriel, and Raphael). Auditions will occur after arrival. If you’re interested in being considered, please learn these sections.

As always, be in touch if you have any questions. We look forward to seeing you in July!

Warmest regards,

Katie Woolf
Conductor, Young Artists Chorus, BUTI
Va Pensiero
from "Nabucco"
Mixed Voices

Giuseppe Verdi
(1813-1901)

English text by
Don Craig

See note below

A

B

Accompaniment may be started at either the sixth or the ninth bar, if preferred. — Editor

For educational purposes only. Do not distribute. Original copies on file.
Cantabile

Wings of gold, take my thoughts, fill'd with longing,
Far away to my home among the moun-

col litted, Where the soft winds and crystal

tains, fountain Sing the song of my own native
molli, L'aura dolci del suo lo na-

Cantabile

Va, pensiero, sull'ali dolce
land.

tal/

In my dreams I abide there for

Del Gior-d a - no le ri ve sa-

ever,

And a-round me my lov'd ones are

lu-ta,

Di Sio-ne le tor ri at-

pering,

Oh my home land, shall I find thee

ra-tie...

Oh mia pa-tria si bel la e per-

nev-er?

Nev-ei more by the clear Jor-dan

du-tal/

Oh mem-bran-za si ca-ra e fa-
SOPRANO

stand?

Gold en harp of a day fill'd with

Ar pa d'or dei fa ti di ci

ALTO

stand?

Gold en harp of a day fill'd with

Ar pa d'or dei fa ti di ci

TENOR

stand?

Gold en harp of a day fill'd with

Ar pa d'or dei fa ti di ci

BASS

stand?

Gold en harp of a day fill'd with

Ar pa d'or dei fa ti di ci

pp sotto voce

singing, On the green willow bough, mute, sus-
va

sing ing, On the green willow bough, mute, sus-
vati, Per ché mu ta dal sa li ce

sing ing, On the green willow bough, mute, sus-
vati, Per ché mu ta dal sa li ce

sing ing, On the green willow bough, mute, sus-
vati, Per ché mu ta dal sa li ce

sing ing, On the green willow bough, mute, sus-
vati, Per ché mu ta dal sa li ce

pp sotto voce

singing, On the green willow bough, mute, sus-
vati, Per ché mu ta dal sa li ce

pp sotto voce

singing, On the green willow bough, mute, sus-
vati, Per ché mu ta dal sa li ce

pp sotto voce

singing, On the green willow bough, mute, sus-
vati, Per ché mu ta dal sa li ce

CHS 8
Mournful sounds from that harp now are
O simile di Soli ma ai

Mournful sounds from that harp now are
O simile di Soli ma ai

Mournful sounds from that harp now are
O simile di Soli ma ai

ringing For the sorrows that ever come
Trag gi un son no di cru do la-

ringing For the sorrows that ever come
Trag gi un son no di cru do la-

ringing For the sorrows that ever come
Trag gi un son no di cru do la-

ringing For the sorrows that ever come
Trag gi un son no di cru do la-
near men me; to, O dear t'is near men me; to, O dear t'is near men me; to, O dear t'is

1 ALL VOICES

God, in Thy mercy now hear me, Come, o spi ri il Si gno re un con cen to Che ne in-

come, my sad heart to re new, Come, o come, my sad fon da al pa ti re vir ti, Che ne in fon da al pa
heart to re-new, Come, o come, my soul to re-vir-tu, Che ne in-fon-da al pa-

SOPRANO pp dim. pp
new, my sad heart to re-new!
tu, al pa-ti-re vir-tu/

ALTO pp dim. pp
new, my sad heart to re-new!
tu, al pa-ti-re vir-tu/

TENOR pp dim. pp
new, my sad heart to re-new!
tu, al pa-ti-re vir-tu/

BASS pp dim. pp
new, my sad heart to re-new!
tu, al pa-ti-re vir-tu/
THE HEAVENS ARE TELLING
from: The Creation
For Four-Part Chorus of Mixed Voices
with Piano Accompaniment

JOSEPH HAYDN
(1732-1809)

Allegro

Soprano

Alto

Tenor

Bass

Piano

The heavens are telling the glory of God.

The wonder of His work displayed across the sky.

The wonder of His work displayed across the sky.

The wonder of His work displayed across the sky.

The wonder of His work displayed across the sky.

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plays the firmament.

The wonder of His

plays the firmament.

The wonder of His

plays the firmament.

The wonder of His

work displays the firmament.

The wonder of His

work displays the firmament.

The wonder of His

work displays the firmament.

The wonder of His

work displays the firmament.
following night.

The heavens are telling the glory of
The heavens are telling the glory of
The heavens are telling the glory of God. The
God, the wonder of His work, displays,
the wonder of His work displays,
the wonder of His work displays,
the wonder of His work displays,
plays the firmament.

The wonder of His work displays the firmament.
In all the lands resounds the

word, never unperceived, ever understood,
ev-er,  
ev-er,  
ev-er un-derstood.
In all the lands resounds the
In all the lands resounds the
lands resounds the word, never unperceived,
sounds the word, never unperceived,
ever understood, ever, ever, ever
never understood, ever, ever, ever
never understood, ever, ever, ever
Glo - ry of God. The won - der of His work, the won - der of His
Glo - ry of God. The won - der of His work dis -
Glo - ry of God. The won - der, the won - der of His work dis -
God. The won - der, the won - der of His work, the won - der of His
work dis - plays the firm - a - ment.
plays, dis - plays the firm - a - ment.
plays, dis - plays the firm - a - ment.
work dis - plays the firm - a - ment.
The wonder of His work displays the firmament, displays the firmament.
The wonder of His work displays the firmament, the firmament.

The wonder of His work displays the firmament.

The wonder of His work displays, displays the firmament.

The wonder of His work, the wonder of His work displays the firmament, the firmament.

The wonder of His work displays the firmament.
The wonder of His work,
of His work displays the firmament. The wonder of His
wonder of His work displays the firmament, the firmament. The
plays the firmament, displays, dis-

the wonder of His work displays, displays the firmament.
work displays the firmament. The wonder
wonder of His work displays, displays the firmament,
plays the firmament. The wonder of His work dis-

48294
The wonder of His work displays the firmament.

of His work displays, displays the firmament.

displays, displays the firmament, the firmament.

plays the firmament, the firmament.

The wonder of His work, the wonder of His

The wonder of His work, the wonder of His

The wonder of His work displays the.

The wonder of His work, the wonder of His
work displays, displays the firmament. The

firmament; the firmament. The heavens are

heavens are telling the glory of God. The wonder of His

The heavens are telling the glory of God. The wonder of His

heavens are telling the glory of God. The wonder of His
work displays the firmament, displays the firmament, dis-

God.

The wonder of His work displays the firmament, displays the firmament, displays the firmament, displays the firmament, displays the firmament.

The wonder of His work, the firmament, the firmament, the firmament.

The wonder of His work, the firmament, The wonder of His work, the firmament.

The wonder of His work, the firmament.
wonder of His work displays, displays the firmament.

wonder of His work displays, displays the firmament.

wonder of His work displays, displays the firmament. The

wonder of His work displays, displays the firmament.

The heavens are telling the glory of God. The

The heavens are telling, are

heavens are telling the glory of God.

The heavens are telling the glory of God.
wonder of His work displays,
telling the glory of

The wonder of His

displays the firmament,

God. The wonder of His

work displays the firmament.
ment, dis - plays the fir - ma - ment, dis -
work dis - plays the fir - ma - ment, dis -
--- dis - plays the fir - ma - ment, dis -
plays the fir - ma - ment, dis -
plays the fir - ma - ment, dis -
plays the fir - ma - ment, dis -
plays the fir - ma - ment, dis -
plays the fir - ma - ment, dis -
plays the fir - ma - ment, dis -
Song of the Open Road
For Chorus of Mixed Voices with Trumpet Solo and Piano

Text adapted from poem by
WALT WHITMAN

Music by
NORMAN DELLO JOIO

Mesto (d=112)

Comissioned by the State University of New York,
Oneonta Department of Music, Potsdam State Teachers
College, Helen M. Hoamier, Director.

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Duration 8 minutes

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SOPRANO

ALTO

Hel-lo! Hel-lo! Who-ev-er you are,

TENOR

Come, trav-el with me,

BASS

Hel-lo! Come, trav-el with me,

Small notes for rehearsal only.

who-ev-er you are, who-ev-er you are. Hel-lo! Hel-lo!

who-ev-er you are, who-ev-er you are. Hel-lo! Hel-lo!

who-ev-er you are, who-ev-er you are. Hel-lo! Hel-lo!

who-ev-er you are, who-ev-er you are. Hel-lo! Hel-lo!
Hello! Hello! Come, travel with me, whoever you are.
Hello! Hello! Come, travel with me, whoever you are.
Hello! Hello! Come, travel with me, whoever you are.
Hello! Hello! Come, travel with me, whoever you are.

We will
We will
We will
We will

N 1877
sail path-less and wild seas, We will go where waves dash and winds blow, the winds blow.
Who-ev-er you are, come, trav-el with me.
Come on! Come on! Wherever you are,

Come on! Come on! Wherever you are,

Come on! Come on! Wherever you are,

Come on! Come on! Wherever you are,
Wher-ev-er you are,  Look a-round! Look a-round!

You will find what nev-er tires.  Come on! Come on, and join hands.

N 1877
Know what it is as you pass to be loved by strangers.

Know what it is as you pass to be loved by strangers.

Know what it is as you pass to be loved by strangers.

fff molto pesante

SOPRANO  f cantabile
Take to the open

ALTO  f cantabile
Take to the open

marcato

N 1877
fore me, The earth expanding, the music sounding.

Who-ever you are, Where-ev-er you are,

Hel-lo! Hel-lo! Oh! Hel-lo! Hel-lo! Where-ev-er you are,

Who-ev-er you are, Hel-lo! Hel-lo!

Hel-lo! Hel-lo! Oh! Hel-lo! Hel-lo!
Come on! Come on! Whoever you are, Join hands and travel with me.

If no trumpet, piano will play.

TRUMPET SOLO

rall. molto

lunga

F 1877
Adagio espressivo ($=44$)

I ordain my self loosed from imaginary limits.

I ordain my self loosed from imaginary limits.

From this hour I shall live as my own master.

From this hour I shall live as my own master.

From this hour I shall live as my own master.

From this hour I shall live as my own master.

N 4877
Searching, searching and listening, breaking the bonds that would hold me.

Receiving, searching and listening, breaking the bonds that would hold me.

Sing a song of the open road, for

TRUMPET
here is space and a great deed has room.

Sing a song of the highway I travel, for

here is space and a great deed has room.

Sing a song of the highway I travel, for

here is space and a great deed has room.

Sing a song of the highway I travel, for

here is space and a great deed has room.

Sing a song of the highway I travel, for

here is the test of a wisdom, a wisdom that is of the soul.

here is the test of a wisdom, a wisdom that is of the soul.

here is the test of a wisdom, a wisdom that is of the soul.

here is the test of a wisdom, a wisdom that is of the soul.

here is the test of a wisdom, a wisdom that is of the soul.

cantabile

N 1877
Amabile (d. 52)

SOPRANO

p cantabile

Take warning of those who would

ALTO

p cantabile

Take warning of those who would

p

TENOR

p cantabile

The mocking and bat-eyed men.

BASS

p cantabile

The mocking and bat-eyed men.
espressivo
Take your love on the road with you,

espressivo
Take your love on the road with you,

espressivo
Take your love on the road with you,

espressivo
Take your love on the road with you,

Take your love on the road,

Take your love on the road,

Take your love on the road,

Gather the minds of

Take your love on the road,

Gather the minds of

N 1877
gather love out of men's hearts, men's hearts, the

men out of their brains, gather love out of men's hearts, men's hearts, the

men out of their brains, gather love out of men's hearts, men's hearts, the

cresc. molto

universe is a path that is endless, the universe itself is a
cresc. molto

universe is a path that is endless, the universe itself is a
cresc. molto

universe is a path that is endless, the universe itself is a
cresc. molto

universe is a path that is endless, the universe itself is a

N 1877
Vivo (d = 168)

TRUMPET

Play small notes, only if no Trumpet
Come forth, my call is the call of
battle.

Going with me you must

battle.

Going with me you must

battle.

Going with me you must

battle.

Going with me you must

well armed.

Come

well armed.

Come

well armed.

Come

well armed.

Come

well armed.

Come
forth, come forth and travel with me.

TRUMPET

forth, come forth and travel with me.

TRUMPET SOLO

forth, come forth and travel with me.

TRUMPET

I give you my hand.

ALTO

Oh! Hello! Hello!

TENOR

BASS

N 1877
Oh! Hello! Hello!
give you my love.

Come on, come on and travel with me.

SOPRANO

Oh! Hello! Hello! Come on and travel with me.

ALTO

Oh! Hello! Hello! Come on and travel with me.

TENOR

Oh! Hello! Hello! Come on and travel with me. I give you my

BASS

I give you my
Will you give me yourself?

Will you give me yourself?

Will you give me yourself?

Will you give me yourself?
The road is before us, I

The road is before us, the road is before us, I

Road is before us, the road is before us, the road is before us, I

give you my hand. Shall we stick by each other as
give you my hand. Shall we stick by each other as
give you my hand. Shall we stick by each other as
give you my hand. Shall we stick by each other as
long as we live, Oh, as long as we live, Oh, as long as we live?

TRUMPET
a tempo

lunga assai
Moderato ($d = 76$)

$pp$ sotto voce

Who-ev-er you are.

$PP$ sotto voce

Who-ev-er you are.

$PP$ sotto voce

Who-ev-er you are.

$PP$ sotto voce

Who-ev-er you are.

$ppp$

Who-ev-er you are.

$ppp$

Who-ev-er you are.

$ppp$

Who-ev-er you are.

$ppp$

Who-ev-er you are.

$PP$

Who-ev-er you are.

N 1877
Deciso ($=152$)

BASS

TRUMPET

SOPRANO

ALTO

TENOR

BASS

Who-ev-er you are,

Come on, come on,

Come on, come on, come on,
Ever you are, come on and
Come on, come on, come on, come on, come on,
Come on, come on, come on, come on, come on,
Come on, come on, come on, come on, come on,
Come on, come on, come on, come on, come on,

Travel with me. Hello!
Travel with me. Hello!
Travel with me. Hello!
Travel with me. Hello!

Weston, Conn.
Aug. 10, 1932
Each shall a

Each shall a

Each shall a

Each shall a

* strings continue in quavers here

-rise in the place where

-rise in the place where

-rise in the place where

-rise in the place where
their life departs...

Each

Each

Each
shall arise in the
place where their spirit

shall arise in the
place where their spirit

shall arise in the
place where their spirit

shall arise in the
place where their spirit

shall arise in the
place where their spirit

shall arise in the
place where their spirit
departs, where

departs, where

-rit de - parts.

-rit de - parts.

their spirit de - parts.

their spirit de - parts.
f subito

Why then should I be afraid? I shall die once a-

* strings continue in quavers here

again to rise an angel blest. So why then should I

again to rise an angel blest. So why then should I

again to rise an angel blest. So why then should I

again to rise an angel blest. So why then should I
S. 50

be a-fraid? I shall die once a-gain to rise an an-gel blest.

A. 50

be a-fraid? I shall die once a-gain to rise an an-gel blest.

T. 50

be a-fraid? I shall die once a-gain to rise an an-gel blest.

B. 50

be a-fraid? I shall die once a-gain to rise an an-gel blest.

S. 55

A. 55

T. 55

an an-gel blest, an

B. 55

an an-gel blest, an
Our birth is but a sleep and

an- gel blest, an an-gel blest. Ah,

a for-get ting; The Soul that

ah,  ah,  ah,

ah,  ah,  ah,
ris-es with us, our life's Star, Hath had else-where its

ah. ah. ah.

And

ah. ah. ah.

And

set-ting. And com-eth from a-far.

com-eth from a-far.

PP
Why then

Why then

Why then

Why then

Why then

S. should I be afraid? I shall die once a-

A. should I be afraid? I shall die once a-

T. should I be afraid? I shall die once a-

B. should I be afraid? I shall die once a-
gain to rise an angel blest. So why then

should I be afraid? I shall die once a
to rise an angel blest.
Meno mosso

117

125  (solo)  \textit{p}

\begin{align*}
\text{Calm fell.} & \quad \text{From heav'n distilled a clemency;} \\
\textbf{pp} & 
\end{align*}

131

\begin{align*}
\text{There was peace on earth, and silence in the sky.} & 
\end{align*}
Each shall a

* strings continue in quavers here

- rise in the place where

Each shall a

- rise in the place where

- rise in the place where

- rise in the place where
their life departs.

their life departs.

their life departs.

their life departs.

Each

Each

Each

Each

Each
shall arise in the

shall arise in the

shall arise in the

shall arise in the

place where their spirit

place where their spirit

place where their spirit

place where their spirit
168
S.

parts, where

A.
depart where

T.
spirit depart.

B.
spirit depart.

172
S.
their spirit depart.

A.
their spirit depart.

T.

B.

molto
be afraid? I shall die once again to rise an angel blest.

So why then should I be afraid?
I shall die once again to rise an angel blest.

So why then should I be afraid?