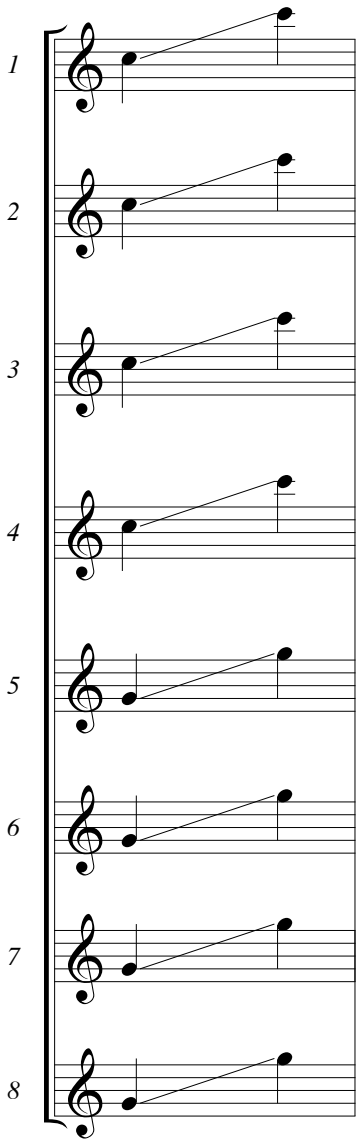
Vocal ranges:



Vocal grouping.
The singers should be spread around the performing space in this configuration:

4 & 5 1 & 8

3 & 6 2 & 7

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. Each note should be held for its entirety with entries clearly articulated, so that the rhythm and pulse of the piece is evident. I have put in articulations, primarily attacks on the first note of a phrase and on quarter note dissonances, and agogic accents on longer notes reinforcing tonality, and as secondary accents in longer phrases. Phrase markings indicate that the phrase should 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.