

Vocal ranges:

The image displays five staves of musical notation, each representing a different vocal part. The parts are labeled on the left as 'Theseus', 'Tenor 1', 'Tenor 2', 'Bass 1', and 'Bass 2'. Each staff begins with a treble clef (except for Bass 1 and Bass 2 which use bass clefs) and a key signature of one flat (B-flat). The notes are connected by a slur, indicating a melodic line. The 'Theseus' part has a B-flat note. The 'Tenor 1' part has a B-flat note. The 'Tenor 2' part has a B-natural note. The 'Bass 1' and 'Bass 2' parts have B-flat notes. The notes are positioned on the staff lines to indicate their relative pitch ranges.

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. 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.