

### Vocal ranges:

The image displays six staves of musical notation, each representing a different vocal range. The staves are labeled on the left as Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor, and Bass. Each staff contains a treble clef (except for the Bass staff which has a bass clef) and a key signature of one flat (B-flat). The notation shows a sequence of notes: a quarter note on the second line (F4), a quarter note on the second space (G4), a quarter note on the third line (A4), and a quarter note on the third space (B4). A slur connects the first three notes, and a fermata is placed over the final note (B4). The Soprano 1 staff is the highest, and the Bass staff is the lowest.

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.

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.