

Te Quiero

Composer:
Mario Benedetti

Lyricist:
Alberto Favero

Soprano 1/Tenor 1

$\text{♩} = 80$

Si te quie-ro'es por-que sos mi'a - mor, mi com - pli-ce'y to - do.

5

Y'en la ca - lle co-do'a co - do so-mos - mu - cho mas que dos,

9

so - mos mu - cho mas que dos.

Detailed description: This block contains the musical notation for the first part of the song for Soprano 1/Tenor 1. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as quarter note = 80. The melody begins with a half note G4, followed by eighth notes A4, B4, C5, and D5. A half note E5 is tied to the next measure, which continues with eighth notes D5, C5, B4, and A4. The lyrics 'Si te quie-ro'es por-que sos mi'a - mor, mi com - pli-ce'y to - do.' are written below the staff. The second line starts at measure 5 with a half note G4, followed by eighth notes A4, B4, C5, and D5. A half note E5 is tied to the next measure, which continues with eighth notes D5, C5, B4, and A4. The lyrics 'Y'en la ca - lle co-do'a co - do so-mos - mu - cho mas que dos,' are written below the staff. The third line starts at measure 9 with a half note G4, followed by eighth notes A4, B4, and C5. A half note D5 is tied to the next measure, which continues with eighth notes C5, B4, and A4. The lyrics 'so - mos mu - cho mas que dos.' are written below the staff. The piece ends with a double bar line.

Soprano 2/Tenor 2

$\text{♩} = 80$

Si te quie-ro'es por-que sos mi'a - mor, mi com - pli-ce'y to - do.

5

Y'en la ca - lle co-do'a co - do so-mos - mu - cho mas que dos,

9

so - mos mu - cho mas que dos.

Detailed description: This block contains the musical notation for the first part of the song for Soprano 2/Tenor 2. It starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked as quarter note = 80. The melody begins with a half note G4, followed by eighth notes A4, B4, C5, and D5. A half note E5 is tied to the next measure, which continues with eighth notes D5, C5, B4, and A4. The lyrics 'Si te quie-ro'es por-que sos mi'a - mor, mi com - pli-ce'y to - do.' are written below the staff. The second line starts at measure 5 with a half note G4, followed by eighth notes A4, B4, C5, and D5. A half note E5 is tied to the next measure, which continues with eighth notes D5, C5, B4, and A4. The lyrics 'Y'en la ca - lle co-do'a co - do so-mos - mu - cho mas que dos,' are written below the staff. The third line starts at measure 9 with a half note G4, followed by eighth notes A4, B4, and C5. A half note D5 is tied to the next measure, which continues with eighth notes C5, B4, and A4. The lyrics 'so - mos mu - cho mas que dos.' are written below the staff. The piece ends with a double bar line.

Alto 1/Bass 1

$\text{♩} = 80$



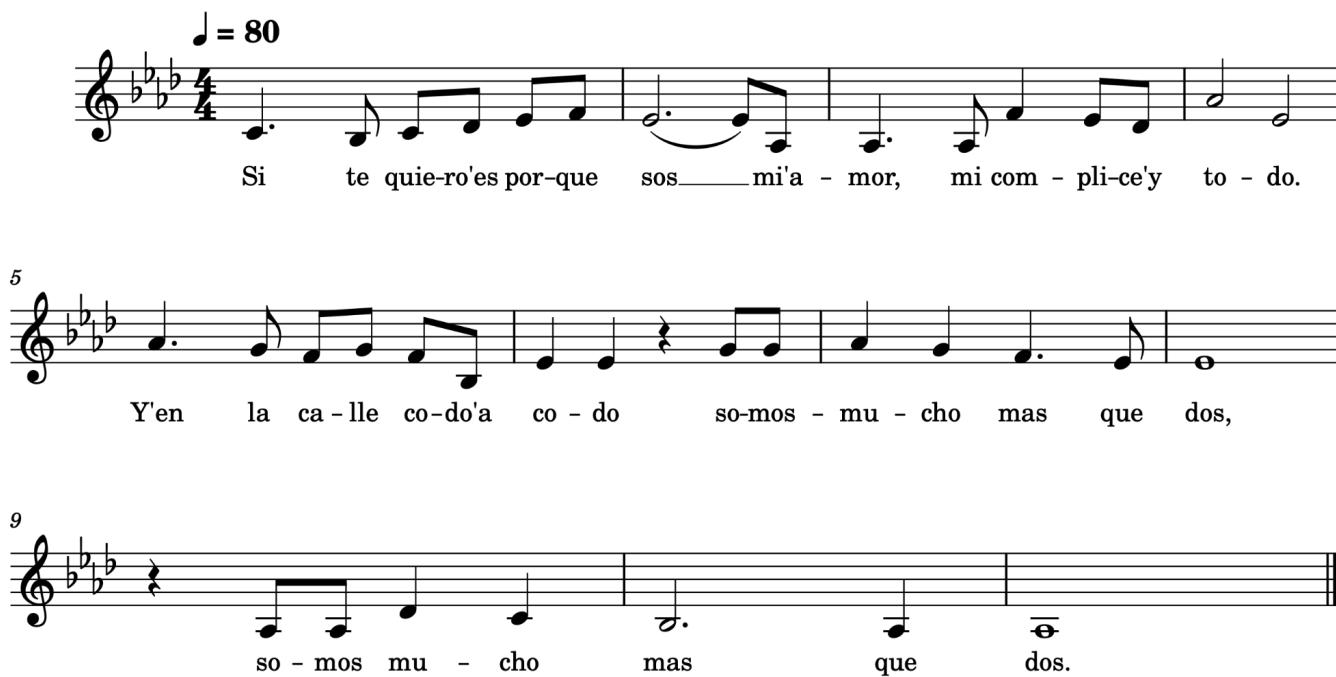
Si te quie-ro'es por-que sos mi'a - mor, mi com - pli-ce'y to - do.

5 Y'en la ca - lle co-do'a co - do so-mos - mu - cho mas que dos,

9 so - mos mu - cho mas que dos.

Alto 2/Bass 2

$\text{♩} = 80$



Si te quie-ro'es por-que sos mi'a - mor, mi com - pli-ce'y to - do.

5 Y'en la ca - lle co-do'a co - do so-mos - mu - cho mas que dos,

9 so - mos mu - cho mas que dos.

Te Quiero

Below you will find the text for Te Quiero along with the IPA and phonetic transcription.

IPA: [si te kjeɾo es porke sos mi amor mi komplise i toðo]

Spanish: *Si te quiero es porque sos mi' amor, mi complice'y todo.*

Phonetic: see / teh / kyeh-ro / es / pour-keh / sohs / mee ah-mohr / mee / kohm-plee-seh / ee / toh-doh

IPA: [i en la kaðʒe koðo a koðo somos mutʃo mas ke ðos]

Spanish: *Y'en la calle codo'a codo somos mucho mas que dos,*

Phonetic: ee ehn / la / kah-jeh / koh-doh ah / koh-doh / soh-mohs / moo-choh / mahs / keh / dohs

IPA: [somos mutʃo mas ke ðos]

Spanish: *Somos mucho mas que dos.*

Phonetic: soh-mohs / moo-choh / mahs / keh / dohs



NEW JERSEY ALL-STATE CHORUS

NJ All-State Chorus Auditions - Scoring Rubric

- All scores should be given with as much objectivity as possible.
- Quality should not necessarily impact intonation or vice versa.
- Please score each category based on that category alone.
- 1's should be given out sparingly and should be reserved for the BEST audition.
- 9's should be given out sparingly and should be reserved for the WORST audition.

LOW SCALE, HIGH SCALE

	1-2 Highly Superior	3-4 Excellent	5-6 Good	7-8 Fair	9 Poor
Quality	Scale is sung with exceptional tone quality on an "ah" vowel.	Scale is sung with a well-supported and appropriate sound on an "ah" vowel.	Scale is sung with above average tone quality on an "ah" vowel.	Scale is sung with below average tone quality OR neglects to use an "ah" vowel.	Scale demonstrates poor singing technique OR neglects to use an "ah" vowel.
Intonation	Each note of the scale is impeccably in tune, in the center of each pitch, ascending and descending.	Almost all notes of the scale are in tune, ascending and descending.	Most of the notes of the scale are in tune, with just a few notes that may be slightly sharp or flat.	Less than half of the notes of the scale are in tune; more than half of the notes are sharp or flat OR student begins on the wrong note.	Almost none of the notes of the scale are in tune, OR student begins on the wrong note.

CHROMATIC SCALE

	1-2 Highly Superior	3-4 Excellent	5-6 Good	7-8 Fair	9 Poor
Intonation	Each note of the scale is impeccably in tune, in the center of each pitch, ascending and descending.	Almost all notes of the Scale are in tune, ascending and descending.	Most of the notes of the scale are in tune, with just a few notes that may be slightly sharp or flat.	Less than half of the notes of the scale are in tune; more than half of the notes are sharp or flat OR student begins on the wrong note.	Almost none of the notes of the scale are in tune, OR student begins on the wrong note.

WHAT IF (SCALES):

...A student starts a scale on the wrong pitch?

Quality as judged; **Intonation** score falls between 6 and 9 at judge's discretion.

...A student starts the scale in the wrong direction?

Quality as judged; **Intonation** score falls between 6 and 9 at judge's discretion.

...A student sings the scale on solfege OR a syllable other than "Ah?"

Scales may **not** be sung on Solfege. They must be sung on the vowel "ah". If scales are sung on Solfege, the mp3 will be disqualified.

...A Student has recorded the scales in the wrong order?

No penalty. Judge what you hear.



NEW JERSEY ALL-STATE CHORUS

SOLO

	1-2 Highly Superior	3-4 Excellent	5-6 Good	7-8 Fair	9 Poor
Quality	Solo is performed with vibrant, resonant and well-supported, highly superior tone quality.	Solo is performed with excellent tone quality.	Solo is performed with above average tone quality.	Solo is performed with below average tone quality.	Solo is performed with poor tone quality.
Intonation	Solo is impeccably in tune in relation to the starting pitch.	Solo is in tune almost all of the time in relation to the starting pitch.	Solo is in tune most of the time in relation to the starting pitch.	Solo is in tune only some of the time in relation to the starting pitch.	Solo is seldom in tune and demonstrates pervasive intonation issues (i.e., failing to stay in one key).
Musicianship	Solo is performed expressively, with highly superior diction, phrasing, dynamics, rhythmic accuracy and musical artistry.	Solo is performed expressively, with excellent diction, phrasing, dynamics, rhythmic accuracy and musical artistry.	Solo is performed with above average diction, phrasing, dynamics, rhythmic accuracy and musical artistry.	Solo is performed somewhat expressively, with below average diction, phrasing, dynamics, rhythmic accuracy and musical artistry.	Solo is performed with poor diction, phrasing, dynamics and no evidence of rhythmic accuracy or musical artistry.

WHAT IF (SOLO):

...A student sings the solo with a few changes in the pitches?

Quality as judged; Changes and altered pitches are allowed - judges must use careful and reasonable discretion to determine if a change in pitch is done tastefully and expressively; tone quality should reflect the style of the solo; done purposefully; and done with good musicianship (does not alter the key or the integrity of the written melody)

Intonation - improvisation & pitch bending are permitted if it's purpose-driven & appropriate to the style of the solo; original key must be observed at all times.

Musicianship - dynamics, articulation, & diction are performed in a style authentic to the solo.

...A student sings the correct melody, but with discrepancies in rhythm?

Quality as judged; Changes to the tempo and rhythm are allowed - judges must use careful and reasonable discretion to determine if a change in rhythm is done tastefully and expressively; tone quality should reflect the style of the solo; done purposefully; and done with good musicianship (does not alter the integrity of the piece).

Intonation - improvisation & pitch bending are permitted if it's purpose-driven & appropriate to the style of the solo; original key must be observed at all times.

Musicianship - changes in rhythm & tempo are permitted if it's purpose-driven & appropriate to the style of the solo; alterations to the tempo & rhythm should not severely alter the integrity of the piece. Dynamics, articulation, & diction are performed in the style of the solo.



NEW JERSEY ALL-STATE CHORUS

QUINTET - THE SILVER SWAN

	1-2 Highly Superior	3-4 Excellent	5-6 Good	7-8 Fair	9 Poor
Quality	Quintet is sung with exceptional tone quality.	Quintet is sung with an excellent tone quality.	Quintet is sung with above average tone quality.	Quintet is sung with below average tone quality.	Quintet demonstrates poor singing technique.
Intonation	Quintet is performed impeccably in tune with the recording.	Quintet is performed in tune with the recording almost all of the time.	Quintet is performed in tune with the recording most of the time.	Quintet is performed in tune with the recording only some of the time.	Quintet performance is seldom in tune with the recording.
Musicianship	Quintet is performed expressively, with exceptional diction, phrasing, dynamics, and artistry.	Quintet is performed expressively, with excellent diction, phrasing, dynamics, and artistry.	Quintet is performed expressively, with above average diction, phrasing, dynamics, and artistry.	Quintet is performed with below average diction, phrasing, dynamics, and artistry.	Quintet is performed with very poor diction, phrasing, dynamics, and artistry.

WHAT IF (THE SILVER SWAN):

...A student sings all the correct pitches in the quintet but is ahead or behind the recording?

Quality and **Intonation** as judged.

Musicianship scored at the judge's discretion

...The student stops singing in the middle of the recording?

Judge the performance holistically: what percentage of the remainder of the song was inaccurate or incomplete?

Musicianship scored at the judge's discretion depending on the severity of the error.

...The student begins on the wrong pitch?

Quality as judged.

Intonation or **musicianship** deduction depending on the severity of the error.

... The student sings without the recording (a cappella)?

Quality as judged.

Intonation as judged.

Musicianship Scores are all 9's

DO NOT SING THE QUINTET WITHOUT THE RECORDING!

The Silver Swan

Orlando Gibbons
(1583-1625)

Soprano
The Sil-ver Swan, who, liv - ing had no note, when

Soprano
The Sil-ver Swan who liv - ing had no note when death ap-proached un -

Alto
The Sil-ver Swan, who, liv-ing had no note, when

Tenor
The Sil-ver Swan who, liv - ing had no note, when death ap

Bass
The Sil-ver Swan, who, liv - ing had no note, when death ap-proached

5
S.
death ap-proached un - locked her si - lent throat. Lean - ing her

S.
locked her si - lent throat, Lean - ing her breast a - gainst the

A.
death ap-proached un - locked her si-lent throat. Lean - ing her breast a -

T.
proached un - locked her si-lent throat, a - gainst the ree - dy

B.
un locked her si - lent, si-lent throat, Lean - ing her breast a -

9

S. breast a - gainst the ree - dy shore, Thus

S. ree - - - dy shore, Thus sang her first and

A. gainst the ree - dy shore, Thus sang her first

T. shore, Thus sang her first and last and

B. gainst the ree - dy shore, Thus sang her

12

S. sang her first and last and sang no more.

S. last, and sang, and sang no more.

A. and last and sang no more.

T. sang no more and sang no more.

B. first and last and sang no more.