

Aurora  
SA div. a cappella  
JH - GRL16

Anna Vtipil

pdf - \$1.95  
printed - \$5.00

# Aurora

## Anna Vtipil

for SA div. choir a cappella



COMPOSE  
LIKE A **GIRL**

Illustration: KT Thompson

*jh* music

## Notes:

This piece uses a more contemporary, bright, and straight tone

At rehearsal mark "C", half of the soprano 2's, 3's, and 4's should hold on to the "oo" for one measure. The other half of each group will do the effect with the trill, which is to quickly and at varying rhythms fill in each measure on the given note on "nininin". After the half that is holding one measure of the "oo" is done, they may join the other half in the trill "nininin" effect.

Also at rehearsal mark "C", the effect in alto 1, 2, 3, and 4 with the accents throughout one long note will begin each note with a glottal and then crescendo and decrescendo with each accent after that, creating small < > hairpin effects throughout the note.

At measure 76, the soprano 3 section should split in half. One half will continue to sing the sustained note through measure 76-77, and the other half will cut off at measure 76 beat 1 and continue singing the lower part at 77.

At measure 75, the soprano 4 section will be split in half, having the upper split only singing at measure 75 and the lower split will join at measure 77 on the Eb.

In measure 84, in soprano 1-4 and alto 1, the diagonal line downwards at the end of a note indicates a slide down from that note. The slide will begin on the 3rd beat of measure 84 and cut off on the fourth beat. The slide down should only be a few notes and can end in a more speech-like place in the voice.

In measure 86, the same effect as in measure 84 occurs, a slide down starting on beat 3 and cutting off at beat 4. This time however, the soprano 1 higher split sustains the G5 and does not slide down until measure 88 beat 3.

In the final measure 101 on beat 4, the whole ensemble will do a small slide down from their last note, thinking of it less as an exact slide down to a specific note, letting it fall into a more speech-like tone.

## From the Composer:

"Aurora" is a piece I wrote with a lot of playfulness and freedom, as I let new sounds, harmonies, and rhythmic textures take me wherever I wanted! This is my first choir piece and also serves as my first treble choir piece, which holds a very special place in my heart. This piece reminds me of the community I have found in treble choirs and treble a cappella groups, and how they created such a safe space for exploring music and opened up my mind to what is possible to create. I hope this piece can bring some of that joy of music, love, and community to you and your choir!

- Anna Vtipil

Dear conductor,

You can support these composers, diversify your concerts, and push towards equality by programming music from the #ComposeLikeAGirl series. Inviting the composer into the rehearsal process through a zoom or in-person workshop or Q & A session is an incredible experience for all involved. Be sure to notify and invite the composer to any performances of the work, and submit a PDF of the concert program to JH Music to ensure the composer receives performances royalties from ASCAP. Thank you!

~ Jocelyn Hagen



**Anna Vtipil** is a composer, arranger, and vocalist. She is currently studying composition at the University of North Carolina at Greensboro's School of Music under Mark Engebretson and Alejandro Rutty. Her background includes choral and band music, as well as vocal jazz, musical theatre, and contemporary pop a cappella. She is also a songwriter, whose piano-centric songs take inspiration from Regina Spektor and contemporary musical theatre styles.

Dedicated to SPARK and the A Cappella Academy

# Aurora

SSAA div. a cappella choir

Anna Vtipil

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*Driving* ♩ = 126

*mf* *f*

Soprano 1 Hah

*mf* *divisi* *f*

Soprano 2 Hah Hah

*mf* *f*

Soprano 3 Hah

*mf* *f*

Soprano 4 Hah

*mf* *f*

Alto 1 Hah

Jocelyn Chagen

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*jh* music

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A ♩ = 108

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S 1 *p* Hah \_\_\_\_\_

S 2 *p* Hah \_\_\_\_\_

S 3 *p* Hah \_\_\_\_\_

S 4 *p* Hah \_\_\_\_\_

A 1 *mp* Gong gong — gong — gong gong gong

A 2 *sub. p* *mp* Mm Mm - i - neh — Mm - i - neh Mm - i - neh — Mm - eh

A 3 *sub. p* *mp divisi* Mm Mm - i - neh — Mm - i - neh Mm - i - neh — Mm - eh

A 4 *p* Oo \_\_\_\_\_

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*mp*

S1 Hah Hah

S2 Hah Hah *mp*

S3 Hah Hah *mp*

S4 Hah Hah *mp*

A1 Gong gong gong gong gong gong

A2 Mm - i - neh Mm - i - neh Mm - i - neh Mm - eh Mm - i - neh Mm - i - neh Mm - i - neh

A3 Mm - i - neh Mm - i - neh Mm - i - neh Mm - eh Mm - i - neh Mm - i - neh Mm - i - neh

A4 *mp* Oo Oo

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12

S 1 Hah

S 2 Hah

S 3 Hah

S 4 Hah

A 1 j o c e l y n h a g e n  
Gong gong gong gong gong

A 2 Mm - eh Mm - i - neh Mm - i - neh Mm - i - neh Mm - eh

A 3 Mm - eh Mm - i - neh Mm - i - neh Mm - i - neh Mm - eh

A 4 Oo

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*mf* *divisi*

S 1 Hah Hah

S 2 Hah Hah

S 3 Hah Hah

S 4 Hah Hah

A 1 Gong gong — gong — gong gong gong Gong gong — gong — gong gong gong

A 2 Mm - i - neh — Mm - i - neh Mm - i - neh — Mm - eh Mm - i - neh — Mm - i - neh Mm - i - neh

A 3 Mm - i - neh — Mm - i - neh Mm - i - neh — Mm - eh Mm - i - neh — Mm - i - neh Mm - i - neh

A 4 *mf* *div.* Oo Mah mah

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**B**

18

S 1 *f* Hah Hah Hah

S 2 *f* Hah Hah

S 3 *f* Huh

S 4 *f* Huh

A 1 *f* Huh

A 2 *f* Mm - eh Huh

A 3 Mm - eh

A 4

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♩ = 100

*mf*

22

S1

Hah

S2

*mf*

S3

*mf*

Huh

Huh

S4

*mf*

Huh

Huh

A1

*mf*

Huh

Huh

A2

*mf*

Huh

Huh

A3

*mf*

Huh

A4

*mf*

Huh

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25

S 1 *mp*  
Hah \_\_\_\_\_ Oo \_\_\_\_\_

S 2 *mp*  
Hah \_\_\_\_\_ Hah \_\_\_\_\_ Oo \_\_\_\_\_

S 3 *mp*  
Huh - - - oo

S 4 *mp*  
Huh - - - oo

A 1 *mp*  
Huh - - - oo

A 2 *mp*  
Huh - - - oo

A 3 *mp*  
Huh - - - oo

A 4 *mp*  
Huh \_\_\_\_\_ oo

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29 ♩ = 60

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*breathy*

S 1 Wah \_\_\_\_\_ Hah \_\_\_\_\_ Hah Hah

S 2 Hah \_\_\_\_\_ Hah \_\_\_\_\_ Hah Hah

S 3 Hah \_\_\_\_\_ Hah \_\_\_\_\_ Hah Hah

S 4 Hah \_\_\_\_\_ Mm \_\_\_\_\_

A 1 Hah \_\_\_\_\_ Mm \_\_\_\_\_

A 2 Hah \_\_\_\_\_ Mm \_\_\_\_\_ Mm \_\_\_\_\_

A 3 Hah \_\_\_\_\_ Mm \_\_\_\_\_ Mm \_\_\_\_\_

A 4 *div.* Hah \_\_\_\_\_ Hah \_\_\_\_\_ Mm \_\_\_\_\_

*breathy*

*breathy*

*breathy*

*div.*

*div.*

*div.*

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\* In measure 30, in soprano 1-3, the diagonal line downwards at the end of a note indicates a slide down from that note. The slide will begin on the 1st beat of measure 30 and cut off on the second beat. The slide down should only be a few notes and can end in a more speech-like place in the voice.

**C** Freely ♩ = 108

S 2  
Nininin  
Oo

S 3  
Nininin  
Oo

S 4  
Nininin  
Oo

A 1  
Ah

A 2  
Ah

A 3  
Ah

A 4  
Ah

*\*Half of the soprano 2s, 3s, and 4s should hold on to the "oo" straight tone for one measure. The other half of each group will do the effect with the trill, which is to quickly and at varying rhythms fill in each measure on the given note on "nininin". \* After the half that is holding one measure straight tone is done, they may join the other half in the trill effect.*

*The effect in alto 1, 2, 3, and 4 with the accents throughout one long note will begin each note with a glottal and then crescendo and decrescendo with each accent after that, creating small <> hairpin effects throughout the note.*

37 *mp*

S1 Hah

S2 Nininin

S3 Nininin

S4 Nininin

A1 Ah

A2 Ah

A3 Hah Ah

A4 Ah

*mp*

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42

S1 *f* *div.*  
Hah Oo

S2 *f*  
Hah Oo

S3 *f* *div.*  
Nininin Nininin

S4 *f*  
Nininin Nininin

A1 *f*  
Ah Ah

A2 *f*  
Ah Ah

A3 *f* *div.*  
Ah Ah

A4 *f* *div.*  
Ah Ah

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47

S1

Oo

S2

S3

S4

A1

A2

A3

A4

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\* In measure 50 the diagonal line downwards at the end of a note indicates a slide down from that note. Soprano 1s slide to the pitches in measure 51, evenly across the bar. In soprano 2, the slide will begin on the 2nd beat of measure 50 and cut off on the third beat. The slide down should only be a few notes and can end in a more speech-like place in the voice.

**D** ♩ = 100

51

S1 Oo \_\_\_\_\_ Oo \_\_\_\_\_

S3 Nininin \_\_\_\_\_

S4 Nininin \_\_\_\_\_

A1 \_\_\_\_\_ Mm - i - neh mm - i - neh mm - i - neh

A2 \_\_\_\_\_ Mm - i - neh mm - i - neh mm - i - neh

*p*

*p*

*p*

*p*

56

S1 \_\_\_\_\_

A1 mm - eh Mm - i - neh mm - i - neh mm - i - neh mm - eh

A2 mm - eh Mm - i - neh mm - i - neh mm - i - neh mm - eh

\* In measure 57, in soprano 1, the diagonal line downwards at the end of a note indicates a slide down from that note. The slide will begin on the 1st beat of measure 57 and cut off on the second beat. The slide down should only be a few notes and can end in a more speech-like place in the voice.

59

A 1  
Mm-i-neh mm-i-neh mm-i-neh mm-eh Mm-i-neh mm-i-neh mm-i-neh mm-eh

A 2  
Mm-i-neh mm-i-neh mm-i-neh mm-eh Mm-i-neh mm-i-neh mm-i-neh mm-eh

A 3  
*p* Mm Mm

A 4  
*p* Mm Mm

63

S 2  
*mp* Hah Hah

A 1  
Mm-i-neh mm-i-neh mm-i-neh mm-eh Mm-i-neh mm-i-neh mm-i-neh

A 2  
Mm-i-neh mm-i-neh mm-i-neh mm-eh Mm-i-neh mm-i-neh mm-i-neh

A 3  
Mm Mm - ah

A 4  
Mm Mm - ah

66

S1 *mf* Hah

S2 *mf* Hah

S4 *mf* Gong gong — gong — gong gong gong

A1 *mf* mm - eh Mm - i - neh mm - i - neh mm - i - neh mm - eh

A2 *mf* mm eh Mm - i - neh mm - i - neh mm - i - neh mm - eh

A3 *mf* Ah

A4 *mf* Ah

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69

S 1 Hah \_\_\_\_\_ Hah \_\_\_\_\_

S 2 Hah \_\_\_\_\_ Hah \_\_\_\_\_

S 4 Gong gong — gong gong gong gong Gong gong — gong — gong gong gong

A 1 Mm - i - neh — mm - i - neh mm - i - neh — mm - eh Mm - i - neh — mm - i - neh mm - i - neh

A 2 Mm - i - neh — mm - i - neh mm - i - neh — mm - eh Mm - i - neh — mm - i - neh mm - i - neh

A 3 Ah \_\_\_\_\_ Ah \_\_\_\_\_

A 4 Ah \_\_\_\_\_ Ah \_\_\_\_\_

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72

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S 1 Hah

S 2 Hah

S 3 Hah

S 4 Gong gong gong gong gong gong

A 1 mm - eh Mm - i - neh mm - i - neh mm - i - neh mm - eh

A 2 mm - eh Mm - i - neh mm - i - neh mm - i - neh mm - eh

A 3 Ah

A 4 Ah

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E

75 *ff*

S1 Ah

S2 *ff* Huh

S3 *ff* *div.* Huh

S4 *ff* *div.* Ah Huh

A1 *ff* Ah Huh

A2 *ff* Ah Gong gong — gong gong gong gong

A3 *ff* Ah Mm - i - neh mm - i - neh mm - i - neh

A4 Mm - i - neh mm - i - neh mm - i - neh

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78

S1

Hah

S2

Huh

S3

Huh

S4

Huh

A1

Huh

A2

gong — gong gong gong — Gong gong — gong — gong gong gong

A3

mm - i - neh mm - i - neh — Mm - i - neh mm - i - neh mm - i - neh

A4

mm - i - neh mm - i - neh — Mm - i - neh mm - i - neh mm - i - neh

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80

S1 Hah

S2 Nininin

A1 j o c e l y n h a g e n

A2 gong — gong gong gong — Gong gong — gong — gong gong gong

A3 mm - i - neh mm - i - neh — Mm - i - neh — mm - i - neh mm - i - neh

A4 mm - i - neh mm - i - neh — Mm - i - neh — mm - i - neh mm - i - neh

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\* In measure 81, in soprano 1-4 and alto 1, the diagonal line downwards at the end of a note indicates a slide down from that note. The slide will begin on the 1st beat of measure 81 and cut off on the fourth beat. The slide down should only be a few notes and can end in a more speech-like place in the voice.

F

82

S1 *mf* Hah \_\_\_\_\_

S2 *mf* Hah \_\_\_\_\_

S3 *mf* Hah \_\_\_\_\_

S4 *mf* Hah \_\_\_\_\_

A1 *mf* Hah \_\_\_\_\_

A2 *mf*  
 — gong — gong gong gong — Gong gong — gong — gong gong gong

A3 *mf*  
 — mm - i - neh mm - i - neh — Mm - i - neh — mm - i - neh mm - i - neh

A4 *mf*  
 — mm - i - neh mm - i - neh — Mm i - neh — mm - i - neh mm - i - neh

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84

\*

*div.*

S 1

Hah — Hah

S 2

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Hah

S 3

Hah

S 4

Hah

A 1

jo c e l y n h a g e n

Hah

A 2

— gong — gong gong gong — Gong gong — gong — gong gong gong

A 3

— mm - i - neh mm - i - neh — Mm - i - neh — mm - i - neh mm - i - neh

A 4

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mm - i - neh mm - i - neh — Mm - i - neh — mm - i - neh mm - i - neh

\* In measure 84, in soprano 1-4 and alto 1, the diagonal line downwards at the end of a note indicates a slide down from that note. The slide will begin on the 3rd beat of measure 84 and cut off on the fourth beat. The slide down should only be a few notes and can end in a more speech-like place in the voice.

86

S1

S2

S3

S4

A1

A2

A3

A4

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Hah

Hah

Hah

joce l yn - chagen

gong — gong gong gong — Gong gong — gong — gong gong gong

mm - i - neh mm - i - neh — Mm - i - neh — mm - i - neh mm - i - neh

mm - i - neh mm - i - neh — Mm - i - neh — mm - i - neh mm - i - neh

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\* In measure 86, the same effect as in measure 84 occurs, a slide down starting on beat 3 and cutting off at beat 4. This time however, the soprano 1 higher split sustains the G5 and does not slide down until measure 88 beat 3.

88

S 1  
 Hah

S 2  
 Hah

S 3  
 Hah

S 4  
 Hah

A 1  
 Hah

A 2  
 — gong — gong gong gong — Gong gong — gong — gong gong gong

A 3  
 — mm - i - neh mm - i - neh — Mm - i - neh — mm - i - neh mm - i - neh

A 4  
 — mm - i - neh mm - i - neh — Mm - i - neh — mm - i - neh mm - i - neh

\* In measure 88, in soprano 1-4 and alto 1, the diagonal line downwards at the end of a note indicates a slide down from that note. The slide will begin on the 1st beat of measure 88 and cut off on the third beat. The slide down should only be a few notes and can end in a more speech-like place in the voice.

90

S1

S2

S3

S4

A1

A2

— gong — gong gong gong —

A3

— mm - i - neh mm - i - neh — Mm - i - neh — mm - i - neh mm - i - neh — mm - i - neh mm - i - neh —

A4

— mm - i - neh mm - i - neh — Mm - i - neh — mm - i - neh mm - i - neh — mm - i - neh mm - i - neh —

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**G** Slightly Faster ♩ = 112

S 1 *mp* Hah Ah

S 2 *mp* Hah Ah

S 3 *mp* Huh

S 4 *sub. p* Huh - ah - *mf* Huh -

A 3 *p div.* Nininin nininin *mp* Nininin nininin

A 4 *p div.* Nininin nininin *mp* Nininin nininin

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96

S 1 *mf* Hah Ah *f* Hah

S 2 *mf* Hah Ah *f* Hah

S 3 *mf* Huh *f* Huh

S 4 ah Huh ah

A 1 Naa naa

A 2 *f* Naa naa naa naa naa

A 3 *f* Nininin nininin

A 4 *f* Nininin nininin

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S1 Ah Hah

S2 Ah Hah

S3 Hah

S4 Huh

A1 naa naa Hah

A2 naa naa Hah

A3 Nininin nininin Hah

A4 Nininin nininin Hah

\* In the final measure on beat 4, the whole ensemble will do a small slide down from their last note, thinking of it less as an exact slide down to a specific note, let it fall into a more speech-like tone. (use demo for reference)

# COMPOSE LIKE A GIRL



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