

British Choral Favourites 2018 - Singers' Pre-rehearsal Sheet vital Vocal score markings

General

- **Seating format** (as you look forward). Altos on LH side, Sopranos on RH side. Tenors in the middle at the front, and basses in the middle behind tenors.
- **If you can help with front of house** - taking/selling tickets (before both rehearsal and concert), selling programmes & refreshments tokens, and serving refreshments at the concert interval please email david.g.meacock@btinternet.com to let David know.
- **Men's Dress:** DJ/Dark Lounge suit
- **Ladies' Dress:** All black, or White blouse & black skirt, or elegant blue (Sops)/red (Altos)
- **Sheet Music.** None will be available on the day, so please purchase the works listed below - or borrow them from a library and/or local church choir - allowing time to at least mark up the points below.
- **Please take a little time to pencil in all markings** to speed up the rehearsal on the day. If you are unfamiliar with any of the works, a useful first step in preparation can be, without singing, quickly scan through so that you familiarise yourself with the overall layout, and particularly when there are more than just SATB parts, put a cross at the beginning of your stave to help you jump to the correct place. This minimal preparation will help to maximise your enjoyment on the day.
- **Good at sight-reading?** If so, please come prepared to sing either part when parts divide. If not, then it'll be better to prepare your usual part thoroughly, than only ½ prepare both.

Details of works you will need to bring with you:

Because these are favourites, it's hoped to repeat them from time to time, in future events

PARRY *I was Glad* - full 8 part version, pub. Novello

HANDEL *Zadok the Priest* – full 7 part version pub. Novello

RUTTER *A Gaelic Blessing* - SATB version pub. RSCM

STANFORD *Te Deum in Bb* - pub. Novello

KARL JENKINS *An Armed Man: a mass for peace Choral Suite* - pub B&H **(NB this is NOT the Full Work, which is a different Vocal Score)**

PAUL MEALOR *Wherever you Are* (Military Wives' No. 1 hit) - SATB Version pub. Novello

HOWARD GOODALL *Psalm 23 The Lord is My Shepherd* (The Vicar of Dibley theme tune) - SATB Version, pub. Faber

The easiest way to buy these items is to order them all at one go via:

<https://www.musicroom.com/basket/additemstobasket/?skulds=variant13324,variant395384>

(Just click the link, or paste and copy it into your browser)

If you decide to order elsewhere, or borrow from a library and/or local church choir, please take care to get the correct version as most of these works are so popular that they're available in various versions which do not match each other – you've been warned!

Markings to pencil in your Music

PARRY *I was Glad*

p.2, Letter A – your first entry needs careful watching: ***a tempo*** is faster than the organ's ***rit***

p.3 bar 2, shorten 'me', for a breath (imagined breath for Sops & 2nd tenors)

pp.8-9 Vivat Regina! Is sung as 'Vah-ee-VAT Reh-geen-ah!

p. 11, 3rd system – shorten 'walls' so we all put the '2' on the 3rd crotchet beat.

p.12, singer's last bar is a tempo so sopranos' dotted crotchets are shorter and the final 'a-ces' comes sooner than might be expected – WATCH carefully here.

HANDEL *Zadok the Priest*

Opening - make 'dok' a quaver, so that the K is hard and clearly heard

N^o: 2 - precise lengths of 'joic'd' – sometimes a crotchet, other times a minim

N^o: 2-N^o: 3 - the 'd' of 'said' at the end of N^o: 2 is the 3rd crotchet beat of 3, 4 upbeats of N^o: 3

N^o: 3 - the marking *Allegro moderato* literally translates as *moderately cheerful* – so not too fast;

or it will sound nervous and the music will get its revenge when you have to sing semiquavers!

Help those singing the semiquavers by keeping the comparatively easy to sing Quaver – quaver

rest accompaniment under control: teamwork – everyone gets a go!

Last 3 bars + crotchet upbeat – watch out for the big ***rit*** starting here towards the ***Adagio***

RUTTER *A Gaelic Blessing*

The often repeated words 'Deep peace of' need careful handling to get the consonants together and produce the required sustained/smooth unified effect. Pronounce as: Dee-pe-pea-sof and think of my quasi Italianate 'pe' as a very, very short upbeat to the 'pea' – like a crushing note (academically known as an *acciaccatura*)

p.7 'light'. The vowel is a diphthong: 'lah-eet'. Aim to sing entirely on 'ah' and let the turn to 'ee' happen naturally just before you sing the 't'. Sopranos can usefully practise bars 32-33 'the light' to 'ee' and then aim to place the 'ah' in the same position.

STANFORD *Te Deum in Bb* – all solos tutti

The time signature is 2-2, so just 2 beats in a bar

pp. 5-6 – watch out for the mix of duplets (the expected 2 crotchets per minim) and triplets (3 crotchets per minim). Try counting 1, 2 out aloud and clapping alternately 2 bars of duplets and 2 bars of triplets. Then try clapping minim beats and just saying the words in time

p. 14, 2nd system – DANGER point, potentially for the unwary! Watch for the pause on 'Thee', and the 'O Lord' restart and it'll be fine.

KARL JENKINS *An Armed Man: a mass for peace Choral Suite* – all solos tutti

In general, there is a lot of repetition: there's not as much to learn as might initially appear to be the case.

Kyrie

p. 1 NB difference between bars 10 & 18

pp. 4 & 7 – watch out for the changes in both time (from 3 to 4, and back again) and tempo

Sanctus

Watch out for the multiple repeats, and know where you need to go back to (esp. bottom of p. 24 which going back to p. 23 requires you to turn the page back). Quiet scan reading and marking these up will really help you know where you're going and avoid you getting lost.

p. 13 Sabaoth – ends with 'th', just as it looks; not 'tt'

Benedictus

Make sure the 'di' is always sung as 'dee' - which is a closed vowel (and not as a crude short anglicised 'i' as in 'river'). Likewise 'tus' needs to be sung as 'toos'.

p. 28, Letter D. Because the accompaniment changes to **ff** at the bottom of p. 27, a beat before you should come in, be careful here not to come in early - and make D short for 'Disaster'!

Agnus Dei

Count carefully from the start: the conductor's invitation to come in should be only confirming what you already know – don't reply on instinct.

Bars 3 & 4 and elsewhere, the semiquavers and triplet demi-semiquavers always need to sound lyrical and not fast: don't panic just because you see two or three beams!

Hymn Before Action

Bars 7-8 - take care over the Cb, Bb (by virtue of the key signature) & B natural (which is the same note as far as pianists are concerned as Cb).

PAUL MEALOR *Wherever you Are* (Military Wives' No. 1 hit) – please prepare for all solos tutti

Opening & p. 9 - watch out for changing time signatures

p. 3 onwards – look out for occasional triplets – the rhythmic exercises for the Stanford will pay dividends here too if you're not used to changing between splitting the beat into two and splitting it into three.

'Where' – make sure the 'h' is sounded, which gives the required softer, dreamy start and avoids an unwanted hard aggressive edge if it otherwise sounds like 'wear'.

HOWARD GOODALL Psalm 23 *The Lord is My Shepherd* (The Vicar of Dibley theme tune)

All solos tutti. Two further changes: bars 98-99 sopranos & altos; bars 102-103 tenors & basses.

Altos, tenors & basses - watch out for isolated unison phrases which have harmony either side (bars 49-51 & 57-59) and tenor/bass passages starting in unison with the soprano melody which suddenly go into harmony: tenors bars 60-67 and basses bar 68. While for listeners this produces a pleasing variety in the choral sound, for singers it can sometimes be a little disconcerting and there can be a danger of inadvertently continuing unison singing if notes aren't read carefully.