

FAURÉ Requiem & Pavane - Singers' Pre-rehearsal

Sheet vital Vocal score markings

General Housekeeping

- **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 *Requiem* and download the *Pavane* - or borrow them from a library and/or local choir - allowing time to at least mark up the points below. **Please take care to get the SATB version** as both of these works are so popular they're available in various versions which do not match each other – you've been warned! I will be using Novello (ed. Desmond Ratcliffe) but if yours is different there's no need to purchase another.
- **Bar numbers.** If your edition of the *Requiem* doesn't have bar numbers, please write them in at the start of each line/system, since as there will likely be a variety of editions in use on the day, which won't match in terms of page layout, I'll be needing to rehearse using bar numbers rather than page numbers. Remember that bar 1 is always counted as the first complete bar. Check the total number of bars match the totals given here by counting on to the last bar.
- **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, to 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.

Markings to pencil in your Music

Requiem

Introit & Kyrie (91 bars)

Choir STAND

Big breaths and firm diaphragms will help to maintain good intonation in this seemingly simple on paper, but in reality very exposed opening. When the opening D sounds, although we know the first chord will be D minor, think of going a down a D major chord and then slip down a very small amount to the F \sharp , to prevent the tuning going flat. Slightly snarl with your eyes and smile at the same time, with high cheek bones! It mustn't be flat in pitch.

Bars 2 & 3 - first phrase to be sung in one breath – no break after *Requiem*

Bar 5 - shorten *is* and make it lighter, so we can sneak in an un-noticeable top-up breath!

Bar 7 – put a small *italiante* ‘e’ after each of *et* and *lux* to keep long vowels and short hard consonants together

Bars 10 & 11 – t’s on the tied quavers

Bar 14 – shorten the last minim to a dotted crotchet so as to be clear of the change of harmony at the start of bar 15

Bar 24 – the first crotchet beat is silent: the *et* comes on the A on the 2nd beat

Bar 32 – the breath at the end of the bar is also a musical silence to accent the *do* starting bar 33

Bar 34 – *Re-qui-em* (not *Domine* – as in Novello)

Bars 50-54 – dynamic contrasts. No breath between bars 51 & 52

Bar 55-58 - stay *forte* as the *dim* only starts during bar 58

Bar 63-66 – two bars to a breath

Bar 81 - *Ky- ri-e* (not *eleison*): *Ky* comes on the F & E, *ri* with the last crotchet E & *e* with the minim

Bar 85 Eb’s not E’s as in Bar 81

Offertorium (94 bars)

Sopranos SIT

Bars 6-26 & 77-79 are the most treacherous of the whole work so notes need to be really well known here. Tenors: in bars 7, 15 & 23 you, and Basses in bar 23, are given your note by the altos just before you start.

Bar 30 tenors sing A[♯] (not A# as in bar 28) – mark in a precautionary natural sign and a downward arrow over the first A[♯]. You could also mark an upward arrow over the A# in bar 28.

Bar 69 - last beat Sopranos STAND

Bar 92 – Watch out for a huge *rit* here, to elongate the harmonic scrunch on the last quaver of the bar

Sanctus (62 bars)

Altos SIT

Pronunciations: *Sanctus* = Sahnc-toos *Sabaoth* = Sah-bah-oth (not ‘ott’)

Bars 3-7 - breath at all commas, so all *tus*’s are effectively dotted crotchets

Bars 11-18 – notice the soprano phrases only go to Db, whereas Tenors and Basses’ goes to D[♯], so could usefully have arrows down and up over these notes respectively

Bar 31 - the breath at the end of the bar is also a musical silence to slightly emphasise the *glo* at the start of bar 32

Bar 38 – cut the dotted minim short to a minim and put the final ‘s’ on the 3rd beat

Bar 43 - Altos STAND

Bars 43 & 47 – plenty of ‘H’ from the diaphragm on the quaver *Ho* which need to be as strong as the following *san*

Pie Jesu – solo – Choir SIT

Agnus Dei (94 bars)

Choir STAND

Bar 33 - breathe at the comma so none is required in bar 34

Bar 40 - cut the dotted minim short to a minim and put the final ‘m’ on the 3rd beat

Bar 45 – sopranos need to count this long note carefully so we don’t get multiple ‘x’s all over the place. Don’t rely on your neighbour as they may be relying on you! The invitation to sing *ae* on the 3rd beat should only be confirming what you already know from your own counting

Libera me (136 bars)

Breathe deeply to maintain good intonation - as otherwise it becomes 'In purgatory'!

Pronunciation: remember the many 'i's are as if 'ee' (not the short English vowel as in 'river')

Bar 84 - lower 3 parts shorten the semibreve to a dotted minim so that *lu* starting bar 85 isn't late

In Paradisium (61 bars)

Bar 3 – *In Pa-ra-di-sum* is pronounced een – e – Pah-rah-dee-soom – nice long Italianate vowels

Bar 29 - cut the dotted minim short by a quaver to put the final 'm' on the final ½ beat.

Pavane (105 bars in total)

Errors to be corrected:

- Bars 29 & 37 - the last two notes, instead of being a dotted crotchet & quaver, should be a double dotted crotchet & semiquaver (the same rhythm as the piano/orchestra melody in bar 29 – so the piano part in bar 37 also needs correcting)
- Bar 37 - 4th note should be E (not F#), to be the same as the piano/orchestra melody
- Bars 47-48 - this phrase is to be sung by all men (not Sopranos as marked)

Getting the first note of entries on time is the main challenge here. Two tips:

1. Since, as you will see, the layout for each line/system is not the usual consistent SATB Piano in most Vocal Scores, after correcting the errors above, the most important task is to label up vocal entries. Personally, I do this by marking a big Capital C/Open bracket which starts from about a centimetre/⅜" above the staff to just below the text below the staff with a capital S, A, T or B as applicable immediately to the left. Where the entry is at the start of a bar or on the 2nd beat, after a crotchet rest, I mark both, in the same way, at the very start of the bar, and even at the end of the previous line/system – such as the very first Soprano entry at bar 27. Where the entry is on either the 3rd or 4th beat, I mark it just before the 3rd beat – such as the Bass and Alto entries at bars 31 & 35 respectively. You could also usefully put a cross at the start of your staff within each line/system just to help your eye go to the right place.
2. After learning to sing the phrase itself, practise humming the preceding piano/orchestra melody or bass-line or choral part so that the entry will seem as if it's continuing what's come before rather than being the start of something new. Then hum mentally and only sound your sung entry.

In general, try to know how each of your phrases relates to what else is going on: most obviously whether or not your line is doubling the main melody and esp. if it starts on a melody note but then doesn't follow the melody.

The following link has the music on screen and will help with the pronunciation – which any you don't already know can be usefully pencilled into your copy phonetically.

<https://www.youtube.com/watch?v=Jw8PurepHxk> – Bar 25, two bars before 1st (Soprano) choral entry is at 1'20"

Other specific points:

Bar 35 – notice how the *me* and *ils* are squashed together on the last semiquaver of the bar

Bar 52 – be careful not to get caught out by the last note: it's a D, a 7th below the preceding middle Cs – not another C an octave below

Bar 53 – the 2nd & 3rd notes are the same as the 1st, and so do not follow the main melody

Bar 66 – this 3-note phrase is a 3rd above the melody, Bs (they're not G#s)