

Christmas Classix 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 download and print-off carols from the website FOC and purchase the Bach and Vaughan Williams works - or borrow them from a library - to allow time for at least marking up points below. Incidentally, I'm hoping to do Parts 3 & 4 in 2019, and Parts 5 & 6 in 2020, so you'll get good use out of the music.
- **Getting lost with unfamiliar cuts, repeats and *da Capos* is very dispiriting, so please take a little time to pencil in all markings** and then without singing quickly scan through so that you familiarise yourself with the overall layout. 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.

Carol sheets - ensure you know all the jumps of repeats as well as notes!

RVW Fantasia on Christmas Carols

- Given the variation between usual SATB layout and short-score (two choral parts to a stave like a hymn book) with soloist's stave also coming and going, a cross at the start of your part's stave throughout will help your eye quickly jump to the line you need to sing

The section 4 Bars after B ("B+4") to H, is in 3 - look out for 5/8 bars which effectively make the 3rd beat shorter/quicker.

Moderato immediately after H, is in 2. The new minim beat will be at the same tempo as the preceding crotchet beats.

3 Bars before R ("R-3") the dotted minim beat stays at the same tempo as already established, but is now being subdivided into 3 crotchets instead of 2 crotchets. This principle continues until Gg+5. Gg+6 & Gg+7 will be in minims - with subdivided triplet.

The last two bars will be conducted as if two pause bars.

J. S. BACH Christmas Oratorio Parts 1 & 2 Highlights.

- Please double check that you are using the **NEW Novello edition**, as this is not compatible with any other edition – not least because English translations vary from edition to edition.
- Mark in "Stand" at the start of choruses & chorales; and "Sit" at the end of them, with the exception of p. 67.
- The use of paper clips or post-its can be useful after cuts and *da capo* endings to help quickly find the start of the next movement.
- This selection is based in a version by Malcolm Hicks which enables the whole work to be performed in about an hour, mainly by substituting most *recits* with spoken narrative and cutting many of the arias – so most of the choir movements remain in! So, you might like to mark cuts and movements we're doing with 'MH' – which then can be ignored if you do a more complete version at another time. (other non-MH markings will probably be useful for all future performances)

Part 1	Part 2
No. 1 - Choir	Spoken recit
Spoken narrative	No. 17 – Choral
No. 5 choral	No. 20 Ten recit & 21
Spoken narrative	Chorus
No. 7 – sops + bass	No. 22 Bass recit
soloist	No. 23 Choral
No. 8 Bass Aria	
No. 9 Choral	

Chorus No. 1. Note the *Da Capo*: at the bottom of RH corner of p. 16 write: "To p.1"; and of p. 11, write "MH to p. 24". "Cast" which first comes in the tenor part, p. 3: the repeated note is articulated with a "hah" and we will do trills as four even notes by inserting one extra above the written principle note: Cah (AB) Hahst (BC#AB|C#).

Chorale No. 5, p. 24 and all straightforward chorales No. 17, p. 49). As these were originally also for the congregation, we will follow the convention of congregational hymn singing of having an organ introduction; consisting of the first phrase - i.e. up to the first pause.

No. 7, p. 25. Soprano sections are **tutti** – all sopranos.

At the *da capo* marking, half way down p. 33, write "To p. 29"; and of p. 31, write "To p. 33 - US".

Chorale No. 9, p. 33 - write: "No Introduction - same 1st chord as Aria's last one."

At the bottom RH corner of p. 35, write "MH to p. 49".

Chorale No. 17, p. 49 – at the end write "MH to p. 56".

Chorus No. 21, p.56. Get 1st notes off the D in the last chord of the recitative: ring the note D and sopranos write "="; Altos write "+2", Tenors write "-3" and basses write "+4" to indicate the interval from D. The semi-quavers pp. 61-66 are less intimidating when you realise that they are mostly variants of the 8 note group 1st seen in the Sopranos p. 61, bar 5.

At the bottom RH corner of p. 67, write "Stay Standing"

Chorale No. 23, p. 68. No introduction. Get all first notes from last chord of preceding recitative (same G major chord which starts the chorale).