

Great and Glorious – Haydn

Tempo Q = 144

Overall Concepts

1. All notes are buoyant and detached. Nothing is heavy or legato.
2. Chant each phrase of text taking care to bring out proper word stress.
3. Flip all r's.
4. Lift slightly on dots and ties.
5. Decrescendo at the end of each phrase.
6. When final note of a phrase is a quarter note, perform it as an eighth note.
7. Use the consonants to give rhythmic articulation to each phrase.

Specific Notes (given by page, system (t,m,b), measure, part)

1. P. 5, b, m. 2, ATB breathe after "him."
2. P. 9, b, m.2, SATB make "him" an eighth note
3. P. 10, b, m. 4, T2 join bass entrance; return to tenor part on p. 11
4. P. 12, b, S control vibrato, no louder than forte
5. P. 12, b, m. 4, S place "D" on beat 3.

O quam gloriosum – Victoria

Tempo H = 64

Overall Concepts

1. Observe all breathing, dynamics and articulations marked in score.
2. Feel subdivided pulse throughout.
3. Articulation is slightly detached throughout.
4. Flip r's
5. Overall feeling is exuberant.

Specific Notes

1. MM. 44-45, T take care to keep vowel consistent through melisma

O sacrum convivium – Miskinis

Tempo Q = 66

Specific Notes

1. There is no short "i" sound in Latin. All "i's" are pronounced as "ee."
2. B1 is split at beginning. (Last name starting A-M sing top note.) B2 does not enter until m. 5.
3. TB breathe on last 8th in mm. 2, 6, 8, 10, and 12.
4. S2s sing alto line with altos through m. 10 beat 3.

5. S1 only on soprano line through m. 10 beat 3.
6. M. 8, A and S2 breathe on 3+.
7. M. 10, S1 breathe on 3+.
8. MM. 1-12, note differences between men's and women's dynamics.
9. M. 16, TB breathe on 2+, SA breathe on 3+.
10. M. 17, TB breathe on 4+.
11. M. 19, SA breathe on 4+.
12. M. 21, no vibrato.
13. M. 23 SATB breathe on last 8th.
14. M. 25, SATB breathe on last 8th.
15. M. 27, SATB breathe on last 8th.
16. M. 28 TB breathe on last 8th.
17. M. 29, ATB breathe on last 8th.
18. M.31, SATB breathe on last 8th.
19. SA breathes on last 8th in mm. 37, 39, 41, and 43.
20. B1 only in mm. 37-39 and mm. 41-43
21. M. 45, SAT breathe on last 8th.
22. M. 47, AT breathe on last 8th.
23. M. 46, S2 takes top alto note, all altos on bottom note.
24. M. 48, S2 sings alto line. S1 only on soprano line.
25. M. 49 ATB breathe on last 8th.
26. M. 51, ATB breathe on last 8th.
27. M. 53, TB breathe on last 8th.
28. M. 54, SA breathe on 3+.
29. M. 55, TB breathe on 4+.
30. M. 56, SA breathe on 4+.
31. M. 57, S1 and A2 breathe on 4+.
32. M. 58, S2 and A1 breathe on 4+.

love is – Dickau

Tempo Q = 60

Overall Concepts

1. On humming throughout, form an ah vowel, relax jaw, and keep lips loosely together.
2. Sing romantically with great investment and warmth.
3. Chant each phrase of text paying careful attention to proper word stress.
4. Control vibrato, especially in cluster harmonies.
5. Reference recording at www.sbmp.com. Go to Composers, D, and scroll down to Dickau/love is.

Specific Notes

1. If the humming becomes strained for the sopranos in higher passages, an N can be substituted for the M.
2. The basses should always be making a lyrical, focused sound, even low in the range. This is more important than producing volume.

Omnia Sol – Stroope

Tempo Q = 66

Overall Concepts

1. Sing romantically and with great investment and warmth.
2. Chant each phrase of the text paying attention to proper word stress.

i carry your heart with me – Dickau

Tempo Q = 92

Overall Concepts

1. Be aware of the changing emotions throughout the piece. There is a quiet, warm optimism throughout. This emerges to stronger, more emphatic statements at climactic moments in the piece.
2. This is a romantic piece. Sing with warmth, investment, and emotion.
3. Focus on clearly articulating the beautiful text.
4. Keep vibrato limited in mm. 8-15 and mm. 82-67.
5. See reference recording at <http://www.waltonmusic.com/Sound13/icarryyourheart/>

Dashing Away With the Smoothing Iron – arr. Rutter

Tempo Q. = 112

Overall Concepts

1. The piece may be performed down a half step in E major.
2. Keep lines buoyant, slightly detached, and speech-like.
3. Chant each phrase of text paying careful attention to proper word stress.
4. Take especially careful notice of dynamics throughout.
5. Think “chamber-like” and “King Singers” throughout.
6. All breaths are on the last 8th of the measure unless otherwise noted.

Specific Notes

1. MM. 12-13, SA carry
2. M. 16, ATBB breathe
3. M. 19, B1 breathe on 5
4. M. 24, B2 breathe on 5
5. M. 28, B2 breathe on 4.
6. MM 32-33, B2 carry
7. MM. 34-35, B2 carry
8. M. 36, TBB breathe

9. M. 40, T2/B2 should be prepared to join B1 on this verse
10. M. 44, B1 breathe on 5
11. M. 48, B1 breathe on 4
12. MM. 52-53, B1 carry
13. MM. 54-5, B1 carry
14. M. 56, B1 breathe
15. M. 60, ATBB breathe on 3
16. M. 64, SATBB breathe on 5
17. M. 68, SATBB breathe on 5
18. MM. 72-73, SAT carry, BB hold to following downbeat
19. MM. 74-75, SAT carry
20. M. 76, SATB1 breathe
21. M. 80, ABB breathe
22. M. 80, B1 be prepared to join T on this verse
23. M. 80, SABB, note dynamic!
24. M. 94, T carry
25. M. 96, T and B1 breathe
26. M. 108, SATB1 breathe on 5
27. M. 116, STB1 breathe
28. M. 120, SATBB breathe on 5
29. M. 128, SATBB breathe on 5
30. M. 132, SATBB breathe
31. M. 136, SATBB breathe
32. Last two mm., great diction!

John the Revelator – Caldwell & Ivory

Tempo Q = 144

Overall Concepts

1. Sing in Gospel style.
2. Make all T's soft.
3. Clean, vital rhythm throughout
4. Requires all of your energy!

Specific Notes

1. M. 24, SAT breathe on last 8th
2. M 102, TB note difference in articulation with m. 106