

These are notes for you to use in marking up your cantata book. These have been prepared for all those that weren't in attendance when we went through each song in detail and for those that were there but didn't have a pencil handy!

GENERAL ITEMS

- Remember to always take the rests that are printed. There are reasons they are there and if you don't:
 - o Probably have a solo
 - o Won't be ready to come in on the next passage
 - o Run out of air for the next passage
 - o All of the above.
 - o Bottom line is that it will sound horrible!
- Always sing with your feet flat on the floor, back away from the back of the chair (when we are on stage this won't be a problem, BUT you need to have the same air flow in practice as you do on stage so that the sound will be the same.
- Always make sure that you have turned to the page you come in on first do NOT follow the solos (mark on your page the final words of the solos before you come in)
- Another tidbit – do NOT wear any strong perfume or cologne to practice OR on stage. In such tight quarters it can cause severe problems

EMMANUEL (pages 3 – 11)

This will be beat in two – triplet feel.

Page 3 – memorize the first “A” (on bflat) and start on page 4

Page 4, measure 16 – follow the phrasing that is shown

Page 4, measure 20 – We have worked and worked this timing. It is three 1/8 notes, then one 1/8 note followed by a 1/16 note and a dotted 1/8. The time between the first five notes is the same, then a quick 1/16th and long dotted 1/8. The tendency is to make the fourth note a 1/16 note. Work this timing over and over again. It is repeated throughout the piece. WITH THE EXCEPTION of measure 47

Page 5, measure 25 – the two 1/8 notes at the end. The tendency is to make these 1/16 notes. It is still a triplet feel.

Page 5, measure 30 – the dotted 1/8th notes are more like straight time than the triplet feel you've had throughout. Accent marks on Man and el (do this throughout)

Page 6, measure 38 – watch the conductor for the cutoff on the “us”.

Page 6, measure 41– very melodic.

Page 9, measure 57– watch the crescendo into the moving parts.

Page 9, measure 63 – accent “man” “u” “el” and “shout” “ho” “san” “na”

Page 10, measure 67 – crescendo – do it.

Page 10, measure 68 – This is a Capella. Powerful – and together. All four parts, basses – LOTS.

KING OF ETERNITY (pages 12 – 20)

This will be beat in two – triplet feel.
- throughout mark all the rests and take them!

Page 13 – memorize that you come in after the soloist sings “from a city of gold” on the previous page. TURN TO PAGE 14. write “from a city of gold” on the top of 14

Page 14 – where you come in – enunciate throughout, smooth – you are backing up the soloist. LOTS OF BASS – BIG SUBFLOOR HERE

Page 14, measure 28 – slight crescendo on “thing” (moving parts)

Page 15, measure 36 – crescendo and de-crescendo on the moving parts. MORE THAN ON CD

Page 15, measure 41- watch the timing – different that you are used to in the hymn

Page 16, measure 46 – accent marks on “an” “gels” lots of A/T on the moving parts in measure 47

Page 16, measure 51 – sing newborn king VERY deliberately.

Page 17, measure 17 – Put the “c” sound from “Peace” with the “on”. Like PEEEEEE CON (make the EEE sound very round)

Page 17, measure 56 – accent mark on “Joy”, measure 58 – accent mark on “join”, measure 60 accent on “with”

Page 18, measure 63 – accent on “beth” “le” “hem”

Page 18 , measure 68 – lots on the moving parts (alto) everyone crescendo, measure 71, take a VERY quick breath so that you can come right in on the reprise “he needed no crown”

Page 19, measure 76 – crescendo (not marked) throughout measure on moving parts.

Page 19, measure 79 - COME IN ON BEAT TWO. Everyone keeps coming in on beat 1-1/2

Page 19, measure 84 – crescendo and de-crescendo in this one measure. MORE than on CD

Page 20, measure 93 – don’t put the T on Christ, someone will do it for you – watch the conductor for a cutoff.

I WILL BE YOUR SERVANT (pages 21 – 31)

qwsvd

Page 29, measure 101 – Everyone come in together

Page 30, measure 108 – Tenors – lots on the moving part

Page 31, measure 119 – Take the break and “your will” is deliberate

SO MUCH GOD (pages 32 – 43)

This is 4/4 – even though it sounds like the singers “slide” into their notes, they don’t. It is half step pitches that cause this. Always hit your notes dead on.

Page 33, measure 7 – Accent “who” “babe”, “born” “hem”

Page 33, measure 10 – Accent “in” and “he”, “gods” “son”

Page 34, measure 16 – Very angelic.

Page 35, measure 24 – crescendo – do it.

Page 35, measure 25 – first time – trio only, second time choir added. Remember that choir part is totally different timing.

Page 39, measure 41 – lots on moving parts

Page 43, measure 58 – “A” men is a LONG A

BORN IN BETHLEHEM (pages 44 – 49)

Page 44, measure 5 – Just remember that on the second note to accent it and then let it off through the dotted quarter in the next measure and then repeat. Rose has said that she is going to increase the speed over what’s on the cd. Be prepared.

NEW KID IN TOWN (pages 50 – 60)

Everyone start with their pages turned to 53

Throughout entire piece – Men – **watch the conductor and cut off together**. LOTS of air even though it is soft. NO improvisation. Sing as if it was one voice. Ladies remember that you do NOT have the melody (especially sopranos are, you are used to having the melody)

LOTS on the OOO’s and AAH’S – more than the dynamics indicate. If it’s mp make it mf etc.

LOVE CAME GENTLY (pages 61 – 65)

This is the same type of piece as “New Kid In Town” is for the men. Ladies – you MUST be in unison

Also, this one ebbs and flows with every section. Really watch the conductor

Page 61, measure 5 – Start at an mf level and then over the next four measures decrescendo, Then at measure 9, take the volume back up and then decrescendo over the next four measures.

Page 62, measure 15 – Bass a LOT more than the CD.

Page 63, measure 23 – accelerate the tempo – WATCH the director

Page 63, measure 25 – really slow down on the rit.

Page 63, measure 27 – the sopranos are on the same note as they were in the measure before.

Watch all marking for the rest of the piece – we will be following them.

CALL HIM JESUS (pages 66 – 75)

Page 66, measure 5 The one and ONLY time that I will tell you to “slightly” slide into the notes. You can slide a “little” bit into “long”, “be” and “for”

Page 67, measure 7 – accent marks on “said”, “once” and “gain”.

Page 67, measure 15 – accent marks on “long”, “ing”, “ hearts”, “of”, “men”

Page 68, measure 19 – really hit the run up.

Page 68, measure 22 – watch the conductor on cutting of “peace”

Page 69, measure 25 – Accent on “je” and “he”

Page 71, measure 44 – Throughout piece watch the timing and cutoff of Jesus.

Page 75, measure 90 – TAKE the beak with the 1/8 note rest – distinct break

Page 75, measure 91 – The choir a steadfast on a chord. The orchestra moves all around this. Stay steadfast on your note.

THE HEART OF CHRISTMAS (pages 76 – 82)

Page 79, measure 47- Watch the conductor for cuts on “mas”, “brings”

Page 79, measure 58-59 – watch for a crescendo

Page 80, measure 66-67 – moving parts (alto) lots!

Page 81, measure 75 – lots on the moving parts.

I CHOOSE JESUS (pages 83 – 92)

Page 89, measure 53- The sopranos are on the same note (doesn't seem so) everyone else moves.

Page 90, measure 56- Lots on the AHS – at 57 – everyone except soloist in ON beat 3.

TILL WE REMEMBER (pages 93 – 109)

Page 95, measure 25 – Very deliberate on “we realize”

Page 95, measure 28 – Speed up ever so slightly

Page 98, measure 47 – let the volume OFF on the note change – different than everywhere else

Page 99 measure 53 – moving parts – lots, then let off.

Page 101, measure 73 – lots on the “AHHHS” and lots on the “ooooos”

Page 103, measure 80 – retard before 81 and then a tempo

Page 105, measure 99 – Let it off on the moving parts

Page 105, measure 102 – crescendo – do it.

Page 108, measure - 123, on the moving parts – let it off not increase volume

Page 109, measure - 129 – crescendo for one measure and then down for one measure

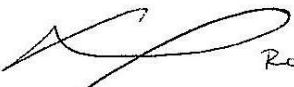
Page ,109 measure 133 – mp on the “ooooo's” NOT p



FINALE (pages 110 – 132)

Remember everything that has been modified before. This is just a reprise.

Sincerely



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