

Karl Jenkins *Gloria* & Fauré *Requiem*

Chorus notes for Singers



DRESS. Ladies in groups from regular choirs may dress as they would for their own choir concerts; otherwise groups or individuals should wear something including blue (Sopranos) or something with red (Altos). Men should wear dark trousers (no jackets or braces, please). All voices may wear our official polo tops which are available in blue (Sopranos), red (Altos), white (Tenors) and black (Basses). Download an order form from our website: www.trbc.co.uk

DRESSING ROOM ARRANGEMENTS. Gentlemen may use Dressing Room 10 in the West corridor under the Arena, best reached from the West Arena Foyer. Ladies may use Dressing Rooms 11 and 12 which are rather difficult to find—please follow signs from the West Arena Foyer or ask the Stewards for directions. These areas will not be locked at any time—*please* do not leave any valuables in them.

SCORES. Bring your own vocal scores. The Jenkins *Gloria* (pub. Boosey & Hawkes) is only available from Music Dynamics (www.musicdynamics.co.uk or 01242 679379). Fauré's *Requiem* will be sung in Latin, and all editions of the vocal score known to us are musically compatible.

TIMES. Hall doors 2 and 11 (and adjacent) will open at 10:15 am for the morning rehearsal starting at 11.00 am. Please do not be tempted to skip this rehearsal—we have a lot to learn! There is a lunch break at 1.00 pm, and the afternoon rehearsal will be 2.30–4.30 pm. The performance starts at 7.30 pm, and should end by 9.20 pm.

MUSICAL INSTRUCTIONS

Fauré Requiem

There are no advance instructions for this work; all markings will be given on the day.

Jenkins Gloria

Where a part divides into firsts and seconds, please sing whichever part best suits your voice, or whichever you would normally sing in your own choir.

1. THE PROCLAMATION

Bars 7–12, 16–25, 66–71 and 75–101: Altos divide as printed, Tenors and Basses all sing the lower (bold) notes in their parts.

At the end of the following bars, the final note each time will be shortened by a quaver: 7, 8, 9, 12, 50, 52 (Soprano and Tenor); 53 (Alto and Bass); 55 (all), 59, 66, 67, 68, 71.

Please make special note of the many accents and staccato marks throughout the movement.

2. THE PRAYER

Letter E: all Sopranos and Altos sing here.

Letter G: bars 27–28 should be phrased *gratias agimus tibi* (breath) *propter magnam gloriam*.

3. THE PSALM

(PLEASE NOTE – The Psalm will be sung IN LATIN – THIS IS A CHANGE)

Bars 11–18 and 67–74: no hand clapping!

Bars 19–20: no breath between *laudate* and *dominum*; the same phrasing will apply in bars 27–28, 43–44, 75–76, 83–84 and 99–100.

Bar 89: Altos and Basses come off the word *choro* on the third beat, with Sopranos and Basses.

ALL SIT at the end of this movement.

4. THE SONG (baritone solo; ALL STAND on a signal at the end of this movement).

5. THE EXALTATION

The same instruction for division of voices as for the first movement.

At the end of the following bars, the final note will be shortened by a quaver: 9, 10, 11, 14, 16, 22, 29, 53, 78, 80, 106, 108, 119, 121, 127, 129, 130, 131, 132, 135.

Bars 37–40 and 104–113: Sopranos and Altos divide as printed.