

YOUTH MESSIAH CHORUS NOTES (updated 2016 and still valid)

Hints and tips to help with the preparation of the music

GROUP A

GROUP B

GROUP C

GROUP D

If you last sang with us before 2016, please be aware that some of the choruses have now changed

The following numbers will be omitted altogether: 6-7, 10 & 11, 21, 22, 23, 30 & 31, 34-37, 39, 41, 49-52

EDITION: We are using the Prout edition so that choirs singing only a few choruses can legally photocopy the music

Movement numbers and rehearsal letters in these notes correspond to the Prout edition

Abbreviated bar refs: B+7 means 7 bars after Letter B; H-5 means 5 bars before Letter H

STANDS & SITS: Singers will normally stand at the beginning of each chorus and sit at the end, but there will be the following exceptions:

STAND: 5 bars before letter H in **No. 9 'O Thou'** (for Chorus entry); at the beginning of **No. 16 'And suddenly'** (for No. 17)

REMAIN STANDING: at the end of **No. 9 'O thou that tellest'** (for No. 12), at the end of **No. 24 'Surely'** if you are singing

No. 25 'And with his stripes' and at the end of No.25 if you are singing **No. 26 'All we like sheep'**

Be sure to tell your singers to remain seated for choruses they are not singing

BREATHING: As a general rule, breathe at the commas. Exceptions are given below for individual choruses

1 *Overture*

2 *Tenor soloist: Comfort ye*

3 *Tenor soloist: Every valley*

4 **And the glory of the Lord**

For 'glo-ry of the' wherever it comes, elide the two syllables 'ry of' as one crotchet

B+7: All parts should make '-ther' a minim plus a crotchet rest

5 *Bass soloist: Thus saith the Lord*

New for 2016

8 *Alto soloist: Behold, a virgin shall conceive*

9 *Alto soloist: O thou that tellest*

Those singing the chorus which follows on from this solo need to stand when the soloist reaches middle C at H-5

9 **O thou, that tellest**

Letter I and similar: we need a real sense of excitement on the word 'arise'

Letter I+8: no breath after the word 'Lord'

Letter K+9: Altos take off the tie, and put 'd' on the 2nd beat; other parts *diminuendo*

Sit at the end of this number if you are NOT singing No.12; stand if you ARE singing it

12 **For unto us a child is born**

All parts, all through: try to avoid singing 'unto-wus'

All parts, all through: if the singers cannot manage the semiquaver passages in one breath, encourage them to breathe anywhere, but not at the same time

Letter D (and E, F and G): lots of noise and excitement on 'Wonderful' and 'Counsellor'

Some editions have the rhythm and underlay altered at F-6 (Tenors) and F-4 (Sops). We will do exactly as printed in the Prout edition.

13 *Orchestra plays the first 11 bars only of the Pastoral Symphony*

14-16 *Soprano soloist: 4 recitatives*

Those singing 'Glory to God' need to stand at the very beginning of No. 16

17 **Glory to God**

All parts, all through: avoid a very obvious 'y' between the two syllables of 'highest'

18 *Soprano soloist: Rejoice greatly*

19 *Alto soloist: Then shall the eyes*

20 *Alto and soprano soloists: He shall feed his flock*

INTERVAL

22	Behold the Lamb of God-	This chorus is no longer included
24	Surely he hath borne	All parts: at A-5, shorten the last crotchet to get a good firm entry on the next bar All parts, A+7 and A+8: make the words 'the chastisement' really forceful as if you were hitting something <i>Sit at the end of No. 24 if you are NOT singing no 25; remain standing if you ARE singing it</i>
25	And with his stripes	This is not slow (minim = c.114). All parts: never breathe after the word 'stripes' (if the phrase is too long then breathe somewhere during the word 'healed', but at a different time from your neighbour!) Sopranos/tenors: the word underlay is altered from 7 bars from the end (see website downloads)
26	All we like sheep	All parts, all through: 'we' and 'like' should be detached (but not a snatched staccato); 'sheep' is shortened to a quaver All parts: at the Adagio at G the music continues at the same speed as before, but then gradually slows down; watch! All parts: the dotted rhythm for 'and the Lord' should be really tight - 'the' slips in just before the bar-line All parts: 5 bars from the end you can breathe after 'Him', but don't breathe after 'us' before the final bar
27	<i>Tenor soloist: All they that seek him</i>	<i>If not already standing, stand before this solo if you are singing no. 28 (the chorus follows the solo without a break)</i>
28	He trusted in God	This is a very exciting chorus and should go fast! You are being scornful and mocking, so try to sound like that! All parts, all through: make the words 'de-light in him' very short and punchy with a gap after the 't' in 'delight' All parts: there is NO change of tempo for the last three bars - keep powering through!
29	<i>Tenor soloist: first 7 bars of Thy rebuke</i>	Bars 8-18 are cut
32	<i>Tenor soloist: But thou didst not leave</i>	
33	Lift up your heads	Sing this with plenty of bounce all the way through - don't sing legato! All parts, all through: upbeats are all full quavers (as in the Prout edition) All rhythms are as printed in the Prout edition All parts, all through: sing 'Who is THIS King of Glory' (not 'the' King of Glory) Soprano divisi: if you have 12 or more sopranos/trebles, please divide them equally if possible. If you have only a few, choose either part but learn it really well so no-one is put off by hearing the other part From letter C onwards: keep the bounce going, and make all the quavers short (but not quite staccato). This applies especially to the basses at D-1 Watch the conductor carefully for the last 3 bars in case the tempo slows slightly
38	<i>Soprano soloist: How beautiful are the feet</i>	
40	<i>Bass soloist: Why do the nations</i>	
42	<i>Tenor soloist: He that dwelleth in heaven</i>	
43	<i>Tenor soloist: Thou shalt break them</i>	<i>At the end of No, 43 all stand for the Hallelujah Chorus</i>
44	Hallelujah	All parts, all through: please make a lot of noise, but give every rest its full value as the music needs the gaps to give it punch and drive All parts, at B and comparable: the phrase 'For the Lord God omnipotent reigneth' needs to be very smooth (in contrast to the Hallelujahs) but should still be loud All parts, from C for 4 bars: this is quieter, but you then need to burst back into life at C+4
45	<i>Soprano soloist: I know that my Redeemer</i>	There is a big cut in this number, from the end of C+13 to G
46	Since by man came death	All parts: lots of contrast between the slow, soft sections and the fast, loud sections Sops & Basses: to avoid losing pitch in this chorus, Sops need to make the climbing semitones in the second phrase wide enough and Basses need to make their falling semitones small enough Letter B, sops: the C sharp after the G needs to be really bright

47	Bass soloist: Behold I tell you										
48	Bass soloist: The trumpet shall sound	This solo stops at the <i>Fine</i> at bar 156									
53	Worthy is the Lamb	For the first two pages, the <i>Andante</i> speed will be faster than the preceding <i>Largo</i> ; watch the conductor!									
		All parts, from B: this is quite fast! To help with the semiquaver runs, put a little emphasis on the first									
		note of each group of four semis									
		<i>At the final 'for ever and ever' (E+9) everyone not already standing should stand for the final Amen</i>									
	Amen	All parts: make the opening theme (the fugue subject) very firm, with plenty of weight to the quavers. Listen to									
		each voice as it comes in with this theme, and make sure it can be heard									
		Final line: watch the conductor from the beginning of the bottom line as there will be a slight <i>rallentando</i> leading up to									
		the pause bar. The speed reached by the pause bar will be continued until the end (i.e. there will									
		be no further slowing down for the <i>Adagio</i>)									
		THANK YOU for implementing these instructions. With very little rehearsal time on the day it is crucial to look after these important points									
		during your own individual rehearsal sessions. If everyone pays attention to the detail it will sound amazing!									