

2016 REPERTOIRE

[This is also the order of pieces on your Rehearsal CD]

C 16 - MUSICA SACRA A CAPPELLA

1. Requiem Aeternam - Sergey Khvoshchinsky (1957 - , Belarus)
2. Ascendens Christus - Tomás Luis de Victoria (1548 – 1611, Spain)
3. Wenn ein Starker Gewappneter - Johannes Brahms (1833 – 1897, Germany)
4. Parvulus natus est nobis - Gyöngyösi Levente (1975 - , Hungary)

C 19 - MUSICA CONTEMPORANEA

5. Sleep My Child - Eric Whitacre (1972 - , USA) [04:30]
6. The King of Rage and Death - Hendrik Hofmeyr (1957 - , South Africa)
7. Ave Maria - Gyöngyösi Levente (1975 - , Hungary)
8. The Conversion of Saul - Z. Randal Stroepe (1953 - , USA)

C 22 - SPIRITUAL

9. Soon I Will be Done - Arr. Stacey V. Gibbs
10. Plenty Good Room - Arr. René Clausen
11. Nobody Knows the trouble I've Seen - Arr. Gail Poch
12. Didn't My Lord Deliver Daniel - Arr. Aaron Dale

POPULAR MUSIC

13. All of Me (as performed by John Legend)
14. Toe Vind Ek Jou (as performed by Karen Zoid & Francois van Coke)
15. Sizongena (Traditional isiZulu Wedding Song)

YOUTUBE performances of our 2016 REPERTOIRE:

Please do not listen to *Youtube* performances as a reference: pitch & interpretation generally not good and often weak!

I recommend only one *Youtube* recording of *Wenn ein Starker Gewappneter (Brahms)*:
Search:

J. Brahms 'Fest und Gedenksprüche, Op. 109' by World Youth Choir @ Pretoria Uni Hall
(there are 3 videos: select the one that is **03:11** in length)

Other recordings of this piece simply are not good! Do not listen!

2016

JANUARY

REPERTOIRE AUDITIONS: FISMER

We. 27 - 09h30 – 12h30: **Tenor 2**
- 13h00 – 16h00: **Tenor 1**

Th. 28 - 09h30 – 12h30: **Alto 1**
- 13h00 – 16h00: **Soprano 2**

Sa. 30 - 09h30 – 12h30: **Alto 2**
- 13h00 – 16h00: **Bass 2**

Su. 31 - 09h30 – 12h30: **Bass 1**
- 13h00 – 16h00: **Soprano 1**

FEBRUARY

Tu. 2 & We. 3 - 18h00 – 20h30: rehearsals: *Fismer*

Fr. 5 – Su. 7 - PRACTICE WEEKEND 1: FISMER

Fr. 5: 17h00 – 21h00 / **Sa. 6:** 10h00 – 13h00 & 14h00 – 18h00 / **Su. 7:** 10h00 – 13h00

Tu. 9 & We. 10 - 18h00 – 20h30: rehearsals: *Fismer*

Tu. 16 & We. 17 - 18h00 – 20h30: rehearsals: *Fismer*

Tu. 23 & We. 24 - 18h00 – 20h30: rehearsals: *Fismer*

MARCH

Tu. 1 & We. 2 - 18h00 – 20h30: rehearsals: *Fismer*

Fr. 4 – Su. 6 - PRACTICE WEEKEND 2: OU CONSERVE

Fr. 4: 17h00 – 21h00 / **Sa. 5:** 10h00 – 13h00 & 14h00 – 18h00 / **Su. 6:** 10h00 – 13h00

Tu. 8 & We. 9 - 18h00 – 20h30: rehearsals: *Ou Conserve*

Fr. 11: 13h00: **Performance for Woordfees (Endler)** [Report to Endler in full choir outfits: 12h00]
[**Sa. 12** or **Su. 13:** possible additional performance for *Woordfees*: more detail to follow]

Tu. 15 & We. 16 - 18h00 – 20h30: rehearsals: *Fismer*

Tu. 29 & We. 30 - 18h00 – 20h30: rehearsals: *Fismer*

APRIL

Tu. 5 & We. 6 - 18h00 – 20h30: rehearsals: *Fismer*

Fr. 8 – Su. 10 - **PRACTICE WEEKEND 3: *FISMER***

Fr. 8: 17h00 – 21h00 / Sa. 9: 10h00 – 13h00 & 14h00 – 18h00 / Su. 10: 10h00 – 13h00

Tu. 12 & We. 13 - 18h00 – 20h30: rehearsals: *Fismer*

Tu. 19 & We. 20 - 18h00 – 20h30: rehearsals: *Fismer*

Tu. 26 & We. 27 - 18h00 – 20h30: rehearsals: *Fismer*

MAY

Tu. 3 & We. 4 - 18h00 – 20h30: rehearsals: *Endler*

Th. 5 - 13h00: **USK Lunch Hour Concert 1** (*Endler*) [Report to the Endler 12h00]

Su. 8 - 16h30: **USK Gala Concert 1** (*Endler*) [Report to Endler 14h45]

Tu. 10 - 18h00 – 20h30: rehearsal: *Fismer*

We. 11 - 20h00: **USK Gala Concert 2** (*Endler*) [Report to Endler 18h30]

Th. 12 - 13h00: **USK Lunch Hour Concert 2** (*Endler*) [Report to the Endler 12h00]

Su. 15 - 16h30: **USK Gala Concert 3** (*Hugo Lambrechts Auditorium, Parow*) [Report 15h00]

JULY

OVERSEAS TOUR:

Fr. 8 - 15h40: depart Cape Town (Turkish Airlines)

Sa. 9 - 16h35: arrive Sochi, Russia: World Choir Games

Su. 17 - 03h30: depart Sochi

We. 20 - depart Budapest (Tour B)

Tu. 26 & We. 27: 18h00 – 20h00: rehearsals: *Fismer*

AUGUST

Tu. 2; We. 3; Tu. 9; We. 10; Tu. 16; We. 17: **NO REHEARSALS** due to *SER*

Tu. 23 & We. 24 - 18h00 – 20h00: rehearsals: *Fismer*

Tu. 30 & We. 31 - 18h00 – 20h00: rehearsals: *Fismer*

SEPTEMBER









Tu. 13 & We. 14 - 18h00 – 20h30: rehearsals: *Fismer*

Tu. 20 & We. 21 - 18h00 – 20h30: **Recording Sessions: ENDLER**

Su. 25 - 16h30: **USK Gala Concert 1** (*Endler*) [Report to Endler 14h45]

We. 28 - 20h00: **USK Gala Concert 2** (*Endler*) [Report to Endler 18h30]

COMMITTEE 2016

<p>Foster Lubbe (082 092 3850) 16727509@sun.ac.za</p> <p>Chair Person</p> <p>Tenor 2</p> 	<p>Briggitta Swartz (081 841 2065) 18341101@sun.ac.za</p> <p>Vice Chair Person</p> <p>Soprano 1</p> 
<p>Ignatius de Villiers</p> <p>Secretary</p> <p>Tenor 1</p> 	<p>Marike Madsen-Leibold</p> <p>Logistics</p> <p>Soprano 1</p> 
<p>Heidi Kroukamp</p> <p>Marketing</p> <p>Alto 2</p> 	<p>Murray Heymann</p> <p>Marketing</p> <p>Bass 2</p> 
<p>Alden Klaasen</p> <p>Socials</p> <p>Bass 1</p> 	<p>Heinrich Kruger</p> <p>Socials</p> <p>Tenor 1</p> 
<p>Tygerberg Campus Representative:</p> <p>Lerato Mosia 061-470-0888 / 19193378@sun.ac.za</p>	

→ Grant them eternal rest.

REQUIEM AETERNAM – Sergey Khvoshchinsky

Email from the composer:

From: Sergey Khvoshchinsky [mailto:leksana@gmail.com]

Sent: 12 May 2015 06:58 AM

To: André van der Merwe

Subject: Re: MY HEART AND SOUL

André, greetings!

Just finished to work for the Requiem Aeternam.

Had a long time in manuscript. But now changed and finished it.

If only you could imagine how this music is dear for me!

I appreciate you for your will to work with this. I am very happy that you take it on your hands - confident that it will be very emotional, very beautiful.

Let me make this score as a gift for your incredible choir and it is my respect to you.

So, it is for free for you.

I would like to tell you the story of creation of this composition.

I composed it very fast - one night, one bottle of cognac. April, 11, 2011.

This day became most tragic days in modern history of my homeland - Belarus.

54 people were killed and many-many were wounded during bomb blast in metro station in the center of Minsk.

I used this station hundreds times. It is just 5 minutes to walk from my Conservatory.

I watched news (video) again and again. I was drinking and crying.

First thoughts - it made president of Belarus, his provocation. No one in my very peaceful country could do it.

These are thoughts of thousands of my countrymen.

Also, please, check the score. If you find any mistakes or not very convenient choral places - let me know. I will redo.

Also, let me repeat - it is for free. It is my gift.

Thank you from the bottom of my heart.

Best wishes, Sergey

P.S.

https://www.youtube.com/watch?v=nNEYuV2c1XM&oref=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DnNEYuV2c1XM&has_verified=1

REQUIEM AETERNAM

Dedicated to the 54 victims of the Minsk Metro Station bomb attack in my beloved homeland, Belarus, on 11 April 2011.

"Give eternal rest to them, O Lord,
and let perpetual light shine upon them."

A ♩ = ca. 64

SERGEY KHVOSHCHINSKY
(1957 - , BELARUS)

[Follow $\langle \rangle$ carefully throughout this piece to make beautiful musical waves!]

Soprano

Alto

Tenor

Bass

Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam, → Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam. →

Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam, → Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam. →

Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam, → Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam. →

Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam, → Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam. →

phrasing

e

B [A; T&B: same as section A]

9

S.

Re - - - qui-em ae - ter nam do - - - na e - is, Do-mi-ne, ✓ et lux → per-pe-tu - a lu - - - ce-at e - is. (2)

A.

Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam, → Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam. (2)

T.

Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam, → re-qui-em ae - ter - nam, re-qui-em ae - ter - nam. (2)

B.

Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam, → re-qui-em ae - ter - nam, re-qui-em ae - ter - nam. (2)

C**[S&A: tricky entry - drill from previous note.]**

17

S. *p* Re-qui-em__ae - ter - nam__do-na e - - is, Do - mi - ne.

A. *p* Re-qui-em__ae - ter - nam__do-na e - is, Do - mi - ne. → Re-qui-em__ae - ter - - nam, re-qui-em__ae - - ter - nam. →

T. *p* Re-qui-em__ae - ter - - nam, re-qui-em__ae - - ter - nam. →

B. *p* Re-qui-em__ae - ter - - nam, re-qui-em__ae - - ter - nam. →

MB

D**[S: Change!]**

25

S. *p* Re - - qui-em ae - ter - nam__do - - na e - is, Do - mi - ne, et lux → per - pe tu - a → lu - ce - at e - is. (2)

A. *p* Re-qui-em__ae - ter - nam, re-qui-em__ae - ter - nam, → Re-qui-em__ae - ter - nam, re-qui-em__ae - ter - nam. (2)

T. *p* Re-qui-em__ae - ter - nam, re-qui-em__ae - ter - nam, → re-qui-em__ae - ter - nam, re-qui-em__ae - ter - nam. (2)

B. *p* Re-qui-em__ae - ter - nam, re-qui-em__ae - ter - nam, → re-qui-em__ae - ter - nam, re-qui-em__ae - ter - nam. (2)

E**[S&A: difficult entry!]**

33 *mf*

S. *mf* Re-qui-em—ae - ter - nam—do-na e - is, Do-mi-ne. *mf* Re-qui-em—ae - ter - nam—do-na e - is,—Do-mi-ne, re-qui-

A. *mf* Re-qui-em—ae - ter - nam—do-na e - is, Do-mi-ne. *mf* Re-qui-em—ae - ter - nam—do-na e - is,—Do-mi-ne, re-qui-

T. *p* Re ---- qui ---- em, —————> Do ---- na. —————> *mf* Re-qui-em—ae - ter - nam—do-na e - is,—Do-mi-ne, re-qui-

B1. *p* Re ---- qui ---- em, —————> Do ---- na. —————> *mf* Re-qui-em—ae - ter - nam—do-na e - is,—Do-mi-ne, re-qui-

B2. *p* Re ---- qui ---- em, —————> Do ---- na. —————> *mf* Re ---- qui ---- em —————> Do-mi-ne, re-qui-

41 *Poco rit.* *f*

S1. *f* em —————> do ---- na —————> e - is. (3) [1]

(1 - 2 - 3; 1) (1 - 2) (1 - 2 - 3)

S2. *f* em ae-ter - nam do - na e - is, Do - mi - ne, —————> re-qui-em ae-ter-nam do-na —————> e - is. (3) [1]

A. *f* em ae-ter - nam do - na e - is, Do - mi - ne —————> re-qui-em ae-ter-nam do-na —————> e - is. (3) [1]

T. *f* em ae-ter - nam do - na e - is, Do - mi - ne —————> re-qui-em ae-ter-nam do-na —————> e - is. (3) [1]

B. *f* em ae-ter - nam do - na e - is, Do - mi - ne —————> re-qui-em ae-ter-nam do-na —————> e - is. (3) [1]

F ♩ = ca. 64

G

46

S. *mp* Re-qui-em ae - ter-nam do - - na e-is, Do-mi-ne, ex-

[A; T & B: drill this entry from the previous chord!]

A. *p* Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam. → Re-qui-em ae - ter - - nam, re-qui-em ae - ter - nam. →

T. *p* Re-qui-em ae - ter - nam, re-qui-em ae - ter - - nam. Re-qui-em ae - ter - nam, re-qui-em ae - ter - - nam. →

B. *p* Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam. → Re-qui-em ae - ter - nam, re-qui-em ae - ter - nam. →

H

54

S1. *mf* au - di o - - ra - ti o - - - - - nem → me - - am. → Do - - - - - mi - - - ne, →

S2. *mf* au - di o - - ra - ti o - - - - - nem → me - - am. → Do - - - - - mi - - - ne, →

A. *mf* Re-qui-em ae - ter - - - - nam, re-qui-em ae - ter - nam. (2) Ad te om-nis ca-ro ve-ni-et, *clave*

[1] →

T. *mf* Re-qui-em ae - ter - - - - nam, re-qui-em ae - ter - - - - nam. → Do - - - - - mi - - - ne, *9 e*

B. *mf* Re-qui-em ae - ter - - - - nam, re-qui-em ae - ter - nam. → Do - - - - -

60

S. *f* Do - - - mi - - - ne, Do - mi - ne. (1 - 2 - 3; 1 - 2 - 3; 1 - 2 - 3)

A. (2) *f* ad - te - om - nis - ca - ro - ve - ni - et. Do - - - mi - ne. (1 - 2 - 3)

T. *f* Do - - - mi - - - ne. (1 - 2 - 3 - 4) [1 - 2] → Do - - - mi - ne. (1 - 2 - 3)

B. *f* - mi - - - - - ne. (1 - 2 - 3 - 4) [1 - 2] → Do - - - mi - ne. (1 - 2 - 3)

J

65

S1. *f* Pi - - - - e - Je - - - su, pi - - - - e → Je - - - su Do - - - mi - ne. (1 - 2 - 3 - 4) → (1 - 2 - 3 - 4) →

S2. *f* Pi - - - - e - Je - - - su, pi - - - - e → Je - - - su Do - mi - - - ne. (1 - 2 - 3 - 4) → (1 - 2 - 3 - 4) → (1 - 2 - 3)

A. *f* (3) [1] Do - na e - is re - qui - em. [1] Sem - pi - ter - nam, pi - e → Je - su Do - mi - - - ne. (1 - 2 - 3)

T. *f* (3) [1] Do - na e - is re - qui - em. [1] Sem - pi - ter - nam, pi - e → Je - su Do - mi - - - ne. (1 - 2 - 3)

B. *f* (3) [1] Do - na e - is re - qui - em. [1] Sem - pi - ter - nam, pi - e → Je - - - su Do - - - mi - ne. (1 - 2 - 3)

"Jee"

K ♩ = ca. 70

[N.B. A; T & B: drill entry here from previous note!]

Altos: difficult transition!]

71

S. *p* *mf*
 (1 - 2 - 3) ✓ pi - e Je - su Do - mi - ne, [1 - 2 - 3] Do - - - na e - - - is →

A1. *p* *mf*
 Do - mi - ne → Je - su, → Do - mi - ne pi - e Je - su Do - mi - ne, → pi - e Je - su do - na e - is

A2. *p* *mf*
 Do - mi - ne → Je - su, → Do - mi - ne Je - su, → Do - mi - ne Je - su, →

T. *p* *mf*
 [Make sure of pitch!] Pi - e Je - su Do - mi - ne, → pi - e Je - su Do - mi - ne, → pi - e Je - su Do - mi - ne, →

B. *p* *mf*
 Pi - e Je - su Do - mi - ne, → pi - e Je - su Do - mi - ne, → pi - e Je - su Do - mi - ne, →

[Transition into L tricky!]

L [Drill pitch and melodic patterns very carefully in L & M!
 The harmonies are complex and need to be pitched like laser!]

77

S. *f* *mf*
 re - - - qui - em, (1 - 2 - 3) → Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne, e - - - xa - u - di o -

A1. *f* *mf*
 re - qui - em sem - pi - ter nam. → Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne, e - - - xa - u - di o -

A2. *f* *mf*
 Do - mi - ne Je - su sem - pi - ter - nam. → Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne, e - - - xa - u - di o -

T. *f* *mf*
 re - qui - em sem - pi - ter - - - nam. → Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne, e - - - xa - u - di o -

B. *f* *mf*
 pi - e Je - su Do - mi - ne, → Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne, e - - - xa - u - di o -
 (1 - 2 - 3)

84

f *ff*

S1. ra-ti-o-nem, e - xa-u-di o-ra-ti - o-nem me-am, e - - - xa - u - di. → Aa (1 - 2 - 3) (1 - 2 - 3)

S2. ra-ti-o-nem, e - xa-u-di o-ra-ti - o-nem me-am, e - - - xa - u - di. → Re - - - qui - em ae - - -

A. ra-ti-o-nem, e - xa-u-di o-ra-ti - o-nem me-am, e - - - xa - u - di. → Do - mi - ne, re-qui-em ae-ter-nam,

T. ra-ti-o-nem, e - xa-u-di o-ra-ti - o-nem me-am, e - - - xa - u - di. → Do - mi - ne, re-qui-em ae-ter-nam,

B. ra-ti-o-nem, e - xa-u-di o-ra-ti - o-nem me-am, e - - - xa - u - di. → Do - mi - ne, re-qui-em ae-ter-nam,

90

Aa (1 - 2 - 3) (1 - 2 - 3) → do - - - na - e - - - is, → Do - mi - né, Do - mi - ne,

S2a&b div:

S2. ter - - - - - nam → do - - - - - na re-qui-em ae-ter-nam, Do - mi - ne, re-qui-em ae-ter-nam,

A. Do - mi - ne, re-qui-em ae-ter-nam, Do - mi - ne, re-qui-em ae-ter-nam, Do - mi - ne, re-qui-em ae-ter-nam,

T. Do - mi - ne, re-qui-em ae-ter-nam, Do - mi - ne, re-qui-em ae-ter-nam, Do - mi - ne, re-qui-em ae-ter-nam,

B. Do - mi - ne, re-qui-em ae-ter-nam, Do - mi - ne, re-qui-em ae-ter-nam, Do - mi - ne, re-qui-em ae-ter-nam,

96 **Rit.** $\text{♩} = \text{ca. } 58$

S1. *sub. p*
 re-qui-em ae-ter-nam do-na e-is. (4)
 [1] → O do-na e-is re-qui-em ae-ter-nam. (1-2-3-4)

S2.
 re-qui-em ae-ter-nam, (1-2-3) re-qui-em ae-ter-nam, [1-2-3] O (1-2-3; 1-2) [1]

A.
 re-qui-em ae-ter-nam, (1-2-3) re-qui-em ae-ter-nam, [1-2-3] O (1-2-3; 1-2) [1]

T.
 re-qui-em ae-ter-nam, [1-2-3] re-qui-em ae-ter-nam, *sub. p* O (1-2-3; 1-2-3) (1-2-3; 1-2) [1]

B1.
 re-qui-em ae-ter-nam, [1-2-3] re-qui-em ae-ter-nam, *sub. p* O (1-2-3; 1-2-3) (1-2-3; 1-2) [1]

B2.
 re-qui-em ae-ter-nam, [1-2-3] re-qui-em ae-ter-nam, *sub. p* O (1-2-3) (1-2) (1-2-3; 1-2) [1]

103 **Rit.** *p*

S.
 Do ----- na e ----- is.

A.
p
 Re-qui-em ae-ter-nam, re-qui-em ae-ter-nam, re-qui-em ae-ter-nam, re-qui-em ae-ter-nam.

T.
p
 Re-qui-em ae-ter-nam, re-qui-em ae-ter-nam, re-qui-em ae-ter-nam, re-qui-em ae-ter-nam.

B.
p
 Re-qui-em ae-ter-nam, re-qui-em ae-ter-nam, re-qui-em ae-ter-nam, re-qui-em ae-ter-nam.

Renaissance piece

ASCENDENS CHRISTUS IN ALTUM

Verse 1

TOMÁS LUIS DE VICTORIA
(1548- 1611, Spain)

A ♩ = ca. 72 [Christ ascended on high.]

Soprano 1 *f* A - scen-dens Chri - stus in al - - - - tum, in al - - - - tum, a -

Soprano 2 *f* [1 - 2 - 3 - 4] → A - scen-dens Chri - stus in al - - - - tum, in al - - - -

Alto *f* [1 - 2 - 3 - 4; 1 - 2 - 3 - 4; 1 - 2 - 3 - 4] A - scen-dens

Tenor *f* [1 - 2 - 3 - 4; 1 - 2 - 3] → A - scen-dens Chri - stus in al - - - -

Bass *f* [1 - 2 - 3 - 4; 1 - 2 - 3 - 4; 1 - 2] → A - scen-dens Chri - stus in

Handwritten notes: "sh" under Soprano 1; "sk" under Tenor; "German" with a flourish under Tenor.

→ [SECTION A: please note: exact and neat placement of the "m" end-consonant in "al-tum" - as indicated by the upward arrows!]

8

S.1 (2) scen-dens Chri - - - - stus in al - - - - tum, a - scen-dens Chri-stus

S.2 (2) - - - - - tum, [1 - 2] → a - scen - dens Chri - - - - stus in -

A. Chri - - - - stus in al - - - - tum, in al - - - - tum,

T. - - - - - tum, a - scen - dens Chri - - - - stus in al - - - - tum,

B. (2) al - - - - - tum, [1 - 2 - 3] → a - scen - dens Chri - - - - stus in al - - - - tum,

Handwritten notes: "sh" under Tenor.

4 different

alleluia passages
learn separately.**ALLELUIA 1**

14

S.1 in al - - - - - tum. (2) **[1]** → Al - le - lu - ia, al - - - - - le -

S.2 al - - - - - tum. (2) **[1]** → Al - le - lu - ia, al - - - - - le - - - - - lu -

A. (2+) in al - - - - - tum. (2) **f** Al - - - - - le - lu - ia,

T. (2+) in al - - - - - tum. **f** Al - - - - - le - lu - - - - - ia, al - le - - - -

B. (2) a - scen - dens Chri - - - - - stus in al - - - - - tum. (2+) **[1 - 2 -]**

Verse 2

B [He led captivity captive.] **f**

19

S.1 - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - - - - - ia. **[1 - 2 - 3]** → Cap - ti - - - -

S.2 ia, **[1 - 2]** → al - le - - - - - lu - ia. **[1]** → Cap - ti - vam du - xit (2) **[1 -]**

A. al - le - lu - - - - - ia, al - le - lu - ia, **[1]** → al - le - lu - ia. Cap - ti - vam du - - - - -

T. - lu - ia, **[1]** → al - le - lu - ia, **[1]** → al - le - - - - - lu - - - - - ia. **[1 - 2]** → Cap - ti - - - - - vam

B. - 3] → Al - le - lu - ia, **[1]** → al - - - - - le - lu - - - - - ia. **[1]** → Cap - ti - vam du - - - - -

[BASSES: drill pitch: Run 1]

[Soft dynamics,
but keep sound bright
and consonants crisp!]

26

S.1
vam du (1-2) xit (2) cap ti vi ta (1-2) tem, cap ti-vam du

S.2
-2] cap ti vi ta tem, (1+) [1] cap ti vi ta tem, (1+)

A.
-xit (2) cap ti vi ta tem, (1+) [1] cap ti vi ta tem, (1+) cap ti vi (1-2)

T.
du xit (2) cap ti vi ta tem, cap ti vi ta tem, cap ti-vam du (1-2)

B.
-xit (2) [1] cap ti vi ta tem, (1+) [1-2-3-4] cap ti-vam du

doe x *sit*

→ [SECTION B: please note: exact and neat placement of the "m" end-consonant in "captivita-tem" - as indicated by the upward arrows!]

33

S.1
xit cap ti vi ta tem, cap ti vi ta tem, cap ti-vi ta

S.2
-2] cap ti vi ta tem, (1+) [1-2] cap ti vi ta

A.
ta tem, [1-2] cap ti vi ta tem, (1+) [1-

T.
xit, (2) cap ti vi ta tem, (1+) [1] cap ti vi ta tem, (1+) [1-

B.
-xit, (3) [1] cap ti vi ta tem, (1+) [1-2] cap ti vi ta

ALLELUIA 2

C [He gave gifts unto men.]

39

S.1 *f*
-----tem. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. [1]

S.2 *f*
-----tem. Al - le - lu - ia, al - le - lu - ia. [1 - 2] → De - dit - do
(1 - 2)

A. *f*
- 2] → Al - le - lu - ia, [1 - 2] → al - le - lu - ia. [1] → De - dit - do

f
- 2] → Al - le - lu - ia, al - le - lu - ia, [1] → al - le - lu - ia, al - le - lu - ia, al - le - lu -

B. (1+) *f*
-----tem. [1] Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
(1 - 2) →

[Altos: bars 50 - 57: tricky to learn!]

46

S.1 De - dit - do - na ho - mi - ni - bus, (1 - 2 - 3 - 4 ; 1 - 2 -)

S.2 na ho - mi - ni - bus, (3) ho - mi - ni - bus, (2) de - dit - do - na ho - (1 - 2) →

A. na, [1 - 2 - 3] de - dit - do - na ho - mi -

T. - ia. De - dit - do - na ho - mi - ni - bus, de - dit - (1 - 2) (1 - 2) (1 - 2 - 3 - 4 ; 1) →

B. ia. [1 - 2 - 3] → De - dit - do - na ho - mi - ni - bus, (1 - 2) (1 - 2)

53

S.1

de - dit do - na - ho - mi - ni - bus.

S.2

mi - ni - bus. ho - mi - ni - bus.

A.

ni - bus. ho - mi - ni - bus. Al-

(2)

do - na - ho - mi - ni - bus. Al-le-lu -

B.

(3)

[1 - 2 - 3 - 4; 1] de - dit do - na - ho - mi - ni - bus.

ALLELUIA 3

André Fabre

60

ALLELUIA

S.1
Al - le - lu - ia, al - le - lu - ia, al - le-lu-ia, [1] → al - le - lu - ia, al -

S.2
- 2 - 3 - 4; 1) Al - le - lu - ia, al - le - lu - ia, al - - - - le-lu - - - - ia, (1 - 2)

A.
le-lu-ia, al - le-lu-ia, al - le-lu - ia, al-le-lu - ia, al - le - lu - ia, al - - - - le-lu - - - -

T.
8 ia, al-le-lu - ia, al - le-lu-ia, al - le-lu-ia, al - le - - - lu - - - ia, [1] → al - - - le-lu-ia, al - - - le-lu - - -

B.
- 2 - 3 - 4) → Al - le-lu-ia, al - le-lu-ia, al - le-lu-ia, al - le-lu-ia, al - le - - - lu - - - - ia, (1 - 2) (1 -

[BASSES: drill pitch: Run 2]

D Verse 4.

[God is gone up with jubilation.]

68

S.1 *p* *f* - le-lu - ia, al - le - lu - ia. (1 - 2 - 3) [1 - 2] → A - scen - dit De - us in

S.2 [1] → al - le-lu - ia, al - le - lu - ia. (1 - 2) → (1 - 2) [1] A - scen - dit De - us in

A. *p* *f* ia. (1 - 2 - 3 - 4; 1 - 2 - 3 - 4) [1 - 2 - 3 - 4; 1] → In

8 *p* - - - - ia, [1] → al - le-lu - ia, al - le-lu - ia. (1 - 2 - 3)

B. *p* [1] → al - le - lu - ia. (1 - 2 - 3)

BASSES: drill pitch: Run 3

75

S.1 (4) ju - bi - la - ti - o - - - - ne, a - scen - dit De - - - - us in ju - bi - la - ti - o - - -

S.2 (2) ju - bi - la - ti - o - - - - ne, [1] → a - scen - dit De - - - - us [1 - 2] → in ju - bi - la - ti - o - - -

A. ju - bi - la - ti - o - ne, [1] → a - scen - dit - De - us in ju - bi - la - ti - o - - - - ne, [1 - 2 -

T. *f* A - scen - dit De - us in ju - bi - la - ti - o - - - - ne, in ju - bi - la - ti -

B. *f* In ju - bi - la - ti - o - - - - ne, [1 - 2 -

82

S.1
ne, a - scen-dit De-----us in ju-bi-la-ti-o-----ne, in ju-bi-la-ti-o-----ne.

S.2
-----ne, [1] a - scen-dit De-----us, (2) [1] in ju-bi-la-ti-o-----ne. Et
(1 - 2)

A.
- 3 - a-scen-dit De-----us, (2) [1 - 2] in ju-bi-la-ti-o-----ne. Et Do-mi-
(1 - 2) [1]

o - ne, [1] a-scen-dit De - us in ju-bi-la-ti-o-----ne, in ju-bi-la-ti-o-----ne.

B.
- 3 - 4] a - scen-dit De - us in ju-bi-la-ti-o - ne, in ju-bi-la-ti-o - ne. Et

E [And the Lord with the sound of the trumpet.]

89

S.1
[1] Et Do-mi-nus in vo-ce tu-----bae, in vo-ce tu-----bae, et

S.2
Do-mi-nus (2) in vo-ce tu-bae, in vo-ce tu-bae, in vo-ce tu-----bae, (1 - 2)

A.
nus, et Do-mi-nus in vo-ce tu-----bae, [1] in vo-ce tu-----bae,

T.
Et Do-mi-nus in vo-ce tu-bae, in vo-ce tu-----bae, (1 - 2) (1 - 2)

B.
Do-mi-nus, (2) [1 - 2 - 3 - 4 ; 1 - 2 - 3 - 4 ; 1 - 2 - 3] et

Verse 5

lche

[S1; S2; A & T:
crisp consonants for "vo-ce tu-bae".
S2 & A: make sure of off-beat rhythm!]

[Soft; playful!
Keep pitch and
sound bright!]

ALLELUIA 4

96

S.1 Do - mi - nus → in vo - ce tu - bae, in vo - ce tu - bae, tu - - - - - bae. Al - le - lu - ia, al - le - lu -

S.2 [1] → et Do - mi - nus in vo - ce tu - bae, in vo - ce tu - - - - - (1 - 2) bae. Al - le - lu - ia, al - le - lu -

A. bae, [1] → et Do - mi - nus in vo - ce tu - bae, [1] in vo - ce tu - - - - - (1 - 2 - 3) bae. [1 - 2] → Al - le - lu -

T. [1] → et Do - mi - nus → in vo - ce tu - bae, in vo - ce tu - - - - - (1 - 2) (1 - 2) bae. [1 - 2] → Al - le - lu -

B. Do - mi - nus → in vo - - - - - ce tu - - - - - bae. Al - le - lu - ia, [1 -

(1 - 2 - 3 - 4) (1 - 2) (1 - 2) (1 - 2)

[Rich; strong: full orchestra!]

104

S.1 ia, [1 - 2] → al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

S.2 ia, [1 - 2] → al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. [1 -

(1 - 2)

A. ia, al - le - lu - ia, [1 - 2 - 3] → al - le - lu - ia, al - le - lu - ia, [1 - 2] → al - le - lu -

T. ia, al - le - lu - ia, al - le - lu - - - - - ia, [1 - 2] → al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

B. - 2] → al - le - lu - ia, al - le - - - - - lu - - - - - ia, al - le - - - - - lu - ia, [1 - 2] → al - le - lu - ia, al - le - lu - - - - - ia, al - le - lu -

C [repeat]

112

S. ia. [1] De---dit-do---na ho-mi-ni-bus, (1 - 2 -

S.2 - 2] De---dit-do---na ho-mi-ni-bus, (3) ho-mi-ni-bus, (2) de-

A. ia. [1] De---dit-do---na, [1 - 2 - 3] de---dit-do---na ho-mi-

ia, al-le-lu---ia. De---dit-do---na ho-mi-ni-bus, (1 - 2) (1 - 2) (1 - 2 -

B. ia, al-le-lu---ia. [1 - 2] [1 - 2 - 3] De---dit-do---na ho-mi- (1 - 2)

119

S.1 - 3 - 4; 1 - 2 - 3) [1] de---dit-do---na [1] ho-mi- (1 - 2)

S.2 dit-do---na ho-mi-ni-bus, ho-mi- (1 - 2) (1 - 2) (1 - 2) (1 -

A. ni-bus, ho-mi-ni-

T. - 3 - 4; 1) de---dit-do---na ho-mi-ni-bus (2) [1 - 2] ho-mi- (1 - 2) (1 - 2)

B. (3) ni-bus, [1 - 2 - 3 - 4; 1] de---dit-do---na ho-

↓
ALLELUIA 3 (repeat)

126

S.1
---ni-bus. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, ---

S.2
---ni-bus. Al - le - lu - ia, al - le - lu - ia, al -
(- 2) (1 - 2) → (1 - 2 - 3 - 4; 1)

A.
bus. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
(4)

T.
---ni-bus. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, [1] → al -
(2)

B.
---mi---ni-bus. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
(1 - 2) → (1 - 2 - 3 - 4)

134

S.1
[1] → al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. *ff*

S.2
---le - lu - ia, [1] → al - le - lu - ia, al - le - lu - ia. *ff*
(1 - 2)

A.
---le - lu - ia. *ff*

T.
- le - lu - ia, al - le - lu - ia, [1] → al - le - lu - ia, al - le - lu - ia. *ff*

B.
le - lu - ia, [1] → al - le - lu - ia. *ff*
(1 - 2) (1 - 2)