For my mother, June In All Loveliness

Eleanor Row

Performance Notes:

For SSAATTBB choir (8 persons maximum).

The piece should be conducted by a separate conductor.

As each individual part is complex and challenging to tune to, performers should pay attention to the tunings and voicings of their own parts, and only follow the instruction of the conductor, before listening to the other parts.

Only once the performer is confident with their own part and is knowledgeable about the parts surrounding them, they should then listen to the other performers parts in performance (in order to add expression).

However, as the piece is inspired by Barbershop music, each performer is encouraged to be vocally indvidualistic within each of their parts (and bring out their own distincive voice) in order to to create an interesting texture of voices in the piece.

Please note the use of voice 'slides' - which is very characteristic of Barbershop music, and also music from the 1930s-60s period.

b.55 - 66 written in Allegro Free-Time (as directed by the conductor), and should be sung satirically. The length of the pauses should be considered by the conductor in relation to the perfomance space and it's acoustics. Also the reaction of the audience should be considered when defining the length of the pauses.

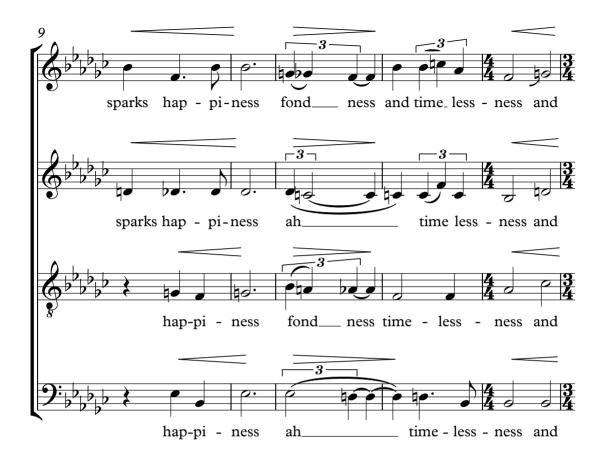
b.66-73 Where there is a crossed notation any written part - that part should be sung in sprechstimme. The sprechstimme should not follow the pitch notated exactly, but follow the contours of the pitch when spoken.

If unsure - use Rex Harrison's sprechstimme in 'My Fair Lady' as a reference to this style of speech singing.

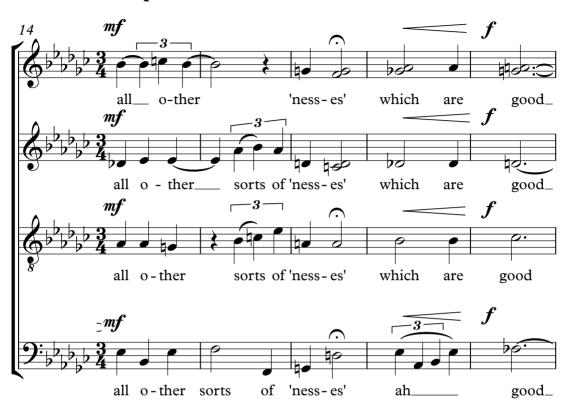
b. 80 Should be shouted (and this is notated using cross notation).

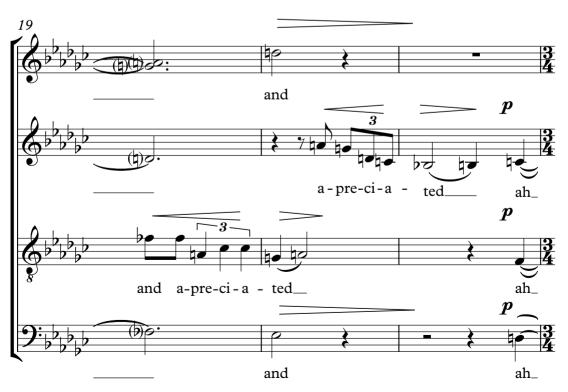
In All Loveliness

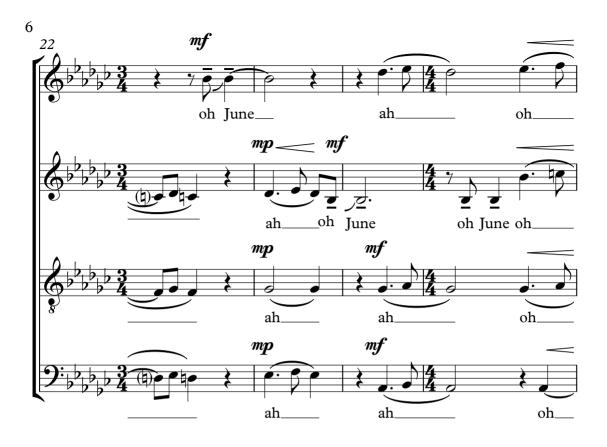


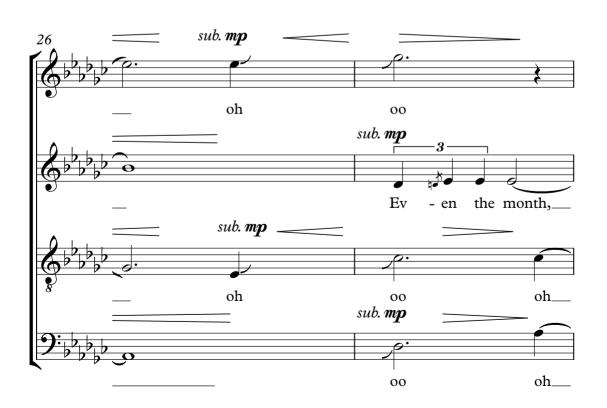


a tempo

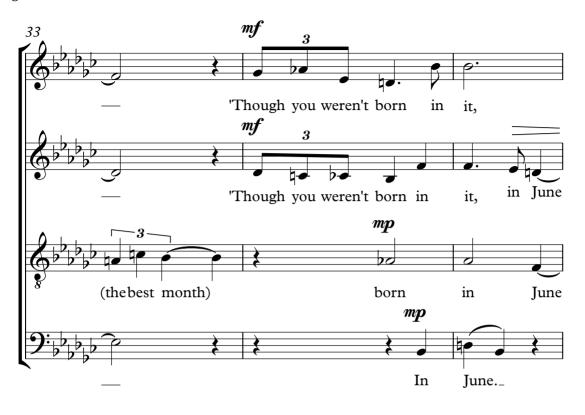


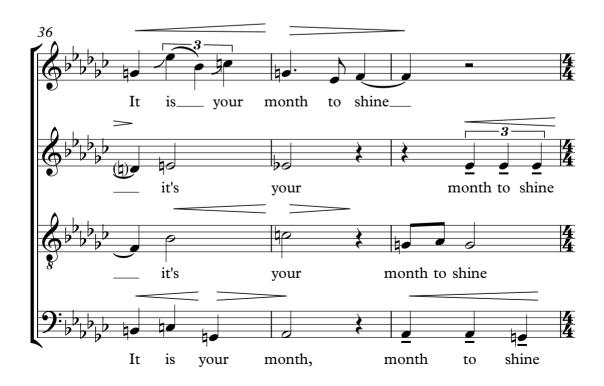


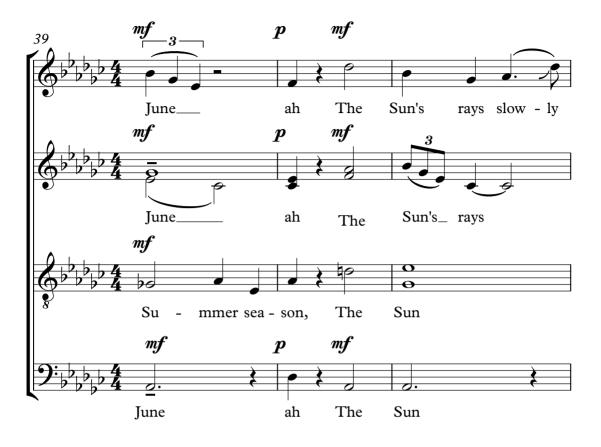


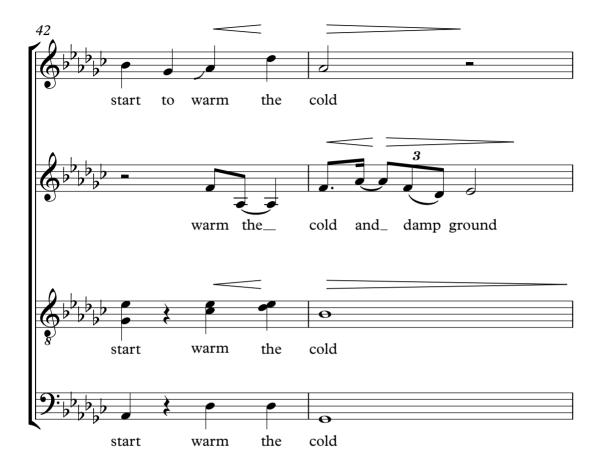


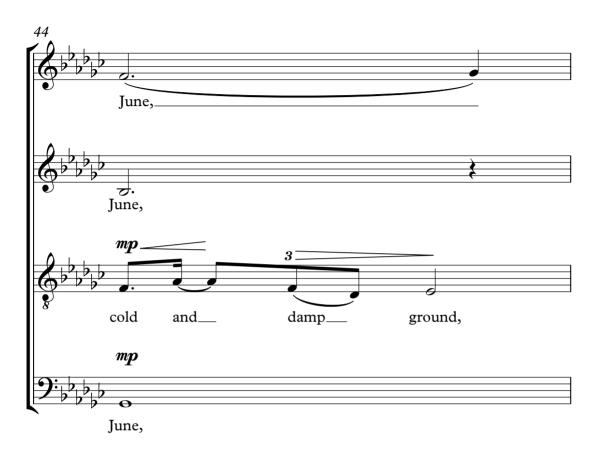




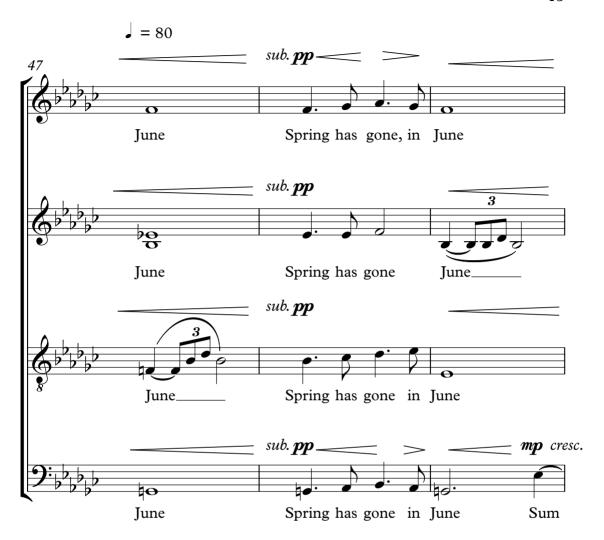


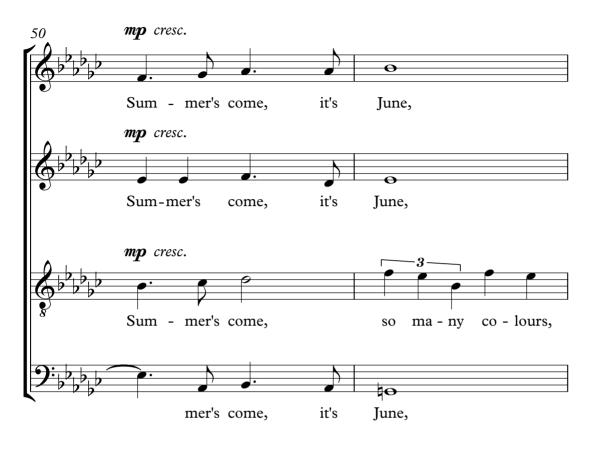


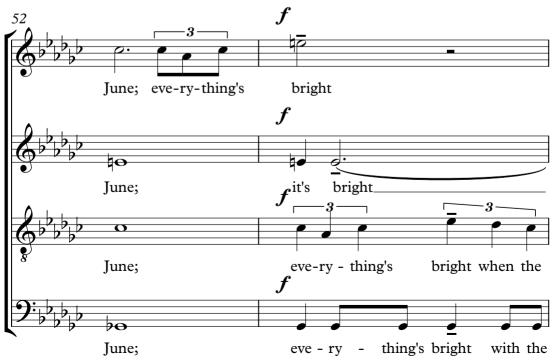












Allegro (free time directed)

