

CRYSTAL COAST CHORAL SOCIETY

Practice Is What We Do Before Rehearsal

MESSIAH

2020 REQUESTED CHANGES AND ADDITIONS TO WATKINS SHAW/NOVELLO VOCAL SCORE

TABLE OF CONTENTS

Page(s)	Title/Movement
None	General Notes to be Observed Throughout
1	Chorus #4, <i>And the Glory of the Lord</i>
2	Chorus #7 and #9, <i>And He Shall Purify and O Thou That Tellest Good Tidings</i>
3	Chorus #12 and #17, <i>For Unto Us a Child is Born and Glory to God</i>
4	Chorus #21, <i>His Yoke is Easy</i>
5-6	Chorus #22, <i>Behold the Lamb of God</i>
7	Chorus #24 and #25, <i>Surely He Hath Born Our Griefs and And With His Stripes</i>
8	Chorus #26 and #28, <i>All We Like Sheep and He Trusted in God</i>
9	Chorus #33, <i>Lift Up Your Heads, O Ye Gates</i>
10	Chorus #37 and #39, <i>The Lord Gave the Word and Their Sound Has Gone Out</i>
11	Chorus #41, <i>Let Us Break Their Bonds Asunder</i>
12-13	Chorus #44 and #46, <i>Hallelujah and Since By Man Came Death</i>
14	Chorus #53, <i>Worthy Is the Lamb</i>

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Practice Is What We Do Before Rehearsal

REQUESTED CHANGES AND ADDITIONS TO THE WATKINS SHAW/NOVELLO
VOCAL SCORE WITH CONDUCTOR'S NOTES

GENERAL NOTES TO BE OBSERVED THROUGHOUT

1. *Pronunciations*. Most of the words use standard American English pronunciation. However, the following modifications are required;

God = Gah-duh *Toward* = Toe-ward (not *two*-ward) *And*=Ahm-duh
Behold= buh-hold (not *bee*-hold) *Lord*=Lawd *Amen* = Ah-men
Worthy= Wuh-thee (not *were*-thee) *Glory*= Guh-low-ree
Purify= pure-uh-fee (not *pure-ee*-fee) *Together*= To-geh-thuh(not to-gath-er)

2. *Beginning and Ending Consonants*. Unless otherwise noted, beginning consonants come immediately before the vowel, which is on the beat. Again unless otherwise noted, ending consonants are either: (1) on the second half of the concluding note; (2) on the downbeat of the following measure if that measure is a rest or starts with a rest.

3. *Formation of Vowels*. As a general rule all vowels should be pronounced within an open and vertical space. Do not let bright vowels (a, e, i) spread and become shrill.

4. *Silent Breathing*. All breaths must be silent with no audible gasps or other noise.

5. *Numbering of Measures*. The Watkins Shaw/Novello edition has measure numbers at the beginning of each system. Although not required, it will be a big help to number each measure.

6. *Paper Clipping of Pages*. Please paper clip together the following movements, leaving the chorus pages free. This will preclude singers following the orchestra and/or soloists.
1-3; 5-6; 10-11; 13-16; 18-20; 45; 47-52

A. ADD VOICINGS - change the following rhythms and textures wherever found in the movement:
 Change this: To this:

B. SOPRANO - (1) ms 17 (2) ms 33 (3) ms 83 (4) ms 102
 Change this: To this: Change this: To this: Change this: To this: Change this: To this:

(5) ms 106-110 add the dynamic markings:
f *mf* *f*
 and the glo - ry the glo - ry of the Lord

(6) ms 124
 Change this: To this: Change this: To this: Change this: To this:

C. ALTO (1) ms 33 (2) ms 63 (3) ms 102
 Change this: To this: Change this: To this: Change this: To this:

D. TENOR (1) ms 25 (2) ms 94 (3) ms 96
 Change this: to this: Change this: To this: Change this: To this:

E. ALTO, TENOR, BASS ms 110-113 Add the following dynamic markings (example rhythms only and not actual pitch)
 Change this: To this: Change this: To this:
f *mf*
 and the glo - ry the glo - ry of the Lord

ms 125: *ff* ms 135 *p* ms 136 *cresc* into *f* ms 137

ALL VOICE PARTS: add the following dynamic markings at the indicated measures:

Chorus entrance is page 46, ms 107

Chorus #9, O Thou That Tellest Good Tidings to Zion

Bass: ms 7-10; ms 27-30

Tenor: ms 11-12; ms 18-20; ms 41-45

Alto: ms 13-15

Soprano: ms 15-19; ms 30-33; ms 44-47; ms 48-49

A. ALL VOICE PARTS add the same accent and articulation marks as shown above wherever a similar phrase appears in your part:

he shall pur-ri-ty - - - - - the sons of Le-vi,



Novello and Schirmer ms 3-5

Please add the following accents and articulation marks wherever they appear in an individual voice line. The soprano line ms 3-5 is shown as an example

A. SOPRANO, TENOR AND BASS ms 37 (rhythm only, not pitch)

Change this:

Prince of Peace Prince of Peace

to this:

B. ALTO ms 37 (rhythm only, not pitch)

Change this:

Prince of Peace Prince of Peace

to this:

C. TENOR: ms 62

Change this:

to this: be, shall be up - on his

to this: be, shall be up - on his

D. SOPRANO: ms 64 make same change as tenors ms 62.

E. ALL VOICES: ms 33-34 add the following dynamic markings. Add the same marking each time the words appear. (soprano line shown as example)

mf

Wond - er - ful, Coun - sel - or,

Chorus #17, Glory to God

A. ALL VOICE PARTS: In addition to the published markings, make the following dynamic changes/additions:

1. Soprano: pg 69, ms 10: *mf* pg 70, ms 20: *f* pg 71, ms 29: *p*
2. Alto: pg 69, ms 10: *mf* pg 71, ms 29: *p*
3. Tenor: pg 68, ms 5-6: *mf* pg 69, ms 14-15: *mf* pg 69, ms 18: *f* pg 71, ms 29: *p*
4. Bass: pg 68, ms 5-6: *mf* pg 69, ms 14-15: *mf* pg 69, ms 18: *f* pg 71, ms 29: *p*

B. PRONUNCIATION REMINDERS:

Glory = Guh-low-ree
 God = Gah-duh
 Toward = Toe-ward (not two-ward)

and his bur - - then is light

48 *ff* 49 *ritardando* 50 *V* 51 *mp*

example):

(2) Ms 48-51 add the following on all parts (soprano line shown as

(1) Whenever the words "his burthen" appear mark them *f*.
Whenever the words "is light" appear mark them *d*.

B. ALL VOICE PARTS:

Change this: to this:

(2) ms 32

to this

25 26

to this

25 26

(1) ms 25-26, change this

A. BASS:

Make the following changes:

Be - hold the lamb of God
 ta - keth a - way the
 that God the lamb of God
 that

(1) ms 4-7 *mp* *p* *mp* *p* *mp* *p* (4) ms 12 (3) ms 21 (2) ms 18

ALL VOICE PARTS add the following dynamic markings:

sin of the world
 world, the sin of the world
 way the sin of the way
 sin of the world be - sin of the world the sin of the world the
 sin of the world the sin of the world the sin of the world the
 ta - keth a - way the

(4) Bass ms 9 use this: not this: ms 25 use this: not this: ms 24 use this: not this: ms 9 use this: not this: ms 20 use this: not this: ms 25 use this: not this: (3) Tenor ms 9 use this: not this: ms 20 use this: not this: ms 25 use this: not this: (2) Alto ms 20 use this: not this: ms 25 use this: not this: (1) Soprano, ms 18 use this: not this:

the that ta - keth a - way

(4) Bass
ms 18-19 (4)
mf
d

(2) ms 12
mf
d
God of lamb that God

(1) ms 5-6
mf
d
Be - hold the lamb of God be

(4) Bass
ms 18-19 (4)
mf
d
the that ta - keth a - way

(2) ms 12
d
hold the lamb of God that

(1) ms 5-6
mf
d
Be - hold the lamb of God of

(4) ms 12
mf
d
God the lamb of God that that ta - keth a - way the sin the

(2) ms 15
f
d
sin of the world be - lamb of God

(1) ms 5-6
mf
d
Be - hold the lamb of God be - hold the lamb of God of

to this: 37
and with his stripes we are heal - - - ed.

Change this: 37
we are heal - - - ed,

B. TENOR: Make the following text underlay changes pg 105 ms 37-40:

and with his stripes wear heal - - - ed, we are heal - ed.

heal - - - ed, we are heal - ed.

And with his stripes we are heal - ed, and with his stripes we are

pg 102, ms 1-11

A. ALL VOICE PARTS: Add the following markings wherever they they appear. Examples from the soprano line follow:

Chorus #25, And With His Stripes We Are Healed

ms 8 change this: to this: ms 11 add *mf* *mp*

A. (Soprano Line Shown as Examples)

Please make the following text underlay changes and editorial markings:

shown as an example.

1 *f* 2 3 4 *mf*

All we like sheep have gone a-stray --

5 6 *mf* 7 8 9 *mf*

all we like sheep y. all we like sheep all we like sheep

15 16 17 *f* *legato*

B. TENOR Add the following markings in ms 15-17:

ev - ry one to his own way - - - - y.

33 34 *f*

C. ALL VOICE PARTS Add the following dynamic markings in ms 33-34. Soprano line shown as example.

all we like sheep

D. ALL VOICE PARTS Add the following dynamic markings in ms 52. Soprano line shown as example.

to his own way all we like sheep

64 65 Change this: to this: 64 65

E. SOPRANO pg 112, ms 64-65:

ev - ry one to his own way ev - ry one to his own way

88 89 90 91 92 *p* *mp* *p*

F. ALL VOICE PARTS Add the following dynamic marking ms 88-92. Tenor line as example.

(hum) the in - i - qui - ty of - - us all.

Chorus #28, He Trusted in God

A. All Voice Parts: He trusted in God that he WOULD not MIGHT throughout.

B. Bass ms 62 Change this: To This:

light in 8 light in

G. ALL VOICE PARTS Add the following dynamic markings: (1) ms 33 *mf* (2) ms 55 *mp cresc* through to ms 58 *mf* (3) ms 65 *mf* (4) ms 68 *ff* to end.

F. TENOR and SOPRANO, tenor ms 30 and soprano ms 32: Sing the superscript dotted 8th/16th, not the two 8th notes.

E. SOPRANO 1, SOPRANO 2, ALTO 2, ms 16 (soprano 1 shown as example):

Change this: to this:

Lord strong and might - ty the Lord strong and might - ty the

D. ALTO 1, TENOR AND BASS, ms 20-21 (Alto 1 shown as example):

Change this: to this:

O ye gates; and be ye lift up O ye gates; and be ye lift up ye

C. TENOR AND BASS, ms 14-15: use the following and not the dotted superscript (tenor line shown)

is this King of glo - ry who is this King of glo - ry

B. BASS, ms 11:

Change this: to this:

is this King of glo - ry is this King of glo - ry

A. SOPRANO 1 & 2, ALTO, ms 6-7 (soprano line shown as example):

Change this: to this:

O ye gates and be ye lift up O ye gates and be ye lift up ye

C. Bass, ms 23
Change this:
to this:

B. Soprano, alto, Tenor ms 23 (soprano line shown as example):
Change this:
to this:

A. SOPRANO, TENOR AND BASS, MS 8 (soprano line shown as example)
Change this:
to this:

out in - to all out in - to all

Chorus #39, Their Sound Has Gone Out

(1) Soprano and Alto ms 9 - *f* ; (2) Tenor and Bass ms 11 - *mf*

ALL VOICE PARTS: add the following dynamic markings:

Change this:
to this:

preach - ers of the preach - ers of the preach - ers of the - preach

ALL VOICE PARTS, ms 22 (soprano line shown as example)

Chorus #37, The Lord Gave the Word

ms 34
ms 44

E. ALL VOICES Make the following changes at the indicated measure changes at the indicated measure Soprano line shown as example):

18
19
20
21

ms 18-21, add the following markings. Add the same markings wherever the phrase occurs.

D. BASS Make the following changes at the indicated measures.

1
2
3

ms 1-3, add the following articulation markings: Add the same articulation markings whenever the phrase appears

ms 31

change this:

to this:

22
23

ms 22-23

Change this:

to this:

10
11
12
13

ms 10-13, make the following markings and note changes (ms 13). Add the same markings wherever the phrase occurs.

C. TENOR Make the following changes at the indicated measures:

12
13
14
15

ms 12-15 add the following markings and note change (ms 15). Add the same markings wherever the phrase occurs.

B. ALTO Make the following changes at the indicated measures:

ms 31

Change this:

to this:

Change this:

to this:

15
16
17

Chorus #44, Hallelujah

A. PRONOUNCATION REMINDER. (1) Hallelujah=Hal-leh-lu-yah NOT Hal-lay-lu-yah (2) Emphasis and dynamic markings: include each time "Hallelujah" appears. Emphasize "lu" and NOT "jah". Soprano line ms 4-6 shown as example.

4 5 6

B. SOPRANO ms 30

Change this: to this:

C. ALTO, ms 26-27

Change this: to this:

Change this: to this:

D. TENOR, ms 23-24

Change this: to this:

Change this: to this:

E. BASS,

Change this: to this: Change this: (1) ms 41 (2) ms 69

Christ, and he shall Christ, and he shall Christ, and he shall Lords, and he shall Lords, and he shall

lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

lu - jah Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

-jah, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Christ shall all - - - - - so in Christ shall all be made a

BASS, ms 28-30, add the following text underlay:

Chorus #46 Since by Man Came Death

is - be - come the

add crescendo and dynamic marks as shown. (Soprano line shown as example):

I. SOPRANO, ALTO, TENOR, BASS, ms 36-37

H. ALTO, TENOR, BASS ms 88-92: Start *mp* at ms 88 to *ff* at ms 92.

Christ Christ Lords Lords

(1) ms 41 Change this: to this: (2) ms 69 Change this: to this: (Soprano line shown as example):

(Lords) (Lords)

(2) Alto Change this: to this:

(Lords) King of King of

(1) Soprano: change this: to this:

F. SOPRANO AND ALTO, ms 50-57:

1st alto sing alto line throughout phrase.

alto line ms 154.

F. ALTO 2nd alto join tenor beat 2 of ms 152 and sing with tenor to end of ms 153. Rejoin

E SOPRANO, ALTO, TENOR AND BASS, remove the accent marks (^) wherever they appear:
 (1) Soprano ms 103; (2) Alto ms 89; (3) Tenor ms 84 & 88; Bass ms 78, 79, & 83

men - - - men, - - - A men - - - A men

(3), ms 78-80 make the text underlay from what is printed to the following:

(2) Make the same changes at ms 34, 40, 49, 54

Bless - ing and hon - our glory and Bless - ing and hon - our glo - ry and

D. BASS Make the following changes:
 (1) ms 24:

Bless - ing and hon - our glory and Bless - ing and hon - our glo - ry and

(3) Be prepared to join basses from ms 72 to beat 3 of ms 76.

(2) Make the same changes at ms 42, 48, 49, 52, 54

Bless - ing and hon - our glory and Bless - ing and hon - our glo - ry and

C. TENOR Make the following changes:

hon - our glory and pow'r be un - to hon - our glo - ry and pow'r be un - to

B. ALTO Make the following changes:
 (1) ms 33:

Bless-ing and hon-our glory and Bless - ing and hon - our glo - ry and

(1) ms 28:

to this:

Change this: