

Rutter

page no.	Soprano	Alto	Tenor	Bass	Notes
1	12-13	12-13			First note (Ma -)needs to have a sense of lightness and lift to the main stress on -gni
	14	14			Sound the t clearly on the 2nd beat
	16	16			Feel the 2nd beat so as to place a - accurately
2	22	22	22	22	Sound the t clearly on the 2nd beat
			24	24	change of harmony on the dotted crotchet must be in time
	24	24	24	24	Feel the 2nd beat so as to place a - accurately
	26	26	26	26	Clear consonants, especially Do -
	30	30			Sound the t clearly on the 2nd beat
	32	32			change of harmony on the dotted crotchet must be in time
	34	34	34		change of harmony on the dotted crotchet must be in time
3			39	39	change of harmony on the minim must be in time
	40	40	40	40	3rd beat -ma don't be late!
	42	42	42	42	Sound the t clearly on the 2nd beat
			46	46	Sound the t clearly on the 2nd beat
			48	48	Feel the 2nd beat so as to place a - accurately
4	54	54	54	54	Sound the t clearly on the 2nd beat
	56	56	56	56	Feel the 2nd beat so as to place a - accurately
			58	58	change of harmony on the minim must be in time
	63	63			Make sure that spi - is in time
			67	67	Make sure that spi - is in time
	71	71	71	71	Make sure that spi - is in time
	76-77	76-77	76-77	76-77	in Deo - all three notes absolutely in time and with great emphasis
7				96	The first note (Bb) is a difficult note to find. Listen to the sopranos C# and pitch your note a 3rd below
			99	99	Sound the t clearly on the 2nd beat
			101	101	Sound the t clearly on the 2nd beat
	103	103	103	103	Sound the t clearly on the 2nd beat
	105	105	105	105	Feel the 2nd beat so as to place a - accurately
		107	107	107	change of harmony on the minim must be in time
9	131	131	181-207		Take care that this phrase in Deo salutari meo is absolutely in time.
12-13	181-207	181-207	181-207	181-207	Take care to integrate the breaths rhythmically to help improve ensemble and clarity of texture. Check that breaths are clearly marked in your copy, showing the relevant beat
14-15	220-225				Take care to sing -nes on the 4th beat in the 4/4 bars
16	234-239	234-239	234-239	234-239	omnes generationes - all notes absolutely in time and with great emphasis and rousing crescendo
17-18	255-262	255-262	255-262	255-262	Each line clearly enunciated and sung with rhythmic drive to aid clarity of texture
19	273	273	273	273	Breath on beat 2 and don't be late with -in
	275	275	275	275	ditto
	277	277	277	277	Make sure that -sa is in time"
	280	280	280	280	me - absolutely in time and with strong rhythmic drive

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	281	281	281	281	sa- beat 2 - don't be late
21	312-end	312-end	312-end	312-end	Each repetition of the word magnificat sung more powerfully than the previous one, the last one absolutely lifting the roof
29	100	100	100	100	Take care not to lengthen this bar! Flow'r is a crotchet, and not a dotted crotchet
30-31	11	11	11	11	Move through mihi , and then a strong accent on ma -gna
	15	15	15	15	Move through mihi , and then a strong accent on ma -gna
32				30	Take care with first three notes, especially the g#
34		52-63			Take care with tuning, aiming for wide ascending intervals and beware of singing incorrect rhythm during eius, et
35	63-74				ditto
			64-74		ditto
				74-86	ditto
34-38					These pages, whilst gentle and expressive, need plenty of energy and vocal support, so as not let things sag in pitch and interest.
39			117-123		Take care to sing each syllable of the text with the correct notes. And watch the changes of time signature.
52-54					These pages are always to be sung <i>marcato</i> - lots of energy required for each and every note, regardless of whether soft or loud
52			11	11	Take care - two notes on the final syllable - am
			14	14	po- on beat 4 - don't be late!
53		18	18	18	po- on beat 4 - don't be late!
			19	19	po- on beat 4 - don't forget!
	22	22	22	22	this bar is in 2 beats - feel a strong downbeat to help place in and emphasis on bra-
54-57					These pages always <i>marcato</i> and <i>staccato</i>
56				47-51	Practise these bars to help gain greater confidence and throw caution to the wind!
57-59					Even more <i>marcato</i> !
	79-81	79-81	79-81	79-81	Diminuendo down to p , immediately followed by crescendo
59-60					To be sung in one phrase, with abandon and full force
60-61	108-111				Check ascending intervals, aiming for large ones, but especial care needed for bar 109
61-63					These bars always 1-in-a-bar, until bar 142, where it changes to crotchet beats to final bar.
67-68					Take care with starting notes. Make sure you know how to find yours.
69	41	41	41	41	No breath before mi- (beat 2) and don't be late
70		46	46		Listen to bar 44 to help you find your starting notes in bar 46
71			57	57	Take care - this phrase begins with a long quaver
72	65	65	65	65	Take even more care - this phrase begins with a short quaver
79-81					The quavers should always be sung lightly, helping to convey a lively dance character - never legato!
82	128-129	128-129	128-129	128-129	Three long beats, followed by three short ones. Take care to finish -men on beat 1 of the 3/4 bar
			130-131	130-131	Three long beats, followed by three short ones. Take care to finish -men on beat 1 of the 3/4 bar
84				146	Bass 2 take care to sing E natural, and not Eb
		152		152	Alto 2/Bass 2 strong, confident F#, please
	164-end	164-end	164-end	164-end	Maintain concentration and excitement, even though you're not singing!!