

Practical Score Markings

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Thursday, September 2, 2020
www.emeraldensemble.org/eca

Basics

1. Always have one (or two!) sharpened pencils.
2. Ask before making a permanent marking.
3. The score is a working paper, not a sacred relic.
4. There is no reward for the cleanest score.
5. If the conductor says something, write it down.

Tips for Developing a System of Score Markings

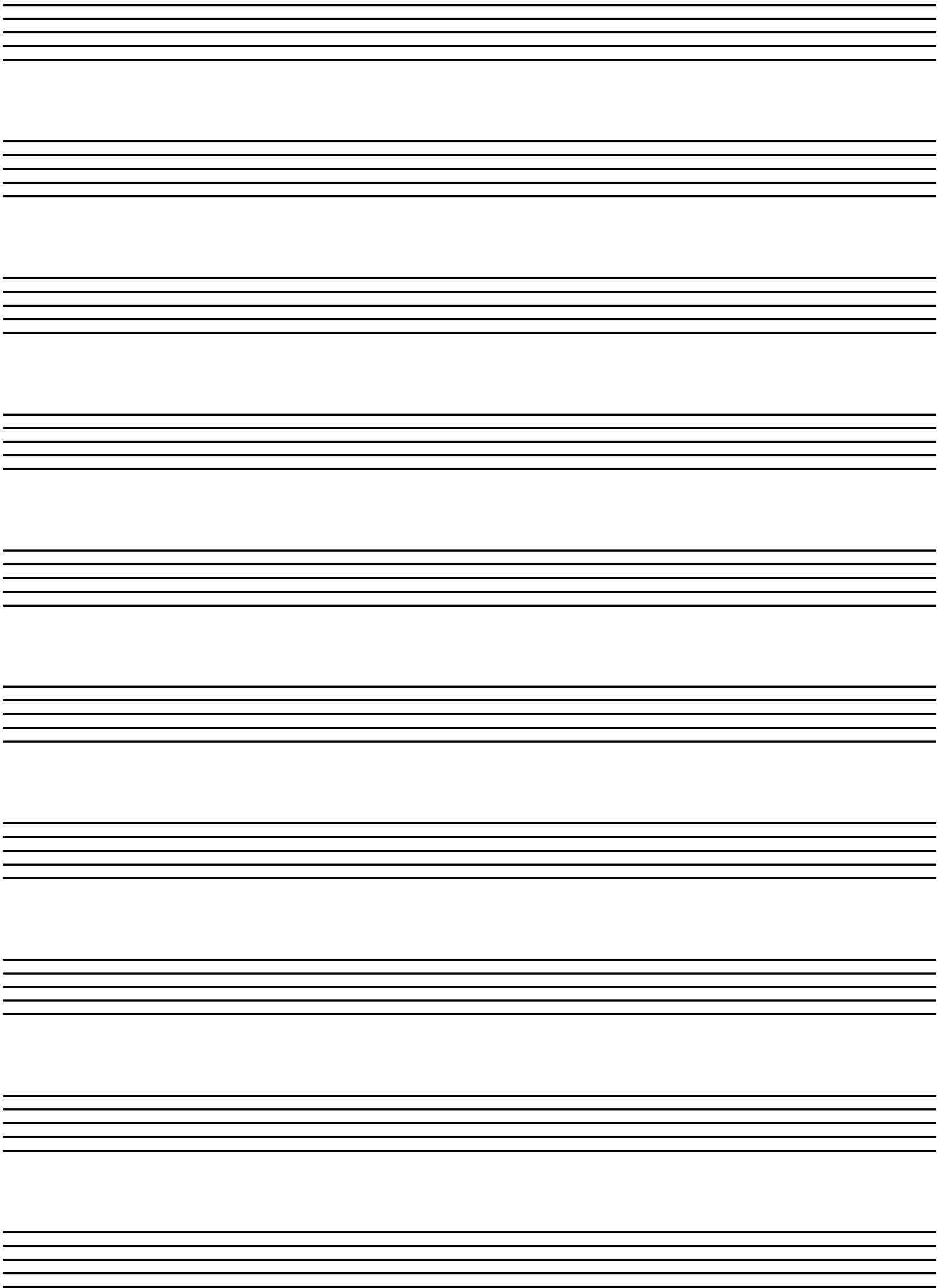
1. Locations The staff is crowded. Mark above or below the staff, or at the extremes.
2. Shapes There are many horizontal and vertical lines on the staff already.
 Instead, use slashes, circles, curves, angels, letters, etc.
3. Size To see it easily, write it bigger than the notes.
4. Symbols Train your brain to recognize symbols more quickly than to read words.

Outline of Presentation

1. Time Rhythm, cut-offs, tempo, meter.
2. Pitch Starting pitches, intervals, ensemble, tuning.
3. Phrasing Dynamics, articulation.
4. Breathing When to breathe, size of breath.
5. Structure Measure numbers, repeats, staves.
6. Language Vowel reminders, English approximates, translations.

Scores Discussed

- | | | |
|---------------------|---|---------------------------|
| 1. Tallis | If ye love me | <i>from cpdl.org</i> |
| 2. Thompson | Alleluia (<i>excerpt</i>) | <i>pub.</i> E.C. Schirmer |
| 3. Vaughan Williams | Fantasia on Christmas Carols (<i>excerpt</i>) | <i>pub.</i> E.C. Schirmer |
| 4. Victoria | O magnum mysterium | <i>from cpdl.org</i> |



If Ye love me

Thomas Tallis

(c 1505 - 1585)

St. John 14, 15-17

Soprano
If ye love me, keep my com - mand - ments, and I will

Alto
If ye love me, keep my com - mand - ments,

Tenor
8 If ye love me, keep my com - mand - ments, and

Bass
If ye love me, keep my com - mand - ments,

S.
pray the Fa - ther, and he shall give you

A.
and I will pray the Fa - ther, and he shall give

T
8 I will pray the Fa - ther, and he shall give

B.
and I will pray the Fa - ther, and he shall

S.
a - no - ther com - for - ter,

A.
you a - no - ther com - for - ter, that he may

T
8 you a - no - ther com - for - ter, that he may bide with you for

B.
give you a - no - ther com - for - ter, that he may bide with

S. that he may bide with you for e - ver,

A. bide with you for e - ver, with you for e - ver, e'en

T. e - ver, that he may bide with you for e - ver, e'en the

B. you for e - ver, may bide with you for e - ver, e'en

S. e'en the spirit of truth, e'en the spirit of

A. the spirit of truth, e'en the spirit of truth, e'en the

T. spirit of truth, the spirit of truth, e'en the spirit of

B. the spirit of truth, the spirit of truth, e'en

S. truth, e'en the spirit of truth, truth.

A. spirit of truth, e'en the spirit of truth, truth.

T. truth, the spirit of truth, the spirit of truth, that truth.

B. the spirit of truth, the spirit of truth, truth.

RANDALL THOMPSON

ALLELUIA

for four-part chorus of unaccompanied mixed voices

Lento
ppp

SOPRANO
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

ALTO
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

TENOR
Al - le - lu - ia, al - le - lu - ia, al - le -

BASS
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

PIANO
Lento
ppp
(For rehearsal only)

pp

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le -

This composition was written at the request of Dr. Serge Koussevitsky for the opening exercises of the Berkshire Music Center, at which it was first performed by the student body, under the direction of Professor G. Wallace Woodworth on July 8, 1940.

54

Movendo *sfz*

lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

Movendo *sfz*

57

stringendo

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, *stringendo*

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

stringendo

61

rall. **Largamente** *ff*

lu - ia, - al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, - al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu -

lu - ia, - al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, -

rall. **Largamente** *ff*

64

rall. *f*

lu - - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, - al - le - lu - ia,

ia, al - le - lu - - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, - al - le - lu - ia,

rall. *marcato* *f*

al - le - lu - ia, al - le - lu - ia, - al - le - lu - ia,

67

Meno mosso

rall.

Lento

mp < *mf* *mp* *mp calando* *p*

al - le - lu - ia, al - le - lu - ia, al - le -

mp < *mf* *mp* *mp calando* *p*

al - le - lu - ia, al - le - lu - ia, al - le -

sfz *mf* *dolce* *mp calando* *p*

ia, al - le - lu - ia, al - le - lu - ia, al - le -

mp < *mf* *mp* *mp calando* *p*

al - le - lu - ia, al - le - lu - ia, al - le -

Meno mosso

rall.

Lento

sfz *mp* < *mf* *mf* *mp calando* *p*

72

pp *pp* *pp* *pp*

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

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

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

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

pp *pp* *r.h.*

Fantasia on Christmas Carols

FOR BARITONE SOLO, CHORUS AND ORCHESTRA.

R. VAUGHAN WILLIAMS.

Andante.

ORCHESTRA

Violoncello Solo.



7 BARITONE SOLO.

This is the truth sent from a-bove, The truth of God, the



12

God of love: There-fore don't turn me_ from your door, But hear-ken all_ both



16

rich and poor. The first thing which I will re-late

CHORUS.

SOPRANO. pp

ALTO. (humming tone) pp

TENOR. pp (humming tone)

BASS. (humming tone) pp

(humming tone)



Small notes for rehearsal only.

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20 **B**

Is that God did man cre-ate, The next thing which to— you I'll tell, Wo—

24

- man was made with man to dwell.

pp (humming tone)

pp (humming tone)

pp (humming tone)

pp (humming tone) Ah

pp (humming tone)

mf *cantabile*

30 **C**

Then, af-ter this, 'twas God's own choice To place them both in Pa-ra-dise, There

pp (closed lips)

pp (closed lips)

pp (closed lips)

pp (closed lips)

dim.

to re-main, from e-vil free, Ex - cept they ate of such a tree.

pp
(closed lips)

pp
(humming tone)

pp
(humming tone)

pp
(humming tone)

pp
(humming tone)

pp

pp

D And they did eat, which

pp
(humming tone)

pp
(humming tone)

pp
Ah

pp

47

was a sin, And thus their ru - in did be - gin, Ru - ined themselves, both you and me, And

pp
(humming tone)

pp
(humming tone)

pp
(humming tone)

pp
(humming tone)

52

all of their pos - ter - i - ty. —

mf
Thus we were heirs to endless woes, Till

mf
Thus we were heirs to endless woes, Till

mf
Thus we were heirs to endless woes, Till

mf
Thus we were heirs to endless woes, Till

p

58

F

God the Lord did in-ter-pose, And so a prom-ise soon did run, That he would re-deem us

God the Lord did in-ter-pose, And so a prom-ise soon did run, That he would re-deem us

God the Lord did in-ter-pose, And so a prom-ise soon did run, That he would re-deem us

God the Lord did in-ter-pose, And so a prom-ise soon did run, That he would re-deem us

63

That he would re-deem us by his Son, by his Son, by his Son, by his Son, by his Son, by his Son

f appassion. 3/3

O magnum mysterium

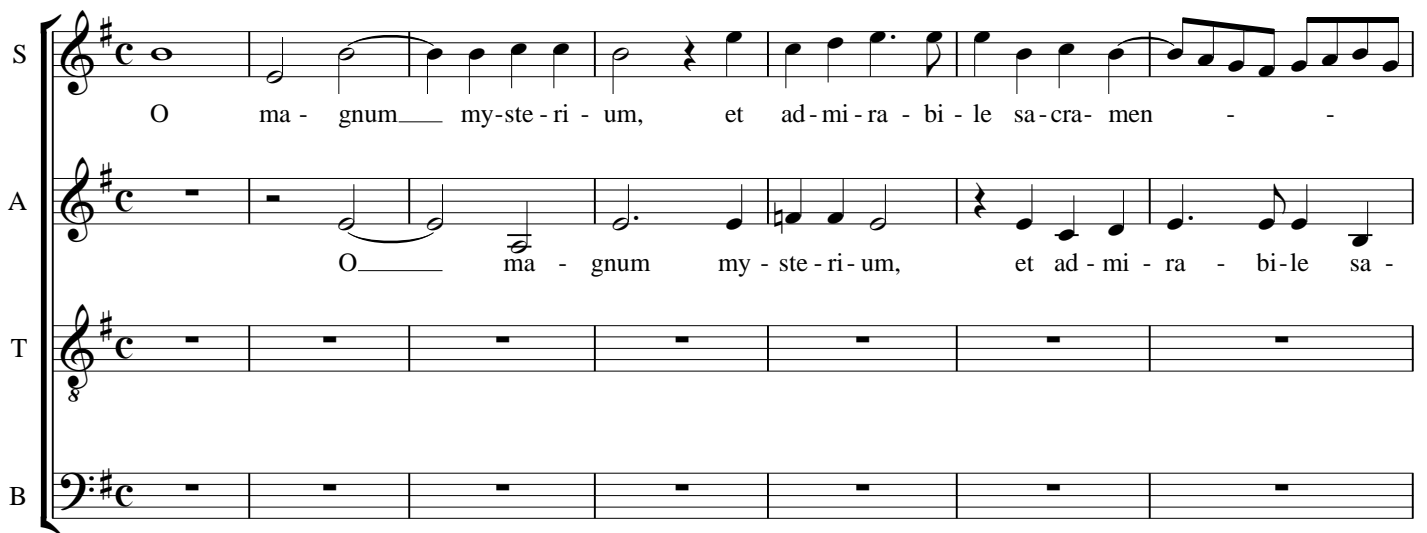
Tomás Luis de Victoria

S
O ma - gnum my - ste - ri - um, et ad - mi - ra - bi - le sa - cra - men -

A
O ma - gnum my - ste - ri - um, et ad - mi - ra - bi - le sa -

T

B

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in G major (one sharp) and common time (C). The Soprano part begins with a whole note G4, followed by a half note A4, and then a series of quarter notes: B4, C5, D5, E5, F5, G5. The Alto part begins with a whole rest, followed by a half note G3, and then a series of quarter notes: A3, B3, C4, D4, E4, F4, G4. The Tenor and Bass parts are currently silent, indicated by whole rests.

8
- - - tum, O ma - gnum my - - - ste - ri - um,

cra - men - tum, O ma - gnum my - ste - ri - um, et ad - mi - ra - bi -

O ma - gnum my - ste - ri - um, et ad - mi - ra - bi - le sa - cra men -

O ma - gnum my - ste - ri - um, et ad - mi - ra - bi -

Continuation of the musical score. The Soprano part continues with a half note G4, followed by a quarter note A4, and then a series of quarter notes: B4, C5, D5, E5, F5, G5. The Alto part continues with a half note G3, followed by a quarter note A3, and then a series of quarter notes: B3, C4, D4, E4, F4, G4. The Tenor part begins with a whole note G3, followed by a half note A3, and then a series of quarter notes: B3, C4, D4, E4, F4, G4. The Bass part begins with a whole note G2, followed by a half note A2, and then a series of quarter notes: B2, C3, D3, E3, F3, G3.

35

ja - cen - tem in prae - se - - pi - o. O be - a - ta
 cen - tem in prae - se - - pi - o. O be - a - ta
 - pi - o, in prae - se - - pi - o. O be - a - ta
 - pi - o, in prae - se - - pi - o. O be - a - ta

42

vir - - - go, cu - jus vi - sce-ra me - - ru - e -
 vir - - - go, cu - jus vi - sce-ra me - - ru - e -
 vir - - - go, cu - jus vi - sce-ra me - - ru - e -
 vir - - - go, cu - jus vi - sce-ra me - - ru - e -

48

runt por-ta-re Do - - mi-num Je - sum Chri - - stum. Al - le - lu -
 runt por-ta-re Do - - mi-num Je - - sum Chri - stum. Al - le - lu -
 runt por-ta-re Do - mi - num Je - - sum Chri - stum. Al - le - lu -
 runt Je - - sum Chri - - stum.

