

Practical Score Markings

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Basics

- The score is a working paper, not a sacred relic.
 - There is no reward for cleanest score.
- Don't trust your memory.
 - Self-reliance: write what you need.
 - If the conductor says something, write it down.
 - Conductor will be able to give more time to phrasing, tuning, text, etc.
- Ask the choir librarian before making a permanent marking.
 - Such as hole punching, highlighting, or colored pencil.

How to make a great score marking

Location

The staff is crowded, so...
write above or below!

Size

The staff is compact, so...
write bigger!

Shapes

The staff has many lines already, so...
use slashes, circles, curves, angles, etc.

Symbols

The brain takes time to interpret words, so...
use symbols!

For personal use only.

RHYTHM – Count

35

ja - cen - tem in prae - se - - pi - o.

Victoria: *O magnum mysterium*, mm.35-39, soprano

Marking beats above the staff

se - - pi - o. se - - pi - o.

Reminder to sustain

se - - pi - o.

RHYTHM – Cut-offs

Method 1

Assorted lines, arrows, arcs

Can be used together with rhythm lines.

67 *Meno mosso* *mp* *mf* *mp* *rall.* *Lento* *mp calando*

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

Thompson: *Alleluia*, mm.67-69, soprano

rall. *mp*

lu - ia,

rall. *mp*

lu - ia,

rall. *mp*

lu - ia,

RHYTHM – Cut-offs

Method 2

Accentuate the rest by...

67 Meno mosso *mp* *mf* *rall.* *mp* Lento *mp calando*
al - le - lu - ia, al - le -

Thompson: *Alleluia*, mm.67-69, soprano

... reinforcing the beat number.

rall. *mp* 2
lu - ia, _____

rall. *mp* 2
lu - ia, _____

... reinforcing the consonant
(if any).

rall. *mp* (n)
lu - ia, _____

rall. *mp* n
lu - ia, _____

RHYTHM – “English” cut-offs



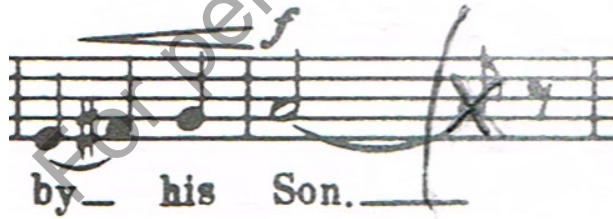
Vaughan Williams: *Fantasia on Christmas Carols*, mm.63-67, soprano

To cut off on the tied eighth note...

... chop it off.



... maybe cross it out.



... remember the consonant.



To sustain to the printed rest...

... use regular cut-off methods.

TEMPO – Sudden changes

The “Movendo” applies to everyone,
not just the sopranos...

... so **MAKE IT BIG**,
and **translate it** (if desired).

A musical notation snippet showing a staff with a fermata over a note. The word "Movendo" is written below the staff and circled in blue. The word "Faster" is written in blue above the staff, also circled. Below the staff, the lyrics "- lu - ia," are visible.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The score begins at measure 54. A tempo change to "Movendo" is indicated above the Soprano staff. Dynamic markings "sfz" (sforzando) are placed above the Soprano and Alto staves at various points. The lyrics for each part are:

Soprano: lu - ia, al - le - lu - ia, al - le -

Alto: lu - ia, al - le - lu - ia, al - le - lu - ia,

Tenor: lu - ia, 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 -

Thompson: *Alleluia*, mm.54-56, tutti

Basses (and anyone else) can
write it above their staff...

A musical notation snippet for a bass line. The word "Fast" is circled in blue and written above the staff. The dynamic marking "sfz" is also written above the staff. The lyrics "al - le - lu - ia, al - le - lu" are written below the staff.

... or wear their glasses.

A musical notation snippet for a bass line. The letters "GG" are circled in blue and written above the staff. The dynamic marking "sfz" is also written above the staff. The lyrics "al - le - lu - ia, al - le - lu" are written below the staff.

TEMPO – Gradual changes

Arrow = Speed up
Squiggle = Slow down

Glasses = Watch

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

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

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

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

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

Thompson: *Alleluia*, mm.54-71, soprano

METER – Meter changes

Old Unit = New Unit

- Place = directly above the barline.
- Use conductor's beat as "old unit."

♩ = ♩.

- sum Chri - stum. Al - le - lu-

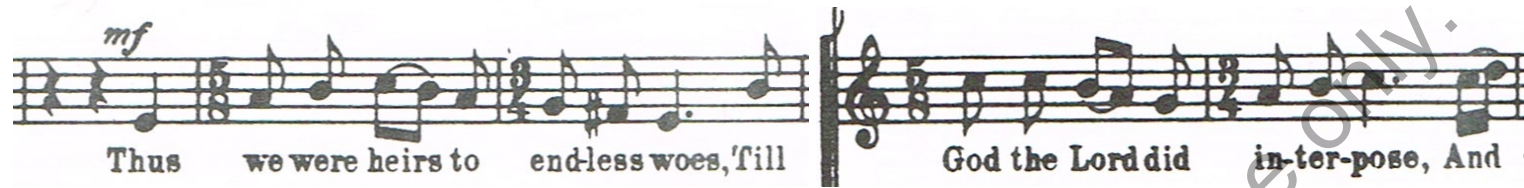
- - - sum Chri - stum. Al - le - lu-

Je - - - sum Chri - stum. Al - le - lu-

- sum Chri - stum.

Victoria: *O magnum mysterium*, mm.51-54, tutti

METER – Mixed meter



musical score for soprano, showing mixed meter. The score is divided into two measures by a bar line. The first measure contains the lyrics "Thus we were heirs to endless woes, 'till" and the second measure contains "God the Lord did in-ter-pose, And". The music is marked *mf*. The notation includes various note values and rests, with some notes having stems that cross the bar line. The meter changes from 3/4 to 3/8 in the second measure.

Vaughan Williams: *Fantasia on Christmas Carols*, mm.55-59, soprano

Marking the subdivided beats is visually cumbersome.

Bracket the 3s.



musical score for soprano, showing mixed meter. The score is divided into two measures by a bar line. The first measure contains the lyrics "Thus we were heirs to endless woes, 'till" and the second measure contains "God the Lord did in-ter-pose, And". The music is marked *mf*. The notation includes various note values and rests, with some notes having stems that cross the bar line. The meter changes from 3/4 to 3/8 in the second measure. Brackets are used to group the notes in the second measure, indicating hemiolas.

Can also use brackets for hemiolas!

Rhythm

- General. Mark beats above the staff as lines or beat numbers. Can also subdivide.
- Reminder to sustain. Arrow underneath notes.
- Cut-offs. Halted lines, arrows, arcs, above or below staff.
Can also write beat number or consonant, and circle it with rest.
- “English” cut-offs. Strong slash before the tied note.

Tempo

- Sudden changes: Mark above *your* staff, and/or circle it obnoxiously.
- Gradual changes: Forward arrow for *accel*. Squiggly line for *rit*. Above staff.
- Reminder to watch: Add eyeglasses.

Meter

- Starting meter: Mark conductor's starting pattern or beat.
- Meter change: Old Unit = New Unit, with “=” over barline.
- Mixed meter: Bracket the 3s.

QUESTIONS? SUGGESTIONS?

PITCH – Starting pitch

- (1) Find it somewhere.
- (2) Circle it.
- (3) Circle yours.
- (4) Connect them.

24
- man was made with man to dwell.
pp
(humming tone)
pp
(humming tone)
pp
(humming tone)
pp
(humming tone)
pp
(humming tone)

Vaughan Williams: *Fantasia on Christmas Carols*, mm.24-27, tutti

20
Is that God did man cre-ate, The next thing which to_ you I'll tell, Wo -
pp
(humming tone)

24
- man was made with man to dwell.
pp
(humming tone)
pp
(humming tone)
pp
(humming tone)
pp
(humming tone)
pp
(humming tone)
Ah
pp
(humming tone)
cantabile
mf

Vaughan Williams: *Fantasia on Christmas Carols*, mm.20-29, tutti

PITCH – Turning pages

pp al - le - lu - ia, al - le - lu - ia, —
mp lu - ia, al - le - lu - ia, al - le -

The image shows two staves of musical notation. The top staff is for the soprano part, starting with a piano (*pp*) dynamic. The bottom staff is for the alto part, starting with a mezzo-piano (*mp*) dynamic. The lyrics are 'al - le - lu - ia, al - le - lu - ia, —' for the soprano and 'lu - ia, al - le - lu - ia, al - le -' for the alto. The music is in a 4/4 time signature and features a melodic line with a fermata at the end of the first phrase.

Thompson: *Alleluia*, mm.18-19, soprano and alto

Meet the *custos*, a hint of next page's pitch. ↓

pp al - le - lu - ia, al - le - lu - ia, —
mp lu - ia, al - le - lu - ia, al - le -

This image is identical to the previous one, but it includes a *custos* symbol (a stylized 'C' with a vertical line) at the end of the soprano staff in the second measure, indicating the pitch for the next page.

Can also add connection to visible pitch.

pp al - le - lu - ia, al - le - lu - ia, —
mp lu - ia, al - le - lu - ia, al - le -

This image is identical to the previous one, but it adds a hand-drawn circle around the *custos* symbol in the soprano staff and another circle around the first note of the alto staff in the second measure. A line connects these two circles, illustrating the connection between the *custos* and the visible pitch of the next page.

PITCH – Tricky pitches

Need to work on a pitch at home?

Use a **gigantic slash** underneath, to find it quickly.

(And dog-ear the page, too.)

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The Soprano part has a large handwritten slash under the word 'magnum' to indicate a tricky pitch. The lyrics are: O ma - gnum my - ste - ri - um, et

Victoria: *O magnum mysterium*, mm.1-4, tutti

If you usually go too far (or not far enough),

add **small arrow** as reminder.

Musical score for Alto (A) part. A small arrow points to the 'ma' syllable in 'magnum' to indicate a tricky pitch. The lyrics are: O ma - gnum my - ste - ri - um,

If you feel comfortable with music theory,

write the intervals.

Musical score for Alto (A) part. The interval 'P5' is written above the 'ma' syllable in 'magnum' to indicate the interval. The lyrics are: O ma - gnum my - ste - ri - um,

= , m2, M2, m3, M3, P4, tt, P5, m6, M6, m7, M7, 8ve, etc.

PITCH – Half steps, whole steps, unisons

Two short-hand symbols:

^ = **half step**

π = **whole step**



A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of the following notes: a whole rest, a whole rest, a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a half note F#4. A half-step symbol (^) is placed above the final note (F#4). The lyrics "O ma - gnum my - ste - ri - um," are written below the staff.

Victoria: *O magnum mysterium*, mm.1-5, alto

For equal pitches,
draw circle around both,
then **connect** them.



A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of the following notes: a whole rest, a whole rest, a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a half note F#4. Circles are drawn around the G4 and A4 notes, and a line connects them. The lyrics "O ma - gnum my - ste - ri - um," are written below the staff.

PITCH – Imitative entrances

29

na - - tum
- - tum ja- cen -
na - tum ja- cen -
ja - cen - tem in

ja - cen - tem in prae - se - pi - o,
- tem, ja - cen - tem in prae - se - pi -
tem in prae - se - - pi - o, ja - cen - tem in
prae - se - - pi - o, ja - cen - tem in prae -

Victoria: *O magnum misterium*, mm.27-33, tutti

Mark with curved lines

Can also use Γ

... especially if there are
two imitative elements.

29

na - - tum
- - tum ja- cen -
na - tum ja- cen -
ja - cen - tem in

ja - cen - tem in prae - se - pi - o,
- tem, ja - cen - tem in prae - se - pi -
tem in prae - se - - pi - o, ja - cen - tem in
prae - se - - pi - o, ja - cen - tem in prae -

PITCH – Homophonic entrances

Add **big bracket** to denote homophonic moments ↓

15

et ad - mi - ra - bi - le, et ad - mi - ra - bi -
le sa - cra - men - tum, et ad - mi - ra - bi -
- - - tum, et ad - mi - ra - bi -
le sa - cra - men - tum, et ad - mi - ra - bi -

Victoria: *O magnum mysterium*, mm.12-17, tutti

15

et ad - mi - ra - bi - le, et ad - mi - ra - bi -
le sa - cra - men - tum, et ad - mi - ra - bi -
- - - tum, et ad - mi - ra - bi -
le sa - cra - men - tum, et ad - mi - ra - bi -

ALSO HELPS TUNING!

PITCH – Tuning

22

ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum

ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum

ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum

vi-de-rent Do-mi-num na-tum ja-

Victoria: *O magnum mysterium*, mm.22-27, tutti

PITCH – Vertical tuning

Connect prominent unisons and octaves, and/or other intervals helpful to you, especially at phrase entries, arrivals, and cadences.

22

The image shows a musical score for four staves, likely representing different vocal parts. The music is in G major (one sharp) and 4/4 time. The lyrics are: "ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum". The score is annotated with circles and lines connecting notes across the staves to illustrate vertical tuning. Specifically, circles are drawn around the notes for 'ma-li-a' in the first and third staves, and 'na-tum' in the second and fourth staves. Lines connect these notes vertically, showing unisons and octaves. A large watermark 'For Personal Use Only.' is overlaid on the score.

ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum

ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum

ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum

vi-de-rent Do-mi-num na-tum ja-

Victoria: *O magnum mysterium*, mm.22-27, tutti

PITCH – Horizontal tuning

Connect prominent pairs of same pitches, especially high pitches and tonics.

22

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, starting at measure 22. The lyrics are: "ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum ja-". The score includes several hand-drawn annotations: circles around specific notes in each voice part, and curved lines connecting these notes across the staves to illustrate horizontal tuning. The notes being connected are the tonic (G) and the high pitch (D5) in the soprano part, and the tonic (G) in the bass part. The annotations show how these pitches are repeated and related across different voices and measures.

ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum

ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum

ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum

vi-de-rent Do-mi-num na-tum ja-

Victoria: *O magnum mysterium*, mm.22-27, tutti

PITCH – Tuning tweaks

Small arrow can show pitches that need tuning attention. ↓

22

The image shows a musical score for four voices (Soprano, Alto, Tenor, and Bass) in G major. The lyrics are: "ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum". The score includes several annotations: a large circle around the first 're' in the Soprano part, a large circle around the first 're' in the Tenor part, a large circle around the first 're' in the Bass part, and a large circle around the first 're' in the Bass part. A small arrow points to the second 're' in the Tenor part. A large watermark "For personal use only." is overlaid on the score.

ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum

ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum

ma-li-a vi-de-rent Do-mi-num na-tum, vi-de-rent Do-mi-num na-tum

vi-de-rent Do-mi-num na-tum ja-

Victoria: *O magnum mysterium*, mm.22-27, tutti

PITCH

Starting pitches

- From elsewhere: (1) Find it. (2) Circle it. (3) Circle yours. (4) Connect them.
- Turning pages: Use a custos (hint of next pitch).

Tricky pitches

- For personal study: Mark prominently. Can dog-ear page.
- Reminders: Small arrow, interval abbreviation, ^ / □, circle and connect unisons.

Tuning

- Imitative entrances: Mark with curve at each part.
- Homophonic entrances: Mark with large bracket.
- Horizontal and vertical tuning: Find, circle, and connect helpful pitches.
- Tweaks: Small arrow.

QUESTIONS? SUGGESTIONS?

PHRASING – Legato

MAKE IT BIG!!!



- le sa-cra- men - -

Victoria: *O magnum mysterium*, mm.7-8, soprano

COVER OTHER PARTS!!!



- tem, ja - cen - tem in
tem in prae - se - - - pi -

Victoria: *O magnum mysterium*, mm.29-31, alto and tenor

PHRASING – Gradual dynamic changes

MAKE IT BIG!!!

COVER OTHER PARTS!!!

Hairpins work best.

Also **add reminders**, as needed.

The image shows two staves of musical notation for soprano voice. The first staff, starting at measure 50, contains the lyrics "al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -". It features a dynamic marking of *mf* at the beginning and *f cresc.* later in the phrase. A hand-drawn hairpin above the staff indicates a gradual increase in volume. The second staff, starting at measure 54, contains the lyrics "lu - ia, al - le - lu - ia, al - le -". It features a dynamic marking of *sfz* at the end. A hand-drawn hairpin above the staff indicates a gradual increase in volume. The tempo marking "Movendo" is placed above the second staff. A large, diagonal watermark "For personal use only." is overlaid across the entire musical score.

Thompson: *Alleluia*, mm.50-56, soprano

PHRASING – Dynamic markings

MAKE IT BIG!!!



A musical score for soprano in G major, C major, 4/4 time. The lyrics are "O ma - gnum my - ste - ri -". A handwritten "mp" is written above the first measure.

Victoria: *O magnum mysterium*, mm.1-3, soprano

Circle it obnoxiously!



A musical score for soprano in G major, 4/4 time. The lyrics are "Al - le - lu - ia,". The tempo and dynamic markings "Lento" and "ppp" are circled with a large, messy scribble.

Thompson: *Alleluia*, m.1, soprano

Or go really wild!

RANDALL THOMPSON

for four-*ŕ*

SOPRANO



Musical notation for soprano and alto parts in G major, 4/4 time. The lyrics are "Al - le - lu - ia,". The tempo and dynamic markings "Lento" and "ppp" are circled with a large, messy scribble.

ALTO

Thompson: *Alleluia*, m.1, soprano and alto

PHRASING – Page breaks

Mark it *before* you need it.

46

pp subito cresc. poco a poco

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

This block shows the beginning of measure 46. The number '46' is written above the staff. The first note is circled in blue. The dynamic marking 'pp subito' is written above the staff, and 'cresc. poco a poco' is written above the staff. The lyrics 'lu - ia, al-le - lu - ia, al - le -' are written below the staff.

mf

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

This block shows the continuation of measure 47. The dynamic marking 'mf' is written above the staff. A circled 'pp' is written above the staff. The lyrics 'lu - ia, al - le - lu - ia, al - le -' are written below the staff.

Thompson: *Alleluia*, mm.44-47, soprano

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PHRASING – Articulation

· > –

Place your articulations:

(a) Near the notehead.
(*This is standard editorial practice*)

...or...

(b) **All above the staff.**
(*This is MUCH easier to see on the quick.*)

Can also use...

U = **weak, unaccented note**

... especially helpful at cadences,
and in a – U combination.



- de - rent Do - mi - num na - tum, vi - de - rent Do - mi - num

Victoria: *O magnum mysterium*, mm.23-26, tenor

BREATHING – Rhythmic

Musical notation for the phrase "If ye love me, keep my commandments" in 4/4 time. The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). A long slur covers the entire phrase from the first note to the last.

Tallis: *If ye love me*, mm.2-4, soprano

Musical notation for the phrase "If ye love me, keep my commandments" in 4/4 time. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). A slur covers the first part of the phrase, and a fermata is placed over the final note.

For strict accuracy,
re-write the rhythm.


Musical notation for the phrase "If ye love me, keep my commandments" in 4/4 time. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). A slur covers the first part of the phrase, and a fermata is placed over the final note.

Or **add rests alone.**

BUT cumbersome for small print,
and implies that the phrase breaks.

BREATHING – Alternate options

Curved line



love me, _____ keep my com -

Tallis: *If ye love me*, mm.2-3, soprano

Check mark



love me, _____ keep my com -

Apostrophe



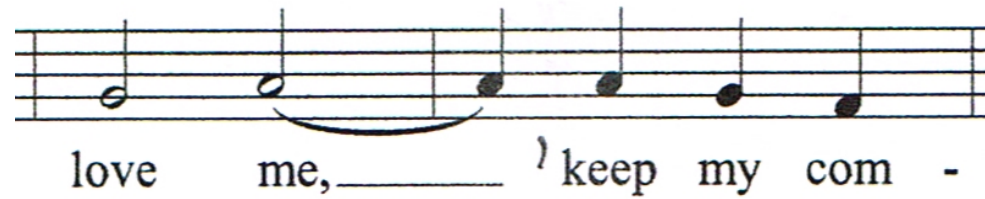
love me, _____ keep my com -

Need a big breath?

MAKE IT BIG!!!

BREATHING – Not quite a breath

Glottal stop



Tallis: *If ye love me*, mm.2-3, soprano

No breath, but phrase



For personal use only.

BREATHING – No breath

Slur



love me, _____ keep my com -

The musical notation shows a single staff with six notes: a half note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, and a quarter note on A4. A solid slur is placed above the notes from the second to the sixth. A horizontal line is drawn under the text 'me, _____'.

Tallis: *If ye love me*, mm.2-3, soprano

Dotted slur



love me, _____ keep my com -

The musical notation is identical to the first example. A dotted slur is placed above the notes from the second to the sixth. A horizontal line is drawn under the text 'me, _____'.

Or below the text



love me, _____ keep my com -

The musical notation is identical to the first example. A solid slur is placed below the text 'me, _____'.

PHRASING & BREATHING

Phrasing

- **MAKE IT BIG!!** It's OK to cover other parts.
- Dynamic changes. Hairpins preferred.
- Dynamic markings. Make it big. Can circle and draw arrows. Mark *before* you need it.

Articulation

- Standard markings. Near the notehead, or all above staff.
- Weak syllable. Can use u .

Breathing

- Rhythmic. Re-write rhythm, or just the rests.
- Alternatives. Curved line, check mark, apostrophe.
- Not quite a breath. Glottal stop, phrase points.
- No breath. Slur, or dotted slur. Above staff, or with text.

QUESTIONS? SUGGESTIONS?

STRUCTURE – Starting

Write what unit gets the beat

(or the conductor's beat pattern)

above the soprano.

Write the given starting pitch

below the bass.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in G major (one sharp) and common time (C). The lyrics are: "O ma - gnum my - ste - ri - um, et" for Soprano and "O ma - gnum my -" for Alto. The Tenor and Bass parts are currently blank. Handwritten annotations include "in d'" circled above the Soprano staff and "E" circled below the Bass staff. A large diagonal watermark "For personal use only" is overlaid on the score.

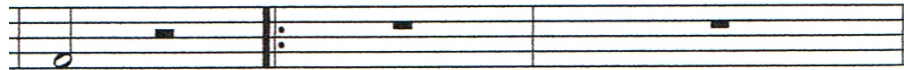
Victoria: *O magnum mysterium*, mm.1-4, tutti

STRUCTURE – Measure numbers

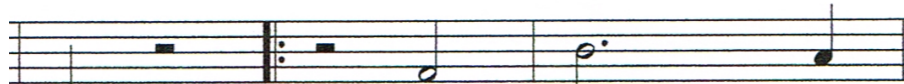
- **Write at beginning of system**
(not every 5 or 10 bars)
- Usually best to write **above the soprano staff.**
- When counting...
ignore pick-up measures, and
don't re-count repeated measures.

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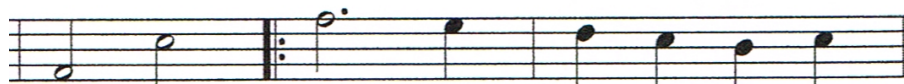
STRUCTURE – Repeats



ter,



ter, that he may

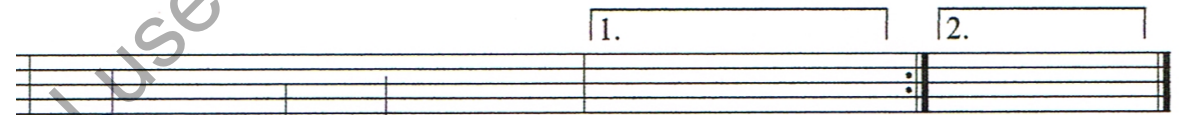


ter, that he may bide with you for

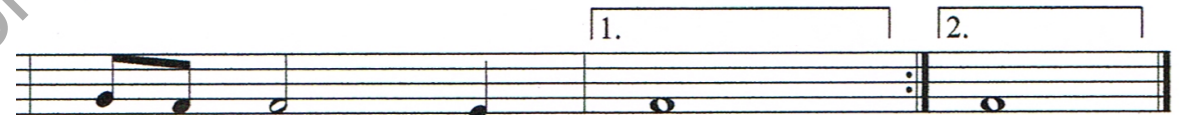


ter, that he may bide with

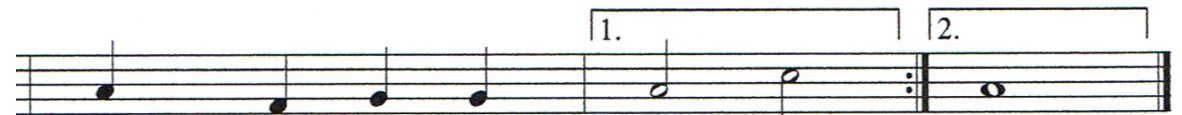
Tallis: *If ye love me*, mm.13-15 & 25-27, tutti



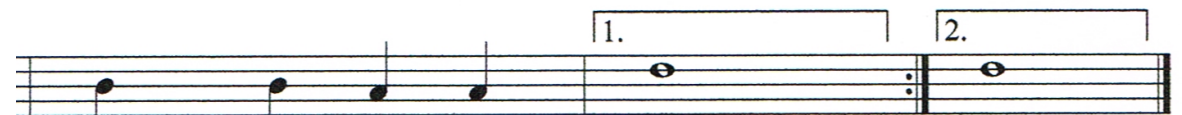
spirit of truth, truth.



the spirit of truth, truth.



truth, the spirit of truth, that truth.



truth, the spirit of truth, truth.

For personal use only.

STRUCTURE – Repeats

ter,
- ter, that he may
- ter, that he may bide with you for
ter, that he _____ may bide with

A vertical line with a double bar line and repeat dots is drawn through the score, indicating a repeat structure. There are some handwritten scribbles above and below the line.

Tallis: *If ye love me*, mm.13-15 & 25-27, tutti

MAKE IT BIG!!!

1. 2.
spirit of truth, truth.
the spirit of truth, truth.
truth, the spirit of truth, that truth.
truth, the spirit of truth, truth.

The score shows four voices with first and second endings. A vertical line with a double bar line and repeat dots is drawn through the score, indicating a repeat structure. There are some handwritten scribbles above and below the line.

STRUCTURE – Repeats

ter,
- ter, that he may
- ter, that he may bide with you for
ter, that he may bide with

A vertical line is drawn through the first system of the score, extending from the top staff down to the bottom staff. There are some scribbles and a leaf-like mark near the top of this line.

Tallis: *If ye love me*, mm.13-15 & 25-27, tutti

MAKE IT BIG!!!

... and draw attention to first/second endings.

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

The score on the right shows the same musical notation as the left, but with first and second endings clearly marked with boxes and numbers '1.' and '2.'. The first ending of the first system is circled in blue. A vertical line is drawn through the second system, and there are some scribbles at the bottom of the page.

STRUCTURE – Repeats

ter,
- ter, that he may
- ter, that he may bide with you for
ter, that he may bide with

2° pp

A vertical line is drawn through the score, and a circled annotation '2° pp' is present in the first system.

Tallis: *If ye love me*, mm.13-15 & 25-27, tutti

MAKE IT BIG!!!

... and draw attention to first/second endings.

... and note if there are differences the second time.

1. 2.
spirit of truth, truth.
the spirit of truth, truth.
truth, the spirit of truth, that truth.
truth, the spirit of truth, truth.

First and second endings are marked with brackets and numbers 1 and 2. A vertical line is drawn through the score.

LAYOUT – Marking your line

- Some like to highlight their text.
BUT that discourages
 (a) counting rests, and
 (b) noticing your relationship to other parts.
- Instead, **mark the beginning of your staff.**
... or highlight just the beginning of the staff.
... or highlight just the beginning of every other measure.

47

was a sin, And thus their ru - in

pp

(humming tone)

pp

(humming tone)

pp

(humming tone)

Vaughan Williams: *Fantasia on Christmas Carols*, mm.47-48, tutti

TEXT – Consonants

My top recommendation...

The **International Phonetic Alphabet** to the rescue!!!

As a start, attend Emerald Choral Academy, October 12th.

But, barring that...

Some advice if you're using English near-equivalents:
(especially for Latin)

g = hard "g"

ġ = soft "g"

(or slash through top)

ṙ = rolled or flipped "r"

(or slash through top)

ṫ = unaspirated

(or slash through top)

A musical score for soprano, showing the first four measures of 'O magnum mysterium, et'. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes: 'O ma - gnum my - ste - ri - um, et'. The notes are: O (half note), ma (quarter note), gnum (quarter note), my (quarter note), ste (quarter note), ri (quarter note), um (quarter note), et (quarter note).

Victoria: *O magnum mysterium*, mm.1-4, soprano

TEXT – Vowels

| | = “taller” vowel

< > = “brighter” vowel

() = “darker” vowel

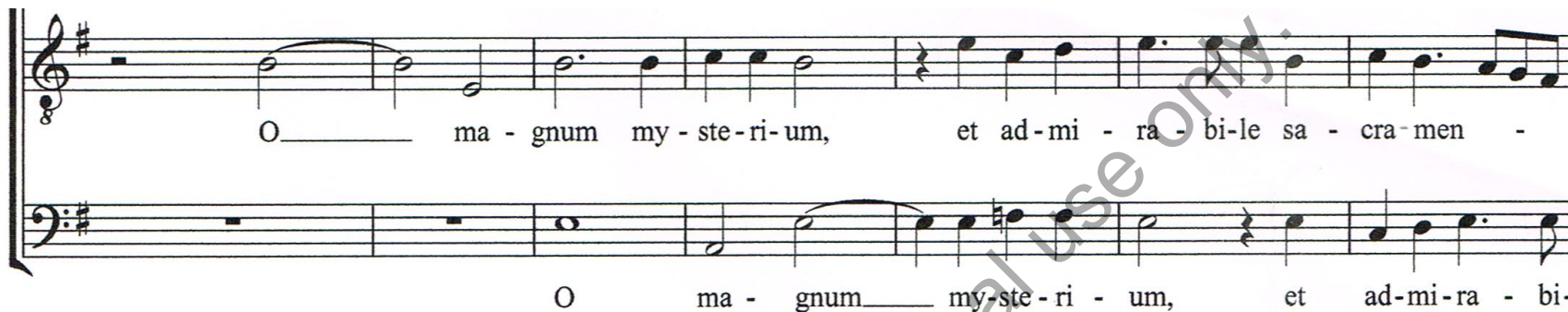
The image shows a musical score for a soprano part. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "O magnum mysterium, et". The word "O" is written as "O" with a vertical line on its left side, indicating a "taller" vowel. The word "ma" is written as "ma" with a less-than sign (<) on its left and a greater-than sign (>) on its right, indicating a "brighter" vowel. The word "gnum" is written as "gnum" with a horizontal line above it, indicating a "darker" vowel. The word "my-ste-fi-um," is written as "my-ste-fi-um," with a horizontal line above it, indicating a "darker" vowel. The word "et" is written as "et" with a horizontal line above it, indicating a "darker" vowel. The musical notation consists of a single staff with a treble clef, a key signature of one sharp, and a common time signature. The notes are: O (half note), ma (quarter note), gnum (quarter note), my (quarter note), ste (quarter note), fi (quarter note), um (quarter note), et (quarter note).

Victoria: *O magnum mysterium*, mm.1-4, soprano

TEXT – Translation

Some prefer word-for-word translations, under their text.

Write translation between systems, or at bottom of page.



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 -

*O great mystery
and wondrous sacrament*

Victoria: *O magnum mysterium*, mm.8-14, tenor and bass

Victoria: *O magnum mysterium*, mm.29-34, tenor and bass



tem in prae - se - - - pi - o, ja - cen - tem in prae - se -

prae - se - - - pi - o, ja - cen - tem in prae - se -

... that animals see the Lord God lying in a manger.

STRUCTURE & TEXT

Structure

- Starting. Write the given pitch and the unit that gets the beat.
- Measure numbers. Every system, above soprano.
- Repeats. **MAKE IT BIG!!** Mark even at start/end of piece.
- First and second endings. Draw attention. Note differences on second time.

Layout

- Marking your line. Arrow at start of system.

Text

- Consonants. Slash above (or through) for soft g, rolled r, unaspirated t.
- Vowels. | | = taller. < > = brighter. () = darker.
- Translation. Write between systems, or at bottom of page.

QUESTIONS? SUGGESTIONS?

Practical Score Markings

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Thursday, September 3, 2020

www.emeraldensemble.org/eca

Location — Size — Shapes — Symbols