

**Essential rehearsals on the day: 11.00 am–1.00 pm (with piano);
2.30–4.15 pm (with full orchestra)**

PLUS optional preliminary workshop: Saturday 16 June

The two essential rehearsals on the day are for ensemble, balance and continuity, and will not allow time for note-learning: we rely on you to be conscientious, to learn these works thoroughly at home, and consider coming to the optional workshop on 16 June. Rehearsal CDs, which highlight the individual voice-parts and are an invaluable learning aid for less experienced singers, are available from ChoraLine (www.choraline.com or 0845 304 5070). Make learning enjoyable by rehearsing with friends; established choirs who are taking part in this performance might consider organising an open rehearsal to include individual singers in their area. Join our Facebook group (The Really Big Chorus Singers and Supporters) and tell others what you are doing.

16 June workshop at Bloomsbury Central Baptist Church

Directions. Bloomsbury Central Baptist Church is at 235 Shaftesbury Avenue, London WC2H 8EP – the very top end of Shaftesbury Avenue (for more details visit www.bloomsbury.org.uk/home/page/our_location/). The church is equidistant from tube stations Tottenham Court Road (Northern/Central lines) and Holborn (Piccadilly/ Central lines); it can seat more than 500 singers, has wheelchair access and we will have exclusive use of the space during the afternoon. It is also well situated for other London attractions: the British Museum is nearby (open 10 am–5.30 pm); the vibrant Covent Garden district (open all hours!) is a 10-minute walk or one underground stop from Holborn; ‘theatreland’ and the shops of Oxford Street and Regent Street are walkable or a short bus-ride away. Everything you need for a complete day out is within easy reach. Workshop tickets are £15 each if booked in advance on the order form, or £20 on the day.

Timings. The workshop runs from 2.30 until 5.30 pm. Singers will be admitted from 1.45 pm; please be ready to show your tickets. If seats are not all sold, you may be able to pay on the door at the increased price of £20, but you are encouraged to book in advance by downloading the form from our website. There will be a break during the afternoon, and Bob Chilcott may stagger this for upper and lower voices to make the most of the time available. There are plenty of cafés within a few minutes’ walk.

8 July RAH rehearsal/concert timetable

(any changes will be posted on our website and on our Facebook page nearer the time)

10.15am: Singers will be admitted via doors at the back of the Hall, which may not be the same as the door number on your ticket. (See Admittance to the Hall, below.)

11.00am: 2-hour choral rehearsal with piano (there is no break in this rehearsal).

1.00pm: 90-minute lunch break. The Royal Albert Hall does not permit patrons to bring their own food and drink into the Hall. You may visit one of the many cafés/bars within the Hall, and one or both of the Arena Foyer Bars will be serving sandwiches, salads and snacks at discounted prices (if you are required to pre-order then an order form will be sent with your tickets). Alternatively, you can make your own arrangements outside. Kensington Gardens opposite is ideal for a picnic in good weather and is often full of TRBC singers.

2.30pm: Choral rehearsal with full orchestra. Tea and other refreshments will, we hope, be available in the Hall from 4.15pm.

4.15pm: Choir free until the evening performance. You may stay and listen quietly to the orchestra and soloists until they finish rehearsing at 5.15pm.

6.15pm: The doors will be opened to the public for the evening performance.

7.00pm: Concert starts; please be in your seats by 6.55pm.

7.40pm: Interval (timing is approximate).

9.00pm: Concert ends (timing is approximate).

Concert dress

Sopranos/Altos in groups from regular choirs may dress as for their own choir concerts. Individuals and other groups should wear TRBC colours: a top, dress, scarf or shawl in mid-blue for Sopranos, or red for Altos. If you're not sure about the shade, visit www.kettlewellcolours.co.uk/season/spring, where Periwinkle/True Blue/Royal Blue/ Oxford Blue are all ideal for sopranos, and Geranium/Poppy/True Red and Tomato are good for altos (using the code **KCSCRATCH2** will get you a 10% discount on all orders). **Tenors/Basses** should wear dark suits or dinner jackets (no braces, please, in case it is warm enough for jackets to be removed) and a white shirt with tie or bow-tie. Female tenors should wear a white shirt and black skirt or trousers; male altos should dress as the tenors/basses. Alternatively, singers may wear our official polo tops which are available in blue (Sopranos), red (Altos), white (Tenors) and black (Basses). Download an order form from our website: www.trbc.co.uk (shirts will also be for sale on the day, with a contribution going to our partner charity). School parties should wear school uniform.

Dressing rooms

Gentlemen may use Chorus Room A which is in the West corridor under the Arena, best reached through the Heineken Green Room (formerly the West Arena Foyer bar). Ladies may use Chorus Room B which may be difficult to find for first-timers: ask a Steward for directions. Please be aware that neither area will be locked at any time, so keep your valuables with you.

Admittance to the Hall

For the rehearsals, a limited number of doors will be open at 10.15 am at the back of the Hall (the opposite side to the Albert Memorial), which may not be the same as the door number specified on your ticket. We don't yet know which door numbers (there is building work at the Hall), but information will be posted on our website nearer the time, and on our Facebook page. All other doors will be locked until the general public is admitted at 6.15pm, when you can use the door number printed on the ticket. Bag searches are likely to be in operation: please allow extra time.

Scores

You must bring your own scores of both works: Fauré's Requiem is widely available and all editions are compatible; for Mendelssohn's *Hymn of Praise* we recommend the Schirmer edition (ISBN 978-07935-4709-8). If you have no supplier, try Blackwell's Music Shop: 01865 333582 or email printed.music@blackwell.co.uk. For practice CDs/MP3 files contact ChoraLine: www.choraline.com.

Chorus instructions from Bob Chilcott for Fauré and Mendelssohn

FAURÉ REQUIEM (*letters and page numbers below refer to the Hamelle Edition*)

STAND at the beginning on a signal from the conductor.

General instruction, all voices: whenever there is a comma marked above the stave take a breath, but don't take time to do so or you will fall behind other parts which are not breathing moment (this is especially important in movement 2 (Offertoire). Other breaths are indicated below.

Pronounce the Latin in Italianate style. Note that '-tio-' or '-tia-' in the middle of a word is pronounced 'tsio' or 'tsia'. 'Excelsis' should be pronounced 'ex-chel-sis'.

Throughout these notes, *C minus 1* (and similar) means one bar before Letter C, and *G plus 4* means four bars after Letter G

1. Introit & Kyrie

p.3 C minus 1: **T** breathe after 'Domine'

p.4 D minus 1: **T** breathe after the top F on 'Dona'

p.6 F: **SATB** breathe after the first 'exaudi' but NOT between 'exaudi' and 'orationem'

p.8 G plus 4: **SAT** breathe after the second 'kyrie'

p.10 J minus 1 and plus 1: **B** breathe after 'eleison' and again after the first 'Christe'

2. Offertoire

p.14 *A plus 2*: **T** breathe before 'de poenis' and make a new start with the altos

p.20 *J minus 3*: **B** breathe before 'rex'

p.20 *J minus 2*: **S & A** breathe before 'rex'

pp.21/22 *J plus 3 & K minus 3*: **SATB** breathe after 'inferni', wherever it falls in the bar

p.23 *Letter K plus 3*: **S & B** breathe between beats 2 and 3; **A & T** cheat!

3. Sanctus

p.31 *D plus 4*: **S** breathe after 'excelsis'

p.33 *F plus 5/F plus 9*: **TB** and then **S** breathe after 'excelsis'

Turn the page quietly during the final 6 bars, and **SIT** at the end of this number

4. Pie Jesu

Do not turn the page at the end of this number until given the signal to **STAND**

5. Agnus Dei

STAND on a signal from the conductor

p.40 *A minus 5*: **T** breathe after 'Dei', and then not again until the rest in *A minus 1*

p.44 *D minus 3*: **T** as above: breathe after 'Dei'; **NOT** after 'tollis' in *D minus 3*.

p.44 *D minus 1*: **T** breathe with the commas before **AND** after 'dona'

p.45 *E plus 3/E plus 4*: **S** breathe after 'eis' / **ATB** breathe after 'eis' a bar later

p.46 *F minus 8*: **SATB** breathe after Domine and watch the conductor!

p.47 *F minus 4*: **SATB** breathe after 'aeternum'

p.47 *F plus 1*: **SATB** shorten 'e' to a crotchet and breathe

p.48 *G minus 5*: **SATB** breathe after 'aeternum'

REMAIN STANDING at the end of the movement

6. Libera me

p.54 *C plus 1*: **SA** breathe after the first 'tremens'

p.55 *C plus 5*: **SATB** breathe after 'ego', either after beat 3 or at the end of the bar

p.55 *D plus 1*: **ATB** breathe before 'Dum' (**S** have a printed comma so will breathe)

p.56 *D plus 10*: watch the conductor for the new (faster) speed

p.56 *D plus 12*: **SATB** breathe after 'illa' (ditto p.58 *E plus 2*)

p.57 *D plus 14*: **SATB** breathe after 'iræ' (ditto p.58 *E plus 4*)

p.59 *F minus 1*: **SATB** breathe after 'valde' but don't be late at F

p.59 *F plus 4*: **SATB** breathe after 'aeternum'

p.60 *G minus 4*: **SATB** breathe before 'et lux perpetua'

p.61 *G minus 1*: **SATB** breathe before 'luceat'

p.61 *H*: **SATB** watch for slower tempo; **SATB** breathe at end of *H plus 1*

p.62 *J minus 7*: memorise this unison passage if you can (up as far as L) so that you can watch the conductor and listen carefully; at p.63 *J minus 4* no breath for anyone

p.64 *K minus 5*: **SATB** no breath before 'in di-e'

p.64 *K plus 3*: **SATB** breathe after 'sunt' here, but carry over at *K plus 6*

7. In paradisum

p.69 *A plus 2*: **S** no breath after 'adventu'

p.71 *B plus 5/plus 7*: **TB** breathe after 'Jerusalem' each time, but don't be late on the next bar

p.73 *C plus 7*: **S** no breath after 'angelorum'

p.74 *D plus 2* **S** no breath after 'Lazaro'

p.74 *D plus 5*: **S** breathe after 'paupere' but not after 'Lazaro' two bars later in spite of the comma!

p.75 *E minus 1*: **S** breathe after 'paupere' but not after 'habeas' two bars later

p.76 *F to the end*: **S** save the breath on the long notes and support the sound to avoid going flat

MENDELSSOHN 'HYMN OF PRAISE' (page numbers refer to Schirmer edition)

General instruction, all voices: breathe wherever you see a comma in the text, except where indicated below, and pay close attention to Mendelssohn's dynamic markings.

At the beginning, **STAND** on a signal

Movement 1

p. 4 A plus 10: **SATB** no breath after 'life'

p.5 B minus 4: **SATB** no breath after 'sing'

p.5 B: **T** (and other voices subsequently) sing this 2-bar phrase in one breath

p.8 C plus 9: **T** no breath after 'Lord', nor at C plus 14

p.9 D minus 2: **ATB** no breath after 'harp'

p.10 E plus 3: **A** (and other voices subsequently) breathe after the word 'flesh' wherever it comes, but delay the 'sh' until the last possible moment

p. 15 G plus 12 and subsequent: **SATB** sing this 2-bar phrase in one breath EXCEPT at p.16 G plus 19 where all voices breathe at the end of the bar

p.15 G plus 21: the final 'note' of the page is actually on page 16, and is just a crotchet

Movement 2

p. 16 A plus 1: **SATB** sing this phrase in one breath wherever it comes

p.21 E plus 3: **SATB** note the drop to *piano*

p.21 bottom line: **SIT** on a signal from the conductor

Movement 4

STAND on a signal from the conductor

p. 26 opening phrase: **T**, but also **SAB** whenever this phrase comes, no breath after 'Lord'

p. 29 B plus 2: **SA** no breath after 'cried'

p. 29 B plus 7: **SATB** breathe after 'Lord' to enable the *subito p*

p. 30 B plus 15: **B** may have dotted minim crotchet for 'time of'; two minims is correct

Movement 5

Throughout movement, **SATB** sing 'O blest are they that hope and trust in the Lord' in one breath

p. 33 B plus 5: **T** (and basses to start with) have the tune, so sing it out right through to letter C; other parts make sure you can hear their tune!

p. 36 D minus 1: **SATB** no breath after 'Lord'

p. 38 D plus 16: watch the conductor! The two solo voices pause on the top note and again on beat 3, so listen to them and wait for the conductor to bring you in

SIT at the end of this movement, on a signal from the conductor

Movement 7

p.44: **STAND** as the soloist finishes, on a signal from the conductor

p. 46 B plus 11: **SATB** observe the sudden drop to *piano*

p. 48 C plus 1 and subsequent phrases: **SATB** don't try to breathe at the comma after 'armour'

p. 51 E plus 10: **B** stagger the breathing if you can't sing this phrase in one breath

p. 54 G minus 1: **T** have the tune here for 5 bars so let's hear it!

p.58 K plus 1: **SATB** shorten the dotted minim to a quaver

Movement 8

p. 59 bar 2: **SATB** no pause and no breath

p.59 bar 6: **SATB** no pause and no breath

p. 62 B plus 12: this final phrase is marked *piano* - don't plough on *forte*

SIT at the end of this movement, on a signal from the conductor

Movement 9

STAND after the final chord of this duet, on a signal from the conductor

Movement 10

p. 69 bar 4: **B** (and all voices subsequently) no breath between 'the Lord' and 'glory and might'

p. 73 C: **SATB** make sure this note is only a crotchet – don't hang on!

p. 75 D: **B** (and all voices subsequently) no breath after 'Lord' whenever the phrase 'Sing ye the Lord, and ever praise His holy name' appears in full

p. 81 G plus 7: **S** if you discover during rehearsal that you can't comfortably reach a top B flat at the end of this rising scale, please leave it to others; same on p. 82 where it is held for even longer

p. 81 G plus 19: **S** the first note of this bar should be a B flat, not a D