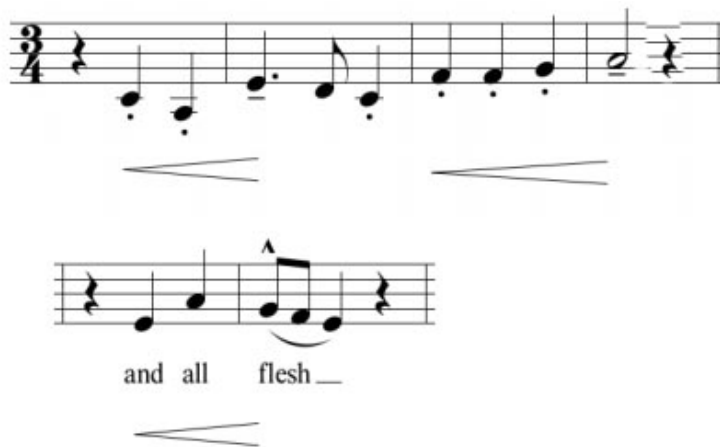


4. And the Glory of the Lord

(EH)nd th(oo) GL(AW) - d(EE) th(oo) GL(AW) - d(EE) (UH) vth(oo) L(AW)D.

M7- 14 (sung marked and detached).

- Initial statement: strong “d” after “And”. Please insert a slight shadow vowel between the words “And” and “the” on each repetition of the phrase “And the Glory of the..”. A shadow vowel is a small “uh” in between the words I’ve outlined like this: And-uh the Glory... – but it’s very small! Just enough to create a separation, and not enough to be overtly noticeable!
- Flip the “r” on “glory”, strong Ls,
- Crescendo dotted quarters, and lift at the end of them
- **Altos:** ‘eyeball’ the audience as you begin this piece. The ‘Gl’ of Glory to be distinct. Tell the story - let it bounce.
- Schwa after Lord, revealed, it; when followed by a rest (M 14,17(A), 20 (T), etc.)



M14- **Altos**- Change dotted half note “Lord” to half note. Release on beat 3

M16- second "glory of the" performed as three quarter notes - not two eighths and two quarters

M17 – all quarter rest and a relaxed D (schwa =unstressed vowel sound) on beat 2

Sh(EH)ll b(EE) R(EE) - V(EE) - l(IH)d

- M19-22 sung smoothly and sustained
- shall be revealed. – strong "sh" and "ll", flip "r" on "revealed", unaccented "ed (here’s the SCHWA again!)
- M29-32 – a crescendo through each long note
- M33 – SA 8th rest end of beat 1 with schwa
- M34 (D) **ALTO** emphasized

- M36-37 – all stress “be” and “veal”
- M36 – all 8th rest on beat 2 with schwa
- **M 38- (correction) hold 3 beats, cut off with schwa on downbeat M 39**

(EH)nd (AW)LL FL(EH) - sh(EH)ll s(EE) (IH) - T(oo) - G(EH) - TH(oo)

- M43-46 **ALTO** sung bouncy and detached
- M43 -2nd statement– 8th rest after “and all,”
- strong “d” after “and”, stress “ge”
- And all flesh shall see it together. - Connect the "sh" of "flesh" to the "sh" of "shall"; and the "t" of "it" to the "t" of "together", strong consonants

F(AW) th(oo) M(UH)(OO)TH (UH)v th(oo) L(AW)D h(EH)th SP(AW)(OO) - K(IH)N (IH)t.

- M51-57 **BASS + TENOR**, -sung broadly and sustained
 - For the mouth of the Lord has spoken it. – omit "r" on "For", strong M, L, N
 - M53 -55– **BT** “th” on last 8th of measure, schwa end of “of”, end of “Lord”
 - M57 – All quarter rest on beat 3, men place the “t” there
 - M58-61 – **S** see men M53-55 regarding diction
 - M68 – **T** quarter rest on beat 2
 - M73 take the dot off of the half note and change it into a quarter rest – placing the end of the word (er or it) right on beat 3.
 - M83 – **S** 8th rest end of beat 2
 - M92-93 – emphasize 1st and 3rd beats of 92, 2nd beat of 93
 - M129- **TB Tenors and basses**- cresc. For 5 measures (for the mouth of the Lord, the mouth of the Lord).
 - M130- Soprano and alto- change dynamic to mf (for the mouth...). Back to f on “hath spoken it”.
 - **Sit** on the downbeat of bar 1 of Thus Saith the Lord. There are two recitatives, then.
-

17. Glory to God

Stand at beginning.

GL(AW) - d(EE) t(oo) G(AW)D ... (IH)n th(oo) H(UH)(EE) - (EH)st

- Solid FORTE at beginning.
- Glory to God in the highest - flip the "r" in "Glory", unaccent the "-ry",
- The final "D" in God sung clearly and in the rest, high - est not hi - yest, clear and quick "st" exactly in the rest.

(EH)nd P(EE)ce / (AW)n (oo)TH

- And peace on earth. - strong ND, tiny pause after "Peace" to avoid hissss, sing it "Pea -Z'awn earth", omit the "r" in earth
- M 30-31 ALL- sung broadly and "down to earth"**ALTO** emphasized; BASS also - they have the theme - the octave leap brings the angels "closer to earth"
- M20-21 Soprano-(sung legato)- Goodwill towards men, towards men - very distinct "d" in "goodwill", not too much to-hoo- hoo but connect it to the "w" in "will", rhythmic figure on "toward" very crisp, omit "r" in "towards", lots of M and N in men, don't sing Meh-nuh.

G(oo) - D(OO)(IH)LL t(oo) - (OO)(AW)dz m(EH)n, t(oo) - (OO)(AW)dz m(EH)n

- Bounce off the word "Good" so that "Good-will" comes across as being shortlong in terms of emphasis and articulation. Give a hard "d" on the word "good"
- M5 and anytime we have this: Change dynamic to mp for "and peace on earth" diminuendo on "earth"
- M18-24, and 33-34 **ALL**- as you enter with the theme, enter strongly, then back off as the next voice takes over.
- M20 **Sopranos** - remember that your "Good Will" on the top of page 70 in Novello is often a surprise to you - mark something on the previous page!
- **M24 - Sop 8th rest on beat 4**
- M25 - schwa on beat 3
- M26-28 **Bass** (sung marked and detached - and HEAVENLY - with PRAISE!)
- M35-42 **SOPRANO** and **BASS** emphasized
- M35 ALL, not too loud at 35
- M35-38 - tasteful crescendo
- M39 - **Alto** lift after beat 3, S 8th rest end of beat 4 with schwa
- M40 - **TB** lift after beat 1
- M41 - bring out the final "d"
- M42 - schwa on beat 3



Good-will

No breath after God in mm27, and place the "st" of "highest" on beat 1 in mm29
Sit at end of piece.