

### **Martines – Dixit Dominus – I. Dixit Dominus**

|       |                                                                           |
|-------|---------------------------------------------------------------------------|
| S1    | m. 29 – first note: quarter note, quarter rest                            |
| ALL   | m. 39, 48, 52 – inflect comma, but no breath                              |
| S1/A  | m. 65 – second note: eighth note, eighth rest                             |
| B     | m. 70 – first note: eighth note, eighth rest                              |
| S2    | m. 75 – second note: quarter note, quarter rest                           |
| A     | m. 75 – first note: half note, quarter rest                               |
| S2/T  | m. 78 – inflect comma, but no breath                                      |
| S1    | m. 83 – first note: quarter note, quarter rest                            |
| S2    | m. 95 – make your first note a dotted half note with no rest (same as TB) |
| B1    | m. 110-114 – sing with tenors                                             |
| S     | m. 116 – second note: eighth note, eighth rest                            |
| B     | m. 121 – first note: eighth note, eighth rest                             |
| B     | m. 124 – inflect comma, but no breath                                     |
| SAT   | m. 127 – first note: eighth note, eighth rest                             |
| S1/AT | m. 129 – first note: eighth note, eighth rest                             |
| ALL   | m. 131 – first note: eighth note, eighth rest                             |

### **Martines – Dixit Dominus – VII. Et in saecula**

Jump to 21:15 on the reference recording to listen to movement 7. We will not perform movements 2-6.

|        |                                                                       |
|--------|-----------------------------------------------------------------------|
| B1     | m. 1-12 – sing with tenors                                            |
| T/B1   | m. 4 – quarter rest at end of measure                                 |
| A      | m. 8 – quarter rest at end of measure                                 |
| S2     | m. 12 – quarter rest at end of measure                                |
| T      | m. 13 – first note: half note, half rest                              |
| B      | m. 16 – quarter rest at end of measure                                |
| S2/A   | m. 17 – first note: half note, half rest                              |
| ALL    | m. 21 – first note: quarter note, quarter rest                        |
| S1     | m. 23, 25 – first note: whole note tied to quarter note, quarter rest |
| S2     | m. 23 – first note: dotted half note, quarter rest                    |
| A      | m. 23 – fifth note: quarter note, quarter rest                        |
| B      | m. 23 – first note: quarter note, quarter rest                        |
| T      | m. 24 – quarter rest at end of measure                                |
| S2/B   | m. 25 – first note: quarter note, quarter rest                        |
| A      | m. 25 – first note: dotted half note, quarter rest                    |
| A      | m. 30 – quarter rest at end of measure                                |
| B      | m. 35 – quarter rest at end of measure                                |
| A      | m. 36 – first note: half note, half rest                              |
| A      | m. 40 – quarter rest at end of measure                                |
| S      | m. 46 – “men”: half note, quarter rest                                |
| T      | m. 46 – third note: quarter note, quarter rest                        |
| S1/ATB | m. 51 – second note: quarter note, quarter rest                       |
| S2     | m. 51 – quarter rest at end of measure                                |

### **Brahms – Geistliches Lied**

|     |                                                                                                                                      |
|-----|--------------------------------------------------------------------------------------------------------------------------------------|
| S   | m. 26 – second note: quarter note, quarter rest                                                                                      |
| T   | m. 27 – second note: quarter note, quarter rest                                                                                      |
| S   | m. 34 – third note: quarter note, quarter rest                                                                                       |
| T   | m. 35 – third note: quarter note, quarter rest                                                                                       |
| ALL | m. 52 – slight lift at end of bar                                                                                                    |
| A2  | m. 59, beat 4 – move to the tenor line through the first note of m. 61, then back to the alto line (don't finish the syllable "men") |

### **Esmail – The Unexpected Early Hour**

Plan to stagger breathe through most of the piece. For now, add the following breaths:

|     |                                        |
|-----|----------------------------------------|
| TB  | m. 21 and 55 – breathe on beat 2       |
| STB | m. 85 – breathe on beat 2              |
| SA  | m. 91 – breathe on beat 2              |
| ALL | m. 99 – quick breath before beat 2     |
| A   | m. 133 – quick breath before last note |

### **Buller – Mercy (from *Mass in Exile*)**

No annotations.

### **arr. Mthembu – Sikirileke / Koloi**

This song will be performed from memory.

We will be flexible on the number of repetitions and the order of sections, so be sure you are familiar with each of the 8-bar sections:

|           |                                                                      |
|-----------|----------------------------------------------------------------------|
| Section 1 | "Sikirileke" – m. 1-5, then repeat with second ending                |
| Section 2 | "Hare bapala" – m. 7-10, then repeat with second ending              |
| Section 3 | "Rene re bapala" – m. 12-19                                          |
| Section 4 | "Koloi" – m. 21-24, then repeat with second ending                   |
| Section 5 | "Thiba koloi" – m. 26-29, then repeat with second ending             |
| Coda      | one last repetition of Section 4 ("Koloi") with a fermata at the end |