

## **The Cleveland Orchestra Chorus**

### **Holiday Annotations 2025**

#### **O Come, All Ye Faithful**

- We will sing this from memory
- M. 4 – [t] on the eighth rest
- M. 5 – observe comma after “ye”
- Starting in M. 39 – All basses sing B2, except for mm. 58, 77, 85, and 96.
- M. 48 – no breath at the end of this measure, but put a solid [d] on “God”
- M. 56 – DO observe the breath at the end of this measure (it had been taken out in other performances)
- M. 90 – do observe the breath mark here
- M. 95 – quarter rest at the end of the measure.
- M. 97 – (different from previous years) tenors and basses divide as printed

#### **Hallelujah Chorus**

- All markings are indicated in the score

#### **Silent Night**

- We will sing this from memory.
- Releases are as printed in the score.

#### **We Wish You a Merry Christmas**

- We will sing this piece from memory
- Opening – all altos and soprano 2s sing alto 1 through m. 8 (no one sings printed S2 or A2 lines)
- M. 8, beat 3 to m. 18 – divide SSA (altos at m. 13 will all sing D)
- M. 11 – quarter rest at end of bar
- Mm. 12 to 13 – all basses sing F up to B-flat
- M. 18 – off on 1
- Mm. 40, 48, 56, 72, 88 – quarter rest after “year”
- M. 58 – no breath
- M. 60 – TB – quarter rest after “are”
- M. 64 and m. 80 – SB - quarter rest after “year.” AT – eighth rest after “year”
- M. 74 – no breath
- M. 76 – SA – quarter rest after “year”

- M. 81 (rehearsal J) – soprano 2s join alto 1 through m. 93. All altos sing alto 1.
- M. 94, beat 3 – end – divide SSA (altos at m. 99 will all sing D)
- M. 97 – quarter rest after “Happy”
- Final “New Year” – all basses sing F up to B-flat

### **Festival First Nowell**

- M. 30 – quarter rest on beat 2
- Mm. 34 and 38 – 8<sup>th</sup> rest on the upbeat of 2
- M. 42 – quarter rest at end of bar
- M. 51 – SA: no breath here, and then stagger breathe through the end of the phrase
- M. 59 – TB: quarter rest on beat 2
- M. 63 – TB: 8<sup>th</sup> rest on the upbeat of 2
- M. 67 – ATB: 8<sup>th</sup> rest at end of bar
- M. 68 – Sop: 8<sup>th</sup> rest on the upbeat of 2
- M. 84 – all sopranos sing descant for now. Remain flexible, as we may need to move some sopranos to the melody on any given performance. This is not a demotion.
- Mm. 91 and 95 – quarter rest on beat 2
- M. 99 - 8<sup>th</sup> rest on the upbeat of 2
- Pick-ups to m. 100 – all altos sing the MELODY here (the audience will not be joining); Sop 1 sing top line, Sop 2 sing printed alto line
- M. 101 - 8<sup>th</sup> rest on the upbeat of 2
- M. 103 – 8<sup>th</sup> rest at end of bar
- M. 107 – S1: F-sharp; S2: D; Alto: A

### **Hark! The Herald Angels Sing** (sing-along for the non-Ignatius concerts)

- Please number your measures. Verses 1 and 2 will share the same numbers. Numbers continue with verse 3.
- Verses 1 and 2:
  - quarter rest at the end of mm. 4, 8, and 16
  - 8<sup>th</sup> rests at the end of mm. 10 and 12
- Verse 3:
  - All sopranos sing descant for now. Remain flexible, as we may need to move some sopranos to the melody on any given performance. Again - this is not a demotion.
  - Quarter rest at the end of mm. 24, 28, 34, 36

- 8<sup>th</sup> rest at the end of mm. 22, 26, 30, 32. Be careful not to clip the note preceding the rest too short.

### **Christmas Children**

- The COCC will sing this by themselves on matinee performances when they are with us
- Quarter rests at the end of bars 24, 26, 40, 42, 70, 72, 100, and 102. In all cases here, don't clip the note preceding the rest too short, and make time for a clear consonant ending.
- M. 71 – sustain the half note into the next bar so that “Christmas” is sung without a rest in the middle.

### **Fum, Fum, Fum**

- M. 4 and all similar – the release will be on the beat (voiced consonant)
- Pick-ups to m. 63 – altos join soprano line until m. 68; tenors join bass line until m. 70

### **12 Days of Cleveland Christmas**

- M. 10 and similar – let's plan to do these releases as printed
- M. 17 and similar – everyone sing all lines marked as “opt.”
- Mm. 150-151 – top staff is SSA. Bottom staff – all tenors sing top, all basses and baritones sing the bottom. (No one sings the middle)
- M. 154 – go to the coda (note: “victory” is cut short)
- Mm. 172-173 – SSA (tenor1 take the high A if you are having a good day)