

## CONTENTS

William Byrd	Sing joyfully . . . . .	2
Max Reger	Das Agnus Dei . . . . .	10
Alexander Levine	Hymn to the Lord. . . . .	13
Alec Roth	The Flower . . . . .	18
Gordon Hamilton	To An Early-Flowering Almond . . . . .	23
Ma Shuilong	Xiao He Tang Shui . . . . .	28
Ben Parry	The Salley Gardens . . . . .	33
Jonathan Rathbone	Stephen Foster Medley . . . . .	37
Appendix	Translations and pronunciation guides . . . . .	62

## PREFACE

The pieces I've chosen for this, my first choral anthology, reflect a variety of styles, languages and challenges to choral groups of all sizes. Whether you sing with single voices on each part or in a large choir, you should approach performance with consideration to tempo, dynamics, language, pronunciation and style. I'm particularly keen that you choose the right tempo to suit the size of your group and the performance space. I always tell choirs: 'Good choirs can sing loud but great choirs can sing loud AND soft', so follow the dynamic markings and try to create as much contrast as possible. My coaching as founder of PurpleVocals teaches singers to engage the audience allowing them to feel comfortable and a 'part' of the performance.

William Byrd's *Sing joyfully* is an ideal piece to start a concert: it is uplifting and engaging, so choose a tempo which is fast enough to be exciting but don't rush! Max Reger's *Das Agnus Dei* is a favourite of mine – don't sing it too slowly and allow 'space' between the phrases (if appropriate in the acoustics) to create a magical atmosphere. Also, pay close attention to the German pronunciation. If in doubt, consult an expert! The same applies to Alexander Levine's beautiful piece: *Hymn to the Lord*. Note his careful consideration of dynamics as well!

I've been keen to share my love of folksong from around the world with you and bear in mind that folksongs should be sung in very different styles depending on their country of origin. Ben Parry's arrangement of *The Salley Gardens* is atmospheric and very 'English' in style. Pay close attention to matching the 'Oo' vowels between voices and parts (it's as simple as making the same mouth shapes). As with all folksong arrangements, accompanying parts should always keep track of the tune – if you can't hear it, you're singing too loud!

Jonathan Rathbone's *Stephen Foster Medley* makes effective use of instrumental sounds, so don't be afraid to exaggerate the banjo, for example, and remember this is an American medley so adopt an appropriate style and approach to the text. Be adventurous! *Xiao He Tang Shui* in Ma Shuilong's arrangement is challenging both musically and linguistically, but I chose it as a great example of passing melody between voice parts and I want you to embrace the language and its expressive nature.

Alec Roth's *The Flower*, and Gordon Hamilton's *To An Early-Flowering Almond* are both original compositions, settings of poetry, so don't be tempted to sing them like church anthems. Read the poem first and then follow the composers' instructions, in order to create an engaging performance.

Finally, enjoy this collection, take on the challenges and follow the PurpleVocals ethos: '*Perform and Engage!*'

*Paul Phoenix*

# Sing joyfully

William Byrd

S.1 Sing joy - ful - ly un - to God our strength,

S.2 Sing joy - ful - ly un - to God our strength, un - to

A.1 Sing joy - ful - ly un - to God our strength,

A.2

T. Sing joy - ful - ly un -

B.

6 un - to God our strength, our strength. Sing

God our strength, un - to God our strength. Sing loud,

un - to God our strength, un - to God our strength. Sing

Sing

-to God our strength, our strength, our strength. Sing loud,

Sing

45

and at our feast day, our feast day, and at our feast  
 at our feast day, and at our feast day, and at our feast  
 at our feast day, and at our feast day, and at our  
 -ed, and at our feast day, our feast day, and at our feast  
 and at our feast day, and at our feast day, our  
 -point - ed, and at our feast day, and at our

50

day. For this is a sta - tute for Is - ra -  
 day. For this is a sta-tute for Is - ra -  
 feast day. For this is a sta - tute for Is - ra -  
 day. For this is a sta - - tute for Is - ra -  
 feast day. For this for this is a sta-tute for Is - ra -  
 feast day. For this is a sta - tute for Is - ra -

## APPENDIX

### Translations and pronunciation guides

Alexander Levine  
*Hymn to the Lord*

#### Translation

Yédinoródnĭy Síñe i Slóve Bózhĭy,  
bessmértĕn Síy,  
i izvólĭvĭy spašĕñiya náshego ráđi  
voploťĭšĭa ot Svĭatĭya Bogoróditsĭ, i  
Prĭsno děvi Mañi,  
ñepřelózhno voheloŭĕchivĭyšĭa,  
raspnĭyšĭa zhe, Hřĭšĕ Bózhe,  
smértĭyu smértĭ poprávĭy,  
Yedín Síy Svĭatĭya Tróyitsĭ,  
sproslavláyemĭy Ottsú i Svĭatómu Dúhu,  
spaší nas. Amĭñ.

Only-begotten Son and Word of God,  
Who, being immortal,  
didst accept for our salvation to be made flesh  
from the holy Mother of God and ever-virgin Mary,  
and without change became man;  
and wast crucifi ed, O Christ our God,  
trampling down death by death,  
O Thou who art one of the Holy Trinity,  
glorified with the Father and the Holy Spirit:  
save us. Amen.

#### Transliteration guide

##### Vowels:

A (a) Father  
E (e) Bet  
I (i) meet  
O (o) obey  
U (u) food  
Ĭ (ĭ) dip

##### Consonants:

G (g) get  
H (h) Loch Ness or J S Bach  
Ch chop  
Sh shop  
Shch fresh milk

##### Soften consonants:

đ bid you  
b̂ abuse  
r merriest  
v̂ review  
m̂ amuse  
ñ canyon  
t̂ bit you