



JAM

Reg Charity No. 1096150

Masterclass Series

Choral Examples

In collaboration with VOCES8 and JAM

John Frederick Hudson

Special Thanks to:

Paul Mealar

Barnaby Smith

Robin Tyson

Edward Armitage

Example 1

Breathing together as a group; problematic ending consonants

Peaceful ♩ = 80
pp

Soprano
Gone in flight, ___ Dark at night, ___

Alto
Gone in flight, ___ Dark at night, ___

Tenor
Gone in flight, ___ Dark at night, ___

Bass
Gone ___ in flight, ___ Dark ___ at night, ___

Alternative 1.1

Breathing together as a group

Peaceful ♩ = 80
pp

Gone in flight, ___ Dark at night, ___

Gone in flight, ___ Dark at night, ___

Gone in flight, ___ Dark at night, ___

Gone ___ in flight, ___ Dark ___ at night, ___

Alternative 1.2

Sustaining together as a group

Peaceful ♩ = 80

pp [no breath]

Gone in flight, Dark at night,

Gone in flight, Dark at night,

Gone in flight, Dark at night,

Gone in flight, Dark at night,

Example 2

Voices need to breathe; the choir is not like an organ

Full of wonder ♩ = 88

f

'Twas Ah

'Twas noon - tide of sum - mer, And mid - time of night; And

'Twas noon - tide of sum - mer, And mid - time of night; And

noon - time of sum - mer, And mid - time of night; And

'Twas Ah

Evening Star
Edgar Allan Poe

stars, in their or - bits, Shone pale, thro' the light _____

stars, in their or - bits, Shone pale, thro' the light _____

stars, in their or - bits, Shone pale, thro' the light _____

Alternative 2

Voices need to breathe

Full of wonder ♩ = 88

f
'Twas Ah _____

f
'Twas _____ noon - tide of sum - mer, And mid - time of night; _____ And

f
'Twas _____ noon - tide of sum - mer, And mid - time of night; _____ And

f
noon - time of sum - mer, And mid - time of night; _____ And

f
'Twas Ah _____

Evening Star
Edgar Allan Poe

Ah _____

stars, in their or - bits, Shone pale, thro' the light _____

stars, in their or - bits, Shone pale, thro' the light _____

stars, in their or - bits, Shone pale, thro' the light _____

Ah _____

Example 3

Vocal Spacing

Maestoso $\text{♩} = 44$

ff

Ty - ger Ty - ger burn - ing bright, _____

ff

Ty - ger Ty - ger burn - ing bright,

ff

Ty - ger Ty - ger burn - ing bright,

ff

Ty - ger Ty - ger burn - ing bright,

The Tyger
William Blake

Alternative 3.1

Vocal Spacing

Maestoso $\text{♩} = 44$

ff

Ty - ger Ty - ger burn - ing bright, —

Ty - ger Ty - ger burn - ing bright,

Ty - ger Ty - ger burn - ing bright,

Ty - ger Ty - ger burn - ing bright,

Alternative 3.2

Vocal Spacing

Maestoso $\text{♩} = 44$

ff

Ty - ger Ty - ger burn - ing bright, —

Ty - ger Ty - ger burn - ing bright,

Ty - ger Ty - ger burn - ing bright,

Ty - ger Ty - ger burn - ing bright,

Example 4

Vocal Spacing & Range

Peaceful $\text{♩} = 52$

mf

Tread through the win - ter of light, white — snow;

Tread through the win - ter of light, white snow;

Tread through the win - ter of light, white snow;

Tread through the win - ter of light, white snow;

Alternative 4

Vocal Spacing & Range

Peaceful ♩ = 52

mf
Tread through the win - ter of light, white snow;

mf
Tread through the win - ter of light, white snow;

mf
Tread through the win - ter of light, white snow;

mf
Tread through the win - ter of light, white snow;

Example 5

Dynamics in the Low Vocal Register

Boldly ♩ = 92

fff
Love shall wipe tears a - way

fff
Love shall wipe tears a - way

fff
Love shall wipe tears a - way

fff
Love shall wipe tears a - way

Alternative 5

Dynamics in the Low Vocal Register

Boldly ♩ = 92

fff
Love shall wipe tears a - way ____

fff
Love shall wipe tears a - way ____

fff
Love shall wipe tears a - way ____

fff
Love shall wipe tears a - way ____

Example 6

Dynamics in the High Vocal Register

Peaceful ♩ = 60

ppp
She _____ walks _____ in beau - ty,

ppp
She walks in beau - ty,

ppp
She _____ walks in beau - ty,

ppp
She walks in beau - ty,

She Walks in Beauty
Lord Byron

Alternative 6

Dynamics in the High Vocal Register

Peaceful $\text{♩} = 60$

ppp

She walks in beau - ty,

ppp

She walks in beau - ty,

ppp

She walks in beau - ty,

ppp

She walks in beau - ty,

Example 7

Vocal accompaniment

Earnestly $\text{♩} = 80$

[lyrically] *pp*

And so, as kins - men met a - night

pp [stagger breathing throughout]

oo

pp [stagger breathing throughout]

ah

pp [stagger breathing throughout]

mm

I Died for Beauty
Emily Dickenson

We talked _____ be - tween the rooms, _____

(oo) _____

(ah) _____

(mm) _____

Alternative 7

Vocal accompaniment

Earnestly ♩ = 80

[lyrically]

p

And so, as kins - men met a - night _____

pp [stagger breathing throughout]
oo _____

pp [stagger breathing throughout]
oo _____

pp [stagger breathing throughout]
oo _____

I Died for Beauty
Emily Dickenson

We talked _____ be - tween the rooms, _____
 (oo) _____
 (oo) _____
 (oo) _____

Example 8

Voicing Chords

Questioning ♩ = 80

ff
 How do I love thee? _____
ff
 How do I love thee? _____
ff
 How do I love thee? _____
ff
 How do I love thee? _____

How Do I Love Thee?
Elizabeth Barrett Browning

Alternative 8

Voicing Chords

Questioning ♩ = 80

ff

How do I love thee? ___

How do I love thee? ___

How do I love thee? ___

How do I love thee? ___

Example 9

Overlapping Alto & Tenor Voices

With excitement ♩ = 104

Glo-ri-a ___

Glo-ri-a ___

Glo-ri-a ___

Glo-ri-a ___

Glo-ri-a ___

Alternative 9

Overlapping Alto & Tenor Voices

With excitement ♩ = 104

Musical score for Alternative 9, featuring overlapping Alto and Tenor voices. The score is in 6/8 time with a key signature of one sharp (F#). It consists of four staves. The first staff is a grand staff with a treble clef and a bass clef. The second and third staves are vocal staves for Alto and Tenor voices, respectively. The fourth staff is a bass line. The lyrics are "Glo-ri-a" repeated five times. Dynamic markings are *mp*, *mf*, *f*, and *mp*. The tempo is marked "With excitement" with a quarter note equal to 104.

Example 10

Vocal Texture: homophonic, 4 parts

Molto espressivo ♩ = 84

Musical score for Example 10, featuring four vocal parts in a homophonic texture. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four staves, all with a treble clef. The lyrics are "For beau - ty, for truth" repeated twice. The dynamic marking is *mf*. The tempo is marked "Molto espressivo" with a quarter note equal to 84.

I Died for Beauty
Emily Dickenson

Alternative 10.1

Vocal Texture: pairing voices together

Molto espressivo ♩ = 84

mf
For beau - ty _____ For beau - ty _____

mf
For beau - ty _____ For beau - ty _____

mf
For truth _____ For truth _____

mf
For truth _____ For truth _____

Alternative 10.2

Vocal Texture: thick 8-part texture

Molto espressivo ♩ = 84

f
For beau - ty _____ For beau - ty _____

f
beau - ty for truth, For beau - ty for truth,

f
beau - ty for truth, _____ beau - ty for truth, _____

f
beau - ty for truth, beau - ty for truth,

Example 11

From whence cometh pitch?

With stillness ♩ = 76

Brightly ♩ = 88

Dark and depth of the night. Light of the morn - ing,

Dark and depth of the night. Light of the morn - ing,

Dark and depth of the night. Light of the morn - ing,

Dark and depth of the night. Light of the morn - ing,

The score consists of four staves. The first staff is in treble clef, the second and third are in treble clef with an 8va marking, and the fourth is in bass clef. The music is in 4/4 time. The first half of the score is marked *pp* and the second half is marked *ff*. The lyrics are: "Dark and depth of the night. Light of the morn - ing,".

Alternative 11

From whence cometh pitch?

With stillness ♩ = 76

Brightly ♩ = 88

Dark and depth of the night. The light of the morn - ing,

Dark and depth of the night. The light of the morn - ing,

Dark and depth of the night. The light of the morn - ing,

Dark and depth of the night. The light of the morn - ing,

The score consists of four staves. The first staff is in treble clef, the second and third are in treble clef with an 8va marking, and the fourth is in bass clef. The music is in 4/4 time. The first half of the score is marked *pp* and the second half is marked *ff*. The lyrics are: "Dark and depth of the night. The light of the morn - ing,".

Example 12

The Importance of Inner Voices

Moving forward ♩ = 80

mp
Come to me in the si-lence of the night;

mp
Come to me in the si-lence of the night;

mp
Come to me in the si-lence of the night;

mp
Come to me in the si-lence of the night;

Echo

Christina Rossetti

Alternative 12.1

The Importance of Inner Voices

Moving forward ♩ = 80

mp
Come to me in the si-lence of the night;

mp
Come to me in the si-lence of the night;

mp
Come to me in the si-lence of the night;

mp
Come to me in the si-lence of the night;

Alternative 12.2

The Importance of Inner Voices

Moving forward ♩ = 80

mf *rit.*
Come to me in the si-lence of the night; _____

mp
Come to me, _ Come to me, _ Come to me, _ Come to me, _ to me, _

mp
Come to me, _ Come to me, _ Come to me, _ Come to me, _ to me, _

mp
Come to me, _ Come to me, _ Come to me, _ Come to me, _ to me, _

Example 13

Text Setting: word stress

Lyricaly ♩ = 92

mf
She — walks in beau - ty — like the night Of cloud - less — climes and star - ry skies;

mf
She walks in — beau - ty like the — night Of — cloud - less — climes and star - ry skies;

mf
She walks in beau - ty like the night Of cloud - less — climes and star - ry skies;

mf
She walks in beau - ty like the night Of cloud - less climes and star - ry skies;

She Walks in Beauty
Lord Byron

Alternative 13

Text Setting: word stress

Lyricaly ♩ = 92

mf
She walks in beau - ty, like — the night Of cloud - less climes and star - ry skies;

mf
She walks in beau - ty, like the night Of cloud - less climes and star - ry skies;

mf
She walks in beau - ty, like the night Of cloud - less climes and star - ry skies;

mf
She walks in beau - ty, like the night Of cloud - less climes and star - ry skies;

Example 14

Word Divisions

Peaceful $\text{♩} = 72$

p
Lay your sleeping head, my love, Human on my faithless arm;

p
Lay your sleeping head, my love, Human on my faithless arm;

p
Lay your sleeping head, my love, Human on my faithless arm;

p
Lay your sleeping head, my love, Human on my faithless arm;

Lullaby
W.H. Auden

Alternative 14

Word Divisions

Peaceful $\text{♩} = 72$

p
Lay your sleep - ing head, my love, Hu - man on my faith - less arm;

p
Lay your sleep - ing head, my love, Hu - man on my faith - less arm;

p
Lay your sleep - ing head, my love, Hu - man on my faith - less arm;

p
Lay your sleep - ing head, my love, Hu - man on my faith - less arm;

Example 15

Text Setting: able to hear the meaning of the text; copyright dates

Hopeful ♩ = 76 rit. *p* a tempo rit.

I'll rise. _____

I'll rise. _____

mf *p*
But still, like air, _____ rise. _____

mf *p*
But still, like air, _____ rise. _____

Still I Rise
Maya Angelou
(© 1978)

Alternative 15

Text Setting: able to hear the meaning of the text; copyright dates

Hopeful ♩ = 76 rit. *p* a tempo rit.

I'll rise. _____ I'll rise _____ I'll rise. _____

I'll rise. _____ I'll rise _____ I'll rise. _____

mf *p*
But still, like air, _____ rise. _____ I'll rise _____ I'll rise. _____

mf *p*
But still, like air, _____ rise. _____ I'll rise _____ I'll rise. _____

Example 16

Notation: dynamics, overcrowding, tempo marking, tenor clef, accidentals/enharmonics, misspellings, spoken text, articulation

Be-ware the Jab-ber wack Be-ware the Jab-ber-wack Be-ware Be - ware Be-ware the Jab-ber-wackBe-wardlab-ber-wack

Be-ware the Jab-ber-wack Be-ware the Jab-ber-wock Be-witch Be - ware Be-ware the Jab-ber-wock Be-wardlab-ber-wock

Be-ware the Jab-ber-wock Be-ware the Jab-ber-ack Be-ware Be-ware Be-ware the Jab-ber-wockBe-wardab-ber-wack

Be-ware the Jab-ber-wock Be-ware the Jab-ber-wock Be - ware Be-ware Be-ware the Jab-ber-wockBe-wardab-ber - ack

Jabberwocky
Lewis Carroll

Alternative 16

Notation: dynamics, overcrowding, tempo marking, tenor clef, accidentals/enharmonics, misspellings, spoken text, articulation

With excitement ♩ = 92

f
Be - ware the Jab - ber-wock Be - ware the Jab - ber-wock Be - ware Be -

f
Be - ware the Jab - ber-wock Be - ware the Jab - ber wock Be - ware Be -

f
Be - ware the Jab - ber-wock Be - ware the Jab - ber-wock Be - ware

f
Be - ware the Jab - ber-wock Be - ware the Jab - ber-wock Be - ware

[spoken, hushed]

ware Be-ware the Jab-ber-wock Be-ware! Jab-ber-wock

[spoken, hushed]

ware Be-ware the Jab-ber-wock Be-ware Jab-ber-wock

[spoken, hushed]

Be-ware Be-ware the Jab-ber-wock Be-ware Jab-ber-wock

[spoken, hushed]

Be-ware Be-ware the Jab-ber-wock Be-ware Jab-ber-wock

Detailed description: This is a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is written in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: 'ware Be-ware the Jab-ber-wock Be-ware! Jab-ber-wock'. The Soprano part starts with a rest followed by 'ware', then 'Be-ware the Jab-ber-wock Be-ware! Jab-ber-wock'. The Alto part starts with a rest followed by 'ware', then 'Be-ware the Jab-ber-wock Be-ware Jab-ber-wock'. The Tenor part starts with 'Be-ware', then 'Be-ware the Jab-ber-wock Be-ware Jab-ber-wock'. The Bass part starts with 'Be-ware', then 'Be-ware the Jab-ber-wock Be-ware Jab-ber-wock'. There are four instances of the instruction '[spoken, hushed]' above the staves, corresponding to the four parts. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are written below the notes, with some words hyphenated across lines.