

CHRISTMAS CONCERT 2025

Performance notes that have been raised during rehearsals

Can't wait for Christmas	<p>Sing through the melody – keep it smooth “can’t” is pronounced nearer to “can” as in can of soup = pseudo American!</p> <p>Upper stave small notes – Alto 1</p> <p>Bar 37 must sound excited even though it's soft (i.e. hushed animation!)</p> <p>Bars 43-44 – big <i>crescendo</i></p> <p>Beware bar 67 – key change = UP a semitone</p> <p>Last two chords: tenors take lower note (C flat, B flat)</p>
Christmas waltz	<p>In the tune, please make good sound on the quick low notes: “<u>Window</u> panes” “<u>candy</u> canes” “time <u>of</u> year” etc.....</p> <p>Bar 26 & 70: ALL please keep “me” short.</p>
No small wonder (Edwards)	<p>Make the text clear...</p> <p>SA – beginning is <i>mf</i> i.e. quite loud!</p> <p>Bar 43 – B: the second note is also B – i.e. the same note throughout that bar</p> <p>Please watch – it is designed to help you! Although it applies to all that we sing, in this piece it is probably more important than most</p>
O holy night (Adams)	<p>On the insert, there is a one bar rest (4 beats) after “..we stand” and before “so led by</p> <p>Bar 46 – gets softer quite quickly; begins very loudly and each beat must be softer than the one before but gradually.....</p> <p>Bar 48 – T, you’re back on the tune!</p>
A la nanita nana (<u>arr Folstrom</u>)	<p>Pronunciation: flat “a”s – feel Spanish!!</p> <p>Phrases are 4 bars; please don’t breathe at the end of the 2nd and 6th bars, for example. This applies throughout – including page 3-4!</p> <p>ST – “mm” is “ah”; pp2&4</p>
Inkosi Jesu	<p>Keep with the dynamics (e.g. <i>p</i> soft, <i>mf</i> medium loud, <i>f</i> loud, <i>ff</i> very loud) no need to</p>

	<p>rush from one phrase to the next; there's a very short pause before verse II and verse III</p> <p>PAGE 4: “Kaffir boom” is changed to “coral tree</p>
Torches (Joubert)	<p>Sing through the melody – keep it smooth (it's easy to make it too spiky); e.g. “torches” is one word not two accented syllables</p>
Ragtime Carol (Bloor)	<p>4 beats in each bar.</p> <p>These words have energetic final consonants: “shouT” “siNG”</p> <p>TB – beware page turn 7-8 – it's your solo at the top of p8!!</p> <p>Beware page turn 11-12: “love be” is quick!</p> <p>Bar 106, the piece finishes</p>
Behold a simple tender babe (Bach)	<p>USE the longer introduction in order to get into the gentler and more sustained style of this piece... calm, long phrases, smooth</p> <p>We sing verses 1, 2 and 4 – getting slightly stronger in each one.</p> <p>It moves in time from one line of music to the next. No obvious breath in the third line</p>
Gallery Carol	<p>If you're not sure when to start – watch! (the intro is 9 beats!)</p> <p>Beware verse 3 – with harmony parts</p> <p>Beware the last line with double length notes</p>
I heard bells on Christmas Day	
Still a Bach Christmas	<p>Semiquavers (quicker notes) are leisurely not rushed: “ev-<u>ry</u>-where” “in <u>the</u> air”</p> <p>Needs to warm with a hint of crescendo in the mid-phrase long notes.</p> <p>Bar 29 is loud (marked <i>f</i>); there is an encouraging lead-in from the piano</p> <p>Bar 43: first chord is long and gets quieter (B note changes half way through the bar). Then a separate beat for each syllable of “when we ce-le-brate a” but not too slow</p>
Jingle bell dash	Beware the order:

	<p>Straight through to end of page 7</p> <p>Back to top of page 4</p> <p>Through to end of top line of page 5</p> <p>Straight to last page (bar 71), the CODA</p> <p>NOTE: pages 4 - 7 are not what one might expect!</p>
Merry Christmas (Barratt)	<p>Follow dynamics! (anything <i>p</i> is on the quiet side; anything <i>f</i> is on the loud side!!)</p> <p>Page 5 bottom line: TB have tune, sing up; SA don't, sing down!</p> <p>Page 11 has been replaced to give the piece a suitably big ending.</p>

Single letters refer to voice parts: S = soprano; A = alto; T = tenor; B = bass.
 Apologies if that is obvious for you!