

# Score Study for Directors

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1.) Identify the quality of each triad (Major, minor, Augmented, diminished)

2.) Using the staff provided, write the following triads and inversions using whole notes

C Maj.      e min.      f dim.      G Aug.      a dim.      B Aug.      d min.      F Maj.  
 Root pos.   2<sup>nd</sup> inv.   1<sup>st</sup> inv.   2<sup>nd</sup> inv.   Root pos.   1<sup>st</sup> inv.   2<sup>nd</sup> inv.   Root pos.

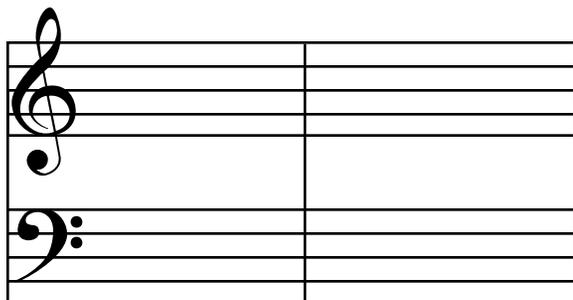
3.) Identify the quality of the following root-position seventh chords (minor-minor, half-diminished, major-major, “barbershop 7<sup>th</sup>”, or fully-diminished)

4.) From the following tag, circle the two seventh chords and label the V7-I chord progression

## MACRO - Getting Acquainted With the Piece

*As you work, it is recommended that you have a metronome going at the piece's tempo (or, if there are more than one, the beginning tempo) in the background. As you complete these tasks, keep a list of questions you need to find answers for.*

- \_\_\_\_\_ Number all measures
- \_\_\_\_\_ Play the vocal parts through together (in open score).
- \_\_\_\_\_ If accompanied, play through the accompaniment.
- \_\_\_\_\_ Read text aloud, dramatically and poetically. Discover the composer's reaction to the text ("Study the music as a setting of poetry"). Make sure to explore the text in context, if applicable (such as surrounding bible verses, etc.).
- \_\_\_\_\_ Analyze the piece structurally/formally discerning the broad outlines of the piece: the main sections, repetitions, rhythmic and melodic patterns.
- \_\_\_\_\_ Determine the key(s) or mode(s) the piece is in.
- \_\_\_\_\_ Analyze the piece harmonically.
- \_\_\_\_\_ Gain an understanding of the "dynamic landscape" by creating an image on graph paper. Note differences between terraced vs. shaped/tapered dynamics. Discover the overall shape of the piece.
- \_\_\_\_\_ Whisper through the piece, speaking the text rhythmically. Use a metronome to maintain metric and tempo accuracy. In polyphonic sections, jump from part to part as needed.
- \_\_\_\_\_ Emphasize the following markings using the indicated colors
- |                   |   |
|-------------------|---|
| Blue hi-lighter   | Dynamics and dynamic changes ( <i>forte</i> , <i>decrescendo</i> , <i>etc.</i> )          |
| Pink hi-lighter   | Meter/tempo changes ( <i>Allegro</i> , <i>rit.</i> , <i>a tempo</i> , <i>etc.</i> )       |
|                   | Repeat signs, <i>coda</i> , <i>segno</i> , <i>etc.</i>                                    |
|                   | Cessura and <i>fermati</i>  |
| Yellow hi-lighter | Expressive markings ( <i>dolce</i> , <i>espressivo</i> , <i>cantabile</i> , <i>etc.</i> ) |
| Orange hi-lighter | Articulations ( <i>Tenuto</i> , <i>Marcato</i> , <i>Staccato</i> , <i>etc.</i> )          |
- \_\_\_\_\_ Determine the following, and mark as indicated
- |                  |  |
|------------------|--|
| Red felt-tip     | Cues: important entrances                |
| Green hi-lighter | Themes/subjects, important balance notes |
| Green felt-tip   | Vowels that might need modeling          |
| Blue felt-tip    | Syllabic stresses                        |
- \_\_\_\_\_ Note the range of each voice part:



### **MICRO - General Preparations; Background**

- \_\_\_\_\_ When was the piece written?
- \_\_\_\_\_ When was the text written?
- \_\_\_\_\_ WHY was the piece written? Under what circumstances? For whom?
- \_\_\_\_\_ What building or hall was the piece premiered in or written for?
- \_\_\_\_\_ Are there biographies or other print sources - for either the composer or the piece - to be explored?

### **MICRO - Study Score Preparations**

*During this time, the conductor should feel free to mark up this score with sketches and ideas about phrasing, et. al.*

- \_\_\_\_\_ If in a foreign language, write the literal translation word-for-word in the score
- \_\_\_\_\_ Note the contour and articulation of the musical phrase; its musicality or lack thereof (especially alto parts).
- \_\_\_\_\_ Does the piece have a categorization (Opus, BWV, or Köchel number)?
- \_\_\_\_\_ Are there general performance practice considerations?
- \_\_\_\_\_ Are there particular places where tessitura is a significant factor (either from a compositional/interpretive standpoint, or from a rehearsal standpoint)?
- \_\_\_\_\_ Determine a tempo range (spanning about 10 bpm) if one is not provided.
- \_\_\_\_\_ Analyze the piece melodically. Are there times when the melody “illustrates” the word or text?
- \_\_\_\_\_ Are there times when the harmony “illustrates” the word or text (“tone painting”)?
- \_\_\_\_\_ Mark the main sections, repetitions, rhythmic and melodic patterns. Complete bar form analysis.
- \_\_\_\_\_ Listen to and evaluate recordings, if available. (*Note: To avoid inadvertent mimicing, this should be reserved as a final step.*)

### **MACRO: Stepping back**

- \_\_\_\_\_ Choose some descriptors that summarize the character of the piece.
- \_\_\_\_\_ Is the piece's texture (homophonic/polyphonic) linked to the text in some way?
- \_\_\_\_\_ Are there balance, scoring or voicing considerations that would warrant a change in the formation of the ensemble?
- \_\_\_\_\_ Be able to state the general idea(s) of the text.

### **MACRO: Making sure you're ready for rehearsal**

- \_\_\_\_\_ Be able to play the accompaniment (or reduction) in rehearsal if necessary.
- \_\_\_\_\_ Be able to play the vocal parts in a rehearsal setting. (In hard, polyphonic sections, be able to play at least two parts together at the same time.)
- \_\_\_\_\_ Sing through each part *a cappella*. With a pencil, circle any intervals or rhythms you miss or have difficulty with. Repeat 2 or 3 times, distinguishing what clears up with some exposure, and what remains a difficulty.
- \_\_\_\_\_ Be able to sing each part *a cappella* from beginning to end perfectly.
- \_\_\_\_\_ Determine and mark breaths, lifts, added rests and no-breaths/carries (based on textual line, musical line, harmonic implications, etc.) using a blue or black felt-tip pen. Consider marking the singers' scores with these decisions as well to save rehearsal time.
- \_\_\_\_\_ If alive and available, consider contacting the composer to clarify his/her intentions. (Have a list of questions prepared ahead of time!)
- \_\_\_\_\_ Make written notes of any errors in the score (being sure to compare the reduction against vocal parts).
- \_\_\_\_\_ Memorize structure.
- \_\_\_\_\_ Memorize order of entrances.
- \_\_\_\_\_ If accompanied, are there any harmonic, melodic or rhythmic conflicts between the vocal parts and the accompaniment?
- \_\_\_\_\_ Are there any times when a rising line or interval needs to be unstressed syllabically? Where is/are the climax(es)?
- \_\_\_\_\_ Conduct through the piece practicing gesture and cues. At this stage, there is no need to conduct anything besides correct meter and tempo. Use a metronome, subdividing in head. Note measures that pose technical conducting problems. Use a mirror, checking your response to yourself as if you were a singer. If there are any meter changes, practice them until the changes are effortless.
- \_\_\_\_\_ Some people find it helpful to copy the piece by hand onto scratch staff paper (not necessarily from memory).

### Singer Score Preparation

\_\_\_\_\_ Replace all *decresc.* and *cresc.* markings with handwritten “alligator” symbols.

\_\_\_\_\_ If not done by the publisher, write in rehearsal letters of each main section.

\_\_\_\_\_ Determine the following, and mark as indicated

Green hi-lighter                      Themes/subjects, important balance notes

\_\_\_\_\_ Mark standing and sitting cues as necessary

\_\_\_\_\_ Make notes of any errors in the score.

\_\_\_\_\_ Mark the tempo range

\_\_\_\_\_ Determine and mark breaths, lifts, added rests and no-breaths/carries (based on textual line, musical line, harmonic implications) using a black felt-tip pen. Consider marking the singers’ scores with these decisions as well to save rehearsal time.

### Performance Score Preparation

\_\_\_\_\_ Replace all *decresc.* and *cresc.* markings with handwritten “alligator” symbols.

\_\_\_\_\_ Highlight the following markings in the indicated colors:

Blue                                      Dynamics and dynamic changes (*forte*, *decrescendo*, *etc.*)

Pink                                      Meter/tempo changes (*Allegro*, *rit.*, *a tempo*, *etc.*)

Orange                                  Expressive markings (*dolce*, *espressivo*, *cantabile*, *etc.*)

\_\_\_\_\_ Mark themes/subjects and important balance notes with green hi-lighter

\_\_\_\_\_ Mark only necessary cues in red felt-tip pen (there should be a lot fewer in the performance score than the rehearsal score.)

\_\_\_\_\_ Mark standing/sitting cues and formation changes as necessary.

\_\_\_\_\_ Prepare a list of people to acknowledge (Concertmaster, soloist, accompanist, et al.)

## MUSIC TO JOG YOUR MEMORY

### ASCENDING

Major Second  
(1 whole step)

**Doe-a-deer**  
**Hap-py Birth-day**  
**Peo-ple**  
**Si-lent Night**

Minor Second  
(1 half step)

**Oh Dan-ny Boy**  
**A Pret-ty Girl (is like a melody)**

Major Third  
(2 whole steps)

**My Faith Looks Up to Three**  
**From the Halls of Montezuma**  
**Have Your-self a Merry Little Christmas**  
**Oh When the Saints Go Marching In**  
**What Now My Love**

Minor Third  
(3 half steps)

**A Time For Us**  
**To Dream the Impossible Dream**  
**I Want to be Happy**  
**I Love Pa-ris**  
**Lul-la-by and Goodnight**

Perfect Fourth  
(5 half steps)

**Here Comes the Bride**  
**Day is Done**  
**Should Auld acquaintance**

Tritone (aka Aug 4/Dim.5)  
3 whole steps

**Ma-ri-a**  
Also known as ghost music

Perfect Fifth  
(7 half steps)

**Twin-kle Twin-kle Little Star**  
**Hey There Georgie Girl**  
**Yo-ee-oh (war chant from The Wizard of Oz)**

Major Sixth  
(9 half steps)

**My Bon-nie Lies Over the Ocean**  
**Dash-ing through the Snow (Jingle Bells)**  
**N-B-C**

Minor Sixth  
(8 half steps)

**For Pa-pa, make him a scholar (Matchmaker)**  
**Rock of a-ges Clef for Me**

Major Seventh

**Ba-li Hai**  
**Al-le-lu-ia Raise your joys (Christ the Lord)**

Minor Seventh  
(BBS 7th)

**There's A Place for Us**  
**Silent Night, Holy Night, All is calm**

Octave  
(12 half steps)

**Some-where Over the Rainbow**  
**Take Me Out to the Ballgame**  
**Ba-li Hai**

## DESCENDING

Major Second

**Deck the Halls**  
**Three Coins in the Fountain**  
**Mary Had a Little Lamb**  
**Whis-tle While You Work**

Minor Second

**Joy to the World**  
**Shall We Dance (The King and I)**  
**I Know a dark secluded place (Hernando's Hideaway)**

Major Third

**Swing Low, sweet chariot**  
**Good night Ladies**  
**Sum-mer-time**  
**Blest Be the Tie that Binds**

Minor Third

**Look at Me (Misty)**  
**I Just called to say I love you**  
**Oh-o say can you see**  
**Oh I wish I was (Dixie)**

Perfect Fourth

**Born Free**  
**My girl, talking 'bout my girl**  
**Tie a Yellow Ribbon round the old oak tree**  
**I've Been Workin' on the Railroad**

Tritone \*

**European Police Siren (go see a foreign film) The**  
**master's gone a-way (Blue Tail Fly)**

Perfect Fifth

**Feel-ings**  
**Bring a Torch**  
**My dog has fleas**

Major Sixth

**No-body Knows the trouble I've seen**  
**Gonna lay down my sword and shield**  
**Ov-er There**  
**Schools Days**

Minor Sixth

**Where do I belong (Love Story)**  
**You were only foolin'**

Major Seventh

Research still continues on this

Minor Seventh

**Good-will to men (I Heard The Bells)**

Octave

**Wil-low Weep for me**  
**Peace on the earth goodwill to men**

\* Most important to Barbershop harmony because it is really dissonant and is the interval between 3<sup>rd</sup> & 7<sup>th</sup> of a BBS 7<sup>th</sup> chord.

# Yesterday I Heard the Rain

Words & Music: Armando Manzanero  
English lyrics by Gene Lees

Arranged by Brent Graham  
Aug 1999  
Rev 05/03/2005

[Verse]

1 You've got a way from me, your face I saw long to see since

2

3 you've been gone its not the same There on the street I'm

4

5

6 oh lonely, hearing on ly your name. oh eh Yes-ter-

7

8

9 [Chorus] eh day I heard the rain, whispering your name, Ask ing where you'd gone

10

11

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) - PERFECT 5ths [ - OCTAVES

○ - MAJOR 2nds □ - PHRASE TARGETS | - BREATH MARKS

## *If I Ruled the World - Theory Statistics*

### **TENOR**

Total amount of notes in the song: 244

Notes that need special attention\*: 184  
Percentage of song\*\*: 75.4%

Number of unison/upper note on octave: 48  
Percentage of song: 19.6%

Number of times you sing “do”: 59  
Percentage of Song: 24.2%

### **LEAD**

Total amount of notes in the song: 234

Notes that need special attention\*: 124  
Percentage of song\*\*: 52.9%

Number of unison/upper note on octave: 11  
Percentage of song: 4.7%

Number of times you sing “do”: 41  
Percentage of Song: 17.5%

### **THE MOST NOTES:**

Basses (261)  
Baritones (258)  
Tenors (244)  
Leads (234)

### **THE MOST NOTES REQUIRING SPECIAL ATTENTION:**

Tenors (184 – 75.4%)  
Baritones (158 – 61.2%)  
Basses (139 – 53.2%)  
Leads (124 – 52.9%)

### **BARITONE**

Total amount of notes in the song: 258

Notes that need special attention\*: 158  
Percentage of song\*\*: 61.2%

Number of unison/upper note on octave: 33  
Percentage of song: 12.7%

Number of times you sing “do”: 23  
Percentage of Song: 8.9%

### **BASS**

Total amount of notes in the song: 261

Notes that need special attention\*: 139  
Percentage of song\*\*: 53.2%

Number of unison/upper note on octave: 7  
Percentage of song: 2.7%

Number of times you sing “do”: 35  
Percentage of Song: 13.4%

### **THE MOST UNISONS OR OCTAVES:**

Tenors (48 – 19.6%)  
Baritones (33 – 12.7%)  
Leads (11 – 4.7%)  
Basses (7 – 2.7%)

### **THE MOST TIME SINGING THE TONIC PITCH:**

Tenors (59 – 24.2%)  
Leads (41 – 17.5%)  
Basses (35 – 13.4%)  
Baritones (23 – 8.9%)

## **THE AMOUNT OF TIME SOME PORTION OF THE CHORUS SPENDS ON THE TONIC PITCH IS APPROXIMATELY 44%**

\*Notes that need special attention consist of the following: Tonic Pitches (Do), Scale degree’s 3, 6, 7, and tritone, Major 3rds of chords, Unisons, and Upper notes on octaves

\*\*It is acknowledged that some notes are held longer than others. This does not take that into consideration

## **If I Ruled the World - Scenario**

Imagine... It is a beautiful summer afternoon approaching twilight; there is a stunning full moon just beginning to emerge through the atmosphere and rise into the sky. You are casually meeting with a close friend sharing an informal, lighthearted conversation at the end of a beautiful day. At some point in your visit, the conversation leads you to ask your friend, "Hey, if you were granted one wish, what would you do with it?" That is the premise for the introduction, no serious overtones, no grand earth shattering statements, just a nonchalant pleasant banter with your friend.

In a joking fashion your friend disregards the question, but realizes thereafter, that you might have an interesting answer, at which time your friend asks you, "Well, what would you do with one wish?" You reply, like we often do, by saying "Well, if I had my way..." or "If I had another chance to do something different..." or "Well, if I ruled the world ..." and so the chorus of the song starts in a light and meaningless, conversational debate about what you would do if you ruled the world.

At first, you don't take your friend too serious and you start mentioning things like they were straight from a fantasy, like every day would be beautiful, every song would sound new again, every morning would bring people joy, man would be free, every voice would count, and every day would be treasured as their last! (These are all straight from the first 2 choruses) The wording is uncomplicated and poetic, but should be delivered that way; it should be delivered pleasant and effortless, almost jovial, like saying that you would want a bottomless pit of money, or a river of beer running through your back yard.

Without much thought, you begin the bridge by saying "my world," and you immediately like the sound of it. You buy into what you are saying a little bit more and really start to consider what life would be like if you ruled the world; a world where all of the dreams you've weaved really do come true. You realize that one person, you, can make a difference in this world. At this time you are swept away to a euphoric place in your imagination where you have become the ruler of the world. Everything is under your control and you have vowed to make the world a better place. At this time you exclaim the second "my world" out of supreme ecstasy as you look around at the perfect world you have begun to create.

You have instituted world peace, you have abolished disease, every man woman and child is free, equal and infinitely happy, and as you look up at the moon and he smiles and winks at you. This part of the song should represent the most perfect situation you have ever experienced, (kind of like in Willy Wonka and the Chocolate Factory, when Wonka opened the door to the room where anything you could touch was edible candy) and you quietly think to yourself, while looking around at the perfect world you created, and remember back to when you were sitting with your friend, and this all started by joking around saying "If I Ruled the World (the World)."

As the song progresses, instead of casually talking to your friend or thinking to yourself, you have 100% buy in and begin to make a declaration to your world. Every man is at peace with the world, we would have eternal happiness, every person will walk with confidence, every day will be a sunny one (in more ways than one)... It is what so many of us want and what we hope and pray for but will never be possible in our lifetime. How great is it that when the day finally dawns and you rule the world, you will have figured this out entirely so at that one moment in time when we sing those words in a performance, you will believe that you have gotten to a point in your life where you have reached eternal happiness.

And so the scenario ends. You don't return to your original conversation with your friend in the beginning of the song, it doesn't come true, we end in your euphoric fairytale of a world that should leave our audiences with the message that one man can make a difference in his quality of life, and the quality of life of those around him by following in his beliefs and leading by example.



Pitch is thought

body press Baris & Basses on "Do" here

phrase target

do re mi

Basses move do to la get up there

NB

do re mi

phrase target

warmer pitch

slower/gentler than previous phrase

do re mi

balance

leads - be in charge of all swipes you dont have

/ coming home to you is all I need to know coming home to you is my li-ife / all alone with you

Intro B<sup>b</sup>



ever sets my heart aglow all alone / with my swee-eetheart my life my life / I love you truly  
Chorus B<sup>b</sup>

^ (circled) ^ (circled) j

NB (circled) do re mi

NB

NB

NB

breathe immediately

Harmo SOFT

breathe through the vowel

change in body position

(2)

PPP

NB

Br/Bs review your rhythms of the first "Gabriel will" and EVERYONE should review the "some early morn" chords!

(warn—— you some ear - ly)

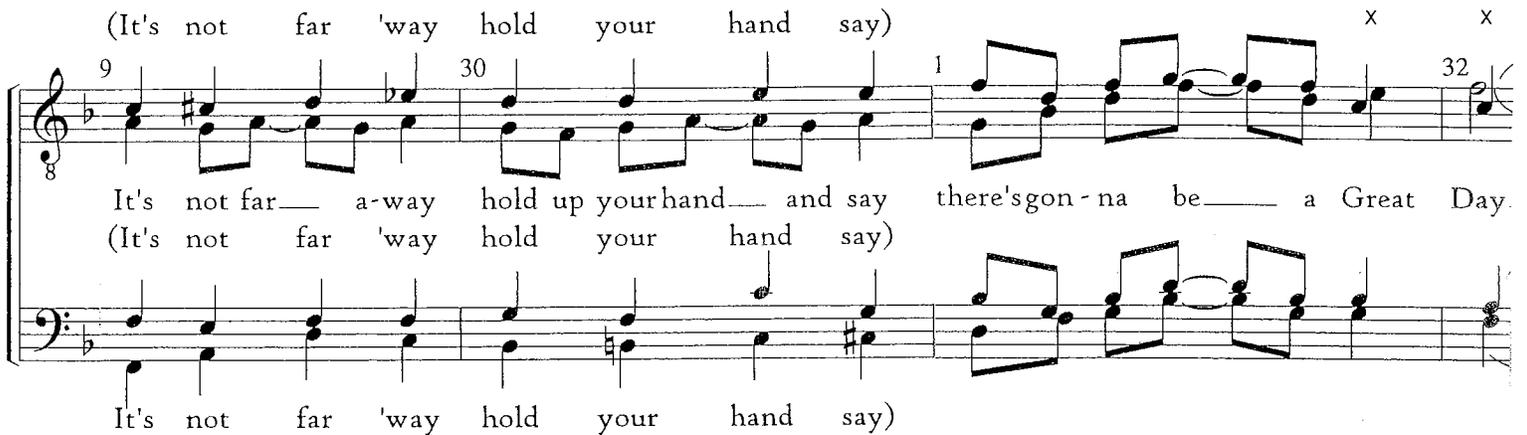


25 26 27

Ga - bri - el will warn—— you some ear - ly morn' you—  
 (warn—— you some ear - ly)  
 (warn—— you some ear - ly morn' you—

The chording of this entire section requires everyone's precision and articulation.

(It's not far 'way hold your hand say)

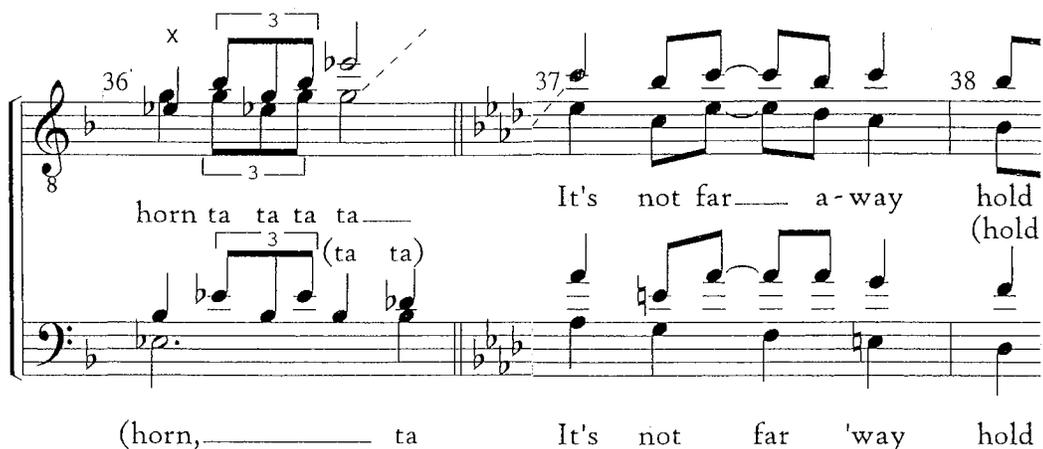


9 30 1 32

It's not far a-way hold up your hand and say there'sgon - na be a Great Day.  
 (It's not far 'way hold your hand say)  
 (It's not far 'way hold your hand say)

This is here for the breath pattern only. We sing it great, but have the breath pattern wrong. It should be "Horn (breath for T, L, Br) ta, ta, ta, ta (breath for br, bs) TA (NO BREATH) "It's not far away (BREATH) hold up your..."

x



36 37 38

horn ta ta ta ta It's not far a-way hold  
 (hold (horn, ta It's not far 'way hold



# AULD LANG SYNE

(1799)

Words and music  
ROBERT BURNS  
TRADITIONAL SCOTTISH TUNE

Arrangement by DON GRAY

**Chorus**

Tenor Lead

Bari Bass

1 2 3 4

Should old ac - quaint - ance be for - got and — nev - er brought to

5 6 7 8

mind, should old ac - quaint - ance be for - got, and — days of Auld Lang

9 10 11 12

Syne! For Auld — Lang — Syne, my dear, for Auld — Lang —



## IRISH BLESSING (A PARTING BLESSING)

Words traditional

Music by J. JEROME WILLIAMS and DON GRAY

Arranged by DON GRAY

Tenor Lead

8

1

2

3

May the road rise to meet you, May the wind be al-ways at your

Bari Bass

4

x

5

6

7

8

back, May the sun shine warm u-pon your face. \_\_\_\_\_ May the

9

10

11

12

rain fall soft u - pon your fields, \_\_\_\_\_ And un -



# KENTUCKY BABE

(1896)

Words by RICHARD HENRY BUCK

Music by ADAM GEIBEL

Arrangement by KIRK ROOSE, rev. 11/2007

**Verse**

1 Skeet-ers are a-hum-min' on the hon-ey-suck-le vine, 2 sleep Ken-tuck-y 3

4 Babe! Sand-man is a-com-in' to this lit-tle child of mine, 5 Babe, Ken-tuck-y Babe! 6

7 sleep, Ken-tuck-y 8 Babe! Sil-v'ry moon is shin-in' in the 9

Babe, Ken-tuck-y Babe!

*Original melody simplified. Original dialect lyrics modified.*

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