

MAHLER 8 CHOIR DISTRIBUTION AND STANDS/ SITS

A general note about the scores: These are heavy! - and you'll be supporting the weight with one hand a lot of the time (because eg between p55 and 74 the page turns are less than 10 seconds apart) I'd recommend splitting and rebinding the scores to separate parts 1 and 2, and removing pages as noted here. If you don't want to rebind to separate parts 1 and 2, you can at least remove some pages. You can safely remove 105-109, 116-122 (or if you're a soprano, 105-122, definitely worth doing); Tenors and basses can remove 115-132. If you're not an SPC soprano you can remove all of 159-178.

Choir division

Choir I – Liverpool Welsh (LWC) and Sirenian Singers (SS)

Choir II – Sheffield Philharmonic Chorus (SPC)

Within Choir I ONLY: Sopranos and Altos divide within each choir as usual. When tenors and basses divide:

All LWC tenors sing 1st tenor

All SS tenors sing 2nd tenor

All SS basses sing 1st bass

All LWC basses sing 2nd bass

Please read the notes below carefully and note all the rows that contain your choir's initials. **If the 'choir' column is blank, the notes apply to all singers.**

If some stands/sits are some distance from the choir entries, or some entries are sung seated, it's to avoid disturbing some of the very delicate orchestra/soloist textures.

Please mark which line you're singing on every page – it's not predictable at all!

Reh fig	VS page/bar	Choir	Notes
[1]	4/3	LWC SS	All altos sing 2 nd part
[13]	15/4	SPC LWC	Second basses from LWC join choir II for these 2 bars. SPC tenors divide on top 2 tenor parts, SPC Bass I sing 3 rd tenor part
[15]+2	19/6-7	SPC	Tenors join choir I for 2 bars
[29]	30 bottom line		SIT
[37]	36/1		STAND
[40]	40	SPC	Basses join choir I for 3 bars (only!)
[42]	43/4&5		Basses: SS top, LWC middle, SPC bottom
[42]+3- [44]	43/6-46/2	All ATB	Choir I sing 1 st A/T/B, Choir II sing 2 nd A/T/B until fig 44
[45]-1	47/2	LWC SPC	SPC Basses divide top 2 parts, LWP basses sing bottom choir II part (1 bar only)

PART II			
[24]on	110 on		(sing this section seated)
[24]+6	110/5	SS LWC	3-part tenor divisi: LWC tenors top. SS tenors middle, LWC first basses bottom. On p112 fig 28, LWC first basses stay with the tenors and leave the octaves divided between all SS and LWC 2nds.
[25]	110/6	SPC	3-part bass divisi: 2 nd tenors top, 1 st basses middle, 2 nd basses bottom. 2 nd tenors don't miss the last note of page 112!
[30]+3	113/10	LWC SS	For these 4 bars: SS 2 nd altos sing the top 2 nd tenor part. 2 nd tenors (that is, SS tenors) sing lower part only. (Bass 1 SS, Bass 2 LWC as usual)
[30]+3	113/10	SPC	Ignore 1 st /2 nd indication at beginning of system
[31]	114/3	SPC	Tenors and Basses join choir I for 5 bars
[55]	124/last		Sopranos and Altos STAND
[63]	128/last	SS LWC	SS ONLY until figure 72
[75]	134/13		All tenors, and Choir 2 Basses STAND
[76]+5	135/1		This section will be choir I AND II, but 'I. Gruppe' will be choir I, and II. Gruppe choir II. Back to normal at fig 81.
[81]	138/1	SS LWC	SS ONLY until 5 th of fig 82
[89]	143/1		All SIT
[99]-2	145 last line b3		All ATB STAND (quietly!)
[100]	146/5	SS LWC	3-part bass divisi: Top line SS tenors, middle SS basses, bottom LWC basses. So fig 101 is LWC tenors only

[101]+1	146/12	SPC	Top line T2, basses divide bottom 2 lines
[105]+5	148/15		All Sopranos STAND
[113]	153/1	LWC SPC	LWC tenors sing top choir II bass part for 4 bars. SPC Basses divide on bottom 2 parts
[114]+4	155/2	SPC	1 st sopranos only (2 nd sops sing bottom line of p156)
[121]-4	159/3		All SIT
[160]	175/8	SPC	(all SPC sopranos, seated)
[175]	180	SPC	Sing next section seated (until p183)
[182]	185/3		All STAND
[209]	203/1-2	SS	All choir I tenors
[210]+5	204	SS LWC	All tenors and basses sing these 2 bars

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