

Musical Direction Notes From Rehearsals

Intended for those who:

- Were absent from rehearsal, and would like to catch up with what you missed.
- Like to practice in between rehearsals.
- Attended rehearsal but didn't write sufficient notes.
- Attended rehearsal but couldn't hear/catch what directions were given.

Not intended to be:

- A list of every single item that Musical Director Rachel mentioned.
- A substitute for regularly attending rehearsal, and hearing, and understanding what Rachel wishes, directly at the time of singing it.

Apologies in advance for any inadvertent typos.

...But hopefully the content below gives you a decent-enough gist.

Zimbe!

General Note For All Movements:

It is most helpful to ring/asterisk/highlight all the multiple Repeat Marks throughout each movement; so that you know what you are doing, where, when, to and from.

An opening repeat mark looks like ||:

A closing repeat mark looks like :||

Look out for the occasions, at the end of some repeated sections, when there is a 1st time bar and a 2nd time bar.

This means that 1st time around, you sing the notes and words in the 1st time bar.

2nd time around, when you get to the 1st time bar, you skip the notes and words in that/those 1st time bar(s), and you only sing the notes and words in the 2nd time bar only.

This concept makes more sense when actually singing it in a rehearsal.

1. Njooni! Zimbe!: page 1:

- The pronunciation of the first word is 'joh' (as in the renowned singer 'Joni Mitchell') not 'joo'.
- The end of page 1 is not the end of the movement, it rolls over to the first bar of page 2. Therefore, ensure that you do a quick page turn, to see where you are going for the note of the last syllable the word 'Af-ri-ka'.
If it helps, write the note & syllable in at the end of page 1.

2. Singabahambayo Thina: page 2+:

- Don't start off, or get carried away with being, too loud. It's 'happy', not 'shouty'.
- Note that the pronunciations of some words are written in italics just underneath the line of text.
- There is a noticeable 'hah' sound at the start of the word 'ha-le-lu-ya'. The 'ha' should sound breathy, with some stress on the 'h' sound.
- Some notes at the end of a phrase are shorter or longer than when you have sung the same phrase before: i.e.
Soprano: page 3: bar 34: dotted crotchet.
Alto & Soprano: page 4: bar 40: quaver for 'lu' not crotchet.
Alto, Tenor & Bass: page 5: bar 61: quaver for 'ni' versus page 6: bar 62: crotchet for 'ni'.
etc...
- For the whole of this movement the format is:
Top stave = All Soprano and All Alto
Bottom stave = All Tenor and All Bass
- Note the opening repeat mark at bar 19. And the closing repeat mark at bar 23...with the 2nd time bar having different notes and words than the 1st time bar.
- Note another opening repeat mark at bar 32, with the closing repeat mark at the end of bar 35...with the 2nd time bar being over the page on page 4, with different notes and words to the 1st time bar.
- Note that the top section of page 5 is accompaniment only...and you don't come in until bar 56.
- Note that there is another opening repeat mark at bar 58, with the closing repeat mark at the end of bar 61, with the 2nd time bar over the page at the top of page 6.

3. Sansa Kroma: page 8+:

- The opening is accompaniment only.
- The top unbracketed stave is the Children's Choir only.
To avoid confusion, it may be helpful to make a note to ignore / cross through this top unbracketed stave, from bar 85 to end of bar 108. And again, from bar 122 through to the end of the movement.
- Mark your music with which stave you are singing at various sections of the movement.
- On page 8, from bar 85, it is:
The top stave of the curly-bracketed stave = All Soprano and All Alto.
The bottom stave of the curly-bracketed stave = All Tenor.

This format continues until the bottom half of page 10.

- Note that there is an opening repeat mark at bar 85, and the closing repeat mark is at the end of bar 92, at the top of page 9.
- And another opening repeat mark at bar 93, with the closing repeat mark at the end of bar 100.
- At bar 101, halfway down page 10, Basses come in on the bottom stave of the curly-bracketed stave.
- Note that there is an opening repeat mark at bar 101, with the closing repeat mark at the end of bar 108 (top of page 11).
- Throughout the whole movement, put more weight on the hard consonants (i.e. 'k'), not louder, just let them come out more.
- There is no breath between bar 103 and 104, sing through the minim.
- In the bottom section of page 11, it is:
Top stave = Soprano
Bottom stave = Alto
- Note the opening and closing repeat marks and 1st and 2nd time bars on the bottom line of Page 11.
- On page 12, it is:
Top stave = All Soprano
Middle stave = All Alto
Bottom stave = All Tenor
- At bar 117 the 'ma' is a crotchet.
- On page 13:
Ignore the top unbracketed stave, in the top and bottom section of the page. This is the Children's Choir only.

The four staves within the curly-bracketed stave is: All Soprano, All Alto, All Tenor, All Bass.

- Note the opening repeat mark at bar 122 and the closing repeat mark at the end of bar 129.

- On page 14:
Ignore the top unbracketed stave, in the top and bottom section of the page. This is the Children's Choir only.
- In the top half of page 14:
The 'Semi Chorus' in the curly-bracketed staves = Choir 2 Voice Parts = S2, A2, T2 & B2.
The 'Full Chorus' in the straight-bracketed stave = Choir 1 Voice Part Sop & Alto = S1 & A1.
- In the bottom half of page 14:
In the curly-bracketed staves = Choir 2 Voice Parts = S2, A2, T2 & B2.
The 'Full Chorus' in the straight-bracketed stave = Choir 1 Voice Part Tenor & Bass = T1 & B1.
- The pronunciation of 'Pe-te' is written in italics underneath the word.
- Note there is an opening repeat mark at bar 130 with a closing repeat mark at the end of bar 137, at the end of page 14.

4. Pete, Petel: page 15+:

- There is a lot of jumping about between the lines within this piece, so you need to know which line you are following.
- To avoid confusion, it may be helpful to make a note to ignore / cross through the top unbracketed stave throughout the entire movement. It is the Children's Choir only.
- From the beginning, on page 15, at bar 138:
The straight-bracketed staves = All Soprano and All Alto only.
At the end of bar 147, jump up to the top stave of the curly-bracketed staves just above, and keep singing those two and a half bars.
- On page 16:
The top stave of the curly-bracketed stave = All Soprano and All Alto.
The bottom stave of the curly-bracketed stave = All Tenor and All Bass.
Tenor and Bass, halfway through bar 154 jump down to the straight-bracketed stave just below and keep singing those two bars...
- On page 17:
The top stave of the curly-bracketed stave = All Soprano and All Alto.
The bottom stave of the curly-bracketed stave = All Tenor and All Bass.
Tenor and Bass, halfway through bar 162 jump down to the straight-bracketed stave just below and keep singing through to the end of bar 166.

Tenor and Bass, in the bottom of page 17, at bar 167, jump down to sing from the bottom stave of the curly-bracketed staves.
- On page 18:
All Soprano and All Alto start singing from bar 170, from the straight-bracketed stave titled 'Full Chorus' and then at the end of bar 171, jump up to sing from the top stave of the curly-bracketed staves just above.

All Tenor and Bass sing from the bottom stave of the curly-bracketed staves.

All Soprano, All Alto, All Tenor, All Bass from halfway through bar 174 of the curly-bracketed staves, jump down to the straight-bracketed staves just below, and keep on singing, through page 19 and onwards to the top section of page 21.
- Ignore the top unbracketed stave of page 19, which is the children's choir only.
- Note that there is an opening repeat mark at bar 180. And a closing repeat mark at the end of bar 187...with 1st and 2nd time bars...of different notes and words.
- On page 20:
The top stave, of the straight-bracketed staves = All Soprano and All Alto.
The bottom stave, of the straight-bracketed staves = All Tenor and All Bass.
- From Halfway down page 21, through to the end of the movement:
The top stave of the curly-bracketed stave = Choir 2 Voice Parts Sop & Alto = S2 & A2.
The bottom stave of the curly-bracketed staves = Choir 2 Voice Parts Tenor & Bass = T2 & B2.
The top stave of the straight-bracketed stave = Choir 1 Voice Parts Sop & Alto = S1 & A1.
The bottom stave of the straight-bracketed staves = Choir 1 Voice Parts Tenor & Bass = T1 & B1.

5. Thule Mama, Thula: page 24+:

- At the beginning, on page 24, the top section is accompaniment only.
- Then, it is the Children's Choir only.
- To avoid confusion, it may be helpful to make a note to ignore / cross through the top unbracketed stave, from bar 229 in the middle section of page 24, to the end of bar 238, at the top of page 25. This is the children choir only.
- From the bottom section of Page 24:
The 'Semi Chorus', curly-bracketed staves, are Choir 2 Voice Parts = S2, A2, T2 & B2.
- From part way down page 25:
The 'Full Chorus', straight-bracketed staves, are Choir 1 Voice Parts = S1, A1, T1, B1.
- This format continues until the bottom of page 26.
- In the middle section of Page 26:
To avoid confusion, it may be helpful to make a note to ignore / cross through the top unbracketed stave, from bar 245 to 249. This is the children choir only.
- Note the opening repeat mark at bar 245, and the closing repeat mark at the end of bar 248. Therefore, that singular line is repeated.
- From the top of page 27:
'Tutti' is Everyone together.
Therefore:
Top stave is All Soprano and All Alto.
Bottom stave is All Tenor and All Bass.
- Note the opening repeat mark at bar 249 at the top of page 27, with the closing repeat mark at the end of bar 252. Therefore, that singular line is repeated.
- Also, the line, from bar 253 to the end of bar 256 is repeated.
- The bottom section of page 27 is accompaniment only.
- And then the children's choir only until the end of the movement.

6. Ilanga Libuya, Ilanga Liyaphuma: page 28+:

- There is an Alto 2 voice part specific rehearsal track for this movement.
- This movement is sung as written.
- Count in quavers.
- The first page of this movement, page 28, is, and will be, unaccompanied.
- Page 28 is:
Top stave = All Soprano and All Alto
Bottom Stave = All Tenor and All Bass.
- Page 29 & page 30 is:
Top stave = All Soprano
2nd stave = All Alto
3rd stave = All Tenor
Bottom stave = All Bass

7. Wai Bamba:

- There is an Alto 2 voice part specific rehearsal track for this movement.
- From the start (bar 299), it is just All Bass only.
- At bar 303:
Everyone sings, up to the penultimate note of bar 307.
Then it is All Altos only, until the penultimate note of bar 311.
Then from here; Sopranos join the Altos, and Tenor & Bass join in as-well, on their line.
- Everyone continues through page 32 and half of page 33.
- At bar 331:
Soprano & Alto get 'ready' to turn the page and come straight in at the top of page 34.
Meanwhile, Basses continue onwards through bar 332, until the end of page 33.
Tenors come back in on the last note of page 33.
- Everyone continues through the top section of page 34.
- From bar 344, in the middle section of page 34:
It is just only Alto, Tenor and Bass.
Sopranos do not come back in until bar 356.
- Page 36 & 37:
Unusually, on this occasion:
The **Semi-Chorus (curly-bracketed stave)** = Choir 1 = S1, A2, T1, B1.
The **Full Chorus (straight-bracketed stave)** = Choir 2 = S2, A2, T2, B2.
- S2, A2, T2, B2: note the opening repeat mark at bar 364.
Sing all the way through page 36 and the top half of page 37, repeating when you get to the repeat mark at the end of bar 371.
- S1, A1: note the opening repeat mark at bar 364. Observe the side note stating that the semi-chorus only sings on the repeat.
Therefore:
Wait for the 2nd voice-parts to sing their Full Chorus (straight-bracketed) lines, all the way through once, from bar 364 until end of bar 371.
And, when they repeat for the 2nd time around, join in with your Semi Chorus (curly-bracketed stave) lines, from bar 364 until end of bar 371.
- T1, B1: note the opening repeat mark at bar 364. Observe the side note stating that you sing from bar 364 to the end of bar 371, twice.
- Note that:
The bottom half of page 37 is accompaniment only.
The side note at bar 372, stating 'semi chorus S.A. (sing 1st time only)', is an error.
- Also Note that:
Your music may already have been marked up with annotations from before the choir rehearsed this for the first time with Rachel, on Mon 5th Feb. If so, it would be with whatever notes you made from the 18th Nov Singing Day...which was what Alexander wanted on that occasion. The above is what the choir rehearsed on Mon 5th, as per Rachel's preference/the score requires.

8. Hamba Lulu: page 38+:

- Make a pronounced 'hah' sound for the start of the word 'ham-ba'...each and every time, throughout this movement.
- Sing 'doo doo' instead of 'mm', but without putting too much stress on the 'd' sound.
- Note: the curly-bracketed stave throughout this whole movement is the accompaniment.
- After the opening line of accompaniment is repeated 3 times...
All Bass only, sing from bar 389.
All Tenor join in from the end of bar 393.
All Alto join in from bar 397.
All Soprano join in from the end of bar 401.
- Note the opening repeat mark at bar 405, and closing repeat mark at bar 408.
Note that there is a 1st time bar (bar 408) and a different notes and words in the 2nd time bar (bar 409).
- Everyone continues singing their SATB lines, on the straight-bracketed stave, throughout page 40.
- To avoid confusion, it may be helpful to make a note to ignore / cross through, the top unbracketed stave, in the middle and bottom sections of page 40 – this is the children's choir only.
- However, note that the children's choir sing from bar 415 to bar 419, with the rest of our choir coming in from bar 419, on the children's choir singing their section for the 2nd time.
- On page 41, everyone sings their lines as normal.
- Note the opening repeat mark at bar 424, with the closing repeat mark at the end of bar 427.
On the 2nd time around, miss out the notes in bar 427, and only sing the notes in bar 428...and onwards to the end of the page.

9. Vamudara / Njooni Zimbe!: page 42+:

- Note: There is an Alto 2 voice part specific rehearsal track for this movement.
- This movement is 'off the beat' in order to have the 'double-time raucous groove' feel.
- From the beginning it is:
Top stave = All Soprano & All Alto
Bottom stave = All Tenor and All Bass bottom stave
... until the bottom section of page 42 at bar 439; then it is Tenor only top stave, Bass only bottom stave.
- In the top two sections of page 43 it is:
Only All Alto, All Tenor and All Bass. Not Soprano.
- Soprano, come in from bar 451, and continue alongside All Alto, All Tenor and All Bass.
- To ensure correct pronunciation, look at the words underneath in italics, in bar 431 and bar 435.
- At the top of page 44 the rhythm changes.
- Practice the tricky wordology and pronunciation of bars 455-468.
- To ensure correct pronunciation, see the italics written beneath.
- It is a good idea to pencil write these words of correct pronunciation in again from bar 480 – 485 – 488 – 493 onwards.
- Note that in the middle section of page 44, it is Soprano and Alto only.
- Note the opening repeat mark at bar 456. And the closing repeat mark at the end of bar 459...with the 1st time bar, and 2nd time bar.
- Note that Only Tenor and Bass come in at bar 460, and only they sing the top two sections of page 45.
- After the saxophone solo repeats...
Soprano, Alto, Tenor and Bass all come in at bar 473, and continue over the page through the top section of page 46.
- Note that for all 4 voice parts, the top line, repeats.
But on the 2nd time around, going from the end of bar 475 straight to the 2nd time bar. At bar 478.
- In the middle section of page 46, the top stave (of the straight-bracketed staves) is Soprano. The middle stave is Alto. The bottom stave is Tenor and Bass.
- Note the opening repeat mark at bar 480.
Therefore, when Everyone gets to the bottom of page 46 (end of bar 483), go back to and repeat that section from bar 480, until the end of bar 481, then miss out bars 482 and 483, and sing bar 484 only on the 2nd time around.

- From the top of page 47, Soprano is on the top stave, Alto the second stave, Tenor the third stave, Bass the bottom stave.
- Note the opening repeat mark at bar 485.
Therefore, when you get to the closing repeat mark at the end of the first line of page 48 (bar 492), go back and repeat that section again from bar 485.
- In the bottom half of page 48, from bar 493, it is:
Semi-Chorus = curly-bracketed staves = Choir 2 Voice Parts = S2, A2, T2, B2.
Full Chorus = straight-bracketed staves = Choir 1 Voice Parts = S1, A1, T1, B1.
- Note the opening repeat mark at bar 493, halfway down page 48. And the closing repeat mark at the end of page 49, at end of bar 500.
- Page 50:
Note the opening repeat mark at the beginning of the page at bar 501. And the closing repeat mark at the end of that page, at the end of bar 508.
Therefore, on the 2nd time around, you miss out bar 507 and 508 and go straight across to bar 509 at the top of page 51.
- Ensure that you know where you are going, which note you are singing, in the 2nd time bar on page 51
- Note that the tempo at the top of page 51 is slower.

10. Aleluya / Thuma Mina: page 52+:

- The first 16 bars are to be sung from memory.
- Although 'warm and expressive', the sound needs to be bright to keep the pitch up; especially when the notes descend.
- From the beginning (bar 519), the 'Semi-Chorus' is All SATB Voice Parts together.
- Note the opening repeat mark at the beginning, bar 519. And the closing repeat mark at the end of bar 534.
- The first time through, the dynamic is very quiet, ignoring the dynamics.
- The second time, it starts a little louder and the dynamics are observed.
- At bar 535, the 'B. Solo' is all Bass 1.
- Note the opening repeat mark at bar 538, at the top of page 53. And the closing repeat mark at the end of bar 546
- At bar 545, the 'B. Solo' is all Bass 1 again (singing the different set of words to before in bar 535).
- At Bar 548, the 'S. Solo' is all Soprano 1.
- The grace / twiddly / small-sized notes are to be sung.
- Soprano 2, and All Alto, sing the top stave of the straight-bracketed staves.
- Page 54: at bar 553:
The top (unbracketed) stave is Soprano 1.
The second (unbracketed) stave is Bass 1.
The top straight-bracketed stave is S2 and All Alto.
The bottom straight-bracketed stave is All Tenor and Bass 2.
- At bar 560:
The top (unbracketed) stave is Soprano 1.
The top straight-bracketed stave is S2 and All Alto.
The bottom straight-bracketed stave is All Tenor and All Bass.
- At bar 566 it is Soprano & Alto and Tenor & Bass.
This continues onwards through page 55 and page 56.
- Despite getting quieter and slower, the last bar of page 55 is not the end of the movement, it continues over and through page 56.

11. We Shall Not Give Up The Fight: page 57+:

- Page 57 is all accompaniment only.
- Everyone, ensure that you note to do a quick page turn at the end of page 57, to come in promptly at the top of page 58.
- All of page 58 is All Soprano, All Alto, All Tenor, All Bass.
- From Page 59:
The 'Semi Chorus' (curly-bracketed staves) = Choir 2 Voice Parts = S2, A2, T2 & B2.
The 'Full Chorus' (straight-bracketed staves) = Choir 1 Voice Parts = S1, A1, T1, B1.
- Emphasise the 'Hah' sound of the 'h' of the 'hand holding hand' phrase in order to get that real African pronunciation sound
(akin to the 'Ladysmith Black Mambazo' singing group, who are renowned for it).
- Soprano 1 note at bar 640, sing the top notes.

12. Siyahamba: page 65+

- To avoid confusion, it may be helpful to make a note to ignore / cross through, the top unbracketed stave, throughout the whole of this movement (pages 65 to 70) – this stave is the children's choir only.
- ~~— From the beginning, bar 663, on page 65...the second stave titled 'Semi-Chorus' is Soprano 2 and Alto 2 only.~~
- ~~— Tenor 2 and Bass 2 join in from bar 666.~~
- ~~— At bar 666, in the bottom section of page 65, the straight-bracketed staves, titled the Full Chorus is Soprano 1 & Alto 1 and Tenor 1 & Bass 1.~~
- ~~— This continues, with:
Semi Chorus = curly bracketed staves = Choir 2 Voice Parts = S2, A2, T2, B2
And
Full Chorus = straight bracketed staves = Choir 1 Voice Parts = S1, A1, T1, B1
...through to the end of the movement.~~
- On page 65, from the start, at bar 663, the second stave, the tiny-curly-bracketed stave, titled 'Semi-Chorus (optional)' - is All Soprano only, for this first line.
- From bar 666, the straight-bracketed staves, titled 'Full Chorus' - is Everyone: All Soprano, All Alto, All Tenor and All Bass.
- On page 65, no-one sings the curly-bracketed staves, titled 'All'.
- On page 66, from bar 669, Everyone: All Soprano, All Alto, All Tenor, All Bass - continue singing from the straight-bracketed staves. However....
- All Soprano: after the last note of bar 670 in the straight-bracketed staves, All Soprano move up to the top stave of the curly-bracketed stave above, titled 'optional to support children', and sing from that stave from the end of bar 670, through to and including the tied note at the beginning of bar 674. And then move back down to the straight-bracketed stave, and continue singing onwards with Everyone else.
- Throughout the remainder of page 66, all of page 67, and top half of page 68 – Everyone: All Soprano, All Alto, All Tenor and All Bass - sing from the straight-bracketed staves only. No-one sings the curly-bracketed staves.
- From bar 683 in the lower half of page 68:
Choir 1 Voice Parts = S1, A1, T1, B1 = curly-bracketed staves.
Choir 2 Voice Parts = S2, A2, T2, B2 = straight-bracketed staves.

This format continues to the end of the movement.

Note:

- In the second half of bar 675, when singing 'ham-ba' for the second time within that bar, sound the 'ha' with a really pronounced 'hhhah' sound – so that it gives a marked emphasis that the word is being repeated immediately after saying it once already.
- In bar 686, ensure to observe that the word 'light' is a crotchet, and come off the word and note cleanly and promptly. Don't hang on to it here in this bar.

13. Freedom Is Coming / Hamba Vangeli: page 71+:

- After the opening line of accompaniment only...
- From bar 701, starts with All Basses only.
All Tenors join in at bar 705.
All Altos join in from bar 709 at the bottom of the page.
- The top section of Page 72 (as per the previous page):
The top stave of the straight-bracketed staves is All Alto only.
The bottom stave of the straight-bracketed staves is All Tenor & All Bass.
- All Sopranos join in at bar 713, in the middle section of Page 72.
- Therefore, at bar 713:
The top stave of the straight-bracketed staves is All Soprano & Alto.
The bottom stave of the straight-bracketed staves is All Tenor & Bass.
- Note that there is an opening repeat mark at bar 714. And a closing repeat mark a few bars later, at the end of bar 717.
- And another opening repeat mark at bar 718. With a closing repeat mark at bar 721.
- And another opening repeat mark at bar 723. With a closing repeat mark at bar 726.
- And another opening repeat mark at bar 727. With a closing repeat mark at bar 730.
- And another opening repeat mark at bar 731. With a closing repeat mark at bar 734.

For reassurance: although on paper, these repeats may look/seem confusing...when one is actually singing, it is a whole lot more intuitive and easier.

- To avoid confusion, it may be helpful to make a note to ignore / cross through the top unbracketed stave, from bar 716 (in the bottom section of page 72), through to the end of bar 731 (at the end of page 74) – this is the children's choir only.
- Soprano, on page 77, at bar 754 and 760, sing the top notes with the words written above the notes.
- From the last bar of Page 77 and top of Page 78:
The top two sections of straight-bracketed staves, is Full Chorus = Choir 1 = S1, A1, T1, B1 only.
- In the middle of Page 78, at bar 769:
The top 'Semi Chorus', curly-bracketed stave = Choir 2 Voice Parts Sop & Alto = S2 & A2.
The 'Full Chorus' straight-bracketed staves = Choir 1 Voice Parts = S1, A1, T1, B1.
- This continues until the middle section of page 79.
- In the middle of Page 79: From bar 777:
The top, 'Semi Chorus' curly-bracketed staves are: Choir 2 Voice Parts = S2, A2, T2, B2.
The bottom, 'Full Chorus' straight-bracketed staves are: Choir 1 Voice Parts = S1, A1, T1, B1.

- This format continues to the end of the movement.
- Note that at bar 777 there is an opening repeat mark. And a closing repeat mark at the end of bar 780, at the bottom of the page.
- To prevent confusion...It may be helpful to make a note to ignore / cross through the top unbracketed stave, from bar 781, at the top of page 80, through to the end of the movement – as this is the children's choir only.
- Soprano 1:
From bar 779 sing the middle notes.
From bar 783 sing the top notes.
From the 2nd half of bar 788 sing the middle notes.
From the 2nd half of bar 790 sing the top notes.
- Note that: At bar 781, at the top of page 80, there is an opening repeat mark. With the closing repeat mark at the end of bar 784.
- And another opening repeat mark at bar 786. With the closing repeat mark at the end of bar 789, at the bottom of page 81.
- And another opening repeat mark at bar 790, at the top of page 82. With the closing repeat mark at the end of bar 93.

Again, to re-reassure, that, although on paper, these repeats may look/seem confusing...when one is actually singing, it is a whole lot more intuitive and easier.

14. Njooni! Zimbe!: page 83+:

- The 'Semi Chorus' (curly-bracketed staves) = Choir 2 Voice Parts = S2, A2, T2 & B2.
- The 'Full Chorus' (straight-bracketed staves) = Choir 1 Voice Parts = S1, A1, T1, B1.
- This format continues through to bar 810 in the bottom half of the last page, when All Soprano, All Alto, All Tenor and All Bass sing together from the straight-bracketed staves, for the last line
- Ensure that you pronounce 'Njooni' as it is written in italics directly underneath...as in 'Joh-nee'
- Soprano 1: In bar 804/805 and bar 810/811 sing the top A as/if you wish – (if you can pitch accurately, comfortably...a nice sound comes out...after having sung a full concert of the other previous 13 movements before-hand) - otherwise take it down a level, or two.
- As taught by Alexander L'Estrange during the Singing Day in November:
At the final bar of the whole piece, we will hold our right arm out to the side, with fingers spread out:
 - at hip level to sing 'Af',
 - then pull it in and shoot it out again at shoulder level to sing 'ri',
 - then pull it in and shoot it out again above your head to the sky and keep it there, to sing, and after singing, 'ka'.
 - As you will be looking up at this point: Don't Move Your Hand Until Rachel Indicates To Do So... as, immediate, random, slowly-descending hands looks rather deflating.