

Director's Notes

Jubilate Choir

Trinity Fanfare

I would like to take the tempo as close to 120 as possible while still keeping the group together and the chords and rhythms clean and crisp. We will take the repeat at measure 26 back to the beginning of the piece. Please watch the dynamics throughout the piece, especially the *subito piano* followed by a crescendo in measures 25-26.

I Come With Joy

You may be familiar with this melody from the hymn "Jerusalem My Happy Home." I would like to take the tempo as marked in the music. It should feel like it moves, but not rushed. Letting the downbeat have its natural accent will help. When the melody moves to the bass clef, please be sure to bring it out—especially where it moves up into the lower treble clef like measures 22 and 26. In that section, treble clef ringers need to take care to ring quietly. Fortissimo ringing in octaves needs to be crisp and accented. The *subito piano* should be in stark contrast. I will hold the fermata in measure 68. I will not give a cut-off before beat 3; the chord should damp on beat 3. The end will be slower and should be pianissimo.

Were You There When I Surveyed the Wondrous Cross?

This will be the slowest of the three pieces; I will take the tempo at 80 beats per minute. It can be harder to stay together on slower pieces, so please plan to watch carefully. We will be using handchimes on the diamond notes. Please watch the crescendos and decrescendos carefully as those add dimension to the music. Bring out the handchime melody in the bass clef beginning at measure 39. Each phrase should build in volume and intensity through the end of the piece. I will take the ritardando in measure 54 until the end.

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