Please number measures CAREFULLY according to this process.

* Begin with m. 1 and continue numbering measures consecutively.

* When you get to the PRINTED NUMERAL ONE (the 5th m.) begin with 1 again. I will refer to it as the 1st measure of NUMBER ONE. I will refer to the next measure as the 2nd measure of after NUMBER ONE. Etc. In these notes, these two measures will be referred to as #1:1 and #1:2. Etc.

* You might want to highlight each of the PRINTED NUMERALS in another color to help locate them in rehearsal.

* You need only mark in your score the markings that pertain to your part, although you’re free to mark all parts.

PART I

#3:2, A2 add pitch C on last two 8th notes; in #3:3 add C on half note on beats 1-2
#3:2, T sing Ten 2 in this measure and the next
#3:3, SATB, add 8th rest after “kov”
#4:3, SATB, add 8th rest after “cho”
#4:7, SATB, add 8th rest after “veh”; also #4:9
#6:8, SATB, change tied 8th to 8th rest
#6:9, T, sing Ten 2
#7:2, SATB, add 8th rest after “ni”
#7:3, B, change half to dotted quarter + 8th rest
#7:4, SAT, add 8th rest after “cho”
#7:5, Chorale B1, jump up to Ten part, return to Bass at #8
#9:6, SATB, change dot to quarter rest
#9:7, S1 sing Sop as written; S2 add the pitch D on “lom”, go to E on “vo”; A1 do NOT sing written A1 part, sing A2; A2 add the pitch F on “lom”, go to B on “vo”; T sing T2 part
#12:5, SATB, change dot on “nu” to 8th rest
#12:7-8, S1 sing Sop as written; S2 sing A1; A1 sing A2; A2 sing T1; all T sing T2 (Chorale T split)
#13:9, S1 sing Sop as written; S2 sing A1; A1 sing A2; A2 sing T1, all T sing Ts (Chorale T split)
#15 thru #16, Chorale women only
#18:10, SATB, change dot to quarter rest
#19:3-4, S1 sing Sop as written; S2 add the pitch E on “los”; A1 do NOT sing written A1 part, rather sing A2; A2 sing A2 but add the pitch G in #19:4; all T sing T2 (Chorale T split)
#19:7, B1 add the pitch B on “le”; T sing T1 part
#21:4, SA, change half to quarter + quarter rest; also #21:6, 8;
#21:6-8, all A sing A2 part, omit A1
#21:10, A, add 8th rest after “ed”
#21:15, SA add 8th rest before beat 3; T omit dot so rhythm is 8th + 8th rest; B change quarter on “loch” to 8th + 8th rest
#21:16 (top of p. 20), S2 sing A1 line from #21:16 until downbeat #21:19; all A sing A2
#22:1, all T sing T1 BUT on last 16th note of #22:2 and downbeat of #22:3, sing a high E not A
#22:1, B1 sing T2 line BUT on last 16th note of #22:2 and downbeat of #22:3, sing an A not E
#24:6, Chorale men split 3 ways
PART II

#26:4, SATB, change tied half note to tied quarter + quarter rest
#26:8, B, release ON the tied 8th note (match Sop)
#26:12, B1, sing the T2 part on “kevodo”
#26:12, all T sing T1

#28 (1st m. p. 26):1, all S sing S; A1 and A2 split as indicated; all T sing T1; B1 sing T2 through “Adonoy”, then move to B part (“mimekomo”); Chorale Men do 3-part split
#28:4, SATB, change tied quarter to 8th note + 8th rest at end of “Adonoy”
#30:1-6, B1 sing T2, until m. 6, beat 3, jump to Bass line at “’kei-“
#30:1-6, all T sing T1

#30:4, beat 3, TB, add 8th rest after “nu” and before “hu”

#30:6, B2, change quarter on beat 1 to 8th + 8th rest
#30:7, S, change half note to quarter + quarter rest
#30:7, B, change whole note to dotted half + quarter rest

#31:1-4, Chorale women sing solo parts

#31:5-8, A1 + A2 split as written (Chorale women do 3-pt split)
#31:6, A2 sing half note E on beat 1 + 2 (not B-A as written)

#31:6, Chorale B1, move to T on last 3 8th notes; remain there thru #32

#32:1, B, sing E up an octave from what is written
#32:11, AB, change dot to quarter rest
#32:14, TB, change dot to quarter rest

#33:1, A, on both syllables of “yimloch” A1 sing E, A2 sing D (rhythms as written)
#33:1, all T sing T1; Chorale T split 1 + 2
#34:6, AB, change “-dor” to quarter + 8th rest
#35:2, ST, change half to quarter + quarter rest

#35:4, SATB, change half to quarter + quarter rest; also 35:6
#35:5-6, B1, sing T2 line (write it into your part)
#35:5-6, all T sing T1; Chorale T split 1 + 2

#35:8, SA, change quarter to 8th + 8th rest
#35:10, TB, change tied half to tied quarter + quarter rest
#36:4, SATB, change dot to quarter rest
#36:6-8, all T sing T1; Chorale T split 1 + 2

#36:8, SATB, change tied quarter to 8th + 8th rest
#36:10, SATB, change half to quarter + quarter rest
#36:12, SATB, “lift” after “-dor”; also #36:14

#37:3, SATB, eliminate dot; release on beat 2

#37:5, SATB, change half to quarter + quarter rest; also #37:8 and 10
#37:11 (last chord), S1 sing high A; S2 sing E; all A sing the pitch A (not E); all T sing E (not A)

Chorale T split T1 and T2

PART III

I will seat you at beginning of Part III
#38:4, SAT, add 8th rest before “yih-“
#38:5, B, change half to dotted quarter + 8th rest
#38:8, SATB, change quarter to 8th + 8th rest
#38:12, SA, change quarter on beat 1 to 8th + 8th rest
#38:13, TB, change half to dotted quarter + 8th rest
#39:1, SATB, change tied quarter to tied 8th + 8th rest; also #39:5
#39:9, SATB, release on last 8th note of the measure
#39:12, SATB, release on last quarter note of the measure
#40:1, A2 sing pitches C#-B-C# (T1 part); all T sing T2; Chorale T splits T1 and T2
#40:6, all STAND on beat 1
#42:4, TB, beat 2, change quarter to 8th + 8th rest
#42:6, A1 sing F#, A2 sing E; all T sing T2 (C natural); Chorale T split T1 + T2
#43:2, SATB, regardless of what is printed, all release on last 8th of measure
#43:4, S1 sing written G; S2 sing C; A1 sing written G (ignore C); A2 sing E; all T sing T2 (C); Chorale T split T1 + T2
#46:4, SATB, change half to quarter + quarter rest
#47:2, B1+2, sing E an octave LOWER than written
#48:3, SATB, change tied 8th to 8th rest
#48:5, SATB, change dot to 8th rest
#48:7, Chorale women 3 pt split; all T sing T1; all B1 sing T2 (C#) write this into your part
#49:6, SATB, change dot to 8th rest, release on beat 3; also #49:10, release on beat 2
#50:2, S, change dot to 8th rest and release on “and” of 2
#50:4, A1+2, change dot to 8th rest and release on beat 2
#50:4 thru 9, all T sing T1
#50:6, B1, sing “Lecho” in B part, then move to T2 and sing “Lecho”; remain on T2 part thru #50:7. In m. 8 sing 1st 8th of T2 then move to B part on “and” of beat 1
#50:9, B, add a “lift” on the dot
#50:10, SAT, add a “lift” on the dot
#50:12, B1 move to T2 on beat 2; move back to B on #50:13 beat 2 (make beat 1 an 8th note + 8th rest)
#50:12, all T sing T1; Chorale T split T1 + T2
#50:13, SATB, change tied quarter to 8th + 8th rest
#51:4, B1 move to T2 on beat 1, return to B in #51:6
#51:4, all T sing T1; Chorale T split T1 + T2
#51:8, all T sing T1; omit T2 part
#51:8, B1, on last 16th note, sing the pitch A not F, then move to G in next measure

PART IV
#52:4, SATB, add 8th rest on “and” of beat 3, before “va-“
#52:8, SATB, change tied 8th to 8th rest; B2 change dot to 8th rest
#52:9-10, B1, sing “G-F” on “le-chol” (T2 part but write it into your score)
#52:9-10, all T sing T1
#52:12, SATB, add 8th rest on “and” of beat 3, before “liv-“
#52:14, SA, add 8th rest before “liv-“
#52:14, T, ignore lift indicated in the score
#52:16, SATB, add 8th rest on “and” of beat 3
#53:2, SATB, add 8th rest on “and” of beat 3, before “am-“
#53:4, SATB, add 8th rest on “and” of beat 3, before “ha-“
#53:4, B1, sing A (not low D) on “vo”; all T sing T1
#53:5, A1 and A2, split as indicated (Chorale women 3-pt split); all T sing T1; B1 sing B1 as written until #53:8, B1 move to T2 part on beat 3; B1 move back to B part at #54:2
#53:6, SATB, all add 8th rest on “and” of beat 3 (shorten “-yah”)
#53:8, SATB, short “-yah” to 8th note wherever it occurs in the measure (also m. 9, 10)
#53:11, all voices, add 8th rest before “Ha-“ wherever that occurs
#54:1, A2, sing low D, not A as written
#54:2, T, fade out quickly on “-yah” and sing B part on “Ha-“; continue thru #54:7
#56:2, SATB, change “-noy” to 8th + 8th rest
#56:2, A2, sing the last two notes (E-G) of T1 part on beat 4, then sing G in 5/4 m.
#56:2, all T sing T2; Chorale T split T1 + 2
#56:4, all T sing T1 here; Chorale T split T1 + 2
#56:5 A1 + 2 split as indicated; Chorale women do 3 pt split
#56:5, B1, on beat 4 (“-chei”) move to T2 part thru ¾ m.
#56:6, B2, sing high B, not low B
#57:6, A2, add pitches F#-D on “-lo-ed”; rhythm as written
#57: 6, all T sing T2; Chorale T split T1 + 2 as written
#59:1, S1 sing S; S2 sing A1; A1 sing A2, A2 sing T1; all T sing T2 (Chorale T split T1 +2); B1 sing B1; B2 sing B2
#59:2, ATB, add 8th rest at end of measure
#59:4, SATB, change quarter on beat 1 to 8th + 8th rest
#59:6 S sing S, A sing A, T sing T1, B1 sing T2 for 4 mm.; B2 sing B
#60:4, SATB, ignore breath indicated in score
#61:3, A1 sing A part; A2 sing T1 part for 3 mm. Return to A at #61:7; all T sing T2 (Chorale T split T1 +2 as written); B1 + 2 split as written
#61:8, S, change quarter on beat 3 to 8th + 8th rest
#61:8, T, change tied 8th on beat 3 to 8th rest
#62:3, B, change half to dotted quarter + 8th rest
#62:4, SA, add 8th rest after “-he” and before “La-”
#62:5, T, change tied 8th to 8th rest
#62:5, B, lift after “-he” on beat 1
#62:6, SATB, change tied 8th to 8th rest
#62:6 A2, sing T thru solo at #63
#62:7, A2 and T, change dot to 8th rest (also in #63:1)
#63:1, Chorale sing solo lines
#63:2-3, add 8th rest before “me-“ and change dotted 8th to 8th (breathe on the dot)

PART V
#65:4, S, change tied 8th to 8th rest
#65:4, ATB, change quarter on beat 1 to 8th + 8th rest
#66:9, all T sing T1; omit T2
#66:11, SATB, change quarter on beat 1 to 8th + 8th rest
#66:11, B1 add D natural to beat 1
#71:3, SATB, change tied 8th to 8th rest (all release on beat 3)
#71:3, B1 add D natural on last note (16th) of this measure
#71:4, S1 and S2 as written; A1 sing C# (omit E); A2 add A natural; all T sing F# only (not D) on last beat of previous measure and on this measure (Chorale T divided on this measure)
#70:7-79: Chorale only in these measures
#79:6, SATB, change half note to dotted quarter + 8th rest (also #79:8; #80:5)
#80:7, SATB, change dot to 8th rest
#81:5, Chorale B1 move to T line on last 16th, return to B at #82.
#81:6, Chorale T1 move to A line on first 16th, return to T at #82
#82:1, all T sing TII line, omit TI line completely; at #82:3 sing F# (not D)
#82:3, B1 sing the pitch D (not B) on this chord only
#82:1, SATB, change dot to quarter rest
#82:2-3, S2 sing A1 part; A1 + 2 sing A2 part; return to S on “levado”
#82:3, SATB, change tied 8th rest 8th rest (release on beat 3)
#82:6-7, Chorale T1 sing A line; Chorale B1 sing T line
#82:7, SATB, change tied 8th to 8th rest (release on beat 4)
#83:1, all A on beats 2-3, sing a low E flat half note (not the 32nd notes write); return to part as written on beat 4
#83:1, all T sing T2, ignore T1; B1 and 2 split as indicated
#83:5, A, change the 16th note pickup on “be-” to A-flat not E flat; T, sing ONLY E-flat on this note
#84:2, SATB, release on the dot (on beat 4)
#85:2, SATB, change tied 8th to 8th rest (release on beat 3); also #85:4
#87:6, SATB, change dot to 8th rest (release on beat 4)
#89:3, SATB, release as written on “and” of beat 2
#89:6, A1 sing C as written; A2 sing F; all T sing C (T2 part) Chorale T split T 1 + 2
#91:2, SATB, change tied 16th to 16th rest (release on beat 3)
#91:7, SATB, change tied double dotted quarter to tied half note (release on beat 3)
#92:6, SATB, release on beat 3 (eliminate tied 16th)
#93:2, SATB, release on beat 3 (eliminate tied 8th)
#93:3-4, all T sing T2 (lower notes—forget direction of stems); Chorale T1 + 2 split
#94:5, SATB, change quarter on beat 1 to 8th + 8th rest; also #95:2, #95:4
#95:4, A2 move to T1 on beat 3 (don’t rearticulate “A-“)
#95:5, SATB, add an 8th ret after each “-men” before the next “A-“
#96:5, A2 sing T1 to the end; all T sing T2 to the end; Chorale T1 + 2 split
#6:5, all B sing B1, omit B2 part