1. O Fortuna
m. 1-4: Chorale and SS 3-pt split in women and men
m. 1-4 Choral Union
   S1 sing S1
   S2 sing S2
   All A sing A
   All T sing T1
   All B sing B
2 mm. before reh. 8 to end:
   Chorale, SS, Choral Union S divide to sing S1 and S2
   Choral Union T sing T2
   All Chorale T sing T1
   State Singers continue T1/T2 split

2. Fortune plango
Only Chorale men (TB) sing from beg until reh. 11, then tutti
In 2nd verse change “quic-quad” to “quid-quad” instead at reh 11
2 m. before reh 12
change the following half notes to quarter + quarter rest:
   m. 4;
   1 m. before reh. 11
change the following whole notes to half + half rest:
   4 m. after reh. 11,
   3 m. before reh. 12,
   2 m. after m. 12.
   All other similar places carry over
   Full value 5 m. before reh 13

3. Veris leta facies
Chorale only
add a quarter rest at the end of each of these mm.:
   2 m. before reh. 15;
   1st m of reh. 15; 5 m. after reh. 16;
   7 m. after reh. 16;
   1st m. of reh 18;
   3 m after reh 18

4. Omnia Sol temperat: CHORUS REMAIN STANDING

5. Ecce gratum
A2 sing opening m. with tenors (lightly); also analogous places at beg of each verse
change whole note to half + half rest
   m 5
2 m after reh 24,
6 m after reh 24
and analogous places in subsequent verses

m 6: Choral Union Altos split A1 and A2 and basses split B1 and B2
Choral and SS: 3 part split
change half note to quarter + quarter rest in the following:
3 m. before 25,
2 m after reh 25,
4 m after reh 25,
8 m after reh 25,
4 m after reh 26
and analogous places in subsequent verses

CHORUS SITS

6. Tanz: CHORUS STANDS 3 M. BEFORE REH 43

7. Floret silva
Choral Union: all S on S1; A1 on S2, A2 on Alto, all T on T1; B1 on T2; B2 on B2
A1 return to Alto line at 1 m. after reh 45
Same divisi pattern at 3 m. before reh 53
Chorale and SS: 3-way split in men’s and women’s parts
Change accent to staccato on “-va”
   m.4
   reh 53
   4 m. after reh 53

Add eighth rest
   4 m. before reh 45
   reh 45
   7 m. after reh 45

Add quarter rest
   3 m. before 46
   2 m. before 46
   2 m. after 54
   3 m. after 54

1 m before reh 47 and 4 m after reh 55: Chorale ONLY sing Coro Piccolo
add quarter rests
   2 m after reh 47,
   2 m before reh 48,
   6 m after reh 55,
   3 m after reh 56
reh 50 and before reh 59: 3-way division in women’s parts
8. Chramer, gip die varwe mir
Coro piccolo sung by ALL sopranos (tutti): add quarter rests 4 m after reh 61, 6 m after reh 61, 1st m of reh 62.

2 m after reh 62; men divide the 4 pts equally—T1 sing T (all CU tenors sing T1); T2 sing B1; B1 sing B2; B2 sing B3; SA sing what looks like a split alto part (pitches A and F natural)

Add 8th rests at end of the following:
   6 m before reh 63,
   2 m before reh 63

Chorale S and A and T sing Coro Piccolo starting 1 m before reh 63:
add quarter rest at
   end of m of reh 63,
   5 m after reh 63,
   9 m after reh 63;
Chorale T, add eighth rest at end of measure, 3 m after reh 63

ALL (tutti) sing last 2 mm.

CHORUS SITS

9. Reie: CHORUS STANDS ON DOWNBEAT OF “SWAZ HIE GAT UMBE”
From the beginning, Choral Union A2 sing T. At reh 69 go UP to A2 part.
At reh 69, A split 1 and 2; B split 1 and 2

Chume, chum geselle min: This will be sung by everyone (tutti)
Add 8th rest:
   7 m after reh 70,
   m of reh 71,
   5 m after reh 71,
   2 m before reh 72

2 m after reh 71, all Choral Union T sing T2; B1 and B2 as written; Chorale and SS T split as written

B1 & B2: add 8th rest at end of EVERY “chum”

make the same changes in the analogous measures beginning 3 m before reh 73

10. Were diu werlt alle min
add quarter rest at the end of the following:
   6 m after reh 79,
   8 m after reh 79,
1 m before reh 80
add 8th rests after “Engellant”:
   2 m after reh 80,
   3 m after reh 80
4 mm after reh 80 Choral Union Sop sing Alto; Ten sing Bass
Women: change the voicing of the last chord so that
   S1 sings high G,
   S2 sings E;
   A1 sings C,
   A2 sings G (you have to add this note)

CHORUS SITS

11. Estuans interius

MEN STAND AFTER THE END OF #11

#12 Olim lacus colueram
Men should divide T B1 B2.

#13 Ego sum abbas CU tenors sing T1

#14 In taberna quando sumus
Pay CAREFUL attention to articulation marks (dots, accents, tenutos, etc.)
2 m. before reh 97 place consonants on offbeat (“oCtiseS pro fratribus perveRsisiS nonieS
pro monachis di-spersiS”
Add an 8th rest
   at the end of 3 m. before reh. 101,
   1 m. before reh. 101,
   2 m. after reh. 101,
   4 m. after rhe. 101,
   6 m. after reh. 101

MEN SIT AFTER THE END OF #14

#15 Amor volat undique

#16 Dies, nox et omnia

#17 Stetit puella
CHORUS STANDS AFTER THE END OF #17

#18 Circa mea pectora
Divide as indicated TB1B2
add a quarter rest at the end of the following measures:
   2 m. before reh. 119,
the m. of reh. 119.
And in all analogous measures.
in the measures after reh. 119 the last quarter note of each meas becomes an 8\textsuperscript{th} + 8\textsuperscript{th} rest
2 and 3 mm. after reh. 120, the tied 8ths become 8\textsuperscript{th} rests. And in all analogous measures.

Change “chumet” to “chomet” for every instance

CU Sopranos go to alto line at reh 120

#19 Si puer cum puellula—sung by Chorale small group

#20 Veni, veni, venias
From the beginning thru 2 mm. before reh. 128 ALL SING.
Choral Union divide:
Mm. 1-12: all S sing S1, A1 sing S2, A2 sing A2, all T sing T1, B1 sing T2, B2 sing B
From m. 13: Sop divide S1 and S2, all Altos sing A; all T sing T2, all B sing B
Chorale/SS 3-part divisi through m. 12
m. 5, TB, change last quarter to 8\textsuperscript{th} + 8\textsuperscript{th} rest (also 3 mm. after reh. 127)

Beginning 1 m. before reh. 128
Choir I= Choral Union + all 2nds in Chorale
CU Sop divide as indicated S1 and S2
CU Ten sing T1
Chorale—we will figure out divisi
Choir II = State Singers + all 1sts in Chorale
We will figure out divisi
Choir I: add quarter rest at the end of
m. 1 of reh. 128
m. 3 of reh. 128
m. 5 of reh. 128
m. 7 of reh. 128
m. 9 of reh. 128
m. 1 of reh. 129,
m. 3 of reh. 129
m. 4 of reh. 129—change last quarter to 8\textsuperscript{th} + 8\textsuperscript{th} rest

CHORUS REMAIN STANDING THROUGH #21

#21 In trutina

#22 Tempus est iocundum
Divide as indicated S1S2A1A2T1T2B1B2
EXCEPT: CU Ten sing T1 throughout
Shorten the last note of each verse, for example, “-nes” 5 mm. after reh 132 (and parallel places in subsequent verses)
#23 Dulcissime

#24 Ave formosissima
Divide as indicated: SA1A2, TB1B2
4 mm before the end of the movement.
   Add quarter rests at the end of m. 1, m. 2
   Chor Union: Sop sing A1, Alto 1 sing A, Alto 2 sing T1, Ten sing B1, B sing B2
   Chorale and State Singers: Sop sing S, Alto divide A1 and A2, T1 sing T, T2 sing B1, B sing B

2 mm before the end of the movement divide as indicated S1S2A1A2T1T2B1B2 (Choral Union Ten sing T1)

#25
m. 1-4: Chorale and SS 3-pt split in women and men
m. 1-4 Choral Union
   S1 sing S1
   S2 sing S2
   All A sing A
   All T sing T1
   All B sing B
4 m. after reh 148-end:
   Chorale, SS, Choral Union S divide to sing S1 and S2
   Choral Union T sing T2
   All Chorale T sing T1
   State Singers continue T1/T2 split