

TOS/PCPC Singers –

Listed below are the rehearsal notes from the 1/16/2012. All page and measure numbers refer to the Watkins Shaw edition of the Messiah.

Please mark these notes in your scores so that we can make quick progress toward the Palm Sunday concert.

Chorus #24, Page 98 - Surely He Hath Borne Our Grievs

Page 98, measure 6 (all parts) – be sure to hold the last syllable of “surely” for its full value. (We were cutting this off too early at rehearsal)

Page 99, measure 11 (all parts) – emphasize “s” in sorrows

Page 100, measures 19-21 (altos) – sing the text, “the chastisement” with gusto

Chorus #25, Page 102 - And With His Stripes

All voice parts should emphasize the main theme “And By His Stripes” as it appears throughout this movement.

Page 100, measure 4 (sopranos) – Nancy cautioned to keep the phrase legato & avoid punching notes in the higher range within this measure

Chorus #26 Page 106 - All We Like Sheep

Nancy reminded us to use tall vowels throughout. She asked us to avoid flat, wide, twangy sounding vowels. She cautioned us particularly on the word “Like” (to be sung with the “ah” vowel)

Page 106, measures 1 & 2 (all singers) – mezzo forte

Page 106, measure 3 (all singers) – mezzo piano

Page 106, measures 5 & 6 (sopranos – Nancy asked that the sopranos float as the notes go higher. She may appoint a few specific singers to sing the highest notes in this passage during a later rehearsal.

Page 106, measure 10 (altos/bass) – crescendo for first 2 beats, decrescendo for last 2 beats of this measure

Page 107, measure 17 (all singers) - forte

Page 107 measure 20 (tenors/bass) – crescendo for first 2 beats, decrescendo for last 2 beats of this measure

Page 108 (all parts) – 3rd system, measures 29-31 - Emphasize the words “we have turned” and reduce volume on “everyone to his own way”.

Page 109 (Sopranos/Altos) – All sopranos/altos sing measures 35 & 36.

Page 111 (All voice parts) – Be careful when singing the word “turned” repeatedly here – Nancy cautioned us not to hang onto the “rrrrr” or pounce on the “r” sound in the word “turned”.

Page 113, measures 74 & 75 – Watch Nancy for ritard.

Page 113, measures 80-86 (Sopranos/Bass) – Gradual crescendo in these measures

Nancy spent quite some time reviewing the 16th note runs in this movement. They are scattered throughout Chorus #26 –

Sopranos – see runs on page 106, 107

Altos – run patterns on page 107, 112

Tenors – see runs on page 109

Bass – see runs on page 110

To master these runs, Nancy suggested this 3 step technique:

Step 1 - Circle the first note in each group of sixteenth notes so that your eye can see the direction of the musical line.

Step 2 - Look at the pattern of notes in each group to see if they are going down or up the scale.

Lightly hum your part with increasing speed to get the pattern of notes in these sections.

Nancy mentioned tonight at rehearsal that if some singers needed to leave the 4th note off from each group of 16th notes, that would work. I’m sure we’ll see this again.

Chorus #33, Page 127 – Lift Up Your Heads

Page 127, measures 6 & 7 (all voice parts) – Change the 16th notes to 8th notes on the words “and” & “ye”.

Page 127, measure 8 (all voice parts) – no breath between “doors” & “and”

Page 127 – Nancy asked that all altos sing the part labeled “2nd Alto” in measures 5-9.

Page 127, measure 11 (Bass) – sing optional (dotted) rhythm shown in score.

Page 128, measure 13 (tenors/bass) – delete the rest between “King” & “glory”. Change the value on the word “king” to make this a dotted quarter note.

Page 128, measure 14 (tenor/bass) – use optional dotted rhythm here

Chorus #35, Page 134 Let All the Angels of God Worship Him

The general rule for this chorus is to carry over after the word “God” each time it appears in this chorus.

Examples:

See tenor section, page 136, measure 23 – no breath after “God”

See alto section, page 136, measure 20 – no breath after “God”

Nancy does want a breath after the word “God” on page 137, measure 29 for all voice parts.

Chorus #37, Page 146 The Lord Gave the Word

Nancy reminded us to use clear, flipped consonants throughout this chorus.

Chorus #46, Page 186 Since By Man Came Death

Nancy highlighted the contrasting moods in this chorus.

Page 186, measure 13 (all parts) – Big break after “dead”

Page 188, measure 34 (all parts) – Clearly pronounce the “v” sound in “alive”. Otherwise, we run the risk of having the text sounds like “a lie” to the audience when we sing this measure.

Page 225 – Amens

Nancy introduced this section tonight. This is a rhythmic section, but she cautioned us against stabbing the syllable “men” repeatedly.

Nancy is working to finalize rehearsal dates and times with the soloists and instrumentalists. We will circulate the rehearsal dates with the orchestra and information on any extra rehearsal dates as soon as she finalizes these details with the paid musicians.

Thanks to everyone for your hard work preparing for this concert.