

TOS Members,

Nancy will be confirming shortly the full list of choruses that we will be performing for the Easter Messiah concert. The music order and the full spring rehearsal calendar will be distributed shortly.

Nancy has asked that we use the Watkins Shaw version of the Messiah score. Messiah scores are available for sale for \$10 each. Please see Catherine Pereira during rehearsal to purchase a Messiah score.

The January 9 rehearsal was the first rehearsal for the Easter Messiah choruses. We worked through the major choruses. Nancy will have additional notes for us on specific breaths, dynamics and other fine tuning as we progress toward the concert.

The singers' page on the TOS website ([www.tostampa.org](http://www.tostampa.org)) includes a Cyberbass link with rehearsal aids for each voice part.

Listed below are the notes from the January 9 rehearsal. (All page numbers refer to the Watkins Shaw edition of the Messiah)

#### **Chorus #24 – Surely He Hath Borne Our Grievs (Page 98)**

Nancy asked that we consider the text as we approach vowels, diction and rhythm in this chorus. She explained that the rhythmic pattern of the word “surely” in measure 6 on pg 98 is to represent the flogging of Christ.

Page 98, measure 6 – Sing this as “sur-ra-lee” to maximize rhythmic intensity in this passage.

Page 98, measure 6 – Reduce volume on “he hath” so that we can build in intensity throughout the remainder of the phrase.

Page 100, top system, measure 15 – softer on the text “he was”

Page 100, 2<sup>nd</sup> system, measure 16 – Crescendo on “bruised” and breathe immediately afterward

Page 100, 3<sup>rd</sup> system, measure 19 – Watch dotted rhythm (all parts)

#### **Chorus #25 – And With His Stripes We Are Healed (Page 102)**

Emphasize the main theme “And with his stripes” each time it appears in the text.

The phrase, “And with his stripes we are healed” is repeated multiple times in this chorus. Nancy reminded us to use long vowel sounds throughout.

Page 105, 3<sup>rd</sup> system. The soprano line contains 2 rows of text. We will sing the top line of text in the score.

Page 105, last 3 bars – (All voice parts) – Watch Nancy for ritard.

### **Chorus#26 – All We Like Sheep Have Gone Astray (page 106)**

The phrase, “All We Like Sheep” is repeated multiple times in this chorus. Nancy asked that we use clear diction and careful breaths to separate the text to keep this section rhythmic & clear for the audience.

We looked at several patterns of runs in this chorus. Nancy suggested that we circle the first note in each pattern of runs to get a sense of direction of the musical line in each set of runs.

Page 108, measures 27 & 28 – all parts crescendo in this section

Page 110, 3<sup>rd</sup> system, measure 52 – all parts forte on the phrase, “All we like sheep”. Mezzo forte at measure 55.

Page 112, measure 65 – Altos to sing high “c” only & scratch out the optional note.

Page 113 – contrasting dynamics in the top system – louder in measures 73-75, soft at the Adagio.

Page 113, measure 76 – Bass section should ascend the octave carefully to avoid attacking the word “Lord” in measure 77.

Page 113, measures 91-92 – hairpin crescendo/decrescendo here. Watch Nancy in these final measures to dictate the moving parts in each section.

### **Chorus #46 – Since By Man Came Death**

Nancy reminded us to use tall vowel sounds on the repeated phrase, “...by man came also the resurrection of the dead” as these words are repeated many times throughout this chorus.

Page 186 top system & page 187 top system - Watch tuning carefully in these slow sections

Page 187, measure 28 – mezzo piano

Page 188, 2<sup>nd</sup> system, measure 32 – no breath between “Christ” and “shall all”

### **Chorus #53 – Worthy Is the Lamb**

Nancy cautioned us against singing the Andante section with a choppy sound. She asked that we emphasize portions of the words to keep this section interesting.

Nancy asked that we lean on the underlined portions of the words as we sing the Andante sections on pages 217 & 218:

Measure 8 – power and riches

Measure 9 – wisdom and strength

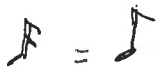
Measure 10 – honour and glory

**Chorus #22 – Behold the Lamb of God**

Nancy asked that we replace the sixteenth notes with 8<sup>th</sup> notes in the measures listed below:

BEHOLD THE LAMB OF GOD

The Messiah G. F. Handel



*please - make changes!*

MEASURES:

4	AS
5	BT
6	SB
7	STB
8	SATB
9	AT
10	ST
11	AB
12	SATB
13	SATB
14	ATB
15	SATB
16	SATB
18	SATB
19	T
20	B
22	A
23	STB

NO optional rhythms will be used in this movement.