

## **Rehearsal Notes 03/02/2020**

### **Haydn: Insanae et vanae curae (p192)**

Bar 21 – Basses watch your semitone intervals from bars 21-24.

Bar 80 – Basses listen to the left-hand piano notes in bars 79-80 to help with your entry on the B flat.

Bar 89 – Sopranos sing the A grace note as a quaver.

Bar 122 – Altos your rhythm is as written (ie two equal quavers and not a dotted rhythm).

Bar 132 – Basses watch the interval on your page turn from bar 132-133.

Bar 162 – Sopranos watch the interval on your page turn from bar 162-163.

### **Elgar: The Spirit of the Lord (p92)**

Look at the details of all the dynamics – lots of expressive phrases.

The section from Figure 2 to Figure 3 is in unison.

Bar 26 – at the end of bar the dynamic is pp. The end of bar 28 should be mp on the Soprano & Alto entries. Bar 29 should be mf and then crescendo to forte in bars 30 and 31.

Bar 50 – Altos and Tenors come straight off on the word “bud” as the tempo gets quicker at that point.

### **Handel: Let their celestial concerts all unite (p150)**

Bar 24 – A/T/B need to be together on the last crotchet on the word “in”.

Bar 29 – Tenors your word “praise” starts in bar 29 and continues until bar 33, so mark where the “se” of praise should go in bar 33.

Bar 45 – Sopranos look at the placing of your words.

Bars 69-70 – all parts to sing these two bars in one breath.

**Mendelssohn: Daughters of Zion (p234)**

Observe the editorial dynamics which are written in square brackets.

Hold on long notes for their full value.

Bar 31 – Basses watch your A flat.

Bar 84 – Altos listen to the Bass line in bar 83 to help with your E flat entry.

**Music for rehearsal on Monday 10<sup>th</sup> February:**

Pages 108, 32, 36, 335, 45 and 9