

Rehearsal Notes 17/02/2020

Mozart: Laudate Dominum (p277)

Sang through – once through just the choir parts and then later with Gill singing the solo part.

Mendelssohn: Daughters of Zion (p234)

Feel the quaver movement from the accompaniment right from the start.

Bars 24-25 – Basses watch your intervals down to the F in bar 25.

Bars 37-40 – unison phrase. Watch the semitone intervals from A flat to G and G to F sharp.

Bar 64 – Sopranos watch your phrase.

Bar 83 – Tenors your entry note (G) is the same note from bar 82.

Haydn: Insanae et vanae curae (p192)

Bar 34 (Letter B) – strong sound needed from the Altos and also in bar 35 as the Altos clash against the Sopranos.

Bar 36 – Tenors try and pick up your E flat from the sequence in the accompaniment in bar 35.

Bar 49 – Basses watch your B natural on the last beat of the bar.

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

Bar 163 – Sopranos your notes should be all top E's (same as bar 175).

Haydn: The heavens are telling (p217)

The opening four bars will be played as an introduction.

Bar 37 (Letter A) – choir Tutti tenor and bass entry needs to be a strong entry (at the end of the Soli section) and again in bar 94 (Letter B).

Handel: Zadok the priest (p177)

Bar 22 – prepare and breathe for a strong ff entry in bar 23.

Semiquaver phrases – keep them light and don't rush.

Elgar: The Spirit of the Lord (p92)

Bar 84 – be careful with the placing of the 's' of Gospel

Music for rehearsal on Mon 24th February:

Pages 192, 108, 32, 36, 277, 335 (and possibly pages 150 and 288).