

Rehearsal Notes 24/06/19

Mendelssohn (Lord in thy mercy) ESM p208

Bars 22-23 – Basses watch your interval from the G to the E_b.

Bar 49 – Basses watch your interval from the C to G.

Bar 59 – Basses your entry on the F on beat 3 is the same note as the Altos.

Bruckner (Christus factus est) ESM p68

We will sing this twice. First time seated with accompaniment. Second time through will be unaccompanied.

Keep a sense of movement throughout. Don't relax during the rests.

Bar 10 – Basses watch your E_b to D_b.

Bar 15 – S/A/T forte entry and then all parts dim to pp in bar 17.

Bar 21 – more movement here – watch.

Bar 32 – Basses watch your B₄ entry on beat 4 (try and remember the B₄ from bar 31!)

Bars 38-39 – Basses watch your semitone interval from C to C#.

Bar 62 – T/B wait for the S/A entry on beat 4 before your entry in bar 63.

Brahms (Sacred Song) ESM p56

The phrases need to be seamless – image they are like broad brush strokes.

Bar 53 (all parts) – the “A” of A-men needs to be an “ah” open vowel sound.

Bar 55 – Basses your note is only 2 beats.

Bar 64-65 – Basses watch your D to D \flat .

Bach (Lord Jesu Christ, my life and light) ESM p28

At the end of bar 90 there is a repeat (D.S al Fine) but this is just for the Organ as it's only the introduction section which repeats. We do not sing on the repeat so there is no need to turn back and stand still facing front until the piece has finished.

Make each part “grow” from the previous part’s entry.

Bar 37 – Basses your entry should be in octave unison on a C with the Sopranos.

Mozart (Ave verum Corpus) ESM p248

Bar 7 – “na-**tum**” (not na-tus). Watch the placing of “tum” on the fourth beat.

Tchaikovsky (Dostoino yest) ESM p333

Pronunciation - there is a clip on You Tube which might help with this – see the Rehearsal Notes page on the ACS website.

Hanson (Laudate Dominum)

Bar 12 – confident entry. Try and pick up the F from the introduction.

Bar 49 – all – watch the interval from the D to the A.

Bar 63 (letter C) – big contrast. Brass & organ at this point. S/A ff; T/B mf

Bar 109 (letter E) – contrast from fff to mp/p but still needs to be confident.

Bars 117-118 – crescendo to ff in bar 119.

Bars 151 to the end – keep forte.

Page (High Flight)

The composer will be attending the concert!

Make sure we pick up the rhythm at each entry (eg bars 9, 17, 71)

Rutter (Gloria)

Movement 1

Accurate rhythms.

Bar 153 – Altos don't let your entry come as a surprise!

Sit at the end of the movement.

Movement 2

Stand at bar 15.

Movement 3

Bar 37 (Fig 23) – Basses watch the rhythm on the “am” of “quo-ni-am”.

Music for rehearsal on Mon 1st July: the whole program in order.