

Rehearsal Notes 30/09/19

Gloria

Looked at p19-20.

Et resurrexit

p129-172. Keep the “et” sound bright throughout. Keep the sound light and bouncy.

p131 - first “Credo” ends with a quaver, second “Credo” ends with a crotchet.

p148 Top line, last bar – mark in the quaver rests.

p151 Bottom line, first bar - reminder that Sopranos should have a G sharp on the first note of the bar (not a B).

p154 Top line, second bar – reminder that the Bass note should be a quaver, not a crotchet.

p159 Sopranos all sing the upper notes.

p160 Bottom line, penultimate bar – Altos your final note on the bar is also an E sharp.

p163 Bottom line, first bar – reminder that Tenors sing a top E.

p167 Top line, second bar – reminder that the Soprano note on beat 2 should be a low E (not G).

p170 Bottom line, last bar – Tenors don’t sing “men” on the B minim; place it as written on the first note of p171.

Sanctus

p180-184. This movement is all unaccompanied. We need to pick up our notes from the end of the “Ritornello” section at the top of p180.

Note the dynamics and where the Tutti sections are, between the solo sections. Exaggerate the martellato marks.

p181 Tenors breathe after “terra” half way through the first bar. Altos breathe after “terra” at the end of the first bar.

Altos – your phrase doesn’t quite follow the same note pattern as the basses, tenors and sopranos.

All - bottom line, first bar – put the ‘s’ of “tus” right at the end of the bar.

p182 first bar and also p183 top line, last bar - put a slight separation between each note of “no-mi-ne”.

p184 Bottom line, second bar – separate “in ex”.

All basses to sing the bass line on the final “in excelsis” (but sing baritone if it’s too low).

Music for rehearsal on Mon 7th October:

All of Part 1.