

Score notes from the rehearsal on 9th September

Daniel did some warm-up exercises and asked us to practise notes of the scale as 1,121,12321, etc but this time in place of each 2, 4 and 6, clap once! A general piece of advice: if you make a mistake, don't look back, carry on! We sang movements 1,2,5,9,11,12,15 and 20.

| Page | System | Bar | Part | Note |
|-----------|--------|-----|------|--|
| 6 | 1 | 1 | all | .join "lp" of "He-lp" to "L" of "Lord" |
| 7-16 | all | all | all | Keep rhythms tight and speeds consistent throughout the choir to achieve good ensemble singing (general rule). Listen to each other, but also watch, as there will inevitably be time delays. |
| 8 | 2 | 2,3 | S | Practise, especially the pair of C semiquavers. |
| | 3 | 1 | S | Practise the descending semitones plus a pair of As |
| 12 | 2 | 1 | A | Give "thirst" its whole note value and enunciate both "t"s in "thir- st /to" |
| | 3 | 1 | A | Observe the crescendo, pleadingly. |
| 13 to end | | | all | Observe all dims and other dynamics (ring them in pencil). Pronounce "bow" as "bah-oo" |
| 14 | 3 | 2 | S,A | Note the F is a sharp, not a natural |
| 14-15 | 3-1 | 4-1 | S,A | No break between the 2 "bow"s - sing as one phrase. |
| 20 | 1,3 | 2,3 | all | Accent on "at" and diminuendo on "us". Make the "t" clear. |
| 22 | 2 | 3 | S | Practise from here to the end of the page, taking care with the E natural on "will" and other accidentals. |
| 23 | 2 | 4 | S | Practise interval from top F to bottom G |
| | 3 | 3-4 | S | Practise interval from D flat to bottom G |
| 23-24 | 3-1 | 5-3 | A | Practise these bars, including finding the first note. |
| 25 | 2 | 5 | all | Breathe after "generation". Sing "ha-te/Him", giving "hate" its full note value. |
| | 3 | 2-4 | all | From here to the end of movement, sing legato with full note values and join the last consonant of each word to the first consonant of the next word. |
| 26 | 1 | 5 | all | Change note to a dotted minim and insert a crotchet rest. |
| | 3 | 4 | all | Be ready for a slight accelerando in the next section. |
| 47 | 2,4 | 1 | S,T | Cover the sound on "bless-ed." with an open mouth and dropped jaw. |
| 49 | 2 | 1,3 | S | Breathe between "peace"(minim) and "they". |
| 50 | 3 | 3 | S | Change "light" to a crotchet followed by a crotchet rest. |
| 51 | 1 | 1-3 | all | The choir's rhythm must match the orchestra's, although the moods are different in each. Counting in quavers might help. |
| 52 | 2-3 | 3-1 | all | Note the abrupt change from <i>f</i> to <i>p</i> . |
| 53 | 2 | 1 | all | Diminuendo on "peace" and place the "s" sound very subtly yet precisely. |
| | 3 | 2 | all | Cover the sound on the "-ssed" of "blessed". |
| 59 | | | all | Pronounce "Baal" to rhyme with "jail" |
| 66-67 | 3-2 | 1-1 | S | Count 1 in a bar, as it's easy to lose your place |
| 67 | 2 | 7-9 | all | Sudden drop from <i>f</i> to <i>p</i> , without a <i>dim</i> . |

77-79

all No pauses.