

## Score notes from the rehearsal on 21st October

Daniel taught us some corporal and vocal physical relaxation/warm-up exercises. A general piece of advice: if you make a mistake, don't look back, carry on! We need to start getting our noses out of books! We worked on movements 23,24,29,34,38 and 42 .

Page	System	Bar	Part	Note
125	3	4	All	Follow the soloist's line from the start, concentrate and count! Turn page early and quietly as we sing <i>p</i> . but intensely, enunciating clearly, cresc through the whole phrase including whole minim at the end.
126-130	All	All	All	Continue following, maintaining the drama, noting change in dynamics <u>each time</u> . Listen, watch and keep together.
128	2	2	S	Place top F carefully - practise.
130	1	2	S	Careful with the last note in the bar, a B natural.
131	All	All	All	/Pe-rish, stress 1st syllable, not both
131	2	2	S	Place 1st note carefully - C natural
	3	2	S	Care with G#
132	2	3	S	Practise top F natural, 1 semitone higher than S's last "why"(E) in previous bar, the whole bar's being an exact repetition of T, 2 bars before.
132	3	3	S	Careful with 3 A naturals, not B flats
133	2-3	3-2	S	D in the 2nd system is already sung in turn by Basses and Altos. Practise intervals in 3rd system (B-G-E)
145	All	All	All	<b>Allegro Moderato</b> was conducted in 2. Pronounce 3rd syllable of Isra-el the way it is said, i.e. not rhyming with "bell"
146	1	2-3	All	<i>cresc</i> , then ( <i>subito</i> ) <i>p</i>
148	1	3,4	All	Breathe after "languish", then <u>legato</u> , not <i>marcato</i> in bar 4
150	3	4	All	Breathe after "not"
158	All	All	All	Observe dynamics. Each group of phrases begins <i>pp</i> , builds to <i>f</i> , then dies back to <i>pp</i> , mimicking stormy wind.
	3	3	All	"rocks" is a full minim
160	1	3	All	<b>legato</b> and <i>pp</i> . Notice this is unaccompanied.
161	1	3	S	last note of bar is C natural, not C#
	3	4	S	practice this and next bar over page
162	3	4-5	All	)
163	1	1-5	All	)Practise these two phrases
	2	1	All	)
	3	5	S	Learn this next phrase continued over page.
165	All	All	All	Change of mood. Watch carefully. Keep in time and slick, not too slow.
167	1	3-4	T	Bring this out

		5	All	Observe <i>pp</i>
168	2	3	S	Place A carefully
		4	All	No rit
180	2	1	S	Place B natural carefully
182	1	2-3	All	Watch and count, <i>sf</i> on “hea-ven”, 2 beats rest then <i>p</i> on “Lo!”, eyeball audience and sing with intensity.
	All	All	All	Observe dynamics in the pairs of phrases - begin 1st phrase <i>p</i> then gradually <i>cresc.</i> 2nd phrase <i>f</i> throughout. Remember to return to <i>p</i> for the next pair.
183	3	1	S	Get D flat in tune
184	2	1	T	Tuning
185	2	1	S	Practise pitching phase 1st note (G), just sung by T in 1st system, and practise the whole phrase, improving tuning.
	3	1	All	Watch for <i>rit</i>
199	2	3	All	In “brea-keth” emphasis is on 1st syllable
	3	3	T, All	<i>Legato</i> begins here. Tenors - practise and bring this out.
200	1	1-4	All	See New Novello edition version of text here and amend if necessary..
202	1-2	3-2	A	Practise
203	2	5	S	Practise intervals from G to C natural
205	2	2-3	S	Practise dropping the octave
	3	6	S	Pitch D accurately
206	1	5-6	S	Practise
	3	7-9	A	“Amen” word layout should be same as basses’