

## Score notes from the rehearsal on 18 February

We worked on Mozart Requiem No 4, No 6 and No 7, and Rutter Magnificat Movements 1 and 6.

### Mozart: Rex Tremendae P24

Page	System	Bar	Part	Note
24	1	3,4,5	All	Be accurate with entries and length of crotchet. <b>ff</b>
	3	7	All	Down to <b>mf</b>
			S	Short quaver on D (-tis)
			A	Confident entry on D (Rex)
8			T	Confident entry on D (Qui)
24,25			All	"Grow" on long held notes (trem<E>nde)
25	3	14	T	Big breath in readiness for top G in next bar over page
26	2	17	All	Slow tempo so take care to give notes their full values.
			T	Produce a nice warm sound
	3		All	Draw out this last phrase, but <b>no rit</b>
			S	Very gentle top G

### Confutatis Maledictis

36	3	7-8	S,A	Hairpins over two-word phrase, and again on p 38
	1,2,3	1-5	T,B	Very double-dotted. Be sure of notes. Care with tuning. Pronounce "-bus" as "boos"
37	2	12	T	Big breath on crotchet rest to prepare for top A and G#
	3	13,14	B	Need accurate interval leaps up and down.
		14	T	In the margin here, pencil in the next note over the page, an A, a semitone down from this Bb .
38	3	21, 22	S	Ensure precise tuning of repeated F(b21) and repeated E (b22)
39	1	24	S,A	Hairpins over "-dictis"7
	2	26	B	<b>mf</b> entry
		26-33	All	Tempo still same. No cresc.
		29	All	In "-nis" the "s" should be audible, together and in time.

40	1	34	SAT	Tuning!
		34-35	B	Cresc
		35,37	SAT	Tune the chord on 3rd beat in both bars.

### Lacrymosa

41	1	3	All	Stress " <b>mos-a</b> "
	2	5-6	All	No cresc. Short, but not <u>too</u> short quavers
42	1	7-8	All	Sing as one phrase
		9	All	Subito <b>p</b>
	2	11	All	"t" on first quaver rest
	2-3	11-14	All	Sempre <b>f</b>
42-43	3-1	15-16	All	1 phrase - no breath, no cresc.
43	1	17	SAT	Not too loud. Let basses be heard.
		18	All	Watch for rubato and still <b>p</b>
	2	19	All	Last note not too short. Remember it is a slow tempo.
	3	24	All	<b>mf</b>
44	1	25	SAT	Breathe after "eis"
		26		Don't breathe between "eis" and "Requi-em" (No "yem")
	2	30	All	Straight into next movement at correct pitch <u>and</u> volume - a <u>very confident</u> <b>piano</b>

### Rutter's Magnificat

#### Movement 1, Magnificat anima mea

14-21	All	All	All	"Magnifica- <b>T</b> ", ( <u>please!</u> sound the "t"), especially when followed by a rest, and place it <u>on</u> the rest.
17	2	7	T	Practise this bar full of quavers and syllables.
18	1	259	T	Count, Tenors have their own rhythm.
19	1	267-268	TB	1st 2 chords of entry are same as SA in bars 262/263
	2	273	All	Confident <b>mf</b> on last beat and cresc

		281	All	Tied crotchet (1st note) should now be quaver, creating breathing space before a long cresc <i>f&lt;ff</i> phrase.
20	1	284-285	All	No audible break (stagger breathing) between “mei” and “in Deo”
	3	297	All	Shorten minim to dotted crotchet and insert quaver rest. Big breath before next few bars
20-21	3-1	297-303	All	Sing in one breath, or stagger breathing if necessary
21	1-2	305-307	SA	Shorten both sets of tied minimums to create quaver-length breathing spaces
	2	307-311	All	Sing in one breath, or stagger breathing if necessary
		309	TB	The two quavers need to be accurate

### Movement 6. Esurientes

65	1	10-11	All	Breath before the 4 quavers in b10, but not again until after the 1st “implebit bonis” in b12
67	2	27	All	Keep counting (4x3 quavers). Last note in the bar will be 1st note over the page..
68	1	29-30	S	Keep long-held C in tune!
69	1	39	SA	Place duplet accurately, same length as 3 quavers. Ab of the last 2 beats is enharmonically the same as G# in next bar.
70	2	50-51	SA	Another duplet and, for S, enharmonic C#/Db
71	1	52-53	S	Don't go flat:
72	2-3	65-69	All	Sing in one breath, or stagger breathing if necessary
73	1	70-73	SA	<b>S</b> : gentle cresc from <i>p</i> in b70 to 1st beat of b71, then dim to <i>pp</i> as marked. <b>A</b> : with a rich tone, cresc in the sequence of descending notes in b79 and b71,

We also worked on Summer Concert music from the new booklet, running through “Dance Ti Thi Daddy”, “Begin the Beguine” and “We’ll Gather Lilacs”.