

Center Stage Chorale

Rehearsal Notes: Monday, February 12, 2018

Kyrie

- In measure 93, put the “i” vowel on the quarter note on beat 3. (Basses, follow suit.)
- In measure 47, start mezzo-piano (mp), and steadily crescendo to forte (f) by measure 55.
- Everyone, circle measure 65 in your music. We don’t sing there!

Gloria

- Sing measures 35-39 very rhythmically.
- Everyone, circle measure 60 in your music. We don’t sing there!
- Starting in measure 64, emphasize the following syllables: “san” in measure 66; “so” in measure 68; “so” in measure 70; “do” in measure 73; “san” in measure 75; “tis” in measure 77; “do” in measure 79.

Hallelujah (Beethoven)

- In measures 15-16, note that everyone is singing in unison. Sing with lots of air and space, and sing “twenty cents higher” than normal (i.e. lift the pitch).
- From the beginning, sing “hallelujah” in a smooth, connected, legato fashion - to contrast with the accompaniment, which is very choppy.
- From measure 21 onward, any time you have a repeated quarter note pattern (e.g., sopranos in measure 25, altos in measure 29, tenors in measure 31, basses (and everyone) in measure 38), those notes can be more marked, marcato, stressed, etc.
- From measure 42 onward, each part’s entrance should be louder than the previous part.
- Don’t breathe as you turn the page from measure 157 to 158. If you need to, you can breathe on the second syllable of “holy” in measure 155 or 156.
- In measures 163 and 165, put a clear “D” at the end of the word “Lord.” (Why do “word” and “Lord” not rhyme?!)

Credo

- Change the note in measure 20 to a half note followed by a half rest.
- Everyone, circle measure 91 in your music. We don’t sing there!
- Measure 97 should be marked forte (f).
- Lift between the final two “amen”s (measures 186 and 187).

Heil sei euch Geweihten (Mozart)

- We started rehearsing with the German language text tonight.
- Sopranos, sing without vibrato in measures 8-10.
- In measure 57, lean on the first note of “Kron.” Put less emphasis on the resolution in measure 58.
- In measures 51-54 (and throughout), emphasize “schön” and “Weis” more than “heit.”
- Deemphasize the syllable “ger” in the word “ewiger.” The stress should be on the first syllable.

- At measure 66, sing with renewed energy for the final push to the end.

Sanctus

- Sing with short, marked notes in the fugue section (letter A onward).
- In the letter A section, sopranos and basses should bring out their parts, because they have the main theme. Altos and tenors should not be as loud.
- Pronounce “excelsis” as “eks - chell - seess.” (That’s a hard “s”, not a “z,” at the end.) Put a small break between the “eks” and the “chell” of that word.
- Put a small break between the “O” and the “san” of “Osanna.”