Midland Center Stage Chorale

Rehearsal Notes: Monday, September 17, 2018

Our Facebook Page

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The Testament of Freedom

- Sing this text with a very "marked" (accented) musical style.
- In measure 14, lift (take a breath) on beat 4 after the word "them."

Kyrie

- Our goal tonight was to learn measures 1 through 16.
- Pronounce "kyrie" as "KEE-ree-eh," with a flipped/rolled R (not a hard "pirate"-like R sound), and with "eh" as in "bet."
- Sopranos, in measures 54-55, change the two "eleison"s to one long "eleison." In other words, sing "le" on all the notes of measure 54 and the first note of measure 55. Also, practice these measures a bunch at home!
- Altos, eliminate the "p" ("piano," quiet) marking in measure 61. It's "f" ("forte," loud) throughout those measures.

And the Glory of the Lord

- We emphasize the last syllable of "together" too much! Sing it as "to-GEH-ther," with much less emphasis on the "ther."
- Remember to shorten the length of the first two quarter notes in any "short-short-long" phrase, such as the first notes that you sing in this piece.
- Any time you have the main theme of the piece ("and the glory, the glory of the Lord…"), bring it out!

Hallelujah, Amen

- In measure 19, crescendo up to the syllable "mo" of "harmonious." That's the peak of the phrase. Decrescendo from there.
- In measure 22, change the first note ("join") from a quarter note to an eighth note followed by an eighth rest.

The Nightingale

- In measure 15, the soprano/alto notes are a C followed by an A, in unison with the tenors and basses. You might be missing those notes because of the hole punch.
- In measure 55, the alto notes are a triplet: A, then C, then A.
- Sopranos and altos, don't breathe in measure 84 between the word "soldier" and "please."
- Sing the word "nightingale" with a short "i" vowel in the middle syllable. It's "night-ihn-gale," not "night-ing-gale."

- When the women's music splits into three parts, Soprano 2s take the middle part. When the men's music splits into three parts, Baritones and/or Tenor 2s take the middle part - whoever normally would want to do that.

The Girl I Left Behind Me
- We read through this piece tonight. No other notes on it at this point.

Placido E Il Mar
- We started working on the Italian for this piece.
- The "T" consonant is a "dental" sound, meaning your tongue should be placed at the base of your upper teeth when you start making this sound: "tutto" has two examples of this "dental T." It's kind of halfway between a "D" and a explosive "T."
- Don't sing a hard "R" sound. Flip or roll the Rs in this piece.
- The syllable "ci" is pronounced "chee," not "see."

Scenda Amor
- We will (probably) sing this in Italian, as well, but we haven't started working on that yet.
- In measures 42-43, crescendo so that the first note of measure 43 is the emphasis, and the decrescendo and deemphasize the second note of measure 43. Repeat that in measures 44-45 and any other time that happens.
- Think of all of page 7 as one long crescendo leading toward page 8.
- When a phrase ends with an eighth note, sing that final note almost inaudibly. The last note should never be emphasized in that situation.

Who Lives, Who Dies…
- Matt will (hopefully) clarify this in the near future… but as of tonight's rehearsal, he wants us NOT to sing from the second beat of measure 24 through all of measure 27. We'll sing "time" in measure 24, and then the next thing we'll sing is "time" in measure 28.
- Sopranos, sing the alto notes from measure 16 through measure 48. Lexi Lawson will sing the melody (soprano part). The only exceptions to this instruction are the words "Eliza" in measures 16-20, "time" in measures 24 and 28, and "the orphanage" in measures 43-44.
- Please double-check the rhythm of the syllables in the word "orphanage." The syllable "or" comes just before the downbeat of the measure. The next to last syllable "a" comes just before beat 2. And the final "ge" syllable comes right on beat 3 (but isn't stressed or loud).