

Midland Center Stage Chorale

Rehearsal Notes: Monday, September 24, 2018

Our Facebook Page

- <https://www.facebook.com/Center-Stage-Chorale-158497736262/>

Hallelujah, Amen

- On the word “amen,” sing the first syllable “ah” a little bit longer - don’t just “punch” the syllable, but sing through it, and connect it to the next syllable.
- In measure 24, carry over from “men” to “and.” Don’t breathe there.
- Also don’t breathe between measures 35 and 36.

Kyrie

- Throughout this piece, sing “kyrie eleison” with a glottal stop between the two words. In other words, sing the “eh” of “kyrie,” then stop the sound briefly, and start the “eh” of “eleison” again.
- Tenors, in measure 24, sing “le” on the first eighth note and “i” on the second eighth note, like the basses and sopranos.
- Everyone, check the rhythm in measure 18. The word “kyrie” starts on beat 3 in that measure!

The Girl I Left Behind Me

- Carry over (don’t breathe) from measure 7 into measure 8.
- Altos, in measure 18, your final note should be a C. (Sopranos, your final note should be an E.)
- Any time you sing “sweet girl I left behind me” or similar text at the end of a verse, sing it with a bright and buzzy sound.
- Altos, tenors, and basses, in measures 30-32, emphasize beat 3 in each measure.

Placido E Il Mar

- Sopranos (and basses), sing your notes in measure 59 for their full length. (This is different than how we have changed the notes in measure 55.)
- On the final syllables “ra” (of “rassicura” and “ventura”) and “mo” (of “andiamo”), emphasize them much less than the previous syllables. We should make almost no sound on these final syllables.

The Nightingale

- Emphasize the first beat of each measure when you sing the melody.
- The word “morning” should be sung “MAW-ning,” with almost no emphasis on the last syllable.
- Altos, in measure 46, remember that your first note is a G, not a B.
- From measure 46 through 50, crescendo, peak (get loudest) at the first beat of measure 49, and then decrescendo.
- No breath in measure 52.
- Soprano 2s, sing with the altos at the end of measure 55: A C A should be your notes.

- Tenors and basses, sing measures 87-90 on the syllable “oh” rather than on an “mmm.”

Hamilton

- The “za” of “Eliza” should come nearly on beat 2. (We’re singing it slightly later than it is actually written.)
- As a reminder, everyone sings “time” in measure 24, and then nothing until “time” in measure 28. We sing everything from that point on.
- Crescendo through every phrase that ends with the word “time.”
- In measure 36, sing the word “up” for its full length - don’t chop it off (staccato)!
- Throughout this piece, sing like a soloist!

Scenda Amor

- We started working on the Italian for this piece tonight.
- The word “Imeneo” should be sung “ee-meh-NEH-aw,” not “ee-meh-NAY-aw.” No Y sound!
- The word “Dea” should be sung “deh...” with “ah” coming as late as possible.

The Testament of Freedom

- The accent (<) on the word “CAN-not” means, among other things, to make a big K sound.
- Carry over from the word “liberty” to the phrase “at the same time” in measures 6 and 49. No breath in either place!