

## Score notes from the rehearsal on 13<sup>th</sup> January

### We worked on all of Mozart: *Coronation Mass* and Handel: *Dettingen Te Deum* movements 1-4

The score situation for the Mozart mass is largely resolved. We are using a mixture of Barenreiter, and new (red) Novello. Daniel is helping navigation by giving us bar numbers and Barenreiter page numbers and score letters. Novello has bar numbers, but no score letters. Barenreiter has no bar numbers – it may help to add some. The page numbers are slightly different in the 2 editions. Reps are circulating a printable copy of the Barenreiter and an official guide to Latin pronunciation. There are differences to the pronunciation you are used to! I will use new Novello pages and bar numbers below, but next time will aim to include score letters as well to help those using Barenreiter.

Page	System	Bar	Part	Note
<b>Mozart: Coronation Mass</b>				
Kyrie 1	1	1-3	All	Note the f to p on each 'Kyrie'. The 'e' is sung like the 'e' in 'egg' – not 'ay'.
3	1,2	21,22	S	Get ready for the octave jump!
Gloria 6 etc	All		All	Excelsis – eck-shell-sees. 'Deo' 'bonae' – the 'o' is short as in 'on'. Pronounce 'i' as 'ee' e.g in 'hominibus' 'voluntatis' 'Christe' 'tollis' An 'e' at the end of a word such as 'te' 'miserere' is a short sound as the 'e' in 'egg', not 'ay'. 'Gratias' – Graht -see – ahs.
6	2	20	All	Big breath in this bar for quiet singing to follow.
15	3	143, 144	All	Note the difference in rhythm – dotted crotchet and quaver in 143, dotted quaver and semiquaver in 144.
19	3	195	All	Small rit in the last few bars of the movement.
Credo 20 etc			All	Note pronunciation as above – short vowels in 'Credo' and later the 'o' in 'omnipotentem' and 'pro nobis'. And 'eenveeseebieeum'.
22	3	28-30	A	Care with the F# on '-um', then E natural and E flat on 'lu' and '-um'.
27	2	65 (at O)	All	In 8. Good 'oo' in 'Cru-'
Sanctus 39			All	'Sabaoth' – 'Sa -bah-ot'
40	1	9-16	All	Breathe after penultimate 'terra' but no breath between 'terra' and 'gloria'. Sing 'Osanna'.
Benedictus 47	2	61	All	Note that soloists sing to this point - where the 'Hosanna' starts
Agnus Dei 55	1	71	All	Note that soloists sing to this point – marked Allegro con spirito

### Handel: *Dettingen Te Deum* (soprano 2 – 2<sup>nd</sup> line down!)

Daniel encouraged us to think 'This is a low (in pitch) piece!'

5	2	48	All	Count the rests – 3,4,1,2.
6	2	55	All	Take a quaver out of the minim on 'Lord' and breathe.
7	1	58	A	Care with G#.
10	2	78	All	Care with the rhythm in this bar.
11	1	81	All	Take a quaver out of the minim on 'Lord' and breathe.
12	4	20-22	All	Separate the notes

		23,24	S1 S2	Legato
		22	T	Need satnav here for the changes in direction!
13	2	32-43	All	This will be sung by 4 soloists.
18	1	88-91	B	We are not singing the dotted option.
	2	102	All	Take a quaver out of the dotted minim on ‘-er’ and breathe. S&A sit at end of movement.
19	2,3		All	These 2 lines, and the section from B to C will be sung by the soprano soloist. T&B enter at A, then at C.
20	4	25	TB	Take care with the G natural.
		26	SA	Stand at end of movement.
21			All	In this movement, in the repetition of ‘continually’, imagine singing each one to a different person. All the singing to bar 14 just introduces the altos!
21	2	6	All	Mark a crescendo here.
23	1	20	A	‘Holy’ shade off – 2 <sup>nd</sup> syllable softer.
	2		All	Dim in bar 17, cresc in bar 18.
24	2	19	S1&2	Articulate ‘holy’ in bar 19. Take a quaver out of ‘ly’ in bar 20 and breathe.
			All	‘Sabaoth’ Pronounce ‘Sa-bay-oth’ as this is in English.
25	1	25	A	A bar to work on.
25	1	27	S1&2	Take a quaver out of ‘baoth’ and breathe.
	2	30	S1&2	Shade off ‘Holy’. Break between the two words.
26	2	36	SAT	We’re singing double-dotted crotchet and semiquaver.
27	2	40	All	Breathe after each ‘cry’.
28	1	44,45	S1&2	Like echoes – gradually quieter.
	2	47-49	All	Shade off each ‘Holy’. Basses – no sliding in the octave jump.
29	1	54	All	Forte to end of page
30				All except altos breathe after bar 4 ‘glory’. All breathe after bar 6 ‘glory’. All - no breath after ‘majesty’