

Score notes from the rehearsal on 14 January

We worked on Rutter: *Magnificat* movements 1 and 5 (note that movement 2 is being sung by a chamber choir of the 8 soloists) and the Kyrie of the Mozart Requiem.

Rutter: *Magnificat* - Movement 1 *Magnificat anima mea*

All, throughout:

Magnificat – sing both the ‘a’ vowels as ‘ah’ and sound the g – and the t.

Dominum – sing ‘num’ as noom’.

Deo – Sing ‘Deh’ keeping the jaw open, not ‘Day’

Ancillae – sing ‘anchilleh’

Page	System	Bar	Part	Note
2		23	T&B	Cresc. on the minim
		24	T&B	Bite into the quavers!
		28	S	Note the mp
		30	S	‘t’ on the rest. Still mp.
3		47	T&B	Cresc on the minim.
4		54	All	Good breath on the rest.
		60	S&A	Gentle
5		66	T&B	Sing right through the minim
		75	T&B	Crisp semiquavers – they’re faster than you think!
6		86	A	Accent each note.
7		94,95	S&A	Full tone between each group of semiquavers
8		125 etc	T	Stagger the breathing and put in your personal breath marks.
		140 etc	S	Same quality, with open vowels, on each syllable.
11		164	All	Strong cresc on the minim then subito piano on ‘cil’.

Movement 5 *Fecit Potentiam*

All, throughout Fecit = fechit, Potentiam= potentsiam, Brachio = brackio

Page	System	Bar	Part	Note
52		11	T	Accent 1 st quaver of ‘am’.
54		30	B	Accent ‘Fe’, then let the sound go. ‘t’ on the crotchet rest.
56		46	S	Semitone between the 1 st two notes.
60		98	A	A flat entry a semitone lower than last note of tenors.

Mozart Requiem No 1 *Requiem Aeternam*

We started at P6.

All, throughout, separate the semiquavers. For a rich, resonant sound in ‘Kyrie’: ‘Ky’ ‘ri’ – use muscles on both sides above top lip, ‘e’ - drop jaw. To help learning, look for the structure and patterns in the semiquavers. Note the pattern change on the 3rd system of P9.

6	1	3	A	cresc down the scale on the last 4 semiquavers
7	1	3	S	Short quavers.
8	2	2	A	Work on the D to A flat interval.