

Alto Notes
2/25/2024

General notes:

Ted noted that in terms of the Handel, “know what you’re getting into”

We were invited, and are delighted to be part of this performance, but it wasn’t initiated by Mastervoices, etc.

Biggest challenge will be the backing track, with the speed.

Overall goal is to have #5 and #9 almost out of our books.

HANDEL

#6

- Con-GE-nit
- Back off on the longer notes; aim for dancing quality—accents on downbeats
- LOOK at Ted—important that we practice watching him in rehearsal, since it will be harder to see during the Handel.
- P.30 m 26—FREgit
- P30 m 33—Ges is short
- P.29—we should think in bell tones—IN DIE should be strong, but the rest trails along, mysteriously
- Don’t accent irae and suae
- M115—no more accents, keep it legato

#7

- Focus on certain beginnings of words, like Yu—of Yudicat..
- Overall rule: If you have a word, say it! If you have long sustained notes, pull back—keep a lilt to the music.
- P.32 m 17 O—ni bus
- FLIP all the r’s, Ru EE nas—the word should feel Tall, marcato
- Sa-bit—emphasize SA, less on bit (“beet”)

#9

- P.44- When we have words together, like Gloria etc
- P.46—in running 16th notes, remember it’s fine to take a breath, leave out a few notes.
- P.47—m50—bring out the melisma notes—
- P. 48 m 53—Nunc should be together with 2nd sopranos
- P.54 m126 lightweight—try to unstress the long notes...
- p.55—ET in
- P.58—there’s a Fermata over the D in the 2nd to last measure on the “Ah of Amen)
- “Men” is a half-note instead of a quarter