

Sins and Grace/Faure Requiem
ALTO NOTES January 6

General Notes:

We started the first of the sins tonight, Pride is now called Vanity, which is like the umbrella sin that leads to the other sins...they won't be easy, says Ted.

We should sound like an international choir, rounded vowels, and we should not sound American. No diphthongs etc.

Musical Notes:

VANITY

- P.8 If it helps you, mark in beat numbers or slashes, whatever helps.
- M 72 "Thee" Ear t h
- M 80 "toe-ward" this may change...he will check with the composer, Gregory Spears
- Observe all the dynamics carefully
- P. 11 Altos are mostly short and staccato except for a few notes
- M 88 Swell the longer notes
- M 91, put the "s" on beat 4

FAURE

Mvmt 3: Sanctus—we sing only towards the end. Enjoy listening

- P. 26 Altos join Sopranos on Bars 47-52, drop out on m 53 and come in on m 54
- "Ek-shell-sees"

Mvmt 5 Agnus Dei Sanctus

- No diphthongs!!! Dominehhh "e", P 35, Bar 80
- P 36, Rehearsal F, stay pp
- P 40 is loud
- P. 41 Rehearsal D is soft but still intense— Or pretend you're a citizen of Pompeii in fear that Vesuvius will blow.

Mvmt 6 Libera Me

- Basically, listen to recording...we did a lot of work on this
- P.40 Angriest, loudest moment—ff
- P. 41 Reh.D—churning inside intensity—pleading to give us rest
- P. 43—stay soft on this whole phrase—sempre p—Faure writes that because he knows that we will naturally get louder on the octave jump, so stay soft!

Mvmt 7 In Paradisum

- For pronunciation, watch and listen to the rehearsal recording, towards the end. Julie pronounces them and we practice speaking it.
- P. 49 habeas is silent H