

MV Alto Notes 10/19

GENERAL REMINDERS:

- The concert will use Baroque tuning, which means everything will be a half step lower
- The order of the music (at the moment) is at the end of this document (with images of the first pages)

ISRAEL IN EGYPT

They loathed to drink of the river

- Good "L" in "Loathed"
- Runs should be gooey (like blood!) not bright / happy
- The opening phrase "They loathed to drink of the river" should be strong, and then back off on the runs (to allow the other voices to come through)

He gave them hailstones for rain

- Careful that the word "hail" doesn't sound like "hell"
- Make sure to sing a good "g" and "d" on "ground"
- In general err on the side over over-enunciating consonants

He sent a thick darkness over the land

- Julie requested that we sing this primarily in straight tone to make it sound darker; caveat is that Ted may change this
- Page 40, 2nd measure: The alto D natural is the "money note," so bring it out
- Every time you sing "darkness," make the second syllable lighter / softer; also, make it "dar-kness" rather than "dark-ness"

GIULIO CESARE

Ritorni

- Voice split:
 - Top line: All Soprano 1s, Soprano 2s in Choir 1 (last names A-L)
 - 2nd line: All Alto 1s, Soprano 2s in Choir 2 (last names M-Z)
 - 3rd line: All Alto 2s, Tenors comfortable singing countertenor
 - Bottom line: All basses, all other tenors
- Pages 314-315 are for the soloists; chorus reenters on Page 316

AGRIPPINA

Di Timpani

- Same split as in "Ritorni"
 - Top line: All Soprano 1s, Soprano 2s in Choir 1 (last names A-L)
 - 2nd line: All Alto 1s, Soprano 2s in Choir 2 (last names M-Z)
 - 3rd line: All Alto 2s, Tenors comfortable singing countertenor
 - Bottom line: All basses, all other tenors
- Pronunciation notes:

1. From *Agrippina*: 20. Coro: “Di timpani e trombe”

[illegible]

3. From *Ariodante*: “Scena Ultima” 45. Coro: “Ognuno acclami”

Scena Ultima

Salone reale, nel fondo di cui gran scalinata ornata, e sostenuta da colonne. Dalle due parti della scalinata abbasso due gran porte. In alto una galleria per la 2^a orchestra di strumenti da fiato. RE, GINEVRA ed ARIODANTE, presi per la mano, ed ODOARDO.

DALINDA e LURCANIO parimente presi per la mano, ed ODOARDO.

Cavallieri e dame al seguito dal Re, discendono tutti con solennità per la scalinata. Nel tempo medesimo, entrano per le due porte guardie e popolo.

Mentre il Re discende incomincia il coro, e le dame ed i cavallieri formano il ballo.

Letzte Scene

Königlicher Saal, im Hintergrund eine große dekorierte Treppe, von Säulen gestützt. Auf beiden Seiten der Treppe im Untergeschoß zwei große Türen; oben ein Balkon für das zweite Orchester von Blasinstrumenten.

DER KÖNIG, GINEVRA und ARIODANTE, Hände haltend, DALINDA und LURCANIO ebenfalls die Hände haltend, und ODOARDO. Cavallieri und Damen aus dem königlichen Gefolge schreiten mit großer Feierlichkeit die Treppe herab. Gleichzeitig kommen durch die beiden Türen Wachen und Volk herein.

Während der König herabsteigt, beginnt der Chor, die Damen und Cavalliere stellen sich zum Tanz auf.

45. Coro

Allegro

BA 4079-90

4. From *Giulio Cesare*: 44. Coro: "Ritorni omai nel nostro core la bella"

Giulio Cesare

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44. Coro

Ch. Anchi

CLEOPATRA, SOTTO

Cle. Ses. RI - tor - ni - o - mai nel no - stro co - re la bel - la gio - ia ed il pia - cer, ri -
 CESARE In un - ser Da - sein keh - ren uie - der die Frau - de und die Le - bens - lust. In

CORNELIA

Ces. Cor. RI - tor - ni - o - mai nel no - stro co - re la bel - la gio - ia ed il pia - cer, ri -
 In un - ser Da - sein keh - ren uie - der die Frau - de und die Le - bens - lust. In

TOLEMO, NIRENO

Tol. Nlr. RI - tor - ni - o - mai nel no - stro co - re la bel - la gio - ia ed il pia - cer, ri -
 In un - ser Da - sein keh - ren uie - der die Frau - de und die Le - bens - lust. In

ACHILLA, CURIO

Ach. Cur. RI - tor - ni - o - mai nel no - stro co - re la bel - la gio - ia ed il pia - cer, ri -
 In un - ser Da - sein keh - ren uie - der die Frau - de und die Le - bens - lust. In

13

Cle. Ses. RI - tor - ni - o - mai nel no - stro co - re la bel - la gio - ia ed il pia - cer, sgom - bra - to è il
 In un - ser Da - sein keh - ren uie - der die Frau - de und die Le - bens - lust. Die Sor - ge

Ces. Cor. RI - tor - ni - o - mai nel no - stro co - re la bel - la gio - ia ed il pia - cer, sgom - bra - to è il
 In un - ser Da - sein keh - ren uie - der die Frau - de und die Le - bens - lust. Die Sor - ge

Tol. Nlr. RI - tor - ni - o - mai nel no - stro co - re la bel - la gio - ia ed il pia - cer, sgom - bra - to è il
 In un - ser Da - sein keh - ren uie - der die Frau - de und die Le - bens - lust. Die Sor - ge

Ach. Cur. RI - tor - ni - o - mai nel no - stro co - re la bel - la gio - ia ed il pia - cer, sgom - bra - to è il
 In un - ser Da - sein keh - ren uie - der die Frau - de und die Le - bens - lust. Die Sor - ge

5. From Semele: "Lucky Omens"

No. 8. Chorus.—"LUCKY OMENS."

A tempo ordinario.

TREBLE.

ALTO.

TEBON (two lower).

BASS.

A tempo ordinario.

PIANO.

♩ = 84.

Luck - y o - mens, luck - y o - mens bless our rites,
 Luck - y o - mens, luck - y o - mens bless our rites,
 Luck - y o - mens, luck - y o - mens bless our rites,
 Luck - y o - mens, luck - y o - mens bless our rites,
 Luck - y o - mens, luck - y o - mens bless our rites,

Handel's "Semele."—Novello, Ewer and Co.'s Octavo Edition.—(8.)

6. From Semele: "Endless Pleasure, Endless Love"

No. 23. AIR AND CHORUS.—"ENDLESS PLEASURE, ENDLESS LOVE."

Alla Gavotta. tr.

PIANO. *f*

SEMELE. p

Endless pleasure, End-less pleasure, end-less love, Se-me-le en-joys a -
 love, end-less love, end-less love, end-less
 plea-
 -sure, end-less love, Se-me-le en-joys a -bove.

Handel's "Semele."—Novello, Ewer and Co.'s Octavo Edition. —(61.)

7. From *Israel in Egypt*: "They Loathed to Drink of the River" (below Recitative - "Then sent He Moses")

No. 3. RECITATIVE... "Then sent He Moses."

Tenor.

PIANO.

Then sent He Mo-ses, His ser-vant, and Aa-ron, whom He had
 chos-en, these shew'd His signs a-mong them, and won-ders
 in the land of Ham. He turn-ed their wa-ters in-to blood:

No. 4. CHORUS... "They loathed to drink."

Largo assai.

Soprano.

Alto.

Tenor.

Bass.

PIANO.

Largo assai. (cresc.)

marcato

They loathed to
 They loathed to drink of the riv-er, He turn-ed their wa-

8. From *Semele*: "Happy, Happy Shall We Be"

No. 76. CHORUS.—"HAPPY, HAPPY SHALL WE BE!"

A tempo ordinario.

TREBLE.
ALTO.
TENOR
(See lower).
BASS.

PIANO.
♩ = 88.

A tempo ordinario.

Hap-py, hap-py!
Hap-py, hap-py!
Hap-py, hap-py!
Hap-py, hap-py!
Hap-py, hap-py!

Hap-py, hap-py, hap-py, hap-py shall we be,
Hap-py, hap-py, hap-py, hap-py shall we be, And free from care, from
Hap-py, hap-py, hap-py, hap-py shall we be,
Hap-py, hap-py, hap-py, hap-py shall we be,

Handel's "Semele."—Novello, Ewer and Co.'s Octavo Edition.—(183.)

9. From Israel in Egypt: "He Spake the Word"

No 6. DOUBLE CHORUS.—"He spake the word!"

Andante larghetto.

Soprano I.
Alto I.
Tenor I.
Bass I.

He spake the word,
And there came all manner of
And there came all manner of

Soprano II.
Alto II.
Tenor II.
Bass II.

He spake the word,
And there came all manner of
And there came all manner of

He spake the word,
Andante larghetto (a-ze.)

PIANO.

flies,
all manner of flies,
flies,
all manner of flies,
flies,
all manner of flies,
flies,
all manner of flies,
flies,
all manner of flies,

simile

14900

10. From *Israel in Egypt*: “He Gave Them Hailstones for Rain”

30

Nº 7. DOUBLE CHORUS. — “He gave them hailstones.”

Allegro. (♩ = 112)

PIANO.

The piano accompaniment consists of three systems. The first system has a treble and bass staff with a *p* dynamic. The second system continues the piano part. The third system includes a *poco stacc. e cre-* marking. The vocal parts include Soprano I, Alto I, Tenor I, Bass I, Soprano II, Alto II, Tenor II, and Bass II. The lyrics for the vocal parts are: "He gave them hail-stones for".

11. From *Israel in Egypt*: “He sent a thick darkness”

39

Nº 8. CHORUS. — “He sent a thick darkness.”

Largo.

Soprano.

Alto.

Tenor.

Bass.

Largo. (♩ = 72)

PIANO.

The vocal parts (Soprano, Alto, Tenor, Bass) are shown with a *Largo* tempo. The piano accompaniment is in a single system with a treble and bass staff, marked *p* and *pp*. The lyrics for the vocal parts are: "He sent a thick darkness o-ver all the".

12. From *Israel in Egypt*: “He smote all the first-born”

Nº 9. CHORUS. — "He smote all the first-born."

A tempo giusto, e staccato.

Soprano. He smote all the first-born of E - gypt, the chief of all their
 Alto. The chief of all their
 Tenor.
 Bass.

PIANO. A tempo giusto, e staccato. (♩ = 112)

strength of all their strength,
 strength, the chief, the chief of all, of all their
 The chief of all their
 He smote all the first-born of E - gypt, the chief of all their

the chief of all their strength, of all their strength, of all their
 strength, the chief of all their strength, the chief,
 strength, the chief of all their strength, He smote all the first-born of E -
 strength, the chief of all their strength,

13. From *Messiah*: Hallelujah Chorus

[illegible]