Handel Concert Soprano Notes
November 16, 2026

- We're not singing Happy Happy Shall We Be. (It sounds too much like Hallelujah, and doesn't add any new color to the repertoire.)
- Please don't hum your part while Ted or Julie are working with another section

Music Notes

Hailstones

- Flavor: Stormy. As in all the Israel in Egypt (plague) movements, we are telling a story, rather than playing a character. And while this is fun to sing, we shouldn't sound like we are having fun with hail and fire.
- Don't pronounce "fire" and "hail" like a southern rube. Be more British.
- Page 33, bottom system, eighth note runs should be smooth, especially the long Chorus 1 run. We are painting a text picture of fire running along the ground. Be wormy.
- Vowel on "ground" is more aw than ah.
- Make sure final D on Ground is sung on time and on pitch.
- Last page is marked allargando, but probably won't be too extreme—watch conductor.

He Spake

- "He spake the word" is godlike.
- Sing "flies" long. Lean into it. Strong "z" cutoff.
- Sing "lice" short/staccato. Ted might change this. Idea is to differentiate among the vermin.
- "Locusts" are locusty. Use good diction.
- "Devour" should be round and voracious. Sound hungry.

He Sent a Thick Darkness

- The a in "a thick" is pronounced uh, not long a.

He Smote

- We're sounding much better on this.

Agrippina

- P 132, Bar 55 watch the G natural.
- This is a happy song.
- P 323, the long "plau" needs life and energy.
- Regnante, careful with last syllable—it's teh, not tay.

Ariodante

- No specific notes—we sang through it.

Endless Pleasure

- How to shimmer—sing with more deliberate liveliness. A frisson of erotic excitement and anticipation. Watch the end of rehearsal video for Julie's delightful demonstration.