Handel Concert Soprano Notes
November 2, 2026

- While we are a volunteer chorus, Ted doesn't consider us an "amateur" chorus. We aim to sound like professionals. This means you need to **practice** this repertoire on your own! (Think of young Teddy galivanting through the forest, wailing away on Bach's Magnificat.) You needn't be off book, but the audience should think we don't really need our books.
- Know the music "110%" so that even under stressful conditions you can give 100%. (The math major in me winces at this, but you get the idea.) Use your best voice when practicing. Rehearse like it's a performance, and perform like it's a rehearsal.
- We are singing for Ted effing Sperling! Try to impress him by how prepared you are.
- **Practice** a few movements a day.
- As the sopranos, we are "the stars." Behave accordingly.
- Roll your R's. Sound a tad British, less American.
- Be cognizant of precise cutoffs. We're still not as good at endings as we are at beginnings.
- On long/held notes, aim for the cutoff
- Did I say **practice**?

Music Notes

Lucky Omens

- General notes above all apply to this movement.
- "Talk" – invest with meaning

Endless Pleasure

- Um…sing the right notes? Our section often sings a third above or below the actual note. (For example, P 72, middle system, E in third Bar—careful not to sing a G.)
- P 75, last phrase, slight lift before "enjoys"

They loathed

- Sing the 16th note on loa-thed as late as possible.

He Spake

- "quarters"="qwuarters."
- Differentiate the flies from the lice.
- Act the words!
- Enjoy leaps but keep your instrument intact.
- Note that the page turn from P 27-28 is down a fifth; again some aren't going low enough.
- We sang this a few years' ago; please don't suck!

He gave them hailstones

- Same notes as above. Act the words!
- Watch the last notes – keep them short

He Sent a Thick Darkness

- Each section should sound like a single voice.
- My notes say "be like onion mark." This is a reference to Anna Russell's G & S spoof.
- Affect is primordial ooze.

He Smote

- Keep it rich – we are going sharp
- This segues directly from previous movement—practice the entrance.
- “Smote” should be short.
- Bottom of P 44, sing “Egypt” up the octave if it’s comfortable for you.
- We are triumphant in this movement!
- The stretto in middle of P 45 leads into the homophonic section on P 46. Then stretto returns. This isn’t typical fugue structure. Enjoy it.
- P 46, don’t take many breaths. Keep the thought (suspense) going through the rests.

Happy happy

- Hold off on working on this; I expect that means it might be cut.
- But having said that, our entrance is on F#, not D.

Hallelujah

- Reminder that we are probably singing this off book.