

SIDMOUTH CHORAL SOCIETY
HANDEL (ed. Watkins Shaw, New Novello Choral Edition, 1992) *Messiah*:
rehearsal notes from 08/01

The colour coding refers to voice parts / tutti.
Everyone please make a note of anything highlighted in green;
then, individual voice parts note what applies to your part only, hopefully self-explanatory. That way you don't need to wade through everyone else's marks.
Please transfer these indications to your score; however, do take a look at the consonant table at the end of this document as this might inform the way in which you might wish to mark your score.
You'll see that there are general comments that refer to overall aspects of a particular movement followed by specifics.
Thank you. ☺

DATE	MOVEMENT & PAGE No.	NOTES
08-01	And the glory, p 11	<ul style="list-style-type: none"> • all parts: dynamics as marked (including those in square brackets); • all parts light / gentle waltz feel; • all parts articulate 'and the gl' (i.e. slight separation [<i>detaché</i>]); • but, all parts, when one word is shared across multiple notes = <i>legato</i>; • bar 17, beat 1 = dotted crotchet in all parts; • bar 33, beat 1 = quaver in soprano & alto; • bar 38, full length in all parts; • bar 57 = minim in all parts; • bar 63 = beat 1, quaver in alto; • bar 68 = beat 1, crotchet in tenor; • bar 72 = all parts full length; • bar 79, beat 1 = quaver in alto and tenor; • bar 83, beat 2 = quaver in all parts; • bar 94, beat 2 = quaver in alto, tenor & bass; • bar 102; soprano & bass = minim as written; beat 1 = quaver in alto & tenor;

	And the glory (cont.)	<ul style="list-style-type: none"> • bar 107 = exactly as written with no breath after soprano 'glory' (i.e. ignore comma); • bar 110, soprano = full length; • bar 117, bass = no breath after 'ed'; • bar 119, beat 1 = quaver in tenor & bass; • bar 122, beat 2 = quaver in soprano, alto & tenor; • bar 124, beat 1 = quaver in soprano; but alto, tenor & bass durations exactly as marked, even though unusual; • bar 129, beat 1 = quaver in soprano and alto;
08-01	Hallelujah, p. 171	<ul style="list-style-type: none"> • all parts: dynamics as marked (including those in square brackets), i.e. ignore what I said in rehearsal about a quiet start; • bar 31, beat 3 = quaver in soprano; • bar 31, beat 2 = crotchet followed by quaver rest in tenor; • bar 37, all parts = big crescendo through 'come' and no breath before 'the'; • bar 40, all parts, beat 1 = crotchet followed by quaver rest; • bar 41, beat 1 = crotchet followed by quaver rest in bass; • bar 41, beat 1 = crotchet in soprano, alto & tenor; • bar 51, beat 1 = dotted crotchet in soprano; • bar 51, beat 2 = quaver in alto, tenor & bass; • bar 56, soprano = tie the semibreve in this bar to a (currently non-existent) dotted crotchet in bar 57; • bar 57, alto = turn this note into a dotted crotchet;

		<ul style="list-style-type: none"> • bar 60, beat 1 = quaver in soprano; • bar 63, beat 1 = dotted quaver instead of printed minim in soprano; • bar 66, beat 1 = crotchet in soprano; • bar 68, all parts = no breath at comma; • bar 69, all parts, beat 1 = crotchet; • bar 74, soprano, alto & tenor turn the minim into a dotted crotchet; • bar 74, beat 2 = quaver in bass;
08-01	For unto us, p. 55	<ul style="list-style-type: none"> • all parts light & fast; • all parts dynamics as marked, except for the last phrase (p. 64) which will be subito <i>piano</i> beginning on the last quaver of bar 89, ('the everlasting Father') followed by <i>forte</i> on the last quaver of bar 90, 'The Prince of Peace'; • all parts contrast of character between the two main musical ideas: idea A = opening; idea B = and the government (more spiky, French overture style); • bar 11, beat 1 = full length soprano and all similar moments; • bar 15, beat 1 = full length tenor and all similar moments; • bar 21, beat 1 = full length alto and all similar moments; • bar 24, beat 3 = full length bass and all similar moments; • bar 33, all parts, beat 2 = full length, and all similar moments; • bars 37, 53 + 72 all parts, beat 3 = quaver;
08-01	Since by man, p. 186	<ul style="list-style-type: none"> • all parts dynamics as marked and no crescendos within the two quiet sections;

	Since by man, p. 186 (cont)	<ul style="list-style-type: none"> bars 13, 25 + 27, beat 1 = quaver in all parts; bar 32, all parts = no breath after 'Christ', but turn the third beat crotchet into a quaver; bar 34, all parts = full length;
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Although we also sang through 'Worthy is the Lamb', and 'Amen', I would like to deal with those separately.

HOW TO MARK UP BREATHS / ALTERED DURATIONS EFFICIENTLY IN A SCORE:

As a general rule: when breaths / shortening of durations within a phrase or on the final note are indicated, it matters whether or not there is a particularly audible consonant involved. So, if you have a loud, or what we might call 'obvious' consonant such as 's', then the exact placement of that consonant matters. In practice: if you are shortening e.g. a crotchet to a quaver, and placing a final consonant on the newly-formed quaver rest resulting from the shortening, you should mark your score at that point with a quaver followed by a quaver rest. The consonant is then voiced or placed on that rest. However, if the consonant is softer, just putting a tick at that point is sufficient to indicate a breath. (Coals to Newcastle etc. but this is the level of exact detail that will result in a really crisp delivery, and only works if everyone is unified). The different qualities of consonants in English are shown below:

manner	place of articulation															
	bilabial		labio-dental		dental		alveolar		post-alveolar		palatal		velar		glottal	
plosive	p	b					t	d					k	g		
nasal		m						n						ng		
fricative			f	v	th	<u>th</u>	s	z	sh	zh						h
affricate									ch	j						
approximant	w						r/l		y							
<< << front of mouth									back of mouth >> >>							