


HANDEL, *Messiah* rehearsal notes

MOVEMENT & PAGE No.	NOTES
Surely, p 98	<ul style="list-style-type: none"> • all parts: • dynamics as marked (including those in square brackets); • bars 1 – 19 legato (to contrast initially with articulation in the accompaniment); • bars 19 – 21 articulate ‘the chas-’ (i.e. separate the quavers) but legato afterwards; • bars 7 & 10 no breath at comma; • bar 8 breathe quickly after ‘sorrows’; • bar 11 full length last note; • bar 15 breathe after ‘gressions’; • bar 16 breathe after ‘bruised’ wherever it happens; • if possible (!) no breaths at all – except at crotchet rests - in any voice anywhere on page 101; • bar 24 no diminuendo; full length last note; • turn the page once you have finished singing this movement please!
And with his stripes, p. 102	<ul style="list-style-type: none"> • all parts: • this movement is a segue in time from the previous movement; • introspective ‘feel’ to contrast with the forthrightness of the previous movement; • therefore, all the dynamics are less than those marked; however, because there are some awkward intervals in the higher part of the voice, sing at a dynamic level that is comfortable to <u>you</u> in order to make the phrase sound comfortable; lots of supported breath! • absolute legato throughout;

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<p>And with his stripes (cont.)</p>	<ul style="list-style-type: none"> • breathe with the punctuation; • all final notes of phrases need to be full length; • ignore 'Adagio' at end' • no slowing up; another segue movement transition to ;
<p>All we like sheep, p. 106</p>	<ul style="list-style-type: none"> • all parts: please, s.v.p, per favore, bitte, お願いします, if you only do one thing in this movement, make sure that, every time you sing the words 'we' and 'like', you make these short (quaver length); but 'sheep' is full length everytime; • 'we have turned' – trumpet-like each time, but 'ed' is always full length; • bar 27 legato repeated top G soprano; • rehearsal C, bar 29 all parts: make 'way' short (quaver); • bar 32 soprano & alto: 'way' short (quaver) • <i>but...</i> • bar 33 tenor & bass 'way' full length; • bar 48 & 65 all parts: make 'way' short (quaver) • bar 70 tenor & bass 'way' short (quaver); • bars 72-3 all parts 'one to his own way' full length, legato crotchets • <i>but...</i> • bar 74 'one to' are short (quavers); • rehearsal G, bar 76, 'way' is shortened (dotted crotchet value) to make way for the basses to make their glorious entrance, like a Spanish galleon on the horizon at daybreak, floating – topsails akimbo - on a sapphire ocean beneath the dawn of an azure sky; • Adagio is a little broader;

<p>All we like sheep (cont.)</p>	<ul style="list-style-type: none">• let's try to convey the subtle textual imagery at work here: the erstwhile 'slightly comical sheep = wayward sinner' metaphor takes on much greater weight, <i>subito!</i> 'The Lord hath laid on him the iniquity of us all' = the Atonement. It needs intensity and a mental 'switch' immediately from one intention in the music to another; (for what it's worth, at this moment, I always think of 'Behold, the Lamb of God' as sharing a musical and theological reference;)• don't shy away from the drama of the double dot 'and the' – sing all the way through it;• breathe with punctuation, except as follows:<ul style="list-style-type: none">• bar 29 soprano;• bar 46 tenor;• bar 51 into 52 soprano;• bar 85 into 86 soprano;• dynamics as marked; but please add a diminuendo in bars 85-7;• please add a pair of tramlines (i.e. massive gap) in the middle of bar 88; final phrase has the same sensibility as 'Since by man came death';• remember that 'the iniquity' has, in effect, 5 "i" vowels in succession: "thee ee-nee-quee-tee" – not super bright, of course, but definitely brighter than "thee ih-nih-quih-tee". This helps both text and intonation.
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