

2018 MOZART *Requiem* - Singers' Pre-rehearsal Sheet vital Vocal score markings

General

- **Seating format** (as you look forward). Altos on LH side, Sopranos on RH side. Tenors in the middle at the front, and basses in the middle behind tenors.
- **If you can help with front of house** - taking/selling tickets (before both rehearsal and concert), selling programmes & refreshments tokens, and serving refreshments at the concert interval please email david.g.meacock@btinternet.com to let David know.
- **Men's Dress:** DJ/Dark Lounge suit
- **Ladies' Dress:** All black, or White blouse & black skirt, or elegant blue (Sops)/red (Altos)
- **Sheet Music.** None will be available on the day, so please purchase the Novello Vocal Score - or borrow it from a library – a.s.a.p. to allow time for at least marking up points below.
- **If you haven't sung the work before, getting lost with being unsure as to what is chorus and what is solo can be a bit disorientating, so please take a little time to, in pencil, ring *tutti* and *solo* indications so you don't sing an unscheduled and unappreciated duet! Once you've also put in all markings below then without singing, quickly scan through so that you familiarise yourself with the overall layout. This minimal preparation will help to maximise your enjoyment on the day.**

MOZART *Requiem* (with usual Süßmayr ending)

(Page and bar numbers refer to the Novello Edition)

No. 1 Introitus: Requiem

Bar 17 *Luceat* - shorten the final syllable so that the F# on the third beat is heard.

Similarly, shorten the last note in bars 14, 19 & 32.

Bars 43 & 44 - beware the E natural (Sopranos and Tenors)

Kyrie - final phrase - bars 98-100 quaver beats (conducted in 8) go at the same speed
as previous crotchet beats

No. 2 Dies Irae – in 4 crotchet beats

Shortenings to facilitate breathing and hard attack on the next note:

~ crotchets to quavers in bars 6, 27, 44, 48 (*la*); 40, 42 & 46, 50 & 61 (*rus*); 43 & 47 (*rae*);
and 58, 59 & 63 (*te*)

~ minims to crotchets in bars 12, 15, 33 & 36 (*rus*)

Bars 40-50 tenors & basses can help each other out by all singing both lines

p. 18 SIT

No. 3 Tuba Mirum - solos. Choir STAND p. 23

No. 4 Rex Tremendae - in 8 quaver beats

Bars 11 & 12 shorten *tis* by a semiquaver

Bars 18 & 19 – *Diminuendo* through *Salva me* and shorten 'me' to a quaver each time.

p. 26 SIT after No.4

No. 5 Recordare – solos. Choir STAND p. 35

No. 6 Confutatis Maledictis - in 4 crotchet beats

No. 7 Lacrimosa

STOP abruptly at the end of bar 8 – the last notes Mozart wrote. We then start again and keep going

12/8 literally means quavers in a bar, but is actually 4 beats, sub-divided into 3. To better connect such slow and long beats, we all need to think of each beat being a flowing crotchet to a light quaver, counting 1&2&3&4&

Generally be careful that phrase endings are very light – like sighs

Bars 24-7 Altos & Tenors sing the original (given as a footnote on p. 44)

No. 8 Domine Jesu Christe

Bar 51 - Sopranos, note the E natural - don't imitate the Tenors' Eb in bar 48. Bar 55 is Eb.

pp. 50-51 all enjoy the syncopation by giving a slight accent to the offbeat crotchets on *pro*

No. 9 Hostias

Last bar – write in your first note of No. 10 Sanctus as otherwise with no introduction to No. 10 Sanctus, the start of the Sanctus is potentially treacherous – you've been warned!

No. 10 Sanctus - in 8 quaver beats

Bar 5 – all shorten last note by a quaver, so upper voices finish *Sabaoth* with the Basses.


Bar 11 - Quick 3 in a bar, but with a feeling of one in a bar

p. 64 SIT

No. 11 Benedictus – solos. Choir STAND on second beat of bar 50

Bar 54 is as before, in a quick 3 in a bar, but with a feeling of one in a bar

No. 12 Agnus Dei - in 3 crotchets with occasional sub-divisions

Bar 13, third beat - Sopranos sing the rhythm . (as in the piano accompaniment)

No. 13 Lux Aeterna – starts in 8 quaver beats

Bar 8 - the timing of the Tenor and Bass entry here is a quaver earlier than the similar entry on p. 3, bar 26 – because of the different words.

P. 77, bar 18 - 'aeternum', not 'aeternam'

P. 77, bar 19 - shorten the first note to a quaver

p. 78, bars 29 & 30 - Sopranos & Tenors – note E naturals on *tu*

P. 79, bar 36 – in 4 crotchets

P. 84, final *Adagio* phrase, bars 85-87, quaver beats (conducted in 8) go at the same speed as previous crotchet beats