**Handel/Grapes Soprano Notes: 1/22/24**

**General Handel Notes**

* Practice with the recording!! It’s very fast, and due to the electronic elements/clicktrack, Ted has no flexibility to adjust to inconsistencies in our tempo.
* Maria has scanned her pages with notes on them if you prefer pictures to words. Hopefully we’re consistent! Check with Deb or Maria if you have questions.

**Handel #1**

* Dynamics, baby! These can also be heard on the recording.
  + P 7, Bar 77—p on 2nd beat
  + Bar 78-79—crescendo
  + Bar 80—p on beat 3
  + Bar 82-85—crescendo until f at “dixit”
  + Bar 91—f
  + Bar 105—p on beat 2
  + Bar 106—p on last note through Bar 107
  + Bar 108—f on “donec”
  + Bar 115—117—decrescendo
  + Bar 117—crescendo from “pedum” to rum
  + Bar 119—SubP on “scabellum”
  + Bar 121-122—f
* “Meo” has the emphasis on the first syllable
* In general when you have long sustained notes in this movement, back off so other parts can be heard. But do enter with vigor and make your presence known!
* We often feel like slowing down at ends of sections or cadences, but we can’t do that in this one!
* In Bar 64-69, “scabellum” is the interesting word and should be brought out. When we get to sections where we’re all singing the same word, like “rum” at Bar 69, enjoy them!
* Practice with the recording!

**Grapes # 1**

* Page 10+--enjoy the syncopation
* Page 11, bottom—watch like a hawk. Sing as if we’re a small, nimble group.
* Bar 68—turn “he” into “he’d”
* Bar 67 and 69—put “kd” on rest
* P 18-19—all women on top system
* P 19, Bar 84—Sing “a” on a g, just like the men.
* P 20+--Mood is eerieand hollow and dust-covered.
* P 20+—cut off later, with the basses.
* P 23, bottom—“Ah”s are heady and ethereal