**Handel/Grapes Soprano Notes: 1/8/24**

**General Handel Notes from Ted**

* We now have a recording that’s an accurate representation of the breakneck tempi at which we’ll be performing this, available on the member site and in Julie’s last email. Practice! We won’t have any flexibility once this train leaves the station because of the dance/electronic overlay. Ted and some others will have a click track to which we must hew.
* There will be some brief sections that we’ll need to loop (repeat); sounds like this won’t be a big deal, though may be somewhat tedious.
* Practice with the recording! Practice with the recording!

**Handel #7**

* On the recording mentioned above, movements 6 and 7 are in the same track (i.e., 7 is at the end of 6)
* Don’t worry about what the words mean—this applies to entire Handel. We’re background to the dancers.
* Do pronounce words right; in this movement yoo-dee-cah-beet, een-nah-tsee-oh-nee-boos, eem-pleh-beet-roo-ee-nas, con-kwa-sah-beet, cah-pee-tah-een-teh-rah-mul-to-rum
* P 32-36 (hard part)—circle the first note in each place where 4 16th notes are beamed together. Practice using these notes as little springboards into the rest of the runs.
* Practice with the recording!!!!

**Grapes # 17 (Square Dance)**

* General vibe is dancey and twangy—it’s a hoedown! Dancey vibe is in part achieved by paying attention to strong and weak beats—don’t be a robot.
* P 170—dynamic should be p. Get the entrance notes from the violins.
* P 171+, when there’s a three part split, Ted wants some altos and some sops to sing the middle. Last night he assigned it to the two columns of us closest to the altos. (Similarly, the altos closest to us are on the middle part.) Don’t stress about this. I’d say if you generally sit closer to the middle, and/or are a Sop 2 who really digs the middle part, sing it.
* P 175-176—make the final n’s their own thing, with a strong cut-off as written. The last one is longer. For now, sing as written, but this might change.
* P 178—Say “pro-me-nahd.” Ignore grace note in the last bar; at that tessitura we have no grace.