**Handel Soprano Notes: 3/11/24**

**General Notes**

* Again, notes are brief because at this point my notes can’t substitute for your work!
* The key we’ll be singing in is still in flux, as it’s a collaborative decision. Ted really hopes we sing in the lower (period-appropriate) pitch.
* Rehearsal next Monday is at Dimenna! Keep an eye on member site for next week’s rehearsal and concert call times.

**# 1**

* Changes in the loops! The ladies’ loop on P 5, Bars 52-53, might have an extra bar before it. Watch Ted. Then it works as follows: Sing what’s there for 2 times. Then 4 times tacet. Then, for the remaining 14 bars of that loop, Sopranos sing what’s on the page; in the 20th time, keep singing (ie move on to next bar, etc.) Note that during these 14 repeats, the altos will be singing in retrograde counterpoint with us.
* P 9, Bar 94-95, which was formerly men only, now works as follows: First 2 times is men only. Then 4 times tacet. Then for the next 10 times, we will sing our parts as written. Decrescendo each time, to almost nothing. In the 16th time, keep on going.

**#5**

* Long note passages are detached and bell-like.
* In the runs, emphasize the entrances. Have fun. Catch and ride the waves.

**#6**

* Bring out the “di-e”
* Easy on the runs.

**#7**

* Beginning material is righteous and four-square, but don’t bellow.
* Sing the 16th notes as if we are little kittens with uncut nails sliding over a polished floor.
* Sing “ruinas” like sexy Ricardo Montalban.
* S2 review P 35
* P 36, be more professional on the exposed “ruinas”s. (Ruinases? Ruini?)

#9

* Reminder that soloists start this movement. Chorus enters at Bar 24. Semi-chorus takes over at Bar 55 through first half of Bar 109. Chorus tutti from second half of Bar 110 (“et”) through end.
* Bar 126+, have fun with this sections. Shorten the quarter notes.