**Handel Soprano Notes: 3/4/24**

**General Notes**

* At this point there’s no substitute for rehearsal and home practice, so there aren’t a lot of notes today.
* Focus should be on Ted.
* Have fun and make music.

**# 1**

* In the fast “donec ponam’s don’t stress about the final c on donec.
* In general when there are two eighth notes, back off the second one. And back off end syllables.
* Bar 52-53 is the main loop that affects us. Sing these bars 20 times. (Might be 21, as instruction is slightly ambigious, but watching and listening last night I’m pretty sure it’s 20.)
* Page 9, Bar 94-95 is a loop, but that only refers to men. Women join in the last time.
* P 14, Dominus, sound the s at the last possible moment, i.e., hold onto the oo vowel as long as possible.

**#5**

* Sing light and be playful. Try not to look like you’re about to have a root canal.
* When you have a passage with long notes, don’t over sing. Detach the notes slightly.
* P 20-21, crescendo on Bar 16, decrescendo on Bar 18

**#6**

* P 30, roll r on “confregit”; roll it on pitch, and start it slightly ahead of the beat to be audible.
* Exaggerate the vowel sounds; don’t tend toward blah schwahness on all of them.

**#7**

* Flip r on ruinas
* P 33 note the dynamics. They should be deliberate. P should have attitude and be gossipy: “did you hear the latest about blah blah blah?” Then the forte should be responsive and change the mood, as in “I wasn’t talking about you.”
* Bar 41, S2 entrance is a big deal as it’s reintroducing initial theme material. Display fortitude.
* P 39, don’t slow down.

#9

* P 44+, on the runs, enjoy the “tight turns.” Don’t breathe when your neighbor breathes.
* In the section after the semi-chorus (Bar 110+), dart around like silverfish.