

# ***Messiah - Singers' Pre-rehearsal Sheet***

## ***vital Vocal score markings*** (Prout Edition.)

PLEASE PUT THESE IN NOW - they won't be announced - and erase any conflicting markings which may already be there.

CUTS. The following numbers will be cut entirely, so mark in the page number to which to turn as shown in the first one: N<sup>os</sup>. 11 (to p. 47), 21, 34-37, 39, 41 & 49-52

The following have shortenings:

N<sup>o</sup>. 13 – ends just before letter A (go to p. 59)      N<sup>o</sup>. 23 – ends just before letter E (go to p. 87)

N<sup>o</sup>. 48 – ends in the middle of 2<sup>nd</sup> line, p. 180 (go to p. 196)

CHOIR SITS 'N' STANDS PAGES - choir mostly stands at the start of each chorus & sit at the end – apart from:  
STAND

- N<sup>o</sup>. 6: 8 bars before the end (for N<sup>o</sup>. 7)      ● N<sup>o</sup>. 9: 5 bars before letter H (for choir entry)
- N<sup>o</sup>. 16: at the beginning for N<sup>o</sup>. 17

REMAIN STANDING throughout N<sup>os</sup>. 24 to 28 inclusive

### Musical markings.

**N<sup>o</sup>. 4.** This needs to dance with short *staccato* crotchets for the opening *And the* as well as, later, *And all*.

**N<sup>o</sup>. 12.** Shorten *For*, every time it comes, in all parts to a quaver, so that we really hear the comma. Practise it by saying: “For, gap, unto us” as even quavers, and then omit *gap*, but still imagine you’re saying it. Similar articulation is required between the words *Good* and *Will* in **N<sup>o</sup>. 17**; and in **N<sup>os</sup>. 28 & 39** (see below).

**N<sup>o</sup>. 22.** In 4.

**N<sup>o</sup>. 24.** In 8. This pulse stays the same as minims in **N<sup>o</sup>. 25** and crotchets in **N<sup>o</sup>. 26**.

**N<sup>o</sup>. 26.** Apart from the opening phrase, *All we like sheep* is *piano* every time it comes, and the episodes in between are mostly *forte*. At Letter G, *Adagio*, the beat goes at half speed from the beginning of this bar; and shorten *way* to a crotchet, so that we have a crotchet rest before the bass entry. The double dotted notes need to be as long as you dare with the semiquavers then crushed into the next long notes.

**N<sup>o</sup>. 28.** Shorten crotchets on *He, light* (2<sup>nd</sup> syllable of *delight*) and *in* to quavers every time they come.

**N<sup>o</sup>. 33.** All altos sing all alto lines.

**N<sup>o</sup>. 44.** Plenty of diaphragm *Hah*, esp. on semiquavers. Watch out for my unmarked *poco meno mosso* just before Letter C and then, Basses the return to tempo at Letter D.

**N<sup>o</sup>. 46.** Notice the difference between how the two *Allegro* sections start.

**N<sup>o</sup>. 53.** The Andante bars will start their slightly faster pace from the 2<sup>nd</sup> beat. At Letter B, please mark after *Larghetto: (Stately) SLOWER*. This section is often performed far too fast, pre-empting the only fast section in this movement at Letter F (*Allegro moderato*). Watch out for my unmarked *molto rit* 9 bars from the end.