

Rehearsal notes for Händel's Messiah

General Point: Breaths should generally go with the text unless told otherwise. Emphases should go with text and pretty well EVERY phrase should be shaded off. Page references are for Watkin Shaw. With the bar numbers, the stuff in brackets are rehearsal letters plus bars.

Page	Section	Bar	Details
No 4 And the Glory of the Lord			
Needs lightness, words, energy and it is in a 3/4 dance rhythm so first note of each bar should be slightly accented. Come away from dotted crotchets each time, they shouldn't be sustained. Early "Gl" for "Glory" each time			
13	T, B	51 (b) et seq	Come away from each dotted minim. Same where similar appears later.
14	S	57, 58 (B+7)	Can fade "...ther" away early to give early "f".

No 14 For unto us a Child is Born			
Notes always given their full lengths but come away at the end of each phrase. Examples, bar 9 (A+2) sopranos come right away from "us" and a soft "s" on second beat. Same applies to other parts later. Separate "his shoulder" each time. Sustain dotted quavers in dotted phrases, e.g. tenors at bar 26, 27 (C, C+1).			
58	All	37 (D+5)	Slightly separate "Prince of Peace"
62	All	73 (F+6) et seq	'Spiky' entries

No 17 Glory to God			
68	All	1 (A-9) et seq	<i>Marcato</i> entries and look after the semiquavers. Same for all similar entries.
	T, B	7 (A - 3)	<i>Decresc</i> on "...earth"
69	T	19 (B+1)	<i>Decresc</i> as altos come in and note it's only <i>mf</i> .
72	All	35 (D) et seq	Separate "good will" so shorten "good" each time.