

## Rehearsal notes for Verdi Requiem

Page	Sections	Bar		Notes
		Ricordi	Novello	
General: "Exaudi" pronounce "x" as "gz", soft "s" in "eleison", generally soft <i>italianate</i> "t"				
3	All	2 et seq	28 et seq	No accent on opening note of phrase.
4	S	2 + 8	35	Breathe after "hymnus".
	A	2 + 8	35	Breathe after "Deus".
	S	2 + 12	39	No breath between "Sion et"
	A	2 + 1	40	No breath between "tibi redetur".
5	T	3 – 7	49	<i>decresc</i> on "ad te".
	All	3 – 1,2	53, 54	Turn page quietly before end of phrase.
7	All	4 – 2,3	76,77	<i>cresc</i> gradually through both bars.
10	All	5 – 1	95	Watch for possible <i>rall</i> .
11	All	5 + 1 et seq	97 et seq	No <i>crescendo</i> through opening phrase.
14	All	6 – 1	107	<i>decresc</i>
21	All	7 +16	138	Take off tied crotchet so "n" on first beat of next bar.
24	All	8 + 7, 8	21, 22	Early "S" for "Solvat..."
25	T, B	9 + 1	29, 30	All tenors on top line, 1 <sup>st</sup> bass sing 2 <sup>nd</sup> tenor. NB same on p182.
27	B	10 -4 to 0	42 – 45	Memorise the phrase to watch for <i>rall</i> . Same on p184.
26	All	9 + 10	38	Quaver off first crotchet, breathe and big accent on "in".
34	T	14 + 7	117	Tenors join with Basses for two bars.
56	S, A, T	27 + 4, 8	325, 329	Quaver off "...tis"
93	S, A	51 + 7	647	Grace note before beat so "dies" on the first beat of bar.
96	T, B	52 + 5,6,7	657 – 659	Sing <i>divisi</i> as shown in Ricordi, i.e. bar 657 2 <sup>nd</sup> Bass and 2 <sup>nd</sup> Tenor, bar 658 1 <sup>st</sup> Bass, bar 659 1 <sup>st</sup> Tenor.
97	All	53 – 5 et seq	661	Slows down.
Sanctus				
General: no "H" on Hosanna, long 'n' sound to reflect double-n. Keep vowels Italianate. Keep the fugue light and fast!				
Altos when divisi – odd numbers sing upper notes, even figures sing lower notes.				
129	T, B	-	-	All basses sing first phrase, all tenors sing second.
145, 146	Chorus 2	77 – 10 to 6	94 - 99	Swell through each "Hosanna" phrase .
150, 151	Chorus 1	79 – 4 to 0	123 – 127	Accent all minims (as in piano reduction). Next phrase <i>legato</i> .
Agnus Dei				
155	All	80 + 2,3	15, 16	No breath after "Dei" . Slow grace note on the beat.
156	All	81 -3	24	No breath between "eis, Donna" .
158	All	82 – 3, 2	43, 44	No breath between "eis requiem" .
Libera me				
175	All	-	-	" <u>Lee</u> bera". No breath between "aeterna in die" . Watch during second phrase.
184	All	96 – 8	82	Big accent on "ma" .
187	S, T	97 + 1 – 4	107 – 110	<i>mf</i>
	All	97 + 5	111	<i>ff</i> (as in Novello)
190	All	98 +12	143	No breath at the end of the bar.
191	All	98 + 19	150	Quaver off "...is"
192	All	99 – 10	161	Quaver off "lux" .
	All	99 – 7	164	Accent notes but not separated, i.e. not dotted.
194	S	101	193	Underlay as in Novello "...da" on first crotchet then "qua..." from second crotchet.
196	S	102	209	Underlay as in Novello "...be.." on quaver F then "...ra" from third beat
197	T	102 + 7	215	Accent on "...e" as in piano reduction.

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199	A, T, B	<b>103</b> + 7, 8	231, 232	<i>cresc</i> though both bars to <i>ff</i> .
	S	<b>103</b> + 9, 11	233, 235	Underlay as in Novello. "...ra" on last two crotchets.
202`	All	<b>106</b> – 4 to 1	258 – 261	<i>dsecresc</i> to <i>ppp</i> .
207	All	<b>109</b> – 5 to 4	307 - 308	No breath between bars and only one "t".
211	All	<b>111</b> + 4, 5	347, 348	As in Novello, <i>cresc</i> through two bars then <i>sub pp</i> over page.
211	B	<b>112</b>	367	Underlay as in Novello, "..ne" on quaver then "..ris" on following crotchets. Same for "veneris" on next system.