REHEARSAL NOTES from 7Feb2024

Dvorak “Te Deum”

**MOVEMENT 1**

**m.33** – SA – be sure there is an 8th rest at the of the measure. This will also allow you emphasize the downbeat of m. 34

 **m.34** – TUTTI – last note of the measure is staccato and “ha!”

 **m.48** – lock in and emphasize the tutti rhythm that we all have.

 **m.53-55** – MEMORIZE and be sure the last two notes are softer than the downbeat of 54.

 **m.75-78** – Basses – you are behind. Reference the score, but look up most of the time

**m.120** – brighten vowel as you crescendo

**m.121** – full value quarter note, with flipped R on beat 2. (this was the original marking)

**MOVEMENT 2**

 Do not follow soloist line in the score from beginning. Have page turned to our entrance.

 **m.43** – SA – stronger K on “quaesumus” and “quos”

 **m.45** – Alto – use the crescendo to build into the forte of m.46

 **m.65** – TB beautiful singing!

 **m.70** – NO BREATH after “sanguine”

**MOVEMENT 3**

**Diction reminders**: “in” = “een” (Alto: m.6; Bass: m.15, Sop: m.24, Ten: m.33). In each case, elide the previous “s” so it comes out as “seen”…..instead of “sin”

In the opening section for all voices: be sure that “Fac” is a full quarter note, with the K coming on the rest after it. Some are making it too staccato.

 **m.44** – last note needs to be more detached/staccato

**m.72** – Sop- last beat tends to be flat, causing the rest of the phrase to droop as well. One thing that will help this is make sure that the F-naturals in m.71-72 are the same

**m.80** – every note in this measure MUST be staccato

 **m.84** – downbeat is “muh” for everyone, then Bass notes must be staccato

 **m.95 & 100** – AT – cut off on downbeat (do not hold longer)

**m.110-116** – Bass – you can not sing this line all one volume. Begin MP and cresc/decresc accordingly.

 **m.113** – Bass – pronunciation of “tuum” is “TOO-OOM” not “TOO-UHM”

**m.117 & 126** – SB – “muh” on downbeat, not later

**MOVEMENT 4**

 **m.6** – Alto – the tempo is slightly faster than the solo prior. Be ready for that.

 **m.15 & 34** – TB cut off at the end of the bar is a quarter rest, not 8th

**m.65-66** – Even though we have added breaks here, some of you are taking too long with your breathing in those moments. This makes the rhythms not line up, especially in m.66

 **m.73** – I still hear the rhythm being unsure in this measure across all sections.

**m.74** – Sop – beat 4 must be a SOLID A-natural against the alto G#. Some of you are aiming to high for it.