

## Rossini – Messe Solennelle Rehearsal Notes

- ❖ General rule – *piano/pianissimo* doesn't mean weak, timid singing – quiet, energetic, weighted singing is required.
  - ❖ “Excelsis” pronounced Ex Chel Sis
- ❖ Kyrie pronounced Kee ree air – not kee ree ay
  - ❖ Te pronounced “tair” not tay
  - ❖ Unum pronounced oo-noom

### Kyrie

- Page 2 – Start *p* with small *cresc* and *dim* through each “kyrie”
- Bottom of Page 2 – smoz = dying away - not sudden *p*
- Page 5 (last bar) tempo pulls back
- Page 6 (bottom) and 7 – no breath after “Kyrie”
- Page 9 – top system, last bar – Bass minim out of “son”
- Page 9 – middle system, 3<sup>rd</sup> bar – Altos minim out of “son”
- Page 10 – top system, first bar – Bass minim out of “son”
- Page 10 – top system, 3<sup>rd</sup> bar – Altos minim out of “son”
- Page 10 – bottom system 1<sup>st</sup> bar – tempo pulls back
- Page 11 and 12 – same as earlier
- Page 13 – tenors be ready for C #
- Page 14 - 2<sup>nd</sup> bar – tempo slows
- Page 15 – 2<sup>nd</sup>+3<sup>rd</sup> bars *cresc* and *dim* through each phrase
- Page 16 – accent on each “i” of “e-le-i-son”
- Page 17 – first bar – no breath

### Gloria

- Strong **Gl** on “Gloria”
- Page 24 – bottom line *cresc* through “ca” to “mus” and then *dim* to “te”

### Cum Sancto Spiritu

- ❖ The melodic line of “Cum Sancto Spiritu” (eg. Figure 26 Sop line) should be sung *f*
- ❖ Sustained “Amen” (eg. Figure 26 – Alto line) should start *mf* with a *cresc* up to *f* then *dim*
- ❖ Rising scale pattern for “Amen” (eg. Figure 27 – Alto line) start *mf* with *cresc* through pattern.
- ❖ Minims tied over bar line (eg alto p.90) *cresc* through over the bar and then *dim*
- The ‘s’ of *Patris* needs to be short and on the quaver rest. (in 1<sup>st</sup> e phrases)

- Page 80 – bottom line – *f*
- Page 81 – top line – *ff*
- Page 81 – bottom line – drop to *mp*
- Page 82 – move up to *mf*
- Page 83 – *f* with *cresc* through quavers
- Page 83 – basses – *cresc* and *dim* through first 2 bars then drop to *mp* – *cresc* gradually on bottom line
- Page 87 – bottom – *f*
- Page 88 – top *ff*
- Page 88 – top – last 2 bars *fff*
- Page 88 – bottom – last 2 bars – *mf*
- Page 89 – top – last 2 bars – *mp*
- Figure 29 – sop and tenor *f* alto and bass *mf*
- Page 90 – *smorzando* – gradually *dim*
- Page 90 – bottom line – small *cresc* and *dim*
- Page 91 – bass – *mp*
- Page 92 – top line gradual *dim*
- Page 92 – bottom line – gradual *cresc*
- Page 93 – top line – *dim*
- Page 93 – bottom line – big *cresc* – then alto and tenor cut through texture
- Page 96 – top *f*
- Page 96 – bottom *ff*
- Page 97 – top accent on the “A” of “Amen” and don’t hit the “men”
- Page 98 – bottom line *pp* with big *cresc*
- Page 101 – tempo will increase and gradual *cresc* to the end of the movement

### Credo

- ❖ Crescendo through each “credo”
- Page 106 – Basses join Tenors and Altos join Sops for opening phrases
- Page 113 – bottom – “credo” *ff*
- Page 114 – sops first word pronounced “een”
- Figure 35 – *f* - tenors and sops quite punchy on dotted rhythm
- Page 117 – top line last bar *ff*
- Page 118 – *fff*
- Page 119 – bottom line “coelis” drop to *f* then big *cresc*

## Et Resurrexit

- ❖ Crescendo through each “credo”
  - Sops start *mf*
  - Lower parts *ff*
  - Page 130 - top – *mf* but with *cresc* on bottom line
  - Page 132 – bottom – *legato* and *pp*
  - Page 134 – *f*
  - Page 135 – *ff*
  - Page 135 – bottom line – no breath after bar 1
  - Page 136 – *ff*
  - Page 136 – bottom line last bar – bass start *f* with *cresc*
  - Page 137 – bottom line *ff*
  - Page 138 – top line *fff*
  - Page 139 – *pp* with *cresc* to “fi” of “filio” and then *dim* likewise on next 2 phrases
  - Page 140 – last bar – *cresc* then crotchet out of next bar
  - Page 141 – bottom line – turn page early!!!!
  - Page 143 – *mf*
  - Page 144 – *f*
  - Page 144 – bass entry *mf* and quaver out of “confiteor” – other parts *mp* with *cresc* through bottom line (also no breath)
  - Page 145 – top line – *f* with *cresc* and no breath
  - Page 145 – bottom line – *ff*
  - Page 146 – bottom line *f*
  - Page 147 – top line *ff*
  - Page 147 – last bar *fff*
  - Page 148 – bottom line – crotchet off “onem”
  - Figure 42 – in 2
- ❖ The melodic line – “Et vitam...” – *f*
- ❖ Rising scale pattern for “Amen” start *mf* with *cresc* through pattern.
- ❖ Minims tied over bar line *cresc* through over the bar and then *dim*
  - Page 151 – bottom line – sops first note misprint – should be **G#**
  - Page 153 – top line last 2 bars – *f* with *cresc*
  - Page 159 – bottom line – sops (small) accent on first beat of each bar
  - Page 160 – first bar – big *dim*

- Page 161 – top line gradual *cresc* to *f*
- Page 164 – *f* not *ff*
- Page 164 - bottom line - Tenor and bass – *cresc*
- Page 167 – top line 2<sup>nd</sup> bar. Sops first note misprint – should be an **E** not a G
- Page 167 – bottom line *f* not *ff*
- Page 168 – top line – Tenor and Bass – *cresc*
- Page 168 – bottom line – accent on the “A” of “Amen”
- Page 170 – top line last bar – *mf* with *cresc* over bottom line and next page.

### Sanctus

- Page 180 – bottom line – start *mf*
- Page 181 – top line *dim* through 2<sup>nd</sup> bar but with accent on “tu” of “tua”
- Page 181 – middle system last bar – sops start *mp* everyone else *pp*
- Page 181 - bottom line – 1<sup>st</sup> bar – sops semiquaver out of “tus” everybody else go through
- Page 181 – last 2 bars – all *cresc* and *dim* as marked in sops part.
- Page 182 – middle system – *dim* to *mp*
- Page 182 – bottom system – sops start *mp* everyone else *pp*
- Page 183 - top line all *dim* to *pp*

### Agnus Dei

- Page 196 – bottom line – *cresc* up to “pacem” but then *dim* through “pacem” – x2
- Page 200 – as above
- Page 204 – tenors *cresc* through minims
- Page 206 - *cresc* up to “pacem” but then *dim* through “pacem”

### Stands and Sits

- Sit before start of Movement 3
- Stand (quickly!!!!) end of Movement 6
- Interval after Movement 7
- Sit before start of Movement 9
- Stand before start of Movement 10
- Sit at end of Movement 11
- Stand before start of Ritornello
- Sit at end of Movement 12
- Stand before start of Movement 14