

## CONDUCTOR'S NOTES FOR RUTTER REQUIEM

### Requiem Aeternam:

- These opening chords are really spicy, we will work to balance them so the dissonance is solid early in the learning process
- m. 11, try to divide this three part split equally among the TB
- m. 14, sop split
- M. 35 - have tutti SA for now, with the understanding that this may change in the future
- Letter C - character shift, idea is to be much more marcato and bombastic during the first half of each phrase, and as it tapers down to become more connected
- Letter E - should sound like the clearest, most pristine glass, molto legato
- m. 104, find your entrance buddy! Altos will almost always want to enter sharp after hearing the tenors, but take the cue from the basses, and sopranos from the tenors

### Out of the Deep:

- First entrance should be super aspirated and breathy sounding
- Letter A - what makes this section so magical is the juxtaposition of the triplets against the eighth notes. Triplets will almost always be too slow or lazily done.
- m. 42, don't get too loud too fast! The big moment is at m. 48!
- The word Israel, ih-zrael
- M. 70, the hums should be at least as loud as the alto/bass - We don't want to lose that moment of entry
- m. 74, crisp cutoff on the downbeat, I'll cue the final cutoff for alto/bass

### Pie Jesu:

- Entrances (especially off-beat entrances) need to be slightly accented and very rhythmic. The tendency is to hold too long before moving on the & of 1
- m. 19 rit will primarily happen on the final two eighth notes, so please look up
- M. 34, Please no rit until m. 35

### Sanctus:

- With the joy that Rutter has so clearly written into this movement
- Execute large leaps as cleanly as possible (tenors in m. 10 from G to F is just one example)
- For the really big chords, m. 32, and the very end, we will consolidate the tenor/bass parts into just two parts since the chord is doubled in the treble voices

### **Angus Dei:**

- Be aware of:
  - descending half steps
  - Ascending half steps
  - Letter B, text
- Generally, the Latin can be more connected and flowy, and the English can be more pronounced and a little bit more detached
- Similar to the opening, these heavily chromatic stacked sections (starting at m. 50) should be as precise as possible as early as possible
- Letter D, much more day of wrath than lamb of God feeling - big ritardando before this section and then drama drama drama
- Letter E, quasi recitative, Rutter does an exceptional job of placing metric changes at spots where he wants emphasis. Downbeats are important in this section
- Attacca - there is no break between movements.,

### **The Lord Is My Shepherd:**

- Letter B, if basses don't feel confident singing a high B, they should not sing there
- M. 52, no breath
- M. 69, no breath after oil - sustain that through
- m. 88, no breath after house

### **Lux Aeterna:**

- Be precise with the layered cutoffs beginning at m. 27 They are important to M. 39. The rit begins on about beat 3, so watch for beat 4 entrance.