

# MOZART REQUIEM and BEETHOVEN CHORAL FANTASY

11/19/2022

(=♩ =♪ =♫ =♪ rest =♩ rest =♪, ♩ rest

= half note, ♩ rest = ♩, ♩ rest “-ta” = ♩, ♩ rest “-is” = 16<sup>th</sup> note, 16<sup>th</sup> rest)

## MOZART REQUIEM

### Sandor’s notes thru 10/25/22

In general: NO PERFUME or AFTERSHAVE LOTION!

Dress for men: Black tuxedo or suit; white shirt; black bowtie

Dress for women: Long sleeve black blouse & long black

No sparkly jewelry

Focus the sound. Don’t widen your mouth to make vowels, especially “ee”.

SIT for ALL SOLO MOVEMENTS → WATCH SANDOR FOR SIGNAL TO SIT & STAND!

DO NOT CLEAR THROAT BETWEEN MOVEMENTS → SILENCE!

German Latin:

ALL “G’s = hard “g” as in “golf”

<u>Page</u>	<u>Measure #</u>	<u>Notes</u>
4	17, 18	“lu-ce-at” = “lu- TSAY-at”
5	28	“o- ra-ti-o-nem” = “o- ra TSEE-nem
38	32	“ci-nis” = “ <b>TSI</b> -nis”
39	34	“GE-re” is pronounced with a hard G” as in GOLF?








40	5	“re-sur-GET” is pronounced with hard G” as in GOLF?
59	15	Excelsis is pronounced <b>ex-STEL-sis</b>





## I. INTROITUS

### Keep absolutely still!

Procession

DARK COLOR





<u>Page</u>	<u>Measure #</u>	<u>Voice</u>	<u>Notes</u>
3	8→9	ALL	Roll “R” in Requiem Pull back after entrance on “Requiem”
4	12	ALL	Emphasize 1st syllable of “E-is”
4	15	ALL	“-a” =  ,  rest
4	16	ALL	“-a” =  ,  rest
4	17, 18	ALL	“lu-ce-at” = “lu- TSAY-at”
4	17	ALL	DO NOT SHORTEN “-at”; “t” on 2 <sup>nd</sup> beat.
4	19	ALL	DO NOT SHORTEN “-is”; “s” on 2 <sup>nd</sup> beat.
5	26→28	ALL	Emphasize 2 <sup>ND</sup> syllable of “Ex-AU-di”
5	28		“o- ra-ti-o-nem “ = “o- ra TSEE-o-nem
6	16	ALL	“-et” =  ,  rest; “t” on  rest

6→13	34→52	ALL	DARK COLOR; Accent <u>1<sup>st</sup></u> 16 <sup>th</sup> note in each group of 8 16 <sup>th</sup> notes.
6	36	A	“-ne” =  ,  rest
6→7	38→46	ALL	Emphasize 1st syllable of “E-is”
6	38	B	“-is” = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
7	40	T	“-is” = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
7	45	ALL	“Cae-li” = “ <b>TSAY</b> -li”
7	45	ATB	“-a” =  ,  rest
7	48	ALL	TURN PAGE ON CUT-OFF

## II. KYRIE

DARK COLOR; Accent 1<sup>st</sup> 16<sup>th</sup> note in each group of 8 16<sup>th</sup> notes.

7	45, 47	ALL	Lu-ce-at = Lu -STE-at
8→13	2→48	ALL	“Ky-ri-e e-le-i-son” = detached; Emphasize “Ky-“ then pull back.  Emphasize “K” in “Kyrie” & “Chr-” in “Chris-te”  “Chri-ste e-” = Staccato; detach repeated notes  Crescendo repeated notes “Chri-ste e-“  DARK as possible
8→13	2→48	ALL	Accent 1 <sup>st</sup> 16 <sup>th</sup> note in each group of 4 16 <sup>th</sup> notes.
8	5	AB	Do not shorten “-son”









8	8	B	Short break between “-son” & “e- “
9	14	B	Short break between “-son” & “e- “
10→11	28→51	ALL	Dark; detached, especially repeated notes; Accent “K” in Kyrie and “Chri-“ in “Christe” then pull back.
12	38	A	Short break between “-son” & “e- “
12	38	T	No breath between “-son” & “Ky”
12	39	T	No breath between “-e” & “Ky”
12	40	T	“-son” =  ,  rest
12	41	A	“-son” =  ,  rest
13	52	ALL	<b>TURN PAGE ON CUT-OFF!</b>

### III. Sequenz
















#### 1. Dies irae

Tympani-like; intense;

Detach

14→	1→8	ALL	Separate syllable between “Di-es”, “i-re”, “i-la”, “-byl-la”
14	2	ALL	“-rae” =  ,  rest
14	4	ALL	“-la” =  ,  rest
14	5	ALL	“-clum” =  ,  rest
14	6	ALL	“-la” =  ,  rest

15	8	ALL	“-la” = ♪, ♪ rest
15	12,15	ALL	“-rus” = ♪ rest at end of measure
16	19	ALL	“s” of “-rus” on ♪ rest (2nd beat)
16	23	ALL	Detach “i-rae”; “-rae” = ♪, ♪ rest; Emphasize DOWNBEAT (1 <sup>st</sup> syllable “i-rae”)
16	25	ALL	Detach “i-la”; “-la” = ♪, ♪ rest; Emphasize DOWNBEAT (1 <sup>st</sup> syllable “i-rae”)
16	26	ALL	“-clum” = ♪, ♪
17	27	ALL	“-la” = ♪, ♪
17	29	ALL	“-la” = ♪, ♪
17	33	ALL	“-rus” = ♪, ♪ rest
18	40	ALL	“-rus” = ♪, ♪ rest; “s” on 2 <sup>nd</sup> beat
18	43, 44	ALL	Emphasize 1 <sup>st</sup> syllable of “EE-rae”; “EE-la”
18	43	ALL	Break between “-rae” & “di-“
18	44	ALL	“-la” = ♪, ♪ rest
19	47, 48	ALL	Emphasize 1 <sup>st</sup> syllable of “EE-rae”; “EE-la”
19	46	B	“-rus” = ♪, ♪ rest

19	48	ALL	“-la =  ,  rest
19	50	B	“-rus” =  ,  rest
19	49, 51	ALL	Emphasize 1 <sup>st</sup> note of pair of  notes
19	52	ALL	“-rus” =  ,  rest
20	54	ALL	“-rus” =  ,  rest
20	56	ALL	“-rus” =  ,  rest
20	58, 62	ALL	Emphasize 1 <sup>st</sup> syllable of “STRI-cte”
20	58	ALL	“-cte”=  ,  rest
20, 21	55→64	ALL	Emphasize “-SU-” and detach “dis-cu-SU-”
20	61	ALL	Break between “-rus” & “cun-”
20	62	ALL	ALL “-cte =  ,  rest
21	65	ALL	DON’T RUSH! WATCH SANDOR FOR CUTOFF!  WATCH SANDOR TO SIT at end of movement.

2. Tuba Mirum - Solo quartet

3. Rex Tremende

WATCH SANDOR TO STAND.

24	2	ALL	TAKE DEEP BREATH  DARK!
24	3→5	ALL	Roll “R” on Rex




















Accent "Rex"; "x" on 3<sup>rd</sup> beat; Very short "x!"

24	7	ALL	"-tis" = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
24	8	TB	"-dos" = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
25	9	S	Catch breath between "-tis" and "Rex"
25	9	TB	Emphasize "gra-; "-tis" = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
25	10	T	Emphasize "van-; "-dos" = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
25	11, 12	SA	Emphasize "sta-; "-tis" = 16 <sup>th</sup> note, 16 <sup>th</sup> rest "s" on 16 <sup>th</sup> rest
25	11	T	"tis" = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
25	12	S	Don't shorten "qui"
25	12	ALL	Emphasize "sta-; "-tis" = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
25	13	SA	Emphasize "van-; "-dos" = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
25	14	SA	Emphasize "gra-; "-tis" = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
26	16	ALL	Emphasize "sta-; "-tis" = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
26	16	ALL	Emphasize "van-; "-dos" = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
26	17	ALL	Emphasize "gra-; "-tis" = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
26	18→22	ALL	Heavenly, pure, simple, NO VIBRATO, more vowels DO NOT SHORTEN "me"
26	22	ALL	WATCH SANDOR TO SIT at end of movement.



#### 4. Recordare - Solo quartet

## 5. Confutatis- WATCH SANDOR TO STAND






### DARK COLOR

35	1	B	Enter on <u>BEAT 2</u>
35	2→3	TB	Emphasize “con-fu-TA-tis” and “mal-a-DIC-tis; “s” on  rest
35	1→6	TB	“-tis” or “-ctis” =  ,  rest; “s” on  rest
35→36	8-→10	SA	Soft entrance, heavenly, pure, simple, NO VIBRATO
36	8	SA	“-me” =  ,  rest
35	10	SA	“-ctis” =  ,  rest; “s” on  rest
36	11	TB	“ctis” =  ,  rest “s” on  rest
36	12	TB	“-ctis” =  ,  rest “s” on  rest
36→37	13→16	TB	NOT staccato. DON’T breathe each downward jump!
37	16	TB	“-ctis” =  ,  rest
37→38	17→25	S	4 measure phrase’ NO VIBRATO!
37→38	17→25	A	2 measure phrases; NO VIBRATO!
37	20	SA	“-ctis” =  ,  rest









38	25	SA	“-ctis” = DO NOT SHORTEN; Don’t emphasize “s”.
38	32	ALL	“-ci” in German Latin is pronounced “Qua-si-TSI-nis”
39	34→36	ALL	“ge--re” = “GEH-re” → hard “g” as in “golf”
39	35	ALL	“-ram” =  ,  rest
39	39	ALL	Turn page quietly on DOWNBEAT → “-nis”!

## 6. Lacrimosa

40	2	ALL	Take breath on 3 <sup>rd</sup> beat
40	3→6	ALL	Get off on 1 <sup>st</sup>  rest  Don’t open or emphasize “-sa” & “-la”
40, 41	5, 11	ALL	“re-sur--GET” is hard G” as in GOLF  Put “t” on  rest
40	4→6	ALL	Get off on 1 <sup>st</sup>  rest
40	7→8	ALL	NO BREATH
40	13	ALL	“ju-“ = “YOO”
40	13	SA	“-dus” =  ,  rest
41	14	ALL	“-us” = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
41→42	15→30	ALL	2 measure phrases

## IV. Offertorium

### 1. Domine Jesu

43	1→2	ALL	With passion!
43	2→3	ALL	“Rex glo-ri-ae” = Majestic!
43	3	ALL	“-ae” =  ,  rest
43	4→7	ALL	One phrase (No breath)
44	11→16	ALL	Piano (SOFT)
44	16→17	ALL	“de o-re le-o-nis” = Exciting
44	16	ALL	“-as” =  ,  rest
45	19→20	ALL	“de o-re le-o-nis” = Exciting
45	19	ALL	“-as” =  ,  rest
45→46	21→30	All	DETACHED & DRAMATIC!
45→46	25→30	ALL	EACH “-rum” & “-dant” = 16 <sup>th</sup> note, 16 <sup>th</sup> rest; Emphasize “t”. Emphasize 2 <sup>nd</sup> syllable in “ne-CA-dant”
46	31	B	Emphasize dissonance in “ob-SCU-rum”
47→50	45→75	ALL	Sing on “offbeat” = syncopated
47	44	B	Emphasize each syllable of “QUAM O-LIM A-”

47→50 45→75 ALL EACH “-hae, “-sti” & “-jus” = ♪, ♪ rest

48→50 49→77 ALL “-jus” = “yoos”

## 2. Hostias

### Romantic

51, 52 12, 35 ALL “su-sci-pe” = “su-TSEE-peh”

51 15 ALL “-lis” = ♪, ♪ rest

52 25 ALL “pre-ces” = “pre-STAYTS”

53 38 ALL “-lis” = ♪, ♪ rest

54 55→62 ALL Detach repeated notes of “Quam o-lim A-”

54→57 55→86 Sing on “offbeat” = syncopated

54→57 55→86 ALL EACH “-hae, “-sti” & “-jus” = ♪, ♪ rest

55 65→89 ALL “-jus” = “yoos”

## V. Sanctus

Celebration; sounds like trumpets; Bright sound.





**58 1→10 ALL Conducted in 8 beats per measure.**

58 1→3 ALL Final “s” of “Sanctus” on 3<sup>rd</sup> beat of the measure.

58 5 ALL “-t” of Sa-ba-oth = ♪ rest at the end of the measure.

Sa-ba-oth = Sa-ba-oat”

“t” of “Sa-ba-oth” on ♪ rest

58	7	ALL	“Cae-li” = “ <b>TSAY</b> -li” in German Latin.
59	8	ALL	Quick break between “-ra” & “glo-“
59	11	ALL	“-a” =  ,  rest
59	12→24	ALL	Allegro = dance-like; detached “Excelsis” = “Ex-TSEL-sis”
59	12	B	Shorten 3 <sup>rd</sup> beat.
59	16	T	Shorten 3 <sup>rd</sup> beat
59	20	A	Shorten 3 <sup>rd</sup> beat
60	21→38	ALL	Focus sound!
60	24	S	Shorten 3 <sup>rd</sup> beat
60	38	ALL	“-sis” =  ,  rest
61	WATCH SANDOR TO SIT at end of movement.		



## VI. Benedictus - Solo Quartet until Page 66 Measure 52

66            50→53    ALL        WATCH SANDOR TO **STAND** AT END OF SOLO QUARTET!

Allegro: Look at orchestra part for connected vs detached notes.

Emphasize downbeats & lighten 2<sup>nd</sup> & 3<sup>rd</sup> beats





66	55	B	Shorten 3 <sup>rd</sup> beat.
67	59	A	Shorten 3 <sup>rd</sup> beat.
67	63	S	Shorten 3 <sup>rd</sup> beat.

67	66	B	Shorten 3 <sup>rd</sup> beat.
67	76	ALL	“-sis” =  ,  rest

## VII. Agnus Dei







### BRASS instruments

Ag-nus is pronounced with a “hard” “g” as in “golf” in German Latin

68	3	ALL	Emphasize ‘DE-I’
69	14	ALL	“-em” =  ,  rest
69	21	ALL	“-lis” =  ,  rest
70	25→31	ALL	NO BREATH!
71	42→51	ALL	NO BREATH!

## VIII. Communio

Lux Aeterna – Soprano solo to Measure 8

72	8	A	Shorten “-na”
73	12	AT	Shorten “-ctis” before rest
73	14	ALL	“-es” =  ,  rest
74→75	25→27	ALL	Detach “et lux per-“
74	25	S	“-a” =  ,  rest
75	27	ALL	“Lu-ce-at” = “lu-TSAY-at”
75	26	ATB	“-a” =  ,  rest

75	28	ATB	“-a” = ♪, ♪ rest
75	28	ALL	“-is” = 16 <sup>th</sup> note, 16 <sup>th</sup> rest
75	29→30	ALL	DON'T RUSH! Watch Sandor carefully!
75→78	31→57	ALL	<u>Pull back</u> on half note “Cum” throughout the fugue. Detach repeated notes  “Cum-SAN-ctis” and “TU-is”
75	31	A	Detach “Cum-SAN-ctis”
75	35	T	Detach “Cum-SAN-ctis”
76	36	S	Do not shorten “-is” but take catch breath before “in”
76	42	S	Detach “Cum-SAN-ctis”
77	51	S	Detach “Cum-SAN-ctis”
78	54	A	Detach “Cum-SAN-ctis”

## BEETHOVEN “CHORAL FANTASY”

In German, if 2 vowels are together, pronounce 2<sup>ND</sup> vowel e.g.,

“GEIST” = “long “i”



28            398        STAND

Solo quartet until “Tutti” on measure 444

31            444        Gro-SSes

- 31 447 "neu und shon" = "noy unt shern"
- 31 448 Short break after "-por"
- 31 450 "-schwun-gun" = "-SHVun-gn  
(“g” & “n” are pronounced together without vowel in between)
- 31 451 "stets" = "SHTetz"
- 31 451 "Gei-ster" = "GUY-SHTayr"
- 32 452 "chor" = "kor";  
Short break after "-chor"
- 32 453 "scho-" = "sher"
- 32 454 "See-len" = "-zay-l'n"; "froh" = "frow"; "die" = "dee"  
(“L” & “N” are pronounced together without vowel in between)
- 32 455 "Ga-" = "gah"; "scho-" = "sher-"
- 32 456 "Wenn" = "Ven"
- 32 457 "Lieb" = "Leap"; "ver" = "fair"
- 32 458 "mah" = "may"
- 32 459 "Got-" = "Gayrt"

SEE DUPLICATE PRONOUNCIATIONS ABOVE!

- 33 466 "-len" = 16<sup>th</sup> note, 16<sup>th</sup> rest
- 33 474 "Kunst" =  rest
- 34 486 "Kunst" =  rest

- 35        490        “Kunst” = ♩, ♩ rest
- 35        495        “-len” = ♪, ♪ rest
- 36        506        “Kraft” = ♪, ♪ rest (very short)
- 36        508        “Kraft” = ♪, ♪ rest (very short)