

OSNY 2011 - Divisi plan for Saint -Saëns' Requiem.

Number 1, KYRIE:

Pages 10 and 11 (Letter C - 7 after C):

TENORS (all, unis) on the **Tenor 1** line (start on the Eb)

BASS 1 on the **Tenor 2** line (start on the C)

BASS 2 on the **Bass** line (start on the G)

Page 13 (four last measures of the page/number):

Divisi as written -

TENOR 1 on the **Tenor 1** line (start on the E natural)

TENOR 2 on the **Tenor 2** line (start on the C)

Number 3, REX TREMENDÆ:

Pages 27 and 28 (measure 5 et al):

TENORS (all, unis) on the **Tenor 1** line (start on the G)

BASS 1 on the **Tenor 2** line (start on the E natural)

BASS 2 on the **Bass** line (start on the C)

Page 30: - like pages 27 and 28.

Page 31:

TENORS divisi as written -

TENOR 1 on the **Tenor 1** line (start on the Ab)

TENOR 2 on the **Tenor 2** line (start on the C)

BASSES unis, as written (all together starting on the Dd)

Page 35: (Letter D) like page 10 and 11.

Page 36:

TENORS Divisi as written -

TENOR 1 on the **Tenor 1** line (start on the G)

TENOR 2 on the **Tenor 2** line (start on the E)

BASSES Divisi as written -

BASS 1 on the **Bass 1** line (start on the high C)

BASS 2 on the **Bass 2** line (start on the low C)

Page 37, first system last measure (nine bars before the end of the number):

TENORS (all, unis) on the **Tenor 1** line (start on the Ab)

BASS 1 on the **Tenor 2** line (start on the Eb)

BASS 2 on the **Bass** line (start on the C)

Page 37, second system bars 3 and 4:

TENORS (all, unis) on the **Tenor 1** line (start on the Ab, '*Cum be...*')

BASS 1 on the **Tenor 2** line (start on the Eb '*Cum be...*')

BASS 2 on the **Bass** line (start on the C '*Cum be...*')

Page 37, second system last four bars:

TENORS (all, unis) on the **Tenor 1** line (start on the Ab, '*...nedictus*')

BASSES (all, unis) on the **Bass** line (start on the F, '*... nedictus*')

Number 4, ORO SUPPLEX:

Page 40 and 41 (Letter C to letter D):

SOPRANOS AND ALTOS, Please make the divisi as per the divisi in 'Lift Up Your Heads' of Messiah. If you are a new member or you are not sure what part to sing please ask your section leader or David Rosenmeyer.

TENORS (all, unis) on the **Tenor 1** line (start on the Ab, '*Cum be...*')

BASS 1 on the **Tenor 2** line (start on the Eb '*Cum be...*')

BASS 2 on the **Bass** line (start on the C '*Cum be...*')

Page 41, last two bars (Letter D):

SOPRANOS AND ALTOS like in page 10. Those who were singing Soprano 2 now sing Alto 1. Those who were singing Soprano 1 and Alto 2 continue to do so.

TENORS (all, unis) on the **Tenor** line (start on the Ab)

BASSES Divisi as written. (**Bass 1** starting on the Fb and **Bass 2** on the Dd)

Page 42, first two bars:

SOPRANOS AND ALTOS like in letter D of page 41.

TENORS AND BASSES like in letter C of page 40.

Page 42, last two bars:

TENORS AND BASSES like in letter C of page 40.

Page 45, last three bars:

TENORS AND BASSES as written (**Tenors** on the Tenor line Ab, **Bass 1** on the Bass 1 line C and **Bass 2** on the Bass 2 line F).

Number 5, Hostias:

Page 49, last two bars:

TENORS (all, unis) on the **Tenor 1** line (start on the Bb)

BASS 1 on the **Tenor 2** line (start on the G)

BASS 2 on the **Bass** line (start on the Eb)

Number 7, Benedictus:

Pages 58 and 59:

TENORS as written in the Tenor line,
BASSES divisi as written.

Pages 60 and 61:

TENORS (all, unis) on the **Tenor 1** line (start on the F at the beginning of the page)
BASS 1 on the **Tenor 2** line (start on the F of measure 3)
BASS 2 on the **Bass** line (start on the Dd of measure 3)

Pages 62 and 63:

SOPRANOS AND ALTOS, Please make the divisi as per the divisi in 'Lift Up Your Heads' of Messiah. If you are a new member or you are not sure what part to sing please ask your section leader or David Rosenmeyer.
TENORS AND BASSES as written (like in pages 58 and 59)

Page 64:

TENORS (all, unis) on the **Tenor 1** line (Ab)
BASS 1 on the **Tenor 2** line (F)
BASS 2 on the **Bass** line (Dd)

Number 8, Agnus Dei:

Pages 70 and 71:

ALTOS 1, sing on the **Alto** line, as written.
ALTOS 2, sing the last measure of page 70 and the first two measures of page 71 on the **Tenor 1** line ('... peccata, peccata mundi') and resume to the **Alto** line in the third measure of page 71 (on '...dona')
BASSES AND TENORS Divisi as written.

Pages 72, 73 and 74:

BASSES AND TENORS Divisi as written.

Page 75, Starting at the First System's last measure and until the end of the piece:

TENORS (all, unis) on the **Tenor 1** line (start on the C)
BASS 1 on the **Tenor 2** line (start on the G)
BASS 2 on the **Bass** line (start on the G)