

## TENOR NOTES FOR SINS AND GRACE

### January 5 rehearsal

#### The Preacher (Vanity) by Gregory Spears

In general, keep the short notes very short and — in contrast — emphasize the longer (quarter) notes.

P. 9, measure 72 – pronounce “*the*” with a long “*e*”.

P. 10, measure 77 – pronounce the first syllable of “*hast-eth*” with a long “*a*”. And for now, put the “*t*” at the end of the first syllable instead of at the beginning of the second syllable.

P. 10, measure 80 – for now, pronounce the first syllable of “*to-ward*” with a long “*o*” — i.e., “*toe*” instead of “*too*”.

P. 11, measures 88-91 – do not (noticeably) breathe during these measures; this should sound harsh and stern. In measure 91, put the “*s*” of “*vanities*” on beat 4.

P. 12, measures 93-94 – the tenor E<sup>n</sup> fights with everyone else’s F ... hang onto it.

#### FAURÉ REQUIEM (John Rutter edition)

In general, remember to sound like you’re from Umbria and not an American. Flip/roll the “*r*”, and NO diphthongs — e.g., “*Do-mi-neh*” instead of “*Do-mi-nay*” and “*e-goh*” instead of “*e-goe*”.

#### **3. Sanctus**

P. 26, measures 44-45 and 47-48 – pronounce “*ex-cel-sis*” as “*ek-shell-sees*”.

#### **5. Agnus Dei**

P. 36, measures 86-88 – stay *pianissimo* throughout; NO *crescendo*.

#### **6. Libera Me**

P. 41, measures 70-73 – it’s quiet, but churning instead of relaxed.

Pp. 43-44, measures 99-106 – stay *piano* through measure 103; measure 104 is a small *crescendo*, a glimpse of hope ... but *decrescendo* immediately after in measure 105 back to *piano* in measure 106.

## December 8 rehearsal

### FAURE REQUIEM (John Rutter edition)

Remember, flip/slightly roll your “r”s ... think “Italian” and try to sound less American.

#### **6. Libera me**

- P. 38, measure 41 – lift after “*ego*”.
- P. 39, measure 45 – lift after “*timeo*”.
- P. 39, measure 47 – do NOT breathe after “*discussio*”.
- P. 39, measure 48 – lift after “*venerit*”.
- P. 40, measures 55 & 57 – lift after “*illa*” and after “*irae*”.
- P. 40, measure 59 – do NOT breathe after “*calamitatis*”.
- P. 40, measure 63 – lift after “*illa*”.
- P. 41, measure 65 – lift after “*magna*”. Put a little extra into the “gn”/“Y” sounds.
- P. 41, measures 67 & 69 – lift after the first “*amara*” and after “*valde*”.
- P. 41, measure 73 – lift after “*aeternam*”.
- P. 41, measure 75 – do NOT breathe after “*eis*”.
- P. 42, measures 77 & 80 – lift after “*Domine*” and after “*perpetua*”.
- P. 42, measure 84 – put the “s” on the 4<sup>th</sup> beat, just like the altos & basses.
- P. 43, measures 92-98 – do NOT breathe anywhere, but especially do not breathe in measure 95.
- P. 43, measures 99 & 103 – cut the tied note on the 1<sup>st</sup> beat of these measures.
- P. 43, measure 105 – note the one-measure *crescendo*.
- P. 44, measures 110, 113 & 120 – lift after each “*sunt*” and after “*saeculum*”.
- P. 45, measures 134-136 – ignore the brackets around the top 2 notes; instead, sing the standard 3-way T/B split. Keep the final vowel of “*Domine*” open; your mouth should still be open, not closed, when you finish singing.

## December 1 rehearsal

### FAURE REQUIEM (John Rutter edition)

#### **1. Introit and Kyrie**

Second syllable of “per-pe-tu-a” should always be pronounced with a bright sound, like “pay” but without the diphthong.

- P. 7, Measure 5, elide between “*eis*” and “*Domine*.”
- P. 7, Measure 7, sing these three notes *piano*, *mezzo piano* and *mezzo forte*.
- P. 7, Measure 9, start *forte* and then *diminuendo*.
- P. 8, Measure 21, lift after “*aeternam*.”
- P. 8, Measure 25, no breath between “*perpetua*” and “*luceat*.”
- P. 8, lift after both measure 31 and 32.
- P. 9, rehearsal letter D, use vibrato and lift between measures 56 and 57.
- P. 10, stay forte at the top of the page until the *diminuendo* begins in measure 59.
- P. 10, lift after measure 64, measure 66, after third beat of measure 68 and after third beat of measure 69. This whole section remains *piano*.
- P. 11, no break between measures 73 and 74, lift at end of measure 74.

## 2. Offertory

Second Altos will be joining the tenors, and the goal is to blend between both voice parts.

P. 12, Measure 7, breathe in the shape of your opening vowel. No break between “Domine” and “Jesu.”

P. 13, no breaks except the printed breath in measure 9.

P. 14, Measure 21, no double t between “absorbeat” and “tartarus.” Elide it.

P. 21, keep this *pianissimo* even though in the high range.

## November 24 rehearsal

### FAURÉ REQUIEM (John Rutter edition)

In general, flip your initial “r”s and avoid diphthongs on the vowels.

## 1. Introit and Kyrie

P. 9, Measures 50-52, pay attention to the quick *crescendos* and *decrecendos*.

## 5. Agnus Dei

-Wherever “agnus” appears, it’s “ahn-yoos”

P. 30, Measure 13, lift at end of measure between “eis” and “dona”.

P. 31, Measure 20, lift between “Dei” and “Agnus”.

P. 31, Measure 26, lift between “mundi” and “dona”.

P. 32, Measure 36, lift between “mundi” and “dona”.

P. 32, Measure 37, lift between “dona” and “dona”.

P. 32, Measures 38 to 39, elide the “s” of “eis” onto the beginning of “requiem” in the next measure.

P. 33, Measure 49, lift at end between “eis” and “luceat”.

P. 33, Measure 53, lift at end between “Domine” and “cum”.

P. 34, Measure 65, lift at end between “aeternum” and “qui”.