

TENOR NOTES FOR SINS AND GRACE

February 9 rehearsal

Faure Requem

1. Introit and Kyrie

Think of some adjective (shimmering? magical?) to make this the most wonderful performance of the Faure Requiem ever.

In general, be careful not to decrescendo in spots where it is supposed to remain *forte*. Remember to think “Italian” — roll those Rs!

Offertory

We sang through this. No particular notes.

Sloth

P. 3, measure 21 – change “here” to “hers”. The downward glissando on “take” doesn’t begin until somewhere in the 4th beat — and put the “k” solidly on the downbeat of the next measure.

P. 5, measure 39 –again, put the “th” of “sloth” on the downbeat of the next measure after the glissando.

P. 10, measures 96-97 — not yet definite, but probably everyone will vamp on the soprano line for a bit, then Ted will cue the other sections to start their individual lines.

P. 11, measures 101-102 – remove the slur, move “-man-i-ty” to the first three triplets, and add the word “we” to be the final eighth note of measure 102.

P. 14, measure 129 --- all tenors sing the higher note (B)

P. 14, measure 131 – whisper the word “Sloth.”

Wrath

Make sure you have the new version dated 2/6/26.

P. 2, measures 16-23 — this is new music ... note the tenors are on the bottom staff.

P. 5, measure 57 — cut “wave” from a quarter note to an eighth note; make it punchy.

P. 6, measure 70 – first tenors may join the lower altos here. (All tenors come in on “Mine! Mine!” in measures 76 and 77.)

P. 8, measure 103 — keep the first note (“pulse”) short; don’t drag the rest of the measure.

P. 9, measure 109 – same note as above. (All tenors come in on “Mine! Mine!” in measures 115 and 116.)

February 2 rehearsal

Please tab your scores so you can easily locate each piece during rehearsals — Julie says there’s no decision yet on order of performance, so we can’t rely on that to organize our music.

Envy

In general, sing this piece with a lot of “side-eye” — throw shade at the soloists.

Pp. 1-2, measures 7-14 — remember to sing this with a really dark tone.

P. 6, measures 67-71 — no breath until a lift at the end of measure 71.

P. 6, measures 75-76 — second tenors can join the baritones/basses on the C[#] if the F[#] is too high. Same on p. 7, measures 79-80.

P. 7, measures 85-86 — no breath between “*esteemed*” and “*institution*”.

P. 8, measure 93 — this is basses only, tenors do not sing.

P. 8, measure 94 – “Deliberate” means slightly slower.

Everything in the World [Gluttony]

P. 3, measure 20 — NEW — cut “*and*” from a dotted quarter note to a quarter note ... put the “*D*” on the 4th beat.

P. 3, measure 21 — NEW — cut “*sad*” from a dotted half note to a half note ... put the “*D*” on the 3rd beat.

P. 3, measures 22-26 — NEW — sing with the basses. Return to the tenor line at the end of measure 26.

Pp. 4-5, measures 35-42 — NEW — sing with the basses. Caution — the second note in the phrase is a D (instead of the C[#] it was the first time). Return to the tenor line at measure 43.

Pp. 7-8, measures 61 and following — stay *piano*, don’t drown out the soloists.

P. 8, measure 66 – second tenors join the basses through measure 70, then sneak back onto the tenor line.

P. 9, measures 73-74 — second tenors can join the baritones/basses on the E if the A is too high.

P. 9, measures 75-70 – tenors join the basses in their octave.

Wrath

In general, always enter strongly, “like gangbusters”.

P. 2 — remember, tenors are not doing anything on this page, they are singing the other “IC” line.

P. 3, measures 45-46 — don’t rush the eighth notes on beat 4.

P. 5, measures 62-67 — remember, this is just sopranos & altos. Tenors return at the end of measure 68 on “*Mine!*”

Lust

P. 4, measure 28 — lift at the end of the measure.

Julie will share with us an email from the composer stating his intentions for this piece.

Faure Requiem

We sang through the Agnus Dei.

January 29 Special Rehearsal

Wrath

P. 2 – NEW: Tenors tacet on this page.

PP. 3 and 4 – we rehearsed the IC line.

P. 5, measures 68 and 69 – tenors sing “Mine! Mine!” again on the bottom note but an octave higher. And continue on that note starting in measure 74 on “Why”.

Most of our time on Wrath was spent rehearsing the claps and stomps, if you are in those groups.

Lust

We ran through this piece, but there were no substantial notes from Ted.

Envy

P. 1 – it says “*dark, covered*” and Ted suggests it should be sung as if thinking “Oh, I wish . . .”

P. 6, measure 71, breather after “lives”.

Again, we sang through this piece without substantial notes from Ted.

Greed, or Nine Results in this Book for Justice

Note throughout the places where only the Chamber Chorus sings.

P. 1, measure 7 – when the full chorus comes in here, note the tempo is HALF AS FAST as the preceding measures (72 beats per minute as contrasted with 144 beats per minute). This happens several other times throughout (see measures 20, 35, 98, 119, *e.g.*)

P. 14, measures 119 and 120 – observe the dynamics.

P. 16, measures 135 and 136 – tricky rhythm, here but note that in measure 136, the 4/4 measure, the fourth beat comes on “this”.

January 26 rehearsal

Wrath

Ted is planning to put S&A in front, tenors behind altos, and basses behind sopranos. Inferno chorus (IC) is primarily altos & tenors (stage left), Psalm 69 (P69) chorus is primarily sopranos & baritones (stage right); Aquinas chorus is sopranos; 2 groups of clappers/stompers; and ref whistle group.

New intro and new ending are coming – to be provided later.

P. 3 – note change from 5/8 signature to 6/8 (but it’s more like a 4/4 because of the dotted notes).

P. 7 – altos sing top IC staff, tenors sing bottom IC staff.

Everything in the World

Ted feels the demo track is clean enough to use for practice.

Lust

Composer’s instructions will be emailed to everyone. This piece is really a comedy sketch, to be sung by a choir that can do tightly voiced harmonies. Exaggerate all effects as needed, and listen to the demo track to get the idea.

Sloth

Ted might want us all to read music off a device — think of the movie *Wall-E*, where people were lying on chaises so mesmerized by their devices their muscles had atrophied and they couldn’t move themselves.

The score is not yet completed, but Ted might distribute electronically what we have so far.

Envy

The chorus is singing backup and is envious of Mikaela — “must be nice to have the solo”.

Greed

Ted will alternate the full group with a small group.

Full chorus sings:

- Measures 1-3
- At Rehearsal A, measures 7-9
- Measures 16-20 (ending at Rehearsal B)
- Measures 30-35 (ending at Rehearsal C)
- Measures 44-45
- Measures 67-70 (ending at Rehearsal F)
- Measures 75-78 (ending at Rehearsal G)
- Measures 87-88
- At Rehearsal I, measure 98
- Measures 101-102 and measures 105-112 (ending at Rehearsal J)
- Measures 116-120
- At Rehearsal L through to end of piece.

January 12 rehearsal

In general, listen to the demo clips from Julie's January 10 e-blast for guidance.

Everything in the World

Ted recommended that you mark the beats of the measure to help you follow the rhythms.

P. 1, measure 6 – separate the notes on beats 3 and 4.

Pp. 2-3, measures 18-21 – pay attention to the dynamics.

P. 3, measure 21 – shorten “sad” and put the final d on beat 3. Watch Ted for the “but” on beat 4.

P. 5, measures 39-41 – Tenor 2 join the basses for these measures.

Pp. 6-8, measures 55-70 – remember to close to the “N” of “ten” and the “LV” of “twelve” very quickly, even on the longer notes.

P. 9, measures 75-79 – Tenor 2 join the basses for these measures.

P. 20, measures 176-177 – hold “world” as written, do not cut off with the altos/basses.

P. 20, measures 179-180 – “Let us in” is long-long-short both times.

Wrath

Be on the lookout — the voice distributions may change.

P. 2, beginning at measure 24 – for now, tenors sing the third staff down (“Calm . . .”), which is the second “P69” staff.

P. 3 – tenors sing the bottom line of the “IC” staff but in the treble octave.

P. 4, measure 49 – cut “wave” short, to an eighth note.

P. 5 – tacet measures 62-67, the sopranos & altos will sing this.

P. 5, measure 68 – tenors rejoin on “Mine! Mine!” on the lowest note but in the treble octave.

Pp. 5-6, measures 74-88 – tenors sing the “P69” staff.

P. 7, at measure 82 – tenors sing top line of the lower of the two “P69” staffs (or the only “P69” staff, as the case may be), all the way through measure 138 on page 11.

P. 11, measures 141-144 – tenor 1s sing the top line and tenor 2s sing the second line of the “IC” staff, but in the treble octave.

Pp. 11-12, measures 147-152 – tenors sing the top line of the “IC” staff, but in the treble octave.

P. 12, measures 153-155 – tenors and basses divide into 3 parts.

Pp. 12-14, measures 157-end – tenors switch to the upper “P69” staff.

Wrath

P. 2, beginning at measure 24 – for now, tenors sing the third staff down (“Calm . . .”)

P. 3 – tenors sing the bottom line but in the treble octave.

P. 5 – tacet at measure 62, the sopranos altos will sing this.

P. 5, at measure 64 -- tenors and basses will sing this.

P. 7, at measure 82 – tenors and basses sing the lower of the two P69 staffs, all the way through measure 138 on page 11.

P. 11, at measure 141, tenors and basses sing the IC staff, but in the treble octave.

P. 12, at measure 157, tenors and basses switch to the top staff (the upper P69 staff).

The voice distributions may change.

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^h 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*”. Observe the *crescendo* and the *decrescendo* on this page.

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 4th 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 1st beat of these measures.
- P. 43, measure 105 – note the one-measure *decrescendo*.
- 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 *decrescendos*.

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”.