

TENOR NOTES FOR UKRAINIAN DREAMS

September 16 rehearsal

Pidmanula - see new music (1 page)

- This song should have a bouncy feel. The atmosphere is like a party
- There will be a short intro (8 bars?) with accordion and violin (or a recorder)
- Tempo is medium for verses 1-3
- Verse 1 - All
- Verse 2 - Men only / add women at the refrain
- Verse 3 - Women only / women add harmony at the refrain / add men on 2nd part of refrain
- There will be a longer musical interlude between verse 3 and 7
- Verse 7 - Tempo is very slow to start for verse 7 and gradually picks up speed
- Shout “HEY” on the offbeat at the very end
- Tenors sing as written throughout but baritone and altos will add harmonies that Ted has made up for them.

Chervona Kalyna

- The song should sound resolute and powerful
- The U in Ukraena sounds like “ooo” not “you” (i.e. ookraena)
- The word Muee sounds like “may”
- Page 9 - measure 38 - Kalyna sounds like KaLiNa not KaLEEna
- Reminder: Tenors sing 8va on measures 28, 34, 51, 62
- Measure 65 tenors sing as written (not 8va)

Prayer for Ukraine

- Be sure to learn better for next week so we can watch and follow Ted more throughout
- Reminder: watch for and sing through connected measures, big breath between measures 10-11, watch for dynamic crescendos throughout
- Ty = Tay
- Measure 28 - the quarter note (A) is in UNISON for all parts
- Measures 27 and 32 is a strong sharp cut off with a Big breath!

V Haju Zelenekim

- This song is CUT!

September 14 rehearsal

Stefan is the coach for Ukrainian pronunciation. Please listen to the recording of the rehearsal for guidance on pronunciation.

Prayer for Ukraine

P. 1, measure 2 — slight *crescendo* in second half of measure. NO break between measures 2 and 3.

P. 1, measure 4 — *diminuendo* throughout the measure. Don't sing through the rest.

P. 1, measure 6 — slight *crescendo* in first half of measure. NO break between measures 6 and 7.

P. 1, measures 9-10 — start measure 9 *mezzoforte*, then *crescendo* throughout measure 10. Break between measures 10 and 11.

P. 1, measures 13-16 — *subito piano* at the beginning of measure 13. NO break between measures 14 and 15. *Diminuendo* throughout measure 15, and end up *pianissimo* by the beginning of measure 16.

P. 2, measure 18 — slight *crescendo* in second half of measure. NO break between measures 18 and 19.

P. 2, measures 21-24 — gradual *crescendo* through measures 21 and 22. NO break between measures 22 and 23, and gradual *diminuendo* to measure 24.

P. 2, measures 25-26 — start measure 25 *piano*, then *crescendo* to *mezzoforte* before breaking between measures 26 and 27.

P. 2, measures 29-31 — *crescendo* to *forte* by the beginning of measure 30. Break between measures 31 and 32.

P. 2, measures 33-34 — watch Ted for tempo etc., he'll probably draw out the ending.

V haju zelenenkim

P. 1, measure 9 — change “*le – sa*” to “*lee – sa*”.

P. 2, measure 14 — change “*ej*” to “*oy*”.

Pidmanula

This version is (probably) Dutch, not Ukrainian ... we should receive a proper version on Wednesday.

Chervona Kalyna

Pp. 3-5 — this is just the sopranos and altos.

Pp. 6-7, measures 20-27 — tenors & basses begin singing (it's unison). S&A join starting measure 24.

P. 7, measures 28-30 — tenors sing bottom line, but an octave up.

Pp. 8-10, measures 32-45 — tenors continue to sing bottom line, but as written.

Pp. 10-11, measures 46-50 — tenors sing top line.

P. 11, measures 51-52 — tenors sing bottom line, but an octave up.

Pp. 12-13, measures 54-61 — tenors sing top line.

Pp. 13-14, measures 62-66 — tenors sing bottom line.

P. 14, measures 67-69 — tenors sing top line.