Tenor Notes for Celebrating Handel

November 11th rehearsal

Agrippina Trombie

Victorious - be physical with this feeling
M 33 counter tenors jump to bass on M 38 & 39
M 53 sing bass line - but do last three measures for counter tenor
P 323 First notes bass sound is real strong baritone and hefty
P 324 we lead so make longer notes be full of "life" and not just sit there
M 70 & 71 be confident & proud on the moving notes
P325 "Del capo al fine" go back to the beginning

Ovest Stoeil

Elegant and pastoral - a lilting feel with support
Needs a sense of a minuette and has a line through it nto choppy
M 56, 60, 67 "Del go der" - roll the "R"
M 41 is soft / Piano
M 49 is louder / Forte

Ariodante

This song is bright and joyful!
M 108 Tenors sing down the octave as notated by the treble clef with the little 8 at the bottom
P. 218 M 122 on the run sing very loud and proud. Do not be afraid to really give it umph!
M 26 give it strength and be strong
M 131 do not slow down keep the tempo consistent. Watch Ted.

Giulio Cesare

Victorious and Stately!

Lucky Omens

P 13 Chorus builds on itself. Its full of excitement so ACT like we are enjoying the wedding party!
Not choppy but gracious like lord and ladies. The sound is broad!

Endless Pleasures

A shimmering feeling.
P 75 is lighter on the 8th notes
Don't slow down

They Loathed to Drink

Different vowels - darker color - change the tone and finess
Emphasize the "L" in the word LOATHED

He Sent A Thick Darkness

This is an "art song" that packs so much feeling.

Sing with straight tone

P 40 last two measures = sunshine

P 41 give more umph and power. Should be serious and intense

Try to stay together on the staccato notes

He Smote

No notes given

TENOR NOTES FOR CELEBRATING HANDEL

November 2 rehearsal

Lucky Omens

This is a song about wonderful things so be sure to infuse the words with joy and celebration
For all "Bless our rights" put a space between "bless" and our and roll the "R" on "rights. Keep it short.
P. 9 (bottom) "loves" is only a quarter note and be sure to give the "S" importance on the cut off.
Omens = o-me "hens" NOT O-oh-mens
P. 11 talk the phrases in sentences but not all staccato so it flows and sounds better
P. 16 longer notes on "proves". Don't cut it off to short, but give it shape

Endless Pleasures

Sing the words lightly and make it appealing
P. 75 we repeat the phrase "endless love" several times. Each time should be new and different with expansion and contraction. Make each one special.
Add a slight break between "Semele" and "enjoy"
NO break between "joys above"

They Loathed

This song should sound scary because we are dying of thirst but can't drink.
For all "They loathed" delay 16th note so its not lazy

He Spake

Be sure to tell the story not just sing notes
Really enunciate the words "flies" and "lice" so they sound different from each other
"Quarters" should have a strong "W" sound
"Spake" is shorter
P. 24 top of the page, has a stillness and non jerky feel. Punch "flies" and "lice"

Remember this is a “show-off” song so be sure to emphasize your own part to be heard within the group.

Hail Stones
Be sure longer notes are not too long and watch for cut off’s
“Ground” has a strong “D”
Roll the “R” on words such as “Rain”

Darkness
Maintain a quiet and moody feeling with somewhat straight tone and light.
We should sound like one voice within our groups. Try to blend with each other. No solos here.
P. 41 staccato between “dark - ness” middle stanza
The word “dark” has no “R” like “d-ark” more like “doc” just not so american sounding.
Whispered and scary sound to fit the mood of the piece.

He Spake
Enthusiastic and triumphant, not blaise
“Smote” is shorter while the “E” in Egypt is longer
P. 45 Stretto = a close overlapping of phrases. Enjoy this section
P. 46 Keep the suspense between the notes. Don’t breath between the notes but treat it as one sentence to give it full SUSPENSE!

Happy Happy
We may cut this, so don’t worry about practicing it this week. Ted thinks its too similar to the Hallelujah Chorus.

TENOR NOTES FOR CELEBRATING HANDEL

October 26 rehearsal

Italian pronunciation — remember to distinguish between single consonants (e.g., mama) and double consonants (e.g., mamma). all rs before vowels should be flipped — and all rs before consonants (or at the ends of words) should be rolled.

Ariodante
p. 212, measures 41-42 and throughout — elide the “-no” and “ac-” (remembering to emphasize the double consonants in “ac-cla-mi”).

p. 212, measure 54 and throughout — remember to emphasize the double consonants in “bel-la”.
p. 213, measure 66 and throughout — remember to roll the “r” at the end of “trionfar”.

Giulio Cesare
reminder — countertenors sing the 3 rd system (tolomeo/nireno) and all other tenors sing the 4 th system (achilla/curio).
p. 311, measure 6 and throughout — big rolled “r” at the beginning of “ritorni”.
p. 311, measures 9-10 and throughout — no diphthong in “core” (i.e., “co-reh” instead of “co-ray”), and emphasize the double consonants in “bel-la”.
p. 311, measure 18 and throughout — the “s” in “sgombrato” is pronounced “z”.
p. 311, measure 19 and throughout — elide the “-to” and “è” and “il” on the third beat, moving quickly to the “il”.
p. 312, measure 21 and throughout — the “cia-” is pronounced “cha-”.
p. 312, measure 23 and throughout — elide the “-ni” and “o-” on the second beat, and the “-ra” and “a” on the third beat.
agrippina (the one that begins “di timpani…” — write in “agrippina” at the top of the 1 st page)
reminder — countertenors sing the 3 rd system (ottone/narciso) and all other tenors sing the 4 th system (pallante/lesbo) — unless the 3 rd system is too high. (you do not have to sing the countertenor line in agrippina even if you’re singing the countertenor line in giulio cesare.)
don’t stomp on the notes — it should be light and dancing, especially beats 2 & 3 in measures
33-36.
p. 130, measures 28-32 and throughout — avoid diphthongs in the “o” at the end of “suono”, “giulivo”, “giorno”, “festivo”, etc.

p. 130, measures 32-38 and throughout — julie has asked ted whether we should sing “rimbomba” or “rimbombo” (slightly different meanings); so stay tuned.
p. 133, measure 65 and throughout — big rolled “r” at the beginning of “ro-ma”; elide the “-ma” and “ap-”; emphasize the double consonants in “ap-plau-da”; and elide the “-da” and “il”.
endless pleasure
pronounce “semele” as “seh-meh-lee”.
he sent a thick darkness
pp. 40-41 — practice the entrances, with all the accidentals, strictly in time to avoid late entrances … but in performance, watch ted for tempo changes to make it expressive.
happy, happy
we sang through this piece, but no material remarks.
hallelujah
we sang through this piece, but no material remarks.

Tenor Notes for Celebrating Handel

October 19th rehearsal

There is an orientation next Monday Oct. 26th at 6:15pm for new members. Please arrive a bit early liek 6:05pm so they can start on time.

Hailstones

- Clean Diction - “HAILstones” not “HELL”stones. Other words like “RAN”, “FIRE” and “GROUND” should have strong diction with a solid “R”, “G” or “F” with excellent enunciation.
- P. 31 bottom stanza, 4th m. last note, be sure to sing the E on word “the”
- The style is like a tonal painting. The words have character, therefore Fire, Rain and Hail are all different elements and should sound different when sung.
- The runs are not meant to be soft and pretty but Molto Legatto - so they are tied together with a “push me, pull you” quality.

He Sent a Thick Darkness

- Very expressive. We explored singing this song with a straight tone, as much as possible. (Ted will clarify if he actually wants it that way)
- P. 40 dotted quarter note on 4th measure for the word “even” …do not hold too long
- P. 41 Sing with staccato where indicated on “darkness” second stanza. Should be separated DARK - NESS as opposed to DAR - KNESS
- Be sure to sing DARKNESS with a soft “NESS”...lighten up the second part of the word
- Practice this song for articulation

They Loathed to Drink

- The song is about “blood in the river” that they can not drink
- If the word “LOATHED” falls on two notes it should be LOA-THED
- Make waves with the phrasing

Giulio Cesare and Di Timpanie

- Countertenors sing the 3rd stanza, all other tenors sing the 4th stanza with the basses
- Be sure to sing with a dental “T” - with the tongue at the upper teeth
- Di = DEE not DIE
- Per = PEAR not PER
- Suo-no = SWO-NO

Tenor Notes for Celebrating Handel

October 5th rehearsal

Song order for the first four Italian songs:

1) 20. Coro (Di timpani e trombe)
2) 2. Coro (Que Stoeil Cielo)
3) 45. Coro (Ariodante)
4) 44. Coro (Giulio Cesare)

Be sure to sit in the designated tenor sections for all rehearsals. Last names starting with A-L (Tenor 1) on the right side of the tenor section and last names starting with M-Z (Tenor 2) on the left side.
Ted may have us rearranged for the actual concert so we are grouped by sections with 1's and 2's together

Que-sto-eil cielo

- Be sure to watch Ted throughout
- Listen to the piano introduction to absorb the tempo from the beginning
- The feeling is graceful and lilting, like a shepherd boy playing a flute, as he tends to his flock, in a meadow
- Downbeat notes are the most important while observing the phrase lengths for where the rests and breaks are notated (i.e. do not take a breath in the middle of a phrase)
- At m32 allow the baritone/basses and sopranos to soar with their ascending notes as tenor and altos hold the note with a softer focus
- At m35 accent on beat 2 (pia - cer)
- P. 16 dynamics: soft/piano at the top of the page (m41) - then loud/forte at the bottom (m49)
- At m50 be sure we are singing the same note as the baritones (B)
- Add slur notation on m57 & m59 (for example) to help with the feeling of a lilt - with the top note being softer than the first
- Try to differentiate the notes from one another making the downbeat the most important
- Listen to each other and try to align the words with everyone for clarity of diction so it doesn't sound messy
- Italian, "L's" are not a hard american "EL", but with frontal articulation as the tongue is pushed behind the upper teeth
- Let the shape of the phrase influence how you sing. It should come not from the throat, but also a feeling from your whole body

He Spake the Word

- The lyrics "He spake the word" = strong and confident with a good K on "spake" and solid D on "word" for clarity of enunciation
- Everytime we sing the lyrics about "lice and/or flies" it should be **staccato** to mimic the sound and buzzing of insects

He Smote all the First-born

- P. 43 the word "Strength" on the top (3rd measure) is a short quarter note, not held out
- Be sure to review and learn before the next rehearsal

Happy, Happy Shall We Be

- No notes given for this song
- Be sure to review and learn before the next rehearsal

Tenor Notes for Celebrating Handel

September 28 rehearsal

We are rehearsing at standard pitch (A440) but will be performing at baroque pitch (about ½ step down, A415).

Lucky Omens

Sing lightly but accurately … Ted isn't looking for a huge sound. Note that the rests that look like backward eighth rests are actually quarter rests.

Over exaggerate the word "our" as 2 syllables…Ah, oo, R

P. 8, 3rd system and throughout — put the "-*mens*" of "*omens*" on the sixteenth note — and make it a definite sixteenth note, so it doesn't sound like we're sloppily early on the 4th beat.

P. 8, 3rd system and throughout — keep each word of "*bless our rites*" separate and short … Ted should be able to hear two Rs.

Pp. 10-11 — the "*bless our rites*" at the bottom of page 10 starts on an E♭ … but the "*bless our rites*" at the top of page 11 is different, it starts on a D.

P. 12 Soft, button - enjoy the "leap" it should be connected and feel expressive

The last note ||O|| is actually a double whole note.

He Spake The Word

For now, Chorus 1 (Sop I, Alto I, Ten I, Bass I) is everyone with last names beginning with A through L … Chorus 2 (Sop II, Alto II, Ten II, Bass II) is everyone with last names beginning with M through Z. But Ted might switch it to Chorus 1 = Ten I and Chorus 2 = Ten II — so stay tuned.

We sang through this piece, but no material remarks.

He Smote All the First-Born

We sang through this piece, but no material remarks.

Questo è Il Cielo

For pieces sung in Italian, keep all the vowels pure — no diphthongs. All Ts should be dentalized — keep tongue behind the upper teeth, it's a softer sound. All Rs before vowels should be flipped — and all Rs before consonants (or at the ends of words) should be rolled. The Italian should be seductive, full of the enjoyment of *la dolce vita* — picture yourself as Sophia Loren or Marcello Mastroianni.

Maintain a pastoral quality….peaceful, love and sunshine.