TENOR NOTES FOR HANDEL “DIXIT DOMINUS” AND “THE GRAPES OF WRATH”

December 11 rehearsal

Dixit Dominus

Movement 5

Generally — think in arcs and waves; don’t mechanically hammer out each individual note. Be “fleet of foot.”

P. 23 – measure 23, support that F on “*es*”, don’t let it sag or blat.

P. 23 – measures 24-25, it’s a short (sixteenth) tied note in m. 26, don’t be surprised (and late) in moving.

Grapes of Wrath

4 – The Plenty Road

Generally, watch the cutoffs; they are as important as the attacks. Be conscious of the measures when we are all in unison.

P. 48 – measure 73, remember to cut off as written — don’t expect Ted to spoon-feed us all the cutoffs.

P. 49 – measures 96-97, tenors sing the top staff (divide into T1 and T2), basses sing the bottom staff.

P. 50 – All men sing at measure 105. Measures 107-113, tenors sing the bottom staff with the basses (sing top notes when there’s a divisi). And mind the cutoffs — the “*z*” of “*Okies*” on the 4th beat, the “*k*” of “*croak*” on the 3rd beat — don’t hang onto “*me*” into measure 114.

P. 53 – measures 146-161, tenors sing the middle staff. Ted needs to think about who will sing which staffs beginning measure 162, so stay tuned.

1 – The Last Time There Was Rain

P. 11 – measures 35-36, lighter in tone than preceding measures; and taper/decrescendo in measure 36. Note that we have a D-natural on the last eighth note of measure 35 gut a D-flat on the second beat of the following measure. Be precise about the cutoff of “*is*” on downbeat of measure 37.

December 4 rehearsal

Dixit Dominus

Movement 1

P. 1 and throughout – do not put the same stress on all the syllables … when singing a weak syllable (like *“-it”* in *“dix-it”*) the volume should almost die away.

P. 5 – measures 54-70, avoid being stodgy or robotic … again, everything should dance, either stressing strong syllables or releasing weak syllables.

P. 6 – measures 65-88, differentiate the “tenor sound” from basses; try for more of a cutting, clarion quality.

P. 9 – measures 94-95, blend with the basses here, using a darker tone.

Grapes of Wrath

1 – The Last Time There Was Rain

Throughout — remember to be mindful of all cutoffs, and don’t expect Ted to cue endings.

P. 10 – measures 24-36, keep everything moving, don’t drag. It should be “epic, a wall of sound” when the chorus enters.

P. 18 – measures 78-82, tenors sing the middle line until the pickup to measure 83, at which point we start singing the bottom line.

P. 23 – measure 112, pronounce *“ruined”* as *“roon’d”* to rhyme with *“marooned”*.

4 – The Plenty Road

P. 42 – measures 14-15, pronounce *“California”* as *“Cal-i-for-nye-ay”*.

P. 43 – measure 22, be particularly mindful of the cutoff here — put the final consonant on the next beat (i.e., the quarter rest on beat 4).

November 27 rehearsal

“Dixit Dominus”

General note: Julie will email links to 2 learning/rehearsal aids (similar to Cyber Bass) later this week.

Movement 1

P. 5 – measure 59, in the last half of the measure it’s “*donec donec*”, not “*donec ponam*”.

P. 9 – measures 91-92, watch out for the major-third interval — C♯ to F♮ — it’s wider apart than you might think.

Movement 4

P. 13 – measure 5, just for now — Ted might change this — cut the last note to a dotted quarter with an eighth rest.

November 20 rehearsal

“Dixit Dominus”

General note: Movement 1 was distributed at rehearsal — presumably, a PDF will be posted on the website

Movement 4

Pp. 13-17 – the “*juravit*” sections should be weighty, but the “*non poenitebit*” sections should flow instead of being sung note-to-note.

Movement 5

Pp. 17-24 – it may be helpful to put slashes in to mark the beats in a measure, to avoid losing track.

Movement 6

Pp. 25-30 – always put the stress on the first syllable of “*su-ae*”.

P. 30 – breathe at the commas, and also mark a breath at the end of measure 122, right before “re-ges.”

Movement 1

P. 1 – measure 19 and throughout, it’s “*Domino meo*”, not “*Dominus meo*”.

P. 5 – the “*donec ponam*” sections should bounce, not plod.

Pp. 8-9 – measures 88-90 are for the soloist, not the chorus. We re-enter in measure 91.

November 13, rehearsal

“Dixit Dominus”

General reminder – we are not aiming to convey the message of the words, but only to provide a musical accompaniment to the dancing.

Movement 4

P. 15 – measures 33 and 34, make the “non” in each case long, the full quarter note. Also in measures 53 and 54 on pp 16-17.

P. 16 – measure 49, watch out for the F-sharp.

Movement 6

P. 29 – measure 92, watch out for the D.

November 6 rehearsal

“Dixit Dominus”

General note: as in most baroque music, sing it like a dance. Find a good recording (there are several available) and listen to it.

All tenors — but especially high tenors — make sure to blend, don’t stick out.

Movement 4

P. 13 – measure 1 and elsewhere, pronounce “*ju-ra-vit*” as “*yu-ra-veet*”.

P. 13 – dynamic at beginning is *forte*, which continues through measure 17.

P. 13 – measure 2, hold “Dominus” full length and put the “s” on the downbeat of the next measure.

P. 13 – measure 7 and elsewhere, pronounce “*poe-ni-te-bit*” as “*peh-nee-teh-beet*”.

P. 14 – measure 15, make sure to tune the unison D with the sopranos & altos.

P. 14 – measures 18 and 19, make each*“non”* short but weighty (and *piano*/*pianissimo*!).

P. 15 – Tenors, don’t yodel in this Allegro section.

Movement 5.

P. 18 – starting with pickup to measure 8, build this *“ tu es”* phrase in a continuous *crescendo*; don’t plod or let the energy become stagnant.

P. 20 – measure 16, watch out for the descending augmented fourth (tritone) leap from F to B-natural.

P. 23 – again, build this *“ tu es”* phrase in a continuous *crescendo.*