

TENOR NOTES FOR MAY 2026 CONCERT

April 13 rehearsal

Domine Jesu from Requiem (Mozart)

This piece is from the Classical period so we should sing with a nice, warm, inviting tone — we can use some vibrato, but must retain clarity — and all the vowels should be pure, with no diphthongs. The overall feel should be less distant/remote than in singing works from the Renaissance or Baroque periods. For this movement, ignore the tempo markings (which are from editors, not Mozart) — but pay attention to all the dynamics marked.

P. 46, measure 4 – go right back to *piano*, not merely *mezzopiano* — keep the contrast in dynamics sharp.

P. 48, measure 22 – remember, no diphthong in the “e” of “*ne cadant*” ... more of a “*neh*” instead of a “*nay*”. For “*in obscurum*”, remember to make the “*ee*” of “*in*” long and the “*o*” in “*obscurum*” long as well.

P. 49, measure 29 – make “*ne cadant*” part of the cascade by de-emphasizing the last syllable ... get out of the way of the bass entrance.

P. 49, measure 32 – be mindful of the cutoff, “*-rum*” is only a quarter note long.

O Magnum Mysterium (Victoria)

This piece is from around the 15th century (Renaissance), and should be sung with a clean, straight tone — no vibrato, not piercing but a “cooler” sound. (Yes, cross off the “Warmly” marking at the top of the score!) Put a little more air through the tone, like a flute. Think of how you would need to blend with the echoes in a huge stone cathedral.

Tenors should blend/mix in more head tone gradually as we ascend to the F each time — avoid abrupt changes in tonality.

P. 7, measure 40 (Rehearsal A) – stay *piano* here, don’t suddenly change dynamics/tone after the initial “*O*”.

Geographical Fugue (Toch)

Take Julie’s suggestion from last week seriously, and write in the beats! Speak everything in your higher (tenor) range, not down & gruff with the basses.

P. 3, measure 24 (Rehearsal G) – watch the rhythm here. “*Kawasaki*” is faster than anything prior. The “*Yoko-*” of “*Yokohama*” is syncopated BUT the “*-hama*” is ON the half-beat.

Sicut locutus est from Magnificat in D (Bach)

This is a Baroque piece — use a brighter tone than the “O Magnum Mysterium”, but keep the tone very clear. Try to produce sound further forward in your mouth, not back in your throat. Give vowels — particularly any “o” or “a” — more presence, more forward, not swallowed.

We will be singing this in Germanized Latin, not Italianate Latin — but fortunately there’s little difference in this piece. Use a more closed “e” for Germanized Latin — e.g., “sé-mi-ni” instead of “seh-mi-ni” — but a more open “ae” — e.g., “seh-cu-la” instead of “sé-cu-la”.

A Nightingale Sang in Berkeley Square (Maschwitz/Sherwin)

Julie highly recommended finding on YouTube a recording of this arrangement performed by voces8 to hear the harmonies.

P. 3, measure 10 – reminder, 1st tenors should write in a pickup note to this measure: a quarter note on A middle of the staff on the word “That.”

P. 5, measures 28-29 – don’t get thrown off by some of the 2nd altos singing with the tenors on the C[♯] and B.

April 6 rehearsal

O Magnum Mysterium (Victoria)

We started at rehearsal letter A.

P. 7, measure 40 – A little bit of vibrato is OK. This whole section should be floated ethereally, no tenor “yang.”

Sicut locutus est from Magnificat in D (Bach)

This whole movement should have a strong tenor sound.

Don’t get behind the beat. (We rehearsed this in four beats to a measure but it will probably be performed in cut time.)

P. 48, measure 18 – mark a redundant C[♯] here on the “lo-“ of “locutus” to make sure you don’t miss it.

Ave Verum Corpus (Mozart)

Sing with warmth throughout.

Geographical Fugue (Toch)

Tempo should be strict throughout.

Don't forget to change "Nagasaki" to "Kawasaki" wherever it appears.

Pronunciations are TBD (whether to use American sounding names or exotic accents).

A Nightingale Sang in Berkeley Square (Maschwitz/Sherwin)

Only a few of the pages were handed out.

P. 3, measure 10 – First tenors, write in a pickup note to this measure: a quarter note on A middle of the staff on the word "That." This page should be taken in free, elastic rhythm.

P. 3, measure 17 and everywhere the word appears, "Berkeley" is pronounced "BARK-ley" (like the Barclay Center in Brooklyn).

March 30 rehearsal

Through these pieces, Ted wants the singers of MasterVoices to work toward a shared "vocabulary" of varied musical styles and approaches — and also to have fun!

Geographical Fugue (Toch)

P. 1, measure 1 and throughout — follow the dynamics as marked; *e.g.*, start *forte* on "Trinidad" and drop to *piano* on "and the big..."

P. 1, measures 7-8 and throughout — change "Nagasaki" to "Kawasaki". As Ted noted, this was written in 1930, and referring to Nagasaki after WWII hits much differently.

Ave Verum Corpus (Mozart)

P. 7, measure 41 and following — watch Ted for the break and for the tempo change.

Domine Jesu from Requiem (Mozart)

We worked on the first 32 measures of this piece; no specific notes.

Sicut locutus est from Magnificat in D (Bach)

Yes, it's another fugue ... but also note where the chorus sings the text in unison (e.g., measures 37-41).

Somewhere Over the Rainbow (Arlen/Harburg, arr. Pentatonix)

Tenors sing the middle staff ("Kevin O.") unless some 2nd tenors want to sing the 4th staff ("Scott H.") with the baritones. No other specific notes.