

TENOR NOTES FOR MAY 2026 CONCERT

May 4 rehearsal

Ted is currently planning to perform the pieces in chronological order on the 19th. (Noah, tonight's pianist, will be our accompanist for the performance.)

Cantique de Jean Racine (Faure) – newly handed out

We sang through this on “lu lu.” Julie will send around a clearer copy (especially of page 8) along with the French pronunciations. This is from the Romantic period, so keep your tone rich and warm — be dramatic.

O Magnum Mysterium (Victoria)

We want a light, cool, round sound throughout.

P. 8, measure 42 and following – Keep it light, almost falsetto.

Domine Jesu from the Requiem (Mozart)

Opening measures – don't forget the changes in dynamics! And don't anticipate the changes — e.g., don't crescendo from the *piano* in the first measures just because there's a sudden *forte* coming up.

P. 48, measure 21 and following – don't jump too low on the downward jumps in the “ne absorbeat” passage.

Sicut locutus est from the Magnificat (Bach)

Keep the sensation of dance throughout. Hold your books high and look up (that is, look at Ted)! We don't want to appear as if we don't know the piece.

Geographical Fugue (Toch)

Observe the dynamics. Remember to pitch your speaking in our assigned pitch range (near A below middle C).

A Nightingale Sang in Berkeley Square

P. 3, measure 13 – NO breath between “*in the air*” and “*there were*”.

P. 3, measure 14 – pronounce the last syllable of “*angels*” with a short ě, not a schwa.

P. 3, measure 16 and following – less explosive “*T*” in “*nightingale*” — pronounce it more like a “*D*” than a “*T*” — and remember it’s “night – iN – gale”, not “night – ing - ale”.

P. 4 – the basses have the melody here, so let them be prominent.

P. 5, measure 29 – NEW: Tenor 1 should join the Tenor 2 for this phrase as soon Tenor 1 finish their first note.

Sunday (Sondheim) – newly handed out

Tenors and basses will sing the bottom staff.

P. 131, measure 42 – tenors jump up and join the solo line on the top staff through measure 51 on the next page.

P. 132, measures 52-55 – don’t sing the passage marked “GEORGE.”

P. 133 – after the solo sections, come back in at measure 62 on the bottom staff. At measure 64, all tenors jump up to join the top staff for the rest of the piece.

P. 134 to the end – all tenors sing the top note. Close to the diphthong “y” at the last quarter note of “Sunday” each time.

April 27 rehearsal

A Nightingale Sang in Berkeley Square

Julie worked with tenors on the notes — remember, this will be sung *a capella* (no instruments).

P. 3, measure 16 – no breath after “*sang*” ... and try to make “*sang*” sound less American, keep the vowel long.

P. 3, measure 17 – don’t forget to put in a solid “*K*” at the very last moment before “*-ley*”.

P. 6, measure 33 and following – make sure it’s “ah” and not “uh.”

P. 6, measure 36 – *diminuendo* on “*upside down*”, get out of the way of the baritones for their solo bit.

Geographical Fugue (Toch)

Remember to cluster your (speaking) tone roughly near A below middle C. Write in the beats!

Domine Jesu from Requiem (Mozart)

This has a warmer quality, sing it with a kind of bubbly approach.

P. 46, measure 4 and following – should be more *legato* than the opening, but NOT slower.

P. 48, measure 21 and following – roll the “r’s” in “*absorbeat*” and “*tartarus*.” Pronounce the first syllable of “*obscurum*” with a long oh sound, not like “obscure.”

Pp. 49-50, measures 32-43 – Paul recorded the piano accompaniment for this section, in case you want to refer to it in the video recording of the rehearsal to practice to audition for one of the solo parts.

P. 50, measure 44 and following – focus on consonants and the dynamics.

O Magnum Mysterium (Victoria)

Before our entrance on “O,” “breathe in the shape of the vowel.”

P. 3, measure 8 – keep the “O” open all the way through the note, no diphthong at the end.

Sicut locutus est from Magnificat in D (Bach)

We sang through this.

Ave Verum Corpus (Mozart)

Sing the entire piece as legato as possible, like a warm (musical) bath. This is back to Italianate Latin — so an “E” should be an open “*eh*” instead of a closed “*ey*”.

P. 3, measure 3 – tiny lift after the first “*Ave*”.

P. 3, measure 6 – tiny lift after “*corpus*”.

P. 4, measure 12 – I’ll ask Julie whether we should be lifting after “*passum*” or not.

P. 4, measure 14 – do not cut off with the sopranos, hold the last note until the downbeat of measure 15.

P. 5, measures 22-25 – no breath, until a tiny lift after “*perforatum*”.

P. 6, measures 32-35– no breath between “*nobis*” and “*praegustatum*,” tiny lift after “*praegustatum*,” no breath between “*mortis*” and “*examine*.”

P. 7, measure 41 – observe the “railroad tracks” and watch the conductor!

April 20 rehearsal

Quam olim Abrahae [last part of Domine Jesu] from Requiem (Mozart)

Sing this with dance energy. Emphasize the third syllable of “pro-mi-sis-ti” wherever the word occurs.

P. 52 – keep up the excitement; don’t get lazy or drag the tempo.

P. 53 – observe the dynamics (*p* at measures 65 and 68, *f* at measure 71, for example).

O Magnum Mysterium (Victoria)

We started at P. 9, measure 53 – note the tempo change, the previous half note become the length of the full 3/4 time bar. Using more “head voice” rather than “chest voice” helps avoid going flat — this is sung *a capella*, without any accompaniment.

P. 10, measure 58 – yes, sing an A[♯]

P. 11, measure 74 – do NOT crescendo the last note while holding it.

Sicut locutus est from Magnificat in D (Bach)

Don’t give the same emphasis to every word. Remember the Germanized Latin — closed “*E*” in “*semini*” and open “*AE*” in “*saecula*”.

Center the section sound on the voice or voices that are neither too dark or too bright.

P. 48, measure 18 – note that the second beat is a *C-sharp* (unlike the *C-natural* previously in measure 13 and coming up again in measure 21).

Geographical Fugue (Toch)

We worked on the section starting on the first measure of p. 4. Tenors should coalesce in speaking tone around the A below middle C even though we’re not singing.

P. 6 – the marking *sim. sempre* means to repeat the pattern over and over, of alternating between *p* to *f*.

A Nightingale Sang in Berkeley Square

Don't double up on the Tenor parts. For example, only the Tenor 2s sing at measure 29, and only the Tenor 1s sing at measures 40 and 46. Pronounce it “*night-in-gale*”, not “*night-ing-ale*”.

P. 6, measure 37 – don't breathe until the rest after “*such*” in measure 39.

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.