

TENOR NOTES FOR SWEET SMELL OF SUCCESS

September 15 rehearsal

Ted says **WE WILL NEED TO MEMORIZE THE ENTIRE PIECE** ... because Ted is going to have most of the MV singers — not just the semi-chorus on-stage — doing bits of “business” in the background of a lot of scenes. For example, we might be “eating breakfast”, or “typing at the office”, or “watching a ball game” — and it won’t be convincing if we’re clutching our scores. But he’ll be working with us on the memorization throughout the rehearsal cycle....

Throughout:

- It’s not a true dotted rhythm, the dots are indicating that notes should be swung;
- Always be conscious of rests and be VERY clean with cutoffs... don’t wait for Ted to remind us.

1. Rumor / The Column

Ted is still working on how to combine the beginning of the original Chicago opening number (“Rumor”) with the Broadway opening number (“The Column”), which is one of the reasons the pages jump from 4 to 8....

Don’t sing over the rests ... for example:

- P. 1, measure 11 — enter on the off-beat at the beginning, and keep “me” short in the middle;
- P. 1, measure 14 — cut off on the 4th beat, and don’t hold until measure 15;
- P. 2, measure 17 — don’t enter until beat 2.

Sing like a whisper — softly but intensely, lots of consonants

P. 1, measure 15 — note the E[#] at the end, keep the half steps close together.

P. 3, measure 33 — just for “Oo”, tenors sing A[#] (the top note in the chord in the bottom staff) — don’t hit it hard, but *crescendo* through the chord — then go back to singing the melody in unison starting with “it’s good to be...”).

P. 3, measure 37 — just for “Oo”, tenors sing B (the top note in the chord in the bottom staff) — don’t hit it hard, but *crescendo* through the chord — then go back to singing the melody in unison starting with “what they’re saying...”).

P. 4 — we will probably stop singing after measure 56, though Ted is still working on the transition to “The Column (p. 8).

P. 12, measure 169 and after — “PA” is “press agents”, and that’s the tenors & basses.

P. 18, measures 252-253, 256-257, 260-261 — 1st tenors sing the A, 2nd tenors sing the F[#].

P. 24, measures 303-308 — 1st tenors sing the G, 2nd tenors sing the E^b.

3. Welcome to The Night

P. 3, measure 24 and following — make sure you go down far enough to hit the low note, then high enough make it a true octave jump to the high note ... and CUT OFF AS WRITTEN, don’t bleed into the next measure.

P. 5, measure 52 — this is only half as long as the previous A[♯] ... so CUT OFF AS WRITTEN.

P. 15, measure 198 h to 198i — note the key change.

4a. Welcome to The Night (reprise)

P. 1, measure 4 and following — the entrance is on the second half of the 1st beat, so it’s a faster entrance than you think.

P. 2, measure 18 — everyone, jump from the lower staff to the upper staff.

7. What If

P. 4, measure 42 — sing like we’re the voices in Sidney’s head.

13. Dirt

P. 4, measure 43 — note the tied note ... “legs” is on the 2nd beat.

P. 5, measure 64 — note the rest on 1st beat ... “bad” is on the 2nd beat.

P. 17, measures 174-175 — 1st tenors sing the C[#], 2nd tenors sing the A.

P. 15, measure 196 — 1st tenors sing the A^b, 2nd tenors sing the F[♯].

16. Don't Look Now

P. 11, measures 132-135 — 1st tenors sing the B^b, 2nd tenors sing the G.