

## Sweet Smell of Success

Bass Notes

October 20, 2025

### The Column: New Pages

I The Column 1, 6-8-

p. 7 m. 101 Harmony on the “oo” (bases, low F#; baritones, E above), just like the prior one, on page 3, m. 33

p. 8 m. 105 Harmony on the “oo” (bases, low G natural; baritones, F natural above); just like the prior one, on page 3, m. 37

*\*Both of these “ooos” should start strong (ie, don’t start soft)*

### I The Column

OLD p. 8 (that has Sidney singing at the top) The page is preceded by dialogue

m. 117 B-flat on “gossip”

m. 118 Only 1 “blow by blow” (eighth note, quarter note, eighth note) Pitches (down the octave from “gossip”): C, B-flat, C

*\*I think this will be sung over the music in measure 120 (on p 9), and that actually m 118-119 on p. 8 are cut*

p. 9 m 120-121 Don’t sing “blow”

p. 10 m. 139-149 CUT

p. 11 m. 150-151 CUT

p. 12 m. 172 “d” of “need” on beat 4

p. 13 m. 176 enunciate “read-duh” (strong “d” on beat 3)

p.16 m. 223-226 CUT

p. 17 CUT

p. 18 m. 250 CUT

Go to p. 18, m. 251 “And the presses....”

p. 20 CUT

**\*NOTE:** There will be more music coming for us to learn; a reprise of the opening number, which will go here.

### III Welcome to the Night

p. 3 m. 22 Basses & Altos on “You” (do not sing m. 21) & crescendo

p. 7 m. 76 Bass 1 sing “come on in” and add “side” (same B flat you’ve been singing; on first beat of m. 77)

m. 77 Bass 2 sing

m. 78 All basses sing

p. 8 m. 88 Trumpet like, brassy

p. 9 m. 94 Accent last eight note “an-gel”

p. 11-12 m. 131-140 Harmony as in m. 88-98

starting notes are C# for baritones, A# for basses

Notes on m 139-140 are B for baritones; A natural for basses

THERE WILL BE A DANCE AT PG. 14 WHICH WE DO NOT HAVE

*\*\*We think this dance 16 measures, but not certain*

p. 15 m196a-d Chromatic rise (each measure) on G, G# A, A#

m196e-f Chromatic rise on G, G#

m 198g-h Sing melody

m 198i-l Chromatic rise on G#, A, A#, B

m 198 m-n Baritones: C, C#

Bases: G#, G#

p m196o-p Sing melody; **quiet – p**

## 7 What If

*\*This number will most likely be transposed down ½ or whole step*

p. 14 m. 168-69 Harmony sing on C

p. 15-16 m. 170-184 Harmony sing on B-flat

m. 178-184 attack each “careful” and each “Sidney”

**\*NOTE: Break it up** will follow here; we’ll learn this at next week’s rehearsal

## 13 DIRT

p. 2 m. 15 Harmony sing F# lower octave

p. 3 m. 23 & 28 enunciate the Duh in “read” and “need” and cut off on 2

m. 33 “ain’t” hold as written; “sport” is short and don’t pronounce the “T” in sport

p. 4 m. 37 & 41 Soft “t” on “dirt” & “skirt”

p. 5 m 60-61 Don’t go down on splat until m. 61 and put the “t” in splat right on beat 4

p. 6 m. 74 “s” in “Dallas” is on the beat

m. 75 don’t pronounce the “t” in dirt and make “dirt” short

don’t pronounce the “t” in “white” and make “white” short

p. 7 m. 84 Harmony sing B

m. 85 Up the scale (from low B) on man you’re al-read-y: B-C#-D-E-F#

m. 86 G# on dead

enunciate the Duh in “dead”

Sing melody on “don’t you know”

	m. 90	Harmony sing F# lower octave
p. 8	m. 91	Hold “fall” for 2 measures (ie, measures 149-150 on p 13), then go to page 14 page 8 is CUT
 <i>**note: there are no pages 9-12</i>		
p. 13.	m 142-148	CUT
	m 149-150	we’re singing “fall” to this music
p. 14	m 171-173	Sing bottom line
p. 14	m. 174	Harmony starting on A (ie, A-A-A-G-C natural). Comment: Make it “dirty” and brassy to contrast with the next line.
p. 14	m. 175	Sing A  make sure “need” is short (so you can say “give it to me ...” right after)
p. 15	m. 187	Harmony C#
	m. 189	“true” is on the beat (ie, beat 3); it’s not “jazzy”
	m. 195	“true” is short
	m. 196	DON’T SING this last chord