

TENOR NOTES FOR SWEET SMELL OF SUCCESS

October 6 rehearsal

Seriously, **MEMORIZE THE FIRST NUMBER** (“Rumor / “The Column”) for 10/20 rehearsal.

1. Rumor / The Column

P. 1 – Ted is Thinking Thoughts about the intro ... might cut 4 measures, might have the band vamp while chorus passes rumors with volume crescendoing and decrescendoing. Stay tuned!

P. 3, measures 33-34 – on “Oo”, attack then swell. Take an audible breath after “Oo”; lean on “good” and “an”.

P. 3, measures 37-39 – on “Oo”, pull back on volume and then crescendo; NO breath after “Oo”, but a breath after “what”.

P. 3, measure 48 – tenors are high in their range here, don’t stick out from the rest of the chorus. Ignore the dotted rhythm here & treat it like straight eighth notes; don’t be late on “by”.

P. 8, measures 110-111 – all tenors sing measure 110 as written, but hold the C# through the 3rd beat of measure 111.

P. 8, measure 113 – CHANGE – everyone sings melody on “gossip”; no harmony. Remember to cut off on the 4th beat and emphasize the final “p”.

P. 8, measure 116 – CHANGE – all tenors sing an E^b and an Eⁿ on “gossip”.

P. 8, measures 118-119 – de-emphasize the “by”, keep the focus on “blow”.

P. 11, measure 165 – remember to keep the “J J” extremely short.

Pp. 12-13, measures 169-177 – toss off/minimize all 16th notes, even the entrances.

Pp. 12-13, measures 171-172 and 174-176 – CHANGE – sing even when the score says just “Sidney”.

P. 17 – learn this page in case Ted decides to have the full chorus sing it. At measure 234-235, first tenors sing the E-flat, second tenors sing the C.

P. 18, measures 251-263 – be aggressive & relentless on the rhythm & tempo, especially pickups.

P. 18, measure 263 – cut the tied note, i.e. make the cutoff on “edition” very short.

NEW PP. 22-24 – these words are correct. Disregard any earlier changes Ted had made.

P. 22 measures 279-289 – remember to sing the top line, including new measures 279-280.

P. 23, measures 293-296 – accent “blow” each time, de-emphasize “by”.

3. Welcome to The Night

P. 15, measure 198c – change “Now you’re lookin’ slick” to “Sidney’s lookin’ slick”.

4a. **Welcome to the Night (Reprise)** — this is now cut; remove from your score.

7. What If

P. 4, measures 42-44 — be menacing but soft. Make sure “wants” is cut off extremely short.

P. 4 measure 47 – get all the way up to the C on “care-“ful.

September 29 rehearsal

Work on **MEMORIZING THE FIRST NUMBER** (“Rumor / “The Column”) for next week.

1. Rumor / The Column

P. 1, measures 21-24 – only sopranos and altos. Only tenors and basses sing measures 25-26, and everyone else returns in measure 27.

P. 3, measure 33 – *crescendo* so the pickup to measure 34 isn’t “barked” on “it’s”; sing it smoothly.

P. 3, measures 38 and 39 – brief lift after “what” and after “did”, for clarity. In measure 38, don’t breathe after “what”.

P. 3, measure 40 – *crescendo* on “do” for the whole measure.

P. 3, measure 41 – only sopranos and altos. Only tenors and basses sing measures 43-44, and everyone else returns in measure 45.

P. 3, measures 47-48 – pyramid the entries on the “Blow”s: sopranos on the first, altos on the second, tenors an octave higher than written on the third entry and hold the second note (but back off a little for the bass entrance); basses on the fourth. Cut off for the rest on the 1st beat of measure 49, then all voices sing measure 49 (tenors still an octave higher).

P. 4, measures 53-54 – only sopranos and altos. Tenors and altos sing at measure 55 and hold the second note through the end of measure 56.

3. Welcome to The Night

P. 3, at measure 24 entrance – this should have a Latin rhythm feel. Keep it jagged, don't soften the edges. Practice this slowly at home to get the notes correct, especially the octave jumps. Enjoy the low notes.

P. 8, at measure 88 – tenors and sopranos will remain on the melody, while altos and basses will sing some harmony.

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^b ... 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. 13, 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.