

Sweet Smell of Success

Bass Notes

Nov. 10, 2025

TED'S NOTES

“Pre-show” ENTRANCE: 10 minutes prior to the downbeat chorus members will causally take their seats in character. Members of the Chamber Chorus may show you to your seat and/or interact with you in some way.

Then Ted will enter (as band leader); those in the “club” scenarios may clap for him.

The orchestra will be set up as a Big Band in front of use and Ted will be in close proximity to us.

There will be a short Overture.

1 Rumor

As mentioned before the first four measures of the accompaniment are cut.

p. 1	m. 9	Enter softly as a whisper and maintain a quiet mood until p. 4
p. 3	m. 33	Swell on the “oo” and break between “oo” and “it’s”
	m. 34	Accent “good” and “an”
	m. 37	Connect “oo” with wah in “what”
	m. 38	Staccato on “what”
	m. 39	Accent and staccato on “did”
	m. 48	Sing last “blow by” an octave up
p. 4	m. 56	First time to be loud

The Column

p. 12	m. 172	“need” enunciate the d (duh)
p. 13	m. 176	“read’ enunciate the d (duh)
p. 14	m. 188	“Ouch” make it percussive
p. 18	m. 251	STAND
p. 22	m.278	Faster tempo
p. 24	m. 310a	SIT

2 Voodoo Club CUT

Principals have 2 songs

3 Welcome to the Night

p. 2	m. 18	soft
p.3-4	m. 24-37	Don’t Sing
p.4	m. 36-40	Sing
	m. 42-44	Don’t Sing

	m. 46	Sing
	m. 52	Carry over “mark” to m 53 (so, it’s 2 whole notes instead of 1)
p. 7	m. 78-79	Shout last “Come on inside”
p. 8	m. 88	Start on A (for basses) and C natural (for baritones) Trumpet/Trombone-like
p. 11	m. 131	Start on A# (for basses) and C# (for baritones)
p. 12	m. 141	Modulate more – voice inflection
p. 15	196 & ff	Bring out our rising line

NEW: There’s a scene in St. Patrick’s Cathedral (No music handed out for this)

Sing “Amen” after a few organ chords. We are on a B (the tonic of the chord) in our upper register

**Don’t sing it down the octave*

7 What If

p. 4	m. 42-44	Practice: fast and with no breath between measures <i>Note that this piece it being taken down (either a half or whole step); baritones can take “boy ya better be” and “what she want” up the octave</i>
p. 5	m. 46	<i>baritones can take “better better be” up the octave</i>
	m. 49	Don’t hold “ney” over into the next measure
	m. 51	Don’t hold “ful” over into the next measure
p. 9	m 104-106	quiet
p. 10	m. 111	Don’t hold “J” over into the next measure
	m. 113	Don’t hold “ful” over into the next measure
	m. 116-17	quiet
	m. 117	carry that JJ over into the next measure and fade out
	m. 118-120	Don’t sing
p. 14-16		<i>Note that this is going to be taken down a whole step from what’s written</i>
p.15	m. 170 & ff	Harmony: A-flat

10 Act 1 Finale

p. 3	m. 37-39	quiet
p. 4	m. 41-43	quiet
p. 5	m. 47-48	LOUD
	m. 49-50	soft
p. 5-6	m. 51-57	Don’t Sing
p. 7	m. 61	Harmony: C and softly
	m. 63	crescendo
	m. 64	accelerando (faster)
	m. 68-end	CUT

INTERMISSION

11 Break It Up

- p. 4 m. 48 INTENSE
m. 50 short (NOTE: all the “Break it ups” should be staccato!)
- p. 21 m. 276 off on 2 (thinking 2 beats to the measure)
m. 278 off on 2 (thinking 2 beats to the measure)
m. 280 off on 2 (thinking 2 beats to the measure)
- p. 25 m. 329-331 Crescendo to *ff*
- p. 30 m. 391a Soft
m. 395-96 Dim to *spoken whisper* m. 396 (“pick up his cue”)
Even though we’re whispering the last lyric, still make sure “cue” is short
- p. 32 m. 422-23 Decrescendo

13 Dirt

- Should be very, very sexy
- p. 2 m. 14 Make sure “The” is only an eighth note (not a quarter)
- p. 3 m. 33 “sport” is short
- p. 4 m. 49 “dirt” is short
- p. 5 m. 60 “splat” on 3 beats before moving down
m. 61 enunciate “t” on “splat” and make sure it’s on beat 4!
m. 64 “bad” enunciate “d” – bad-duh
m. 68 “had” enunciate “d” -had-duh
- p. 7 m. 89 “But” is a quarter note (not an eighth) and should be big

16 Don’t Look Now

- p. 5 and 6 **Not positive, but we may still be doing the whistles*
- p. 7 JJ Is singing entire page so don’t sing at m. 76 & 86
- p. 8 m. 90-91 This is JJ not men
- p. 8 m. 93-94 Chorus enters on “Alone in the dark”
B1/B2 sing harmony D (alone in the) C#-B-C# (dark)
Note: all this is in the upper octave; you can get the D by listening to the melody; JJ is singing “Find you alone” all on E flat, so you go down a half step to D
crescendo on “dark” and strong “k” on “dark”
- p. 8 m. 96 &ff Loud
- p. 9 m. 112 & 114 “look” short
- p. 10 m. 125 & 127 “look” short

17 At the Fountain (reprise) CHORUS CUT from this one

19c Finale prt. 3, Version 3

- p. 2-3 m. 14-27 CUT

- p. 3 m. 28, 29, 34, 35 ORCHESTRA will play (they cut mm. 30-33)
- m. 36-39 WE SING Here (“And Sidney Falcone, He’s sportin that boyish grin”)
- p. 4 m. 40-43 Don’t sing (SIDNEY SINGS “One ship went sailing off, one ship came in”)
- m 43-46 WE SING (“There’s a sign rising over Times Square”)
- m. 47-48 Don’t sing (SIDNEY SINGS “That says it all”)
- m. 49-51 SING (“It says it all”)
- Ted didn’t specifically say this, but we’re assuming, based on earlier information/assignments:*
- Harmony on “It says it” D-C#
- Harmony on all: Basses on B; Baritones on D
- p. 5 m. 52-55 For the 4 “Falco”: start with whisper, get louder; only sing the last one, and for that last one: Basses: E#-F#; for Baritones: C#-D
- p.6 m. 82 Whisper “Falco” 3X diminishing each time