

TENOR NOTES FOR SWEET SMELL OF SUCCESS

November 10 rehearsal

1. **Rumor / The Column**

P. 1 – CUT (again) measures 5-8, since there is now an overture that goes straight into this number. Singing starts quietly, very secretive.

P. 3, measure 33 – lift between “ooh” and “it’s good to be...”

P. 3, measure 37 – do NOT lift between “ooh” and “what”, but DO lift after “what” and “did”.

P. 16, measure 251 – STAND right before “And the presses are rollin’...”. SIT at the end of the number (drums?).

2. **Voodoo Club**

CHANGE – *tacet*, we are no longer singing in this number.

3. **Welcome to The Night**

Pp. 3-4, measures 24-37 – CHANGE – only JJ sings “Welcome to the night” through “Flirtin’ with your fate tonight”.

P. 3, measures 42-44 – CHANGE – only JJ sings “To the advantages of swimmin’ with the shark.”

?? **[number set in St. Patrick’s Cathedral]**

NEW [at end of number] – cue is [someone] saying “I swear” – sing “Amen”. All tenors are on the middle note (D#) of the 3-note major chord.

7. **What If?**

P. 4, measures 42-44 – tenors stay in the high octave.

Pp. 9-10, measures 104-117 – float these notes, match Susan’s tone.

P. 10, measure 116 – second “Think about JJ” is much softer, an echo.

Pp. 10-11, measures 118-119 – CHANGE – *tacet* so we're only singing "Think about JJ" 2x instead of 3x.

P. 15, measures 170-177 –all tenors continue to sing harmony, with the same F, F, F, F, E^b on the first "Sidney, be careful" ... but CHANGE measures 174 through 178 to E^b, E^b, E^b, F, E^b on the second "Sidney, be careful".

10. Act 1 Finale

Pp. 3-4, measures 37-43 – start very quietly.

Pp. 5-6, measures 51-57 – CHANGE – *tacet*, so we stop singing after the first "Stop, Sidney".

P. 7, measure 61 – start very quietly, then *crescendo* and accelerate.

P. 7 – CUT measures 68-75.

11. Break It Up

P. 10, measures 125-127 – stay in the higher octave.

P. 29, measure 372 – remember this is *piano* (just tenors & basses).

13. Dirt

P. 5, measures 60-61 – CHANGE – don't start the *glissando* down until the 2nd beat of measure 61, *decrescendo* evenly, and make sure the "T" of "Splat" is together with everyone else.

P. 5, measures 64 and 68 – hit the "D" in "bad" and "had".

P. 14, measures 176-177 – "Give it to me in the first amendment" should be growling, guttural.

16. Don't Look Now

P. 8, measures 92-95 – CHANGE – only JJ sings measures 92-93, and all tenors sing the melody on "Alone in the dark" (no harmony).

17. At the Fountain (Reprise)

CHANGE – *tacet*, we are no longer singing in this number.

19c. Finale, Part 3, Version 3

Pp. 2-3, measures 14-28 – CHANGE – *tacet*, we're not singing any of this (and I think it's being cut). We don't start singing until measure 36.

P. 4, measures 40-42 – remember, only Sidney is singing “*One ship went sailin' off, One ship came in*”.

P. 4, measures 43-51 – CHANGE – sing “*There's a sign rising over Times Square*”, ONLY SIDNEY sings “*That says it all*”, RESTORE measures 49-51 and sing “*It says it all*”.

P. 5, measures 52-55 – CHANGE – whisper the first “*Falco*”, the 2nd and 3rd “*Falco*” are progressively louder (but still spoken) – and sing the last “*Falco*” with harmony in the high octave and *forte*.

November 3 rehearsal

11. Break It Up

P. 4, measure 50 – separate/punch each note on “*Break it up*”. Same with measure 54, and every time this pattern happens later.

Pp. 10-11, measures 137-144 – stay on top of the beat, don't drag.

P. 11, measure 153 – pull back on the tied E, so we don't obliterate Dallas & Susan.

Pp. 24-25, measures 319-329 – no, really, stay on top of the beat and don't drag.

P. 25, measures 329-331 – 2nd tenors, sing E for first 2 measures, then sing A for measure 331. 1st tenors, same as before — if you've got that high C# you can sing it in measure 331, but otherwise stay on the A.

P. 28, measures 365-366 – CHANGE – only the sopranos/altos sing this.

Pp. 30-32 – sing furtively, almost a whisper.

13. Dirt

P. 1, measures 5-6 – frame all 3 phrases as questions.

Pp. 1-2 – channel your inner Meg-Ryan-in-diner-with-Billy-Crystal and think SEX.

P. 3, measure 21 (and wherever else this pattern occurs) – the “T” on “*Dirt*” isn’t separated.

P. 5, measures 59-60 – CHANGE – tenors sing high F# F# F# F# E. Remember to put the “T” of “*Splat*” on the 4th beat, don’t be late.

P. 5, measure 65 – get the notes right on the 3rd & 4th beats.

P. 14, measure 170 – literally shout that “*Dirt*”.

P. 15, measure 189 – remember, the rhythm here is NOT syncopated.

16. Don’t Look Now

Pp. 5-6, measures 53-70 – whistle if you can, *tacet* if you can’t whistle in tune.

Pp. 7-8, measures 78-91 – CHANGE – ignore the markings and *tacet*; this is all JJ solo.

P. 8, measures 92-103 – CHANGE – sing with JJ through the first half of measure 104.

P. 8, measures 92-95 – 2nd tenors, sing D^b in measures 92-93; sing D[♯] on “*-lone in the*” in measure 94; sing C[♯] on “*dark*” in measure 94, then in measure 95 sing B for a half note and C[♯] for a quarter note.

P. 8, measures 103-104 – all tenors sing F[♯] on first 3 beats of “*how*”, then on beat 4 twiddle down to E in measure 104.

17. At the Fountain (Reprise)

P. 4, measure 60 – 1st tenors, sing F[♯]; 2nd tenors, sing D[♯].

19c. Finale, Part 3, Version 3

P. 2, measure 21 – keep the G[♯] on the 4th beat high.

P. 3, measures 27-28 – CHANGE – repeat measure 27 ... in other words, hold the D for 2 measures. Then *tacet* measure 28.

P. 3 – CUT measures 30-33.

Pp. 4-5, measures 40-55 – CHANGE – *tacet* measures 40-42, and begin singing at measure 43. CUT measures 49-51. Sing measures 52-54 — remember, in the lower octave the first 2 times and upper octave the 3rd time — and shout measure 55.

October 27 rehearsal

2. Voodoo Club

P. 3, measures 31 and 33 – accent “Dish-“ and “fast.”

10. Act 1 Finale

P. 3, measures 37 and 39 (and wherever these words occur) – probably OK to say “whatcha” because it will be sung very fast.

P. 4, measure 42 – be sure to go high enough on the B-natural on “Sid-“ ney.

P. 5, measures 47-52 – stress the first word in each measure (“Think... Hop... Run... Stop...”)

P. 7, measures 61-64 – other voices will be singing harmony below us. Sopranos and tenors sing what’s written.

P. 7, measure 71 chorus notes are CUT. Do not sing “Sidney” a third time.

11. Break It Up

P. 4, measures 48-54 – Tenor 1 sing the top notes in our upper octave. Tenor 2 sing the middle notes, also up an octave.

P. 4, measure 63 – this is spoken by J.J. only, no chorus.

P. 9, measures 113-119 – same as measures 48-54.

P. 10, measures 125-126 – Tenor 2 may sing down an octave.

P. 10, measure 128 is spoken by the chorus: “Tear them in two.”

P. 10, measure 137 – to get our pitch on the entrance, listen to the high E being played in the preceding vamp, and come down a whole step.

P. 11, measures 151-153 – tenors and basses hold the low E on “word” all the way through these measures.

P. 12, measure 154 – “joke” is short.

P. 14, measures 186-192 – all tenors on the top notes.

P. 21, measure 275 – “bye” and “to” are on the same note. Don’t be fooled. Same in measure 279.

P. 23, measures 311-313 – all tenors on the top notes.

Pp. 24-25, measures 319-322 – Tenor 2 sing bottom notes. Same for measures 325-331.

P. 25, measure 331 – Tenor 1s, if you've got that high C[#] you can sing it.

Pp. 26-27, measures 346a-346h are CUT.

P. 27, measure 355 – Tenors sing the D[#] of the chord, with a fast *crescendo*.

P. 28, measures 365-366 – altos and basses will be singing harmony below us. Same on P. 29, measure 372-374.

P. 31, measure 397 – “cue” is short.

P. 32, measures 411 and 415 – hold the notes full value on “shove” and “love.”

18a. Finale Part One

P. 2, measure 28 – sing this entrance in a *mezzo piano* whisper, and cut off on time at the end of measure 30.

P. 2, measure 33—sing this entrance in a *pianissimo* whisper.

19c. Finale, Part 3, Version 3

P. 2, measure 20 – sing your note in the chord as we have added in other places. Same for P. 3, measure 24.

P. 3, measure 28 – the tempo will pick up speed here.

P. 4, measure 43 – cut off “in” on the downbeat, don't carry over into the tied quarter note.

P. 4, measures 50-51 – all tenors sing top note.

P. 5, measures 52 and 53 – tenors sing the lower octave E-sharp and F-sharp *piano* on measure 52, *mezzo forte* on measure 53..

P. 5, measures 54 and 55 – tenors sing the upper octave E-sharp and F-sharp *forte* on measure 54 and *fortissimo* on measure 55.

P. 6, measure 82-83 – almost whisper, in unison.

October 20 rehearsal

1. Rumor / The Column

P. 1 – no cuts, this page will be sung as is.

New pp. 7 and 8, measures 101 and 105 – sing the same chord on “*Oo*” each time as tenors sing on p. 3, measures 33 and 37.

Old p. 8, measure 118 – sing just a single “*Blow by blow*”, with the last “*blow*” being sung on a short (eighth note) C. Do not sing the rest of measure 118 or any of measures 119-121.

Pp. 10-11 – CUT measures 139 through 151.

P. 13, measure 176 – make sure to cut off on beat 3; do not sing over the rest

Pp. 16-18 – CUT measures 223-250.

P. 18, measure 251 – our cue before entering on this measure is the line “No hatchet ever got buried deep enough.”

After P. 25 – there will be a four-measure reprise of The Column somewhere at this point.

3. Welcome to The Night

P. 3, measure 21 – tenors (and sopranos) sing the 2d staff in the first system. Starting on measure 20, Ted will be conducting measures in 2 so it’s much faster and snappier than p. 2.

P. 3, measure 27 (for example) – push the syncopated rhythm between the tied over note and the dotted quarter note (see also measures 31, 42, 47, 91, 96).

P. 7, measures 76-78 – Tenor 1 comes in with Group 1 and in measure 77 sings “*-side*” for the full measure, while Tenor 2 comes in with Group 2 and sings measure 77 as written. IOW, for measures 76-78 the 1st tenors sing “*Come on inside, Come on inside*”, while the 2nd tenors don’t sing measure 76 and sing measures 77-78 as written (i.e., “*Come on in, Come on inside*”).

P. 9, measures 100-101 – big *crescendo* on “*night*” BUT remember to hit the cutoff at the end of measure 101.

P. 15, measure 196i – pay attention to the key change, the rest of this number is UP a half step.

P. 15, measure 196o – *sotto voce* means almost WHISPER.

7. What If?

P. 5, measures 49 and 51 – pay attention to the cutoffs! Don’t sing over Susan.

P. 15, measures 170 through 172 – all tenors sing F, F, F, F, E^b on “*Sidney, be careful.*” Same thing on measures 174 through 178.

Pp. 15-16, measures 178 through 184 – attack each word and make a lift after every measure (“*Sidney*” and “*careful*”).

13. Dirt

P. 2, measures 15-16 – all tenors sing the D on “*one thing that’s never a bore*”.

P. 3, measure 21 (and wherever else this pattern occurs) – cut “*Dirt*” very short.

P. 3, measure 22 (and wherever else this pattern occurs) – differentiate between the A on “*reas-on*” and the B on “*a-ni-mal*” in measure 26 – they are not the same interval. And the rhythms are slightly different — dotted eighth for “*reason*”, and triplets for “*animal*”.

P. 3, measures 33-34 (and wherever else this pattern occurs) – put the “*T*” of “*ain’t*” on the 3rd beat as written, but cut the tied note on the upbeat of measure 34 and keep “*sport*” very short ... also, don’t explode the “*T*” on “*sport*”, just stop the sound.

P. 5, measure 56 – cut off “*flat*” on the downbeat (cross off the tied quarter note F[#]) ... and don’t explode the “*T*” on “*flat*”, just stop the sound.

P. 5, measures 60-61 – hold the D on “*Splat*” through measure 60 ... don’t start the *glissando* down until measure 61, then hit the “*T*” on the 4th beat.

P. 5, measure 64 – observe the quarter rest on the first beat.

P. 6, measure 75 – cut off “*dirt*” on the downbeat (cross off the tied quarter note F[#]) ... and don’t explode the “*T*” on “*dirt*”, just stop the sound. Also, keep “*white*” very short — but you can explode the “*T*” here.

P. 7, measure 86 – all tenors sing a high F[#] on “*dead*” – and hit the final “*D*” together with everyone else on the 3rd beat.

P. 7, measure 90 – all tenors sing the D on “*nothin’s as sweet as the fall.*” Hold “*fall*” for two measures (which are measures 149-150 on p. 13) and then cut straight to “*Dirt*” on measure 170.

Pp. 8 and 13 are otherwise CUT.

P. 14, measures 171-175 – all tenors sing the top notes.

P. 15, measure 187 – all tenors sing the top note, and don’t come in late after the eighth rest on the downbeat of measure 188.

P. 15, measures 194-195 – don't sing over the rest on beat 4 and, on the downbeat of measure 195, keep "true" short.

P. 15, measure 196 – chorus don't sing, just the orchestra will play this chord.

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.

P. 4, measures 57-64 – cut. Ted will be doing something with pages 5-7 for the transition to “The Column (p. 8) but — as far as we know — the chorus will not be singing on those pages.

P. 8, measure 112 – tenors sing an octave higher than written.

P. 8, measure 113 – First tenors sing an E^b and an E^h on “gossip”; second tenors sing melody as written. Big *crescendo* on last syllable of “gossip” and emphasize the final “p”.

P. 8, measures 116-117 – same as measures 112-113.

P. 9, measure 121 – be sure to cut off on the fourth beat.

P. 10 – may get cut.

P. 11, measure 165 – First tenors sing melody; second tenors sing a C[#] and a D^h. Keep it VERY short.

P. 12, measure 169 – swing it!

P. 13, measure 177 – keep it moving, don’t drag.

P. 17 – probably just the chamber chorus sings this page.

P. 18 – stay on top of the beat; jump on those entrances.

P. 20 – this ENTIRE PAGE IS CUT.

p. 22 – measures 278-289 – tenors sing the top staff with Sidney; so *tacet* until all tenors enter at measure 281 and sing “He sees it all” instead of “He runs it all.” In measures 288-289 sing “over Times Square” instead of “over the town” and don’t sing measure 290.

P. 23, at measure 291 – tenors jump to the second staff with the rest of the ensemble, and sing the melody but sing “We’ve been bangin’ it out there ... out there” instead of “Gotta get into J J ... J J”.

P. 23, measures 293-296, sing “Blow by, blow by, blow by blow” instead of “On and, on and, on it goes” both times.

P. 23, measures 297-300, sing “Blow – by – blow – by” instead of “On – and – on -it”. In measure 300, second tenors sing a D, first tenors stay on the F.

P. 24, measure 303 – sing “blow” instead of “goes”; first tenors sing the G and second tenors sing the E^b.

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[♯] ... 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.