**TENOR NOTES for “The Frogs”**

October 16 rehearsal

“Invocation and Instructions”

P. 11 – Shorten “smokes” to a quarter note. Sing “No smokes” and “No chow” sternly, like an usher admonishing the audience, and freeze after each phrase.

P. 14 – measures 176-186, don’t sing over the rests

P. 14 – measure 179, pronounce “nude” as “nyude”.

“I Love To Travel (Part 1)”

P. 20 – measures 5-6, notice that the orchestra plays our exact notes in measures 3-4. Pay attention to the dynamics and the staccato markings.

“I Love To Travel (Part 2)”

P. 25 – make all the “slogs” short, staccato.

“I Love To Travel (Part 3)”

P. 27 – measures 3-4, again the orchestra plays our exact notes in measures 1-2.

P. 29 – practice the modulation between the first staff and the second staff.

“I Love To Travel (Part 5)”

Pp. 33-34 – be ready on the page turn to jump down immediately to the “all” line. And watch for the gradual but extreme accelerando all the way to Tempo 1 on p. 35.

“Hymnos: Evoe! (Part 1)”

P. 128 – on the insert, hold out the first “E-vo-e!” full length, no break after.

Pp. 128-129 -- At measure 59 and through measure 64, all Tenors sing the baritone line on “Wine makes the passions sing” and “Wine takes away the sting.”

P. 129 – measure 67, sing up an octave on “See the curmudgeon,” and anticipate the downbeat of the next measure, singing “smile” a half beat early. Similar for this whole section (“roar” and “style”) to swing the tempo.

P. 134 – measure 97, shorten the end of “E-vo-e!” to be tied to a quarter note instead of a half note. Same in measure 99 on p. 135.

“Hymnos: Evoe! (Part 2)”

P. 1 -- At the beginning, piano (to stay under the dialogue).

P. 10 – Tenors sing the soprano line for measures 133 through 136.

P. 11 – Sing up an octave on the two pickup notes to measure 139 (“to ex-”).

“Final Instructions”

P. 223 – All sing at measure 38. Sopranos and Altos only at measures 42-43. Tenors and Basses only at measures 44-45, then all sing again measures 46-49.

P. 224 – measure 59, “ass” is cut off short, do not hold over the rest.

P. 225 – Cut off the last note on the downbeat of measure 78.

October 9 rehearsal

“The Frogs (Part 2)”

P. 88 – Tenor 2 still sing Group 2A.

P. 91 – Tenor 1 shorten “frog” in measure 31 by one beat adding a dotted quarter rest at end of measure.

Pp. 91-92 – Measures 30-32, belt it out; and in measure 31, cut off “frog” on beat 4 with a hard “G”.

P. 92 – probably DO OBSERVE the cut of measures 32a through 32d.

Pp. 94-96 – Measures 39-40, 1st tenors sing the soprano line, then switch back to the tenor line starting at measure 41. 2nd tenors stay on the tenor line.

P. 96 – measure 40 lengthen “frogs” to a dotted half note and eliminate the rest.

P. 99 – Measure 56, the first note is C♯ (same as everyone else is singing) instead of A♯.

P. 99 – Measure 57, “dive”/slide on the last note going into “Bleb-bleb-bleb-bleb” on p. 100.

P. 100 – Measures 66-67, sound MOIST and swampy, lots of emphasis on the Bs and the Ls using your tongue.

P. 101 – Measures 74-75, cut short the notes for “deep”, “around”, and “ground”.

“The Frogs (Part 3)”

P. 103 – semichorus sings alone until tutti at pickup to measure 23.

P. 104 – Measure 25, last 3 notes are very dramatic, almost fermatas; watch Ted!

Pp. 104-105 – Measures 26-29, sing tenor line up an octave, through “bogs”.

P. 108 – first measure, sing a C-sharp like everyone else. Punch the closing “m” sound on “time” in measure 44 (also on “sublime” on the downbeat of measure 47).

Pp. 108-109 – Measures 45-50, be very precise about cutoffs and final consonants.

P. 112 – work on the chromatic notes in measures 78-79.

“The Frogs (Part 1)”

P. 79 – Measures 44-45, chorus does the <*Bronx cheer*> and the <*vomit sound*>, but only the chamber chorus sings the “Brek-kek-kek-kek”.

Pp. 79-81 – Cut measures 46 through 51-d.

“Hymnos: Evoe!” – Part 1

P. 128 – GET AND USE THE NEW 5-MEASURE INSERT between measures 58 and 59.

“Hymnos: Evoe! (Part 2)”

P. 1 (new version distributed at tonight’s rehearsal) – Measure 8, hold that D for 2 measures — basically, 2 beats — cut off, then watch Ted to cue us to start the “A-la-la-la…”

October 2 rehearsal

“The Frogs-Part 1”

P. 69 – Semichorus will sing first five measures. Tutti at measure 2c where it says “All.”

P. 72 – for entrance in measure 13, tenors get their pitch (C) from what sopranos have just sung.

P. 73 – measure 16, shorten “feet” to a quarter not followed by an eighth rest.

P. 74 – decrescendo on the “listens’ in measure 19. Also, semichorus will sing at rehearsal number 20 where it says “The Six”. All re-enter on p. 75 by shouting the word “Right,” then tutti going forward.

P. 76 – make the word “frogs” very short in both of the first two measures.

PP. 79-80 will be sung by the semichorus, starting with “Brek, kekkekkek” in measure 45.

“The Frogs – Part 2”

P. 84 – no decision yet on who will sing what, so keep learning everything in this movement.

From pickup to p. 86, Tenors sing along with the Basses on the “Forget your troubles” melody. Return to Tenor line in measure 12 on p. 87.

P. 88 and following – Tenor 1 sing Group #1A (with the sopranos). Tenor 2 sing Group #2A. After you enter with your new thing, sing the repetitions softer to allow for other groups new material to predominate.

P. 92 – Yes, make the cut: sing the first measure of the page and then cut to the top of p. 93.

P. 96 – in measure 40, on first note after the cut, sing “Frogs” long, a full beat. But in measure 41, make “frogs” short, staccato.

P. 101 – measures 74-76, yes Tenors sing with the sopranos. Let Basses sing “You could be a very sexy frog” by themselves and then Tenors come back in on “C’mon, abandon ship . . . “

“Shaw”

P. 183 – “Shavians” means all sing. This section should be brassy and “Broadway.” Measure 61, shorten “think” and hold still until singing “Then you comment.” Plunge ahead immediately with the murmuring at the end of measure 62, and think of something to actually say to your neighbor, not just “peas and carrots.”

P. 184 – again, shorten “think” in measure 64 and hold still until singing “Then you discuss” (and shorten the “-cuss” of “discuss”). In measure 67, hold “read” full length. In measure 68, “quip is shortened.” Be careful of the difference between the B-natural pickup to measure 69 and the B-flat on “dance” later in that measure. Hold “Shaw” full length.

P. 185 – In measure 75, hold “mind” full length.

P. 188 – In measure 93, shorten “-gress” of “di-gress.”

P. 192 – starting with the pickup note to the page, sing as the Shavians, Tenors on the upper staff (with sopranos). In measure 131, be careful to get the A-natural correct.

Pp. 193-194 – All Tenors sing the high Fs in measures 135, 136 and 139

September 18 rehearsal

* Please remember to wear name tags at every rehearsal.
* Take responsibility for cut-offs … don’t expect Ted to spoon-feed us rests or cut-offs.

“Hymnos: Evoe!”

P. 124 – Cut measures 28-a through 28-j.

P. 125 – Measures 34-35 and 37-38, pronounce “dee-sign” instead of “dih-sign”.

P. 126 – Measure 44, cut tied note from half note to dotted quarter (with an extra eighth rest) to avoid covering the baritone solo entrance.

P. 126 – Measure 50, this will likely be soloists … the entire tenor section doesn’t enter until measure 52.

P. 127 – Measures 55-56 and throughout, keep the “L” of “alalai” forward in your mouth, on the tip of your tongue

P. 128 – Measure 61, remember to cut off as written. Same with measure 65 on next page.

P. 130 – Measures 68-70, sing this an octave up.

P. 133 – Sing the soprano line this entire page.

Pp. 137-138 – Can sing the tenor line up an octave, if it’s too low as written, but be careful not to blare (tone-wise).

“The Frogs (Part 2)”

Pp. 87-92 – Tenors are tentatively assigned to “Group #1A” … but this may change!

P. 92 – Cut measures 32-a through 32-d.

Pp. 94-96 – Cut measures 39-a through 39-oo.

P. 97 – Tenors tacet (do not sing) measures 43-45 (“Not for fancy-pants humanitarians”).

Pp.98-99 – Slight lift after each phrase, to emphasize the final consonants (“Frog**S**”, “thri**V**e”, ali**V**e”, “survi**V**e”

“Parabasis: It’s Only a Play”

Pp. 172-176 – This is hushed, a covered tone, not bright. Again, remember to cut off as written — don’t cover the entrances of other sections.

September 11 rehearsal

“Invocation and Instructions to the Audience”

P. 5 – Tutti at measure 23 (tenors and basses sing top line, sopranos and altos the bottom line), through measure 40 on p. 7, then back to soli.

P. 11 – Tutti again from pickup to measure 102 through measure 104: “No smokes. No chow.” Make “smokes” a staccato quarter note instead of a whole note.

P. 12 – Tutti again from measure 112 to measure 119. Be sure to pronounce “numerous” as “nyumerous,” to rhyme with “humorous.” In measure 118 make “if” a quarter note instead of a half note.

P. 14 – Tutti again measures 176-179, and measures 184-187. Note that in measure 184 it’s a B-flat, not a B-natural. And make the final consonant sounds heard on “crude” and “glued.”

P. 16 – Tutti again from pickup to measure 204 to measure 208.

P. 17 – Tutti again from pickup to measure 214 to end. Cut off on the downbeat of the last measure.

“I Love To Travel (Parts 1, 2, 3 and 5)” – As written

“The Frogs”

P. 69 – Mark it piano at chorus entrance

P. 74 – Tenor 2 join the baritones in measure 19. And note that each voice part enters softer than the previous one.