Bass Note 10-23-23

*I Love to Travel*

p. 20, m.1 & 2 May be cut

p. 25, m. 20 “slog guh” Make all these short.

p. 33, m. 17 & following travel, venue, menu all short.

p.34, m. 27 & following tempo increases watch TED

p. 35, m. 34 to end Reminder that Basses/Baris sing C (not A)

*The Frogs*

Note: Basses sing all “Ko-Ax”

p. 69, m.3 no breath between the first Brek-ek-ek and Brek-ek-ek-ek-ek-ek

*\*Reminder that this first one in this measure is just 3 notes “Brek-ek-ek” not 4 notes*

***\*Notes also apply to measures 4 and 5 on page 70***

p.72, m.10 Growl “What do you. . .”

p. 74, m. 19 a little quieter & hold the note over to next bar and until the end of measure 20.

p. 76, m. 26 change note to G on “Frogs”

 \*Basses: Sing the G up the octave from what’s written in your part

p. 79, m 44-45 All do the Bronx cheer and the vomit; only chamber chorus sings the brek-eks in these measures

 **Chamber chorus men**: Ted said to sing the original baritone part in m 45 (and not the bass part, as he had told us to do in rehearsal over the weekend); not sure if this is a permanent change

\*Don’t forget the cut: after singing m 45 on p 79, next measure to sing is m 51e on p 81

p. 84, m. 1 softer

p. 85, m. 7 Baritones aggressively bring out “Big bore”

p. 99, m. 56-57 Enunciate “survive” and “dive”

p. 100, m. 66-67 unpitched “bleb-bleb- bleb-bleb”

p. 101, m 77-78 keep the notes for “you could be a very sexy frog” short, so it doesn’t slow down

p. 109, m. 48 be sure to get off quickly.

 m 51 don’t slow down on “And beautiful”

m. 52 “slime-muh” off on 4 (1, 2, 3, off)

*Hymnos: Evoe! Part 1*

p. 124 The cut on this page was different than originally stated; we will have to get clarity on what the final cut is going to be

p. 125, m. 32 Join Tenors: “And with vision soon appears A grand design” Tenors get next phrase

m 33 The note for “ap” (in appears”) is a C# (not a D); some people may be singing a D (since that is what’s writing on p 126, m 41)

m. 40 Join Tenors: “And when you understand the world…..”

p 126-127, m49 “In a shout …” is only chamber basses/baritones

 m 50 “Where you come …” is only chamber tenors/basses

 m 52 \*\*All men come in on “For that endless blessing …”

p 131 mm 74-75 Baritones: Sing out on “More Wine” (at the key change)

*Hymnos: Evoe! Part 2*

P 1, m8 In the vamp, Dionysos is going to sing the whole phrase of the “Alalalai …” then the chorus will sing the “A-la-la” in the vamp (as a response to Dionysos) and then move on in the music

p. 12, m. 147 “Evoe” and following. Bawdy & Bright, Ted-“Like horn honking”

*Hades Chamber Chorus only*

*Parabasis: It’s Only a Play*

p. 172, m. 51 last note diminishes

p. 174, m. 57 tiny separation after “afloat” and “note” and strong Ts on both of these

m. 61 Basses – “green” should be shorter and “mean” on next page, with strong Ns at the end of both of these (on beats 5)

 m. 66 “lights” and “nights” articulate the ts

*Shaw*

p. 183, m. 61 “think” sound the k, followed by a soft aside. Stop talking on beat 4 (true of all these pauses)

p. 184, m. 66 Stop talking on beat 4

p. 184, m. 67 “read -duh” and short

p. 185, m. 72 Watch rhythm. Two eights at beginning of measure

 m. 75 “mind-duh”

 m. 76 “bound-duh”

 m. 77 “sound-duh”

p. 189-90 CUT

p. 191, m. 126 Tempo increases

*Exodos Chamber Chorus only*

*Final Instructions*

p. 223, m. 45 “awake” short

 m. 46 Note the C on “and”

 m. 49 Slight break after “rude”

p. 224, m. 50 Practice the Interval on “your ass” D to e

 m. 65 Practice the Interval on “Good cit-“ C to f

 m. 69-70 “And now, and now” no breath