TENOR NOTES FOR “THE GRAPES OF WRATH”

April 1 rehearsal

Grapes of Wrath

4 – The Plenty Road

Chorus sings measures 35-73, 146-161, 168-170, and 176-232.

P. 45 – measures 44-45, NO break after “*nectarines*”

P. 45 – measure 46, put in a lift (slight break) after “*down*” … and measure 50, put in a lift (slight break) after “*Town*”. Pronounce “*Angel*” as “*Angəl*” (neutral “*e*”) — not “*Angĕl*”.

Pp. 46-47 – measures 60 and 62, put in a lift (slight break) after “*north*” and after “*south*”, so everyone can hear the “*th*”.

P. 53 – measure 146 and following, make sure we sound like nasty people.

P. 54 – measures 152-153, all tenors stay on the top notes (basses will sing the bottom notes).

Pp. 58-61 – measures 190-222, basses will join the tenors on the 2nd line, so all tenors stay on the top notes (and basses will sing the bottom notes).

Pp. 61-62 – measures 223-end, sopranos and tenors will sing the 2nd line.

5 – Handbills

Pp. 63-66 – measure 2 and following, all 2-quarter-note patterns — “*Field work!*” “*Fair wage!*” “*Good Jobs!*” “*Big talk!*” — should always be short (*staccato*).

22 – Little Dead Moses

Use the practice tracks from Paul to learn the notes!

P. 220 – measures 48-51, each note is *fortepiano* but there is an overarching *crescendo* — what Ted called a pyramid. Do NOT sing over the rest at the end of measure 51.

P. 220 – measures 52-55, note the 3-part divisi … some second tenors should sing the middle note, not the top note.

P. 221 – measure 59, some second tenors should sing the middle note, not the top note.

P. 222 – measures 64-67, watch the placement of your “s” — the first one (“*blindness*”) should be in the rest on the downbeat of the next measure, but the others (“*kindness*”, “*this*”) should be at last possible moment before the next word.

Pp. 224-225 – measures 80-81, pronounce “*the*” as “*thee*”.

New music – People Again

This goes before No. 17 – Square Dance, and only the sopranos/altos sing.

21 – The Day the Rain Began

P. 211 – measure 23 and following, this is soft & full of breath, but not weak — remember, eerie.

P. 214 – measure 42, each note is slightly separated. Watch out for the rhythm — “*die*” is on the SECOND beat of measure 43, not the first beat.

17 – Square Dance

P. 174 – measures 81-82 are cut.

Pp. 177-178 – measures 99-110 are cut.

March 25 rehearsal

Grapes of Wrath

1 – The Last Time There Was Rain

P. 10 – measure 25 and following, when singing long notes back off a little, to let the moving notes be heard. Enjoy the syncopation!

P. 11 – measures 33-36, not so stentorian.

P. 16 – measure 72, change “*left*” from a quarter note, to an eighth note and eighth rest.

P. 20 – measure 88, start off *pianissimo* — remember, this should sound eerie.

P. 23 – measure 112, go back to pronouncing “*ruined*” as “*rooned*” — NOT 2 syllables.

P. 25 – measure 135, make sure to separate the 2 Ts of “*nex****t******t****ime*”.

5 – Handbills

Generally — should sound like a banjo song.

P. 63 – measure 2 and following, the 2-quarter-note pattern (“*Field work!*” “*Fair wage!*”) should always be staccato.

Pp. 63-67 – practice the notes slowly with the rehearsal recording (starting around 7:45 PM) … maybe semi-memorize this so we can focus on characterization instead of notes.

P. 67 – measures 49-50, some second tenors should sing the middle line, not the top line.

7 – A Word For This Old Man

P. 82 – measures 11-13, this will be sung just by the family — no chorus.

8 – Reprise

P. 87 – measures 32-37, some Tenor 2’s should feel free to sing the middle notes.

11 – Like They Promised

P. 130 – measures 65-67, soft “*t*” in “*forty*” — sound natural, not choral.

12 – The Fire in the Orchard

P. 138 – measures 73-74, be careful about the rhythm.

P. 138 – measures 81-82, all tenors sing the top line (no split). Watch the cutoff!

16 – The Creek

P. 157 – measure 92, “*smites*” is held longer than in the previous pattern. Watch the cutoff!

17 – Square Dance

P. 170 – measure 41 and following, sing *piano* so we don’t cover the soloist, but it’s still accented.

Pp. 172-3 – measures 66-70, slight lift/break at the end of each slur.

21 – The Day the Rain Began

P. 211 – measure 23 and following, start off *pianissimo* — remember, this should sound eerie.

P. 213 – measure 33, that’s probably an A♮ and not an A♭.— like measure 98 in Movement #1.

February 12 rehearsal

Grapes of Wrath

17 – Square Dance

P. 167 – for our entrance in measure 25, listen for the octave C-sharps by the soloist in measure 24, and our B is a whole step down from that.

P. 169 – at the end of the page make some note to be ready to come in on the downbeat of the next page, measure 41.

P. 177 – we will be pronouncing it “prom -e – NAYD” in measure 105, not “prom-e-NAHD.”

February 5 rehearsal

Grapes of Wrath

1 – The Last Time There Was Rain

P. 17 – measure 75, slight lift/catch breath at the last moment after “*rags*”.

P. 18 – big sound here; we need both the rich beauty of opera and the clarity of theater singing;. “full Paul Bunyan.” Make it sound like a community of people of all ages.

P. 18 – measure 81, long “*e*” in “*the electric*”.

P. 19 – measure 82, hold the note for a dotted half-note, not just a half-note. At measure 83, “grab the moment.”

P. 20 – the second eighth note on the page, a C, will be your entering pitch in measure 88. “In the pitch black nights” should be like a whisper. All cutoffs in this section should be with the basses.

P. 22 – make sure the A-natural in measure 98 is not flat, and cut off “*break*” with the basses (not as written). In measure 100, shorten the note on “day” by an eighth note so that tenors cut off with everyone else.

P. 23 – measure 103, *diminuendo*.

P. 23 – in measure 110, pronounce both “d’s” at the end of “wind” and the beginning of “died.”

P. 25 – in measures 133 and 135, pronounce both “t’s” at the end of “next” and the beginning of “time.”

4 – The Plenty Road

(NEW) Pp. 41-43, chorus tacet. Start singing at measure 35 on p. 44.

Pp. 47-48 – don’t lose energy in the rests; make these phrases (“Wolf at the door…got no abode . . . not on the plenty road”) tied together even though there are rests in between.

(NEW) Pp. 49-53 chorus tacet. Start singing at meaasure146 on p. 53. Tenors on middle staff, basses on bottom staff.

P. 55 – measure 161, cut the tied note to a dotted half (3 beats) with a quarter note rest.

(NEW) P. 55 – chorus tacet from measure 162 to 176. Sing at pickup to measure 177.

P. 58 – starting in measure 190, tenors sing the second staff down from the top, dividing in Tenor 1 and Tenor 2 where there are divisions. (More roadmap to come from Ted.)

January 29 rehearsal

Grapes of Wrath

1 – The Last Time There Was Rain

P. 11 – measures 29 and 31, emphasize the meaning … e.g., “gone” and “no one”.

P. 11 – measure 32, change character on third beat to tenderness & intimacy; don’t punch the notes.

P. 15 – measures 66-68, again, don’t make the notes “poky” or “punchy”.

Pp. 16-17 – measures 70-77, should be a sense of inexorability, like the massive dust storms.

January 22 rehearsal

Grapes of Wrath

1 – The Last Time There Was Rain

Pp. 10-11 – measures 25-31, don’t flatten the syncopated rhythm.

P. 11 – measure 33, first beat, second note is an E♮ not an E♭.

P. 15 – measures 67 and 69, make sure to put the “kd” cutoffs (“*cloaked*” and “*choked*”) in the rests.

P. 15 – measure 68, change “he” to “he’d”.

P. 18 – tenors sing the middle line of each system.

P. 19 – measure 82, last beat, switch to singing bottom line of each system.

Pp. 20-22 – measures 90-96, cut off with the basses (i.e., not as written for the tenors). Should sound hollow, “dusty”.

P. 22 – measure 96, do not sing the fourth beat (“*And when*”) with the basses.

P. 22 – measure 98 is an A♮ (awkward interval) but measure 100 is an A♭.

Pp. 23-24 – measures 110-119, *legato;* support your tone and sing the line, otherwise the pitch sags.

P. 24 – measures 116-119, use as little vibrato as possible.

January 8 rehearsal

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Grapes of Wrath

17 – Square Dance

Generally — tenors need to blend and remember to sing as a section. This is literally a dance; not every beat has the same stress/emphasis. Be “twangy”, not “proper” pronunciation.

P. 168 – measure 29, hold for the full 2 beats — and then remember to cut off as written.

P. 170 – measures 41-44, should be *piano* and warm.

P. 171 – measure 56, cutoffs (and placement of the final “*S*”) should match the basses — don’t sing over the rest in the middle, and don’t cut off the last note too soon.

Pp. 172-173 – measures 66-72, sing phrases instead of note-to-note, and lift slightly between phrases (but don’t drag).

P. 175 – measure 87 it’s a C♯ but measures 90-93 are a C♮.

Pp. 175-176 – measures 88-93, enunciate the final “*N*” in “*gun*” and “*fun*” separately — and the last “*fun*” is longer than the previous ones.

Pp. 177-178 – measures 105 & 117, Ted to advise on how to pronounce “*promenade*”.

December 11 rehearsal

Grapes of Wrath

4 – The Plenty Road

Generally, watch the cutoffs; they are as important as the attacks. Be conscious of the measures when we are all in unison.

P. 48 – measure 73, remember to cut off as written — don’t expect Ted to spoon-feed us all the cutoffs.

P. 49 – measures 96-97, tenors sing the top staff (divide into T1 and T2), basses sing the bottom staff.

P. 50 – All men sing at measure 105. Measures 107-113, tenors sing the bottom staff with the basses (sing top notes when there’s a divisi). And mind the cutoffs — the “*z*” of “*Okies*” on the 4th beat, the “*k*” of “*croak*” on the 3rd beat — don’t hang onto “*me*” into measure 114.

P. 53 – measures 146-161, tenors sing the middle staff. Ted needs to think about who will sing which staffs beginning measure 162, so stay tuned.

1 – The Last Time There Was Rain

P. 11 – measures 35-36, lighter in tone than preceding measures; and taper/decrescendo in measure 36. Note that we have a D-natural on the last eighth note of measure 35 gut a D-flat on the second beat of the following measure. Be precise about the cutoff of “*is*” on downbeat of measure 37.

December 4 rehearsal

Grapes of Wrath

1 – The Last Time There Was Rain

Throughout — remember to be mindful of all cutoffs, and don’t expect Ted to cue endings.

P. 10 – measures 24-36, keep everything moving, don’t drag. It should be “epic, a wall of sound” when the chorus enters.

P. 18 – measures 78-82, tenors sing the middle line until the pickup to measure 83, at which point we start singing the bottom line.

P. 23 – measure 112, pronounce *“ruined”* as *“roon’d”* to rhyme with *“marooned”*.

4 – The Plenty Road

P. 42 – measures 14-15, pronounce *“California”* as *“Cal-i-for-nye-ay”*.

P. 43 – measure 22, be particularly mindful of the cutoff here — put the final consonant on the next beat (i.e., the quarter rest on beat 4).