Bass Notes 4-8-24

**Grapes of Wrath**

**!!WATCH TED WITH A VENGENCE!!**

1 The Last Time There Was Rain

Pg. 11, m. 33 Slight emphasis on “joyed”

 m. 35 softer, slight emphasis on “warm,” enunciate

Pg. 14, m. 57 Watch TED (Put a reminder in your score)

Pg. 15, m. 66 & 68 Enunciate “cloaked” and “choked” emphasis the ‘K’ sounds.

Pg. 18, m. 78 Be prepared for the entrance and key change.

Pg. 20, m. 88 Be prepared for the entrance

Pg 25 mm 135-36 Break between next and time in 135; watch Ted

Pg 26 emphasize the t’s in Next and Time

Pg. 26, m.143—149 dynamics *pp* and the last *ppp*

4 The Plenty Road/Oakies

Pg. 50-51, m. 107-113 Sing

5 Handbills/I Can’t Tell You/We’ll Find Work

Note: Memorize. Ted - It’s a Banjo-like tune.

 Staccato

Pg. 63, m. 5 Pitches and don’t “poke” the word “print”

Pg. 64, m. 13 keep line strong to the end “Blue-ber-ries” should not fade on “ries”

 m. 18 mark the “rit.” In your score and watch Ted

Pg. 65, m. 26 “Huh??” deleted

 m. 31 softer – less confidently as marked.

Pg 67m mm 49-50 Practice notes; things sound off here

7 A Word for This Old Man

Pg. 82, m. 11-13 Sing through m. 13

Pg. 84, m. 40-41 Do Not Sing the first A-men (B flat), Sing the 2nd, m. 42-43

11 Like They Promised

Pg. 130, m. 65 Do Not Sing 1st two “Forty dollar!!?” Sing the last one (pick up to m 67).

Pg 131, m 72 Tom sings an E, which is the note we come in on

Pg. 131, m. 73 breath or breath between “promise” and “California”

12 The Fire in the Orchard

Pg. 136, m. 49 Tempo change, Attitude: Tired, Dynamic *mf*

 Watch Ted for the tempo change!

Pg 138, m 74 Staccato on “won’t”

Pg. 139 Look at this before Monday.

16 The Creek

Pg. 157, m. 94 no breath between “souls” and “that”

 Watch TED there is a ritard here.

\*\*Suggest writing in your last note (from p 158) onto p 157, so you don’t have to turn the page for 1 note

17 Square Dance

Pg. 167, m.25 Folksy, twangy, extreme accent

Pg. 168, m. 28 Slight emphasis on “get” and twangy “Moonshine”

Pg. 170, m. 41-44 Make sure you come in correctly on the F# (and know the altos are singing a G, which makes it hard to stick to our F#); listen

Intonation – going flat on the G

Pg. 171, There are a lot of Ds in the orchestra melody before we come in on a D in m 53; listen for the Ds

Pg 172, m 65 There are a lot of Ds in the orchestra melody before we come in on an E in m 66; listen for the Ds and come in on an E

Pg. 174, m. 81-82 Formerly cut, now restored.

Pg 175, m 86 “Old” is on an A and we come in on a B in m 87; listen for the A in m 85 to get your B for m 87

Pg 176-78, m 98 Orchestra melody ends on an A in m 98 and we come in on a B in m 11 (on Pg 178); listen for the A in m 98 to get your B for m 111

21 The Day the Rain Began

Pg. 211, m. 22 molto ritard

Pg 214, mm 38-41 Check notes on ‘Cuz we know …’; this didn’t sound solid

Pg. 214, m. 42 3rd beat “marked” short

*\*\*If you are not comfortable in the higher register, don’t sing “Was marked to die”. This is supposed to be soft and sound great.*

Pg. 215, m. 48-50 Practice and intonation was getting flat on the ascending notes.

22 Little Dead Moses

\*\*Practice this one if you’re not super confident on it

Pg. 219-220 Listen to Uncle John’s melody on mm 46-47; he ends on an F natural in 47 and we come in on a C (fourth below the F) in m 48, p 220

Pg 220 , mm 48-51 Baritones are supposed to stay on the C mm

Pg 220, m 51 Breath at the end of the bar

Pg 220, m 53 Breath at the end of the bar

Pg 220, mm 54-55 No breath between m 54 and m 55

 \*Make sure to move on after m 55; things keep moving

Pg 220, m 56 Uncle John sings a G on the second beat of the measure, which is the same note we come in on, on beat 3

 *\*Don’t get confused by his melody, since he starts on an F# on beat 1 (we don’t repeat his melody from beats 1 and 2; we come in on a G and not F#)*

 *\*Another tip: if you are singing the bottom part on p 220, mm 54-55, those are the same 2 notes you sing in m 56 (Just make sure you are singing the right notes in mm 54-55. 😊)*

Pg. 221, m. 56 Attitude: Scary

Pg 222, mm 63-65 May help to sing along with the tenor line, an octave down (in your head) to get the G in m 65. Tenors finish on an E in m 64 and you go up a minor third to get the G

Pg 226, m 86 Slower tempo; watch TED