TENOR NOTES FOR “STRIKE UP THE BAND”

September 9 rehearsal

In general, (1) pay as much attention to the ends of notes as to the attacks – don’t hang on too long; (2) when Ted is rehearsing a different voice section, don’t hum your own part for practice; and (3) a note tied over to an eighth note is almost always cut off ON the eighth note, not after it.

And for next week’s rehearsal, 1st tenors sit on the side closer to the altos, 2nd tenors sit on the side closer to the basses.

1 – Fletcher’s American Cheese Choral Society

P. 15, measure 54 – carry over between “cheese” and “Choral” with no breath.

P. 16, measure 58 – carry over between “cheese” and “Choral” with no breath.

P. 16, measure 60 – cut short the last syllable of “society, i.e., in the new faster tempo.

P. 19 and following – note where the solos are, and the chorus reentries at measures 113, 149, 191.

P. 25, measure 195 – hold the note on “seas” full value to allow for the basses to change pitch.

P. 26, measure 218 – the D♭ is the same as the C♯ in the previous measure.

P. 31 – a gradual decrescendo on this page as if leaving the stage.

3 – A Typical Self-made American

P. 45, measure 44 – note the ritardando.

P. 47, measure 62 – Tenor 2 goes above the Tenor 1 briefly (follow the downward stems), and this happens again a couple more times.

P. 47, measure 63 – pronounce the “-can” of “American” to rhyme with “bran.” Same with p. 50, measure 95 and p. 52, measure 108.

5 – The Unofficial Spokesman

P. 66, measure 26 – cut the first beat (on “age”) short so you’re not late on the second beat (“unofficial”). Same with p. 67, measure 42

10 – Finaletto – Act I

P. 134, measure 173 – again, Tenor 2 goes above the Tenor 1 briefly (follow the downward stems).