STRIKE UP THE BAND

BASS NOTES: 9/9/24

\*Welcome back to the new season!

\*\*And welcome new members to the bass section, Max Surla, Brandon Borick, and Anthony Papetti.

Ted will be selecting songs written for the 1927 and 1930 versions of Strike Up The Band to assemble the score that we’ll be presenting at Carnegie Hall on October 29, 2024.

Here’s a link to a Spotify playlist of songs from these 2 versions that he assembled and that we will be most likely be doing; you’ll see there are songs from both versions included in the list.

<https://open.spotify.com/playlist/7oOwzcywrdFGi0LrkZe7vg?si=4a48f4207f7644cd&nd=1&dlsi=c3493ead7e4049be>

In some cases, like the overture and like Strike Up The Band, you’ll see both the 1927 and 1930 versions included. Ted is still working out exactly which versions we’re going to use. And for some, he may blend elements of both the 1927 and the 1930 versions, to create the version we’re using for our concert.

**General note:** A lot of this is rather high for basses, especially in the unision sections for the choir. If it’s too high for you, don’t sing those passages. (Sing in falsetto or just mouth the words.)

**FLETCHER’S AMERICAN CHEESE (#1)**

P 14, m 48, baritones: for the first note in measure the lyric is “late”

P 15, mm 54-55 and P 16, m 58, all: no breath between “cheese” and “choral”

P 16, m 60, all: short on that note

P 18, mm 78-84, all: basses (and altos) on the bottom line (and sopranos and tenors on top)

\*This same division goes for other sections in this song, where the choir is divided in 2 parts: S/T on top and A/B on bottom.

P 19, m96, all: short on “man” (cut off, so the soloist can be heard).

\*This goes for the other 2 times we have the same melody in this song. Cut off so the soloist can be heard.

P 26, mm 210-213, all: wait for chord change before saying the lines

P 26, m 215, all: our melody is not the same as the soloist’s in the prior measure

P 31, mm 260-263, all: diminuendo over the four measures.

**A TYPICAL SELF-MADE AMERICAN (#3)**

P 45, mm 42-47, all: piu mosso in m 42 and ritard starting in m 44, through 47.

**UNOFICIAL SPOKESMAN (#5)**

P 66, m 25, all: practice that chromatic passage, g to a to a sharp to b (and note how it’s different than what we have in m 27)

Ted may cut some of this song; stay tuned for details.

**PATRIOTIC RALLY (#6)**

PP 84-85, mm 16, B-J, all: T and B are all on 1 line. Ted didn’t specify, but I’m assuming basses on the lowest part, baritones in the middle and tenors on the top.

P 89, starting m 43, all: Ted will most likely do just 1 verse of this (not both); stay tuned for details.

**FINALETTO-ACT 1 (#10)**

P 131, mm 157-158, all: see in m 157, choral part is on top line, then we jump to the bottom line for mm 158-161.