TENOR NOTES FOR “STRIKE UP THE BAND”

**October 7 rehearsal**

**5 – The Unofficial Spokesman**

P. 66, measures 25-30 — remember the VERY short cutoff for the middle “*unofficial wizard of the age*”, and do the different characterizations for each repetition. Also be careful about the C♯ in the middle “*unofficial wizard of the age*”.

P. 67, measure 43 — the cutoff for the third “*unofficial wizard of the age*” is extremely short (which is different from the previous set).

Pp. 68-70 — NEW — CUT from the middle of measure 53 to the middle of measure 75. Basically, as Ted said, just remove pages 69 and 70 from the score.

P. 71, measures 80-82 — slight *accelerando*, and then in measure 83 pull back on the tempo.

P. 72, measure 89 — shorten the held note slightly, breathe like you’re singing the soprano line.

P. 74, measures 114-118 — sing it like you’re just now discovering the secret to his success … not like you already knew it.

P. 80, measure 183 and following — Ted will probably have us start sitting/*diminuendo*-ing here, as a transition to the next scene.

**6 – Patriotic Rally** — remember that EVERYONE MUST MEMORIZE ALL OF THIS

P. 85, measures F-H — don’t *ritard* here unless Ted changes his mind and asks for it.

P. 86, measures 11-12 and throughout EXCEPT at the end, on p. 88 — instead of “*siss*”, make it more of a “*hiss*” … and hushed/snarling on “*for the Swiss*”.

Pp. 89-90 — this starts *piano* but not boring, and definitely not uncertain.

P. 90, measures 62 and 66 — shorten both “*Booth*” and “*Ruth*” to an eighth note and hit the “*th*”.

P. 90, measure 73 — remember to shorten “*years*” to an eighth note.

**10 – Finaletto – Act I**

P. 120, measure 34 —shorten “*stake*” even further -- to an eighth note, don’t hold it.

P. 120, measure 36 — watch Ted for the downbeat, but listen to your fellow tenors/basses to stay together. Sing “*anything*” slightly faster, and clearly enunciate “*important to say*”.

Pp. 124-125, measures 95-106 — sing it like you’ve been betrayed.

P. 126, measure 122 — cut the tied note in half (to a quarter note) and hit the “*th*”.

Pp. 128-129 — this is rhapsodic, don’t belt it. Sing like Nelson Eddy, milk it!

P. 131, measure 161 — note the *subito piano* … get out of the way of the soloist.

Pp. 132 to 133, measures 167 to 170 – watch for rubato, stretching and speeding of tempo.

P. 142, measure 278 — the cutoff for “*storm*” is extremely short.

**11 – Strike Up the Band**

We’ll be getting new music for this at the next rehearsal, rearranging some of the sections.

**12 – Oh, This is Such a Lovely War**

P. 160 and following — the first part of each verse will be slightly slower than the second part on p. 161. Ted will be giving us harmonies for the second verse.

P. 162 – the interlude in measures 55 through 62 is cut.

P. 166 – probably we will cut everything after measure 133*.*

**14 – Military Dancing Drill**

This is being beefed up for Vicky Clark….

**16 – Finaletto Act II**

P. 201, measure 51 – be careful to sing a B-flat on the last note.

P. 204, measure 96 – cut off “scalp” and put the “p” on the second beat.

**17 – Homeward Bound**

P. 1, measure F — change “*train*” to “*trail*”.

P. 2, measure J — sing with a covered tone, especially first tenors, and remember the *subito piano*.

P. 10, measure 83 — watch the different rhythm here on “*goodbye*”.

P. 11, at rehearsal number 91 – some Tenor 2s may sing the top notes of the bass clef staff with the baritones.

**September 30 rehearsal**

**1 – Fletcher’s American Cheese Choral Society**

P. 13 – first measure should sound operatic. Second measure and following should be half as loud, and light-hearted with clear articulation.

P. 15, measure 52 – cut the tied note to an eighth note and hit the “*k*” of “*work*” to rhyme with “*shirk*” in measure 44.

Pp. 15-16, measures 55-56 – watch the vowels in “Society” … match the rest of the tenor section.

P. 18, measure 82 – the Tra-la-la-la should sound meaningful (we are here to sing), and get the notes right.

P. 18, measure 83 – cut “*work*” short and hit the “*k*”.

P. 20, measures 114-115 – don’t hang onto the low Ds, toss them off.

P. 20, measure 116 – crescendo on “*-tent-*”.

P. 25, measure 195 – NEW: no break between “*seas*” and “*We’ll*”. Add a lift between measures 197 and 198 (after “*proudly*”).

P. 26, measure 215 – watch Ted, he will likely conduct these notes.

P. 27 – whistle this whole page, but be ready to come in singing at the top of page 28.

P. 28, measure 238 – all voices sing the “Oh” (i.e., Tenor 1 do not hold the previous note the whole bar).

**3 – A Typical Self-Made American**

P. 44, measure 31 – be sure to sing a C-natural (which is different from what the soloist sang two bars earlier). Same for measure 41 on page 45 and measure 76 on page 49.

**5 – The Unofficial Spokesman**

P. 66 – reminder to sing “*unofficial wizard of the age*” with different inflection each time: excited, then amazed, then hushed. Remember the cutoff for the middle one is very short.

P. 69 – NEW: CUT from middle of measure 67 to middle of measure 70.

P. 72, pronounce “degree” as “dih-gree,” especially on the final fermata of measure 95.

**6 – Patriotic Rally** — remember that EVERYONE MUST MEMORIZE ALL OF THIS

P. 85, measure 8 – exaggerate the pronunciation of this new name for the choral society, “*Fletcher’s* ***Get Ready for War***” and lift slightly between “*war*” and “*choral*” both times.

P. 87, measures 24-27 – spit out these words, and make them have real meaning.

Pp. 89-90 – we’re singing only the 1st verse, except in measure 68 where we sing “*naming Americans*” (the 2nd verse) instead of “*naming great men*”.

P. 90, measure 73 – shorten “years” on the downbeat to an eighth note.

**12 – Oh, This is Such a Lovely War**

Pp. 160-161 and 164-166 – tenors (and basses) sing the “Soldiers” sections*.*

**17 – Homeward Bound**

P. 2, measure J – observe the *subito piano.*

**September 23 rehearsal**

Again, remember that EVERYONE MUST MEMORIZE ALL OF #6 — “Patriotic Rally”.

**11 – Strike Up the Band**

P. 148, measure 34 – last note is shorter than you think, so do not sing over the rest. Same thing on p. 149, measure 42. Remember … Ted won’t spoon-feed us most of the cutoffs, he’s relying on YOU to read the music and cut yourself off as written.

Pp. 150-155 — cut measures 62 (last measure on p. 150) through 153 (third measure on p. 155).

Pp. 155-156, measures 156, 158, 160, 162, 164, 166, 168, 178 — cut tied notes (at the ends of phrases) short by a quarter note and put crisp consonants in the resulting quarter rests.

P. 157, measure 185 — cut “strike” to a staccato & accented quarter (maybe even an eighth) note, like in the piano accompaniment.

**14 – Military Dancing Drill**

P. 182 – ignore the “Anne” and “Timothy” designations, tenors & basses will sing everything on this page.

P. 183, measures 49-56 — tenors sing the “Timothy” line.

**16 – Finaletto – Act II**

P. 199, measures 19-20 – hit the “*K*” in “*talk*” hard, and make “*milk*” short with another hard “*K*”.

P. 199, measures 22-23 — the F♭ in measure 23 is exactly one octave below the final E♮ in measure 22.

P. 204, measures 90-92 — cut “*Alp*” short and hit the “*P*” hard.

P. 204, measure 96 — cut “*scalp*” short and hit the “*P*” hard.

Pp. 209-210, measures 156, 158, 160, 162, 164, 166, 168 — same as before … cut tied notes (at the ends of phrases) short by a quarter note and put crisp consonants in the resulting quarter rests.

**?? – Ding Dong**

P. 334, measure 39 – pronounce it “nyooz” not “nooz”. Same thing on p. 339, measure 81 and p. 341, measure 97.

P. 341 — Ted will probably cut the rest of this number, and beef up this as an ending.

**19 – Finale Ultimo**

P. 247, measures 10, 12, and 14 – the end notes here are shorter than you think, so do not sing over the rests.

P. 248, measure 22 — the tied note (on “*swing*”) is shorter than the prior ones — get off quickly. Keep the rest of the measure syncopated … do NOT swing it & turn it into a triplet.

P. 248, measure 23 — all tenors sing the top note (E♭).

P. 250, measures 31-36 — all tenors sing the top note in any 3-part *divisi*.

P. 251, measures 38-39 — the double slash (“railroad tracks”) mean STOP and watch Ted, who will likely conduct each note through the end.

P. 251, measures 39-end — 1st tenors sing the top note and 2nd tenors sing the second note in any 4-part *divisi*.

September 16 rehearsal

EVERYONE MUST MEMORIZE ALL OF #6 — “Patriotic Rally” — for the performance … we will be waving flags, etc. and unable to hold music. For the other numbers, Ted of course also wants us to look up at him more, instead of having our heads down in our scores all the time — but actually memorizing “Patriotic Rally” is mandatory.

1 – Fletcher’s American Cheese Choral Society

P. 13, measure 37 – add fermatas on the first two notes (“Sing-ing”) – this word should sound grand and *forte*, but make this whole song sound happy.

P. 13, measures 38-39 – sing these notes staccato, very fleet & light; NB: this is *mezzoforte*.

P. 13, measure 41 – pronounce it “dyu-ty” not “dooty”; observe the crescendo in measure 42.

P. 14, measure 44 – emphasize the final consonant on “shark.” Same thing on “work” in measure 51

P. 14, measure 44 – cut the held note by about an eighth note, and hit the “*K*” of “*shirk*”.

P. 14, measure 48 – cut the held note by about an eighth note, and hit the “*T*” of “*late*”.

P. 15, measure 52 – cut the held note by about an eighth note, and hit the “*K*” of “*work*”.

P. 16, measure 58 (and elsewhere) – pronounce the “So-“ of “Society” more like “Suh” than “So.”

P. 18, sopranos and altos sing first three-and-a-half measures alone. Tenors and basses come in on second beat of measure 81 and sing the next four measures alone (tenors on top note). All sing together beginning at measure 86.

P. 19 – sopranos and altos sing first three measures alone.

P. 20, measure 117 – that is a very short note; don’t sing into the rest.

P. 20, measures 118-120 – tenors and basses sing this alone (tenors on top note).

P. 22, measure 149 – make the downbeat staccato (on the last syllable of “contented”).

P. 22, measure 157 – put the “*S*” of “*cheers*” on the downbeat, and keep it short.

P. 23, measure 159 – put the “*N*” of “*evolution*” on the downbeat.

P. 25, measure 195 – hold “seas” long enough to let the other moving parts move to the second note, but make a lift before “We’ll.”

P. 28, measure 135 and following – tenors and sopranos on top note, basses and altos on bottom note.

P. 30, measure 255 – watch Ted for the big *ritardando*.

P. 31, measures 262-263 – this is *piano*.

3 – A Typical Self-made American

P. 42, measures 10-11 – sing it to convey meaning, not just note-to-note.

P. 47, measure 62 – watch Ted while holding “*-mer-*” of “*American*” — the 32nd note of “-i-” will be VERY short. Same with p. 52, measure 107.

5 – The Unofficial Spokesman

P. 66 – make the three iterations of “unofficial wizard of the age” excited, then awestruck, then hushed.

P. 67, measure 43 – the last “*age*” is short, don’t sing into the rest.

P. 72, measure 91 – cut off “low” slightly early; don’t cover the soprano/alto entrance. Same with measure 93.

P. 72, measures 95-96 – tenors sing a C on “de-“ and a D on “-gree” — and the D in measure 96 is *piano*.

6 – Patriotic Rally

Reminder — this number MUST be memorized by the performance!

P. 84, beginning at measure 16 – tenors sing top note of bass clef staff, baritones and basses sing the two bottom notes.

P. 88, measures 38-39—tenors sing top note on the bass clef staff. (Same on P. 92, measure 112).

Pp. 89-91, measures 43-78 – we will probably only sing one verse, and Ted also will be adjusting the lyrics … so hold off on memorizing the words for this part until he gives us that info.

10 – Finaletto – Act I

P. 120, measure 34 – make “stake” short, just a quarter note.

P. 120, measure 36 – Ted is not going to conduct every note… feel solidarity with the other singers in the tenor and bass sections.

P. 122, measures 56-61 – note the *alla breve* and then the significant *ritardando* at the end.

P. 126, measure 122 – shorten the half note and put the final “th” of “truth” on the last eighth rest. Same with p. 127, measure 126.

Pp. 135-137, measures 183-211 – keep all the notes very short.

P. 141, measure 277 – do not breathe until after “*enemy*”, and make a big break between “enemy” and “By.”

P. 142, measure 278 – “*storm*” is short, don’t sing into the rest.

P. 143 – breaths after “*Union*” at the end of measure 285 and measure 289.

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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).