TENOR NOTES FOR “BLIND INJUSTICE”

**November 4 rehearsal**

**1 – What Makes a Person?**

P. 12, measure 31 and following — remember a whole-measure rest is FIVE beats.

P. 15, measure 52 — the last syllable of “*prosecutor*” is short, unlike the previous 2 times.

P. 15, measures 54-55 — “*win*” is short both times.

P. 15, measure 56 — do NOT sing through the rest on the 1st beat, before singing “*win*”.

**2.5 – Getting the Job Done**

P. 22, measures 26-27 — note the *sfp* on the second “*Justice*”, and do a really big *crescendo* in the middle of measure 27 right before “*Getting the job done*”.

P. 26, measure 42 — 2nd tenors, sing the top note (G) of the bass part … 1st tenors sing the A-flat in the tenor part as written.

P. 26, measures 43-44 — note the reverse hairpins — *decrescendo* in the first half of measure 43, then *crescendo* through the middle of measure 44.

**7.5 – The Wonder of Forensics**

P. 42, measure 126 — more emphasis, so we can hear the tenor entrance.

**8 – Judith Johnson**

P. 44, measures 14-15 — go to the “*N*” as written, and hold the “*N*” all the way through. Same on p. 45, measure 23.

**9 – Clarence’s Story**

P. 49, measure 39 and following – note that the tenor part is written in bass clef.

P. 50, measure 46 — “*face*” is extremely short.

P. 51, measure 54 — “*catch*” is extremely short.

**12 – Guilty**

P. 61, measures 90-93 — note the *fp* and then the *crescendo* … “day” should be very loud (despite its low pitch), and then *decrescendo* through the next 2 measures.

P. 62, measures 97 and 101 — if you can sing the high E softly, do it

**15 – The Shame of Lorain**

P. 82, measure 8 — “*me*” is extremely short. Same on p. 85, measure 20 (and it’s still an E♮).

P. 85, measure 20 – observe the *mezzp piano*.

P. 85, measure 23 — pronounce it “*pri – sahn*”, not “*pri – sən*”.

P. 86, measure 28 — note the *piano*, sing lightly.

P. 90, measure 40 — keep the dotted half note spinning, don’t let the energy sag.