TENOR NOTES FOR “BLIND INJUSTICE”

**November 11 rehearsal**

**15 – The Shame of Lorain**

P. 82, measures 7-8 — keep this light and floating, but sing with feeling.

P. 83, measures 13-14 — start *mezzoforte* with an accent on “*Oh*”, and add a short but intense crescendo at the end of the held note on “*Lord!*”

P, 85, measure 22 — this is a ghostly echo of the soloist. Make sure “*can’t*” doesn’t sound like “*can*”, and don’t linger on “*die*”.

Pp. 86-87, measures 28-29 — keep the 16th notes light; don’t hang onto “*pain*” or you’ll be late on “*from*”. Make it sound like your speaking your own mind, not reciting written lyrics.

P. 90, measure 38 — lift after the first “*light*” (but not the second one). Measure 40 – *subito mf* on the “-ness” of “dark-ness.”

P. 95, measure 57 — for now, pronounce it “*Ah – men*”.

**16 – Eugene is Free**

P. 99, measures 76-79 — the second “*Eugene is free*” is exactly twice as slow as the first one.

**20 – You Got To Act As If**

P. 123 — tenors & basses sing the bottom solo line (“*Slo*”).

P. 128 and following — tenors sing the 3rd (tenor) line.

P. 131, measure 91 – observe the quarter rest on the downbeat!

P. 131, measures 92-93 — note the reverse hairpins: short *decrescendo* and then big *crescendo*.

**21 – Cracks in the Case**

P. 136 and following — ignore the sopranos/altos singing their 4-over-3 rhythm.

**22 – Earl Mann**

Pp. 153-155 — this is eerie, not loud until the altos & basses start into “*Crush it*” / “*Flick it*”.

**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.