

TENOR NOTES FOR “BLIND INJUSTICE”

November 25 rehearsal

0 – Prologue

Ted will consult with Scott on how to make county names more intelligible ... but general concept is to *sforzando/piano* the initial consonant, then immediately go to a low note in your personal range, and *crescendo* to *forte* as you slowly slide up to the top of your range.

1 – What Makes a Person?

P. 12, measures 31-38 — make this eerie, as if we are the ghosts of the murder victims.

P. 14, measure 43 — cut the tied note from a quarter to an eighth note

Pp. 14-15, measures 47-52 — accent the first syllable of “*PRO - se - cu - tar*”, don’t hit the “*T*” too hard, and pronounce the last syllable with more of a schwa instead of an “*oh*”.

P. 15, measure 57 — put the “*N*” on the last half of the 3rd beat, not in the rest on 4th beat.

2.5 – Getting the Job Done

Throughout — pronounce it more “*gettin*” instead of “*getting*”.

P. 22, measure 25 — note this measure is 4 beats before our entrance in measure 26 (which is 6 beats).

P. 22, measure 27 — cut the tied note by an eighth note, so the “*S*” of “*Justice*” is clearly on the last half of the second beat. Same thing in measure 28 — cut the tied note by an eighth note.

Pp. 25-26, measures 40-41 — cut the tied note, put the “*S*” of “*Justice*” on the downbeat of measure 41 on the next page.

7.5 – The Wonder of Forensics

P. 34, measure 49 — tenor entrance is *forte*; we are leading the rest of the chorus.

8 – Judith Johnson

Pp. 44-45, measures 13-25 — sing this hushed but matter-of-factly; we are the police report. Pronounce it “*vic – tihm*”, not “*vic – təm*”.

P. 50, measure 50 — cut the first note slightly short, to emphasize the “*T*” of “*boot*”.

P. 51, measure 54 — “*catch*” is extremely short; don’t put the “*tch*” in the next measure.

12 – Guilty

P. 66, measures 118-121 — remember to start *fortepiano*. Put the “L” of “*Guilty*” on the third beat and don’t sing through the rest.

November 18 rehearsal

13 – Clarence in Hell

Pp. 74-77, measures 42-54 — ignore the markings for T/BT/BS, tenors sing as written and basses sing an octave lower. If you normally sit in the first 2 rows of tenors, you sing the bottom (BS) line; if you normally sit in the second 2 rows of tenors, you sing the middle (BT) line; if you normally sit in the last 2 rows of tenors, you sing the top (T) line.

P. 74, measure 44 — sing “*clo – set*” on the B and F of the second beat (not as written, that’s a typo).

P. 75, measure 49 — the last word is actually “*Hey*”, with the “y” diphthong sung on the first note (half a step higher) in measure 50 on the next page.

P. 77, measures 55-59 — all tenors sing the top (T) line, as written (NOT an octave higher).

P. 77, measure 60 — 2nd tenors sing the top note of the middle (BT) line, 1st tenors sing the top (T) line.

Pp. 78-80, measures 61-72 — all tenors sing the top (T) line.

P. 79, measure 70 — the “*ns*” part of “*Cla – re – nce*” is on the second half of the downbeat — do NOT sing over the rest on beat 2 — and “*boy*” is syncopated, so is sung after beat 2.

P. 80, measure 72 — spit out the “*p*” on the downbeat, which is very short.

20 – You Got To Act As If

Pp. 128-131 — the sopranos are telling the main story (*forte*), and the tenors are echoing it (*mezzoforte*).

P. 131, measure 94 – delete the tied (first) eighth note and accent “*You*” more than “*got to*”.

21 – Cracks in the Case

P. 140, measure 148 — lift after “*light*”.

P. 140, measures 149-151 — missing notes/lyrics — sing “light” with the same notes as in measure 147 (E^b for the 2nd tenors, A^b for the 1st tenors) and hold for the same length as the rest of the chorus. Re-strike the notes for the cutoff at the beginning of measure 151.

22 – Earl Mann

Pp. 145-146, measures 6-12 — sing this *piano* — should be ghostly, eerie.

P. 156, measure 118 — note the big *ritard* here.

23 – Blind

Pp. 162-163, measures 26-28 — note the dynamics ... put an accent on the first note of “*blind*” in measure 27 but quickly decrescendo to *pianissimo* in measure 28.

P. 165, measure 36 — note that “*blind*” here is shorter (quarter note) than in previous pattern (half note) ... don’t sing over the rest.

P. 167, measures 41-42 — “*twist*” is short (cut the tied eighth note).

P. 168, measures 43-44 — “*want*” is short (cut the tied eighth note).

P. 171, measure 53 — remember to cut off and put the “*n*” on the second half of the 4th beat.

Pp. 184-185 — sing “*lighter and lighter*” lightly ... don’t hit the “*t*” too hard, but we do need to understand the word.

Pp. 188-189 — pronounce it “*en – dyure*”, not “*en – duur*”.

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.

