

## TENOR NOTES FOR “BLIND INJUSTICE”

### January 6 rehearsal

#### 0 – Prologue

Scott is re-working the Prologue ... revised pages to come ....

#### 2.5 – Getting the Job Done

Throughout — sing enthusiastically, showing how the prosecutors’ “team spirit” can become group-think and “tunnel vision”.

#### 7.5 – The Wonder of Forensics

Throughout — it should sound like an ad/commercial, so sing with a big plastic smile.

P. 33, measures 44-45 — make the first note of “*crime*” a *fortepiano* attack, then gradually *crescendo*.

#### 8 – Judith Johnson

Throughout — sing it “from a place of knowing”, matter-of-factly.

P. 45, measure 25 — “*raped*” is very short (cut the quarter note to an eighth note).

#### 10 – Meet Rickey Jackson

*Since this wasn’t in our original packet, the page numbers are repeats of page numbers in Scenes 11-12 (Child/Guilty). Don’t worry about the original page 52 for Scenes 11-12... it’s just for the chamber chorus sopranos/altos. Tenors don’t start singing until page 61 of Scene 11.*

P. 55, measures 37-38 — be mean. Same on p. 58, measure 44.

P. 60, measure 53 — basses will say this phrase with the tenors. The 2 rests in the score are accidentally squished together — it should be a quarter rest plus an eighth rest, so “*Confess*” starts on the last half of the third beat.

#### 11-12 – Guilty

P. 61, measures 90-93 — remember to *crescendo* straight into the second syllable of “*Fri-day*”, which should be the loudest point in the phrase (despite its low pitch).

### **13 – Clarence in Hell**

P. 69, measures 17-18 — sing menacingly, as a warning. Put the “*T*” of “*not*” as late as possible, and put a big “*P*” on the 4<sup>th</sup> beat rest.

P. 69, measures 21-22 — **NEW** — all tenors & basses sing the baritone line.

### **15- The Shame of Lorain**

P. 84, measures 16-17 — **NEW** — all tenors sing the bass line through the first half of measure 17, then jump back to the tenor line.

### **20 – You Got To Act As If**

P. 123, measures 26-34 — this should be lively.

P. 130, measure 90 — remember to cut off “*day*” ... don’t sing through the rest on the first beat of measure 91.

p. 131, measure 94 – remember to cut the tied eighth note on the downbeat of the 7/8 measure ... lift before singing the final “*You got to act as if*”.

### **21 – Cracks in the Case**

P. 139, measures 143-145 — remember what Ted always says: if you’re repeating something, you need to make each repetition meaningful.

### **23 – Blind**

P. 171, measure 53 — put a little accent on the first note of “*Tun-nel*” ... remember to cut off on the second half of the 4<sup>th</sup> beat.

Pp. 176-177, measures 86-91 — should be soft but intense ... feels like we keep having to fix the same problems over and over and over....

P. 177, measure 93 — **NEW** — cross out the *fermata* on the second beat.

## **25-27 – Exonerated**

Again, because this wasn't in our original packet, the page numbers are repeats of page numbers in Scene 28.5 (Reunion Finale).

Pp. 200-201, measures 62-65 — don't hit the "T" of "lighter" too hard, but it shouldn't be a "D" either.

P. 201, measure 66 — make sure you cut off before the basses & sopranos enter.

## **28.5 – Reunion Finale**

P. 196, measure 63 — do not *diminuendo* on the last syllable of "per-son", but don't sing through the rest. Lift up your head and WATCH TED for the cue to sing "free".

## **December 16 rehearsal**

Robin Guarino, the director for our performances of *Blind Injustice*, reminded us that we singers represent the world — judging, witnessing. We should feel like we are the ones telling the story.

## **23 – Blind**

Throughout — Lift between each "blind" so the audience understands the word, but don't hit the "D" too hard.

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

P. 164, measure 31 — cut the tied note by an eighth, so we get out of the way of the orchestra.

P. 165, measures 34-36 — the second "blind" in each group is shorter than previously ... tied to a quarter note, instead of tied to a half note.

P. 167, measure 41 — "smash", "slice", and "twist" are violent and very short (cut the tied note on "twist").

P. 171, measure 53 — this is conversational, not explosive.

Pp. 177-180, measures 93-102 — we are an army marching with zeal and conviction. Ted will check to see if the distinctions between "the" court room and "that" court room, and the tenors saying "walk" instead of march in only one place, are really the composer's intention. But in the meantime, follow what is printed.

## **28.5 – Reunion Finale**

Pp. 184-185, measures 15-20 — own your own phrase, shape it carefully. Don't hit the "T" in "lighter" too hard.

P. 185, measure 20 — the last note is a B<sup>♯</sup>, unlike the previous 2 times where it was a B<sup>♭</sup>.

P. 190, measure 39 — don't move to the "RS" of "years" until the very last moment.

P. 196, measure 63 — don't *diminuendo* on the last syllable of "per-son" even though the pitch is lower ... and cut off together with a good "N".

P. 196, measures 64-65 — after the *fortepiano* attack, it's a steady 6-beat *crescendo* with an extra accent on the first half of the 7<sup>th</sup> beat.

## **December 9 rehearsal**

### **2.5 – Getting the Job Done**

P. 22, measures 25-26 — David Fraley pointed out that right after the soloist sings "I'ma call you Spielberg from now on", the composer quotes the beginning of the *Indiana Jones* theme!

P. 22, pickup to measure 27, emphasize and enjoy the *sfp* on the B-natural dissonance on the second syllable of "jus-tice."

P. 26, measure 43 — put the "B" of "job" on the downbeat

### **7.5 – The Wonder of Forensics**

P. 42, measure 127 — remember the F on "-sics" of "forensics" is a whole step higher than the E<sup>♭</sup> on "-sics" of "forensics" the first time (in measure 52 on page 34).

P. 42, measures 128-129 — make the notes on "every time" heavy and very *marcato*.

### **9 – Clarence's Story**

P. 50, measure 46 — accent "face" with conviction, but keep it short.

P. 50, measure 50 — don't hit "boot" too hard, but remember to emphasize the final "t" by lifting slightly after it.

P. 51, measure 54 — make "catch" biting (but also short).

### **15- The Shame of Lorain**

P. 82, measures 7-8 — we are the backup singers, harmonizing with the soloist.

P. 85, measure 20 — keep “me” short, but not *staccato*.

### **16 – Eugene is Free**

P. 99, measure 77 — toss off “free”.

P. 100, measure 82 — cut the dot from the tied note (make it just a quarter note).

P. 100, measure 84 — sing “free” like you’re lifting it upward, don’t toss it off.

P. 102, measure 94 – put a slight tenuto on the last note of “a-bove” to finish off the phrase.

### **December 2 rehearsal**

#### **15- The Shame of Lorain**

P. 82, measure 7 and throughout – make sure it’s “Oh Lord” not “Oh Lard.”

P. 86, measures 28-29 – Make “washes the pain from my heart” sound like you’re saying it naturally.

P. 89, measure 35 – give a little “nuh” to the “n” at the end of “prison.”

P. 90, measure 39 – a reminder to lift after “light” on the downbeat.

P. 99 – the first “Eugene is free” should be a “wow” reaction; the second time, it’s an affirmation.

#### **20 – You Got To Act As If**

You are the experienced inmates telling the new prisoner to act as if he is innocent.

Throughout – make it “got to” not “gotta.”

P. 129, measure 82 – lift after the downbeat before “As God”.

P. 130, measure 88 – sing the diphthong at the end of “day,” not just “deh”.

p. 131, measure 94 – breathe at the downbeat of the 7/8 measure before “You got to act.”

### **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 3<sup>rd</sup> beat, not in the rest on 4<sup>th</sup> 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 fortissimo. 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 — 2<sup>nd</sup> tenors sing the top note of the middle (BT) line, 1<sup>st</sup> 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<sup>b</sup> for the 2<sup>nd</sup> tenors, A<sup>b</sup> for the 1<sup>st</sup> 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 “” on the second half of the 4<sup>th</sup> 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 16<sup>th</sup> 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 3<sup>rd</sup> (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 1<sup>st</sup> 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 — 2<sup>nd</sup> tenors, sing the top note (G) of the bass part ... 1<sup>st</sup> 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.

