

These are notes for you to use in marking up your cantata book. These have been prepared for all those that weren't in attendance when we went through each song in detail and for those that were there but didn't have a pencil handy!

GENERAL ITEMS

- Remember to always take the rests that are printed. There are reasons they are there and if you don't you will:
 - o Probably have a solo
 - o Won't be ready to come in on the next passage
 - o Run out of air for the next passage
 - o All of the above.
 - o Bottom line is that it will sound horrible!
- Always sing with your feet flat on the floor, back away from the back of the chair (when we are on stage this won't be a problem, BUT you need to have the same air flow in practice as you do on stage so that the sound will be the same.
- Always make sure that you have turned to the page you come in on first do NOT follow the solos (mark on your page the final words of the solos before you come in)
- Another tidbit – do NOT wear any strong perfume or cologne to practice OR on stage. In such tight quarters it can cause severe problems

BOUND FOR GLORY OVERTURE (pages 3 – 10)

Nothing – orchestra only

SWEET LAND OF LIBERTY (pages 10 - 33)

PAGE 11 – bar 5 – tenors on top (E-flat), bass on bottom (A-flat). Very guttural – really push this every time you have it.

Page 12 – bar 9 through 12 – altos build this up and up and then on the sixteenth notes, let it off, then off, then off, then off. Start over on the next time – do this throughout piece. Same spot – TENORS do the same thing and switch off of the E-flat.

Page 13 – bar 13 – sopranos LOTS on the ahs' and at 15 LOTS on the top E-flat

Page 12 – 13 mark crescendos as we will be doing them

Page 17 – and throughout piece where this occurs – the dotted quarter note tied to an eighth note – sing these very deliberately. Almost with an accent on each.

Page 17 – highlight the D.S. at bar 39

Page 18 – bar 50 – mark coda and print: two pages ahead (so you will know where to go)

Page 21 – bar 66 – highlight the “ahs” and be sure to come in on them. These are to be very “string like”.

Page 22 – bar 68 – accent marks on all notes – also highlight to come in on this – we keep missing the entrance

Page 23 – bar 72 – highlight D.S. al CODA and print: three pages back

Page 23 – bar 73 – highlight CODA

PAGE 24 – BAR 74 – TYPE: WATCH TOP OF NEXT PAGE – COME IN!

Page 24 – bar 75 – come in on beat two

Page 24 – bar 77 – drive these words, accent them, listen to the words you are saying - and be proud

Page 25 – bar 84 – key change end of bar – mark it.

Page 29 – bar 106 – beat 4 – this is a quarter note – note an eighth note. ON the fourth beat.

THE STAR-SPANGLED BANNER (page 34 – 40)

Remember this is a different (and beautiful version) than you've done before. It features the orchestra through most of it. Also remember that WHEN WE get it right – you will feel tingles down your arm and the back of your neck.

Page 35 – bar 19-20. MP (soft) – LOTS of air – sing this as if it is a question – it is! Watch it goes from $\frac{3}{4}$ to $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{4}{4}$, etc.

Page 36 – bar 26 – big choir sound – chords

Page 36 – bar 28 – sing this very deliberately and it is in unison.

Page 37 – bar 32 – the final s on stars sing this with through (i.e. star – sthrough) – no breath on this phrase

Page 37 – bar 34 – watch me for cut off on fight (t)

Page 37 – bar 36 – no breath

Page 37 – bar 39 – big sound and crescendo up to this point! Do it!

Page 39 – bar 49 – VERY march like.

Page 39 – bar 52 – second sop, altos and tenors lots on the moving parts.

WE GATHER TOGETHER UNDERSCORE (page 41 – 42)

Nothing – orchestra and narrator only

SALUTE TO THE ARMED FORCES (pages 43 – 55)

Remember as we sing these that we want to do them correctly – period. People have died for our country fighting behind these songs and as such they mean everything to them. We want to make them proud with how we perform them. Also remember that they are marches albeit with slightly different styles.

Page 44 – bar 9 – accent marks on “out” and “shout”

Page 44 – bar 13 – accent marks on high, high, hee

Page 45 – bar 14 – enunciate!!

Page 45 – bar 16 – 17 – MEN ONLY and make this VERY guttural

Page 46 – bar 21 – watch cut-off after two beats

Page 46 – bar 24 – this is faster and VERY smooth – just like a boat on the ocean!!

Page 47 – bar 31 – accent marks on day, day, day, day! – take breath where marked.

Page 47 – bar 37 – no breath between more and here's – enunciate bar 38

Page 49 – bar 55 – accent mark on Aye!

Page 50 – bar 58 – slower – watch – will beat this in 4 – watch this entire song as the three eighth notes are a triplet fall.

Page 51 – bar 66 – ladies – really emphasize “AT EM BOYS GIVE HER THE GUN!” very guttural

Page 51 – bar 69- 70 crescendo through this section

Page 51 – bar 72- 73 – crescendo through this section

Page 51 – bar 74 – enunciate

Page 53 – bar 84 – accent mark on each quarter note. Take breath in measure 85

Page 54 – bar 94 – accent mark on “nit” “ed” “state” “ma” “rines”

Page 54 – bar 98 – softer – building throughout

YOUR LAND, MY LAND UNDERSCORE (page 56)

Nothing – orchestra and narrator only

THIS LAND IS YOUR LAND (page 57 - 78)

Page 57 – 59 – go ahead and turn to page 59 – do NOT follow soloists with your music

Page 57 – bar 19 – mark D.S.

Page 60 – bar 30 – mark coda – also mark to watch me on the cut off for waters

Page 61 – bar 34 – trio – go ahead and turn back to D.S. – note that you just have “this land is your land on page 62 then you D.S.

Page 63 – solo – go ahead and turn to page 64 – MARK YOUR MUSIC TO COME IN ON THE OOOS ON TIME!! We’ve missed all of these. LOTS on the AHS

Page 67 – bar 81 – 82 – put “wa” on the first half note AND the second half note – get to “ters” on the dotted half (different than written) – watch me for cut-off on ters.

GIVE ME YOUR TIRED, YOUR POOR (pages 71 - 78)

First part is all orchestra and narrators.

page 71 – through 74 – go ahead and turn to page 74 and do not follow the narrator.

Page 74 – bar 56 and on – remember this is the one that should sound like a hymn

Page 74 – bar 61 – 62 lots on the moving parts – tenor and alto

Page 75 – bar 63 – the word is “refuse” not “refuge” watch this throughout (I’m the biggest offender here!)

Page 75 – bar 65 -66 lots on the moving parts – tenor and alto

Page 75 – bar 67 – the men’s part is an echo, same with bar 70.

Page 77 – 78 - bars 86, 88, 90 – watch me for cutoff on lamp

HOW CAN I KEEP FROM SINGING? (pages 79 - 86)

PAGE 80 – BAR 24 – Ladies come in mp – soft – lots of air – unison and sounding like one voice.

Page 80 – bar 27 – be sure to go up to the B-flat

Page 81 – bar 37 – men you are an echo.

Page 82 – throughout – singing should be sung as “singing”

Page 82 – bar 44 and 48 – the word is “though” note “through” (again – I do this all the time)

Page 83 – bar 50 – put the “t” from night with “it” “nigh” “t-it”

Page 84 – bar 65 – no breath between real and though, watch dynamics in next measure.

Page 84 – bar 68 – the first beat is straight time (quarter note) to a half note

Page 85 – bar 73 mark the crescendo we will do it – double ff in next measure then decrescendo to mf by end of the line.

Page 85 – bar 77 – 78 men are an echo from here out.

Page 86 – bar 84 – 85 – NO breath – get to “n” sound on singing.

A COLLAGE OF AMERICAN FOLK SONGS – ARKANSAS TRAVELER (pages 87 - 93)

Enunciate, enunciate, enunciate!

Best bet is to get this memorized if at all possible both this song and pick a bale of cotton

Page 87 – measure 5 – 6 – 7 I want you to raise the volume level and then, with my hand movement, slide DOWN from the B-Flat to the E-flat – this is one of the few times I’ll allow you to slide.

Page 88 – bar 14 – accent on “played” “by” “ear”

Page 93 – bar 54 – accents on all quarter notes.

PICK A BALE OF COTTON (pages 94 - 102)

Enunciate, enunciate, enunciate!

Best bet is to get this memorized if at all possible both this song and pick a bale of cotton
Page 95, bar 16-17 this goes on all sections like this – crescendo for one measure then immediately let it off (just like CD)

Page 99 - bar 48 – XX accent all the “pick”

Page 102 – bar 76 – these eighth notes are accented but should be fairly light – we are in unison although an octave apart (in the case of the sopranos)

DOWN BY THE RIVERSIDE/I’VE GOT PEACE LIKE A RIVER (pages 103 - 119)

Throughout this piece – it is a triplet like feel on the eighth notes (i.e. first gon-na lay down would almost be a dotted eighth sixteenth but not quite. Think of it as a triplet with the first note getting 2 triplets worth of time and the last note getting the other triplet time.)

Also throughout the piece remember that we accent the “and” of the beat. So on the first page starting in bar 4 accent the following (caps signify accent):

gon-NA lay-DOWN my heavy-y LOAD down BY THE riv-ER-side, this way all the way through the piece.

Page 103 – bar 5 – and on all others like this. I really want you to feel like you are laying down something – make “down” VERY heavy sounding. Sound strange I know but really emphasize it.

Page 103 – bar 7 – and throughout the piece for the basses – hold the second quarter note for two beats – NOT the one beat shown.

Page 105 – bar 18-19 – and throughout the piece – it’s NOT “more” it’s “Mor” (slang sounding)

Page 106 – bar 27 and all places like this. You have just sung “no more” and you are singing them again in a syncopated way – put accent marks on both no and more.

Page 111 – bar 76 – this whole section is very melodic and we want to hear chords.

Page 112 – bar 84 – key change AND we will make this more stately as the music states.

Page 114 – bar 98 – basses – LOTS on the moving parts

Page 114 – bar 100 – put the ce of peace with like (i.e. “pea” “celike”

Page 117 – bar 123 – this is where it is a raunchy sound – the timing is just like the first part but the chordal structure is totally different and will make or break this piece!!!

Page 117 – bar 125 – back to the old chordal structure at this point.

Page 117 – bar 127 – back to the strange chordal structure AND THE TIMING IS STRAIGHT QUARTER NOTES – YOU MUST, MUST DO THIS

Page 119 – bar 146-147 – this is tough – you MUST hit the chord for “side” at a volume level of “f”, drop down to p immediately and then build back to f or ff in two beats and then get off!! This is tough – practice it.

GREAT IS THE FAITHFULNESS (pages 120 - 133)

Go ahead and turn to page 125 – do NOT follow soloist, duet and/or narrator!

Page 125 – bar 66 – mark “ladies come in beat one on top of next page”

Page 125 – bar 66 - make this sound like one voice – it’s in unison.

Page 125 – bar 74 – mf – want to hear chords

Page 127 – bar 79 – 80 – no breath

Page 127 – bar 83, 85, 95, 119, 121, 131, 133, 135, 139, 141, 143 – watch me for the cutoff on faithfulness!

Page 129 – bar 103 – sing it as “pea” “cethat”

Page 129 – bar 110 – no breath

Page 130 – bar 113 – no breath

PAGE 133 – BAR 144 – MARK THE REST – MARK THE REST – DID I SAY TO MARK THE REST? DO NOT PERFORM A SOLO HERE!!

SALUTE TO OUR FALLEN HEROES with THE LORD’S PRAYER (pages 136 - 147)

Go ahead and turn to page 140 – do not follow narrator.

Page 140 – bar 78 – 79 – lots of air – this is mp!!

Page 141 – bar 81 – NO CRESCENDO – TENDANCY IS TO WANT TO DO THAT – DON’T.

Same at 84 – ONLY beginning at 86 do we start to crescendo

Page 141 – bar 87 – 89 – this will be painfully slow!!! Until we a-tempo at 89 – WATCH THE CONDUCTOR – MARK IT!

Page 142 – bar 95 – one volume – no crescendo or de-crescendo.

Page 143 – bar 99 – – MARK THE REST – MARK THE REST – DID I SAY TO MARK THE REST? DO NOT PERFORM A SOLO HERE!! ALSO NEED A ROUND sound on “sea” – think like you have an egg in your throat.

Page 145 – bar 119 – the eighth notes are straight time NOT dotted eighth sixteenth sounding.

Page 145 – bar 122 – altos and seconds – lots on the moving parts

Page 145 – bar 123 – the eighth notes are straight time NOT dotted eighth sixteenth sounding.

BATTLE HYMN OF THE REPUBLIC (pages 148 - 163)

Go ahead and turn to page 150 – do not follow narrator.

PAGE 150 – BAR 28 – come in mp – lots of air

Page 150 – bar 32-33 – watch me for cut-off on lord.

Page 150 – bar 36 “grape” “sof”

Page 151 – bar 37 watch me for cut-off of stored.

Page 152 – bar 47 – go to mf. Solid but not loud – this rendition is very long and builds and builds – we must have room to build.

Page 153 – bar 63 watch key change.

Page 154 – bar 66 – watch me for cut-off on treat – same at bar 70 on seat

Page 154 – bar 72 – “be” is on the and of the beat.

Page 155 – bar 73 – “lan” “tmy” and watch for cutoff on feet


Page 157 – bar 96 – “Chris” “twas”

Page 157 – bar 98 – last two beats are straight quarter notes.

Page 162 – bar 132 – 133 you have built up to ff NOW you must take it back down to mf to build it again – you MUST do this.



Sincerely



ROBERT W. MANNING

Robert W. Manning
President and founder of the Tri-Lakes Music Association
1215 Old Antlers Way
Monument, CO 80132
(719) 481-3883 home
(719) 232-4114 cell
(303) 300-2900 X107 work
rwmaning@adelphia.net