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PERFORMANCE ROAD MAP
2008 VETERANS DAY CONCERT
Sunday, November 2, 2008, 6:00 – 8:15 pm
First Nazarene Church of Denver, Denver, Co

PROGRAM IN PERFORMANCE ORDER

PRECONCERT

1. Let All Mortal Flesh (Chorus and Piano)
2. Somewhere (Orchestra and Soloist)

CONCERT

1. National Anthem (Chorus and Orchestra)
2. The American Eagle (Wahby) (Soloists, Chorus and Orchestra)
3. Procession of the Nobles (Rimsky-Korsakov) (Orchestra)
4. Near To The Heart Of God (arr. Ferrin) (Chorus Acapella)
5. Veterans Hymn (Wahby) (Soloists, Chorus and Orchestra)
6. Gonna Fly Now (Theme from Rocky) (arr. Story) (Orchestra)
7. Dies Irae From Requiem (Verdi) (Chorus and Orchestra)
8. 1812 Overture: Opening Chorus (Tchaikovsky) (Chorus and Orchestra)
9. See the Conquering Hero Comes. From Judas Maccabeus (Handel) (Chorus and Orchestra)
10. Rosenkavalier Final Duet (R. Strauss) (16 to 44, 64-90) (Soprano and Mezzo, Orchestra)
11. La Donna e Mobile from Rigoletto (Verdi) – (Solo Tenor and Orchestra)
12. Tchaikovsky Symphony #5, 2nd Movt (158-184) (Orchestra)
13. On Eagles Wings (arr. Joncas) – (Solo Mezzo and Baritone, Chorus and Orchestra)
14. O Sole Mio (di Capua) – (Solo Tenor and Orchestra)
15. Soldiers Chorus from Faust (Gounod) (Chorus and Orchestra)
16. 1812 Overture: Finale (Tchaikovsky) (Orchestra)
17. Battle Hymn of the Republic (arr. Wilhousky) (Chorus and Orchestra)
18. Tchaikovsky Symphony #5, 4th Movt (436-503, 546-End) (Orchestra)
19. Armed Forces Medley (arr. DoD) (Chorus and Orchestra)
20. Grand Old Flag (Cohan) (Chorus and Orchestra)
21. Stars and Stripes (Sousa) (Orchestra)
22. Hallelujah Chorus (Handel) (Chorus and Orchestra)
23. God Bless America (Berlin) (Chorus and Orchestra)

REMARKS IN PERFORMANCE ORDER

- 1) **NATIONAL ANTHEM.** Soloist with Chorus and Orchestra directed by Joe Car. Five beat snare drum roll -- start pickup notes (two eighth notes) four measures before the end. Chorus enters at "And the rockets red glare...".
- 2) **THE AMERICAN EAGLE.** Chorus and Orchestra directed by Scott Nauman. 1st Verse. Soprano Soloist with the chorus Oooing. Tenor solo sings lyrics of 2nd verse melody with the chorus Oooing behind him. Chorus sings with soloists the lyrics of the 1st and 2nd refrains. Chorus sings verse 3 lyrics with Soloists and on through the end. Soprano Soloist sings the descant (Ah) (54 – 58 and the high soprano line in 119-126). Place a long hold on the last

(A) men (first quarter note or rest) in 126. The 1/16 and 1/8 notes that follow: fff, with a choked cymbal on the final cut.

- 3) **PROCESSION OF THE NOBLES.** Orchestra directed by Joe Car. Remarks to follow.
- 4) **NEAR TO THE HEART OF GOD.** Chorus acappella, possibly with acoustic guitar and harp directed by Karen Wright. No keyboard. 2nd verse lyrics by Soprano Soloist, chorus Oooing. More remarks to follow.

- 5) **VETERANS HYMN.** Directed by Scott Nauman. This is an emotional mountaintop in the concert, so here are detailed remarks – pending Scott's concurrence. March Tempo (120). Orchestra use 2007 Version. Chorus use the 2003 Version.

Note: This year we are adding a brief introductory phrase of two measures of Percussion before orchestra enters:

First measure – Timpani solo, four quarter notes written pitch "C", fff.

Second measure – continue tympani and add Bass Drum with similar four quarter notes. All fff. Then proceed with the piece as usual.

Lower strings, Organ please notice the "Siegfried Runs" in 46-52.

CHORUS:

1. **Verses 1-3.** Chorus Ooos all their parts (no lyrics) in verses 1-3 – the soloists are singing the lyrics. Chorus sings the lyrics in verse 4 only. Exception is the Basses who sing the lyrics of the "answers" in 12 (home again), 14 (all my friends and kin) and similar places: ff.
 2. Soloists are: Verse 1 – Baritone, Verse 2 – Mezzo Soprano, Verse 3 – Tenor and Soprano. Soprano Soloist please sing the descants in 79 to 82. **Soloists:** Sing the soprano ***melody***. However, in the 3rd line of verses 1 and 2 sing the **Tenor** line. This line is occasionally missed by the soloists because the score assigns melody to tenors. Also, please *memorize your parts* so that you won't need the book
 3. Verse 4 – Chorus sings lyrics. *All* soloists sing with Chorus with Soprano Soloist carrying the melody (not the descant). Chorus First Sopranos and Soprano Soloist sing soprano descant.
 4. **Sopranos.** Notice that the 4th line in verses 1, 2 & 4, the soprano melody ends slightly different from the 2nd line: A-G-C instead of A-B-C. This is commonly overlooked.
 5. Soloists in third verse (minor key) sing with great passion. Don't drag it, however. Gently motion Gold Star Mothers to stand up at the beginning of the verse. Conductor turns briefly to recognize the Gold Stars. Also the Rolling Thunder perform the Vacant Chair Dramatization during this verse. Chorus Ahs their parts per above.
 6. In 90: Orchestra disregard the hold.
 7. #91: Molto Rit, with holds on "o" and "pen" – the last dotted eighth and 1/16th notes.
 8. # 92 picks up speed but still a bit slower than Tempo Primo.
 9. In 95: All singers cut "arms" at the end of 95 – a full note. Make the first quarter note in 96 a rest. **Soloists end here**, soloists do not shout "Welcome Home".
 10. In 96: At the very end, chorus SATB passionately and cheerfully shout, "**Welcome Home**" fff on the 2nd and 3rd beats, opening their arms in a welcoming gesture.
- 6) **GONNA FLY NOW (ROCKY THEME).** Winds/brass/percussion only – strings tacet. Clarinet players if can, please bring Alto and Tenor Sax for this piece. In 13, 15 & 17: Clarinet, Flute, Alto Sax and Xylophone make the "I'll Fly Now" phrase: ff.
- 7) **DIES IRAE FROM VERDI REQUIEM.** Sung in Latin. In order to accomplish a dramatic ending, we will repeat a segment as follows. **Chorus:** After 91 (". . . surus" plus 3 quarters rest), go back to 46 (Rehearsal 14). Continue until the second beat of 61 "billa". In 60 and 61, the **Sopranos** on the repeat sing the Alto line in octava (cum sybilla) All hold the second beat of 61 until cut.

Orchestra: After 90 (One before Rehearsal 17), skip 91 and go back to 45 (one before

rehearsal 14). Play through second beat of 61. Only Flute, Percussion and Strings play 60 and 61 on the repeat. Hold until cut. Other instruments rest in 60 and 61 in the repeat.

8) 1812 OVERTURE HYMN – OPENING CHORUS. In English. Keyboard plays accompaniment in organ mode. If there is a second keyboard, play in piano mode.

Chorus: (No Soloists)

1. All chorus singing lyrics in English from the top through "the cross will be" (#32). In the last two measures (# 32 & 33) replace "the cross" with "Amen".
2. Give effect of a Gregorian Chant sung in a huge cathedral, with men's voices particularly Basses predominant.
3. Tempo largo, a lot of Rubato. Brief pauses after phrases in 4, 8, 13, 16. Follow conductor carefully.

Orchestra:

1. Add organ and, if possible, piano to string parts thru measure 33.
2. Violins, Violas and CB: Play your cues throughout. CB use extension.
3. Strings ms 35: change last beat to quarter note tremolo concert pitch "G", hold.
4. Ms 36: 2nd Violins and Violas change first note to an eighth note concert pitch "C".
5. All put a hold on the last (third) beat of ms 35.
6. #34: Timpani downbeat *fff*.
7. Strings that may have difficulty with 34-35 stand down these 2 bars but play the downbeat of 36 (1/8 note). **All end here.**

9) SEE THE CONQUERING HERO COMES. In English. No repeats in any section. 17=I, 25=K, 33=L, 41=M, 49=N, 57=O, 65=P, 73=Q, last Measure = 80.

1. First Verse. **MALE TRIO.** First Tenor sings the melody solo in 1-8. Then MALE Trio continues the first verse (17-32).
2. Second Verse. Women's chorus (33-56).
3. Third Verse. SATB. Hold the last note "the" in 79 (one measure before the end). First Sopranos sing "beat the drum" in 79-80 in octave.

The printed Organ score is tacet in 9-16. Disregard that, but rather have it play ms. 9-16 doubling up the horns and modulated to French Horn or Trombone sound – note the transposition. After that, organ goes back to score.

10) ROSENKAVALIER – FINAL DUET. Orchestra starts at #16 (2 measures before Section 297). Soprano and Mezzo Soloists enter at #20 (2 measures after Section 297). Sing in German. Play through #48 (5 before Section 301). Cut there and pick up at #64 (Section 302). Soloists enter at #69 (Section 303). End on the 1st (eighth) note of #90 (Section 306) with a brief hold on that note. In 90: Low strings and oboe change the half note to an eighth note -- same pitch.

Celeste and 2 Harps important in this piece. If only one Harp, have Piano play the second.

11) LA DONNA E MOBILE. Harp plays keyboard music and Ad Lib freely, dolce. End the piece at ms 87. The soloist will take ms. 86 ad lib – Strings please omit the second sixteenth note and replace with a sixteenth rest in that measure.

12) TCHAIKOVSKY SYMPHONY #5 – 2ND MOVEMENT. Orchestra starts at 158 (8 after K Allegro non Troppo) to 184 (end of 2nd Movement). A=16, B=45, C=52, D=75, E=83, F=91, G (Animando) = 116, H=124, I=138, (no J), K=151). Strings starting in ms. 173: accent the first note of each duplet. The clarinets in 182-184 dark and "sad".

13) ON EAGLES WINGS. Horns *ff* in ms. 89-90. At end of piece chimes play a full note in E flat after orchestra cut off.

1. Strings muted 1-19.
2. **10-19:** Chorus enters at 10 Oooing-no lyrics. Very soft and "heavenly" ("out of this world"). Chorus out at 19.
3. **20-23:** Soprano solo "You who dwell in the shelter of the Lord, who abide in His shadow for life".
4. **24-27:** Baritone solo "Say to the Lord: My refuge, my Rock in whom I trust".
5. **27-32:** Choir sings lyrics "And he will raise you up on eagle's wings, bear you on the breath of dawn, make you to shine like the sun".
6. **End of 32-36:** Baritone Solo "And hold you in the palm of his hand" with chorus Oooing.
7. **End of 36-40:** Mezzo Soprano Solo "The snare of the fowler will never capture you, and famine will bring you no fear."
8. **41-44:** Baritone Solo "under His wings your refuge, His faithfulness your shield" with Tenors and Bases Oooing-no lyrics.
9. **44-50:** Chorus sings lyrics "And he will raise you up on eagle's wings, bear you on the breath of dawn, make you shine like the sun."
10. **End of 50-53:** Mezzo Soprano Solo "and hold you in the palm of his hand" with Chorus Oooing – no lyrics.
11. **54-57:** Chorus SATB sings lyrics "You need not fear the terror of the night, nor the arrow that flies by day."
12. Chorus sings through 2nd beat of 61: "Though thousands fall about you, near you it shall not come."
13. All skip to 78 (Third beat). **We are cutting half 61 – half 78.**
14. **78-84:** Chorus SATB "and He will raise you up on eagle's wings, bear you on the breath of dawn and make you shine like the sun"
15. Soloists join choir at pick up to 85 through the end.: "and hold you in the palm of his hand".
16. **87-90:** Full Chorus SATB and Soloists "In the palm of his hand".
17. At the end 91, soloists cut but chorus continues humming hmmm until cut.
18. **91:** After conductor cuts the chorus and orchestra completely, and after a little pause, chimes play a full note in E flat.

Whistling: (Whistler) Whistles Soprano melody.

1. From 10 (pickup to 11) through 19.
2. In 32-33 (make you to shine like the sun).
3. In 49-50 (make you to shine like the sun)
4. In (pickup to) 79-84 "And he will . . . in the sun".
5. The top line in the piano accompaniment in 89-91.

14) O SOLE MIO. Take the repeat as written. Add two eighth notes (instead of the quarter rest) to the last measure of the composition – same pitch as the previous eighth note

15) SOLDIERS CHORUS (Gounod). In English.

The cuts below are in fact easier than they may appear at first blush!

Mark 70=A "lay your arms". 104=B (we are dropping this segment "B"). 122=C (Allegro -- we are playing only 3 measures of this section: 122-124). 135=D: orchestra enters on 135, chorus rests for 9 measures and enters on 144 "Glory". 160=E ("Glory"). 192=F ("Glory"). 206=G: chorus ends in 205. 213=H: we are cutting this entire part "H", but adding a full note as a new #213, same chord as #212, hold. End here.

Here's a step by step roadmap:

1. Instruments (woodwinds, strings, bass drum, triangle) enter on 1, play through 39. Meter is 6/8, will count in 2s.
2. **Cut 40-69.**

3. Tenor Soloist enters on 70 "Lay your arms" supported by woodwinds and piano playing the vocal parts. Sing/play through 103. Woodwind music for this portion is provided (handwritten). Change to 4/4 in 103.
4. **Cut 104-121.**
5. Orchestra plays 122-124 (Allegro).
6. **Cut 125-134.**
7. Orchestra enters on 135 (Tempo Marziale). Chorus enters on 144 "Glory". Continue on through 167.
8. Chorus rests 168 through 191. Enter on 192 "Glory".
9. Chorus ends in 205. Orchestra plays through 212, then adds one measure "New 213" and ends there: Instead of current 213, play a full note held – same chord as 212. End there.

Specific Remarks:

1. Dynamics at beginning change to mf – add tympani and bass drum.
2. Ms. 39 trumpet fanfare is "chord" (written F, A, C).
3. Add organ in ms. 70-82. Play chorus parts.
4. Horns/trombones – be aware of transposition and pitches in ms. 122-124.

- 16) 1812 FINALE (#358-END).** No chorus. Start with a Timpani Eb or Bb roll ad lib – then two beats preparatory for orchestra to enter on the third beat at letter "O" (ms.358). Molto Rall. More remarks in rehearsal.

ORCHESTRA:

1. If we do not have a dedicated additional drum playing the cannon parts in 388-404, they would be played by the upright Bass Drum ffff. Otherwise Bass Drum plays its own parts.
2. Accent all 1/8 notes in 372 and the 2 triplet phrases (400-403).
3. Violins and woodwinds accent each of the four notes in 402-403.
4. Horns bring out 412 and 413 – usually a challenge! In 413: 1ST AND 2ND trumpet play Cornet part ("Piston" doubling up with Horns). Tuba plays that bar (written as optional), all fff.
5. Snare drum quits at 417.
6. In #420: All instruments except Timpani and Bass Drum – cut after the quarter note of the downbeat and place a hold on the Rest in the remainder of the measure. Timpani and Bass Drum play the full note ffff → pp → ffff (subito change) uninterruptedly. Hold, follow conductor.
7. In #420-422: Add cymbals on each of the very last 4 notes.
8. In #421-422: All instruments hold all last 3 notes.
9. In #422: Hold the quarter note. fff choked crash Cymbal on the final cut.

- 17) BATTLE HYMN OF THE REPUBLIC (Wilhousky).** At ms. 109 tempo changes to Presto. Again, this is a high point in the program, hence the details.

CHORUS:

1. In refrain, "Hallelujah": Make the "lu" and the "jah" very distinct notes (no "sliding" although still legato).
2. Women make the first 2 "Glorias" of the 1st refrain (#27, 31) crescendo and subito diminuendo (diamond configuration <>), echo effect, end pp.
3. The double Glorias (#35-36) is a reverse diamond; diminuendo, then subito crescendo.
4. Verse 2 "I have seen them in the watch fires": Melody line is sung by Soloist with women "ooing" their lines. Tenors and Basses sing "Truth is marching", bullets, marcato and mf (not dum, dum).
5. Verse 3 "In the beauty of the lilies" (Section 10, pickup to #82). Male Quartet sings lyrics. Tenors and Basses sing lyrics, sotto voce. Conductor will dictate the notes of this verse; watch carefully.
6. Long holds on "lilies", "sea", "bosom", and "me", while the harp ad libs arpeggios and gliss per below completely "covering" the fermatas. The hold on "holy" is short, followed by "let us die

to make men free” with no hold. Accelerate “while God is marching on” with continuous harp gliss up and down throughout this sentence.

7. Hold each note of the 2 Amens. Strict legato – no daylight between “A” & “Men”, stagger breathing. However, separate the “men” from the next “A”men.

ORCHESTRA:

1. In the Intro (#1 to #17), before Rehearsal Section 1: Cello and bass double up the timpani, all pizzicato and mp. String Bass use extension.
2. In #29: Add suspended Cymbal on downbeat of "Glory Hallelujah" (first refrain), p.
3. In #46: Add a Chime on 3rd beat (just prior to 2nd verse “I have seen Him”).
4. In the second verse, woods please count the beats carefully because the conductor may be concentrating on the chorus.
5. In #81(1 before Section 10): Add a fermata on the trumpets’ 1st beat (½ note). Remove slur to ¼ note. Clear separation between them (that gap, however, is filled with harp gliss up and down).
6. Add a chime on the cut off of the latter trumpet note (beat 3) of 81.
7. Harp: Generous, continuous gliss up & down on and between the 2 fermatas on the trumpet ending of the instrumental interlude (#81, one before Section 10). Completely fill any space between the two fermatas. Make sure the Audio engineer has a mike directed to the harp.
8. Harp: In Section 10 (#82-87), ad lib generously arpeggios and gliss at will in #82 “lilies”, #83 “sea”, #84 “bosom”, #85 “me” completely “covering” the fermatas. In #86 gliss up and down (after “holy”) and in #87 after “free” (scored). Multiple gliss up and down in #89 (after “marching in). As a rule, fill in wherever there is hold and continue the gliss until the next note is played.
9. Trumpets: In #89 (1 before Section 11) – Make sure triplets are synchronous.
10. Add trumpets in ms 111-112 to match rhythm of tympani.
11. The last “Amens” are molto rit and “very” legato – no separation between #106 and #107, and between #108 and #109.
12. Timpani: In #111 play two sets of two 1/8 notes followed by a quarter note. Then in #112 play eight 1/8 notes. Timpani add a brand new measure #113 with a full note rolled and held. Everyone else holds the last note in #112 until cut. See modified score.

18) TCHAIKOVSKY SYMPHONY #5 – 4TH MOVEMENT.

X=414, Y=452, Z=482, Aa=490, Bb=499, Cc=612, Dd=526, Ee=554. Start at 436 Molto Vivace (16 before Y). Hold the timpani roll in 471 throughout the measure – no rests for the timpani. However, the remainder of the orchestra please omit the “hold” on the third/fourth beats of ms. 471 and instead, hold the quarter note in 471 until cut. The timpani continues without any cuts into 472 (If timpani stops, the audience gets the impression that the entire piece ended here!). Play through 503 (5 after Bb). Skip 504-517. Pick up at 518 (8 before Dd) and play through end, presto – count in 2s. Hold the first beat (dotted half note) of measure 564. Insert a breath mark after this note. The last four quarter notes of the piece (564-565) are marcato, Molto Rit, and will be dictated by the conductor.

19) ARMED FORCES MEDLEY.

The order of the songs is as follows: 1. Army, 2. Marines, 3. Navy, 4. Air Force, 5. Coast Guard. Use the 4 bar SEGUE endings in the first four songs, use the FINE ending at the very end (Coast Guard). Tempo is 120 constant throughout except at the FINE, which is molto rall.

Chorus:

Only men sing the second “Give ‘er the gun” (before B) in the Air Force song.

20) GRAND OLD FLAG. Snare Drum starts with March Cadence ad lib until conductor signals.

This will give time for the Iwo Jima Reenactors to walk to front of house. Percussion then does a Roll Off cadence and orchestra starts on the pick up to #78 (the second half note in #77).

CHORUS:

1. Enter at pickup to 96 ("You're a grand") singing melody.
2. Both women and men sing melody in unison (top line). Disregard bottom line. Sing melody through the end.
3. Hold the last "flag" on to the very end of the piece until final cut in 137. Note that the orchestra is playing an extra half note on the second beat of 137.

ORCHESTRA:

1. Start on pickup to 78.
2. In 92-96: All trumpets copy Trumpet 2 replacing the $\frac{1}{4}$ note rest on the down beats of 92, 93 & 94 with a "D". Precise, brilliant notes – military.
3. Add cymbals on 1st beats of 92, 93, 94, 95, and the last 2 notes of the piece (137).
4. In the very last measure (137) copy the 1st half of that bar into its second half (replacing the $\frac{1}{2}$ note rest), fff.

21) STARS AND STRIPES.

CHORUS:

Note the choreography where women and men stand up and sit down in competition as they sing "la la". Women stand up briskly as the flutes stand at 4 before E. After you sing "la la" your melody line, sit down and the men stand up briskly at the same spot on the repeat (still with the flutes). Later on, when the brass section stands up, both men and women stand, "la la" and remain standing until the end. Women (and trumpets) go to the higher octave in the repeat of the "la la" in 109, 110. Soloists please be alert in the choreography since the audience takes their cues largely from you! All shout "Hey" on the very last note of the piece.

ORCHESTRA:

1. Mark: A = 5, 1st ending = 20, 2nd ending = 21. B = 22 which is the 1st repeat sign. Trio (C) = 39. D = 71 at the first repeat sign after the Trio. E = 95. 126 = the 1st ending. 127 = the very last bar of the piece (2nd ending). Play all repeats.
2. Cymbal on the very 1st note of the piece (a great big crash). Then on the upstroke of #2, 12, 20. Also on the downbeat of 5, 6, 9, 10, 15, 16. In Section B (#21 on): First time, play cymbals on the upstroke of each bar, then on both beats on the repeat. In Section D (#71) and on: Cymbals on each note in the "answers" in 73-74, 77-78, 79-80, 83-84, 87, 89. Then on the downbeat of each bar in the repeat.
3. Trio dynamic is very soft, pianissimo.
4. Make the lower brass dynamic forte in #53-54, 80-82, 84-86, 101-102. Accentuate those notes.
5. In #53: String bass and tuba split the last half note into a dotted quarter and an eighth similar to the configuration of #101 and #109, forte.
6. In the Break Strain or "cats and dogs fight" (D), marcato and ff. Follow conductor closely – I accelerate here.
7. Choreography: Flutes and piccolo stand up briskly on the downbeat of #91 (4 bars before E). Sit down promptly at the first ending at the end of 126. Similarly, trumpets and trombones stand up together briskly on the downbeat of #91 (4 bars before E) the second time. Slow down these 4 measures.
8. In 94 (one before E): Rit both times, more so on the repeat. Watch conductor.
9. In #95-100: The first sentence of the brass repeat is allargando, slower than usual and then much faster on the second sentence (#110-end). Follow conductor.
10. Trumpets and trombones play 109 an octave higher the second time around.
11. Very last measure (#127) rit. Very last note fff deciso, choked cymbal.

22) HALLELUJAH CHORUS

Chorus:

1. There is a timpani roll before the piece starts. Chorus enters on 4 "Hallelujah" (p 104). A lot of Rubato – follow conductor carefully.

2. Disregard the hold on the third beat of measure 33 (2nd measure on top of pg. 108), only slow down that measure. Back a tempo in #34.
3. Hold "reigneth" ever so slightly, as if has a fermata – follow conductor.
4. Slow down only slightly in "The kingdom of this world is become", pg. 108. Pick up the tempo immediately at "the Kingdom of our Lord". Accelerate in "And of his Christ, and of his Christ", accentuating the second "his Christ". Back to tempo primo as basses sing "And he shall reign forever and ever" at bottom of pg. 108.
5. Hold each of the last 4 notes of this piece (bottom of pg 114). Make these notes *cresc/dim* (a sforzando effect) except the last note: *ff*. Although these 4 notes are held, keep them legato (stagger breathing). No daylight between these last 4 held notes.
6. Half of the altos please hold "Kings" in 75-76 with the Tenors. Also hold "Lords" in 77-78.

Orchestra:

1. Timpani and bass drum roll, crescendo and hold at the beginning of the composition. Hold until Conductor starts. Cymbal crash on first beat of bar 1.
2. Disregard the fermata on the 3rd beat of 33. Watch carefully for tempo in the next several bars. A lot of Rubato.
3. Slow down in 34-37. Pick up tempo at 38, accel through 40, back to tempo primo at 41. Follow conductor.
4. Place fermatas on the very last 4 notes of the piece.
5. Timp roll on downbeat of 36, crescendo through the 3rd beat of 37 "is become", *cresc*.
6. Cymbals: on downbeats in 1,4,5,8,9,41,68, last 4 notes of piece 92-94.
7. PAUSE all except timpani in 92, then fermatas. These last 4 held notes will all be "down beats".
8. In 92: Timpani in D rolls continuous and crescendo roll starting downbeat. Continue through the held dotted half in 93. In the last quarter note in 93, play multiple 1/8 notes and hold the last 1/8, making it a roll that goes through 94. Bass drum starts *fff* roll in beginning of 92 and goes on uninterrupted until the very end. Choked cymbal *fff* on the cut at the very end of the piece.

23) GOD BLESS AMERICA (Festival Edition)

Orchestra starts at the top playing the 5 bars Intro. Chorus and orchestra skip to F (24) where chorus joins orchestra. Sing/play through 42 (one before K). Skip to very last bar (46).

The chorus and soloists hold hands and raise them up at the very last "Home Sweet Home".