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## THIS IS AMERICA

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# THIS IS AMERICA

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# THIS IS AMERICA

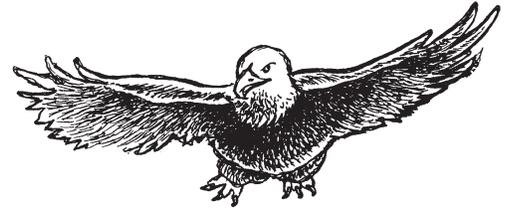
## A Celebration Of Our Country

by Teresa Jennings

**CHARACTERS:** All Americans

**SETTING:** America

**TIME:** The present



### SEQUENCE 1

*Opening Song:* This Is America

# This Is America

SYMPHONIC MARCH (♩=120-126)

Teresa Jennings

N.C.

*mf* TROMBONES - CRISPLY

Musical score for the first system, featuring piano accompaniment for Trombones. The score is in 4/4 time and B-flat major. The piano part consists of a steady eighth-note accompaniment in the bass clef and rests in the treble clef.

**5** *mf* MARCATO

This is A - mer - i - ca. A - mer - i - ca.

TRUMPETS

FL., PICC.

Musical score for the second system, including vocal line and piano accompaniment for Trumpets. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *mf* MARCATO. The lyrics are "This is A - mer - i - ca. A - mer - i - ca." The piano part features a steady eighth-note accompaniment in the bass clef and rests in the treble clef.

This is A - mer - i - ca. A - mer - i - ca.

+ SNARE DRUMS

Musical score for the third system, including vocal line and piano accompaniment with Snare Drums. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "This is A - mer - i - ca. A - mer - i - ca." The piano part features a steady eighth-note accompaniment in the bass clef and rests in the treble clef.

# This Is America

13 *f*

I  
This is A - mer - i - ca. A - mer - i - ca.

II  
(OPT.)  
This is A - mer - i - ca. A - mer - i - ca.

*f*

F C F Bb C

I  
This is A - mer - i - ca. A - mer - i - ca.

II  
This is A - mer - i - ca. A - mer - i - ca.

F C F Bb C F

(I+II) *mf* LEGATO

A land of cour - age, faith, and hon - or.

STGS., E. HORN

Gmi F Dmi F/A Bb F

*mf*

*p*  
(PEDAL FREELY)

*sfz* > > 5

# This Is America

A land of true e - qual - i - ty.

*Gmi F Dmi Ami<sup>7</sup> Bb(ADD9) TPT.*

**29** A land of hope and pride. A—

*F/A Bb C Dmi<sup>7</sup> F C/E HORN Dmi<sup>7</sup> C/E*

land of u - ni - ty. A— land of lib - er -

*Gmi<sup>7</sup> F Dmi<sup>7</sup> Ami<sup>7</sup> Bb(ADD9) Bb/D Bb F/A F/Bb Csus*

**36** BUILD

ty.

*F WW'S (ONE SNARE) +TIMP.*

# This Is America

Have color guard enter here carrying American flag, state flag, community flag, etc. (opt.)\*

40

+PICC. (WW'S BUB)

*f* ALL SNARES

44

+STGS.

*sim.*  
(+TIMP.)

48 *f*

I  
This is A - mer - i - ca! A - mer - i - ca!

II  
*f*  
This is A - mer - i - ca! A - mer - i - ca!

III  
(OPT.) *f* SING ON REPEAT ONLY  
This is A - mer - i - ca! A - mer - i - ca!

G HORNS WITH PART 3 D G C D

CONTINUE BUB QUARTER NOTE PULSE, SIM. - BASS, PIANO, TIMP.

\*Instead of a traditional color guard, have some students march in carrying smaller American flags. Or have them carry one very large flag together. By the end of the instrumental interlude, color guard or flag bearers should be in final position for rest of song. As flags pass before them, students should put their hands over their hearts.

# This Is America

I. This system contains the first eight measures of the song. It features three vocal staves (I, II, III) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "This is A - mer - i - ca! A - mer - i - ca!". The piano part includes chords G, D, G, C, D, G, D and a melodic line in the right hand.

2. This system contains the next eight measures of the song. It features three vocal staves (I, II, III) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "ca! A land of cour - age, faith, and". The piano part includes chords G, Ami?, G, Emi?, G/B and a melodic line in the right hand. A circled "57" is written above the second measure of the vocal staves.

# This Is America

hon - or. A land of true e - qual - i -

hon - or. A land of true e - qual - i -

A - mer - i - ca. ○

*C* *G* *Ami<sup>7</sup>* *G* *Emi<sup>7</sup>* *Bmi<sup>7</sup>*

Detailed description: This system contains the first four staves of the score. The vocal staves (I, II, III) are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in C major with a common time signature. The lyrics are: 'hon - or. A land of true e - qual - i -' on the first two staves, and 'A - mer - i - ca.' on the third staff. The piano part features chords: C, G, Ami<sup>7</sup>, G, Emi<sup>7</sup>, and Bmi<sup>7</sup>. There are accents (>) on the piano accompaniment notes.

ty. A land of hope and pride. A—

ty. A land of hope and pride. A

beau - ti - ful. A— land of hope and pride.

*C (ADD9)* *G/B* *C* *D* *Emi<sup>7</sup>* *G* *D/F#* *Emi<sup>7</sup>* *D/F#*

65

Detailed description: This system contains the next four staves. A handwritten circled '65' is above the first staff. The lyrics continue: 'ty. A land of hope and pride. A—' on the first staff, 'ty. A land of hope and pride. A' on the second, and 'beau - ti - ful. A— land of hope and pride.' on the third. The piano accompaniment features chords: C (ADD9), G/B, C, D, Emi<sup>7</sup>, G, D/F#, Emi<sup>7</sup>, and D/F#. There are accents (>) on the piano accompaniment notes.

# This Is America

land of u - ni - ty. A — land of lib - er -

land of u - ni - ty. A — land of lib - er -

A land of u - ni - ty. A land of lib - er -

*Ami<sup>7</sup> G Emi<sup>7</sup> Bmi<sup>7</sup> C(ADD9) C/E C G/B G/C Dsus*

73

ty. A land of hope and pride! A —

ty. A land of hope and pride! A

ty. A — land of hope and pride!

*G G/B C D Emi<sup>7</sup> G D/F# Emi<sup>7</sup> D/F#*

# This Is America

78

land of u - ni - ty! A — land of  
land of u - ni - ty! A — land of  
Of u - ni - ty! A — land, a —

*Ami<sup>7</sup> G Bmi<sup>7</sup> C(ADD9) C/E C G/B G/C*

The first system of the musical score consists of four staves. The top three staves are vocal parts for voices I, II, and III. The bottom staff is a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "land of u - ni - ty! A — land of", "land of u - ni - ty! A — land of", and "Of u - ni - ty! A — land, a —". The piano accompaniment includes chords: *Ami<sup>7</sup>, G, Bmi<sup>7</sup>, C(ADD9), C/E, C, G/B, G/C*. The piano part features a melodic line in the right hand and a bass line in the left hand.

li - ber - ty!  
li - ber - ty!  
land of — li - ber - ty!

*Dsus G*

The second system of the musical score consists of four staves. The top three staves are vocal parts for voices I, II, and III. The bottom staff is a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "li - ber - ty!", "li - ber - ty!", and "land of — li - ber - ty!". The piano accompaniment includes chords: *Dsus, G*. The piano part features a melodic line in the right hand and a bass line in the left hand.

# This Is America

84

First system of the musical score. It consists of four staves: three vocal staves (I, II, III) and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "This is America! America!". The piano accompaniment is in treble and bass clefs with a key signature of one sharp. Chords are labeled: C, C/B, Am1, and Dsus. Dynamics include *v* (piano) and *sim.* (sostenuto). The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

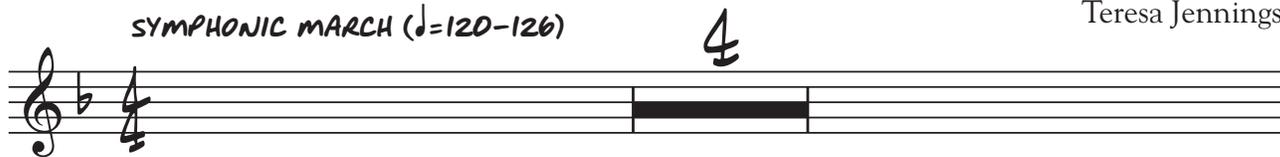
88

Second system of the musical score. It consists of four staves: three vocal staves (I, II, III) and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "mer i ca!". The piano accompaniment is in treble and bass clefs with a key signature of one sharp. Chords are labeled: G and (+8va). Dynamics include *v* (piano) and *sim.* (sostenuto). The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. There is a triplet of eighth notes in the right hand marked with a '3' and an accent (^).

# This Is America

SYMPHONIC MARCH (♩=120-126)

Teresa Jennings



**5** *mf* MARCATO

# This Is America

(21) *mf* LEGATO

(F) A land of cour - age, faith, and hon - or.

A land of true e - qual - i - ty.

(29) A land of hope and pride. A — land of u - ni -

(36) BUILD ty. A — land of lib - er - ty.

3 40 44 4

Have color guard enter here carrying American flag, state flag, community flag, etc.

(48) *f* This is A - mer - i - ca! A - mer - i - ca!

*f* This is A - mer - i - ca! A - mer - i - ca!

*f* SING ON REPEAT ONLY This is A - mer - i - ca! A - mer - i - ca!

# This Is America

I  
This is A - mer - i - ca! A - mer - i - ca!

II  
This is A - mer - i - ca! A - mer - i - ca!

III  
This is A - mer - i - ca! A - mer - i -

The first system of the musical score consists of three staves. The top staff (I) has a treble clef and a key signature of one sharp (F#). The lyrics are "This is A - mer - i - ca! A - mer - i - ca!". The middle staff (II) has a treble clef and a key signature of one sharp. The lyrics are "This is A - mer - i - ca! A - mer - i - ca!". The bottom staff (III) has a treble clef and a key signature of one sharp. The lyrics are "This is A - mer - i - ca! A - mer - i -". A first ending bracket labeled "1." spans the final two measures of the system.

I  
ca! A land of cour - age, faith, and

II  
ca! A land of cour - age, faith, and

III  
ca!

57

The second system of the musical score consists of three staves. The top staff (I) has a treble clef and a key signature of one sharp. The lyrics are "ca! A land of cour - age, faith, and". The middle staff (II) has a treble clef and a key signature of one sharp. The lyrics are "ca! A land of cour - age, faith, and". The bottom staff (III) has a treble clef and a key signature of one sharp. The lyrics are "ca!". A second ending bracket labeled "2." spans the final two measures of the system, with a circled number "57" above it.

I  
hon - or. A land of true e - qual - i -

II  
hon - or. A land of true e - qual - i -

III  
A - mer - i - ca.

The third system of the musical score consists of three staves. The top staff (I) has a treble clef and a key signature of one sharp. The lyrics are "hon - or. A land of true e - qual - i -". The middle staff (II) has a treble clef and a key signature of one sharp. The lyrics are "hon - or. A land of true e - qual - i -". The bottom staff (III) has a treble clef and a key signature of one sharp. The lyrics are "A - mer - i - ca.".

# This Is America

65

I  
ty. A land of hope and pride. A—

II  
ty. A land of hope and pride. A

III  
beau - ti - ful. A— land of hope and pride.

I  
land of u - ni - ty. A— land of lib - er -

II  
land of u - ni - ty. A— land of lib - er -

III  
A land of u - ni - ty. A land of lib - er -

73

I  
ty. A land of hope and pride! A—

II  
ty. A land of hope and pride! A

III  
ty. A— land of hope and pride!

# This Is America

78

I  
land of u - ni - ty! A land of

II  
land of u - ni - ty! A land of

III  
Of u - ni - ty! A land, a

84

I  
li - ber - ty! This is A -

II  
li - ber - ty! This is A -

III  
land of li - ber - ty! This is A -

88

I  
mer - i - ca! A - mer - i - ca!

II  
mer - i - ca! A - mer - i - ca!

III  
mer - i - ca! A - mer - i - ca!

# This Is America

This is America. America.  
This is America. America.

+ *part 2 (opt.):*  
This is America. America.  
This is America. America.

A land of courage, faith, and honor.  
A land of true equality.  
A land of hope and pride.  
A land of unity.  
A land of liberty.

*instrumental interlude/flag ceremony*

This is America! America!  
This is America! America!  
This is America! America!  
This is America! America!

A land of courage, faith,  
and honor.  
A land of true equality.  
A land of hope and pride.  
A land of unity.  
A land of liberty.

A land of hope and pride!  
A land of unity!  
A land of liberty!

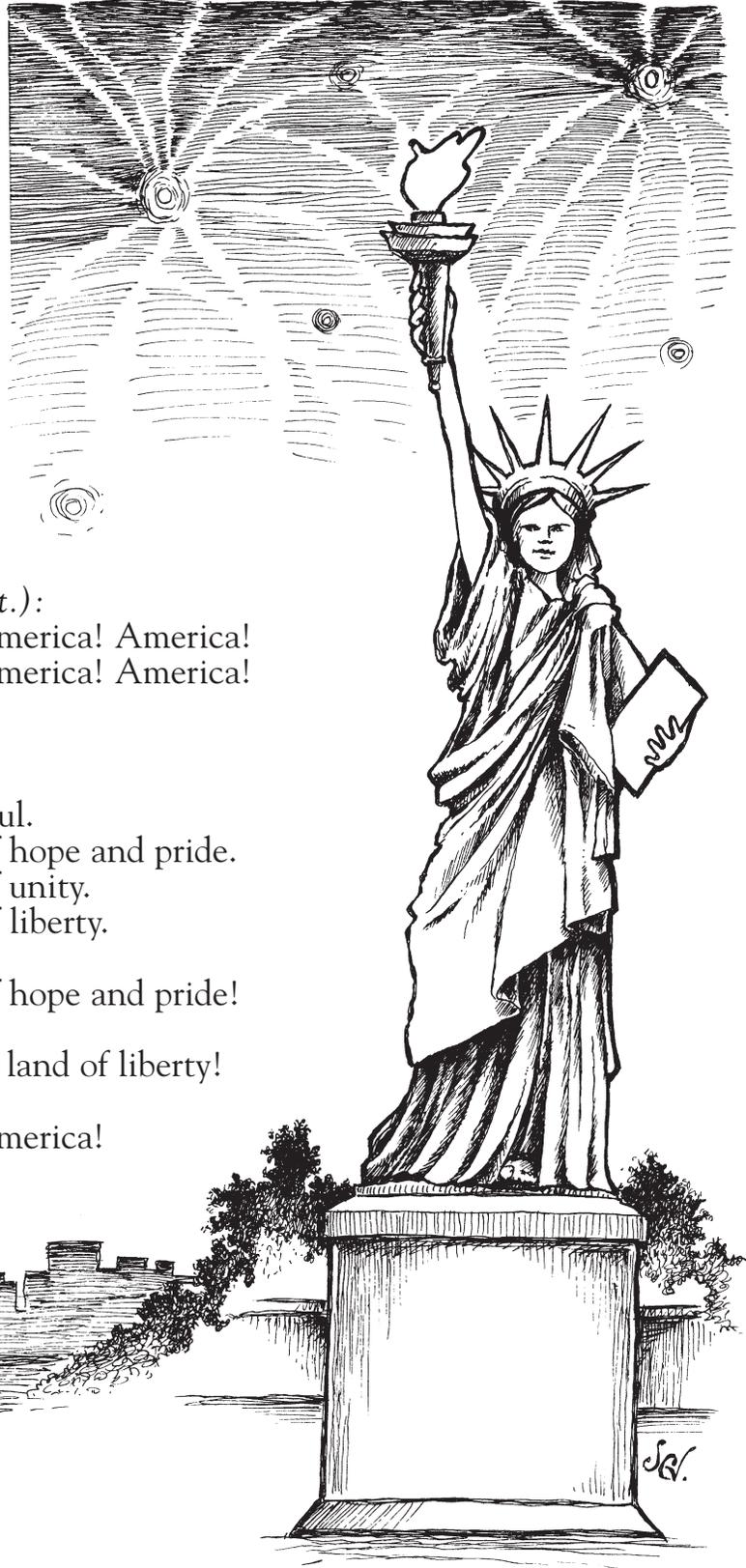
This is America!  
America!

*part 3 (opt.):*  
This is America! America!  
This is America! America!

America.  
O beautiful.  
A land of hope and pride.  
A land of unity.  
A land of liberty.

A land of hope and pride!  
Of unity!  
A land, a land of liberty!

This is America!  
America!



## SEQUENCE 2

This is America, and we are Americans.

We are young, we are old. We are wealthy, we are not.

We live in cities, we live in towns. We were born here, we came here.

We have dark skin, we have light skin.

We are teachers and students, soldiers and citizens, friends, neighbors, and family.

The Declaration of Independence, The Bill of Rights, and The Constitution of the United States say that we are all equal and we are all free.

They say that we may have our own opinions and speak them freely.

They say we may worship as we wish.

They say we may protect and defend ourselves.

They say no matter what our ethnic origins, we are all equal and we are all free.

This is America, and we are Americans.



## SEQUENCE 3

*(mini skit)*

**Kid 1:** You know, I was just thinking that America really is a unique country.

**Kid 2:** You mean because we're a democracy? A melting pot? A free country?

**Kid 1:** Well, yeah. But also because there are so many cool things that make us who we are.

**Kid 3:** No kidding! Like fireworks on The Fourth of July. Or turkey on Thanksgiving.

**Kid 4:** How about our movies and TV and radio?

**Kid 5:** And our music, our video games, our pizza, and let's not forget our apple pie.

**Kid 1:** Or blue jeans, malls, football, fast food, freeways.

**Kid 2:** Broadway, The Grand Canyon, parades, amusement parks, public television.

**Kid 3:** Hollywood, The Smithsonian, The Rockies, The Liberty Bell, Mount Rushmore.

**Kid 4:** Basketball, marching bands, teddy bears, cowboys, New York City!

**Kid 5:** Wow. We could go on and on, couldn't we?

**Kid 1:** Yeah. America has got to be the greatest place in the world.

**Others:** Yeah.

**Kid 2:** I sure do love my country.



## SEQUENCE 4

**Song:** I Love My Country

# I Love My Country



STATELY (HALFTIME FEEL) ( $\text{♩} = 120$ ;  $\text{♩} = 60$ )

Teresa Jennings

TRP. *mf* MUFFLED DRUMS

F C F C

DETACHED

**S** +SIGN LANGUAGE (OPT.)  
OPT. SOLI 1ST TIME, ALL 2ND TIME  
*mf*

I love my coun - try.

PICCOLO TRUMPET - 2ND TIME ONLY

*mf*

F C

# I Love My Country

I love my free - dom. I love my flag and

PICC. TPT.

F C B $\flat$  F

In - de - pen - dence Day. I am a cit - i - zen.

PICC. TPT.

C G C F B $\flat$

(13)

I have e - qual - i - ty. I love my coun - try, the

PICC. TPT.

F C B $\flat$  F

# I Love My Country

1. 2.

22

PICC. TPT.

U. S. A. A. I love my

C F F Bb

PICC. TPT.

coun - try, the U. S. A.

F C F

26

PICC. TPT.

U. S. A.

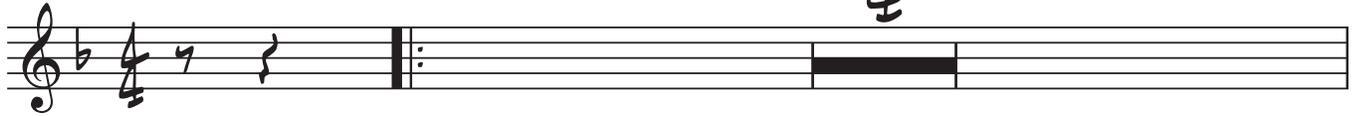
C F C F

# I Love My Country

STATELY (HALFTIME FEEL) ( $\text{♩}=120$ ;  $\text{♩}=\text{♩}$ )

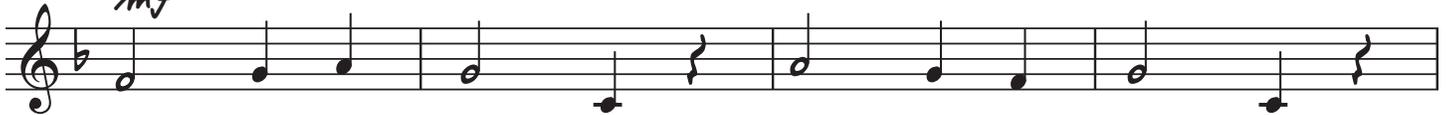
Teresa Jennings

4



(5) +SIGN LANGUAGE  
SOLI 1ST TIME, ALL 2ND TIME

*mf*



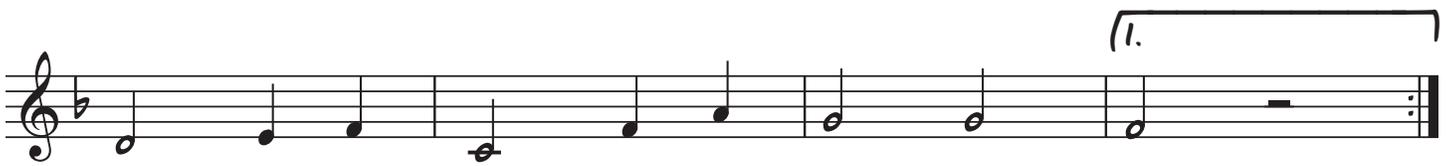
I love my coun - try. I love my free - dom.



I love my flag and In - de - pen - dence Day.



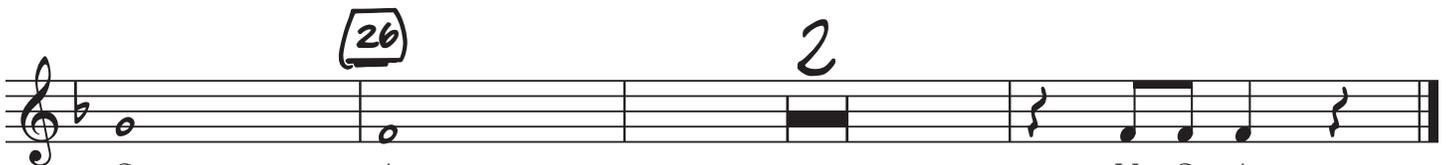
I am a cit - i - zen. I have e - qual - i - ty.



I love my coun - try, the U. S. A.



A. I love my coun - try, the U.

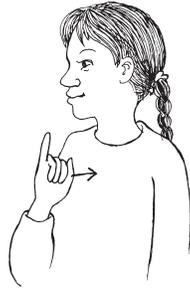


S. A. U. S. A.

# I Love My Country

(sing twice)

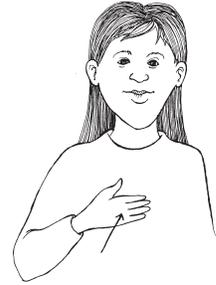
I love my country.  
 I love my freedom.  
 I love my flag and Independence Day.  
 I am a citizen.  
 I have equality.  
 I love my country, the U.S.A.



**I**



**love**



**my**

after 2nd time:

I love my country, the U.S.A.  
 U.S.A.



**country**



**freedom**



**flag**



**and**



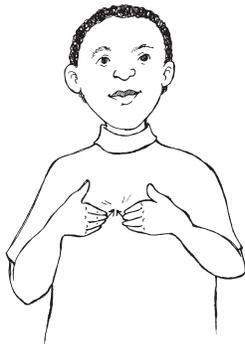
**Independence Day**



**am**



**citizen**



**have**



**equality**



**U.**



**S.**



**A.**

## SEQUENCE 5

(optional)



During the war of 1812, Francis Scott Key was on a boat in Baltimore Harbor.

From there, he witnessed the bombing of Fort McHenry by the British army.

All through the night, he caught glimpses of the American flag through the smoke and flashes of light from the bombing.

In the morning, he was so thrilled to see the flag still flying that he was inspired to write a poem about it.

The poem he wrote was later set to the tune of another song and eventually became America's national anthem, "The Star-Spangled Banner."

Please stand for the recitation of The Pledge of Allegiance and the singing of "The Star-Spangled Banner."

## SEQUENCE 6

(optional)



**Recitation: The Pledge of Allegiance**

**Song: The Star-Spangled Banner**

(Refer to Teacher's Guide for information about this sequence.)

## SEQUENCE 7

Posterity—you will never know how much it has cost my generation to preserve your freedom. I hope you will make good use of it. – John Quincy Adams

I know not what course others may take but as for me; give me liberty or give me death. – Patrick Henry

There is nothing so likely to produce peace as to be well prepared to meet an enemy. – George Washington

Those who expect to reap the blessings of freedom must undergo the fatigues of supporting it. – Thomas Paine

It is my duty to my Country to love it; to support its Constitution; to obey its laws; to respect its flag; and to defend it against all enemies. – William Tyler Page

Government of the people, by the people, for the people, shall not perish from the earth. – Abraham Lincoln

We Americans of today, together with our allies, are passing through a period of supreme test. It is a test of our courage—of our resolve—our wisdom—our essential democracy. – Franklin D. Roosevelt

In democracy, the individual enjoys not only the ultimate power but carries the ultimate responsibility. – Norman Cousins

We can't all be Washingtons, but we can all be patriots. – Charles F. Browne

We would rather die on our feet than live on our knees. – Franklin D. Roosevelt

The cause we support was just, and was glorious; when men fight for freedom, they must be victorious. – Joseph Hopkinson

Freedom is still expensive. It still costs money. It still costs blood. It still calls for courage and endurance, not only in soldiers, but in every man and woman who is free and who is determined to remain free. – Harry S. Truman

Freedom is never voluntarily given by the oppressor; it must be demanded by the oppressed. – Martin Luther King, Jr.

My fellow Americans: ask not what your country can do for you—ask what you can do for your country. – John F. Kennedy

Let us have faith that right makes might, and in that faith let us to the end dare to do our duty as we understand it. – Abraham Lincoln



## SEQUENCE 8

**Song: American Tears**



# American Tears

PATRIOTIC BALLAD (♩=104)

Teresa Jennings

N.C.  
 GENTLY OBOE

*mf*

LIGHT FILL - - - -

PEDAL FREELY THROUGHOUT

5 REPEAT ON D.S. ALSO  
*mf* SOLO 1ST + 2ND TIMES, ALL 3RD + 4TH TIMES (OPT.)

1. Some-times I think a-bout A-mer-i-ca.
2. Some-times I think a-bout A-mer-i-ca.
3. Some-times I think a-bout A-mer-i-ca.
4. Some-times I think a-bout A-mer-i-ca.

RHYTHM - BUILD EACH TIME (MORE FREELY)

*Bm*<sup>1</sup> C E. HORN

DRUMS - SPARSE 1ST TIME; HALFTIME FEEL 2ND TIME

A-bout her strug-gles through the years.  
 A-bout her fu-ture and her past.  
 A-bout her peo-ple's leg-a-cy.  
 A-bout her pain a-long the way.

*Bm*<sup>1</sup> C

OB. (+E.H. Bub)

FILL - -

13

# American Tears

I think of peo - ple who did what they had to do with the  
 I know I'm blessed to be liv - ing in lib - er - ty in a  
 I won - der if they knew that what they had to do would be  
 I know it had to be for our de - moc - ra - cy, for the

*Em1* *Em1/D* *A* *D* *A/C#* *Bm1* *A*

strength to act through their fears.  
 land where free - dom will  
 known through - out his to - ry.  
 world we live in to -

*G (ADD 9)* *Asus*

FILL INTO TIME  
1ST TIME

1.

last. For the he - roes. For the  
 day.

*Asus* *A* *D + STGS.* *A* *D/A*

*f* ALL **23**

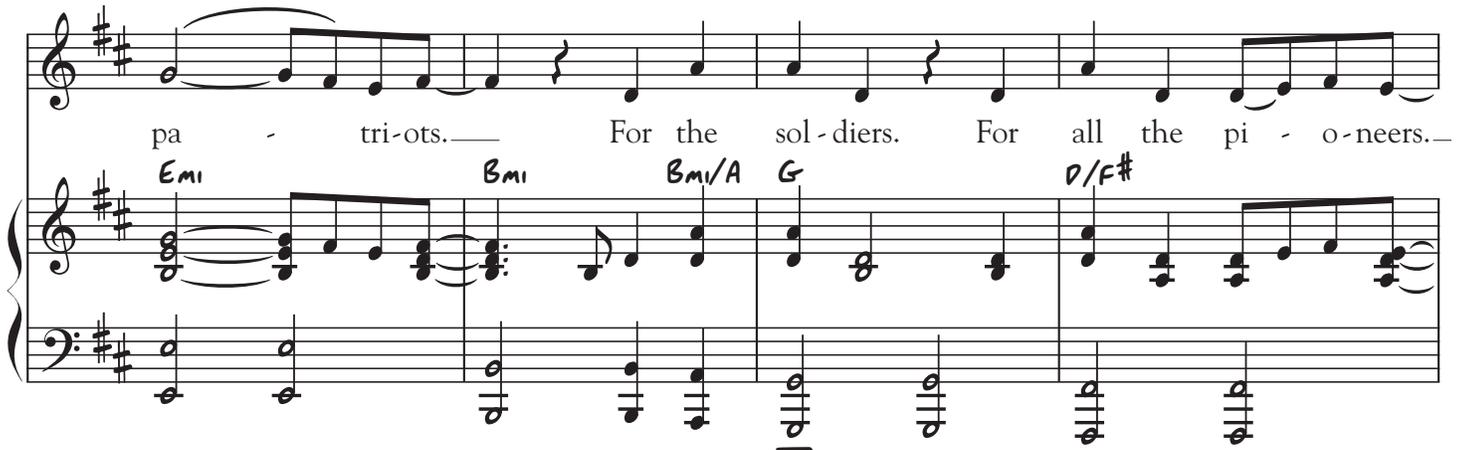
*f* FILL - - - - -  
 PIANO - MORE FREELY 2ND TIME

2.

# American Tears

pa - tri-ots. For the sol - diers. For all the pi - o-neers.

*E<sub>m</sub>* *B<sub>m</sub>* *B<sub>m</sub>/A* *G* *D/F#*



I will al - ways be an A -

*A<sub>sus</sub>* *G* *D/F#* *G*

FILL

*mf* *v* *v* **TO CODA**



mer - i - can. And I'll al - ways cry A - mer - i - can

*D/F#* *F#/A#* *B<sub>m</sub>* *B<sub>m</sub>/A* *G* *A<sub>sus</sub>* *A*

*mf* FILL



tears.

*N.C.* FILL

**37** **D.S. AL CODA**



**CODA**

**American Tears**

*CRES.* *RIT.* *f*

I tears. For the

II *OPT. SOLO* *RIT.* *f* I'll al - ways cry.

*N.C.* *G/D* *Asus* *A*

*CRES.* *f* *RIT.* *FILL*

Detailed description: This system contains the first three measures of the coda. It features a vocal line (I and II), a piano accompaniment (G and B staves), and lyrics. The key signature is two sharps (F# and C#). The first measure has a whole note 'tears.' in the vocal line. The second measure has a whole rest for the vocal line. The third measure has a half note 'For' and a half note 'the' in the vocal line. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include Crescendo (CRES.), Ritardando (RIT.), and Fortissimo (f). Performance instructions include 'CODA', 'OPT. SOLO', and 'FILL'.

**45** *SLIGHTLY SLOWER* ( $\text{♩} = 96-100$ )  
*+CLAPS, OPT.* *sim.*

I he - roes. For the pa - tri-ots. For the

II For the he - roes. Oh, for the pa - tri-ots. For

*D* *A* *D/A* *Em1* *Bm1* *Bm1/A*

Detailed description: This system contains measures 4-7. It features a vocal line (I and II), a piano accompaniment (G and B staves), and lyrics. The key signature is two sharps. Measure 4 starts with a boxed number '45' and the instruction 'SLIGHTLY SLOWER (♩ = 96-100) +CLAPS, OPT.'. The vocal line in measure 4 has a long note 'he - roes.' with a slur and a 'sim.' (simile) instruction. The piano accompaniment features chords and moving lines. Dynamics include 'sim.'. Performance instructions include 'SLIGHTLY SLOWER' and '+CLAPS, OPT.'.

I sol - diers. For all the pi - o-neers. I will

II sol - diers. For pi - o - neers, pi - o - neers.

*G* *D/F#* *Asus* *G*

*FILL*

Detailed description: This system contains measures 8-11. It features a vocal line (I and II), a piano accompaniment (G and B staves), and lyrics. The key signature is two sharps. The vocal line in measure 8 has a long note 'sol - diers.' with a slur. The piano accompaniment features chords and moving lines. Dynamics include 'FILL'. Performance instructions include 'FILL'.

53

# American Tears

I al - ways be an A - mer - i - can. And I'll

II I'll al - ways be A - mer - i - can. And

D/F# G D/F# F#/A# Bm Bm/A

I al - ways cry A-mer-i-can tears. Yes, I will

II al - ways cry, al - ways cry.

G Asus A N.C. G

FILL-----

I al - ways be an A - mer - i - can!

II I'll al - ways be A - mer - i - can!

D/F# G D/F# F#/A# Bm

BUILD **ff** STOP CLAPS

BUILD **ff** (STOP TIME - ACCENT)

# American Tears

*mf*

68

And I'll al ways  
And I'll al - ways

*mf*

A G(ADD9)

*mf* LIGHT FILL

SPARSE DRUMS

72

cry A - mer - i - can tears.  
cry. I will cry.

RIT.

RIT.

Asus A N.C.

LIGHT TIME RIT.

A - mer - i - can tears.  
A - mer - i - can tears.

*mp* SLOWLY

*mp*

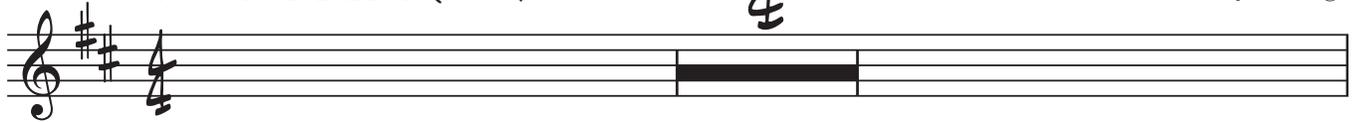
SLOWLY

D(ADD9)

# American Tears

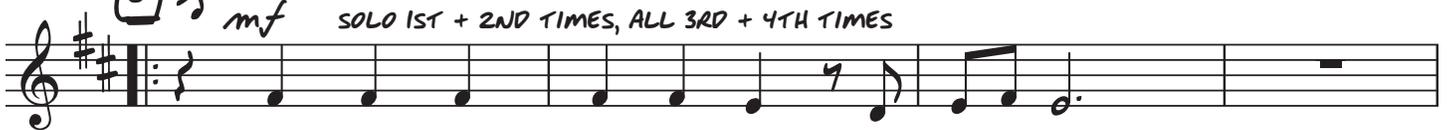
PATRIOTIC BALLAD (♩=104)

Teresa Jennings

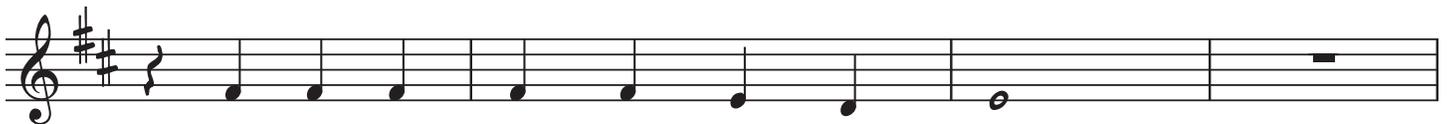


5 REPEAT ON D.S. ALSO

*mf* SOLO 1ST + 2ND TIMES, ALL 3RD + 4TH TIMES

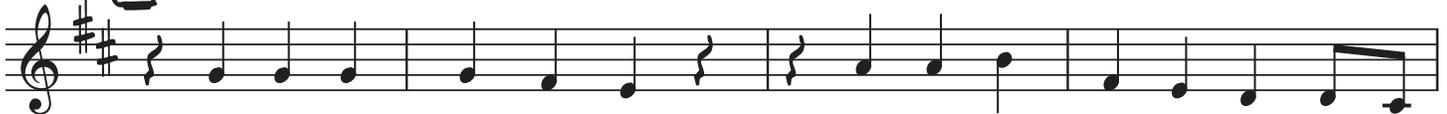


1. Some - times I think a - bout A - mer - i - ca.
2. Some - times I think a - bout A - mer - i - ca.
3. Some - times I think a - bout A - mer - i - ca.
4. Some - times I think a - bout A - mer - i - ca.



A - bout her strug - gles through the years.  
 A - bout her fu - ture and her past.  
 A - bout her peo - ple's leg - a - cy.  
 A - bout her pain a - long the way.

13



I think of peo - ple who did what they had to do with the  
 I know I'm blessed to be liv - ing in lib - er - ty in a  
 I won - der if they knew that what they had to do would be  
 I know it had to be for our de - moc - ra - cy, for the



strength to act through— their fears.  
 land where free - dom— will last.  
 known through - out his - to - ry.  
 world we live in— to - day.

# American Tears

*f* ALL 23

For the he - roes. — For the pa - tri - ots. —

— For the sol - diers. For all the pi - o - neers. — I will

31

al - ways be an A - mer - i - can. And I'll

TO CODA  $\phi$  37 *mf* 3 D.S. AL CODA

al - ways cry A - mer - i - can tears.

$\phi$  CODA

*CRES.* *RIT.* *f*

I tears. For the

II *SOLO RIT. f*

I'll al - ways cry. —

45 SLIGHTLY SLOWER ( $\text{♩} = 96-100$ )

*+CLAPS* *sim.*

I he - roes. — For the pa - tri - ots. — For the

II For the he - roes. Oh, for the pa - tri - ots. For

# American Tears

I  
sol - diers. For all the pi - o - neers. ——— I will

II  
sol - diers. For pi - o - neers, ——— pi - o - neers.

53

I  
al - ways be an A - mer - i - can. And I'll

II  
I'll al - ways be A - mer - i - can. And

I  
al - ways cry A - mer - i - can tears. Yes, I will

II  
al - ways cry, al - ways cry.

61 BUILD

I  
al - ways be an A - mer - i -

II  
I'll al - ways be A - mer - i -

# American Tears

*ff* STOP CLAPS *mf*

I  
can! \_\_\_\_\_ And I'll

II  
can! \_\_\_\_\_

(68)

I  
al - ways cry A - mer - i - can

II *mf*  
And I'll al - ways cry. \_\_\_\_\_

(72)

*RIT.* *mp*

I  
tears. A - mer - i - can

II *RIT.* *mp*  
I will cry. A - mer - i - can

*SLOWLY*

I  
tears. 2

II  
tears. 2

# American Tears

*solo (opt.):*

Sometimes I think about America.  
About her struggles through the years.  
I think of people who did what they had to do  
with the strength to act through their fears.

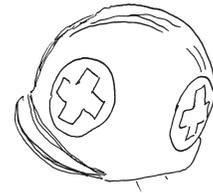
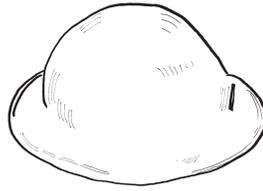


Sometimes I think about America.  
About her future and her past.  
I know I'm blessed to be living in liberty  
in a land where freedom will last.



*all:*

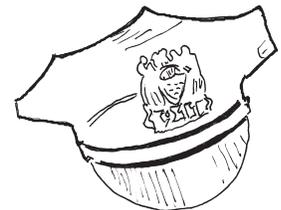
For the heroes. For the patriots.  
For the soldiers. For all the pioneers.  
I will always be an American.  
And I'll always cry American tears.



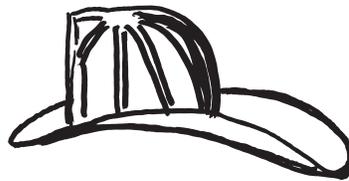
Sometimes I think about America.  
About her people's legacy.  
I wonder if they knew that what they had to do  
would be known throughout history.



Sometimes I think about America.  
About her pain along the way.  
I know it had to be for our democracy,  
for the world we live in today.



For the heroes. For the patriots.  
For the soldiers. For all the pioneers.  
I will always be an American.  
And I'll always cry American tears.



For the heroes. For the patriots.  
For the soldiers. For all the pioneers.  
I will always be an American.  
And I'll always cry American tears.

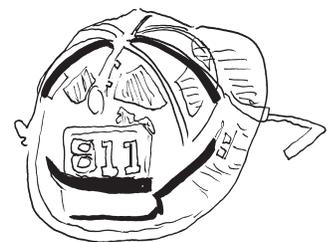
*part 2 (opt. solo):*

I'll always  
cry. For the heroes. Oh, for the patriots.  
For soldiers. For pioneers, pioneers.  
I'll always be American.  
And always cry, always cry.

Yes, I will always be an American!  
And I'll always cry American tears.

I'll always be American!  
And I'll always cry.  
I will cry.  
American tears.

American tears.



## SEQUENCE 9

America is a powerful nation.

Even though America has only been a country since 1776, it has become one of the greatest countries that has ever existed.

It has become a major world power.

The power of America comes from its people.

The rights of the American people are guaranteed by The Bill of Rights and The Constitution of the United States.

In exchange for our rights, we Americans have responsibilities to our country.

We abide by the rules, or laws, of our country.

We vote to choose our leaders.

We pay taxes to support our government and the work that it does.

Some Americans serve in the Army, Navy, or Air Force in order to help protect our country.

No matter how different we all are, we are united by our country, united by our freedom.

We are united when we work to solve common problems.

We are united when we strive to reach common goals.

We are united when we fight common enemies.

We are united when we defend our American way of life.

We are strong when we're united, and when it comes to our freedom, we are always united.

That's why we're called The United States of America!



## SEQUENCE 10

**Song: Mighty United**



# MIGHTY UNITED

MIGHTY ROCK (♩=96)

Teresa Jennings

Piano introduction in 4/4 time, key of B-flat major. The right hand features a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, and a final G4. The left hand provides a rhythmic accompaniment with eighth notes. Performance markings include *f*, *N.C.*, and *WINDS*.

First two lines of the song. The vocal parts (I and II) enter with the lyrics "Might-y u - nit - ed. — Might-y u - nit - ed. Might-y u -". The piano accompaniment includes a *f* dynamic, a circled '5' with "3 TIMES + MOVEMENT\*", and a section marked "Bb m1 (ADD 9)" with "N.C. + TENOR SAX SOLO 3RD TIME". A "FILL" section is indicated with dashed lines and upward-pointing triangles.

Final line of the song. The vocal parts continue with "nit - ed. — Might - y u - nit - ed. Might - y, might - y u -". The piano accompaniment includes a "FILL" section with dashed lines and upward-pointing triangles.

\*SEE TEACHING NOTES FOR MOVEMENT SUGGESTIONS.

# MIGHTY UNITED

9

I  
nit - ed.— Might-y, might-y u - nit - ed. Might - y, might - y u -

II  
nit - ed.— Might-y, might-y u - nit - ed. Might - y, might - y u -

*Bb m1 (ADD 9) N.C.*

I  
nit - ed.— Might - y, might - y u - nit - ed. (D)

II  
nit - ed.— Might - y, might - y u - nit - ed.

*TO CODA 3RD TIME*

*END SOLO TO CODA 3RD TIME*

*FILL*

13

I+  
II+  
We are might-y when we're u-nit - ed. Strong, when we take a stand.  
We are might-y when we're u-nit - ed. Might - y as we can be.

17

# MIGHTY UNITED

I+  
II

Joined by free - dom, called here to - geth - er. Joined in this might - y  
Diff' - rent peo - ple work - ing to - geth - er. Work - ing for lib - er -

I  
II

land. } Might - y u -  
ty. }

land. } Might - y u -  
ty. }

FILL

**CODA**

I  
II

nit - ed.  
nit - ed.

FILL

22

**BUILD SLOWLY**  
*mp* SPOKEN

I+  
II

Here in A - mer - i - ca, ev' - ry - bod - y knows. The way that it is, is the way that it goes. U -

*mp*

+SYNTH

I+  
II

nit - ed we stand when we stand as one. U - nit - ed we stand, we will get the job done.

SOLO TPT. - LEGATO

# MIGHTY UNITED 28 *mf*

26

I+  
II

Age, race, col-or, size. It

*mf*

FILL

I+  
II

real-ly does-n't mat-ter in A-mer-i-ca's eyes. Free-dom is the core of A-mer-i-ca's dream. And

32

I+  
II

*f*

all of us are part of A - mer - i - ca's team.

*f*

34 (MOVEMENT AS BEFORE)

I  
II

Might-y u - nit - ed.— Might-y u - nit - ed. Might-y u -

Might-y u - nit - ed.— Might-y u - nit - ed. Might-y u -

+TENOR SAX SOLO

*Bb*m<sub>1</sub> (ADD 9) N.C.

# MIGHTY UNITED

I  
nit - ed.— Might - y u - nit - ed. (7) Might - y, might - y u -

II  
nit - ed.— Might - y u - nit - ed. Might - y, might - y u -

FILL

(38)

I  
nit - ed.— Might - y, might - y u - nit - ed. (7) Might - y, might - y u -

II  
nit - ed.— Might - y, might - y u - nit - ed. Might - y, might - y u -

Bb m1 (ADD 9) N.C.

I  
nit - ed.— Might - y, might - y u - nit - ed. (7) Yeah!

II  
nit - ed.— Might - y, might - y u - nit - ed. Yeah!

FILL

# MIGHTY UNITED

MIGHTY ROCK (♩=96)

Teresa Jennings

3 *f* **5** 3 TIMES +MOVEMENT

I  
Might - y u - nit - ed. — Might - y u -

II  
Might - y u - nit - ed. — Might - y u -

I  
nit - ed. Might - y u - nit - ed. — Might - y u - nit - ed. Might - y, might - y u -

II  
nit - ed. Might - y u - nit - ed. — Might - y u - nit - ed. Might - y, might - y u -

**9**

I  
nit - ed. — Might - y, might - y u - nit - ed. Might - y, might - y u -

II  
nit - ed. — Might - y, might - y u - nit - ed. Might - y, might - y u -

TO CODA 3RD TIME

I  
nit - ed. — Might - y, might - y u - nit - ed.

II  
nit - ed. — Might - y, might - y u - nit - ed.

# MIGHTY UNITED

**13**

We are might - y when we're u - nit - ed. Strong, when we take a  
 We are might - y when we're u - nit - ed. Might - y as we can

**17**

stand. Joined by free-dom, called here to-geth - er. Joined in this might - y  
 be. Diff' - rent peo - ple work - ing to-geth - er. Work - ing for lib - er -

**CODA**

land. ty. } Might - y u -  
 land. ty. } Might - y u -  
 nit - ed.  
 nit - ed.

**22** *mp* **BUILD SLOWLY** **SPOKEN**

Here in A-mer-i - ca, ev' - ry - bod - y knows. The way that it is, is the way that it goes. U -

nit-ed we stand when we stand as one. U - nit-ed we stand, we will get the job done.

**26** **2** **28** *mf*

Age, race, col - or, size. It

real-ly does-n't mat-ter in A-mer-i-ca's eyes. Free-dom is the core of A-mer-i-ca's dream. And

# MIGHTY UNITED

32

I+ II *f*

all of us are part of A - mer - i - ca's team.

I II **34** (MOVEMENT AS BEFORE)

Might - y u - nit - ed. — Might - y u - nit - ed. Might - y u -

Might - y u - nit - ed. — Might - y u - nit - ed. Might - y u -

I II

nit - ed. — Might - y u - nit - ed. Might - y, might - y u -

nit - ed. — Might - y u - nit - ed. Might - y, might - y u -

I II **38**

nit - ed. — Might - y, might - y u - nit - ed. Might - y, might - y u -

nit - ed. — Might - y, might - y u - nit - ed. Might - y, might - y u -

I II

nit - ed. — Might - y, might - y u - nit - ed. Yeah!

nit - ed. — Might - y, might - y u - nit - ed. Yeah!

# MIGHTY UNITED

parts 1 & 2 (opt.):

Mighty united. Mighty united.  
Mighty united. Mighty united.  
Mighty, mighty united. Mighty, mighty united.  
Mighty, mighty united. Mighty, mighty united.

We are mighty when we're united.  
Strong, when we take a stand.  
Joined by freedom, called here together.  
Joined in this mighty land.



Mighty united. Mighty united.  
Mighty united. Mighty united.  
Mighty, mighty united. Mighty, mighty united.  
Mighty, mighty united. Mighty, mighty united.

We are mighty when we're united.  
Mighty as we can be.  
Diff'rent people working together.  
Working for liberty.



Mighty united. Mighty united.  
Mighty united. Mighty united.  
Mighty, mighty united. Mighty, mighty united.  
Mighty, mighty united. Mighty, mighty united.

spoken:  
Here in America, ev'rybody knows.  
The way that it is, is the way that it goes.  
United we stand when we stand as one.  
United we stand, we will get the job done.



Age, race, color, size.  
It really doesn't matter in America's eyes.  
Freedom is the core of America's dream.  
And all of us are part of America's team.

parts 1 & 2:

Mighty united. Mighty united.  
Mighty united. Mighty united.  
Mighty, mighty united. Mighty, mighty united.  
Mighty, mighty united. Mighty, mighty united.  
Yeah!



BLASKI

## SEQUENCE 11

(optional showcase)

This showcase is a forum for the presentation of your students' various talents within the context of this musical revue. Since most students have some talent to share, you could extend the revue by including performances by such groups as your select choir, recorder ensemble, beginning band, solo instrumentalists or singers, and so on. Write a brief introduction for each group. Let other students announce them.

Following are some examples. We have used materials from MUSIC K-8 magazine for these examples. The volume and issue of each piece is listed for your convenience. Feel free to change, borrow, and adapt as you like:

Mr. Schroeter's recorder ensemble would like to share their American spirit by performing the patriotic classic, "When Johnny Comes Marching Home." (MUSIC K-8, Vol. 12, No. 4)

In the spirit of brotherhood, Mrs. Crowell's fourth grade choir would like to honor our neighbors to the north by singing their national anthem, "O Canada!" (MUSIC K-8, Vol. 13, No. 1)

Mr. Noordyk's sixth grade Boomwhacker® ensemble will now perform this inspirational rendition of "The Caisson Song." (MUSIC K-8, Vol. 12, No. 5)

Mrs. Jablonski's fifth grade chorus feels it is their patriotic duty to sing of America from their hearts. Here they are with "The Heart Of America"! (MUSIC K-8, Vol. 11, No. 3)



## SEQUENCE 12

Freedom essay

I have always been free. I have never known a slave. I have never known a dictator. I don't know what it feels like to fight in a Civil War. I don't know what it's like to be whipped and have my family taken from me.

I don't know how it feels to be put into prison for speaking my mind. I don't know how it feels to have foreign soldiers enter my home and take it from me. I don't know oppression and fear from my own government. I don't know having to run away to be free.

But I'll tell you what I do know. I know that I am blessed by the light of freedom. I know that I am extremely lucky to be an American living in this time and in this place. I know that I have unlimited opportunities.

I know I can dare to dream and know that my dreams can be realized. I know that I am allowed to have my own opinions without fear. I know that my voice is allowed to be heard.

I am free to be wealthy. I am free to have friends. I am free to have a home. I am free to have as much education as I want. I am free to pray, and to choose. I am free to lead by example.

Freedom shines on every American. That is what I know. I have always been free. And as long as I am an American, I will always be free.

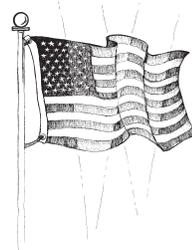
## SEQUENCE 13

Song: The Lights Of Freedom

## SEQUENCE 14

Bow Music: The Lights Of Freedom

(The Bow Music on the recording is an adaptation of the final song. Refer to Teacher's Guide for more information and suggestions regarding bows/bow music.)



# The End

# The Lights Of Freedom

Teresa Jennings

*QUASI RUBATO* ( $\downarrow = SB$ )

(OPTIONAL SOLO) *mf*

The lights of

(OPTIONAL SOLO) *mf*

The lights of

*PIANO ONLY*

*mp* *mf*

PEDAL TO CHANGES

5

I  
free - dom shine on our land, from sea to sea, from hand to

II  
free - dom shine on our land, from sea to sea, from hand to

# The Lights Of Freedom

I hand. And when I look up, oh, I can— see the lights of

II hand, hand to hand. And when I look up, oh, I can— see, I can— see the lights of

*f* — *mp*

--- (PEDAL AS BEFORE)

I free - dom shine out for me.

II free - dom — shine out for me.

**13** RIT. MOLTO RIT.

RIT. MOLTO RIT.

RIT. MOLTO RIT.

**15** MARCATO (♩=80-84, ♩=160-168)  
SOLOISTS RETURN TO CHORUS (IF USED), CHORUS AND SPEAKERS PREPARE\*

(+ORCHESTRA)

*mf* +1 SNARE DRUM

TPT. SOLO

+TIMP.

\* PLAN BLOCKING - ENTRANCE AND EXIT OF SPEAKERS IN RELATION TO POSITION OF CHORUS

# The Lights Of Freedom

19

Musical score for measures 19-22. The score is written for a vocal line and a piano accompaniment. The vocal line consists of four measures of whole rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand melody starts with a quarter note, followed by eighth notes, and ends with a sixteenth-note triplet. The left hand bass line consists of quarter notes, some with slurs. A handwritten annotation "+BRASS" is located above the right hand staff in the fourth measure.

23

Musical score for measures 23-26. The score is written for a vocal line and a piano accompaniment. The vocal line consists of four measures of whole rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand melody starts with a quarter note, followed by eighth notes, and ends with a sixteenth-note triplet. The left hand bass line consists of quarter notes, some with slurs. A handwritten annotation "+ALL SNARE DRUMS" is located above the right hand staff in the fourth measure, with a small drumstick icon below it.

27

Musical score for measures 27-30. The score is written for a vocal line and a piano accompaniment. The vocal line consists of four measures of whole rests, followed by a single note in the fourth measure. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand melody consists of a series of chords, some with slurs. The left hand bass line consists of quarter notes, some with slurs. A handwritten annotation "mf" is located above the vocal line in the fourth measure. A handwritten annotation "The" is located below the vocal line in the fourth measure. A handwritten annotation "etc., sim." is located above the right hand staff in the third measure.

# The Lights Of Freedom

31 3 TIMES

lights, the lights, O say can you see, shin - ing out in lib - er - ty?

1ST TIME, BRASS WITH MELODY  
2ND TIME, +PIZZ. STRINGS  
3RD TIME, +FLUTE, PICC. WITH MELODY (b.w)

(DRUMS CONT.)

Detailed description: This system contains measures 31 through 34. It features a vocal line with lyrics, a piano accompaniment, and a drum line. The piano part has a treble and bass clef. The drum line is indicated by '(DRUMS CONT.)' and shows a steady bass drum pattern with occasional snare hits.

35

On each state through - out our land, shine up - on us as we stand

Detailed description: This system contains measures 35 through 38. It features a vocal line with lyrics, a piano accompaniment, and a drum line. The piano part continues with chords and bass lines. The drum line maintains the same pattern as in the previous system.

39

free.

Detailed description: This system contains measures 39 through 42. The vocal line has the word 'free.' followed by a long rest. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The drum line continues with its established pattern.

# The Lights Of Freedom

43

EACH STATE IS SPOKEN BY ONE PERSON. AS STATE IS NAMED, ITS CANDLE OR LIGHT IS LIT.\*

1. Alabama.	Alaska.	Arizona.	Arkansas.
2. Kentucky.	Louisiana.	Maine.	Maryland.
3. North Carolina.	North Dakota.	Ohio.	Oklahoma.

47

California.	Colorado.	Connecticut.	Delaware.
Massachusetts.	Michigan.	Minnesota.	Mississippi.
Oregon.	Pennsylvania.	Rhode Island.	South Carolina.

51

Florida.	Georgia.	Hawaii.	Idaho.
Missouri.	Montana.	Nebraska.	Nevada.
South Dakota.	Tennessee.	Texas.	Utah.

\* CUE SPEAKERS DISTINCTLY TO KEEP THEM ON TRACK WITH THE TEMPO - ONE STATE PER MEASURE. USE PICK-UPS AS NEEDED. LISTEN TO RECORDING FOR REFERENCE. IF SPEAKING AND LIGHTING CANDLE (OR OTHER TYPE OF LIGHT) IS DIFFICULT, HAVE ONE STUDENT SPEAK WHILE ANOTHER LIGHTS THE CANDLE. SEE TEACHER'S NOTES FOR SUGGESTIONS.



# The Lights Of Freedom

67

BRING COLOR GUARD TO FRONT (STEP TO BEAT, OPT.)

Piano accompaniment for measures 67-70. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes.

71

Piano accompaniment for measures 71-74. The right hand continues the melodic line, and the left hand maintains the bass line. A fermata is placed over the final chord of measure 74.

75

BEAT ONE OF MEASURE 75, ALL OTHER PERFORMERS TURN ON LIGHTS TOGETHER (YOUR CUE)

Vocal and piano accompaniment for measures 75-78. The vocal parts (I and II) enter on the first beat of measure 75 with the lyrics "The lights of". The piano accompaniment includes a string section marked "+STRINGS" and a fermata over the first two measures. The piano part concludes with a double bar line and a repeat sign.

I  
II

(PART 2 IS OPTIONAL)

*f*

The lights of

*f*

The lights of

+STRINGS

# The Lights Of Freedom

79 83

I  
free - dom shine on our land, on our land, from

II  
free - dom shine on our land, on our land, from

ERC, SIM

87 91

I  
sea to sea, from hand to hand!

II  
sea to sea, from hand to hand, from hand to

+HORN

95 99

I  
And when I look up, oh, I can see

II  
hand! And when I look up, oh, I can see, oh,

# The Lights Of Freedom

103

Two vocal staves (I and II) and a piano accompaniment. The lyrics are: "the lights of free - dom shine out for" (I) and "I can see the lights of free - dom shine out for" (II). The piano part features chords and a bass line with some ties.

107

111

Two vocal staves (I and II) and a piano accompaniment. The lyrics are: "me! The lights of free - dom" (I) and "me! The lights of free - dom" (II). The piano part includes a section marked "+LOW BRASS" starting in measure 109.

115

119

Two vocal staves (I and II) and a piano accompaniment. The lyrics are: "shine out for me!" (I) and "shine out for me!" (II). The piano part includes a section marked "+STRGS. Ba" starting in measure 118.

# The Lights Of Freedom

SLOWLY RAISE RIGHT ARM HOLDING LIGHT ON WORD "FREEDOM" FOR FOUR MEASURES

**123** *ff* > > > > OPT. DIV. >

I The lights of free - dom! \_\_\_\_\_

II The lights of free - dom! \_\_\_\_\_

**127** ARM SHOULD BE STRAIGHT UP BY BEAT ONE (SAME AS VOCAL CUT-OFF)

I \_\_\_\_\_

II \_\_\_\_\_

CONTINUE TO KEEP ARM UP TILL CUE TO LOWER BY TEACHER

# The Lights Of Freedom

Teresa Jennings

*QUASI RUBATO* ( $\text{♩} = 58$ ) **3** *mf* **5**

I The lights of free-dom shine on our

II The lights of free-dom shine on our

I land, from sea to sea, from hand to hand. And when I

II land, from sea to sea, from hand to hand, hand to hand. And when I

*f* *mp*

I look up, oh, I can— see the lights of free-dom shine out for

II look up, oh, I can— see, I can— see the lights of free-dom— shine out for

**13** *RIT.* **2** *MOLTO RIT.* **15** *MARCATO* ( $\text{♩} = 80-84, \text{♩} = 160-168$ ) **4**

I me.

II me.

# The Lights Of Freedom

(19) 4 (23) 4 (27) 3 *mf*

The

(31) 3 TIMES

lights, the lights, O say can you see, shin - ing out in

(35)

lib - er - ty? On each state through - out our land,

(39) 3

shine up - on us as we stand free.

(43) EACH STATE IS SPOKEN BY ONE PERSON. AS STATE IS NAMED, ITS CANDLE OR LIGHT IS LIT.

- |                    |               |          |           |
|--------------------|---------------|----------|-----------|
| 1. Alabama.        | Alaska.       | Arizona. | Arkansas. |
| 2. Kentucky.       | Louisiana.    | Maine.   | Maryland. |
| 3. North Carolina. | North Dakota. | Ohio.    | Oklahoma. |

(47)

- |                |               |               |                 |
|----------------|---------------|---------------|-----------------|
| California.    | Colorado.     | Connecticut.  | Delaware.       |
| Massachusetts. | Michigan.     | Minnesota.    | Mississippi.    |
| Oregon.        | Pennsylvania. | Rhode Island. | South Carolina. |

(51)

- |               |            |           |         |
|---------------|------------|-----------|---------|
| Florida.      | Georgia.   | Hawaii.   | Idaho.  |
| Missouri.     | Montana.   | Nebraska. | Nevada. |
| South Dakota. | Tennessee. | Texas.    | Utah.   |

(55)

- |                |             |             |                |
|----------------|-------------|-------------|----------------|
| Illinois.      | Indiana.    | Iowa.       | Kansas.        |
| New Hampshire. | New Jersey. | New Mexico. | New York.      |
| Vermont.       | Virginia.   | Washington. | West Virginia. |

# The Lights Of Freedom

1, 2 **3** SPEAKERS MOVE TO ALLOW NEW SPEAKERS TO COME FORWARD FOR NEXT VERSE **3.**

The Wisconsin! Wyoming!

SPEAKERS MOVE INTO POSITION FOR ENDING (LIGHTS REMAIN ON) BRING COLOR GUARD TO FRONT (STEP TO BEAT, OPT.)

**2** **(67)** **4** **(71)** **4**

BEAT ONE OF MEASURE 75, ALL OTHER PERFORMERS TURN ON LIGHTS TOGETHER

**(75)** **2** *f* **(79)**

The lights of free -

The lights of free -

**(83)**

dom — shine on our land, on our

dom — shine on our land, on our

**(87)**

land, from sea to sea, from hand

land, from sea to sea, from hand

# The Lights Of Freedom

91

to hand! \_\_\_\_\_ And when I  
to hand, from hand to \_\_\_\_\_ hand! And when I

95

look up, oh, I can \_\_\_\_\_  
look up, oh, I can \_\_\_\_\_

99

103

see \_\_\_\_\_ the lights of free -  
see, oh, I can \_\_\_\_\_ see the lights of free -

107

dom shine out for me! \_\_\_\_\_  
dom \_\_\_\_\_ shine out for me! \_\_\_\_\_

# The Lights Of Freedom

111

I  
The lights of free - dom

II  
The lights of free - dom

115

I  
shine out for

II  
shine out for

119

2

123

I  
me! The lights of

II  
me! The lights of

SLOWLY RAISE RIGHT ARM HOLDING LIGHT ON WORD "FREEDOM" FOR FOUR MEASURES

ARM SHOULD BE STRAIGHT UP BY BEAT ONE (SAME AS VOCAL CUT-OFF)

DIV.

127

I  
free - dom!

II  
free - dom!

CONTINUE TO KEEP ARM UP TILL CUE TO LOWER BY TEACHER

# The Lights Of Freedom

*part 1 (solo opt.):*

The lights of freedom shine on our land,  
from sea to sea, from hand to hand.  
And when I look up, oh, I can see  
the lights of freedom shine out for me.

*all:* The lights, the lights, O say can you see, shining out in liberty?  
On each state throughout our land, shine upon us as we stand free.

*each state is spoken by one person:*

Alabama. Alaska. Arizona. Arkansas.  
California. Colorado. Connecticut. Delaware.  
Florida. Georgia. Hawaii. Idaho. Illinois. Indiana. Iowa. Kansas.

*all sing:*

The lights, the lights, O say can you see, shining out in liberty?  
On each state throughout our land, shine upon us as we stand free.

*each state is spoken by one person:*

Kentucky. Louisiana. Maine. Maryland.  
Massachusetts. Michigan. Minnesota. Mississippi.  
Missouri. Montana. Nebraska. Nevada.  
New Hampshire. New Jersey. New Mexico. New York.

*all sing:*

The lights, the lights, O say can you see, shining out in liberty?  
On each state throughout our land, shine upon us as we stand free.

*each state is spoken by one person:*

North Carolina. North Dakota. Ohio. Oklahoma. Oregon. Pennsylvania. Rhode Island. South Carolina.  
South Dakota. Tennessee. Texas. Utah. Vermont. Virginia. Washington. West Virginia.  
Wisconsin! Wyoming!

*part 1:*

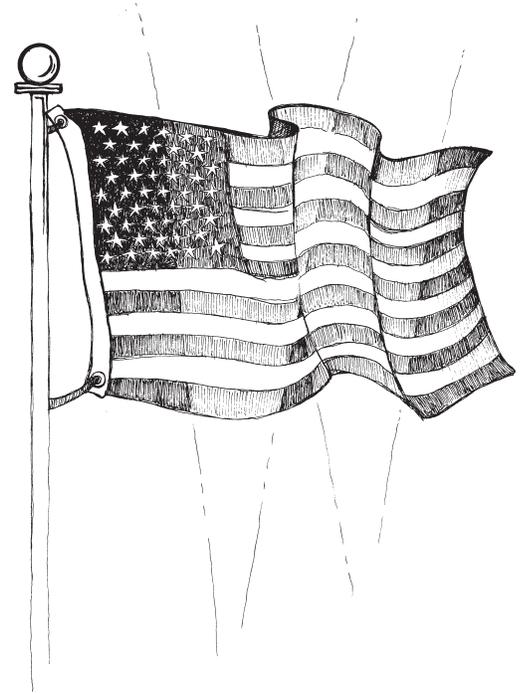
The lights of freedom shine on our land, on our land,  
from sea to sea, from hand to hand!

And when I look up, oh, I can see  
the lights of freedom shine out for me!  
The lights of freedom shine out for me!

The lights of freedom!

*part 2 opt. (solo opt.):*

The lights of freedom shine on our land,  
from sea to sea, from hand to hand, hand to hand.  
And when I look up, oh, I can see, I can see  
the lights of freedom shine out for me.

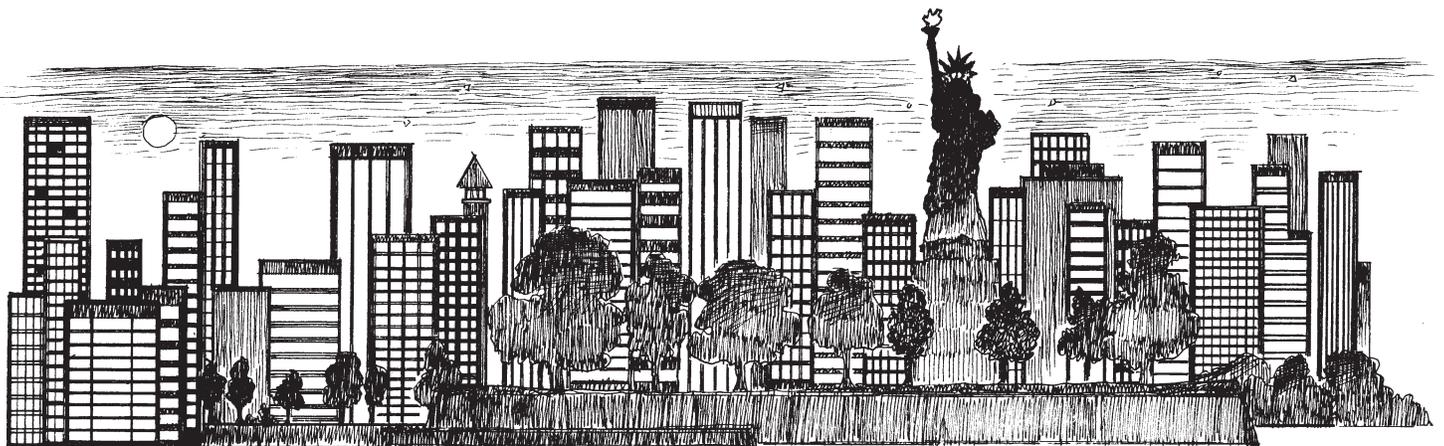


*part 2 (opt.):*

The lights of freedom shine on our land, on our land,  
from sea to sea, from hand to hand, from hand to hand!

And when I look up, oh, I can see, oh, I can see  
the lights of freedom shine out for me!  
The lights of freedom shine out for me!

The lights of freedom!



# THIS IS AMERICA

## Teacher's Guide

*This Is America* is a musical revue for an all-school production. You will find a suggested script for it in this book. It is designed to tie the five songs of the revue together. It also allows for the inclusion of other patriotic works, if you so desire. The script is written in a narrative form, except for the mini skit and essay. Each line of the script may be spoken by a different person, or you may wish to combine or further reduce lines for your specific needs. Select lines appropriate to the skill level of speakers. Some are lengthy and complex, and some are short and simple. Add, delete, or rewrite any or all of the script as needed. In fact, **you may add, delete, change, adapt, or do anything to the entire revue so that it works for you and your students.**

With this revue, you could choose to focus on different aspects of patriotism. For example, you might wish to incorporate historical themes, such as stories of the early patriots (like George Washington, Thomas Jefferson, or Benjamin Franklin), the American Revolution, the writing and signing of the Declaration of Independence, etc. Or perhaps you'd like to make it more educational for the performers and audience alike. You could include dialog about the branches of the government or the Constitution or voting or why we celebrate the Fourth of July (you'd be surprised how many people don't know). Maybe you'd rather focus on the more human aspects of America like spirit, unity, patriotism, and celebrating our freedoms. You could even do a whole segment on the American flag – its history, stories about it, songs about it, and its role as a symbol of America. Use the revue as a point of departure for any of these or other types of things, or use it just as it is.

As part of the mini skit (Sequence 3), the kids mention a number of American things. These are merely suggestions. Encourage your students to dream up their own. It's okay to mention people, such as athletes or teams, movie stars, writers, heroes, and so on, by name. It's also okay to mention specific things by name like food items or vacation places or brands of clothing, etc. Add these to what we have listed or replace some or all of them.

In Sequence 6, we have allowed the opportunity for the recitation of The Pledge of Allegiance and the singing of "The Star-Spangled Banner." (You can omit this sequence if you prefer.) All students should be able to recite The Pledge, so you shouldn't need a resource for that. Although, if you want, you can have them perform it by using our arrangement of "Allegiance Rap." Also, there is a good, singable arrangement of "The Star-Spangled Banner" for students available from Plank Road. But you can certainly use any resource you prefer. *Note: Both of these pieces mentioned are listed among the many patriotic*

*resources we have. More resources are also indicated in our free Index, and online at **MusicK8.com** where you can listen to excerpts of each piece. Online, you will also find information about resources from other publishers. These do not necessarily include sound excerpts.*

Sequence 11 is an optional showcase. It is designed to allow you to add your own additional patriotic script, songs, sub-themes, performing groups, skits, poems, readings, etc., to the revue. Anything you want here is okay. We have included examples of the types of things you may wish to add, including suggested announcements that tie them to the patriotic theme. Again, any resources are fine. (Please honor copyright and performance rights though. While we allow copying and performing of our materials to our customers who have legally purchased our materials, some companies may have different policies. When in doubt, check.) Depending on how long you'd like your performance to be, add as many additional songs or performances as you like.

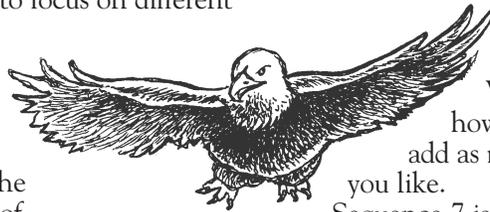
Sequence 7 is unique in that it is all quotes from famous or familiar sources. The theme of each quote has to do with service, patriotism, and/or sacrifice. It is meant to introduce "American Tears." To perform this sequence, have each speaker read a quote, then have them say the name of the person who originally said it. That way your audience will understand where the words came from.

Sequence 12 is also unique. It is a short essay. It can be read by one speaker as an essay might be. Or, it can be divided into two or more speakers. It is divided into sections for ease of delineation. Choose speakers who read well and have some eloquence in their delivery, if possible.

Sequence 7 and Sequence 12 are both particularly poetic in nature. To add drama to them, consider adding background music while they are being spoken. For example, have an instrumental version of "America The Beautiful" playing quietly. Or have students hum or sing the melody on "ah" gently. Figure out the timing ahead of time if you can. If the tune is still playing when the narration is done, gently fade it out, or let it continue to the end while students prepare for the next sequence.

### Helpful hints

- Before you begin, take time to completely familiarize yourself with the entire revue.
- Jot down any ideas or notes you have as you go.
- Create a list (or several) based on categories. Include every detail you can think of. Leave room for changes and additions.



- Create a time line for yourself. Go from the beginning planning sessions to the juice and cookies reception afterwards. Check things off as you go. (Save for future revues, shows, and productions.)
- Assign each song and/or skit to one class or group, or to several classes or groups.
- Remove or add songs other than the features.
- Use songs from this revue in other contexts.
- Sing the songs as written or adapt them by changing lyrics, deleting second parts or solos, not taking repeats, altering notes, etc.
- Adapt the script in any way – rewrite it, reword it, shorten it, lengthen it, etc.
- Mix and match the use of our sound recordings with your own live accompaniments.

## Special help

- Rehearse from beginning to end as much as you can. Your performers will be better prepared and more comfortable with the performance.
- Emphasize enunciation when singing or speaking.
- Have a prompter standing by to help performers remember their lines.
- Teach projection. Have students concentrate on singing or speaking to the last row in the audience.
- Let other students tactfully critique projection and enunciation during rehearsals.
- Remind your performers to speak slowly! Have them take deep breaths before they begin.
- Teach performers to respect each other's performances and not upstage each other.
- Use conducting assistants if you have a large group. Practice with your assistants and performers.
- Plan your bows carefully. Be sure each performer knows what to do and where to go, lest you have collisions onstage.
- Make a safety back-up of your recording. (We grant permission for this type of duplication, but please don't share with other teachers or schools.)
- Get as much help as you can for the whole production! Turn the production into an all-school event, and maybe other teachers and students can pitch in, too. Parents and administrators are also possibilities. It doesn't hurt to ask. Be sure to delegate freely! (Who's going to set up the chairs? Pick up the programs from the printer?, etc.)
- You have permission to duplicate the script for your students, so make as many copies as you need and let speakers highlight their own lines.
- Reproduce the poster and program cover in this book for your production. Photocopy them or take them to a quick

copy printer for mass reproduction. Use recycled paper if possible. Color or customize them and have your students put the posters up all over the school and neighborhood.

- Call the local TV, radio, and newspapers, too. Invite them to come take pictures and videos of the rehearsals and performances. Tell your students to keep an eye out for local coverage. Publicity will add to the "professional" quality of the experience.
- Ask someone to take photos or videos of the production. If they are of reasonable quality, offer the option of purchasing copies to the students so they can have wonderful keepsakes of their own.
- Don't forget the cast party! Make it a "performers only" event, or invite the audience, too.
- Your attitude about the show will affect your students' enjoyment of it. Remember that it is for you as well as them.

## Lyric pages and Student parts

All of the songs we have published for this revue include a lyric page. Lyrics can be copied as needed. If you prefer to have your students read music, student parts are included in this handbook. These parts contain the vocal lines without the piano parts, which makes duplication easier. They may also be reproduced as needed for your students. (This assumes you have purchased this product. Please do not share any component of this revue with other teachers, etc., as this is illegal and sets a bad example for students.)

## Using microphones

Microphones are often more of a problem than a help in school productions, but sometimes they are necessary. Here are some guidelines to share with your students for the effective use of microphones:

- Before you begin speaking, stop completely in front of the microphone.
- Speak slowly!
- Wait until you're done speaking to leave.
- Wait for others to finish before you begin.

## Performance/Accompaniment CD

We offer excellent recordings of the music in this revue on CD. Each song contains a full performance version and an instrumental only version for maximum flexibility. If you don't have the CD yet and would like to get one, just give us a call at 1-800-437-0832 or visit our web site at [MusicK8.com](http://MusicK8.com)

As we mentioned before, making your own version of the CD is okay as long as you have purchased it first. Please refer to the Duplication Notice on page 2 for more information. A copy of the CD might be useful as a back-up in the event anything happens to your original.

# Rehearsal and Performance Suggestions

## This Is America

This song is a symphonic march and is recorded with orchestra on the Performance/Accompaniment Compact Disc. We have included a condensed score in the form of the piano/vocal part, but truly it is meant to be performed using the recording for the best effect. We are very pleased with our orchestration and arrangement, and our performers were wonderful. We still get goosebumps when we hear it. It's also a treat to listen to the instrumental version just for the pleasure of it. You could even use it as a teaching tool. For example, students could identify the sounds of the orchestra. (Did they hear that piccolo entrance? How about the timpani?)

As with most of our two or three part songs, we made sure the tune would also work as a unison piece. If the second and/or third part are too much for your students, no problem. Just leave them out. The melody is really quite simple and repetitive, as are the lyrics.

If you are doing the piece with more than one class, consider letting your older students do the other parts. The second part only goes down to an A below middle C, but it might be just the ticket for those 6th grade boys to show off a little. If it's too daunting, have them sing the notes in parentheses instead.

The third part does not enter until the second time at measure 48. It goes up to a high E, so you might want to draft a few older girls to feature. In our experience, girls who can sing those higher notes just love to do it in an exposed part like this.

In all cases, it's important to discuss style with your singers. For example, the first section is meant to be *marcato*. Teach your singers to support and separate the sound of each word and syllable, except where there are slurs, of course. At sections such as measure 21, the style changes to *legato*. Have students connect the notes smoothly (as the strings on the recording do), but don't let them get sloppy with their enunciation. (Note: We have deliberately altered the correct syllable break for the word "liberty" at measures 80-82 in order to help students sing the line more appropriately. It is divided correctly elsewhere in the song.)

There is an instrumental interlude from measures 36 to 48 during which the piece changes key. We have suggested on the music that you use this interlude to feature a color guard. This would add a great deal of dramatic impact to the performance, but it is definitely optional. More ideas are presented at the bottom of page 7.

FYI: We do have another good patriotic revue, which we published many years ago. It is called *Freedom* and it has been performed by thousands of schools across the country. Here's an idea: If you're looking to do an extended program, consider combining *Freedom* with some of the music from *This Is America*. Add other resources as well, if you like. (Visit [MusicK8.com](http://MusicK8.com) for patriotic resource ideas.)

## I Love My Country

We like to include a song in all of our revues for your youngest singers. For *This Is America*, that song is "I Love My Country." It is very simple, but as you will hear, it has a certain elegance. If you would rather use older students for the tune, you certainly could. To make it more fun for them, we have included sign language that they can learn and use in performance. It is included with the lyrics on page 24. Consider also letting your younger students sing the song while older students perform the sign language. On the recording, we used a select group of singers the first time and then let everyone join in on the repeat. You could do this, or you could even let a soloist sing it the first time through.

One of the most fun aspects of this piece (we think) is the use of the piccolo trumpet. It is played masterfully by trumpeter John Rommel. The line is quite prominent, and if you are doing a unit on brass or trumpets, this would be a great listening lesson. John also played the regular trumpet part, which is featured on and off throughout the song.

The stately halftime style of this piece is somewhat reminiscent of historical music, perhaps from the era of the American Revolution. There's a touch of British influence in there, too, which would be in keeping with that historical thing. Use this as a cross curricular point of discussion, if you like. (Be sure to involve the classroom teachers!) America was once made up of thirteen English colonies. What happened? (This could be a simple classroom conversation or a lengthy, detailed unit.)

## American Tears

We originally published this song at a time when we knew many schools would want to use it as part of their memorials of September 11. Since that time, we have heard that it has been used in many other ways as well, and has had quite a powerful and emotional impact on audiences and performers alike.

Teresa tells us that her own father was the inspiration for "American Tears" as much as any of the heroes of September 11. He was only 18 when he went off to Europe to fight in World War II. The stories he tells are frighteningly familiar: An ordinary person is thrust into a position of terror, impossible circumstances, and facing death. He is forced to rise to the occasion, putting his own life on the line for his family, his friends, his country. Teresa's father was lucky. His story had a happy ending. He came home alive and healthy. He got married, had five children, and celebrated his 50th wedding anniversary in August 2002.

Unfortunately, not all of our heroes, patriots, soldiers, and pioneers were so lucky. They put their lives on the line, too, and many of them never got to go home. A lot of Americans shed a lot of tears on September 11, 2001, and in the weeks and months that followed it. It made us all think of the sacrifices so many Americans made – not just



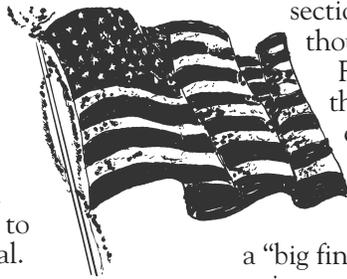
then – but during all of America’s history. We live in a land of freedom today because of them. They deserve our thanks, our respect, and our tears.

The song “American Tears” is a tribute to these people. You may find it too emotional to use sometimes, and that’s okay. We all heal at our own pace. But we also know that music can be so helpful and important in that healing process. It can bring us together in ways we never dreamed possible. It has done this time and again. Perhaps the song will best benefit you and your students if you only use it in the classroom. Or even just listen to it there.

If you do wish to use it in performance, consider adding an introduction. If you have any veterans, police officers, firefighters, and so on in the audience, honor them by naming them at this point. At the very least, have them stand and be recognized.

“American Tears” is not a difficult song melodically. The only challenge might be memorizing the four verses. The chorus is quite memorable and will be easily learned. We have chosen to feature a soloist, Rachel Moody, on the recording. If you have a soloist (or more than one) that you would like to feature, that’s fine. But you do not have to do it that way. The song will work in unison. The optional solo descant which begins at measure 43 can be performed as is, by a soli group, or ad libbed by a soloist, as you prefer.

We really feel that the recording of this piece will add a lot to your performance as well. There are beautiful recurring countermelodies in oboe, viola, English horn, and flugelhorn throughout the piece. There is a slight ritard just before measure 45 which is lead by the drummer. At 45, we have suggested that you could add claps on beat 3 of each bar if you like. For a large anthem ballad like this, that would be very appropriate, but not necessary. If you are not using the recording, be sure to start gently and build as indicated. Use the recording as a reference, as it builds and subsides a few times for dramatic effect. The peak of the tune hits at bar 64 (where the claps should also stop) and then gradually decrescendos to the end. The solo at the end is also optional.



## **MIGHTY UNITED**

This funky rock tune is written to emphasize the unity Americans can and do feel when they stand together. As the lyrics say, “We are mighty when we’re united. Strong, when we take a stand.” As every American knows, our efforts as a country are inspired by and for our freedom.

The tune is also written in such a way as to provide opportunities for your students with lower, changing, or changed voices to participate fully. Of course, as usual with our songs, the entire tune may be sung in unison using only part 1. Part 2, which appears at the chorus each time, is optional. It is in a comfortable range for those lower voices and only goes down to an A flat below middle C. The verse section of the tune (measure 13) is written in unison. If it presents a problem for the lower voices, they can sing it partially, drop an octave as needed, or simply rest. The rap section presents no such challenges and should be

easily performed by any student.

Speaking of the rap, when rehearsing this section with students, encourage them to enunciate and deliver their own lines uniquely. In other words, don’t let them become one big “sing-song” chorus, rising and falling in unison as they speak. They should each have their own inflection, putting emphasis on the words they feel require them. No two should sound the same. That way, when it comes together you have that blend of different sounds, everyone contributing their own personality and interpretation. (Try this analogy with them: It’s kind of like the way America is a blend of different people. Though we are united, we are also individuals and contribute uniquely.)

Let your students listen to the recording on the Performance/Accompaniment Compact Disc for an example of style. Also feel free to point out the other elements in the recording worthy of note, such as the tenor sax solo which enters the third time at the chorus and reappears later in the tune. Though we encourage the use of the CD, we have outlined the basic wind lines on the piano/vocal score so that you can use them as cues or even include your own instrumentalists. We used trumpets, trombones, and saxes in addition to our usual phenomenal rhythm section. If you have any rock performers who would like to play along, let them! Just be sure to have the volume turned up enough for them to follow along.

As you may have already surmised, this tune also presents the opportunity for movement. You could create your own movement or dance steps for students to learn, or, better yet, let them contribute ideas. If you prefer, you can use (or borrow from) our ideas here. What we suggest is simple movement for groups to use during the chorus and verse. Due to the drama and building of the rap section, we did not include movement ideas here, though you can certainly add them if you see fit.

For the chorus movement ideas, repeat the pattern throughout the chorus (which is eight bars long) each time. Consider alternating whose hands are going up and whose are going down for an interesting visual effect, or save this version for the last time the chorus occurs at measure 34 for a “big finish.” If you do not wish to use movement at these points, you could let students clap instead. Have them punctuate beats 2 and 4 of each bar with their claps. You could also select dancers or featured performers to either use a simple movement such as we have here, or do their own more elaborate movement. This type of tune lends itself well to funky rock choreography.

## **CHORUS MOVEMENT IDEAS**

*Students stand side by side, hands joined.*

- *beat 1, measure 5 - on the syllable “nit,” joined hands go up above heads*
- *beat 1, measure 6 - on the syllable “nit,” joined hands come back down*
- *beat 1, measure 7 - hands go up again*
- *beat 1, measure 8 - hands come down again*

*Repeat pattern for next four bars.*

## VERSE MOVEMENT IDEAS

- *beat 1, measure 13 - point to selves with thumbs*
- *beat 1, measure 14 - clasp own hands in front*
- *beat 1, measure 15 - arms in strongman pose (showing off biceps, fists clenched)*
- *beat 1, measure 16 - clasp own hands in front*
- *beat 1, measure 17 - point to selves with thumbs*
- *beat 1, measure 18 - clasp own hands in front*
- *beat 1, measure 19 - strongman pose*
- *beat 1, measure 20 - grasp each others' hands*

At the very end of the song, beat 4 of the last bar, have students raise joined hands triumphantly as they sing "Yeah!"

## The Lights Of Freedom

"The Lights Of Freedom" is the finale for the revue. If you approach the tune as a unison piece (except for the reciting of the states) with no bells and whistles, it will still be quite effective. However, with a bit of planning on your part, it could be exceptional. We have indicated a number of ideas throughout the music for you to employ if you wish. For example, at the very beginning, you could use soloists or a solo group. For the Performance/Accompaniment CD, we opted to use a select group, which sets an excellent example for your performers. The next vocal entrance is the pick-up to measure 31. It is unison and simple. Have singers add a little accent to each note (using stomach muscles) for exaggerated separation and *marcato* style.

At measure 43 each time, have one person speak each state. You can do this however it flows best for your situation. Pick a few select students or let every student participate. The important part will be your cue of each state. Make sure you have good eye contact with each speaker and give them very clear visual guidance to stay with the music. Use your hands and mouth for the best results. Our recording provides a good reference for how it all works.

The next time there is a vocal entrance is in measure 77. Again, though we have included two parts, it will work in unison. This also applies to the ending of the piece at measure 123. When it divides into four notes, pick the note or notes that your singers are comfortable with. As always, if your students are intimidated by part singing, and you want to include it, we recommend inviting older students (or even adults) to join in.

Since the theme of the song refers to lights, you may wish to incorporate some type of special lighting into your performance. Battery operated candles or small flashlights would be effective. Larger lights, such as spotlights are also good. Small strings of lights, such as Christmas lights can also be used. How about a light shining on a large flag or a map of The United States? Consider adding the light(s) at key points through the song for dramatic impact. We have made a few suggestions on the music for this. For example, as each state is named, a light is lit. The speaker can do it,

or someone else can. Use something that can come on instantly, such as a flashlight. Once a light is on, let it remain on for the duration of the song. (You could also let your soloists or chorus at the beginning hold lights as they are singing. Cue the lighting before they begin to sing.)

Other ways you could punctuate this section would be to have students add stars to each state on a big map as it is spoken. Or maybe you could have all the state flags or signs with state names in their respective colors appear at the proper moments. Maybe each speaker wears a shirt with a picture of his or her spoken state on it. Think of it as a processional for the states. Above all, make sure the speakers project and clearly enunciate the names of the states so that they are well understood.

On beat 1 of measure 75, any and all other performers whose lights are not on can turn them on together on your cue. If there are many of them, this will be quite impressive. Perhaps this is also the moment you turn that spotlight on the big flag. At the very end of the piece, as students are singing "freedom!" have them slowly raise their right arms while holding their lights. Pace it to last four measures so that by measure 129 all arms are straight up in the air. Have them hold this pose until after the song. Cue lowering their arms together during the applause.

To accomplish the use of soloists, speakers, and/or chorus, you will want to plan your blocking for this song carefully. Decide who is involved with what section of the song, and figure out ahead of time how they will arrive at their performance location and how they will leave it (if they do). Movement opportunities are indicated on the piano/vocal score for your convenience. It could be that you design it so that no one ever moves, which is fine. But if you are using a different speaker for each state, you may need to have them enter and exit. Be sure to give them plenty of time and obstruction-free access. Obviously, you will want them at or near the front and center of the performance area. Perhaps you could line them up in order so that you are simply cuing one after another for each section. Forget using microphones if you can help it. They will just slow things down.

If you used a color guard for the first tune of the revue, you can bring them back out again during the section at measure 67. Even if you haven't used them before, at least have some students carrying American flags enter processionally during this segment to prepare for the ending. Position them out of the way of the final singing and action when they are done. Let them march to the beat, or not.

## Bow Music

The bow music on the CD is an adaptation of the finale, "The Lights Of Freedom." It is the same, except it starts at measure 15 after the slow introduction. If you prefer the entire original version, simply replay the song's instrumental tracks. Let students take bows (rehearse them!) and either fade the music out after they leave or let it continue. You could also let them join in the singing at the end again. The first song of the revue would also be good for bow music. Whatever works for you is just fine.

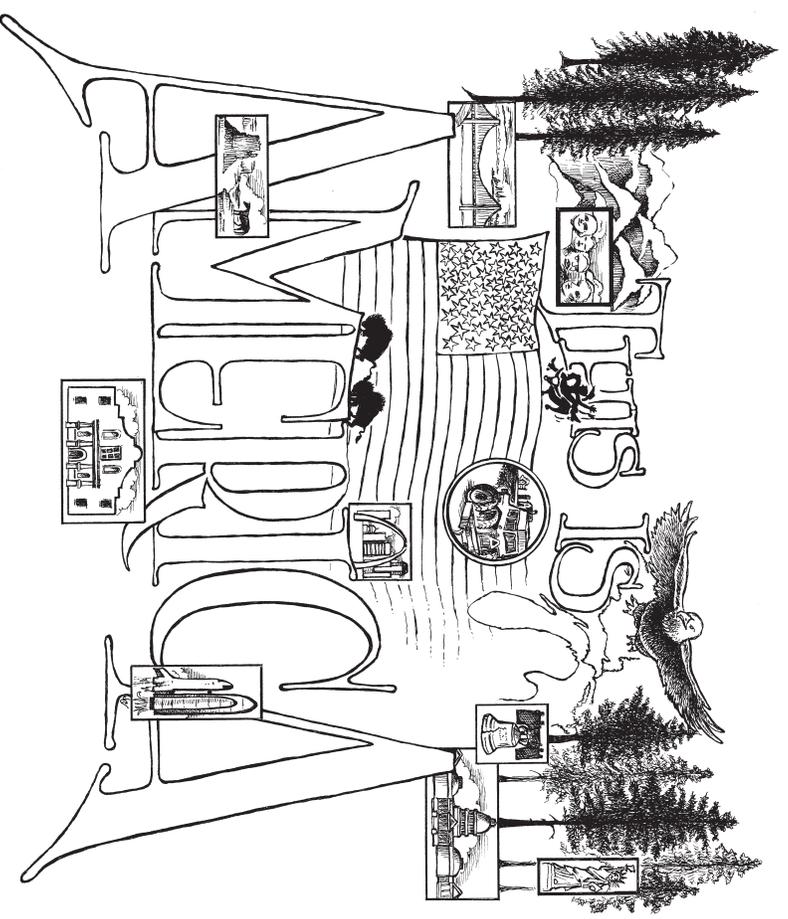


# A Celebration Of Our Country

**Date:**

**Time:**

**Place:**



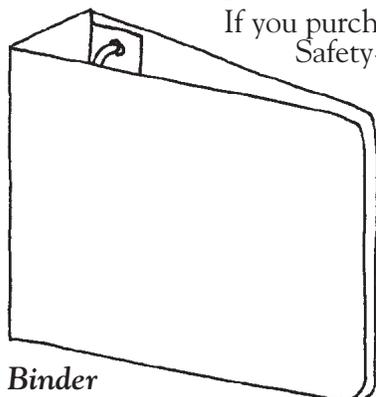
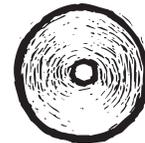
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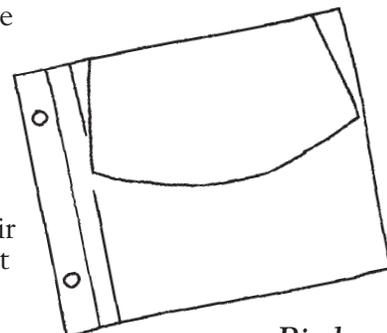
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# THIS IS AMERICA

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- ① This Is America..... 3:07
- ② I Love My Country ..... 1:40
- ③ American Tears..... 5:32
- ④ Mighty United ..... 2:42
- ⑤ The Lights Of Freedom..... 5:26
- ⑥ The Lights Of Freedom (Bow Music) ..... 4:28

### Instrumental Performance Only

- ⑦ This Is America..... 3:07
- ⑧ I Love My Country ..... 1:40
- ⑨ American Tears..... 5:32
- ⑩ Mighty United ..... 2:42
- ⑪ The Lights Of Freedom..... 5:26
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Teresa Jennings  
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