

# THE SUN WILL SHINE TOMORROW

## ANALYSIS

### INTRODUCTION (BARS 1 – 4)

Bars 3 & 4      Beats 3 & 4 (bar 3) and beat 1 (bar 4) will be subdivided to show the clarity of the rit.

Bars 1 – 4:      To add colour to the Introduction, observe the dynamics of bar 1, its sequence in bar 2, and the decrescendo in the descending musical pattern in bars 3 & 4,

### BRIDGE (BARS 5 - 8)

Bars 5 – 8:      Lightly mallet the middle voices to allow the treble chimes (melody) to be heard clearly.  
Observe the alternating LV, R, LV, R in the bass clef.

Bars 5 & 6:      In phrase 1, feel the slight dynamic swell to C6.

Bars 7 & 8:      In phrase 2, feel the slight swell in dynamics to C6, but at a quieter level as it echoes phrase 1.

### VERSE (BARS 9 – 24)

Bars 9 - 12:      Continue with the light malleting of middle voices.

Bar 10:            Observe the crescendo/decrescendo dynamics.

Bar 12:            Observe the small crescendo.

Bars 13 – 16:      Observe the melodies and counter melodies – 2 voice parts in the treble clef and 1 part in the bass clef.

Bar 14:            This is a direct sequence of Bar 13. The crescendo commences on the 3<sup>rd</sup> beat of bar 13.

Bar 15:            Observe the IMMEDIATE dynamic subito to p. Make RT very clean and close to the body, and the martellato, crisp and lighter.

Barb 16:          Observe crescendo.

Bars 17 – 24:      There are 4 voice parts. Check the rhythmic accuracy of each part. Each has its function. Practise clapping and ringing each part separately to secure accurate rhythms.

Bar 18 & 20      **Editorial note - The quaver/eighth note rest at the start of each bar belongs to the stems up rhythm in the bass.**

Bar 23:            RT and marts are to be played crisply. Pluck the lowest bass notes if there are no mallets. **Editorial note - C4 on beat 4 should be mated not malleted.**

Bar 24:            Everyone rings.

Bars 21 – 24:      Observe the gradual, dramatic crescendo with forte as the loudest dynamic.

### **CHORUS (BARS 25 – 34)**

**Bars 25 – 29:** Note the sharps/flats. Bar 25 – Bb; 26 – Bb; 27 – B natural and G#; 28 – G natural and Bb; 29 – Bb, Eb and Ab; 30 – all naturals again.

**Bar 26:** Emphasize the marts in the middle voices.

**Bar 28 & 34** Mart and mallet with rhythmic security.

**Bars 29 & 30:** Observe the echoes on beat 4.

**Bar 32:** So as not to rush, keep the rhythmic marting and malletting steady, and prepare marts from a uniform distance from the table.

**Bar 34:** Mart both C4 and C5. Mallet or pluck C3. On the final chord, mart all stems down in the treble clef.

**Bars 32 – 34:** The title of the song – THE SUN WILL SHINE TOMORROW – occurs on the stems up treble clef notes, starting on the anacrusis at the end of Bar 32 to the second half of beat 1 in Bar 34.

**Bar 34:** In the bass clef, beat 4 (C4) is mated, while stems down in the bass clef all rest.

### **BRIDGE repeated in double octaves (BARS 35 – 38)**

**Bars 35 – 36:** Phrase 1 - Crescendo the inner voices from mf to f.

**Bars 37 – 38:** Phrase 2 – Echo phrase 1. Crescendo the inner voices from mp to mf.

### **VERSE (39 – 46)**

**Bar 39:** Observe the mp dynamics.

**Bar 40:** Observe the mini crescendo/diminuendo.

**Bar 43 & 44:** Emphasize the marts cleanly.

**Bar 45:** Make an IMMEDIATE subito followed by a huge crescendo to Bar 46. Be careful not to rush the rhythms.

### **REPEAT CHORUS (BARS 25 – 34)**

**CODA (Bars 47 – 54) N.B. The dynamics and rit. positions have changed.**

Bar 47 – 54: IMMEDIATELY SUBITO to commence with **p and gradually crescendo to forte on Beat 1 of Bar 51. For example, Bar 47 (p), Bar 49 (mp), Bar 50 (mf), Bar 51 (f).** From Bar 51, follow the decrescendo as written. Lean into the stems up in the treble clef.

**Bar 51: The rit. now starts at Beat 1 Bar 52**

Bar 47 & 49: **Editorial note - the first crotchet (quarter note) rings on the first beat.**

Bars 47 – 51: Clap the inner parts separately and then together, before ringing them separately and then together, to produce exact, clear rhythmic voice parts.

Bar 50: The mart lifts are on the E4 and A4 only and produce a pizzicato effect.

Bar 51 - 53: The mart lifts are on the Eb4 and Ab4 and produce a pizzicato effect.

Bar 54 Observe the caesura break. There will be a complete cut. Caesura = watch me big time. 😊

**QUESTION (Bars 55 – 70) PLAY WITH A PLEADING TONE.**

Bars 57 - 70 Note the asterisk which refers to Bars 57 – 69 (excluding Bar 68) in which LV refers to every note in that bar. **EDITORIAL NOTE: Ring D5 and E5 instead of LV**

Bars 59 - 70: The melody is played on the chimes, and is written in Lydian mode. Picture this melody as sung by the vulnerable, who beg for help in their despair.

An example question:

Bars 59 – 60 LISTEN PLEASE.

Bars 61 – 62 CAN YOU HEAR WHAT WE SAY?

Bars 63 – 64 SEE US, PLEASE.

Bars 65 – 66 WE CANNOT GO ON WITHOUT YOUR STRENGTH.

Bars 67 WILL YOU HEAR?

Bars 67 – 68 DO YOU SEE?

Bars 69 – 70 WILL YOU CHOOSE ME?

Bar 68: Upper bells shape the phrase's cresc/dim dynamics.

Bar 69 Observe rit. at the beginning of the bar, and the pause on the last quaver/eighth note before Bar 70. Bar 69 Beats 3 and 4 will be subdivided. Observe the decrescendo.

Bars 69 & 70 Fermatas = watch me. 😊

### **ANSWER (Bars 71 – 76)**

**An example answer:**

Bars 71 – 72	LONELY ONES,
Bars 73 – 74	YES, WE HEAR.
Bars 74 – 76	LET US JOIN
Bars 74 – 75	TO MAKE THIS WORLD MUCH STRONGER,
Bars 75 – 76	SO MUCH BRIGHTER.

**Bars 71 – 74** Observe the quaver (eighth note) rest before each chime phrase.

**Bar 75:** LV refers to every note.

**Bar 76:** Ring every note.

### **(Bars 77 & 78) DRIVING FORCE FOR CHANGE**

**Bars 77 & 78** Watch the conductor. The momentum of tempo and dynamics is to start on Beat 3 of Bar 77.

**Bar 78** Prepare for the D Major key change at the beginning of Bar 79.

### **VERSE (Bars 79 – 86) MESSAGE: ACCEPT THE CHALLENGE OF WORKING TOGETHER TO IMPROVE THE HEALTH OF HUMANITY. BE THE CHANGE!**

**Keep the energy right to the end of the piece but do not speed up.**

**The tempo is changed to crotchet/quarter note = 125**

**Bars 79 – 94:** 5-octave choirs, double the top notes (stems up)

**Bars 84:** The rung D6 quaver/eighth note at the end of bar 84, is to be dampened on the first beat of Bar 85.

### **CHORUS (Bars 87 – 97)**

**Bars 88 & 90:** Mart with even, ff dynamics.

**Bars 91 & 92:** Remember the echoes on the 4<sup>th</sup> beat, all stems down in both treble and bass clefs.

**Bar 94 & 97:** Play marts and mallets with energy and clarity.

**Bars 94 – 97:** Sing the words “THE SUN WILL SHINE TOMORROW!” with energy, hope and clarity.

**Bar 97:** On Beat 3, RT with precision and a quick cut-off. This final chord must have immediate dampening of all sound.

**SMILE!** 😊

