

CONCERT PROGRAM / CONDUCTOR'S NOTES

"I Will Wait Forever" is a song written about a moment in time when the one person you want to be with is with someone else! In live performance, the composer talks honestly about the emotional place she was in when she wrote, and how at that point, she would have done ANYTHING to be with that person – but it wasn't long after that she realized that having that wish granted would have actually been a huge mistake. Yet the song captures a snapshot of that honest moment where we have the blinders on, and just want something/someone so much we can't see the big picture or much else.

The up tempo Latin groove reflects the energy the person is willing to pour into this effort to 'wait forever' while yet making her case strongly. The soloist(s) should sing brightly and with convincing energy. The vocal backgrounds should be subtle but also have driving energy throughout them. Then later, when the choir is trading ideas with the drummer – that's the time to let it fly!

LYRIC SOLO:

The solo does need to be performed by a soprano or alto due to the range. To maximize the number of people that get to participate in the solo, the solo should be split into two parts.

- First soloist: Intro through the end of letter A – mm 1-32.
- Second soloist: B – mm33-46, then come back to sing letter J – mm. 138-156.
Note: please finish the sentence – "that's just what my heart will do" – then join the choir line at m.157.

IMPROVISED SOLOS:

All solos 32 bars in length.

- First scat solo = 2 choruses at letter C (1st ending / 1st ending)
- Second scat solo = 2 choruses at letter C (1st ending / 2nd ending)
- Guitar or piano solo = 2 choruses at letter D (1st ending / 2nd ending)

CHOIR:

Letters A / B: Don't oversing your backgrounds – let the soloists shine here. Quiet energy is crucial but without loud volume.

Letter E: Yes, you take over the melody for the first time. No, you still don't get to sing loudly. Why? All 13 vocalists are in unison octaves. Keep it light and playful as you build to trading with the drummer.

Diction and accuracy of syllables is important here. But be careful not to over-open your mouth on DAH and DAT syllables – stylistically, it's a cross between DAH and DUH. You can think of a slightly darker DAH or a slightly brighter DUH.

m.96 – one fun thing I like to add in is a slide from the high Db down to the F.

Letter F: Now, the moment you've saved your volume for! Bring the energy and smile! Lift up at the DAT, and bring in down on the DAI. DAI, by the way, is mostly a DAH that turns to the EE vowel pretty close to the end. Observe all accents closely, especially the short but accented marcato ones.

m.109 – the BE is pronounced BAY, not BEE. (The two letter abbreviation is used for shorter notes, longer notes use three letters.)

m.121 – the DOW can have a quick fall-off, slide your voice down but not too long.

m.128 – get a little lift on the DWET (long A sound) DAT

Letter J to the end – choir is singing with the soloist here, so a nice solid mf is appropriate here.