

Mark Sarvela, Music 1010, Semester Paper

Biography: John Denver

“His music is poetry, his poetry is music.” With that line he was introduced to the record buying world by RCA in 1969. He became known as a poet and a storyteller, a musician, a performer, a conservationist, and an activist. He was all these things and more, though he wanted most of all to be known as a father. His career spanned three decades, but he was the entertainment phenomenon of the 70s. He was John Denver.

Henry John Deutchendorf Jr. was born December 31, 1943 in Roswell, New Mexico, the first of two sons born to “Dutch” and Erma Deutchendorf. As a member of the Army Air Force during WWII, his dad was a pilot instructor. Later Dutch became a test pilot as well as a squadron commander and was posted in various places around the country and the world. That meant young John had the childhood experience of a military kid who never feels at home or accepted, always feeling he was supposed to prove himself. Some postings were more difficult for him than others, like Tulsa, OK, and Fort Worth, TX in the early 60s. The racism and class distinctions were deeply troubling, but formed in him a desire to stand up for the underdog, which ironically had sometimes been him. Between family visits on both sides, his dad’s assignments, a summer job, and a runaway trip to L.A. as a teenager, John had some knowledge of the southwest, northwest, west coast, and south. He decided early that he would someday live in the mountains.

According to his mother, he enjoyed singing from the age of 3. At age 7 his grandmother gave him his first guitar, at 12 she gave him an acoustic 1910 Gibson. That guitar became his friend, and part of his identity. It was a way to connect with people and feel accepted, and a source of creativity and solace in his many periods of loneliness and introspection. “I was still basically a loner and an individualist. I liked the sudden attention, but I wasn’t ready to sell out for love and recognition.” (Take Me Home an Autobiography, John Denver and Arthur Tobier, pg 19)

He graduated from high school in Fort Worth, then began college at Texas Tech in Lubbock, TX, in the architecture program. His father, with whom he had an uneasy relationship, gave him some advice which he always remembered. “You’ve got a talent. You can sing and you can play guitar. Not everybody can do that. But that doesn’t make you any better than anybody else. Just remember that.” (Take Me Home an Autobiography, John Denver and Arthur Tobier, pg 30). He did sing with a group called the Alpine Trio there, and sometimes performed by himself, but after Christmas in his third year of college, he dropped out to concentrate on music – singing, playing, composing.

With the unexpectedly supportive gift of \$250 “..if that’s what you have to do” from his father, John went to L.A. Staying with family friends and making rounds of clubs where he could play, he met and sang with several folk singers of the period. At this time he needed a stage name that was easier for announcers and would fit on the hoped for record labels, so John chose Denver, a name from his favorite state and the Rocky Mountains. “..and I identified with those mountains. A name is not easy to give up, but I was not going to let anything stop me from pursuing every chance I got to be in the music business.” (Take Me Home an Autobiography, John Denver and Arthur Tobier, pgs 32, 44).

John Denver sent a demo tape to producer and manager Milt Okun, who was looking for a lead singer for The Mitchell Trio, as Chad Mitchell left for other opportunities. His was one of 250 tapes that were submitted. After auditioning for Okun in New York, John was hired in 1965. He performed with them until 1968.

During this time, John gave one of the songs he had written to Milt Okun to publish. John sent a small recording to several people for exposure, ostensibly as a Christmas gift, including to another trio managed by Okun - Peter, Paul, and Mary. The song was “Leaving, On a Jet Plane” and it became a big hit for them. Now he was introduced as “..the writer of “Leaving, On a Jet Plane”, and formerly of the Mitchell Trio.” As John said, “My sails started to fill.” (Take Me Home an Autobiography, John Denver and Arthur Tobier, pg 66)

In 1969 Milt Okun landed a record contract for him with RCA. Over the years, even decades, John Denver recorded eight platinum albums and fourteen gold albums. He has had many gold and platinum sales overseas, particularly in Ireland, the UK, Australia, and Germany. Denver is one of the top five recording artists in the history of the music industry.

Throughout the 1970s John Denver continued to grow in popularity. His major breakthrough as a singer-songwriter was with “Take Me Home Country Roads” in 1971. Song after song climbed to the top of the pop charts, and sometimes the country charts as well. In 1975 and 76 he won four American Music Awards. In 1975 he won the CMA’s Entertainer of the Year. He was on television shows as a performer and guest star as well as having his own specials, for which he won an Emmy in 1975. He even made a couple of movies due to his likeability, but performing music was his forte.

John Denver’s songs were personal, full of his love of nature, and concern for the earth and humanity. He especially loved the mountains. His songs were full of deep feelings at simple moments or profound moments, and expressed love and sadness and joy. He loved to sing, especially for an audience, he loved singing. That’s what made him “a song’s best friend.” (David Wild, CD insert, John Denver Definitive All-time Greatest Hits).

In 1974 he was named Colorado's Poet Laureate. In 1996 he was inducted into the Songwriters Hall of Fame. In 1977 he received a Grammy Award for the Best Musical Album for Children. In 1998 the song, "Take Me Home Country Roads" received a Grammy Hall of Fame Award.

The boy John Deutchendorf, who was introspective and thoughtful, who was sensitive to the underdog, and who longed to live in the mountains, became John Denver the poet, musician, and activist. With his success came the opportunity to actively try to better conditions that concerned him, and bring awareness to important issues. He greatly admired Jacques Cousteau for his work in ocean conservation and considered him a hero. He collaborated with him and wrote the song "Calypso" as a result. He made several documentaries regarding wildlife preservation and performed many benefit concerts. He received various awards for his many efforts, including the Albert Schweitzer Music Award in 1993, "For a life's work dedicated to music and devoted to humanity." (<http://www.countrypolitan.com/bio-john-denver.php>) His concerns were universal, to Alaska and the Arctic, to China, to the cold war with Russia. His songs reflected it all.

The personal life of John Denver had highs and lows, joys and heartaches, like his music. While performing with The Mitchell Trio at a college town in Minnesota in 1966, he met coed Ann Martell at a show. He "fell in love on the spot." (People Magazine, February 26, 1979, Vol 11, No 8). They were married in June 1967. The early years were "tough" ones due to touring and separations, then success brought its own challenges. Annie preferred life at home and was not particularly comfortable with John's shadow. He himself was a "complicated and intense man". Still they had a deep love and a friendship that weathered some bad times and lasted a lifetime. John and Annie are the parents of two children by adoption, Zachary John and Anna Kate. They had a home in Aspen, CO, in John's beloved Rocky Mountains. In 1974 John wrote and recorded "Annie's Song" after a reconciliation following their first serious, though short (3 day) separation. The story of it coming to him on a ski lift as he pondered his love for her is the stuff of legends, but quite true. He hurried home to write it and it was a tremendous hit. It was particularly meaningful to both of them, especially since it had hit #1 on the charts, and they heard it on the radio as they drove to pick up their new baby boy, Zach. They were married 16 years until they were divorced in 1982. He also married Australian actress Cassandra Delaney in 1988. They had a daughter Jessie Belle. They were divorced in 1991. John remained close to all his children. "I'll tell you the best thing about me. I'm some guy's dad, I'm some little gal's dad." (People Magazine, February 26, 1979, Vol 11, No 8)

John Denver had many talents and interests. Some grew out of an insatiable curiosity about life, some from family inclinations, some a competitive nature, and some from the artistic wells within him. He was a good photographer, showing photos professionally on occasion. He enjoyed painting, an outgrowth of his architecture studies. He loved to fish and to golf, hosting

his own pro-am tournament annually. Flying was a passion, a skill taught to him directly by his father, he flew his own Lear jet, as well as gliders and experimental aircraft. He was interested in space exploration as well.

John Denver died on October 12, 1997 when he crashed near Monterrey Bay in the experimental aircraft he was piloting.

As for a legacy--

Newsday, Dec. 10, 1975 wrote, "What Sinatra was to the forties, Presley was to the fifties, and the Beatles to the sixties, Denver is to the seventies—a phenomenon."

Country singer Kathy Mattea said on Entertainment Weekly, "A lot of people write him off as lightweight, but he articulated a kind of optimism, and he brought acoustic music to the forefront, bridging folk, pop, and country in a fresh way... People forget how huge he was worldwide."

His longtime producer Milt Okun said, "John wasn't at all opportunistic or cynical. He seriously loved nature, he dearly loved the mountains. He was a healthy influence on the rest of us. And he left behind this beautiful legacy of song."

Composition History: “Annie’s Song”

One of the most quintessential John Denver songs, and the one that is perhaps played the most often, is “Annie’s Song”, written and recorded in 1974. It is thoughtful and romantic, an unapologetic love song which “touched a nerve all over the world.” During the 1970s and 80s, it became almost a standard at weddings, and can still be heard at them occasionally. It was even used in the movie “The Wedding Planner”. The lyrics came to John Denver in ten minutes while on a ski lift, after which he cut short his skiing and hurried back to write it.

In 1974, John Denver and his wife Ann Marie Martell Denver had just reconciled after a separation. It was a short separation, but deeply disturbing for both of them. Very soon after that, a euphoric Denver was riding a ski lift in Aspen, CO. He reflected on his relief, and on the joy in his life. The view from the ski lift was stunning and he felt he could see it and feel it because things were right with her. “Suddenly, I’m hypersensitive to how beautiful everything is. All of these things filled up my senses. When I said this to myself, unbidden images came one after the other. All of the pictures merged and I was left with Annie. That song was the embodiment of the love I felt at that time.” —John Denver (Take Me Home an Autobiography, John Denver and Arthur Tobier, pg 95)

When he first played it in the studio for his producer and friend Milt Okun, Denver called it “Song for Annie”. Okun thought somehow the music sounded like part of Tchaikovsky’s First Symphony (CD insert, John Denver Definitive All-time Greatest Hits). John moved to the piano and in 30 minutes had modified it. The song was first released by RCA on the album “Back Home Again” on March 8, 1974. On that album John Denver sang and played 6 string guitar, Steve Weisburg – lead guitar, Dick Kniss – bass, John Summers – mandolin, Jim Gordan – percussion. Lee Holdridge did the orchestral arrangement.

The recording on this listening guide was made the same day, by the same people who put together the “Back Home Again” album, but this version was kept purely acoustic and was not released at that time. It is now part of a collection called John Denver Definitive All-Time Greatest Hits, 2004 BMG Music.

Listening Guide: “Annie’s Song”

0:00 Introduction

The steady plucking of acoustic guitar strings on chords set at a moderately high pitch has a tinkling quality at first like gently ringing small bells. It is a steady tempo with a brisk triple meter rhythm, with a very heavy emphasis on the first beat.

0:08 Verse 1

The vocal comes in just before the downbeat. “You FILL up my senses..” A mandolin can sometimes be heard in the accompaniment as it provides a counterpoint and harmony to the melody sung by John Denver. The timbre of his voice is similar to the guitar. The four line stanza of the first verse soars over the rich texture of the accompaniment with its ascending chords. The simplicity and repetition is comforting and allows the listener to enjoy the imagery in the poetic words of the lyric. Harmonics begin to be heard.

0:46 Verse 2

He enters the 2nd verse with hardly a breath, the 2nd verse repeats the melody and the steady rhythm. The 3rd line of the stanza has the vocal melody ascending with the accompaniment for dramatic effect.. “Let me die in your arms”. Harmonics increase. It resolves and is more relaxed and quieter by the last line of the stanza.

1:25 Bridge

In this instrumental interlude the mandolin strums the melody above the guitar, which is picking the same chords as before. After what would have been 3 lines of the stanza, it becomes more complex.

2:03 Verse 1 repeated

When the vocal reenters, there are two voices heard, as one track of John Denver’s voice is laid over another. Both are the melody. It reverberates a little.

2:29 Verse 1 continued

Near the end of the 3rd line, John picks up the tune singing solo, a capella, then the guitar and mandolin rejoin him to finish the verse. He holds his last word and note for a long time as the dynamics change again. It is very gentle as the mandolin strumming a single chord fades

3:03 Ends

Composition History: “Back Home Again”

My favorite John Denver song is “Back Home Again”. I’m not the only one who felt that way. In an interview with the Denver Post in March 2002, his mother Erma Deutschendorf was interviewed and said, “I think my very favorite song is “Back Home Again” because I was driving down the street in my car when I heard him on the radio for the first time. I had to stop the car. I couldn’t drive, I was crying so hard”. John’s long time producer and friend Milt Okun also said in reference to this song, “I loved the lyric-that’s one of the nicest songs he wrote”. (CD insert, John Denver Definitive All-time Greatest Hits)

It’s an autobiographical song about being out traveling on the road so much when he was touring and the feeling he got when he got to return home. He very much liked being on tour and singing for people, but also loved being home with his wife and children. Okun said, “if he could have stayed home and had 10,000 in the living room every night, he would have loved that more”. (CD insert, John Denver Definitive All-time Greatest Hits). Looking back now, it’s quite a sad song because it refers to the thing that eventually broke up his first marriage to Annie Martell.

The song was the title track of his album, “Back Home Again” recorded March 6, 1974 and released later that year. The song made it to number one on the AC (Adult Contemporary) chart, number 5 on the Pop chart and number one on the Country chart in September 1974. It was produced by Milt Okun with Kris O’Connor as the assistant producer, and arranged and conducted by Lee Holdridge.

Listening Guide: “Back Home Again”

0:00 Introduction Begins

A contrabass (being plucked) and steel string guitar comes in with strumming a lilting simple quadruple meter tune. It is repeated and consists of only 2 measures.

0:07 Verse 1

John Denver’s single voice comes in with the pickup into the 3rd measure. As he begins the second line of the verse, a distant mandolin is heard to trill in the background adding a depth to the simple high, low pick and strum of the guitar accompaniment. The melody has a wide range and ends each line with a longer held note and a little vibrato.

0:40 Verse 2

The melody repeats itself in this verse and a slide guitar is added to the mix. The tone of the music is rich and comfortable. I get the feeling of being out at a campfire with an old cowboy singing a song. The tempo is very slow.

1:12 Bridge

3 quick consecutive descending chords are strummed, bringing us into the chorus

1:14 Chorus

“Hey, it’s good to be back home again”. The chorus comes in with additional voices providing a harmony and is sung above a slow and steady foundation set by the bass, guitar, mandolin and string section. The strings rise in an ascending tune and come back down to a resolved and steady sound by the end of the chorus.

1:38 Verse 3

Verse 3 is the same tune as the first two, but the steel guitar takes center stage with a solo riff being played behind the lyrics.

2:10 Bridge and Chorus repeated with the same voices, harmonies, and string section (I believe violins).

2:35 Verse 4

This verse brings a new melody starting on a high and emotional note beginning a slow decent through his range. The steel guitar provides a sweet and warm undertone to his lyrics and the violins soar above. The verse ends with the steel guitar playing a descending string of two notes being played down the register.

3:07 Verse 5

Verse 5 returns us to the original melody of the previous verses and the familiar swing of the tune.

3:40 Chorus

4:05 Chorus repeated with additional words added in emphasis of the original lyrics. i.e. “You know it is”

4:28 Refrain and repeat of “Hey it’s good to be back home again”, with guitar and mandolin plucking an optimistic ending in a major chord.

4:46 Song ends

Composition History: “Calypso”

In Belize, in 1975, John Denver boarded the Calypso and joined ocean explorer/conservationist Jacques Cousteau for a short voyage to film a documentary. Denver and Cousteau had few things in common, but what they shared was profound. It was a love of the natural world, a curiosity, an affinity for living creatures, and the passion to explore, experience, and protect it all. John Denver had long admired the work of Cousteau and reveled in the opportunity to share in it.

As usual, experience translated to music for John Denver, and the chorus to what would become “Calypso” came to him one night on deck. The rest of the song took longer than usual for him to finish because he wanted the verses to feel classical, as a contrast to the chorus which was in the style of a sea chanty. (Colin Escot, CD Insert: The Rocky Mountain Collection of John Denver)

It was recorded on July 2, 1975 at RCA studios, and produced by Milt Okun. A lush orchestral background sweeps along like a ship, with the guitar on top. It was arranged and conducted by Lee Holdridge. Interestingly, the formal orchestration is combined with yodeling at times by John Denver, along with the clanging of a ship’s bell.

“Calypso” was released in 1975 on the Windsong album and went to #2 on the pop chart the week of Oct. 10, 1975. It became a favorite with his fans, but also with lovers of the sea because of its evocative and passionate lyrics. It was a tribute to the ship and its crew, especially Cousteau, but spoke for all. In the words of his friend and producer Milt Okun, “John loved the song too – “Calypso generally closed the show. (CD insert, John Denver Definitive All-time Greatest Hits)

Denver ended up contributing a great deal to the vision and efforts of Jacques Cousteau. His interest brought more public attention to the conservation cause and expensive scientific work of the Cousteau team, and all proceeds from “Calypso” were donated back to the Cousteau Society. (<http://news.google.com/newspapers?nid=110&dat=19981204&id=Ma5OAAAIBAJ&sjid=iUwDAAAIBAJ&pg=3501,4188266>)

Listening Guide: “Calypso”

0:00 Introduction

The introduction begins with 2 light chords on guitar, it takes 4 counts. Chimes ring in a long upward sequence that creates a timbre that is slightly mystical. Then the full orchestra with sweeping strings crescendos and then descends in both pitch and volume, like a wave. It has a

wide range and a ship's bell clangs twice at the bottom. This repeats. It establishes an easy tempo with a simple quadruple meter.

0:16 Verse 1, Stanza 1

The verse is still in quadruple meter. "To sail..." "Sail" is on the strong first beat. "...on a dream, on a crystal clear ocean, to ride on the crest of a wild, raging storm.." The cadence seems to emphasize two words in each phrase. The melody climbs in pitch to add significance to the word "wild". At the end of the stanza you hear strings and a flute.

0:28 Stanza 2

This stanza repeats the melody of the first, with the same rhythmic emphasis, followed by a descending up and down musical phrase played by a flute.

0:39 Stanza 3

It begins with the same melody. It starts to build, with each phrase ending on a similar pitch instead of descending like before. By the third line, there is a pause, building a sense of expectancy – "...part of beginning [pause] ..to understand". "Understand" goes up in pitch and volume and holds for several counts.

0:50 Chorus

"Aye, Calypso, the places you've been to, the things that you've shown us, the story you tell..." The chorus becomes a simple duple meter with a strong rhythm, almost sing-song. The strumming guitar is pronounced, even with the orchestra. The lyrics begin with the word "Aye", a sailor's word. It is a rousing tribute, almost like a toast, evoking a feeling of camaraderie.

1:06 Yodel

In form, I'm not sure if this is still chorus or a kind of bridge, but he vocalizes so it gets its own category. The yodel has its own distinctive melody, still in simple duple meter. It is John Denver's voice singing a series of sounds or syllables, mostly vowels, paired occasionally with a D or L or H sound. He easily jumps an octave in his yodeling, giving it a very expanded range. It is the same length as the chorus and ends with a long held note and lots of movement in the orchestra. You can hear some harp sounds as well as the clanging of the ship's bell as it fades into the 2nd verse.

1:29 Bridge

The bridge has a different, gentle sort of tension . It sounds like there is a lull. You hear a fluttering or trilling of strings on the same two pitches as well a lot of up and down movement on a harp. The whole thing rises and falls in volume like swells on the ocean. The ship's bell is heard repeatedly.

1:38 Verse 2, Stanza 1

In this stanza, the music behind the lyric seems to be just guitar and mandolin with flute at the end of the phrase, "...show us the way."

1:51 Stanza 2

Again the flute plays a little solo at the end of the stanza, this time going higher, lifting the pitch.

2:02 Stanza 3

There are mandolin trills in this stanza. As in the first verse, it ends with a held note on the last word that leads into the chorus. "...letting it be____. Aye, Calypso..." John Denver does not take a breath between verse and chorus. Drums play just as the two parts connect.

2:14 Chorus

The chorus comes as a contrast again with the duple meter. John Denver's voice is laid over another track of his own voice, singing in unison, or maybe there is some back up singing, but it is light. Accompaniment is mostly guitar with some subtle orchestration. At one point, a pipe or sailor's whistle is heard. Doubtful this would be a harmonic overtone , it is heard separately.

2:29 Chorus, Repeat

They move right into the repeat of the chorus with no disjunct. The orchestra comes on stronger and the guitar seems to be double strumming or playing faster within the same chords. There may also be mandolin. Now there is vocal harmony, again whether this is Denver himself I am not sure, but it sounds like it.

2:46 Yodel

This yodel section follows the same pattern as the first one. The orchestration is fuller and together the yodeling and music create a cadence that almost replicates the swift forward movement of a ship. Probably cymbals are making the wave crashing effect. Chiming type bells are heard again.

3:07 Yodel, Repeat

This time there is harmony in the yodeling, definitely John Denver himself. The higher part gets very high. Everything becomes louder, the orchestra sweeping along and the strumming of guitar almost a pounding sound. As John Denver holds his last yodel note, the song ends with a dramatic resolution by the orchestra. Ends at 3:33.

Composition History: “Let Us Begin”

This was one of John Denver’s later compositions and had a very controversial political message. Denver was an activist for many causes and spent a great deal of time, effort, and energy in support of those causes that were closest to his heart. While he was very well known for his environmental efforts, wilderness preservation, and support of animal foundations, he also became devoted to anti-hunger initiatives (specifically the United Nations Children’s Fund) and groups opposed to the spread of nuclear weaponry. In fact, in 1987, he was awarded the Presidential World Without Hunger Award from President Ronald Reagan. And in 1993, he was the first non-classical musician to receive the Albert Schweitzer Music Award for humanitarian activity. (Encyclopedia of World Biography, www.notablebiographies.com/supp/Supplement-Ca-Fi/Denver-John.html). During this period, he composed and recorded a song called “Let Us Begin (What Are We Making Weapons For)”. He went on his first trip to the Soviet Union in 1985 and visited the Piskaryovskoye Memorial Cemetery for over 400,000 people killed in the Siege of Leningrad in World War II. While on this same trip, he met popular Russian singer-songwriter Alexander Gradsky (also known as Sasha). John took those experiences and related them to things he perceived currently going on in the United States and wrote a song about it. In the song, he marries the concepts of the farm crisis and the Cold War with the tragedies that people lived through in the Soviet Union. He then returned to Moscow in 1986 and was able to re-record the song with Gradsky. It also includes vocals from the Red Army Chorus. This marked the first time that a Soviet artist was allowed to record with an American Singer. (www.countrypolitan.com/bio-john-denver.php). Denver said, “I thought that I might be able to do something to further the cause of East/West understanding...The Russians say that the first swallow of spring won’t make the weather for the whole season, but it can mark the turn toward a warmer climate. I tried to be that swallow”.(www.johndenver.com/about/biography). This led to a concert tour through the Soviet Union in 1986, which was the first set of performances by an American singer since the Cold War started. He also enlisted the help of his friend Obie Benz to create a short film to go along with the song with a montage of very emotional archival footage both of American and Soviet history. John says of the song, “I think that this is simply the best piece of work that I’ve done in my career”. (<http://youtu.be/vCR0sHBrNKs>).

The song was released on his 25th album, “One World” in 1986 under the RCA label. (Interesting sidenote: This was the last album of his that RCA produced. It had been purchased by General Electric who had military contracts and they didn’t want an artist singing about the political issues like John was in that song. He went on to break away with his label, Windstar Records).

Listening Guide: "Let Us Begin"

0:00 Introduction Begins.

It is immediately apparent that the meter is a simple quadruple meter. The steel string acoustic guitar plays 2 measures of a simple strum and pick pattern and repeats it 2 times

0:09 Verse 1, Stanza 1

The first verse begins on the first downbeat of the 5th four count measure. John's voice comes in at a high pitch and begins a 2 measure descending melody. It is repeated but the next line ends on a minor chord, and is resolved in the 3rd line of text. The first 2 lines of text have a simple guitar accompaniment with a string section that comes in on the third line and climbs in an ascending tune behind it.

0:30 Verse 1 Stanzas 2 and 3

The melody and form from the previous stanza is repeated exactly again twice in the next 6 lines of text creating the second and third stanzas. (It feels very much like a poem with the flow and rhyming of lines).

1:07 Bridge

The guitars and strings play a 1 measure 4 beat tune leading into the chorus.

1:11 Chorus

Drums come in to provide a steady backbeat to the powerful lyrics. Each line crescendos in volume as the tune ascends.

1:35 Bridge

The original tune played in the introduction returns with the addition of a drum section added bringing us into the second verse

1:44 Verse 2

The same melody as verse 1 returns but additional emphasis is put on certain words and phrase being sung staccato and forte.

2:43 Chorus

Repeated exactly as before

3:08 Bridge

3:19 Verse 3

This verse has more emphasis on the drumbeat providing almost a militant march behind his lyrics and the violins soaring over the melody

3:58 Chorus

The chorus is repeated for the last time and ends with a drumroll into a refrain

4:23 Refrain

The tempo slows down significantly, and the lyrics build, "Have we for-got-ten?", emphasizing each syllable in a very deliberate ascending tune. The dynamics are fortissimo. ..."All the lives that were given, all the vows that were taken". He builds again with the new phrasing and ends with a more resolved and mezzoforte volume as he sings in a lower register, "Let us Begin".

5:00 Refrain repeated

He repeats the same refrain with the same emotion and dynamics, meant to feel like an anthem being cried out, and repeats the final words, "Let us Begin" twice. Full orchestral accompaniment ends with 4 strong and punctuated beats ending rather abruptly.

5:44 Ends

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