

book one - choristers' edition

Singing The Dots



a collection of songs for choirs to learn sightsinging

Composed by

Jodie O'Regan

Singing The Dots is a collection of SATB songs specifically composed for community choirs to build confidence in sightsinging and music literacy.

Many choristers know being able to read music would improve their experience in choir, but singers come to choir to sing. It can be hard to find time, enthusiasm and suitable material to work on music literacy. With *Singing The Dots*, choristers can develop musicianship skills through singing songs together, immediately connecting sightreading to real choral repertoire.

The songs are composed for adults. The ranges are comfortable and the words are settings of beautiful, well known poetry. Musical elements are introduced one at a time, with simple explanations and short, lighthearted exercises. The material is crafted to be practical and accessible, and adapts the highly successful Kodály approach to the needs of adult choristers.

Choirs are welcome to use *Singing The Dots* to focus on explicitly developing musical literacy or simply as a collection of songs to sing. The material can stand alone, or be used in conjunction with other musicianship training.

Thanks to generous support from the Australian Kodály Scholarship, *Singing The Dots* is free. It is free cost-wise and the copyright licence means the songs and resources are free to download, copy electronically or on paper, share, perform and record.

In *Singing The Dots*, Australian composer Jodie O'Regan draws on her many years of work conducting, teaching and composing for community singers to create a collection of songs and supporting material that choirs can both learn with and enjoy singing. Jodie arranges and performs folk songs in an acapella duo with her husband, and holds a Masters in Music from The University of Queensland specialising in Kodály pedagogy. She has extensive experience adapting Kodály tools to create and deliver sightsinging training specifically for adults.

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book one - choristers' edition

Jodie O'Regan

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Jodieoregan.com

This resource was made possible through the generous support of the
Australian Kodály Scholarship

All of the material in
Singing The Dots

is free for amateur choirs to

photocopy
copy electronically
share online
perform and
record.

If you would like to do something commercial
(beyond normal ticket/CD sales for amateur groups)
or derivative
please contact the composer
Jodie O'Regan
jodie.oregan@gmail.com
to discuss.

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Foreword

Choral singing in the community context remains a problematic issue in the minds of many. Some conductors expect that choristers will be able to sing well and read fluently before they can enter the choir, and in this sense, the group operates along the lines of an auditioned or professional group. In some circumstances, there is no expectation that singers can read music and even after many years of community choir singing, some participants cannot read even simple music with any independence. Neither scenario provides clearly defined pathways for musical learning; choral activities are most often focussed on the performance of the set repertoire and there is little opportunity for broader musical development and understanding.

Is it possible to incorporate an educational program in the community choir setting? Can choirs maintain high level performance outcomes while delivering a program which systematically enhances audiation skills? Is it possible to engage community singers, particularly older singers, in an ongoing program which provides interesting and satisfying musical material for performance but which also deliberately contributes to the development of music literacy capabilities?

The author of this volume would respond to these questions with a resounding “yes”, and the materials presented in this volume exemplify her understanding of a model of choral music education which welcomes all who are interested in singing, but which also set out to deliberately develop the singing, audiation and literacy skills of all within the group.

The Hungarian composer Zoltan Kodály believed that the repertoire should rightly serve a two-fold purpose: performance and education. He advocated a sequential approach so that individuals were able to grasp the inherent musical content through the processes of performing. His philosophy has been adopted by many music educators resulting in rigorous music education and convincing performances not only in his native Hungary world-wide.

This compilation of songs is both a wonderful collection of materials to be sung and enjoyed, as well as a fine example of sequential methodological ideas in the context of choral community music education. The author has a depth of experience in working with older singers who, as a group, lack musical reading and audition skills, and she is commended on her understanding of the nature of the problem and her excellent response to this problem.

Dr James Cuskelly

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Thank you James Cuskelly for being an extraordinary teacher, mentor, supervisor and friend. Thank you Jason Goopy and the National Council of the Kodály Music Education Institute of Australia for the funding, support and encouragement that made this work possible. Thank you to the proofreaders: Kerry O'Regan, Fergus O'Regan, Monica Christian, BJ Moore, Margaret Piech, Clare Faurie, Michele de Courcy and Wendy Stanton. You guys are awesome. Thank you to all the singers I have worked with in Adelaide and around Australia, with a special shout out to Voices In The Wilderness who were such willing Kodály guinea pigs. Thank you for teaching me how to teach music. This book couldn't exist without you. Thank you to the community choir directors who kindly shared their thoughts and insights into their choirs' learning wants and needs. A special thank you to Ben Leske whose reflections shaped the direction of this book. Thank you to members of the Australian Kodály community who have become beloved friends and inspirational teachers and colleagues especially Ali O'Connell who teaches adults so beautifully. Thank you to friends and family for all your practical, emotional, intellectual and musical support. Thank you to Emlyn for everything.

Introduction

Welcome Singers

It's fantastic that you are here to develop your skills and confidence in singing the dots.

Learning sightsinging is much like learning to read words. In both, we train our brains to see a symbol and connect it to a sound. (D says dog. d.d.d.) With music literacy, we learn music symbols (the "dots") and their associated sounds by using solfa (**do, re, mi** etc) and rhythm names (**ta, ti-ti** etc).

Over time, through practise, brains learn to look at the symbols of music, and immediately imagine their sounds. Like making fine wine, or tending a rose garden, this process unfolds slowly. Like drinking fine wine in a flowering rose garden on a summer evening, it is worth it.

Because I know you want to spend choir time singing songs together, not having long theory lessons, I have crafted this material so each symbol/sound is introduced through songs. You can learn sightsinging through singing songs. The songs build on each other, with short explanations and exercises to help consolidation.

This means a good approach to this book is to start at the beginning and work through at a calm, civilised pace, taking as much time as you need. Revisit and revise everything you want to, and let the ideas sink in. Get the most out of the material by singing through the melodies in solfa and rhythm names as well as singing the songs for the joy of singing songs.

If you have learnt music before or even if you haven't, your brain may initially complain about this new approach. (I understand! When I first learned sightsinging after years of other music training, my brain complained!) You may wonder - why solfa? Why not just the letter names? A big reason is efficiency. As you work through this book you'll notice that once you've learnt solfege, you can apply it to any key.

Please be immensely impressed with yourself and your choir colleagues as you progress through the songs. Please laugh when you make mistakes and then just try again. Please take plenty of time and work at a gentle pace. Please believe in yourself, adult brains are perfectly capable of learning new skills.

Please enjoy singing the dots.

Beat Songs

At the heart of music is a beat.

Your first step in sightsinging is a literal step. You'll be stepping to the *beat* - the steady, constant pulse that underlies our singing. Your feet are perfect for this job, they already spend much of their lives walking, keeping a steady, constant beat for you.

To start, learn your parts for Blood Red Roses and Row Row Row in the normal way. Don't worry about reading the notes yet. Then sing together as a choir while moving your feet to the beat. How cohesive can you get your movement? If your choir is made up of exuberant folks, you could march on the spot, or sway from side to side. High achieving choirs might like everyone stepping in the same direction, or adding claps on alternate beats.

When everyone can happily sing and keep the beat in both songs, sing the songs and feel the beat without sounding it on your feet. At this point your director may mention how when they wave their hands around, they are actually keeping the beat for you.

In many of the songs we will be looking at, a one beat note is called a *crotchet* and looks like this:



In the two songs, you'll see this note is written in the "feet" line.

In these two songs the beat subdivides into two *pulses*. (one and two and three and four and. Go on try it! Take turns keeping this count while others people sing the songs. How about that?) Have a look at the final beat song - the beautiful folk song Blow The Wind. In this song, the beat subdivides into three pulses. How do you like the musical feel this creates? This beat looks slightly different - there is a little dot after the crotchet. (Reassuringly called a *dotted crotchet*.)



For sightreading rhythm, it's very helpful to have names to say for each rhythm note, where the name represents the rhythm. When sightreading rhythm, call a crotchet "**ta**". Add "m" for the dotted crotchet, to make "**tum**".

- the beat can be found via the feet. They are after all professional beat makers,
- the beat is part of much music, either sounded aloud or felt,
- the beat subdivides into two or three pulses, and
- beats clump into repeating groups called *bars*. Your director will show you this.

Blood Red Roses

This piece is inspired by a traditional halyard sea shanty - sung by sailors as they hoisted the sails. Singing together ensured everyone pulled the ropes together. If your choir doesn't meet on an eighteenth century sailing ship, you may substitute foot stomps for rope hauling.

Jodie O'Regan

Score for Soprano, Alto, Tenor, Bass, and Feet.

Sop
Hang down ye blood red ros - es hang down.

Alto
Hang down ye blood red ros - es hang down.

Tenor
Hang down ye blood red ros - es hang down.

Bass
Hang down ye blood red ros - es hang down.

Feet
4/4

Score for Soprano, Alto, Tenor, Bass, and Feet.

S.
Hang down ye blood red ros - es hang down. It's

A.
Hang down ye blood red ros - es hang down. It's

T.
Hang down ye blood red ros - es hang down. It's

B.
Hang down ye blood red ros - es hang down. It's

S. time for us to roll 'n' go, ye pinks 'n' po - sies way - e - oh.

A. time for us to roll 'n' go, ye pinks 'n' po - sies way - e - oh.

T. time for us to roll 'n' go, ye pinks 'n' po - sies way - e - oh.

B. time for us to roll 'n' go, ye pinks 'n' po - sies way - e - oh.

S. Hang down ye blood red ros - es hang down.

A. Hang down ye blood red ros - es hang down.

T. Hang down ye blood red ros - es hang down.

B. Hang down ye blood red ros - es hang down.

Row Row Row

There are two great reasons to use this song as a beat song.
 Firstly it's based on a gospel song, a style of music
 where the beat is often strongly sounded by the singers. Secondly if we are
 going to row together, we need to keep in time or we'll go round in circles!

arr Jodie O'Regan

Sop

Row row row. Row Mi - chael row.

Alto

Row row row. Row Mi - chael row.

TenOr

Row row row. Row Mi - chael row.

Bass

Row row row. Row Mi - chael row.

Feet

S.

Row now Mi-chael to the shore. Row row_____ row.

A.

Row now Mi-chael to the shore. Row row_____ row.

T.

Row now Mi-chael to the shore. Row row row.

B.

Row now Mi-chael to the shore. Row row row.

Blow the Wind Southerly

Instead of foot stomping to this beautiful folk song, try swaying.
Notice how different this song feels, with three pulses to the beat.

Perhaps the beat evokes a rocking feeling for you, like a boat in the waves.

English Folk Song
arr Jodie O'Regan

Sop

Blow the wind south-er - ly, south - er - ly, south-er - ly.

Alto

Blow the wind blow. Blow the wind blow now.

Tenor

Blow the wind blow. Blow the wind blow.

Bass

Blow the wind south-er - ly, south - er - ly, south-er - ly.

3

S.

Blow the wind south o'er the bon - ny blue sea.

A.

Blow the wind blow. Blow the wind blow.

T.

Blow the wind blow. Blow the wind blow.

B.

Blow the wind south o'er the bon - ny blue sea.

5

S.  Blow the wind south - er - ly, south - er - ly, south - er - ly.

A.  Blow the wind blow. Blow the wind blow now.

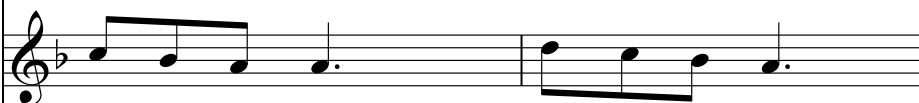
T.  Blow the wind blow. Blow the wind blow.

B.  Blow the wind south - er - ly, south - er - ly, south - er - ly.

7

S.  Blow bon - ny breeze_ my lov - er to me. They

A.  Blow the wind blow. Blow the wind blow. They

T.  Blow the wind blow. Blow the wind blow.

B.  Blow bon - ny breeze my lov - er to me.

9

S.  told me last night there were ships in the off - ing. So

A.  Told me last night there were ships in the off - ing. So

T.  Blow now blow the wind. Blow now blow.

B.  Blow now blow the wind. Blow now blow.

11

S.

A.

T.

B.

13

S.

A.

T.

B.

15

S.

A.

T.

B.

The First Three Notes

You may have heard that the first three notes just happen to be do, re, mi. Indeed.

You have probably picked up in your travels the idea that there are different *itches* in music, with the letter names **A** to **G**. You probably also know that these pitches are written on the five lines and four spaces of a *staff*, and (as long as we sing in tune) the pitches are more or less the same around the world.

For singers, using *solfege* or *solfa* - **do**, **re**, **mi** etc - is a very efficient way to approach training our minds, ears and voices to sightsing. It works incredibly well for developing the connection between symbols and sounds we need.

The next three songs are a chance for you to get used to reading **do**, **re** and **mi** on sheet music, and hearing how they work together.

You can imagine the songs would be really dull if everybody only sang these three notes! To keep the music interesting for you, and anyone listening to you, I've combined three note melodies for reading with harmony parts that you'll need to learn by ear.

The first song is a setting of Robert Frost's poem Stopping By Woods On A Snowy Evening. Before you approach the solfa melody for this song, let's look at the rhythm.

Stopping By Woods On A Snowy Evening

Introduction - Rhythm

Before we look at Stopping By Woods On A Snowy Evening, here are some exercises to introduce the rhythms that appear in the song.

There are three beats in the bar. Have a look at the first bar in Rain And Snow. How many beats does "rain" go for? This hollow note is called a *minim*. When sightreading, say "**two**".

Above the notes, I've added a line of **ta** beats for you, so you can see how the beats and the notes of the words line up.

You could read the words while tapping the beat, or have some people chanting the beat on "ta". Try with the rhythm names too. In Rain And Snow, the rhythms used are "**ta**" and "**two**".

1. Rain And Snow

The musical notation for 'Rain And Snow' consists of two staves. Each staff has a line of 'ta' beats above the notes. The first staff has 12 notes, and the second staff has 12 notes. The words are written below the notes.

Rain and snow will fall from the sky, but

here in my room I'm toast - y and dry. YAY!

On the next page, the exercises introduce a new rhythm.

In the first bar of The Philosopher, "after" has two notes on one beat. Two notes sharing a crotchet beat are *quavers*. Quavers are "**ti-ti**" (pronounced tea tea) for sightreading.

Try this page with the words and then the rhythm sounds - **ta**, **ti-ti** and **two**.

Because there are quavers in the music, I've written a line of quaver pulses above the music, so you can see how the notes and quaver pulses fit together. When you read through these exercises, you may want to give some people this line to say - as "**ti-ti, ti-ti, ti-ti**" etc.

Stopping By Woods On A Snowy Evening

Introduction - More Rhythm

2. The Philosopher

Two staves of music. The first staff contains four measures of eighth notes. The second staff contains four measures of eighth notes, with lyrics underneath.

Night aft-er night the old man climbs the stairs to

Two staves of music. The first staff contains four measures of eighth notes. The second staff contains four measures of eighth notes, with lyrics underneath.

sit with the stars and sur- rend - er his cares...

3. This Ol' World

Two staves of music. The first staff contains four measures of eighth notes. The second staff contains four measures of eighth notes, with lyrics underneath.

Don't you be so quick to judge! Don't you be so sure. Just

Two staves of music. The first staff contains four measures of eighth notes. The second staff contains four measures of eighth notes, with lyrics underneath.

may - be this ol' world can still sur-prise you once more...

4. The Problem With Pie

Two staves of music. The first staff contains four measures of eighth notes. The second staff contains four measures of eighth notes, with lyrics underneath.

One app-le pie Two app-le pie Three app-le pie four. Stop

Two staves of music. The first staff contains four measures of eighth notes. The second staff contains four measures of eighth notes, with lyrics underneath.

feed - ing me app-le pies. I can not eat one more. Please!

Stopping By Woods On A Snowy Evening

Introduction - Even More Rhythm

Now that you've met **ta**, **ti-ti** and **two**, let's look at these rhythms in the song Stopping By Woods On A Snowy Evening. I've put the rhythm for verse one below for your consideration.

As you read through these rhythms, you will notice some of the words have more notes than they need. This is because the notes change pitch in the melody. For example, have a look in the third full bar, "I" has two quavers. This might seem excessive for a modest, one syllable word, but will make sense when we add the tune. For now, I'm sure you'll cope by adjusting the words - turning "I" into "I-I", and so on.

You'll see the song starts with a one beat, partial bar. In music, the first beat of the bar is the strongest beat, and needs a strongly accented word or syllable. This isn't always the first word in a song. Take a moment to mutter "whose WOODS" and "WHOSE woods" to hear this. This little bar is called an *anacrusis* (like a Russian princess) or a *pick up*.

Chant this with the rhythm names and the words. High achieving choirs might like everyone to clap the beat and/or tap the pulse while singing. You'll see the **ti-ti** pulse line written above the notes.

Whose woods these are I think I know. His

house is in the vill - age though; He

will not see me stopp - ing here To

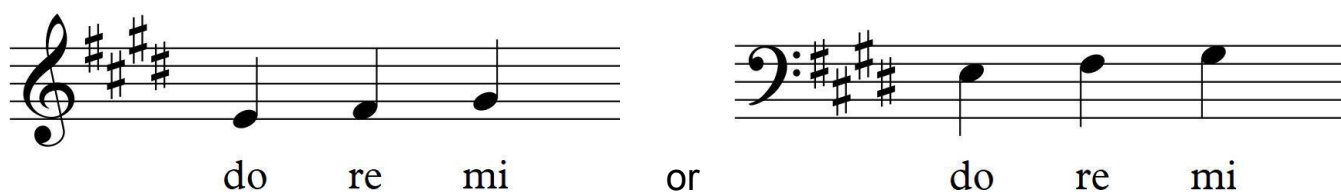
watch his woods fill up with snow.

Stopping By Woods On A Snowy Evening

Introduction - Pitch

In Stopping By Woods On A Snowy Evening, **do** is E. Have a look at where **do**, **re** and **mi** sit on the staff. You may already know that the four sharps (which look a lot like hash tags) form a simple code that lets musicians know **do** is E. If this is new information, relax, we'll get to this in the fullness of time.

The lovely squiggle at the beginning is the *treble clef*, used by sopranos and altos. Basses have lower voices and their notes are shown with a *bass clef*. Tenors are a bit odd, sometimes they read a bass clef, and sometimes a treble clef but sung lower, in their own range. Your director will take you through singing these three notes in different patterns.



The following pages have some **do**, **re**, **mi** exercises with E as **do**, if your choir wants to spend some time to secure reading these notes. There are two copies - one with the exercises in treble clef, one in bass clef.

When you are comfortable with the exercises, have a look at the song. Sing through verse one in solfege. Your director might encourage you to do it a few times, with care for tuning. Then try singing through with the rhythm names, keeping a lovely feel of three beats in the bar. When you're ready, add the words. Well look at you - reading a song!

In verse two, the tenors and basses sing a harmony. You'll notice this starts on a different note to the tune, but follows the same up and down pattern. Learn this by ear for now.

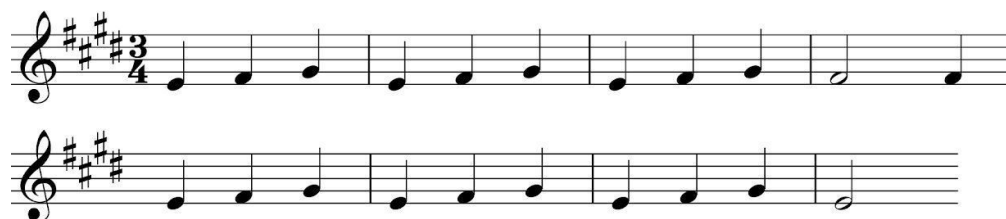
In verse three, the altos add their harmony line, and the basses have a bass line. To make the song interesting, these lines have notes other than **do**, **re** and **mi**. Learn them by ear.

Stopping By Woods On A Snowy Evening

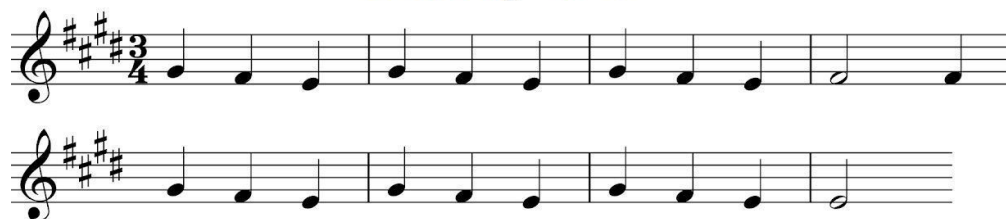
Pitch Consolidation - Treble Clef

If you would like to spend time consolidating **do**, **re** and **mi** before singing Stopping By Woods On A Snowy Evening, here are some additional pitch exercises. This page is in the treble clef, the next page is in the bass clef.

1. Yes You Can



2. Starting On Mi



3. Minims



4. The Russian Princess and the Quavers



Stopping By Woods On A Snowy Evening

Pitch Consolidation - Bass Clef

Here are the same pitch exercises in the bass clef.

1. Yes You Can



2. Starting On Mi



3. Minims



4. The Russian Princess and the Quavers



Stopping by Woods on a Snowy Evening

Text Robert Frost

Music Jodie O'Regan

Verse One

Sop

Whose woods these are I think I___ know. His

Alto

Whose woods these are I think I___ know. His

Tenor

Whose woods these are I think I___ know. His

Bass

Whose woods these are I think I___ know. His

5

S.

house is in___ the___ vil - lage though. He

A.

house is in___ the___ vil - lage though. He

T.

house is in___ the___ vil - lage though. He

B.

house is in___ the___ vil - lage though. He

9

S. will not see me stopp - ing here to

A. will not see me stopp - ing here to

T. will not see me stopp - ing here to

B. will not see me stopp - ing here to

13

S. watch his woods fill up with snow.

A. watch his woods fill up with snow.

T. watch his woods fill up with snow.

B. watch his woods fill up with snow.

17 Verse Two

S. My litt - le horse must think it's queer to

A. My litt - le horse must think it's queer to

T. My litt - le horse must think it's queer to

B. My litt - le horse must think it's queer to

22

S. stop with - out a farm - house near. Be -

A. stop with - out a farm - house near. Be -

T. stop with - out a farm - house near. Be -

B. stop with - out a farm - house near. Be -

26

S. tween the woods and fro - zen lake, the

A. tween the woods and fro - zen lake, the

T. tween the woods and fro - zen lake, the

B. tween the woods and fro - zen lake, the

30

S. dark - est ev' - ning of the year.

A. dark - est ev' - ning of the year.

T. dark - est ev' - ning of the year.

B. dark - est ev' - ning of the year.

34 Verse Three

S. He gives his har - ness bells a___ shake, to

A. He gives his har - ness bells___ a___ shake, to___

T. 8 He gives his har - ness bells a___ shake, to

B. He gives his har - ness bells a shake, to___

39

S. ask if there___ is___ some mis - take. The

A. ask___ if___ there is some___ mis - take. The

T. 8 ask if there___ is___ some mis - take. The

B. ask___ if there is some___ mis - take. The

43

S. on - ly oth - er sound's the___ sweep of

A. on - ly oth - er sound's___ the___ sweep of___

T. 8 on - ly oth - er sound's the___ sweep of

B. on - ly oth - er sound's the sweep of___

47

S. ea - sy wind__ and down - y flake.

A. ea - sy wind and__ down - y flake.

T. 8 ea - sy wind__ and down - y flake.

B. ea - sy__ wind and down - y flake.

51 Verse Four

S. The woods are love - ly dark and__ deep. But

A. The woods are love - ly dark__ and__ deep. But__

T. 8 The woods are love - ly dark and__ deep. But

B. The woods are love - ly dark and deep. But__

56


S. I have prom - is - es. to keep. And

A. I__ have__ prom - is - es__ to__ keep. And

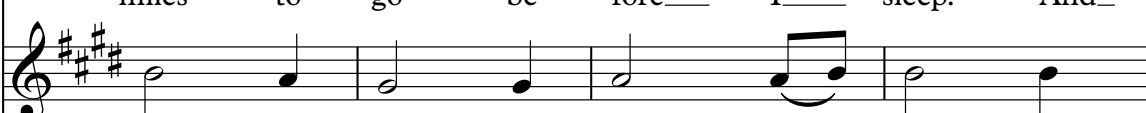
T. 8 I have prom - is - es to keep. And


B. I__ have prom - is - es__ to__ keep. And

60


S. 
miles to go be - fore I sleep. And


A. 
miles to go be - fore I sleep. And

T. 
miles to go be - fore I sleep. And


B. 
miles to go be - fore I sleep. And

64

S. 
miles to go be - fore I sleep.

A. 
miles to go be - fore I sleep.

T. 
miles to go be - fore I sleep.

B. 
miles to go be - fore I sleep.

The Unquiet Grave

Rhythm And Pitch

The Unquiet Grave has four beats per bar. (You may like to prepare by singing through Row Row Row or Blood Red Roses.) In the sheet music you'll see what looks like a 4/4 fraction at the beginning of the first line. The top number is the number of beats in the bar. The 4 on the bottom simply means the beat is a crotchet.

Have a look at the tenor line in bar 13. How long does "blow" go? Notice the dot immediately after the minim, converting it from two beats to three. You may recall meeting a dot before, in Blow The Wind. This minim with a dot is called a *dotted minim*. (With these names, do you ever feel like you're birdwatching?) It's "**tree**" when you are sightsinging rhythms. (This is "three" starting with 't' instead of 'th'.)

How long do you sing "slain" at bar 11? This note is called a *semibreve*. Did you guess correctly this is "**tour**" for rhythm sightreading?

In this song you will come across moments of silence! (*rests*.) Rests allows singers to breathe together, audiences to absorb ideas and composers to weave magic. There's a squiggly rest in bar 5, after "rain". You'll see it's a one beat *crotchet rest*. Can you find a 2 beat *minim rest*, a 3 beat *dotted minim rest*, and a 4 beat *semibreve rest*? There is a subtle difference between the minim rest and the semibreve rest - can you see it?

In The Unquiet Grave **do** is F. Here are **do**, **re** and **mi**.



and in the bass clef.



Have a look at the first and last verses of The Unquiet Grave - you can see that every voice sings the **do, re, mi** tune together in *unison*. Chant the rhythm names, sing the solfege and then try the words.

In the other verses every part gets a turn singing the tune. For each verse, identify who has the melody. They can sit smugly while everyone else learns their harmony parts. You might notice there are times when the tune has quavers, but the harmony line/s have a crotchet. This will require **tenacious fortitude** from the crotchet people.

Before we get to the song, the following pages have some bonus preparation exercises in the treble and bass clefs, if you would like to spend time consolidating these notes before singing the song.

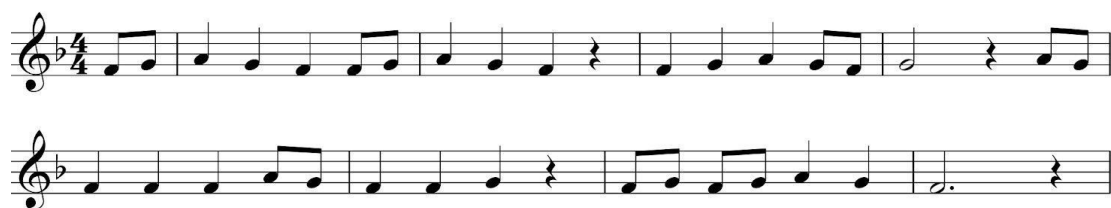
The Unquiet Grave

Rhythm And Pitch Consolidation - Treble Clef

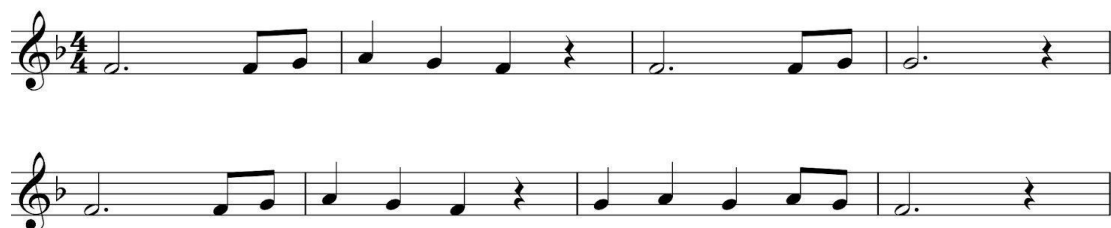
Here are some bonus exercises you may wish to sing through, as preparation for singing The Unquiet Grave. This page is in the treble clef, with the bass clef on the following page. You may find it helpful to focus on the rhythm names first, then sing in solfa.

1. STAYING ALIVE

Here the crotchet rests show you when to breathe, useful in staying alive.



2. DOT THOSE MINIMS BABY



3. REST FIRST. SING LATER.

To give you a little challenge, the rests are at the beginning of the bars.
Your director will enjoy showing you how their hand/s keep count for you
so you don't have to chant "one, two" out loud!



The Unquiet Grave

Rhythm And Pitch Consolidation - Bass Clef

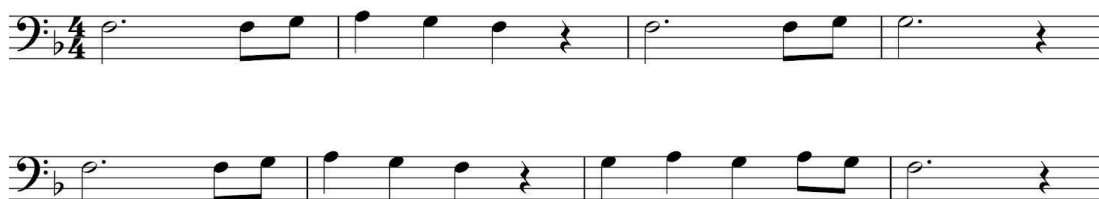
Here are the bonus exercises in the bass clef.

1. STAYING ALIVE

Here the crotchet rests show you when to breathe, useful in staying alive.



2. DOT THOSE MINIMS BABY



3. REST FIRST. SING LATER.

To give you a little challenge, the rests are at the beginning of the bars.
Your director will enjoy showing you how their hand/s keep count for you
so you don't have to chant "one, two" out loud!



The Unquiet Grave

Trad English Ballad
Music by Jodie O'Regan

Sop

Alto

Tenor

Bass

Cold blows the wind to_ my true love, and_ gen-tly falls the_ rain. I_ nev-er had but_

7

S.

A.

T.

B.

one true love, and in green-fields he lies_ slain, in_ green-fields he lies_ slain. Cold_

12

S.  blows the wind to my true love, and gently falls the rain. I nev - er had but

A.  blows the wind to my true love, and gently falls the rain. I nev - er had but

T.  blows the wind and falls the rain. I had but

B.  blows the wind to my true love, gently falls the rain. I nev - er had but

17

S.  one true love, and in green-fields he lies slain, in green-fields he lies slain. I'll

A.  one true love, and in green-fields he lies slain, in green-fields he lies slain. I'll

T.  one true love, and in green-fields he lies slain, in green-fields he lies slain.

B.  one true love, green-fields he lies slain, green-fields he lies slain.

22

S.  do as much for my true love as any young girl may. I'll sit and mourn all

A.  do as much for my true love as any young girl may. I'll sit and mourn all

T. 

B. 

27

S. on his grave for_ twelve months and a day, for_ twelve months and a day.

A. on his grave for_ twelve months and a day, for_ twelve months and a day.

T. And_

B. And_

32

S.

A.

T. when twelve months and a day was passed, the_ ghost did rise and speak. "Why sitt-est thou all

B. when twelve months and a day was passed, the_ ghost did rise and speak. "Why sitt-est thou all_

37


S. Tis_ I, tis I, thine


A. Tis I, tis I, thine


T. on my grave and_ will not let me sleep? And will not let me sleep?" Tis_ I, tis I, thine

B. on my grave and_ will not let me sleep? And will not let me sleep?"

43


S. 
own true love, that sits all on your grave. I ask one kiss from


A. 
own true love, that sits all on your grave. I ask one kiss from


T. 
own true love, that sits all on your grave. I ask one kiss from

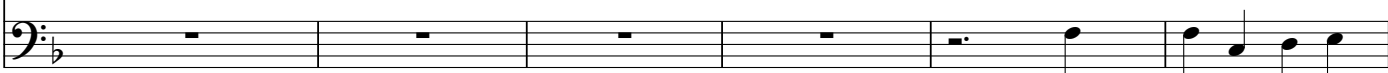
B. 

47


S. 
your sweet lips, and that is all I crave, and that is all I crave. When will we meet a -

A. 
your sweet lips, and that is all I crave, and that is all I crave. When will we meet a -

T. 
your sweet lips, and that is all I crave, and that is all I crave. When will we

B. 
When will we meet a -

53

S. 
gain sweet - heart? When will we meet a - gain? When the au - tumn leaves fall-ing

A. 
gain sweet - heart? When will we meet a - gain? When the au - tumn leaves fall-ing

T. 
meet? When will we meet? When the leaves fall

B. 
gain sweet - heart? will we meet a - gain? When au - tumn leaves fall

57

S. from the trees are green and bloom a - gain, are green and bloom a - gain. Cold.

A. from the trees are green and bloom a - gain, are green and bloom a - gain. Cold.

T. from the trees are green and bloom a - gain, are green and bloom a - gain. Cold.

B. from the trees green and bloom a - gain, are green and bloom a - gain. Cold.

62

S. blows the wind to my true love, and gen - tly falls the rain. I nev - er had but

A. blows the wind to my true love, and gen - tly falls the rain. I nev - er had but

T. blows the wind to my true love, and gen - tly falls the rain. I nev - er had but

B. blows the wind to my true love, and gen - tly falls the rain. I nev - er had but

67

S. one true love, and in green - fields he lies slain, in green - fields he lies slain.

A. one true love, and in green - fields he lies slain, in green - fields he lies slain.

T. one true love, and in green - fields he lies slain, in green - fields he lies slain.

B. one true love, and in green - fields he lies slain, in green - fields he lies slain.

Break Break Break

Introduction - Rhythm

This song has the same bar and beat pattern - *time signature* - as Blow The Wind. Do you recall how this gave Blow The Wind a rocking, swaying feel?

There are two beats in the bar. Each beat is a dotted crotchet, subdividing into three quavers pulses. This time signature is called 6/8.

Have a look at the rhythm of verse one, written out below. Tap the quaver pulses with your hand while you chant the words, or find a friend who is willing to chant “**ti-ti-ti ti-ti-ti**” or “one-and-ah-two-and-ah” while you go over these rhythms. This part is helpfully written in.

You will see the first bar is straightforward enough. The first beat has a dotted crotchet, called “**tum**” in rhythm reading. The second beat has three quavers.

In bar two you'll see a new rest - the quaver rest, right on beat 2. This means you will have to wait until after the beat before you say “On thy”. In the third bar you'll see “cold” is a crotchet (ie two quavers), and “grey” fills out the third quaver of the beat. After you've said it with the words, try the rhythm names. There are **tum**, **ti** and **ta** in this song.

6/8

Break, break, break, On thy cold grey stones, O Sea! And I

would that my tongue could utter The thoughts that arise in me. The

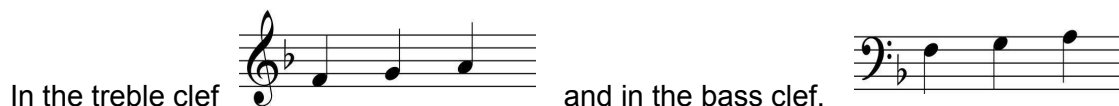
thoughts that arise in me.

Break Break Break

Introduction - Pitch

In this song, **do** is F.

Here are **do**, **re** and **mi**.



On the next two pages, before the song, you'll find some bonus preparation exercises, if you wish to spend some time consolidating these notes in 6/8 time.

Tennyson wrote the words for Break Break Break a year after his best friend died. To set the words to music, I imagined a piper at dawn in the misty mountains, playing a tribute to a departed friend.

When you are ready to sing the song, have a look at the sheet music. You'll see everyone shares the tune in verses one and four. Read through these verses using solfege, going over tricky bits, and singing with simple dignity. When you've got it, add the words to both the verses.

In verses two and three, the sopranos keep the tune - they already know their part! The other voices have harmony lines to create a full choir sound. You can learn these by ear. Notice how the alto line is similar in flavour to the soprano line. You'll also see how the tenor and bass lines are similar to each other, and have quite a different flavour to the upper parts.

There is a coda to learn at the very end. I suspect the notes want to be very quiet here, like an Amen.

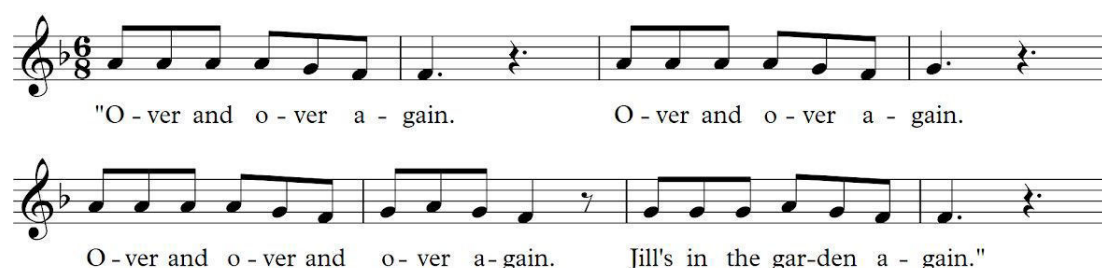
Break Break Break

Pitch And Rhythm Consolidation - Treble Clef

Here are some exercises to help you prepare for Break Break Break. You could start by saying the words, then the rhythm names, then sing solfa and finally sing the words. A bass clef version follows.

A little story, in four parts, about Jill who gardens and Jack who worries.

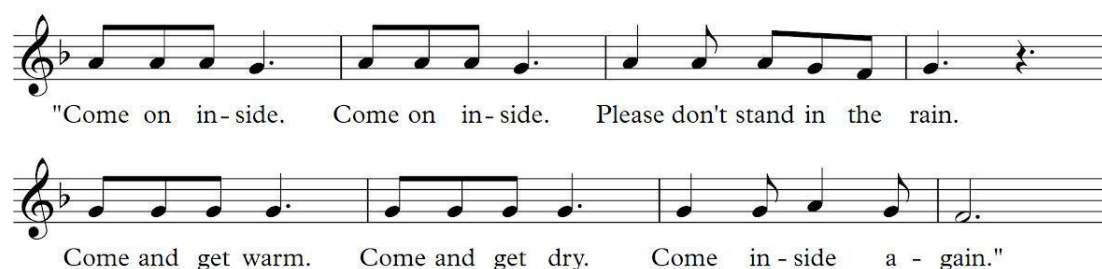
PART ONE - Jack's Lament



"O - ver and o - ver a - gain. O - ver and o - ver a - gain.

O - ver and o - ver and o - ver a - gain. Jill's in the gar - den a - gain."

PART TWO - Jack's Invitation



"Come on in - side. Come on in - side. Please don't stand in the rain.

Come and get warm. Come and get dry. Come in - side a - gain."

PART THREE - Jill's Answer



"Now I'm dry. But I don't mind the rain. And I'll

stay in the house just to be with you a - gain."

PART FOUR - The Conclusion



"Jack, my life is a gar - den - er's life, filled with some rain. But it's

tru - ly love - ly to have you fuss and bring me in - doors a - gain."

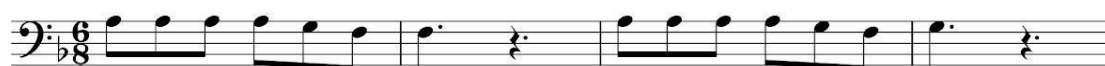
Break Break Break

Pitch And Rhythm Consolidation - Bass Clef

Here are the same exercises as the preceding page, in the bass clef.

A little story, in four parts, about Jill who gardens and Jack who worries.

PART ONE - Jack's Lament



Break, Break, Break

Text Alfred, Lord Tennyson

Music Jodie O'Regan

Verse One

Sop
Break, break, break, on thy cold grey stones, O Sea! And I

Alto
Break, break, break, on thy cold grey stones, O Sea! And I

Ten
Break, break, break, on thy cold grey stones, O Sea! And I

Bass
Break, break, break, on thy cold grey stones, O Sea! And I

5

S.
would that my tongue could utter the thoughts that arise in me. The

A.
would that my tongue could utter the thoughts that arise in me. The

T.
would that my tongue could utter the thoughts that arise in me. The

B.
would that my tongue could utter the thoughts that arise in me. The

9 Verse Two

S. thoughts that a - rise__ in me. O__ well for the fish - er-man's boy, that he

A. thoughts that a - rise__ in me. O__ well for the fish - er-man's boy, that he

T. thoughts that a - rise__ in me. Break, break, O Sea!__

B. thoughts that a - rise__ in me. Break, break, break,

13

S. shouts with his sis - ter at play! O,__ well for the sail - or lad, that he

A. shouts with his sis - ter at play! O,__ well for the sail - or lad, that he

T. Break, break, O Sea! Break, break O Sea!__

B. Break, O Sea! Break, break, break, O Sea!

17

S. sings in his boat on the bay! That he sings in his boat on the bay! And the

A. sings in his boat on the bay! That he sings in his boat on the bay! And the

T. Break, break, Sea! Break, break, O Sea!

B. Break, break, break, O Break, O Sea!

21 Verse Three

S. state - ly ships_ go on To their ha - ven un - der the hill. But___

A. state - ly ships_ go on To their ha - ven un - der the hill. But___

T. Break, break, O Sea!___ Break, break, O Sea!

B. Break, break, break, Break, break, break,

25

S. oh for the touch of a van-ished hand and the sound of a voice that is still. And the

A. oh for the touch of a van-ished hand and the sound of a voice that is still. And the

T. Break, break. O Sea!___ Break, break, Sea!

B. Break, break, break, O Sea! Break, break, break, O

29 Verse Four


S. sound of a voice that is still. Break, break,___ break, at the


A. sound of a voice that is still. Break, break,___ break, at the


T. Break, break, O Sea! Break, break,___ break, at the


B. Break, O Sea! Break, break,___ break, at the

33


S. 
foot of thy crags,— O Sea! But the ten - der grace of a day that is dead will


A. 
foot of thy crags,— O Sea! But the ten - der grace of a day that is dead will

T. 
foot of thy crags,— O Sea! But the ten - der grace of a day that is dead will

B. 
foot of thy crags,— O Sea! But the ten - der grace of a day that is dead will

37

S. 
nev - er come back_ to me. Will nev - er come back_ to me.

A. 
nev - er come back_ to me. Will nev - er come back_ to me.

T. 
nev - er come back_ to me. Will nev - er come back_ to me.

B. 
nev - er come back_ to me. Will ne - er come back_ to me.

41

S. 
Break, break,— break, O Sea! Break, break,— break. Break. Break.

A. 
Break, break,— break, O Sea! Break, break, O break. Break. Break.

T. 
Break, break, break, O Sea! Break, break, O break. Break. Break.

B. 
Break, break, break, O Sea! Break, break, break. Break. Break.

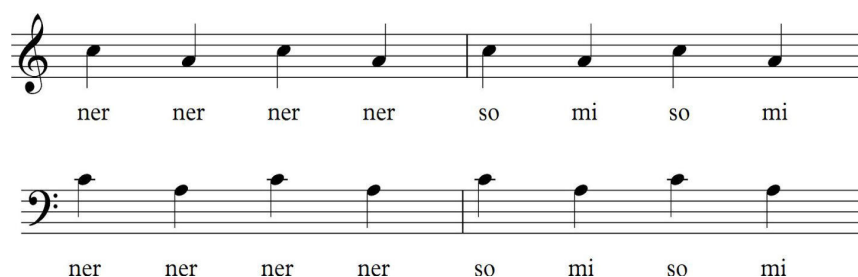
Introducing So

The next songs feature a new note - **so**.

If you've studied music (or you know your Doe A Deer song) you may notice we are jumping over the note **fa**. Absolutely. By the way, well spotted!

This means the gap - *interval* - between **so** and **mi** is a jump. To write this, when **mi** is in a space, **so** is in the next space, jumping over the line where **fa** would go. If **mi** sits on a line, **so** sits on the next line.

Here are **so** and **mi**, in the treble and bass clef, on the notes **C** and **A**. Go on - have a sing! You'll recognise the tune. It's used when you blow a raspberry at someone and taunt them with "ner - ner".



Notice the little lines crossing through the **so** notes in the bass clef? These *leger lines* extend the staff, which is handy when songs go higher or lower than the notes of the five lines and spaces.

In the following pages, there are two simple songs for you to sing through to consolidate **so**. There are two copies of each - for treble and bass clef.

The first one - The Shakespearean Ner Ner - is in 2/4 time. A new one for us! Given many humans have two legs, this will hopefully feel quite straightforward.

Have a look at the sheet music. I haven't told you what **do** is, you will need to figure that out. Clue - the song starts on **so**, and uses the notes - **so**, **mi**, **re** and **do**. When **so** is in a space, **mi** is in the next space, and **do** is in the space below that.

If your choir has a thespian leaning, you may wish to incorporate action, costumes and, of course, actual thumb biting.

The second one is Can Ye Sew Cushions. You'll notice you sing "sew" on the note **so**. A little solfa pun for you!

Introducing So

Shakespearean Ner Ner

Here's a little exercise to consolidate the jump from **so** to **mi**. In treble and then bass clefs.

An Excerpt From Romeo and Juliet

In which Abraham and Sampson argue about whether
Sampson is biting his thumb at Abraham.
This is a dialogue - you may wish to perform
it with different singers taking each character.
Try it with solfa and with the words.

Abraham:



5 Sampson:



9 Abraham:

Sampson:



13



And in the bass clef

Abraham:



5 Sampson:



9 Abraham:

Sampson:



13

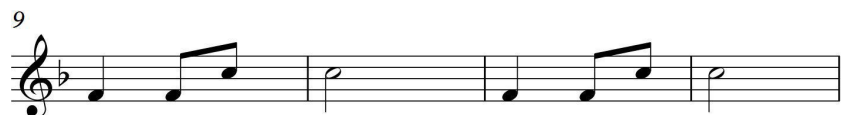


Introducing So

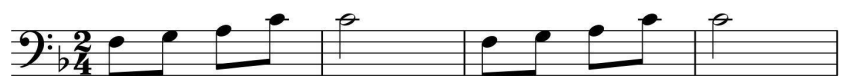
Can Ye Sew Cushions - Pitch

Before we sing Can Ye Sew Cushions, there are two things to talk about. Firstly the song jumps from **do** to **so**. Here's a little pre-song exercise to get the **do** to **so** jump confidently in your ears and voice. You can see F is **do**.

For the treble clef folks:



For the basses:



Feeling confident? You may recognise the **do** to **so** jump from Twinkle Twinkle Little Star.

Now we need to discuss some of the curvy lines that turn up in Can Ye Sew Cushions.

Introducing So

Can Ye Sew Cushions - Why is my music smiling at me?

Before we sing the song, we should talk about some musical curvy lines.

A *tie* joins two notes together. The marriage celebrant of sheet music!

Have a look at the song and you'll see a tie joins the notes of "sew" together in the first few bars. If you're having a clever day, figure out how long the tie makes "sew". You'll notice the joined notes are the same pitch, and if you think about it, that makes perfect sense.

Ties work exactly the same way inside bars - the following two bars are identical. In this instance, a tie would be an eccentric choice for a composer - the dotted minim is much tidier! But there are times when ties do tidy up sheet music.

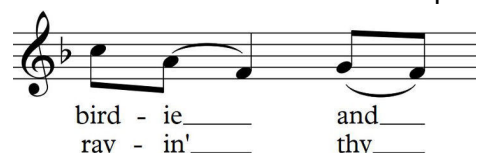


Slurs are used in sheet music when you sing one syllable over multiple pitches. Slurs show which notes belong to which syllables! For example in bar 14 in voice one, there are two quavers for the first syllable, "bird". See what happens if we move the slur.

Exhibit A: a well placed slur.



Exhibit B: the slur in a ridiculous place.



Not to be boastful, but in this example the syllables line up beautifully under the notes, so the slurs are comforting rather than essential. I'm sorry to say, this won't always be the case. It's a messy world out there, and slurs will prove most welcome allies.

Enough yibber yabber. Go sing the song. There are treble and bass clef versions.

Introducing So

Can Ye Sew Cushions - Treble Clef

Notice this is a canon.

Can Ye Sew Cushions?

Scottish Lullaby
arr Jodie O'Regan

Can ye sew? Can ye sew? Can ye sew cu-shions and lam-mie and

Can ye sew? Can ye sew? Can ye sew Hush a baw

7
can ye sew sheets? Can you sing bal-loo loo when the bairn greets?
hush a baw dear. Hush a baw lam-mie thy min-nie is here.

cu-shions and can ye sew sheets? Can you sing bal-loo loo when the bairn
lam-mie and hush a baw dear. Hush a baw lam-mie thy min-nie is

13
Hee and haw bird-ie and hee and haw lamb.
Wild wind is rav-in' thy min-nie heart sair.

greets? Hee and haw bird-ie and hee and haw
here. Wild wind is rav-in' thy min-nie heart

17
Hee and haw bird-ie my bon-nie wee lamb.
Wild wind is rav-in' but ye din-na care.

lamb. Hee and haw bird-ie my bon-nie wee
sair. Wild wind is rav-in' but ye din-na

21
Can ye sew? Can ye sew? Hush a baw

lamb. Can ye sew? Can ye sew?
care.

Introducing So

Can Ye Sew Cushions - Bass Clef

Can Ye Sew Cushions?

Scottish Lullaby
arr Jodie O'Regan

Can ye sew? Can ye sew? Can ye sew cu-shions and lam-mie and

Can ye sew? Can ye sew? Can ye sew Hush a baw

7

can ye sew sheets? Can you sing bal-loo loo when the bairn greets?
hush a baw dear. Hush a baw lam-mie thy min-nie is here.

cu-shions and can ye sew sheets? Can you sing bal-loo loo when the bairn
lam-mie and hush a baw dear. Hush a baw lam-mie thy min-nie is

13

Hee and haw bird-ie and hee and haw lamb.
Wild wind is rav-in' thy min-nie heart sair.

greets? here. Hee and haw bird-ie and hee and haw
Wild wind is rav-in' thy min-nie heart

17

Hee and haw bird-ie my bon-nie wee lamb.
Wild wind is rav-in' but ye din-na care.

lamb. sair. Hee and haw bird-ie my bon-nie wee
Wild wind is rav-in' but ye din-na

21

Can ye sew? Can ye sew? Hush a baw

lamb. care. Can ye sew? Can ye sew?

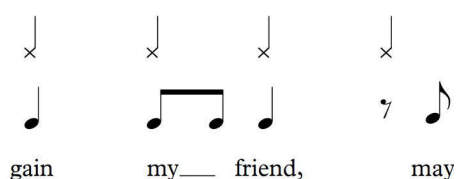
An Irish Blessing

Introduction - Rhythm And Pitch

After your good work singing **so** in some simple songs, let's try a full choir song. My grandparents had this blessing hanging in their kitchen, so it has some sentimental value for me.

This piece is in 4/4.

Remember the quaver rest? How long does it go for? (Have a look at Break Break Break if you would like to revise.) In An Irish Blessing, there's one in bar 18. Which beat is it on? This rest means "may" comes after the beat. Clap the beats and say the words a few times til you've got the feeling, then try without clapping.



In An Irish Blessing **do** is F. The **do, re, mi, so** tune is sung together in unison from the end of bar 8 to bar 22. This section would be an excellent place to start learning the song. Take it as slowly as you need. You may like to start by chanting the rhythm names, then speaking the words in rhythm, then singing in solfa. When you're feeling confident, sing with the words.

Your choir may like to try a silent run through of this section. This means everyone sings in their heads rather than out loud. Now this might seem like quite an eccentric approach to rehearsal (and I wouldn't necessarily recommend it for performances) but developing this mind's ear is very useful for sightsinging.

Once this section is solid, have a look at section A - bars 1 to 8. The soprano line will look familiar! The other parts have some notes outside of **do, re, mi** and **so**. Learn your parts with your director.

Good news! Section E - from bar 41 to the end - is simply a repeat of section A.

More good news! Section C - from bars 23 to 30 - is simply a repeat of section A with words!

Even more good news! There's only one section left - section D - bars 31 to 40. The soprano tune is for sightsinging - made up of **do, re, mi** and **so**. The other parts have some other notes - learn them with your director.

You may be finding your confidence is increasing, even when you're not exactly sightsinging. You may feel like you are noticing - oh that's a **do**, or that's a tied note that goes for six beats, or other symbols that used to be a mystery now make sense. Well that's wonderful!

Jodie O'Regan

5

B

S. 

A. 

T. 

B. 

10

S. meet you. May the wind al-ways be at your back. May the sun shine_ warm on your

A. meet you. May the wind al-ways be at your back. May the sun shine_ warm on your

T. meet you. May the wind al-ways be at your back. May the sun shine_ warm on your

B. meet you. May the wind al-ways be at your back. May the sun shine_ warm on your

14

S. face, and the rain fall soft on your fields. And un - til we meet a -

A. face, and the rain fall soft on your fields. And un - til we meet a -

T. face, and the rain fall soft on your fields. And un - til we meet a -

B. face, and the rain fall soft on your fields. And un - til we meet a -

18

S. gain my_ friend, may God hold you in the palm of his_

A. gain my_ friend, may God hold you in the palm of his_

T. gain my_ friend, may God hold you in the palm of his_

B. gain my_ friend, may God hold you in the palm of his_

22 **C**

S. hand. May the road al-ways rise up to meet you. May the wind al-ways be at your

A. hand. May the road rise up to

T. hand. May the road rise to

B. hand. May the road rise up to

26

S. back. May the sun shine warm on your face, and the rain fall soft on your

A. you. May the sun shine warm on your

T. you. May the sun shine warm on your

B. you. May the sun shine on your

30 **D**

S. fields. And un - til we meet a - gain my friend, may God may

A. face. And un - til we meet friend, may God may

T. face. And un - til we meet my friend, may God may

B. face. And un - til we meet friend, may God may

34

S. God may God hold you in the palm of his hand, his

A. God may God hold you in his hand, his

T. God may God may God hold you in his hand, his

B. God may God hold you in his hand, his

39

E

S. hand. Oo Oo

A. hand, his hand. Oo Oo

T. hand, his hand. Oo Oo

B. hand. Oo Oo

44

S. Oo Oo

A. Oo Oo

T. Oo Oo

B. Oo Oo

Find My Way

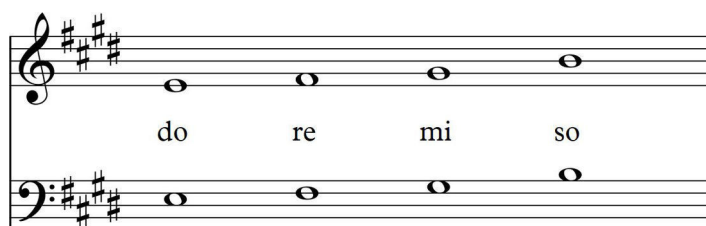
Introduction - Rhythm And Pitch

There is a new rhythmic element for you in this song. We first encounter it on beat four of bar 69. You'll see there are four notes/syllables on one beat. These little notes are called semiquavers. This makes sense - they are half the length of quavers. For rhythm reading, they are called "**tika-tika**". Notice the double beams. ("A racing stripe to make them fast," my lecturer explained.)

Your choir may like to chant through the words from bar 69 to the end to get used to this new rhythm, then try with the rhythm names. Up until the last line in the music, the rhythmic elements are **tika-tika**, **ti-ti**, **ta** and **two**. There are some exercises attached if you wish to spend some time consolidating semiquavers.

In Find My Way **do** is E.

Here are our notes: **do**, **re**, **mi** and **so** on the treble and bass clef. Notice here, where **do** is on a line, **mi** and **so** are on the next lines up.



In Find My Way, these notes are used for the tune of the chorus. This means the sopranos get to sing them. Well that's hardly fair! To give everyone a go reading, I've attached this chorus tune written out on the treble and bass clef for the whole choir to sing through together, in solfa and then with words.

In verse one, you'll see the sopranos and altos share the tune. In verse two, notice the tenors and basses have their turn. What solfa notes are in this tune? Sing through the tunes of the verses in solfa and then with words.

Learn the rest of the song by ear. You might notice that even when you are learning a part by ear, the sheet music has become more friendly and useful than it used to be. That's wonderful.

Look at the tenor line in verse one. See how it sits around **so**? Sing **so**, and get the sound in your ears and then sing through this line, listening out for each **so**. I think of this as finding an anchor note. How good is that? Anchor notes help you stay in tune, and help you sing through unfamiliar music. If you're feeling adventurous, try singing only the **so**'s out loud, and the other notes silently inside your head. Then sing all the notes out loud. (It's weird, but it works.)

Find My Way

Rhythm Consolidation

Here are some “tika tika” semiquaver exercises you may wish to look at, before you start work on Find My Way.

My inspiration for this piece was a recent brunch at a rather lovely cafe in the Adelaide Hills.

car - rot mint watermelon gin - ger ap - ple o - range ice.

Chuck'em in a blen - der Mix'em up to geth - er. Ve - ry ve - ry nice!

watermelon gin - ger watermelon gin - ger Yes, we'll say it twice!

Chuck'em in a blen - der Mix'em up to geth - er. Ve - ry ve - ry nice!

Find My Way

The Egalitarian Chorus

Before you start work on the full song, here, as promised, is the soprano part of the chorus of Find My Way, written out for everybody to have a turn singing through this **do**, **re mi** and **so** melody.

This excerpt goes over the page.

Sop

And I'm a - fraid. I'm a - lone. And I'm so

Alto

And I'm a - fraid. I'm a - lone. And I'm so

Tenor

And I'm a - fraid. I'm a - lone. And I'm so

Bass

And I'm a - fraid. I'm a - lone. And I'm so

7

S.

far from my home. And I have left all I've known

A.

far from my home. And I have left all I've known

T.

far from my home. And I have left all I've known

B.


far from my home. And I have left all I've known


Find My Way


The Egalitarian Chorus Continued


Here is page two of the chorus melody for everybody.

14

S. 

A. 

T. 

B. 

19

S. 

A. 

T. 

B. 

Next up: the full song!

Find My Way

The text is based on reflections from my mother Kerry O'Regan
of her midnight path - through the discovery and treatment of breast cancer.

Dedicated to her with love.

Jodie O'Regan

VERSE ONE

Sop

Alto

Ten

Bass

Oo

Oo

Oo

Oo

5

S.

A.

T.

B.

mid-night stran-ger at my door, a man I've ne-ver met be-fore. Tells me I must leave and go, an

mid-night stran-ger at my door, a man I've ne-ver met be-fore. Tells me I must leave and go, an

oo

oo

8 CHORUS

S. un-ex-pec-ted jour-ney a place I do not know. And

A. un-ex-pec-ted jour-ney a place I do not know. And

T. oo place I do not know. And

B. oo And

12

S. I'm a - fraid. I'm a - lone. And

A. I'm a - fraid. And I'm, I'm a - lone.

T. I'm a - fraid. And I'm a - lone.

B. I'm a - fraid. I'm a - lone.

16

S. I'm so far from my home. And

A. I'm so far from my home. And

T. I'm far so far from my home. And

B. I'm so far from home. And

20

S. I have left all I've known

A. I have left all I've known

T. I have left all I've all I've

B. I have left all I've known

24

S. be - hind, far be-hind me.

A. be - hind, be - hind me.

T. known be - hind, be - hind me.

B. be - hind, be - hind me.

29

VERSE TWO

S. Oo Oo

A. Oo Oo

T. And

B. And

this resource was made possible through the generous support of the Australian Kodály Scholarship

44

S. I don't want this an - y more. And

A. I don't want this an - y more. And

T. I don't want, want this an - y more. And

B. I don't want an - y more. And

48

S. I have left all I've known

A. I have left all that I've known

T. I have left all I'll all I've

B. I have left all I've known

52

S. be - hind, far be - hind me.

A. be - hind, be - hind me.

T. known be - hind, be - hind me

B. be - hind, be - hind me.

56


S.  Oo


A.  Oo


T.  Oo


B.  Oo

61 VERSE THREE

S.  I have learnt there is a song to lead us through to sing us home. Those who walk the mid-night path

A.  I have learnt there is a song to lead us through to sing us home. Those who walk the mid-night path

T.  I have learnt there is a song to lead us through to sing us home. Those who walk the mid-night path

B.  I have learnt there is a song to lead us through to sing us home. Those who walk the mid-night path

64 CODA

S.  find our feet we find our song. We find our stars. In the

A.  find our feet we find our song. We find our stars, our stars. In the

T.  find our feet we find our song. We find, we find our stars.

B.  find our feet we find our song. We find our stars.

68

S. dark I can still find my way. E-ven in the dark I can still find my way. In the

A. dark I find my way. E-ven in the dark I find my way. In the

T. 8 In the

B.

72

S. dark I can still find my way. E-ven in the dark I can still find my way. In the

A. dark I find my way. E-ven in the dark I find my way. In the

T. 8 dark I can still find my way. E-ven in the dark I can still find my way. In the

B. In the

76

S. dark I can still find my way. E-ven in the dark I can still find my way. In the

A. dark I find my way. E-ven in the dark I find my way. In the

T. 8 dark I can still find my way. E-ven in the dark I can still find my way. In the

B. dark I can find my way. E-ven in the dark I can find my way. In the

80

S. dark I can still find my way. E-ven in the dark I can still find my

A. dark I can still find my way. E-ven in the dark I find my

T. 8 dark I can still find my way. E-ven in the dark I can still find my

B. dark I can find my way. E-ven in the dark I can find my

83

S. way. In the dark I can still find my way. E-ven in the dark I can

A. way. In the dark I can still find my way. E-ven in the dark

T. 8 way. In the dark I can still find my way. E-ven in the dark I can

B. way. In the dark I can still find my way. E-ven in the dark I can,

87

S. still find, find my way.

A. I can find my way.

T. 8 still find my way.

B. I can find my way.

Tiger Tiger

Introduction - Rhythm And Pitch

Tiger Tiger is a bit different! The first section (up to bar 12) is spoken, not sung. Have a look at the music. To show this, the notes have crosses instead of the normal circles.

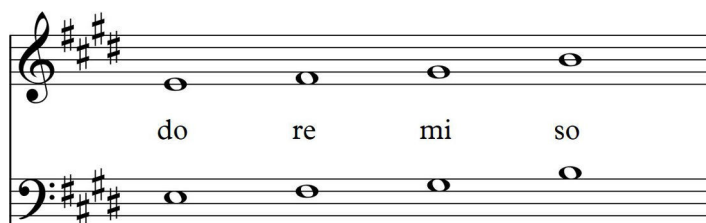
This section is simpler than it may first appear because it's a round from bar 2 to bar 10, starting in the bass line. Like any round, if everyone learns this one line, the four parts are easy to put together. As you go through it, you'll find the semiquavers - and how fast they feel compared to the quavers.

In this section, it will help to know what is happening on each beat. (In other words, count to four! You may like to mark the beats on your music.) If you have a choir of folks who like to clap and stamp and wriggle you are welcome to add some body percussion. This sort of thing isn't for everyone - a discrete toe tap will serve just as well! All your great work learning the rhythm names will come in handy now. Try this section through with the rhythm names, then add the words.

Your director will have their own ideas but I imagine the spoken words are half whispered, quiet but with intensity, like you are gossiping in a library.

There is a new rhythmic element. Have a look at bar 19 where everybody says "symmetry". This is made up of two semiquavers and one quaver - adding up to one beat. For sightreading, this is "**tika-ti**". We first meet this rhythm at the end of bar 16. Here the quaver is tied to a crotchet, extending the final sound, so you don't need to feel rushed while you're singing! If you'd like to practise this - I have attached an abridged setting of Austen's *Sense and Sensibility* for you, featuring this rhythm pattern.

We are in E *major*, a fancy way of saying **do** is E, and **do** feels like home. Most songs have a home note - and it's as simple as we know it when we hear it, it just feels like home.



You will see the second section - bar 13 to bar 20 - is in unison. Everyone can read this together with solfa and then the words. Some exciting news - in this piece, both the soprano and tenor lines are made up completely of **do**, **re**, **mi** and **so**. To finish the piece, your choir only needs to learn by ear the alto and bass harmonies from bar 21 onwards. Try using **do** (E) as anchor notes in these parts.

Tiger Tiger

Rhythm Consolidation - Jane Austen Style

Before you sing Tiger Tiger, here are some exercises to practise “tika ti” the new rhythm pattern of two semiquavers and a quaver. Who better to help us than Jane Austen? This a brief summary of Sense and Sensibility. It does include some spoilers, if you haven't read the book! Go through with the words and then consolidate the new rhythm name by reading the rhythms.

Will ough by court - ed Mar-i anne Dash-wood, but he was a cad.

Try the colo - nel Mar-i anne, he's real - ly not that bad!

Will ough by Will ough by Will ough by Will ough by It's just not your day.

Thanks to all your car-ry on you'll end up with Miss Grey.

While our he-ro-ine E - li-nor Dash-wood tipped her cap at Ed, that

dread - ful Lu - cy Steele did just as her name said! With

mo des ty de cen cy in dus try and po ver ty E - li-nor fought her foe.

May - be they will give her a gun in the net - flix show.

Tiger Tiger

William Blake

Jodie O'Regan

Sop

Ti - ger, Ti - ger,

Alto

Ti - ger, Ti - ger,

Ten

Ti - ger, Ti - ger,

Bass

Ti - ger, Ti - ger, Ti - ger, Hah! Ti - ger,

4

Ti - ger, Hah! Ti - ger,

Ti - ger, Hah! Ti - ger, Hah! Ti - ger, Hah!

Hah! Ti - ger, Hah! Ti-ger, Ti-ger, Hah! Ti-ger, Ti-ger, Hah!

6

Ti - ger, Hah! Ti-ger, Hah! Ti - ger, Hah!

Hah! Ti - ger, Hah! Ti-ger, Ti-ger, Hah! Ti-ger, Ti-ger Hah!

Ti-ger, Ti-ger, Hah! Ti-ger, Ti-ger, Hah! hmm Ti-ger, Ti-ger hmm

hmm Ti-ger, Ti-ger hmm Ti - ger, Ti - ger, hah!

8

Ti-ger, Ti-ger, Hah! Ti-ger, Ti-ger, Hah! hmm Ti-ger, Ti-ger hmm

hmm Ti-ger, Ti ger hmm Ti-ger, hah! Ti-ger, Ti - ger, Ti-ger, Ti-ger

Ti - ger, Ti - ger, hah! Ti-ger, Ti - ger, Ti-ger, Ti-ger

Ti - ger, Ti - ger, Ti - ger, Ti-ger, hmm Ti-ger, hmm Ti-ger,

10

Ti - ger, Ti - ger, hah! Ti - ger, Ti - ger,

Ti - ger, Ti - ger, Ti - ger, Ti - ger, Ti - ger, Ti - ger,

hmm Ti - ger, hmm Ti - ger, Ti - ger, Ti - ger,

Ti - ger, Ti - ger, Ti - ger, Ti - ger, Ti - ger, Ti - ger,

13

Ti-ger Ti-ger burn-ing bright, in the for-ests of the night. What im mor tal hand or eye, could

Ti-ger Ti-ger burn-ing bright, in the for-ests of the night. What im mor tal hand or eye, could

Ti-ger Ti-ger burn-ing bright, in the for-ests of the night. What im mor tal hand or eye, could

Ti-ger Ti-ger burn-ing bright, in the for-ests of the night. What im mor tal hand or eye, could

16

frame thy fear-ful sym-me -try?_ sym-me -try?_ sym-me -try?_ sym - me - try?

frame thy fear-ful sym-me -try?_ sym-me -try?_ sym-me -try?_ sym - me - try?

frame thy fear-ful sym-me -try?_ sym-me -try?_ sym-me -try?_ sym - me - try?

frame thy fear-ful sym-me -try?_ sym-me -try?_ sym-me -try?_ sym - me - try?

19

sym-me- try? sym-me- try? sym - me - try? In what dis-tant deeps or skies

sym-me- try? sym-me- try? sym - me - try? Ti - ger

sym-me- try? sym-me- try? sym - me - try? Ti - ger

sym-me- try? sym-me- try? sym - me - try? Ti - ger

22

burnt the fire_ of thine eyes? On what wings dare he as-pire? What the hand, dare seize the fire?

Ti - ger, burn - ing bright,

Ti - - ger burn - ing bright,

Ti - ger, burn - ing bright, oh

25

Ti - ger Ti - ger, Ti - ger hmm

Ti - ger Ti - ger, Ti - ger hmm

Ti - ger Ti - ger, Ti - ger hmm

Ti - ger Ti - ger, Ti - ger hmm.

29

Ti - - ger, Ti - - ger,

Ti - - ger, Ti - - ger,

What the ham - mer? What the chain? In what fur - nace was thy brain?

Ti - - ger, Ti - - ger,

31

burn - ing bright, Ti - ger

burn - ing bright, Ti - ger

What the an - vil, what dread grasp? Dare its dead - ly ter - rors clasp! Ti - ger

burn - ing bright, oh Ti - ger

34

Ti - ger, Ti - ger hmm Ti - ger Ti - ger burn-ing bright,

Ti - ger, Ti - ger hmm Ti - ger,

Ti - ger, Ti - ger hmm Ti - ger,

Ti - ger, Ti - ger hmm. Ti - ger,

38

In the for ests of the night. What im - mor tal hand or eye, could frame thy fear ful sym - me - try?_

Ti - ger, burn - ing bright,

Ti - ger, burn - ing bright

Ti - ger, burn - ing bright, oh

41

sym-me- try?_ sym-me- try?_ sym - me - try? sym-me- try?_ sym-me- try?_

Ti - - - - ger. Ti - - - -

Ti - - - - ger. Ti - - - -

Ti - - - - ger. oh Ti - - - -

44

sym - me - try? sym - me - try? sym - me - try?

ger. sym - me - try? sym - me - try?

ger. sym - me - try? sym - me - try?

ger. sym - me - try? sym - me - try?

46

sym - me - try? sym-me- try? sym-me- try? Ti ger!

sym - me - try? sym-me- try? sym-me- try? Ti ger!

sym - me - try? sym-me- try? sym-me- try? Ti ger!

sym - me - try? sym-me- try? sym-me- try? Ti ger!

Psalm 23

Introduction - Rhythm

To approach the next song, Psalm 23 we need to talk about dots.

You may remember “**tree**” the dotted minim - a three beat note. Take the dot away and the un-dotted minim is only two beats long.

A dot makes a note longer - adding half its original length. In the case of a minim, a dot converts a two beat note to a three beat note. Adding a dot to a one beat crotchet converts it into a one and a half beat note, “**tum**”. We have looked at “**tum**” in 6/8. Now let’s consider how it works in 3/4.

In this example, adding dots completely changes dinner! When you say the second line, feel how waiting until after beat two to say ‘want’ gives the music a little spice.

3/4 I don't want pie! I don't want cheese.

3/4 I want pie! I want cheese.

The first line shows a dotted minim (3 beats) for 'I' and a crotchet (1 beat) for 'don't', followed by a dotted minim (3 beats) for 'I' and a crotchet (1 beat) for 'don't', and finally a dotted minim (3 beats) for 'I' and a crotchet (1 beat) for 'cheese.'. The second line shows a dotted crotchet (1.5 beats) for 'I' and a crotchet (1 beat) for 'want', followed by a dotted crotchet (1.5 beats) for 'I' and a crotchet (1 beat) for 'want', and finally a dotted crotchet (1.5 beats) for 'I' and a crotchet (1 beat) for 'cheese.'. The second line ends with a double bar line.

You could write this with a tie. The good folks who create sheet music choose dots or ties based on what is easier to read.

3/4 I want pie! I want cheese.

The first line shows a dotted crotchet (1.5 beats) for 'I' tied to a crotchet (1 beat) for 'want', followed by a dotted crotchet (1.5 beats) for 'I' tied to a crotchet (1 beat) for 'want', and finally a dotted crotchet (1.5 beats) for 'I' tied to a crotchet (1 beat) for 'cheese.'. The second line shows a dotted crotchet (1.5 beats) for 'I' tied to a crotchet (1 beat) for 'want', followed by a dotted crotchet (1.5 beats) for 'I' tied to a crotchet (1 beat) for 'want', and finally a dotted crotchet (1.5 beats) for 'I' tied to a crotchet (1 beat) for 'cheese.'. The second line ends with a double bar line.

In this excerpt, the dotted crotchet is followed by a quaver. “**Tum-ti**” is a common two beat pattern in music.

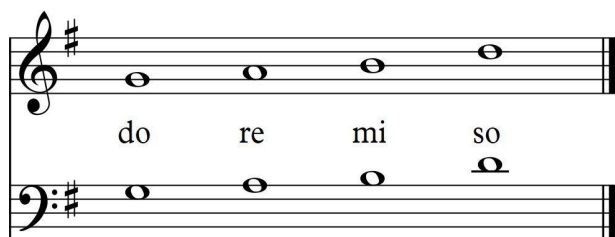
Have a look at the music for Psalm 23. Sometimes this pattern is on beat one and two, and sometimes on beat two and three. Sometimes the pattern is a dotted crotchet note and then a quaver rest, so you can breathe! Nice.

The third section, marked with a helpful C at bar 33, has this rhythm pattern in different voices at different times. This will sound like the voices weaving together. You might like to take some time consolidating the rhythms in the section by chanting the words before you sing the notes.

Psalm 23

Introduction - Pitch

Psalm 23 is in G major - G is **do**, and **do** feels like home.



This is a little higher than our last few songs, to create a light and bright feel to match the words. Composers decide what *key* (G major, E major, F major etc etc) to use based on what suits the singers and the meaning of the text. If there is accompaniment, different keys may suit different instruments too.

Section A is for your reading pleasure - it's the tune in unison, and contains only **do, re, mi** and **so**.

In section B sopranos have the tune. (I know, I know! They ALWAYS get the tune. Life eh?) Each other line - with a few sidetracked notes to make nice chords - goes down and up the scale, like piano practise but hopefully much lovelier! If you're at choir rehearsal, you've probably already sung scales tonight, during warm ups. It may be strategic to note down where your part deviates from and then rejoins the scale.

Section C is let's say exciting. It's the most sophisticated music so far. Take your time. *Polyphonic* music is wonderful, but it is more challenging to learn than when everyone sings the words at the same time.

Section D is a final prayer. It's nice and slow so you can relax after section C!

Psalm 23

based on the hymn text
by Francis Rous and William Wittingham.

Jodie O'Regan

A

Sop 

The Lord is my shep-herd I shall not want. He ma - keth me

Alto 

The Lord is my shep-herd I shall not want. He ma - keth me


Tenor 

The Lord is my shep-herd I shall not want. He ma - keth me


Bass 

The Lord is my shep-herd I shall not want. He ma - keth me


6

S. 


down to lie in pas - tures green. He lead - eth

A. 

down to lie in pas - tures green. He lead - eth

T. 

down to lie in pas - tures green. He lead - eth

B. 

down to lie in pas - tures green. He lead - eth

B

12

S. me the quiet wa - ters by. My soul he doth re- store a -

A. me the quiet wa - ters by. "mmm" or "ng"

T. me the quiet wa - ters by. "mmm" or "ng"

B. me the quiet wa - ters by.

20

S. gain and me to walk doth make with - in the paths of right- eous

A.

T.

B.

"mmm" or "ng"

C

28

S. ness, e'en for his own name's sake. Yea though I

A. Yea though I

T. Yea though I walk I

B.

34

S. walk in death's dark vale. I will

A. walk in death's dark vale. I will

T. walk. Yea though I walk in death's dark

B. Yea though I

38

S. fear no ill. For Thou art with me. Thy

A. fear, I will fear no ill. For Thy

T. vale. I will fear no I will fear no

B. walk in death's dark vale. I will fear no

43

S. rod and thy staff shall com - fort me still.

A. rod and thy staff com - fort me still.

T. ill. Thy rod and staff shall com-fort me still.

B. ill. Thy rod and thy staff com - fort me still, com - fort me

49 **D**

S. Good - ness and mer - cy shall fol - low me.____

A. com-fort me, com-fort me. Good - ness mer - cy fol - low me.____

T. com- fort me still. Good - ness mer - cy fol - low me.____

B. still. fol - low me.____

58

S. — And in God's house for ev - -

A. — And in God's house for ev - er

T. — And in God's, and in God's house

B. — And in God's house for ev - -

62

S. er I shall be.____

A. more I shall be.____

T. 8 for e - ver I shall be.____

B. er I shall be.____

Deep In The Night

Introduction - Rhythm And Pitch

There is a new rhythm element for you in this song.

Remember “**tika it**” the *two semiquavers one quaver* pattern in Tiger Tiger? Great news - you’ll find it in this piece. It first appears in the tenor line in bar 10. While you’re there, have a look at the tenor line in bar 9. You’ll see a similar pattern, but with the quaver first, followed by two semiquavers - “**ti tika**”.

Like so much in music, the difference between these two elements is best illustrated through food. Have a look at the following piece Exaltation On Jam. Say it with the words, and then the rhythm names. The quaver pulses are written above the notes.

Ap-ri cot jam. Blue - berry jam. Blue - berry Blue-berry Blue-berry jam.

Ap ri cot jam. Blue - berry jam. Ap ri cot Blue - berry jam.

In this piece, in the interests of fairness and harmony within the choir (see what I did there?) the melody passes from part to part so everyone gets a turn with these rhythm patterns. Bar 9 to bar 12 is the tenors’ turn. In bar 17 to bar 20 the sopranos sing a melody. You can see that the basses have a melody from bar 25 to bar 28. Lastly, and please don’t fall off your chairs in surprise, the altos get a melody from bar 33 to bar 36. You may wish to consolidate this new rhythm by chanting the words and then the rhythm names in the different melodies.

Now please keep not falling off your chairs, as we consider the tunes of each melody, because something really interesting happens in this song.

Each melody is drawn from **do**, **re**, **mi** and **so**. The tenor melody starts at bar 9 and is in F major.



Have a look. Why not get everyone to sing it through in solfa?

The soprano melody starts at bar 17 and also uses **do**, **re**, **mi** and **so** in F major. Have a look. What does it start on? Go on, sing these four bars too. This melody starts with a jump from **re** to **so**. Before the song, there’s an exercise for you to consolidate this jump if it would be helpful.

Deep In The Night - more!

More Pitch Ideas

But now, let's have a look at the melody the basses sing from bar 25 to bar 28:

f

Love in my heart is a cry for e - ver. Lost as the swal-low's flight.

Seek-ing you and ne - ver ne - ver Stilled by the stars at night.

Notice how the three notes in this tune look remarkably like **do**, **re** and **mi** where F is now **re**.

Still on your chair? Next, let's try the altos' melody:

mp.

Deep in the night the call of a swal-low, Un-der the stars he flew.

Keen as pain was his call to fol-low O-ver the world to you.

looks like **do**, **re**, **mi** and **so** where F is now **so**. Sing it through in solfa.

It's as if the key dropped down mid song. Is this allowed? Can a song do this? Absolutely. Try it in solfa. If you're curious - the new **do** is called B flat. (Why "flat"? Your director is probably always telling you not to sing flat! Don't panic, we'll come back to this.) This is called a *key change* or *modulation*.

The key changes again at bar 41 - back to F major. repeating the music from the beginning of the piece. When you put the whole song together, notice how the tenor/bass melody feels like it stays in F major, but sounds exotic. To my ears it's like a sea shanty. This is partly because the whole song has been in F major, and the change is abrupt, so our ears understandably feel like F is home. Hear how the alto melody is a different experience - it feels like we have moved to a new home. Can you feel the music changing, again, leading up to bar 41, as the song travels back to F major?

Deep In The Night - more!

Pitch Consolidation

Before singing Deep In The Night you may like to sing through this exercise in solfa to consolidate the interval of **re** to **so**.

In the treble clef:



In the bass clef:



Deep In The Night

Sara Teasdale

Jodie O'Regan

First System

Tempo: ♩ = 60

Sop *p* Deep night. Deep night. Deep _____ night. *mp* Deep night.

Alto *p* Deep night._ Deep _____ night. *mp* Deep night._

Ten *p* Deep, _ deep night. *mp* Deep

Bass *mp* Deep night.

Second System

S. *p* Deep night. Deep, _ deep _____ night. Deep night._

A. *p* Deep _____ night. Deep, deep _____ night. Deep _____ night._

T. *mf* night. Deep, _ deep night. Deep in the night the call of a swal-low,

B. *p* Deep night. Deep night. Deep night.

10

S.

Deep night. Deep night. The

A.

Deep night. Deep night. The

T.

Un-der the stars he flew. Keen as pain was his call to fol-low. O-ver the world to you.

B.

Deep night. Deep night.

13

S.

world to you. The world to you. Love in my heart is a cry for e-ver.

A.

world to you. The world to you. Love's cry,

T.

World to you. Love's cry,

B.

18

S.

Lost as the swal-low's flight, Seek-ing you and nev-er nev-er Stilled by the stars at night.

A.

lost. Seek - ing nev - er stilled by the

T.

lost flight. Ne - ver stilled by the

B.

Love ne - ver stilled.

21

S. *pp*
Stilled by the stars_ at night. The stars at night.

A. *pp*
stars at night. The stars at night.

T. *pp*
stars at night. Stars_ at night.

B. *pp*
Stars_ Stars at night.

25

S.

A. *p*
Lov'es_ cry. Lost_ flight.

T.

B. *mf*
Love in my heart is a cry for ev - er. Lost as the swal-low's flight.

27

S. *p* *cresc.*
Seek - ing you. Still_ night. The still stars_ at

A. *p*
Seek - ing you. Still_ night. Still stars_ at

T. *p*
Seek-ing you and nev-er nev-er Stilled by the stars at night. Stilled by the stars_ at

B. *p*
Seek-ing you and nev-er nev-er Stilled by the stars at night. Stilled by the stars_ at

30

S. *night.* Stars at night.

A. *cresc.* *mp.* night.. The stars at night. Deep in the night the call of a swal-low,

T. *cresc.* night. The stars at night.

B. night. The stars at night.

34

S.

A. Un-der the stars he flew. Keen as pain was his call to fol-low

T.

B.

36

S. O-ver the world to you. O-ver the world, the world to

A. O-ver the world to you. O-ver the world, the world to

T. *mp* The world to

B. *mp* O-ver the world, the world to

40

S. *p*
you. _____ Deep night. Deep night.

A. *p*
you. _____ Deep night. Deep night.

T. *p*
you. _____

B. *p*
you. _____

44

S. *p*
Deep _____ night. Deep night. Deep night.

A. *p*
Deep _____ night. Deep night. Deep night.

T. *p*
Deep, deep night. Deep night.

B. *p*
Deep night. Deep night.

48

S. *pp*
Deep, deep _____ night. Deep night.

A. *pp*
Deep, deep _____ night. Deep, deep _____ night.

T. *pp*
Deep, deep night. Deep, deep night.

B. *pp*
Deep night. Deep night.

Introducing La

Normal Rehearsal Is Cancelled. It's Champagne Time.

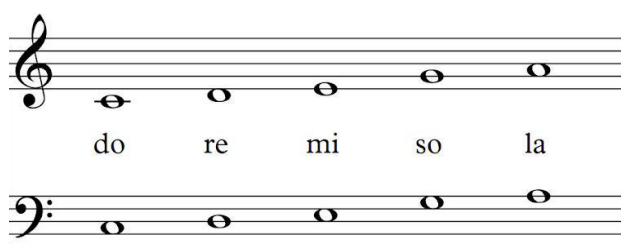
The next songs feature a new note - **la**.

La is one note above **so**, and it's a very big deal!!!

It's time for some serious congratulations! You may like to pop champagne, cut cake, sing your special "we are awesome" song or do whatever your choir does to acknowledge achievements. Adding **la** means we can sing the *pentatonic* scale and this needs celebration.

What is the pentatonic scale? It's a five note scale, created by adding the note **la** to the other notes we have been working with - **do**, **re**, **mi**, and **so**. These five notes work beautifully together to create tuneful, singable melodies, and are found in folk music all around the world.

Here is the pentatonic scale with C as **do**. There's **la** proudly sitting on top.



Sing up and down through the scale. Then play around with it - try singing the notes in different orders. You'll hear how lovely it is to sing and listen to.

And then drink some champagne!

Congratulations!

I Heard A Bird Sing

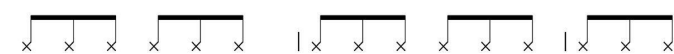
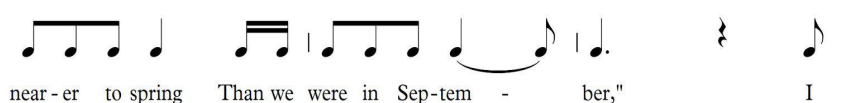
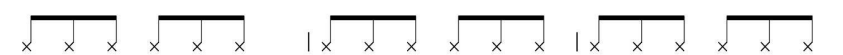
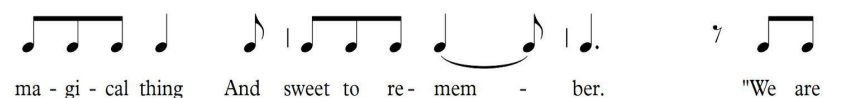
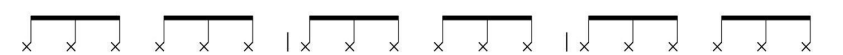
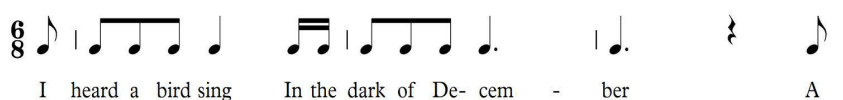
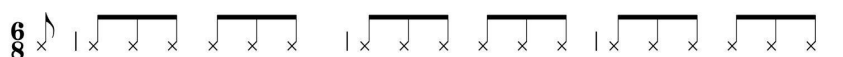
Introduction - Rhythm

Our first **la** song is also a chance to try some semiquavers in 6/8 time.

Remember 6/8? It's been a while! There are two beats in each bar, and these beats subdivide into three quavers, giving the music a lilting, rocking feel.

The three voices in this song start at different times but have the same rhythm. Voice 2 may look different because it starts in the middle of a bar. I've put the rhythm here so you won't be distracted by the **la**-vely melody. Sorry, it must be the champagne. This means everyone can chant through the words together to learn the rhythm. To make life easier for you, the quaver pulse is written in, which you could tap or clap, or take turns counting as "**ti ti ti - ti ti ti**" while others chant the words. Go through again, using the rhythm names.

You'll see the semiquavers in this piece occur in a one beat pattern of *crotchet and two semiquavers*, "**ta tika**".



I Heard A Bird Sing

This would normally be a chat about pitch but I've got nothing to tell you!

Rather than being for soprano, alto, tenor and bass, this song is written for three equal voices. Given this, you may like to mix singers up into three clumps with different voice types together.

The very exciting news is that every part is pentatonic with C as **do**.

This is our first ZERO NOTE BASHING song.

What a huge milestone!

Congratulations - more champagne/cake/pats on backs etc!

There are a few jumps, but mostly each part travels up and down the pentatonic scale, to help you secure the feeling of **la**.

There are *repeat signs*, so you can sing it through more than once. When you've had enough, stop on "December" in the second last or last bar.

Enjoy the song! There are two versions - one for treble clef and one for bass clef.

I Heard A Bird Sing - Treble Clef

Oliver Herford

From *Welcome Christmas! A Garland of Poems*

Jodie O'Regan

1 I heard a bird sing in the dark of De - cem - ber. A

2 I heard a bird sing in the dark of De - cem - ber.

3 I heard a bird sing in the dark of De - cem -

5 mag i-cal thing, and sweet to re - mem - ber. "We are near-er to spring than we

A mag i-cal thing, and sweet to re - mem - ber. "We are near-er to

ber. A mag - i-cal thing, and sweet to re mem - ber. "We are

9 were in Sep - tem - ber." I heard a bird sing in the

spring than we were in Sep - tem - ber." I heard a bird

near - er to spring than we were in Sep - tem - ber." I

12 dark of De - cem - ber. I heard a bird sing in the

sing in the dark of De - cem - ber. I heard a bird

heard a bird sing in the dark of De - cem - ber. I

I Heard A Bird Sing - Bass Clef

Oliver Herford

From *Welcome Christmas! A Garland of Poems*

Jodie O'Regan

1 I heard a bird sing in the dark of De - cem - ber. A

2 I heard a bird sing in the dark of De - cem - ber.

3 I heard a bird sing in the dark of De - cem -

5 mag i-cal thing, and sweet to re - mem - ber. "We are near-er to spring than we

A mag i-cal thing, and sweet to re - mem - ber. "We are near-er to

ber. A mag - i-cal thing, and sweet to re mem - ber. "We are

9 were in Sep - tem - ber." I heard a bird sing in the

spring than we were in Sep - tem - ber." I heard a bird

near - er to spring than we were in Sep - tem - ber." I

12 dark of De - cem - ber. I heard a bird sing in the

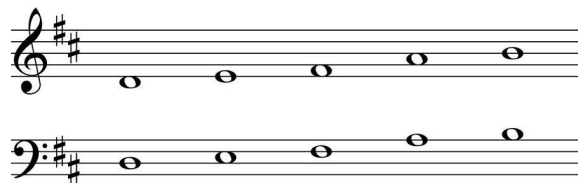
sing in the dark of De - cem - ber. I heard a bird

heard a bird sing in the dark of De - cem - ber. I

Ludlow Tower

Introduction - Rhythm And Pitch

The words of this lovely poem remind me of an English folk song, which suits the pentatonic scale perfectly! There is an optional solo if you have a soloist (or a small group) who would like a moment to shine. Aside from the solo, everybody is in the pentatonic scale where **do** is D.



Ludlow Tower doesn't introduce any new rhythmic ideas, but it does bring different elements together. Folk singers often add embellishments (I call them folky twiddles) when they sing simple folk melodies so I've written the song with that feeling in mind.

In bar 5 the altos sing "reach your" on beat 1 and 2. On the first beat, you'll recognise "**tika ti**" the two semiquaver-one quaver pattern (Oh Willoughby!). This is tied to the first quaver of the second beat, meaning "your" doesn't start until after the second beat. To get the feeling of this - remove the tie and put a word in on beat 2, "out". Then add the tie and take "out" out.



Sing it through while you keep the beat. You'll see this two beat pattern is repeated often in this song.

While you're in bar 5, have a look at the last beat, in the soprano line. There is a quaver-two semiquaver pattern where the quaver is a rest. This means the two notes for "and" will come after beat 4. This pattern of two semiquavers right at the end of the bar, turns up throughout the song.

One more thing, and I think you're going to like it. Have a look at bar 58. See what happens in the music, which un-happens at bar 66? You may like to sing through this section separately and get a solid feeling of three in the bar before you put it together with the rest of the song. (Your director will be a marvelous help here, changes in *time signatures* are a chance for directors to really show what they can do.)

On the sheet music when a part doesn't sing for a while (basses at the very beginning or the solo part) their line isn't shown. This is simply about saving paper. When the solo comes in, there are five *staves* of music going at once. This means the soprano line will move to the second stave, altos to the third and tenors to the fourth. Basses are still on the bottom!

Ludlow Tower

a setting of 'The Recruit' from *A Shropshire Lad*

A.E. Housman

Jodie O'Regan

8

Sop Oh_ leave your home be - hind_ lad. And reach your friends_ your

Alto Oh_ leave your home be - hind_ lad. And reach your friends

Tenor Leave your home be - hind lad. And reach your friends your_

5

S. hand. And go and luck go_ with_ you. While Lud- low tower_ shall

A. reach your hand. and luck go with you. Lud low_ tower_ shall

T. hand. Go and luck go_ with_ you. While Lud low tower shall_

9

S. stand. Oh_ come you home a he - ro._ Or_ come not home

A. stand. Oh_ come you home a he - ro._ Or come not home at_

T. stand. Oh_ come home a he - to. Or come not home at_

B. Oh_ come you home a he - ro. Or come not home at

13

S. home at all. The lads you leave will mind you, till

A. all. The lads you leave will mind you, till

T. all. The lads you leave will mind you, till

B. all. The lads you leave will mind you, till

16

S. Lud- low tower will fall. Oh come you home of Sun - day, When

A. Lud- low tower will fall. Oh come you home of Sun - day, When

T. Lud- low tower will fall. Come you home of Sun - day,

B. Lud- low tower will fall. Come you home of Sun - day, When

20

S. Lud - low streets are still. And Lud - low bells are

A. Lud - low streets, streets are still. Lud - low bells are

T. Lud - low streets are still. And Lud - low bells are

B. Lud - low streets are still. Lud - low bells are

23

Solo

S.

A.

T.

B.

call - ing to farm and lane and mill. Oh

call - ing to farm and lane and mill. Oh

call - ing to farm and lane and mill. Oh

call - ing to farm and lane and mill. Oh

call - ing to farm and lane and mill. Oh

26

Solo

S.

A.

T.

B.

come you home of Mon - day. When Lud - low mar - ket

come you home of Mon - day. When Lud - low mar - ket

come you home of Mon day. When Lud - low mar - ket

come home of Mon day. When Lud - low mar - ket,

come home of Mon - day. When Lud - low

29

Solo

hums. And Lud - low chimes are play - ing, 'the

S.

hums. And Lud - low chimes are play - ing, 'the

A.

hums. And Lud - low chimes are play - ing, 'the

T.

8 mar - ket hums. And Lud - low chimes are play - ing, 'the

B.

mar - ket hums. And Lud - low chimes are play - ing, 'the

32

Solo

con-qu'ring he - ro comes'.

S.

con-qu'ring he - ro comes'. You till trump of Dooms-day on lands of morn may

A.

con-qu'ring he - ro comes'.

T.

8 con-qu'ring he - ro comes'. You till trump of Dooms - day, lands of morn may

B.

con-qu'ring he - ro comes'.

37

S. lie. And make the hearts of com - rades be hea - vy where you

A. And make the hearts of com - rades be hea - vy where you

T. lie. And make the hearts of com - rades be hea - vy where you

B.

41

S. die. Oh_ come you home a he - ro. Or come not home at_

A. die. Oh_ come you home a he - ro. Or come not home at

T. die. Oh_ come you home a he - ro. Or_ come not home

B. Oh_ come you home a he - ro. Or come not home at_

45

S. all. The lads you leave_ will mind_ you, till

A. all. The lads you leave_ will mind_ you, till

T. home at_ all. The_ lads you leave_ will mind_ you, till

B. all. The lads you leave_ will mind_ you, till

48

Solo

Till Lud-low tower will fall lad. Till

S.

Lud- low tower will fall. Till Lud-low tower will fall lad. Till

A.

Lud- low tower will fall. Till Lud-low tower will fall lad. Till

T.

Lud- low tower will fall. Till Lud - low will fall lad. Till

B.

Lud- low tower will fall. Till Lud-low tower wil fall lad. Till

52

Solo

Lud - low tower will fall. The lads you leave will

S.

Lud - low tower will fall. The lads you leave will

A.

Lud - low tower will fall. The lads you leave will

T.

Lud - low tower will fall, will fall. Lads you leave will

B.

Lud - low tower will fall, will fall. The Lads you leave will

55

Solo

S.

A.

T.

B.

mind_____ you, till Lud - low tower will fall. Oh_____ come you

mind_____ you, till Lud- low_ tower_____ will fall. Oh come you

mind_____ you, till Lud- low_ tower_____ will fall. Oh_____ come_ you_

mind_____ you, till Lud-low tower will fall. Oh come you

mind_____ you, till Lud- low_ tower_____ will fall. Oh_____ come

59

Solo

S.

A.

T.

B.

home a he - - ro, or come not home_ at__

home a he - - ro, or_ come not_ home_ at

home a he - - ro, or come not home_ at__

home_ a he - ro, or_ come not home_ at

home_ a he - - ro, come home_ at

64

Solo

S.

A.

T.

B.

all. _____

all. _____

come not at all.

all _____

all. _____

The_ lads you leave_ will mind_ you, till Lud- low_ tower will

Till Lud-low tower will

70

Solo

S.

A.

T.

B.

Oh

Oh_

Oh_

fall. Oh Leave home be - hind lad. Your friends by field and town. Oh

fall. Oh_ leave your home be - hind. lad. Your friends by field_ and town. Oh_

75

Solo

S.

A.

T.

B.

town will mind you. town and field will mind you, till Lud - low tower is town and field will mind you, till Lud - low tower is town and field will mind you, till Lud - low tower is

78

Solo

S.

A.

T.

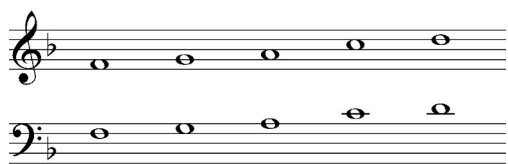
B.

Till Lud - low tower is down. down. Till Lud - low tower is down. down. Till Lud - low tower is down. down. Till Lud - low tower is down.

A Couple Of Loose Canons

Introduction - Rhythm

It is time for a couple of loose canons in the pentatonic scale with F as **do**. Fare Thee Well and Dunno Why. To get in the zone, have a quick sing through the scale in solfa.



These canons pose an important rhythmic question: what happens if we add a dot to a quaver?

If you said we make a dotted quaver - correct! Bonus marks if you muttered that it's three quarters of a crotchet. A gold star sticker if you said this leaves just enough space for a semiquaver, to fill out the beat.

Here it is, with its semiquaver buddy, taking turns to go first. They are "**tim ka**" and "**ka tim**".



The dotted quaver is a wonderful thing. To be blunt, a song with a lot of normal quavers can become quite samey samey. The dotted quaver brings vivacity to melodies and can lift the feel of a whole song.

Here try. Sing the first four bars of Fare Thee Well with normal quavers and then add the dots. (Tapping the quaver pulse may help you get the timing.) See what I mean?



Enjoy Fare Thee Well - it's for three equal voices. There's a treble clef and bass clef version for you. Before you sing it, speak it through with the words and then the rhythm names.

Once you've sung Fare Thee Well have a look at Dunno Why. I wrote my own words for this one. Can you tell? This song uses "**ka tim**", flipping our dotted rhythm, with the semiquaver first. Each line is different, and it'd be good for everyone to sing everything. So when the folks singing voice 1 get to the end, they go back to the beginning and sing voice 2 and then voice 3. The folks who start on voice 3, sing voice 1 for their second verse, and then sing voice 2. The folks who start on voice 2 then sing voice 3 and finish with voice 1. There are two versions of this too, for treble and bass clef.

A Couple Of Loose Canons

Fare Thee Well - Treble Clef

Here is the treble clef version of the three part canon Fare Thee Well.

It might make a good song to sing at the end of the concert as you wave goodbye and walk off stage.

There's a bass clef version on the next page.

Lord Byron

Jodie O'Regan

The musical score is written in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. It consists of three staves, each representing a different part of a canon. The lyrics are written below the notes.

Staff 1: Fare thee well! and if for e - ver, Still for e - ver, fare thee well.

Staff 2: Fare thee well! and if for e - ver, Still for e - ver,

Staff 3: Fare thee well! Fare thee well! and if for e - ver,

5

Staff 4: Fare thee well. Fare thee well.

Staff 5: fare thee well. Fare thee well. Fare thee well.

Staff 6: Still for e - ver, fare thee well. Fare thee well.

A Couple Of Loose Canons

Fare Thee Well - Bass Clef

Here is the bass clef version of the three part canon Fare Thee Well.

It might make a good song to sing at the end of the concert as you wave goodbye and walk off stage.

There's a treble clef version on the previous page.

Lord Byron

Jodie O'Regan

Fare thee well! and if for e - ver, Still for e - ver, fare thee well.

Fare thee well! and if for e - ver, Still for e - ver,

Fare thee well! Fare thee well! and if for e - ver,

5

Fare thee well. Fare thee well.

fare thee well. Fare thee well. Fare thee well.

Still for e - ver, fare thee well. Fare thee well.

A Couple Of Loose Canons

Dunno Why - Treble Clef

Here is the treble clef version of the second canon - Dunno Why. The bass clef version is on the next page.

Obviously if I wasn't a composer, I'd be a poet! I'm surprised more people haven't told me this.

Jodie O'Regan

1 Dun-no why. I just love ya. I just love ya, yes I do.

2 Dun-no why. I just love ya. I just love ya, yes I do.

3 Dun - no why. I just love you.

5 Dun-no why. I just love ya. I just love ya, cause you're you.

6 Dun-no why. I just love ya. I just love ya, cause you're you.

7 Dun - no why. I just love you.

9 That's what I do, what I do, what I do. *go to voice 2*

10 That's what I do, what I do, what I do. *go to voice 3*

11 That's just what I, that's just what I, that's just what I do. *go to voice 1*

A Couple Of Loose Canons

Dunno Why - Bass Clef

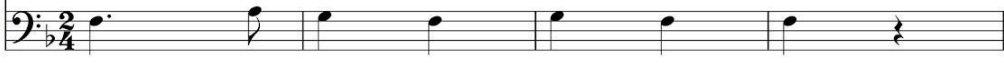
Here is the bass clef version of the second canon - Dunno Why. The treble clef version is on the previous page.


Obviously if I wasn't a composer, I'd be a poet! I'm surprised more people haven't told me this.


Jodie O'Regan


1  Dun-no why. I just love ya. I just love ya, yes I do.


2  Dun-no why. I just love ya. I just love ya, yes I do.


3  Dun - no why. I just love you.


5  Dun-no why. I just love ya. I just love ya, cause you're you.

 Dun-no why. I just love ya. I just love ya, cause you're you.

 Dun - no why. I just love you.

9  That's what I do, what I do, what I do. *go to voice 2*

 That's what I do, what I do, what I do. *go to voice 3*

 That's just what I, that's just what I, that's just what I do. *go to voice 1*

The World Is Round

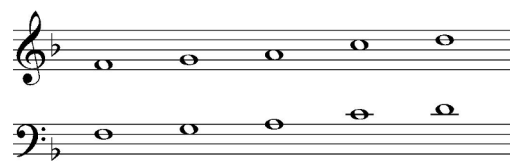
Introduction - Rhythm And Pitch

Amazing work singers! This is the final song in Singing The Dots book one. Like Ludlow Tower, the words for this song come from poet Housman's anthology *The Shropshire Lad*. This lovely poetry creates a lot of opportunities to use the different rhythmic elements we have looked at.

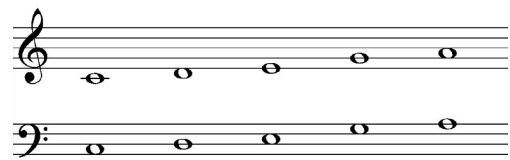
The rhythm in this piece draws on lots of elements you have learnt, so take your time and use the rhythm names to help you approach the music. If you would like a challenge, the rhythm of the main melody is on the next page.

I have used "tim ka" the dotted quaver- semiquaver pattern in a special way in this piece, to evoke the embellishments folk singers use. Have a look at bar 2 where the basses and tenors sing "road lies". Notice how the semiquaver note is the same as the following note, "lies". Aha! When you sing this, you'll feel like a beardy folk singer in a pub, remote, cold and far north of here, beside a roaring fire with a strong stout in your hand and a tear in your eye. Now have a look at bar 11 in the tenor line. See the tie between beat three and four, and how this moves "twill" back, to after the beat?

In this piece the pentatonic melody is shared between different parts. The first section - bar 1 to bar 19, the tenors and basses sing the melody together and F is **do**. In the next section, from the end of bar 20 to bar 40, the sopranos have a turn at the melody.



Remember how the key changed mid song in *Deep In The Night*? Have a look at what the altos get up to, when they take the melodic lead from the end of bar 40 to bar 50. They have the same pentatonic melody, but they have moved and **do** is now C.



You might notice in this whole section (apart from the tenors who are a bit funny but is that news?) everybody is singing only these notes. To finish off the sopranos have the melody from bar 52 to the end, and move back to F as **do**.

Here's an interesting idea if your choir likes to try mad things. Everyone sings their own verse, in their own key, at the same time. This means - The basses and tenors sing their verse (bar 1 to bar 10) with F as **do**. At the same time, the sopranos sing their verse (from the anacrusis at the end of bar 20 to bar 30) with their words. (Because there is an anacrusis, the sopranos sing "the" before the basses and tenors join in.) Meanwhile, the altos sing their verse, (anacrusis at the end of bar 40 to bar 50) with their words, but with C as **do**. You can try it with solfa and with words. How much fun is that?

Congratulations on (what I assume is) an amazing job! See you next year for book two!!!

The World Is Round

Rhythm Consolidation

The World Is Round has the most sophisticated rhythm of all the songs in this book. Here is the rhythm of the main melody without any text. This is a chance for you to see how you go reading the rhythm names. It might take you a few attempts, but wow - think about how far you've come since you first started this book. There is a line of quaver pulses to help you.

The image displays five systems of musical notation for rhythm consolidation. Each system consists of two staves. The first staff of each system contains a continuous line of quaver pulses (beamed eighth notes). The second staff contains the main melody of the song, written in 4/4 time. The notation includes various note values: quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines. The melody is presented without lyrics, focusing on the rhythmic structure.

The World Is Round

from A Shropshire Lad

A.E. Housman

Jodie O'Regan

1 andante

Sop

Alto

Tenor

Bass

White in the moon the long road lies, The moon stands blank a - bove.

White in the moon the long road lies, The moon stands blank a - bove.

5

S.

A.

T.

B.

White in the moon the long road lies that leads me from my love. That

White in the moon the long road lies that leads me from my love. That

9

S.  Ooh

A.  Ooh

T.  leads me from my love. Trudge on, trudge on 'twill all be well. Trudge

B.  leads me from my love. Trudge on, trudge on 'twill all be well. Trudge

13

S.  Ooh Ooh The

A.  Ooh Ooh The

T.  on, though straight the track. Trudge on, trudge on the trav- lers tell. The

B.  on, though straight the track. Trudge on, trudge on the trav- lers tell. The

17

S.  road will lead you back. The road will lead you back. The

A.  road will lead you back. The road will lead you back. The

T.  road will lead you back. The road will lead you back. The

B.  road will lead you back. The road will lead you back. The

21

S. world is round the trav - 'llers tell and straight though reach the

A. world is round, and straight reach the

T. world is round, and straight though reach the

B. world is round, and straight the

24

S. track. Trudge on, trudge on 'twill all be well. The road will lead you

A. track. Trudge on, trudge on. The road, the

T. track. Trudge on and all will be well the road, the

B. track. Trudge on, trudge on. The road, the

28

S. back The road will lead you back. Trudge

A. road will lead you back. Trudge

T. road will lead you back. Trudge

B. road will lead you back. Trudge

31

S. on, trudge_ on_____ 'twill all be___ well. Trudge_

A. on, trudge_ on 'twill all be___ well. Trudge

T. on, trudge_ on 'twill_ all be well. Trudge

B. on, trudge_ on 'twill all be___ well. Trudge

33

S. on, though straight the_ track. Trudge on, trudge on_____ the

A. on though straight the track. Trudge on, trudge on the_

T. on though straight the_ track. Trudge on, trudge on the

B. on though straight the_ track. Trudge on, trudge on the

36

S. trav - 'llers tell. The road will_ lead you back._____ The

A. trav - 'llers_ tell. The road will lead you back._____ The

T. trav - 'llers tell. The road will_ lead you back._____ The

B. trav - llers tell._ The road will leave you back._____ The

39

S. road will lead you back.

A. road will lead you back. But ere the cir - cle home ward hies, far,

T. road will lead you back.

B. road will lead you back.

43

S. White in the moon the

A. far must it re - move. White in the moon the long road lies, that

T. ere the cir - cle homeward hies, far, far must it re - move.

B. White the long road, that

47

S. long road lies, that leads me from my love, from my

A. leads me from my love, that leads me from my love, my

T. White in the moon the long road lies, that leads my love, my

B. leads me from my love, that leads my love, my

51

S. love. Trudge on, trudge on 'twill all be well. Trudge

A. love. Trudge on, trudge on 'twill all be well. Trudge

T. love. Trudge on, trudge on 'twill all be well. Trudge

B. love. Trudge on, trudge on 'twill all be well. Trudge

54

S. on, though straight the track. Trudge on, trudge on the

A. on though straight the track. Trudge on, trudge on the

T. on though straight the track. Trudge on, trudge on the

B. on though straight the track. Trudge on, trudge on the

57

S. trav - 'llers tell. The road will lead you back. The

A. trav - 'llers tell. The road will lead you back. The

T. trav - 'llers tell. The road will lead you back. The

B. trav - 'llers tell. The road will lead you back. The

60

S. road will_ lead you back.

A. road will lead you back.

T. road will lead you_ back.

B. road will lead you_ back. The road will lead you

63

S. The road will lead you back.

A. The road will lead you back.

T. The road will lead you back.

B. back. The road will lead you back.