

book one - directors' 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 sight-singing 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 sight-reading 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 sight-singing training specifically for adults.

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Jodie O'Regan

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Jodieoregan.com

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All of the material in
Singing The Dots

is free for amateur choirs to

photocopy
copy electronically
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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
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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 audition 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, audition 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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Introduction

Welcome Directors

It is wonderful that you and your choir have decided to learn sightreading. If you haven't taught sightreading before, you are amazing because you are going to learn and teach something completely new. Go you! Here is an outline of how the material works, and some suggestions for how you might approach it.

learning sightsinging

Singers need to hear sounds before they can sing them. When a choir first learns a song through note bashing, singers hear the notes on the piano before singing. Through repetition, over time singers gradually memorise their notes. When a song is memorised, singers imagine the sound of the notes before they sing, using inner hearing.

To develop musical literacy, singers need to learn how to inner hear - to imagine the sounds - simply by looking at the sheet music, without hearing the notes from the piano, or anywhere else external. The good news is - this is doable. It just takes the right tools and some time.

As children, we learn to do this with language, when we learn to read books. Language literacy is taught by connecting the smallest constituent sounds of our language with written symbols. (A teacher might lead a class to say " 'd' is for dog. d d d." while drawing 'd' on the board.) Once this connection is understood, it is reinforced through practise until it is habitual, and then applied to increasingly sophisticated literacy scenarios.

Singing The Dots uses Kodály tools and techniques to develop musical literacy in the same way. The smallest sounds in music are individual notes, with two basic dimensions - pitch and rhythm. The Kodály method uses solfege (or solfa) for teaching pitches and rhythm names (such as **ta**, **ti-ti** and **tiki-tika**) for the rhythmic patterns.

Introduction

Using Singing The Dots

adapt the material

I have created the material for choirs to go as deeply into the process of musical literacy as they wish. Some choirs will simply want to increase their general feeling of ease and confidence working with sheet music. Other choirs will want to rigorously develop their musicianship. You know what your choir wants and needs. Ultimately, the good humour and joy of your singers will guide how you use Singing The Dots.

reuse and recycle

There is a vast difference between understanding musical elements intellectually, and having the connection between symbol and sound so deeply ingrained it becomes natural. As a musician, you will be acutely aware that this difference is bridged through practise. Take time to repeat songs and exercises to consolidate the elements presented in the material.

Your lovely community choristers may not be terribly enthusiastic about repetitive practise if it becomes dull, so it's essential to do this without boring and alienating your singers. In the following section, I list a few ideas for ways you could consolidate the material.

make learning joyous

Adults can feel intimidated by sheet music, and afraid of learning new things. I'm sure you know how this can manifest in a variety of ways within a choir. Please approach this material with a light touch. You'll notice the tone in the choristers' book is deliberately light.

Although it's important to progress through the book as slowly as your choristers' good humour will allow, during rehearsal keep each sightreading activity short. It might take three minutes to chant through the rhythm of a song whilst keeping the beat. You could do it twice if your choristers are super keen, and then move on to a different activity. Leave each session while your choristers are still enjoying themselves.

Don't be too concerned about whether everyone is managing the material perfectly. If your choristers are improving and enjoying their own progress, that's wonderful. However, you can improve your choristers' confidence by adjusting the activities to the right level of challenge for your choir's ability so that learning sightsinging is a series of tiny, victorious moments.

the beat in the room

Please keep the beat whenever you sing. For the songs, I have selected poetry with a strong sense of beat and meter, so all the songs work well with a strong beat in the room. Not only is a shared beat at the heart of making music together, but the rhythmic elements in Kodály only make sense in terms of the beat. "These four notes share one beat." "This note goes for two beats." etc. You can involve everyone in beat-keeping, for example while one section of the choir is learning their part, other choristers could count or tap the beat.

Introduction

Using Singing The Dots Continued

shut up and sing

It's tempting to talk in rehearsal. It's tempting to have long discussions about musical symbols. It's tempting to go off on a tangent where before you know it, a simple question about a key signature has turned into a lecture series on the cycle of fifths! This can feel wonderful, but it won't help train the symbol to sound connection. That comes from doing! The older your choristers are, the more important this will be, as older brains find it harder to filter irrelevant information. Please steer folks away from discussions and towards singing and other active music making. Look for ways you can actively demonstrate rather than explain musical ideas. For example consider the following two options for introducing quaver pulses in rehearsal.

You could say, "Guys - we've been looking at the beat, which is a crotchet. You will remember we call it a **ta** for rhythm reading. Each crotchet beat divides into two quaver pulses. Which are different to the beat. This means if there are four beats in the bar, there are eight pulses - two for each beat. Does that make sense? A pulse is different from a beat. Do you remember how beats subdivide and..."

Alternatively, you could simply start clapping the quaver pulse during a song. This option will be much more efficient. It's amazing how many opportunities you will find, once you start looking, to stop talking and start doing.

prepare and consolidate

Your sightreading sessions will be more fruitful if you prepare the ground beforehand. For example, if you plan to introduce a certain time signature in sightreading, sing a song that the choir knows and likes, in that time signature, prior to the session.

After introducing a new element, it is similarly helpful to consolidate the new knowledge. After a sightreading session, you could sing a song that your choristers already know that contains this element, and bring your choristers' attention to this element.

solfa in tune

Choristers reinforce the sound/symbol connection by hearing themselves sing. It's important therefore for choristers to sing solfa in tune. I'm sure you know many community singers have a tendency to flatness due to poor technique. I have been fascinated to observe in my work with adults, when singers don't have the vocal technique to sing in tune, they can't actually hear their intonation issues. Through focusing on vocal technique, singers tuning improves and their ability to hear their tuning improves. If you teach your choristers to sing solfa with good vocal technique this will help their intonation and help their ability to listen.

Singers can also learn to directly listen to intonation. Silent practise is an excellent tool for strengthening in-tune inner hearing. Encourage your singers to practise silently as often as possible. For example invite everyone to sing through a sightreading melody with only the **do**'s out loud and the other notes silent. Or while some sing the full melody, have other choristers only sing the notes on **do**, trying to sing each **do** at exactly the same pitch. This use of an anchor note (one note where choristers listen for and calibrate their pitch) can then be used while all the notes are sung out loud.

Introduction

Teaching The Songs

The material introduces one idea at a time, starting with simple elements and songs, and steadily builds in complexity. Before each song, I have included preparatory exercises, that establish the time signature, key, and explain the musical sound/symbol introduced in the song. For your choristers to get the most from this material, please approach the book like a course or a tutorbook (rather than a dip in where you like songbook) and work through from beginning to end.

Most of the choral pieces are based on a simple melody designed for sightreading. These melodies are crafted to help your choristers learn and consolidate the different musical elements covered in the book. I composed them to feel like folk songs, with simple, natural feeling tunes, and deliberately selected text where the rhythmic elements required were found in the natural speech rhythms of the words.

In the early songs the melodies are initially sung in unison and then harmonised. In later songs, the melodies are shared amongst different vocal parts during the song. To approach each song, it would be useful for the choristers to all learn the melody. Then singers can discover the song's structure by finding how the melody is treated - who sings it and when, and what the other voice parts are doing. This analysis can lead to exciting, musically informed decisions about performance and interpretation.

Squeeze as much music making out of these melodies as the patience of your choristers will permit. Speak through the rhythm with words and rhythm names. Sing the tunes with words, solfa and rhythm names. Sing the songs whilst keeping the beat, and/or quaver pulse. You could sing the melodies as canons. You could have some voice parts sing the melodies while other parts hold a drone like a hurdy gurdy - on the tonic or as an open fifth. If your choristers are adventurous you could try singing the melodies in organum. Use inner hearing and have the choristers sing some of the notes silently. This could be pitch based - only sing the notes on **do** out loud, or rhythm based - only sing the notes on the first beat of each bar. Challenge your choristers to sing a melody from memory. Using these ideas will allow your choir to go over the same material many times to reinforce and consolidate the sound/symbol connection, without feeling like they are engaged in mindless drilling.

Please use any of the elements and ideas from this book whenever you can to help your choristers learn other repertoire. You could find songs in the same key, or the same time signature, or containing the same musical element, as the songs in this book. For example, the gospel song *It's Me, It's Me O Lord*, has a **do, re, mi** based melody. An arrangement of this song would be a wonderful repertoire choice for your choir to sing whilst working on the **do, re, mi** songs here. The English folksong *The Keel Row* features dotted quaver rhythms, and would be an excellent song for exploring this rhythm. Selecting repertoire in this way will not only help your choristers secure their sightreading skills, but demonstrate that sightreading will open up access to new repertoire.

Introduction

Working With Adults - Thoughts For Kodály Trained Directors

The learning needs, capacities and interests of adult community singers - who are often older folks - are very different from those of the young children Kodály wrote about. If you are trained in and work with young people, you may be interested in this adult-focused material. Here are a few of my reflections on working with adult choristers.

Older adults have listened to music for decades. Community choristers are experienced music makers. This means the normal three tiered approach to introducing early elements can be reduced to two tiers: unconscious preparation is redundant.

Pedagogy for children relies on working memory. A child-focused approach involves teaching songs by ear, and other memory based games and activities. Consider how much a student needs to use their working memory to answer the question, "what happened in the third phrase?". This isn't appropriate for older adults, who need unrushed time to absorb new information.

Older brains are perfectly capable of learning if the need for slow and steady consolidation and repetition is respected. For this reason, I introduce longer notes (minim, dotted minim and semibreve) early in the material. It gives adults time to undertake the memory reliant aspect of sightreading, where singers simultaneously remember what they are currently singing whilst reading ahead. I also set reflective and sad text for the early **do, re, mi** songs to encourage a slow tempo.

Older adults are calmer, wiser and more patient than children. They don't require constant activity to stay engaged in learning, and have often learnt how to be kind to themselves as learners.

Adults are intellectual learners and like to know what's going on. Waiting to discover the identity of a new "mystery note" just irritates them. A chorister in her 70s once said to me, "just tell me what it is. I haven't got time to mess around." Fair enough! This can also mean you may find that the modelling/copying approach you use with children doesn't translate well to adult learning. Adults can require more explanation and intellectual understanding of an activity than is provided through mimicking.

Older adults often spend more time talking than running. They are comfortable relating rhythm patterns to language rather than gross motor movement. I've never had an issue introducing triple and quadruple meter (intrinsic to our language) early in a sightreading course. Infact 2/4 can create a feeling of urgency that runs counter to the slow learning tempo of older adults, and is best introduced later.

Games and activities that rely on coordination may be helpful for hilarity but are unlikely to be pedagogically useful. Older adults vary greatly in their capacity to move in time. If your choristers are awkward with gross motor movement, this will distract from the musical learning you are trying to impart. Older choristers can also have health concerns which can impact on their enjoyment of and capacity to move. Be sensitive to these possibilities. Be flexible and accommodating in the first three songs, where the focus is on moving to the beat.

Introduction

Working With Adults - Thoughts For Kodály Trained Directors Continued

Partly because older adults have varying levels of competence with movement and partly because adults are very experienced and confident reading symbols, I don't use handsigns. In my experience they are difficult for adults to master, and an unnecessary step.

Adults can be anxious and unenthusiastic about learning sightreading. They have had many years to collect evidence that they cannot read sheet music, and can have a deeply ingrained self identity as being musically illiterate. Sometimes you will need to address this by downplaying the significance of sightreading sessions. "It's just a thing we do here. Give it a go. Not a big deal." Sometimes, however you will need to tell your choir the truth. "You are incredible. You are choosing to deepen your understanding of and access to music, and this might be one of the most amazing things you ever do. It is a privilege to work with you. Thank you."

And Thoughts For Directors Who Aren't Kodály Trained

You will be learning the basic Kodály tools alongside your choristers. Good for you! Perhaps you will be learning to sightread for the first time. That's wonderful. I hope you discover how useful this method is, and experience that it actually works! If you want to find out more, there are Kodály associations around the world. If you are in Australia, the association's website is www.kodaly.org.au with information about state chapters, training opportunities and other resources.

Beat Songs

At the heart of music is a beat.

Adults generally understand the concept of the beat. These beat songs are a chance for your choristers to ensure they can feel and keep a shared beat as they sing. This sense of shared beat is the foundation of a choir being able to sing together well. If you have singers who race or drag, they probably do not have a good feel of the beat.

When you teach the parts for Blood Red Roses and Row Row Row keep the beat yourself, so your choristers always hear these songs with a beat being sounded. While you teach one part, you could ask the folks who aren't singing to chant the beat as both "ta" and "one two three four". If your choristers are completely new to reading sheet music, it would be valuable for these folks to read the feet line as they count.

Moving to the beat isn't about fancy footwork, it's about getting the body swaying so that the beat is experienced through the whole body. I feel the beat starts in my trunk (ok my bum) and radiates outwards. (You will know if mentioning bums is appropriate for your choir.) The actual foot movement can be very small. If your choir is physically confident, you may like to get everyone moving in the same direction, feeling the off-beat through their steps. If you have an older choir, your singers may be more comfortable tapping the beat while they sit. If your choir finds it difficult to create a cohesive beat you can get everyone to stand in a circle and keep the beat by patting their neighbour's left shoulder with their right hand as they sing. This will create a uniform beat around the room, and give your choristers a chance to literally pat each other on the back. (You're welcome to use that line.)

When everyone can happily sing and keep the beat in both songs, encourage your choristers to feel the beat without moving, unless your choir always moves to the beat. If your choir isn't used to following your beating, this might be a good chance to show them how you keep the beat for them. You can consolidate this beat work by conducting these songs with different tempos and having the choir follow you. If it suits the culture of your choir, you can exaggerate your tempo changes for comic effect.

When your choristers can confidently feel the beat and sing their parts, introduce the feel of quaver pulse. The easiest way to do this is to start clapping the pulse as the choir sings. When you've explained what you're doing, you could sing the song again, with some choristers keeping the beat on their feet whilst others clap the quaver pulse, then swap who is doing what. (Do you notice this is repeating the same material with small changes, so the singers practise without getting bored?)

This will segue nicely into Blow The Wind, which is in compound time ie there are three pulses for each beat.

I haven't explained bars in the material - I'll leave that in your capable hands! When you explain that the first beat is the strongest beat in the bar, you'll create a reason for choristers to sing the song again - to experience the feel of strong and weak beats.

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

First system of the musical score for 'Blow the Wind Southerly'. The music is in 6/8 time with a key signature of one flat (Bb). The lyrics are as follows:

Voice Part	Lyrics
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.

Second system of the musical score for 'Blow the Wind Southerly'. The music continues in 6/8 time with a key signature of one flat (Bb). The lyrics are as follows:

Voice Part	Lyrics
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. 
I hurr - ied down to the deep roll - ing sea. But my

A. 
I hurr - ied down to the deep roll - ing sea. But my

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

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

13

S. 
eyes could not see it where ev - er might be it, the

A. 
eyes could not see it where ev - er might be it, the

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

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

15

S. 
barque that is bring - ing my lov - er to me.

A. 
barque bring - ing my lov - er to me.

T. 
8 Blow now blow wind. Blow now blow.

B. 
Blow now blow. Blow now blow.

The First Three Notes

You may be surprised by how little time I spend in the choristers' book discussing staves and letter names. This is partly because many adults are already familiar with these aspects of music, and partly because at this stage I want to focus on *solfege*. To be blunt, letter names are a distraction.

For singers, using *solfege* or *solfa* is a very effective way to learn sightsinging and develop the connection between symbols and sounds. Singers learn to hear the pitch of the note names in relation to each other. For example, in a major scale **mi** is the third, and singers will learn to hear **mi** a third higher than **do**. This is a much easier way to learn sightsinging than using letter names which would effectively require you to teach your choristers perfect pitch! Letter names also require an understanding of key signatures and accidentals and become very complicated to teach in an applied singing based approach.

It is a good idea to write the three pitches of **do, re** and **mi** on the board (by the way get a board) and make sure all your choristers can sing the three notes when you point to them. This will begin training your singers to hear the connection between symbol and sound for the three note scale. (The major scale is only a seven note scale - you're basically halfway there!) I recommend having **do** as E, in preparation for the next song Stopping By Woods On A Snowy Evening.

Encourage listening. You could ask your choristers to sing one pitch out loud, and hear the other notes in their heads as you point to them. This will give them a chance to listen to the pitch of the sung note and try to match it each time they sing it, as well as learning to inner hear each music symbol as they see it.

Generally when choristers begin singing solfa, they sing **do** flat, particularly when singing **do** after a higher note. If choristers listen to the pitch of **do** whilst they are singing it, (I tell my choristers to "lock it in") they can aim to return to the same pitch.

Vocal technique also helps with tuning. Singing **do** with an Italian vowel (the 'o' of 'orange') will help keep it in tune. Similarly if **re** is sung as "reh" instead of as a diphthong, it will be more likely to stay in tune. You may find it helpful to ask your choristers to imagine the vowels lift up from the consonants. If the consonants feel like they are in the mouth, the vowels feel higher in the head: on the roof of the mouth, behind the nose, or in the forehead. Try this idea. Abandon it if it doesn't work. You can always blame me!

If your choristers have been habitually flat, learning to sing in tune will take time to develop. Without alienating your singers, please reinforce the need for tuning every time you sing in solfa. It would be more enjoyable for you and your choristers to prepare for a solfa session with a quick revision of in tune technique, than have to correct choristers after they launch into a song and are flat.

Stopping By Woods On A Snowy Evening

Introduction - Rhythm

An important part of the Kodály approach is to teach by asking questions. Questions encourage people to think and stay engaged. For example, in the choristers' book you'll see that I ask choristers to figure out the length of a minim.

The rhythm exercises on this and the following page are a chance for your choristers to consolidate their sense of beat and pulse, and start reading rhythms. I've chosen the words in the exercises to fit the rhythms - so speaking the words will help your choristers feel the timing.

To reinforce this material and give your choristers a chance to practise, you could try different combinations of speaking the words, speaking the rhythm names, tapping the rhythms, tapping the beat and (over the page) tapping the quaver pulse.

1. Rain And Snow

Rain and snow will fall from the sky, but

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

For your choristers, the hardest part of these exercises will probably be learning the rhythm names, which will be completely new.

A crotchet is **ta**.

Quavers are **ti-ti** (pronounced tea tea).

A minim is **two**.

Depending on how your choristers progress, you may decide to dedicate a few sessions to reading these rhythm notes from the board to ensure your choristers are confident. (No doubt you can whip up some short rhythm reading exercises for your choristers.) You may want to use 3/4 time, in preparation for Stopping By Woods On A Snowy Evening.

Stopping By Woods On A Snowy Evening

Introduction - More Rhythm

2. The Philosopher

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

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

3. This Ol' World

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

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

4. The Problem With Pie

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

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

Stopping By Woods On A Snowy Evening

Introduction - Even More Rhythm

Before the full song, I've included a page with the rhythm of the tune, so you can ensure your singers are secure with this before reading the pitches. This is an example of breaking down learning a song into steps that can be mastered in short sessions.

The only issue with this exercise is that the rhythms don't always make sense on their own, because in the tune, some syllables are sung over two different pitches.

The melody starts with an anacrusis, which I explain in the choristers' book.

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 the choristers' book I explain the various squiggles at the beginning of sheet music as briefly as possible. Hopefully these explanations will suffice to reassure your choristers and let you get on with singing!

The following pages have some **do, re, mi** exercises with E as **do**, if your choir wants to spend some time securing these notes. The exercises are designed to lead into the song. There are two copies - one with the exercises in the treble clef, one in the bass clef. Throughout the book I give exercises in both clefs. Given that you probably want the tenors to learn to read both, it may be simplest and most egalitarian to get everybody to read through the exercises in both clefs.

Before you begin the exercises, you may want to revisit everyone reading **do, re, mi** from the board together. Starting a new sightreading session with a task people can already do helps your choristers feel capable!

These exercises have both rhythm and pitch elements. You can pull this apart as much as you want, for example read the rhythm names, and then trying singing with solfa.

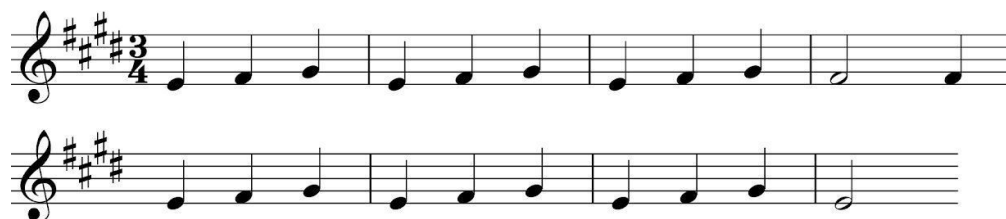
In Stopping By Woods On A Snowy Evening the **do, re, mi** melody is unison in verse one. Everyone can read this together. I have added harmonies to the subsequent verses so your choir can have the satisfaction of singing a four part song.

Stopping By Woods On A Snowy Evening

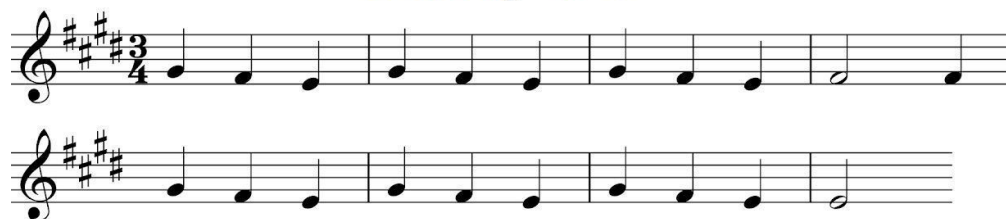
Pitch Consolidation - Treble Clef

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.

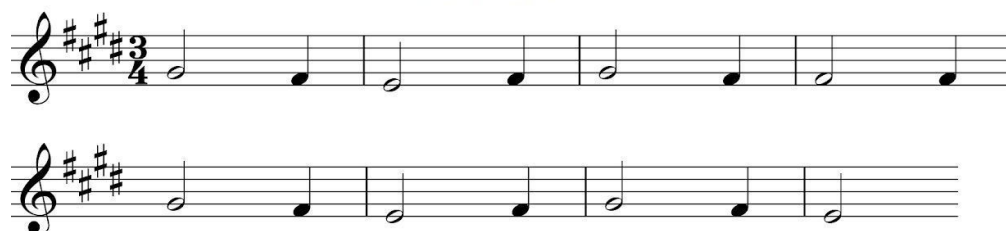
1. Yes You Can



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. 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. 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. 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

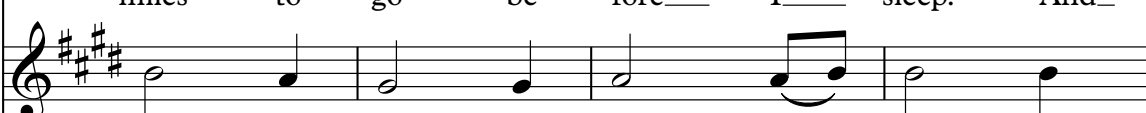
T. 8 I have prom - is - es to keep. And


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

Introduction - Rhythm And Pitch

In The Unquiet Grave, the **do, re, mi** melody is sung in unison in the first and last verses. In the middle four verses, each part has a turn at this melody, while other parts either have a rest or sing a harmony line. In the choristers' book I ask choristers to identify which part has the melody in these verses. This means your choristers can apply their newfound sightreading skills to score analysis. When you have learnt the song, you could ask your singers how they might adjust their singing depending on whether they have the melody or a harmony.

The Unquiet Grave has four beats per bar. (You may like to prepare by singing through Row Row Row or Blood Red Roses.) At this point in the choristers' book I describe how time signatures work.

There are some new rhythms in this piece.

Dotted minim - **tree**

Semibreve - **tour**

Rests - crotchet, minim, dotted minim and semibreve

The choristers' book asks singers to find these in the song. (This will involve a little arithmetic based problem solving. You may need to help your choristers with this, with questions like, "In this four beat bar there is a two beat note and a rest. How long must the rest be?") You may like to go over these rests on your board.

In practice these rests will feel straightforward for your choristers, if you count the beat while they read the rhythm with words and rhythm notes.

In The Unquiet Grave **do** is F. After the last song, in E, choristers may need some gentle reassurance that different songs can have different **do**'s. Hopefully an explanation like "it's fine. This song is just a bit higher than the last one," will suffice.

Before the song, the following pages have some bonus preparation exercises in the treble and bass clefs, if you would like to prepare the various rhythm and pitch sequences that appear in the song.

The Unquiet Grave

Rhythm And Pitch Consolidation - Bass Clef

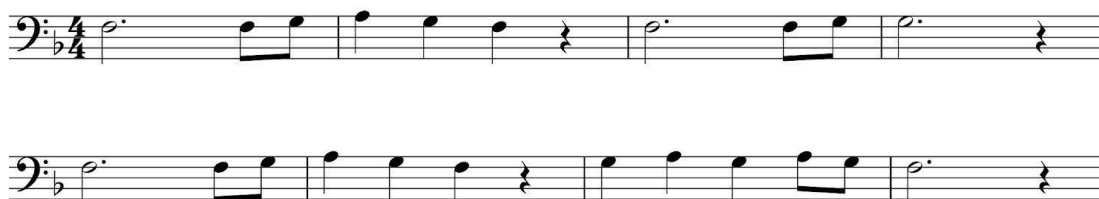
Here are the bonus exercises in the bass clef.

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

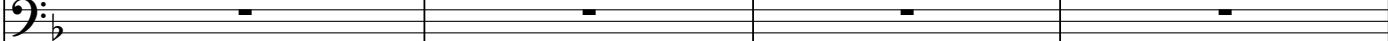
B. on my grave and_ will not let me sleep? And will not let me sleep?"

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

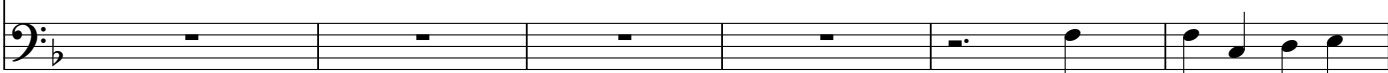
B. 

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 is in 6/8 time. You could prepare your choir for Break Break Break by singing Blow The Wind, or another 6/8 song your choir knows and likes.

Break Break Break introduces quavers and crotchets in compound time. It contains a quaver rest, and explains that the dotted crotchet is called “**tum**”.

In the choristers' book I show the rhythm and words with a line of quaver pulses. You can use this exercise a few different ways: with words or rhythm names, adding pulses, and adding the beat. These could be tapped, clapped, stomped or chanted. In the melody some single syllables are sung over multiple pitches, so the rhythm by itself can look a bit odd. For this rhythm only exercise choristers can sound out these repeated notes. For example, in the second beat of the first bar you can say “bray-ay-ayk”.

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.

On the next two pages, before the song, I've included some preparation exercises which introduce the rhythmic and pitch elements in the song.

Adults can get flustered if they feel rushed, and the whole aim of my book is to have choristers realise, with every exercise, that yes they really can do this! For these first few sightsinging songs, I have deliberately picked words that suit a slow tempo, so choristers have time to think and build their reading confidence. The only issue is that slow songs can lack energy. I will leave the job in your capable hands of taking these songs slowly enough that your choristers feel calm, but not so slowly that the songs drag and lose energy. Thanks.

The sightsinging melody is sung in unison in verses one and four.

In verses two and three, the sopranos retain this tune. The alto line is similar. The tenor and bass lines are similar to each other, but have a different flavour to the upper two voices. You may like to teach the song with this in mind. Teach the sopranos and altos first and put their parts together, and then teach and put the tenors and basses parts together. Once these verses are secure in two parts you could put all the parts together.

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

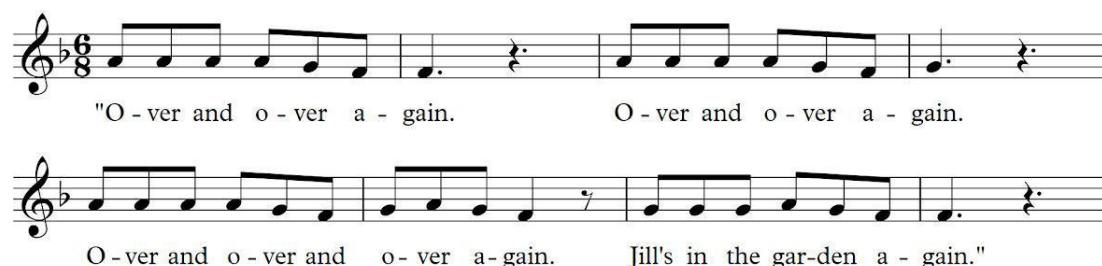
Break Break Break

Pitch And Rhythm Consolidation - Treble Clef

Here are some exercises to prepare Break Break Break. Choristers could speak the words, say the rhythm names, sing solfa and sing with the words. When you say the one beat rhythm of "ti-ti-ti" you could demonstrate accenting the first ti, to encourage singing with a feel of the beat.

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

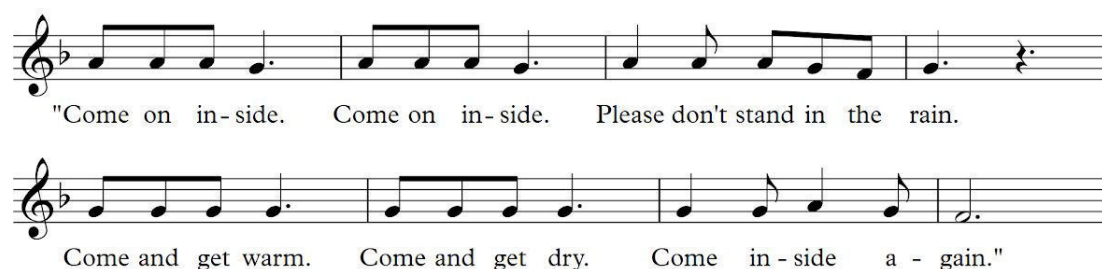
PART ONE - Jack's Lament



"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."

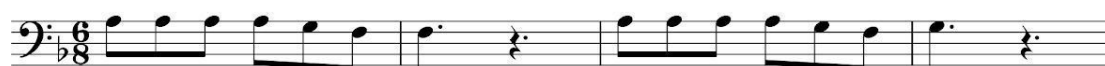
Break Break Break

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

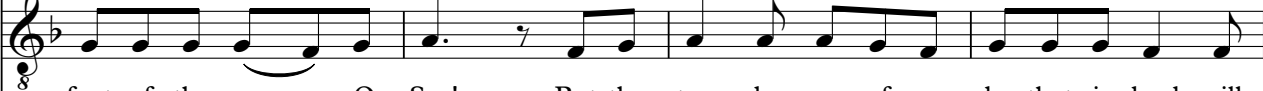
T. Break, break, O Sea! Break, break,___ break, at the

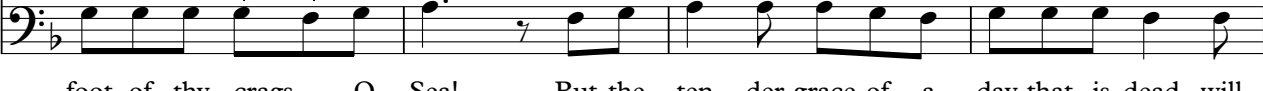
B. Break, O Sea! Break, break,___ break, at the

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.

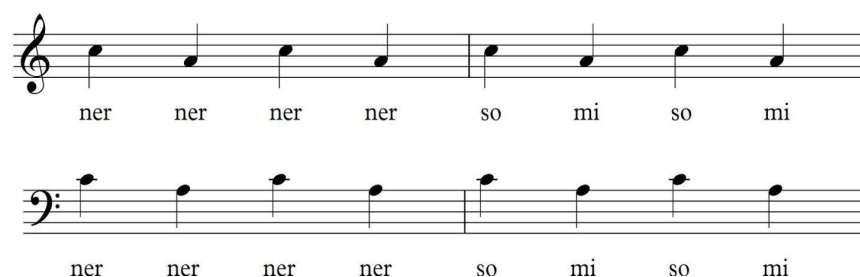
B. 
Break, break, break, O Sea! Break, break, break. Break. Break.

Introducing So

The next songs present the pitch **so**.

You and your choristers may be surprised that the next note is **so** and not **fa**. This book introduces the notes of the pentatonic scale - **do**, **re**, **mi**, **so** and **la**. (There is no **fa** or **ti**.) This scale is a great first scale for singers to consolidate their sightreading skills. It is very tuneful and feels natural and comfortable for singers. Importantly, it avoids the most difficult intervals to hear and sing in tune that are found in the major scale - minor seconds, major sevenths and augmented fourths.

The easiest way to build an aural connection between **so** and the three notes the choristers already know is through the descending minor third from **so** to **mi**.



In the choristers' book I introduce leger lines here.

In the following pages, there are two simple songs to consolidate **so**. The first one, The Shakespearean Ner Ner is the first song in 2/4. You may want to mention that the choir has already sung songs with two beats in the bar, in their 6/8 songs.

Your choristers can figure out where **do** is. This can be a chance for you to show (on that wonderful board of yours) how **do**, **mi** and **so** sit in adjacent spaces, or adjacent lines. I suspect the choristers will find the rhythm in this so simple they won't need to think about it. If this is true and they read the rhythm fluently you could take a moment to point out their amazing musical literacy achievement!

The second song, Can Ye Sew Cushions introduces the fifth from **do** to **so**. You'll notice "sew" is on the note **so**. I love this pun, but I do appreciate that solfa jokes are excruciatingly daggy!

Introducing So

Shakespearean Ner Ner

Here's a little exercise to consolidate the jump from **so** to **mi**, firstly in the treble clef:

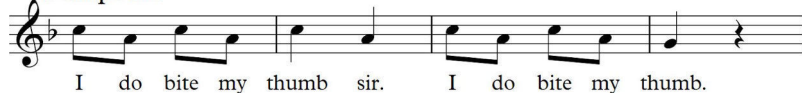
An Excerpt From Romeo and Juliet

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:

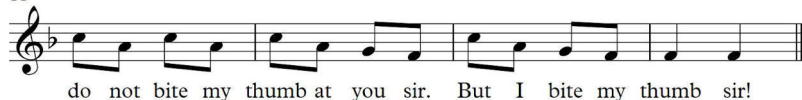


9 Abraham:

Sampson:



13



and in the bass clef:

Abraham:



5 Sampson:

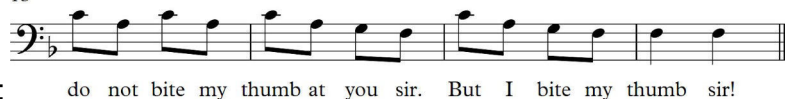


9 Abraham:

Sampson:



13

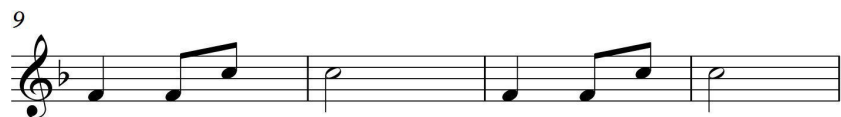


Introducing So

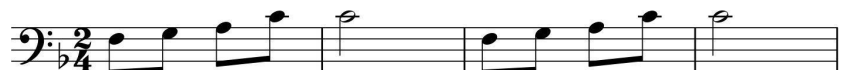
Can Ye Sew Cushions - Pitch

Can Ye Sew Cushions introduces the fifth from **do** to **so**. This short exercise scaffolds learning this interval.

For the treble clef folks:



For the basses:



After singing this exercise, you could ask your choristers to identify the solfa of the first four notes in Twinkle Twinkle Little Star.

Introducing So

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

Can Ye Sew Cushions introduces ties. In the choristers' book I point out the difference between ties and slurs. I have used slurs throughout the songs in the book, so you may have already addressed what they mean.

In the song, the fifth from **do** to **so** is presented both melodically and harmonically. This is a chance for your choristers to start tuning to other parts. (As you know this is one of the great joys of singing in a choir. Isn't it wonderful when choristers gain enough confidence to enjoy listening to each other while they sing?)

If your choristers are happy to sing the "sew" vowel as the Italian O of "orange" this will help tune the fifth. It may also help intonation to ensure your singers approach the notes of "can you" lightly, lifting all the things you always tell them to lift. (eyebrows, spirits, soft palate, pillars of fauces, cheeks, etc). This will be especially important for the lower voiced women who will struggle to sing "sew" in tune if they are in their lower mechanism.

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

This piece uses a quaver rest in simple time. Your choristers have read the quaver rest before, in Break Break Break. In both cases the rest is on the beat, pushing the succeeding word off the beat. If your choir likes Break Break Break, it might be a good song to sing through before discussing the use of the quaver rest in An Irish Blessing.

The melody for sightreading is sung in unison from the end of bar 8 to bar 22.

The sopranos sing variants of this melody throughout the piece and their line contains only **do**, **re**, **mi** and **so** all the way through. In the interests of fairness, you may want to give everyone a chance to read this line from beginning to end.

There is a brief section from bar 31 to bar 40 which has unique material. In the rest of the song, the harmony parts use the same material for each section. This makes An Irish Blessing very quick to teach.

You will notice many of the phrases start with the basses on **do** and the tenors on **so**. You could build on the choir's good work learning to tune this fifth in Can You Sew Cushions, by encouraging these two parts to listen to each other as they sing these notes. For both parts the most likely issue will be flatness, so descriptions like "sing up into the fifth" might be useful for your singers.

In the choristers' book I mention the idea of silent practise. This powerful tool helps develop the connection between symbol and sound. You can use silent practise in different ways. When everyone is looking at the soprano line, you could ask people to only sing one pitch out loud - all the notes on "**do**" perhaps, with the rest of the notes silent. While you are teaching a harmony part, you could ask the other parts to silently read the soprano line.

I also mention that even when they aren't completely sightsinging, your choristers may be recognising more elements in the sheet music. That's wonderful. You may be able to use your choristers' increasing literacy to teach some aspects of the harmony parts. For example, in this song, encourage the altos and basses to notice when they are singing **do**, and listen out for the tuning on these notes.

You may find you can use sightreading to help teach other repertoire your choir is singing. Fantastic! I hope this results in reduced note-bashing time, more in tune singing and more enjoyment for everyone involved.

An Irish Blessing

Jodie O'Regan

A

andante

Sop

Alto

Ten

Bass

Oo

Oo

Oo

Oo

Oo

5

B

S.

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

Find My Way is a special song for me. The text is based on my mother's writing about her experience with breast cancer. While I was refining the song, both my mother and I lost some dear friends who had cancer, so the text became more meaningful for both of us. I know the words touch other people too. When I taught an early version of this song at a folk festival, it stirred stories and emotions for many of the singers and audience members. I'm sure you have techniques for managing evocative songs - just a heads up that this is one of those songs!

Musically, Find My Way introduces the rhythmic element of semiquavers. In sightreading, these are called "**tika-tika**". These are in the coda, which start at bar 67, and every part sings them. You may want to chant through the coda section to introduce this rhythm, using words and rhythm names.

The song is in E major which gives your choristers a chance to read a piece with **do** on a line. You could remind your singers that **do**, **mi** and **so** are 'copy-cats'. If **do** is on a line, **mi** and **so** are on the next two lines. Apart from helping with reading, this idea lays the groundwork for introducing chords in the future.

The **do, re, mi, so** melody is in the soprano line during the chorus. Because I wanted everyone to have a chance to sing this, I wrote this chorus melody out for every part in the choristers' book, before the full song.

There is also a **do, re, mi** melody in the verses. In verse one, the sopranos and altos have this tune. In verse two this melody is sung by the basses and tenors.

Find My Way introduces some dissonance so please don't be alarmed if your choir takes longer to feel secure than in previous songs. As you know dissonance is the key to rivetting music, so it's worth persevering. In my teaching experience choristers can relax and enjoy dissonance when they are reassured that the sound is supposed to clash. "If it sounds wrong you know it's right!" The dissonance is mostly in the tenor part. If you are worried about the success of this song for your choir, you could physically separate the two inner parts, so the altos and tenors are not sitting next to each other.

In the choristers' book I introduce the idea of anchor notes. This means finding a particular note that features in a part, and listening out for the pitch each time it is sung. For example, in the tenor part in verse one, **so** makes an excellent anchor note. Anchor notes help with pitching and also help choristers use notes they can sightread to learn a part with notes they can't yet read. Silent practise is an extremely useful tool with anchor notes - you could invite everyone to sing through the tenor line, with the notes on **so** out loud, and the other notes silent.

Find My Way

Rhythm Consolidation

Here are some “**tika tika**” semiquaver exercises for consolidation. Like all the rhythm exercises, you can explore different combinations of quaver pulse, beat, rhythm names, and the words to keep your choristers engaged as you repeat this exercise. There certainly is an art to keeping your choir enthusiastic during multiple repetitions of exercises!

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'emin a blen - der Mix'emup to geth - er. Ve - ry ve - ry nice!

Find My Way

The Egalitarian Chorus

In the choristers' book, I have written out the **do, re, mi, so** chorus for the whole choir.

This excerpt goes over the page.

First system of the musical score for 'Find My Way'. It features four vocal parts: Soprano (Sop), Alto, Tenor, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics for all parts are: 'And I'm a - fraid. I'm a - lone. And I'm so'.


Second system of the musical score, starting at measure 7. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics for all parts are: '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. 

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

A

A

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

33

S. 
A. 
T. 
B. 
36 CHORUS
S. 
A. 
T. 
B. 
40
S. 
A. 
T. 
B. 

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

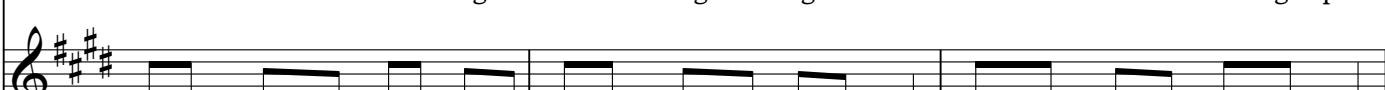
A.  Oo

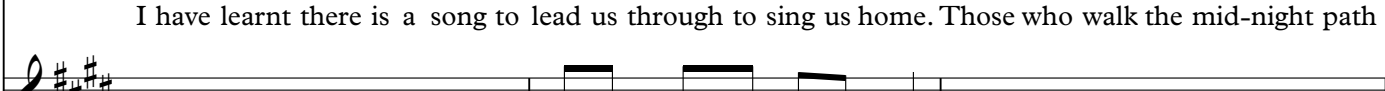
T.  Oo

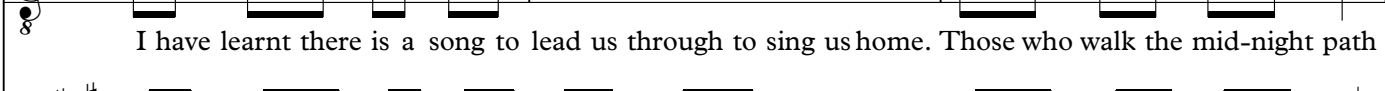
B.  Oo

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 starts with a spoken section. This will give your choristers a chance to consolidate semiquaver rhythms. It's also something different and interesting.

This will be a challenge for your choristers - there aren't melodic phrases or poetic lyrics to help make sense of the rhythms. Your choristers will need to break the music down into what happens on each beat. The good news is this section is simpler than it first appears because it's in canon from bar 2 to bar 10, starting in the bass line. Like all canons, you can teach this section in unison, and then move into part work when everyone is secure.

In this book I haven't given many performance markings. I wanted to keep the sheet music as clean as possible, and of course I'm sure you have your own interpretation ideas. Having said that, I think it would be very effective to have this whole section sotto voce, with a crescendo during bar 10, building to the "tiger" at bar 11 as a climax.

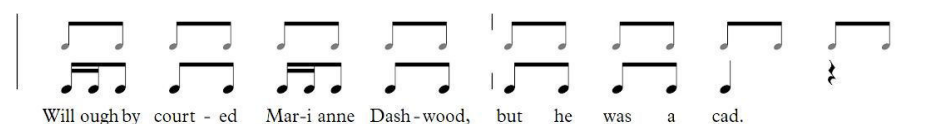
This song introduces a new rhythmic element - "**tika-ti**" - two semiquavers and a quaver. It first appears in the song at bar 16 but here it's tied to the next note which could be confusing to read. The example in bar 19 would be a clearly "**tika-ti**" to use to introduce this symbol to your singers.

The **do, re, mi, so** melody for sightreading is sung by everyone in unison from bar 13 to bar 20. Throughout the entire song both the soprano and tenor lines have only **do, re, mi** and **so**. The alto and bass parts have other notes but are quite simple. I've kept the pitch straightforward in this song so your choristers can focus on the spoken rhythm section.

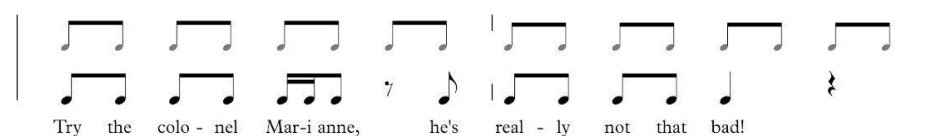
Tiger Tiger

Rhythm Consolidation - Jane Austen Style

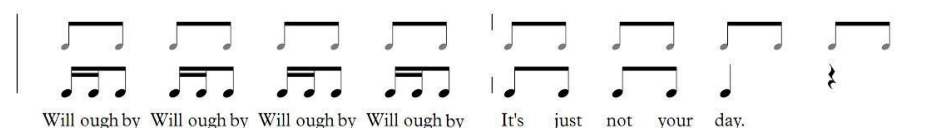
Before Tiger Tiger, here are some exercises to practise “**tika ti**” the new rhythm pattern of two semiquavers and a quaver. I have included a line of the quaver pulse, to help illustrate how the semiquavers and quavers line up. There’s a “**tika-tika**” in the fourth last bar. You may wish to go through this bar with your choir before chanting the whole exercise.



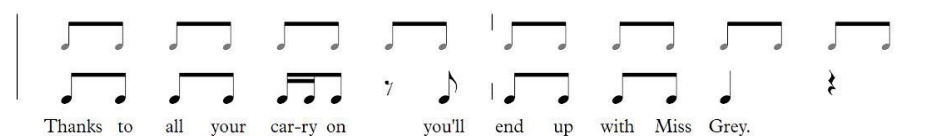
Will ough by court - ed Mar-i anne Dash - wood, but he was a cad.



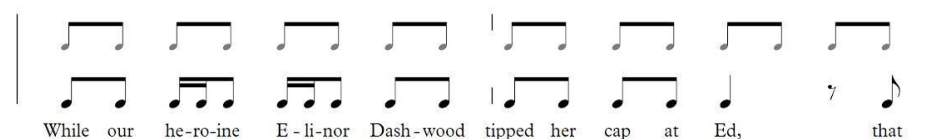
Try the colo - nel Mar-i anne, he's real - ly not that bad!



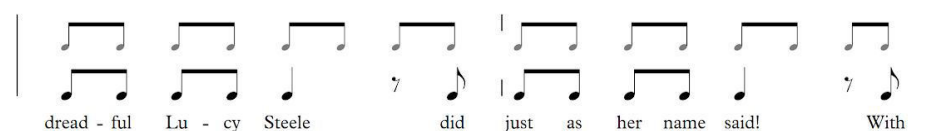
Will ough by Will ough by Will ough by Will ough by It's just not your day.



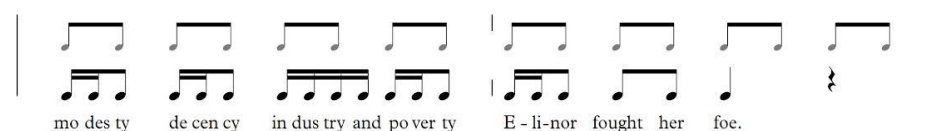
Thanks to all your car-ry on you'll end up with Miss Grey.



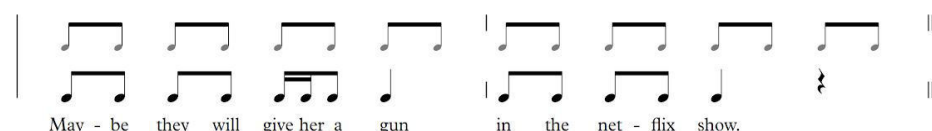
While our he-ro-ine E - li-nor Dash - wood tipped her cap at Ed, that



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

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. 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

In previous songs in the book, the choristers have sung dotted notes - the dotted crotchet beat in 6/8 and the dotted minim. Psalm 23 looks at a dotted crotchet in 3/4. In the choristers' book I explain how dots work - extending notes by half their length.

You could use the example below as a canon. While half the choir says the first line the other half says the second line. This little exercise could turn into quite a heated debate!

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

3/4 I want pie! I want cheese.

In this excerpt, the dotted crotchet is followed by a quaver. This two beat rhythm is called **"Tum-ti"**. (In effect the dot is represented with an added "m", converting **"ta"** to **"tum"**.)

In Psalm 23, sometimes this **"tum-ti"** pattern is on beat one and two - "Lord is" in bar 1, and sometimes on beat two and three - "perd I" in bar 2. Sometimes (bar 4) the pattern is a dotted crotchet note and then a quaver rest, for a breath.

The sightreading melody is in unison in section A. To secure the feeling of the dotted crotchet rhythm, you could start this song by having everyone speak through the words and then the rhythm names of this section.

Section C has the most difficult rhythm in this song because the voices move independently. This is quite musically sophisticated and may take some time to secure. I recommend speaking through each part with words and rhythm names before approaching the melody. While one part is learning their rhythm, it may help if other parts count the beat and/or clap an ostinato that highlights the quaver pulse such as:

3/4 . . .

Psalm 23

Introduction - Pitch

Psalm 23 starts with the sightreading melody in unison in all parts. It is in G major which means **so** is on high D.

Through this book, I have been gradually increasing the upper range of the songs. I imagine if your choir is working on their sightreading skills they are probably also working on their vocal skills, and extending their range. However, if this is too high for comfort, low singers may prefer to sing this tune down an octave.

Some choirs feel strongly about not singing sacred music. If the text in this song runs against the spirit of your group, you may prefer to stay in solfa, or ask a chorister with a literary bent to create some new text for you. I chose this text because I wanted a word that could fill the first “**tum**” in the song. This hymn feels to me like a prayer for sanctuary and over the years, I have set this text a number of times. I have always enjoyed looking for musical ways to express the sense of restorative peace that shines through the text.

In section B the sopranos continue to sing the melody. The other parts are based on a descending and ascending G major scale. I'm sure your choristers are familiar with the major scale and will find this fairly straightforward.

The sopranos maintain the melody in section C. As I said previously, the other parts have some fun in this section but it is polyphonic and may take some time to put together.

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

Deep In The Night introduces a new rhythm - “**ti tika**” - one quaver and two semiquavers.

This is a similar pattern to “**tika it**” the two semiquavers one quaver pattern in Tiger Tiger. This rhythm also appears in Deep In The Night.

In the choristers' book I have included the following piece - Exaltation On Jam - to explore the difference between the two rhythms. When your choir can confidently speak through this example with the beat and quaver pulses you might like to try a semiquaver pulse. Your choir could also do this in two part canon, two beats apart. This means half your singers would say “apricot” while the other half says “blueberry”, highlighting these two rhythms.

The image shows two staves of musical notation for the piece 'Exaltation On Jam'. The top staff consists of four measures, each containing a single eighth note. The bottom staff consists of four measures, each containing a pair of eighth notes. The lyrics are written below the notes: 'Ap-ri cot jam.' under the first measure, 'Blue - berry jam.' under the second, 'Blue - berry Blue-berry Blue-berry jam.' under the third, and 'Blue - berry Blue-berry Blue-berry jam.' under the fourth. The notation uses a single eighth note for 'Ap-ri cot' and a pair of eighth notes for 'jam.' and 'Blue - berry'.

Deep In The Night has several different sightreading melodies. These all contain the new rhythm. It would good for everyone to read through the rhythms of each melody. Ensure your choristers feel secure with the rhythm before moving to pitch work, because the song introduces key changes and your choristers will need clear heads!

The melodies for sightreading are in different keys. My suggestion would be to teach these sections separately, using the right solfa for each key and then put the sections together once the choir is confident.

The first melody is in F major, in the tenor line from bar 9 to bar 12.

From bar 17 to bar 20, the sopranos have a different sight reading melody. At this stage, the song is still in F. This melody introduces the jump from **re** to **so**. I have included a warm up exercise to prepare this interval, before the song. Even though this is sung by the sopranos in the song, this interval is new, so it would be great for everyone to sing the exercise.

From bar 33 to bar 36, the first melody appears again - sung by the altos in Bb major.

If your singers are confused, you could explain that songs can be sung in different keys. You can demonstrate this by having everyone sing a little song in a few different keys. (Is it someone's birthday? Try Happy Birthday.) The song stays the same, it just moves higher or lower. That's all. In Deep In The Night the song moves key. Before this turns into a three hour debate, it may help you to say “just try it”, and have everyone sing the tenor melody in F and then sing the alto melody in Bb.

Deep In The Night - more!

More Pitch Ideas

In bar 25 the basses have a third sightreading melody. You will see this melody could be taught as a sightreadable **do, re, mi** melody where **do** is Eb.

When the other parts add their lines, you will hear that this section actually stays in F, with the seventh degree of the scale flattened - E becomes Eb. This means the scale changes from F major to F mixolydian. You can use this to impress your jazz buddies! (Or not. They're a tough crowd.)

This song clearly divides the choir parts into lead and accompaniment. There are sightreading opportunities in these accompanying parts.

Deep In The Night starts with an introduction from bar 1 to bar 8. Both the sopranos and tenors sing only **do, re, mi** and **so**. For the basses, **do** makes an excellent anchor note. The altos start their phrases on their anchor note of **mi**. The last page has a coda which is almost identical to this introduction. When the tenors introduce the melody at bar 9, the sopranos' accompaniment continues with notes they can sightread.

When you are putting the song together you can use solfa to help the basses navigate the change from bar 24 to 25. In this change the basses stay on the same note F. In bar 24 their F is **do**. In bar 25 F becomes **re**. While your basses are singing their long note at bar 24, you could chant on F "**do becomes re**".

I suspect bars 30 to 32 will be a challenge for the singers if you teach this section after singing the preceding few bars. They may have started to feel that Eb is home, and the A natural will be a very surprising note. Singing the A naturals in tune will be much easier for your singers if they learn this section after singing the alto melody in Bb major from bars 33 to 36.

There is a lot happening in this song for your choristers. The Kodály tools will help you break it down into simple components. Please take your time. When each component is secure - the new rhythm, each melody, the accompanying parts for each melody, the moments of key change - you can put the song together. I hope everyone is suitably impressed with themselves when you do. This song really requires musical literacy, it would be a very difficult song to learn through note-bashing.

After you have put the song together, you may like to encourage your singers to think about where they are leading and where they are accompanying and what this means for a sensitive, musical performance. Your singers could also reflect on how to perform and interpret the moments of key change.

Deep In The Night - more!

Pitch Consolidation

Before singing Deep In The Night you may like to consolidate the interval of **re** to **so**.

In the treble clef:

1 5 9 13

In the bass clef:

1 5 9 13

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.* night.. The stars at night. *mp.* 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.

T.

B.

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

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.

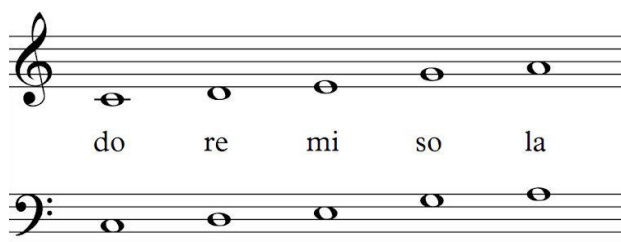
Introducing La

Normal Rehearsal Is Cancelled. It's Champagne Time.

The final songs in this book introduce the fifth note of the pentatonic scale - **la**.

This scale works beautifully to create tuneful, singable melodies, and is found in folk music all around the world.

Here is the pentatonic scale with C as **do**.



You could write this on the board and ask your choristers to sing up and down through the scale.

And then do drink some champagne!

Congratulations to your choir. Congratulations to you. If you've got this far, you've done a marvelous thing. Helping adults develop musical literacy is a truly wonderful thing for you to do.

I Heard A Bird Sing

Introduction - Rhythm

The first **Ia** song returns to 6/8 time. You may like to prepare with a 6/8 song your choristers know, such as Blow The Wind or Break Break Break. Invite your choristers to physicalise the beat by rocking.

In I Heard A Bird Sing, each melody has the same rhythm. This means, although the melodies are different, the song is a rhythmic canon. Like any canon, everyone can learn the line together.

There aren't any new rhythmic ideas in this song, but it is the first time your choristers will read semiquavers in 6/8 time. The semiquavers in this piece occur in a one beat pattern of *crotchet and two semiquavers*, "**ta tika**".

I heard a bird sing In the dark of De- cem - ber A

ma - gi - cal thing And sweet to re - mem - ber. "We are

near - er to spring Than we were in Sep-tem - ber," I

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

I Heard A Bird Sing

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

This song is really an exercise to consolidate **la**. Each part only uses notes in the pentatonic scale. This is the first song in the book where every note can be read and sung with solfa. What a huge milestone!

The melodies mostly travel up and down the pentatonic scale, without difficult jumps. There is one jump from **re** to **so**, in the third voice in bar 8, which may need some attention. You could revisit the exercise for practising **re** to **so**, and move it to C.

To get the most out of this song, you may like the whole choir to sing through each line. Spending time on the solfa will be very valuable in establishing the symbol and sound connection for **la**. Once your choir has learnt this song, you may like to mix singers up into three clumps with different voice types together. Given your choir has learnt all three parts, you could sing it through multiple times, and each time allocate a different part to your three singer-clumps. (This will give you a chance to repeat and consolidate this new note.)

In future rehearsals, when you are working on other melodies in the pentatonic, a quick sing through I Heard A Bird Sing in solfa could be very handy for uploading the scale into your choristers' heads. You can of course move it to whatever key you require.

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 poem remind me of an English folk song which suits the pentatonic scale perfectly! Ludlow Tower has been standing since the twelfth century so it is a good symbol of permanence. There is an optional solo if you have a soloist (or a small group) who would like a moment to shine. If you have a flautist or a violin player, they could play the solo. To ensure your choristers stay in tune between the solos, the instrumentalist could play along with the melodies throughout the song. Aside from the solo, everybody is in the pentatonic scale where **do** is D. You may like to sing through I Heard A Bird Sing with D as **do**, to prepare.

Ludlow Tower doesn't introduce any new rhythmic ideas. To create some rhythmic interest and challenges I have incorporated the sorts of embellishments folk singers bring to songs.

The song features a two beat rhythm pattern which is made quite interesting with a tie. In the choristers' book I use the example in bar 5 when the altos sing "reach your" on beat 1 and 2. To get the feeling of how the tie changes the rhythm I suggest first trying the rhythm without the tie.



The tie effectively creates a crotchet so the rhythm names are "**tika ta ti ta**". I haven't put this in the choristers' book. I think it would be better coming from you and your marvelous board where you can show how the tied quavers become a crotchet.



This two beat pattern is repeated often in this song, so it's worth taking the time for your choristers to get the feel.

Another rhythmic feature in this song is a quaver-two semiquaver pattern "**ti tika**" where the quaver is a rest. This pattern turns up throughout the song on beat 4. Many of the phrases start with an internal anacrusis on beat 4. You might find it valuable to go through the song with your choir and identify which phrases start on beat four, and which phrases start after beat four, on the final quaver pulse of the bar. You will be able to consolidate this through the judicious use of board writing, beat keeping and chanting.

The song changes to 3/4 from bar 58 to bar 66. I would suggest teaching this section separately and then putting the song together. If you have a bass soloist, the bass line from bar 66 to 68 would make a lovely solo.

Ludlow Tower

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

A.E. Housman

Jodie O'Regan

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 8 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. 8 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. 8 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

59

Solo

S.

A.

T.

B.

home a he-ro, or come not 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

The two canons Fare Thee Well and Dunno Why are exercises to introduce the dotted quaver.

The challenge with this rhythm is that it can easily relax into a triplet feel, with the beat divided into thirds instead of quarters. For this reason, I wouldn't recommend preparing with the 6/8 I Heard A Bird Sing. A good preparatory song would feature semiquaver division of a crotchet beat, such as Ludlow Tower or Deep In The Night.

The rhythm names for the two dotted quaver - semiquaver rhythms are **"tim-ka"** and **"ka-tim"**.



It may help your choir to approach the rhythm before the pitch. Keeping the quaver pulse while speaking the words and rhythm names will help choristers feel where the rhythms fall.

Fare Thee Well features **"tim-ka"**. In the choristers' book I show how using dotted rhythms brings vivacity to music. The following example contrasts a bland undotted version and an exciting dotted version. This example actually provides the quaver pulse in the first four bars, so it may work well for half your choir to chant the even quaver version while the other half read the dotted rhythm version, and then swap.



When your choristers feel confident with the rhythm I suspect the pitch will be easy. It's very straightforward.

Before writing Dunno Why, I spent some time casting about for text which would demonstrate the **"ka-tim"** rhythm. I was quite thrilled when I realised "dunno" worked beautifully, especially if there is hardly any vowel on the first syllable. The third voice in this canon has a different feel and function to the other two voices. Encourage your choristers to sing this third voice with a strong and steady beat, and observe how this creates a sense of the floor of the song.

A Couple Of Loose Canons

Fare Thee Well - Treble Clef

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

Lord Byron

Jodie O'Regan

The musical score is written in treble clef, 2/4 time, with a key signature of one flat (Bb). It consists of three staves, each representing a different part of the 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 1: Fare thee well. Fare thee well.

Staff 2: fare thee well. Fare thee well. Fare thee well.

Staff 3: 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.

Lord Byron

Jodie O'Regan

The musical score is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of three staves, each representing a different part of the canon. The lyrics are written below the notes. The score is divided into two systems, with a measure rest '5' between them.

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 1: Fare thee well. Fare thee well.

Staff 2: fare thee well. Fare thee well. Fare thee well.

Staff 3: 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. On the last line, in the first and second voices, your choristers may like to add percussion sounds for the two crotchet rests such as claps or clicks or foot stomps.

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*

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.

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

This is the final song in Singing The Dots book one. Like Ludlow Tower, the words for this song come from Housman's anthology *The Shropshire Lad*. This song is designed to be difficult, but achievable, to show your choristers how much they have learnt. Your choristers should feel justifiably proud of themselves as they learn and master this song.

The rhythm in the sightsinging melody draws on many of the elements introduced throughout the book, including the two dotted quaver rhythms from the loose canons. I've included the rhythm of the main melody on the next page. Break it down as much as your choristers need. Take it a bar at a time. Then a line at a time. There is a lot of repetition, so it's less alarming than it first appears. If your choristers find it hard going, please ask them how they would have coped with this rhythm before starting this book.

The pentatonic melody for sightsinging is first sung by the basses and tenors, from bar 1 to bar 20. F is **do**. From the end of bar 20 to bar 40, the sopranos sing this melody.

At bar 40, the altos sing this melody in a new key, with C as **do**. In this section all the parts sing in the pentatonic scale. You may like to teach this section separately and encourage every part to read their line. The tenors sing an extended pentatonic, which we haven't looked at in sightreading so they may need help.

In the rest of the song, when the melody is in one part, the harmony parts contain notes outside the pentatonic. Your choristers will need to hear their parts to learn them. However you could certainly invite your choristers to read the rhythms throughout the song, and when they are confident, teach the pitches where needed.

As the alto's melody is a fifth higher than the tenors and basses, you could explore the effect of everyone singing their melodies at the same time, to create some lovely organum.

Melodically, I have used "**tim ka**" the dotted quaver- semiquaver pattern to evoke the acciaccatura embellishments folk singers often use. For example in bar 2 where the basses and tenors sing "road lies", the semiquaver note is the same as the following note, "lies".

Take a moment to reflect on your choir's progress through this book. Is your choir now sightreading their entire repertoire on a first read through and sounding like the Tallis Scholars as they do? No? Well I am surprised. Seriously though, are your singers more confident with sheet music, less anxious, able to learn new repertoire more quickly, more enthusiastic about learning new music, less reliant on rehearsal tracks and generally more musically skilled, comfortable and adventurous? If you can answer yes to this, you and your choir have done an amazing job. Congratulations.

See you next year for book two.

The World Is Round

Rhythm Consolidation

Here is the rhythm of the main melody.

The image displays five systems of musical notation for rhythm consolidation. Each system consists of two staves. The first staff in each system contains a continuous sequence of eighth notes. The second staff contains a sequence of eighth notes with various rests and accents, designed to be played in time with the first staff. The notation is in 4/4 time, as indicated by the '4' over the first staff of the first system. The notation is in a single clef, likely soprano or alto, and uses standard musical symbols for notes, rests, and bar lines.

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 travellers tell. The

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