

10 Ding dong! merrily on high

RESOURCES ► CD track 9 ► Warm ups: Nos. 15, 25, 26, 39, 47

Information

This extremely well-known melody is not a traditional carol! It is a dance found in the *Orchésographie*—an invaluable record of sixteenth-century music and choreography compiled by the Frenchman Jehan Tabourot. It is a *branles*, an energetic dance with springy steps and much lifting of ladies into the air, and is in the Ionian mode (see *Voiceworks 2*, pages 148–9), our modern major scale, which at that time was associated with hedonism and uninhibited enjoyment. It was turned into a carol by the Englishman George Ratcliffe Woodward in the early twentieth century.

This version is delightfully simple and can be taught quickly by rote to a group of mixed voices. This makes it a good warm-up piece for confident singers, and a solid performance item for a less experienced group.

Starting

- Do some exercises that energize the group and that encourage controlled deep breathing—try hissing slowly.
- Sing scales to forward sounds in the mouth such as ‘ve’ or ‘de’.
- Sing the melody with everyone at a fast pace—this will make the chorus go by more quickly!

Teaching and rehearsing

- Divide into two groups and teach the second part to one half, or to altos and basses as set in the music. This is simply an imitation of the melody which picks up from its lowest note (D) so should be easy to learn.
- Teach the harmony parts of the chorus (bars 11–18) next, starting with the bass, then alto, then tenor. The first bass part (tails up) is for younger voices who cannot sing the lower notes, as are the small notes in bars 16–17. If there are enough basses with lower notes then sing both parts to create a richer texture.
- Try everything together as soon as possible. The singers taking the lower harmony part in the verse will need to be careful about the words as their line is shorter than the melody!
- Divide the sopranos in half, or create a small group of mixed voices, to put in the upper part (the canon) in the chorus (from bar 13).
- Pronounce the chorus as follows: ‘Hoe-zar-nar een ex-chel-sees’.

Ideas

- As this is relatively simple and such fun, try mixing the voices up in the melody and harmony of the verse in different ways (organizing the singers by birthday group, eye colour, sex, etc.).
- If singers run out of breath in the melismatic chorus, take time out for some breathing exercises—deep breaths and hissing. Time the exhalations and encourage them to last longer than it takes to sing ‘Gloria’ (eight seconds?).

Listen out

- The ‘oom-cha’ accompaniment can cause the speed to get out of control. Keep it steady and listen for the shapes of the phrases—they should be musical with clear inflection of the words.
- After the ‘Gloria’ a breath will be needed which must be quick, but don’t let the singers clip the ‘-ria’ syllables or it will sound panicky.
- Check the Latin words of the chorus, and don’t allow ‘HosannaRin’ to creep in—young singers are particularly prone to this!

Performing

- Keep the sound light and bouncy, and always bright with a smile to it.
- When singers are confident with this carol, try performing with the modulations into higher keys (A and B♭) as in the CD recording.
- Contrast the repeats by singing quietly; choose some dynamic variation for the middle verse, and end with a strong chorus. Why not sing it three times for a final flourish?

10 Ding dong! merrily on high

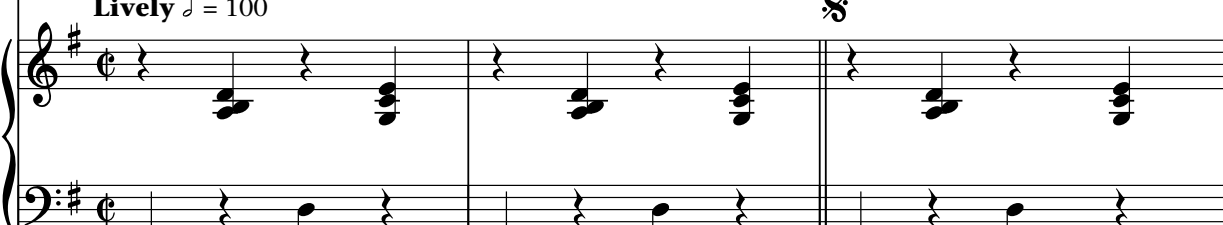
G. R. Woodward

16th-cent. French melody
arr. Peter Hunt

Lively ♩ = 100

S./T.  

A./B. 

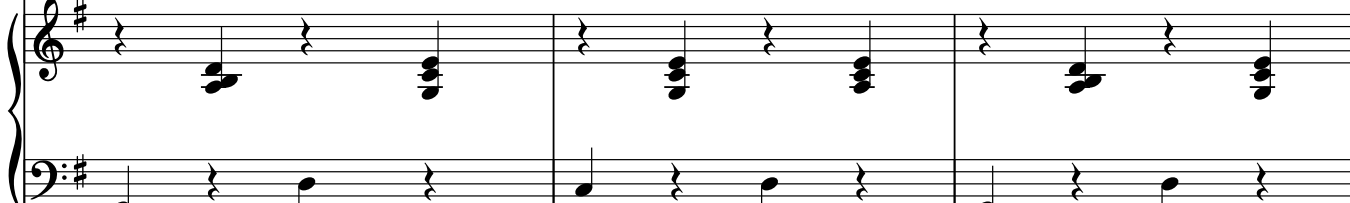
Piano  

Ding dong! mer - ri - ly on
E'en so here be-low, be -
Pray you du - ti - ful - ly

4

high in heav'n the bells are ring - ing:
- low, let stee - ple bells be swung - en,
prime your mat - in chime, ye ring - ers;

Ding dong! mer - ri - ly on high the bells are ring - ing:
E'en so here be - low, be - low let bells be swung - en,
Pray you du - ti - ful - ly prime ye ring - ers;



7

Ding dong! ve - ri - ly the sky is riv'n with an - gel sing - ing.
 And i - o, i - o, i - o, by priest and peo - ple sung - en.
 May you beau-ti - ful - ly rime your eve - time song, ye sing - ers.

11

S. *Glo* - - - -

A. *Glo* - ry, glo - ry, glo - ry, glo - ry,

T. *Glo* - ry, glo - ry, glo - ry, glo - ry,

B. *Glo* - ry, glo - ry, glo - ry, glo - ry,

15

ri - a,

ri - a, Ho - san - na in ex -

glo - ry, glo - ry, Ho - san - na in ex -

glo - ry, glo - ri - a, Ho - san - na in ex -

glo - ry, glo - ri - a, Ho - san - na in ex -

18

1 2 *D.S.* last time

- cel - sis! - cel - sis! - cel - sis!

- cel - sis! - cel - sis! - cel - sis!

- cel - sis! - cel - sis! - cel - sis!

- cel - sis! - cel - sis! - cel - sis!

1 2 *D.S.* last time

10 Ding dong! merrily on high

Piano: A major

Lively ♩ = 100

6

11

16

1 2

D.S. last time

10 Ding dong! merrily on high

Piano: B♭ major

Lively ♩ = 100

6

11

16

1 2

D.S. last time

12 Sans Day carol

RESOURCES ► CD track 13 ► Warm ups: Nos. 12a, 13a, 14a, 17, 18c, 25

Information

This melody and the first three verses were transcribed in the early twentieth century by the Revd Doble in St Day, Cornwall, as sung by W. Daniel Watson. The melody is quite repetitious, and each phrase begins with the same rising arpeggio figure. As with all folksongs transcribed and passed down to later generations, subtle variations in rhythm can appear in different versions, and musical notation often fails to do justice to what was actually sung. The first two dotted figures are original and have been kept throughout the carol; they should be sung with a swing (listen to the CD). The words are unusual in that they equate holly with the Virgin. In pagan times holly and ivy were powerful symbols of male and female (also of good and evil), an association retained in many folksongs particularly in the Christmas season, when the winter solstice custom of decorating houses with evergreens was kept up. This is a very effective arrangement particularly suited to young changing voices; the baritone part has a range of only a 5th in a comfortable register.

Starting

- Warm up voices with major scales and rising/falling arpeggios.
- Sing the following exercise, raising the pitch to stretch vocal range, working up to the written key (or beyond!). Accompany it with chords I and V—extract the chords from accompaniment 2 in *Voiceworks 2*, page xxx, if necessary:



- Extend this exercise by singing the whole of the first phrase of the melody, with words. Use chords I and V to accompany it, and again change key to keep stretching the voices.

Teaching and rehearsing

- Sing the melody in unison and ensure that it is accurate and strong, with a good swing.
- Tackle verse 3 next. This will engage all the voices fairly quickly, and baritones can hum their part as the altos learn verse 2. Leave the coda (bar 28 to the end) for now. Notice that bars 5c–8c repeat at bars 9c–12c. There are repeated patterns between bars 16c and 26c too, but

the phrase endings differ slightly in alto and baritone.

- In verse 2 (bar 4b onwards) the alto mixes the roles of imitating the melody (e.g. bars 6b–8b), backing it with sustained notes (e.g. bars 5b–6b), and being a counter-melody (bars 13b–16b). Make sure these roles are clear and the dynamics are balanced, while maintaining one flowing line.
- Once the parts are confident, the coda should be no problem. Divide the voices as resources allow; the melody is in the soprano line, tails down, and should be clearly heard. If altos are not dividing then the upper notes (tails up) are more important; baritones should take the upper notes too. Ideally all parts should be covered to produce a rich chordal texture.
- The piano accompaniment supports the voices rhythmically in the ‘stretched’ rhythm of bars 33c–34c (known as a hemiola). The cross-rhythms produced by the syncopated accents in the last three bars, however, may throw the voices unless they are very strict about their straight dotted minims. Practise the voices a cappella first, then add the piano.

Ideas

- To get the bounce of the dotted rhythms consistent, experiment with singing them ‘straight’ (two equal quavers) and snapped (a long first note and very quick second note like a Scottish dance); then relax into a bluesy swing. Decide which suits everyone best and rehearse until everyone is together.
- As every phrase starts with a pick-up or upbeat, try preparing in different ways—breathe in just before singing, then breathe in slowly over a whole bar. Which produces a better and cleaner entry?

Listen out

- Tuning can be a problem with rising arpeggios (opening pattern) and rising scales (e.g. bars 12a–13a). Check that singers’ posture is good—straight, with chins tucked slightly in and a long neck at the back—and that vowel sounds are bright—lift the cheeks into a slight smile.
- Listen for upbeats—are they together and attacked firmly? If not try the exercise suggested above for preparing the breath.
- The word ‘holly’ is set in a way that throws emphasis onto the second syllable. Encourage singers to think ‘holly’ as they sing.

- In the chorus check there is no artificial elision between the words 'tree' and 'in' to produce 'treeyin'. Young singers are prone to this habit!

Performing

- The performance layout is straightforward as set out here. The lower parts may be introduced more gradually to build the texture as follows:
 - ~ verse 1: all voices, or just sopranos/upper voices
 - ~ verse 2: soprano and alto as written
 - ~ verse 3: repeat verse 2 (sopranos sing verse 3 words); baritones hum their part
 - ~ verse 4: everyone as written with coda.

12 Sans Day carol

Trad. Cornish
arr. Peter Hunt

With a swing and a bounce ♩ = 110

Voices *mf*

1. Now the hol - ly bears a ber - ry as white as the

8a

milk, And___ Ma - ry bore___ Je - sus, who was wrapped up in

12a *cresc.* *f* *mf*

silk: And___ Ma - ry bore___ Je - sus Christ our Sa - viour for to be, And the

17a

first tree in the green-wood, it was the hol - ly, hol - ly, hol -

22a ✓

- ly! And the first tree in the green-wood, it was the hol - ly!

mf

S. 2. Now the hol - ly bears a ber - ry as green as the grass, And_

mp *mf*

A. 2. la la, Now the hol - ly bears a ber - ry,

9b

cresc.

Ma - ry bore Je - sus, who died on the cross: And_ Ma - ry bore_ Je - sus Christ our

mp *mf* *cresc.*

la la, And_ Ma - ry bore Je - sus, Ma - ry bore Je - sus Christ our

15b

f *mf*

sa - viour for to be, And the first tree in the green-wood, it was the hol -

f *mp* *mf*

Sa-viour for to be, la la, And the first tree in the

20b

- ly, hol - ly, hol - ly! And the first tree in the green-wood, it

mp *mf*

green-wood, it was the hol - ly! la la, And the

25b

S. *f*
was the hol - ly! 3. Now the hol - ly bears a ber - ry as
hol - ly bears a ber - ry as

A. *mf*
first tree was the hol - ly! 3. Hol - ly bears ber - ries as
4. Hol - ly bears ber - ries as

T./B. *mf*

7c

black as the coal, And_ Ma - ry bore_ Je - sus, who died for us all: And_
red as the blood, And_ Ma - ry bore_ Je - sus, who died on the rood:

black as the coal, Ma - ry bore Je - sus who died for us all:
red as the blood, Ma - ry bore Je - sus, who died on the rood:

13c

mf
Ma - ry bore_ Je - sus Christ our Sa - viour for to be, And the first tree in the

mf
Hol - ly, hol - ly, And the first tree in the

mf

15 When the sun's reborn

RESOURCES ► CD track 16 ► Warm ups: Nos. 10*b*, 11*b*, 12*b*, 13*b*, 42

Information

The composer of the words and melody called himself Nasrudin after the ancient scholar of Islam, whose name appears in many tales from the Sufi culture. Sufism is a movement motivated by deep love and longing, linked to worship in Islam, and Sufis seek to draw nearer to Allah in this life through chanting and the recitation of poetry and music, which they consider to be a powerful force. The Mevlevi order in Turkey is one of the most well-known sects owing to the whirling dervishes, who perform an energetic ceremonial dance about spiritual purification. This is symbolized by the discarding of black robes (the tomb) to reveal white robes (light); their arms are extended to heaven and to the floor as grace is received from Allah and distributed to humanity.

'When the sun's reborn' is a piece typically used by the circle-dance movement, particularly at the midwinter solstice, which expresses a simple message of light, new life, and hope. The words are both literal and metaphorical—the rising Sun giving life to the Earth, and the new Son of God giving life to mankind. It is arranged for three equal upper voices and piano.

Starting

- Use the exercises suggested above to warm up voices and to establish the minor mode.
- Sing slowly up and down the Aeolian mode (white notes A–A on the piano), which is characterized by the flattened leading-note at the top. Check the tuning here straight away.
- Repeat the phrase in bars 5–6 of voice part 3 in a loop as a warm-up riff.
- Add voice part 2 in the same place if there are enough confident singers; this will build up a solid backing and establish the flavour of the whole song.

Teaching and rehearsing

- The melody is easy to teach because of its repetition, and everyone should learn it first. In the chorus, watch out for the odd note that's different in bar 15 (compared with bars 13 and 17).
- The chorus harmony can be added next, starting with voice part 3, which is parallel to the melody all the time.
- Add part 2 last, and encourage everyone to crescendo through the repeated notes, heading for the word 'up', which should have the strongest inflection.

- Once the chorus is confident, return to the verse and add voice part 3, which imitates the melody.
- Finally add part 2, which should float smoothly above the rest and not drown out the melody.

Ideas

- To help singers emphasize the words 'Mother' and 'Life' in the verses, encourage them to crescendo through the notes just before so that the sound grows, taking the music forward with gentle energy.
- So that the upbeat figure ('It is the') is together and confident, practise breathing from the beginning of the bar.

Listen out

- Check the upbeat figures (in both melody and part 3) in the verses to make sure they are tidy.
- Part 2 in the verse should be as smooth as possible. Breathe every two bars and every four if possible.
- The static nature of the chorus melody may cause it to sound dull and lifeless, so be sure it grows in energy as suggested in Teaching and rehearsing.
- In the coda, the F $\sharp$ in part 2 (e.g. bar 32) must be confidently sung against the F $\sharp$ in the piano!
- How long can singers sustain the last note? Agree when to stop so that it doesn't fizzle out.

Performing

- In keeping with the spirit of this song, the performance must match the way you and the singers feel about it, and what you want to express. It could be bright and vibrant, or calm and reflective, to which it is more suited given the key and tessitura (voice ranges).
- The CD recording features unison verse 1 and harmony only in verse 2. The harmony is printed under verse 1 in case it is required. The performance can begin with part 2 only, a simple sustained 'la', joined by part 3, before letting in the melody—a kind of musical sunrise!
- The chorus would sound great sung unaccompanied, and looped many times to give the impression of an everlasting sunshine. In a seasonal concert, a short poem or reading could be spoken over it before repeating a verse and ending with a verse and the coda.

15 When the sun's reborn

Nasrudin
arr. Peter Hunt

♩ = 106

Verse

mp

1

Piano

mf

dim.

mp

1. It is the

5

1

Great Mo - ther giv-ing birth to him, Great Mo - ther giv-ing

la la la la

2

3

mp

mp

It is the Great Mo - ther, Great Mo-ther giv - ing

8

birth to him._ It is the Great Mo - ther giv-ing birth to him, birth to him, _

la la la la

birth to him._ It is the Great Mo - ther, _

11

Chorus *mf*

Great Mo - ther giv - ing birth to him._ When the sun comes

la la la *mf*

Great Mo-ther giv - ing birth to him._ When the sun comes

14

up a - gain, when the sun comes up a - gain,

up a - gain, when the sun comes up a - gain,

17

when the sun comes up a - gain, when the sun's_ re -

when the sun comes up a - gain, when the sun's_ re -

20 2nd time **to Coda** $\oplus$ *mp*

- born. 2. It is the Lord of Life— *la la*

- born. *mp* It is the Lord of

23

born a - gain, Lord of Life— born a - gain. It is the *la la la la*

Life— The Lord of Life that's born a - gain.

26 **to Chorus**

Lord of Life— born a - gain, Lord of Life— born a - gain.. *la la la la*

It is the Lord of Life— The Lord of Life that's born a - gain.. *to Chorus*

⊕ CODA

30

When the sun comes up a-gain, when the sun's re -

When the sun comes up a-gain, when the sun's_ re -

33

- born, when the sun's re - born,

- born, when the sun's_ re - born,

36

when the sun's re - born.

when the sun's_ re - born.

17 Poor li'l Jesus

RESOURCES ► CD track 19 ► Warm ups: Nos. 10*b*, 12*b*, 16*b*, 18*a*

Information

Predating independence by about 150 years, the American carol is a mixture of American folksongs, Afro-American songs, and imported European religious songs that travelled with the Pilgrim Fathers. African slaves arrived in Virginia as the *Mayflower* left England, but the lasting foundations of Afro-American music and its impact were felt much later. The term 'spiritual' was shared by black and white cultures alike. St Paul's exhortation to the early Christians about 'speaking to one another in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord' (Ephesians 5: 19) was taken literally by the New England settlers to mean a type of song distinct from hymns and psalms of conventional worship. In the hands of the African slaves the carol took on a new liveliness drawn from communal traditions such as dance, strong rhythms, improvisatory flexibility, and adapted scales influenced by the blues. Plantation life, where work rather than piety was the motivating force, meant that black folk music developed in its own way and at its own pace until the influence of breakaway Christian denominations, with their appeal to the poor and oppressed, began to be felt in the late eighteenth century, in particular through the spiritual.

'Poor li'l Jesus' was collected in Louisiana and first published in 1925. It is a typical 'call and response' song with a simple melody and words that act like a ballad, telling a potted story of the life of Jesus. This arrangement for SATB maintains the spiritual/gospel tradition of building an ecstatic choral declamation from a simple and humble beginning.

Starting

- Prepare voices with some minor scales and simple 'call and response' games using two or three notes.
- Teach everyone the 'Hail Lord' motif from this song; sing the leader's lines and get them to respond with a firm and positive sound.

Teaching and rehearsing

- Continue from the warm-up session by teaching all the lines of the melody by rote, singing all verses to get used to fitting in all words and upbeats, etc.
- Now tackle the backing vocals a section at a time, starting with verses 3 and 4 (bars 11–19).
- The backing for verses 5 and 6 needs to be strong with a good accent on 'Poor'.
- Make the melody in verse 7 strong by singing in a

sustained and intense way, gluing the notes together, rather than just loud!

- The final chorus, from bar 40 to the end, is an opportunity for a free-for-all with improvising and free exploration of the melody and harmonies, or it can be sung exactly as it is. The melody can be sung in canon starting at * in bar 42. Bars 40–51 can be repeated as often as desired.

Ideas

- To achieve a variety of tone colour from a quiet beginning to a much richer and bigger sound at the end, experiment with different extremes to establish a range that singers can draw from as required. Practise a quiet and breathy sound first.
- To make a stronger sound try the finger-squeezing exercise described under Ideas for song No. 5. Alternatively get singers to hold their arms out in front of them, fists clenched, and imagine they are pulling a heavy object towards them as they sing. Again the sound should be fully engaged and strong.
- If the octave leap into the final phrase is difficult, stop and practise some octave singing (try warm up No. 17 or No. 25).

Listen out

- Check the tuning of the notes B–A when they appear (e.g. bar 5)—keep the sound bright and make sure the rising tone from A back up to B is big enough.
- The octave leap into the 'chorus' (e.g. bar 6 into bar 7) must be clean with no swooping. The trick is to stop the 'Lord' at an agreed place together with a firm 'D', thus leaving time to prepare for the change of gear.
- Listen carefully for the dynamic shading of the backing parts in verses 3 to 6; they can help the build-up of dramatic tension considerably.

Performing

- Begin with an unaccompanied solo, answered possibly by a few voices, then add piano. Verse 3 can be sung without vocal backing if more contrast is required.
- This arrangement is in effect one big crescendo from start to finish, so pay attention to dynamics, leaving enough room for a big ending. Indulging in some improvisation or simply enjoying a good hearty sing from bar 40 to the end is very effective; a pianist with panache could add significantly to the mood here!

17 Poor li'l Jesus

Collected in Louisiana

by R. Emmett Kennedy

arr. Peter Hunt

♩ = 130

Voices

Leader *p* All Leader All

1. Poor li'l Je - sus, Hail Lord, child of Ma - ry, Hail Lord,
2. Poor li'l Je - sus, Took him from a man-ger, Hail Lord,

Em Am7 Bm7 Em Am7 Bm7

Piano

p

5 Leader All All

Born in a sta-ble, Hail Lord, Ain't that a pi-ty an' a shame?
Took him from his mo-ther,

Em Am7 Bm7 C D Em D/E Cmaj7 D

(2nd time: *cresc.*)

11 *tutti mf*

S. *mp* 3. Poor li'l Je - sus, Hail Lord, They gave him to the He - brew,
mf 4. Poor li'l Je - sus, Hail Lord, They bound him with a hal - ter,

A. *mp* Hail Lord, Hail

T. B. *mp* Em Am7

mp *sim.*

21

mf 5. Poor li'l Je - sus, Hail Lord, They nailed him to the cross, —
f 6. Poor li'l Je - sus, Ri - sen from the dark - ness,

mf (repeat *f*)

Poor li'l Je - sus, Poor li'l

Em Bm7 Em

f

3

loco

24

Hail Lord, They hung him with the rob - ber, Hail Lord, Ain't that a
 A - scen-ded in - to glo - ry,

Je - sus, Poor li'l Je - sus, Ain't that a

Bm7 Em Bm7 Am G/B

3

coll' ottava bassa

28

1 2

ff

pi-ty an' a shame? shame? 7. Poor li'l Je - sus,

pi - ty an' a shame? shame? 7. Poor li'l Je - sus

Am/C D 1 Em Bm7 2 C Bm7 Em

cresc.

loco

ff

Red. *

32 All voices

Hail Lord, Meet me in the king-dom, Hail Lord, Lead me to my Fa - ther,

F#^o Em F#^o Em

sim.

36

Hail Lord, Ain't that a pi-ty an' a shame?

F#^o Am9 Bm7 Cmaj7 D Em

Red. * *Red.* * *Red.* * *Red.* *

RH LH

40

S. ** (Canon)*

Ain't that a pi - ty an' a shame?

A.1
A.2

Ain't that a pi - ty an' a shame?

T. B.

Am Bm7 Cmaj7 D Esus E

44

Ain't that a pi - ty an' a shame?

Ain't that a pi - ty an' a shame?

Am Bm7 Cmaj7 D D/E E D E D E

rall.

48

Ain't that a pi-ty an' a shame?

Ain't that a pi - ty an' a shame?

Am Bm7 Cmaj7 D E

rall.

Slower

52

Ain't that a pi - ty an' a shame?

unis. *div.*

Ain't that a pi - ty an' a shame?

Slower

Am7 Bm7 Cmaj7 D Esus E

17 Poor li'l Jesus

Collected in Louisiana
by R. Emmett Kennedy
arr. Peter Hunt

♩ = 130

Leader

All

Leader

All



1. Poor li'l Je - sus, Hail Lord, child of Ma - ry, Hail Lord,
2. Poor li'l Je - sus, Took him from a man - ger, Hail Lord,



Born in a sta - ble, Took him from his mo - ther, Hail Lord, Ain't that a pi - ty an' a shame?

11 *tutti* *mf*

S. *mp* 3. Poor li'l Je - sus, Hail Lord, They gave him to the He - brew, Hail Lord,
f 4. Poor li'l Je - sus, They bound him with a hal - ter, Hail Lord,

A. *mp* Hail Lord, Hail Lord,

T. *mp* Hail Lord, Hail Lord,

B. *mp* Hail Lord, Hail Lord,

15 They spit on his gar - ment, Hail Lord, Ain't that a pi - ty an' a shame? shame?
Whipped him up the moun - tain, Hail Lord, Ain't that a pi - ty an' a shame? Oh shame?

Hail Lord, Ain't that a pi - ty an' a shame? Oh shame?

20

mf 5. Poor li'l Je - sus, Hail Lord, They nailed him to the cross, - Hail Lord, They
f 6. Poor li'l Je - sus, Ri - sen from the dark-ness, Hail Lord, A -

mf (repeat *f*)

Poor li'l Je - sus, Poor li'l Je - sus,

25

hung him with the rob-ber, - scen-ded in - to glo-ry, Hail Lord, Ain't that a pi-ty an' a shame? shame?

Poor li'l Je - sus, Ain't that a pi - ty an' a shame? shame?

All voices

31 *ff*

7. Poor li'l Je - sus, Hail Lord, Meet me in the king - dom, Hail Lord,

35

Lead me to my Fa-ther, Hail Lord, Ain't that a pi-ty an' a shame?

40

S. (three times)

Ain't that a pi - ty an' a shame? _____

A.1

A.2

Ain't that a pi - ty an' a shame? _____

T. B.

(three times)

52

Slower

Ain't that a pi - ty an' a shame? _____

unis.

Ain't that a pi - ty an' a shame? _____

div.

25 Winter Solstice

RESOURCES ► CD track 27 ► Warm ups: Nos. 10*b*, 11*b*, 12*b*, 13*b*, 42

Information

‘Winter Solstice’ is another new creation for *Voiceworks at Christmas*, and was written in December 2003 by Katherine Lucas, who runs Charlbury Worldsong. This group of amateur music-lovers meets regularly to sing and share songs from around the world, and the winter solstice is an important date in their calendar. Katherine says about this song:

The thread of life, and its potential, though elusive, continues through the stillness of winter after the period of dying and loss during the Autumn. What is potential? What is hidden? How much of our own potential are we hiding? Addressing the stranger is confronting the place where we feel insecure, the unknown, yet it is the place for new growth. It’s a risk, and trust is necessary to unfold our potential to the outside world. Within the darkness we are not alone; the rhythms of life accompany us. When all is at its most still, the dream is there, and if we can bring ourselves to whisper the name of our dreaming we are allowing the new in, creating a space in the fullness for the spring to come.

The waltz represents the eternal dance that goes on whatever happens to us, and when it is sung as a canon, the challenge is to stay on your own path, but in harmony with those around you! The piano accompaniment is deliberately simple, leaving the piece open to your own arrangement and interpretation.

Starting

- Stand in a circle; create a feeling of calm and stillness with slow breathing and gentle stretching.
- Hum long notes and sing slow descending scales; focus on a resonant sound.
- Sing the upper notes of the piano introduction in a slow crotchet rhythm as a warm up for the melody.

Teaching and rehearsing

- Everyone must learn the melody, phrase by phrase, and should be comfortable with it, singing confidently. Leave the waltz for the moment.
- Try the melody as a canon, singing parts 1 and 2 as written. This helps independence, and can strengthen the unison singing.
- Add the descant line in bars 13–22 (two five-bar phrases!). This should be very light and just float above the melody.

- Learn the waltz next (bars 31–5); take care with the octave leap in the middle (bar 33). Float over the top and aim for the F in bar 34 as a destination; then the top C shouldn’t stick out. Sing this in canon when the singers are confident—keep it quiet. Voices should enter at the * signs as indicated in bar 36.
- All the time be expressive with the words and keep the long notes (e.g. ‘shroud’ in bar 7) sustained for their full length, growing in strength towards the tied note.

Ideas

- Smooth and sustained singing can be supported by singing the melody to ‘loo’, keeping the ‘ooh’ sound continuous and using a light tongue to articulate the rhythm.
- Experiment with some improvisation in the waltz. Set it going and keep repeating it; once it has settled down let singers find their own path within the sound by adding passing-notes, sustaining longer notes, or adding higher or lower notes, etc.—whatever they feel is right for them.
- Notes can be added to the descant part in bars 13–22 to create stronger harmony too; try singing the right hand of the piano part to a soft scat syllable.
- Try some movement or gentle dancing as appropriate—perhaps in the waltz.

Listen out

- Many of the phrases begin with an upbeat or pick-up (anacrusis). Breathe in good time and be fully prepared; the upbeat quavers (e.g. bar 6) should be relaxed and not rushed.
- Keep an ear on the tuning, as rising phrases may be flat if singers are tired or not listening carefully.
- Bar 25 needs care—the large leaps can be unfocused; practise slowly at first.

Performing

- Whatever arrangement is chosen, this song must be performed with commitment and feeling, with its beauty and simplicity to the fore. Perform to each other in a circle, or closely grouped if sharing with an audience.
- Add instrumentalists to support the harmonies or to improvise their own lines; try guitar instead of piano. Try an a cappella version, and certainly sing the waltz canon without backing.
- Above all—enjoy!

25 Winter Solstice

Words and Music: Katherine Lucas
arr. Peter Hunt

Gently flowing ♩ = 106



1

mp

What

Fm *Fm/Eb* *Fm/Db* *Fm/C*

mf legato

Red. * *Red.* * *Red.* * *Red.* *

5

1 lies with-in a seed? With-in a shroud a but-ter -

2 What lies with - in a seed? With-in a shroud

Fm *Eb* *Db*

mp

Red. * *sim.*

8

- fly. What sings with-in a reed? With-in its

a but-ter-fly. What sings with - in a reed?

Fm *Eb* *Db*

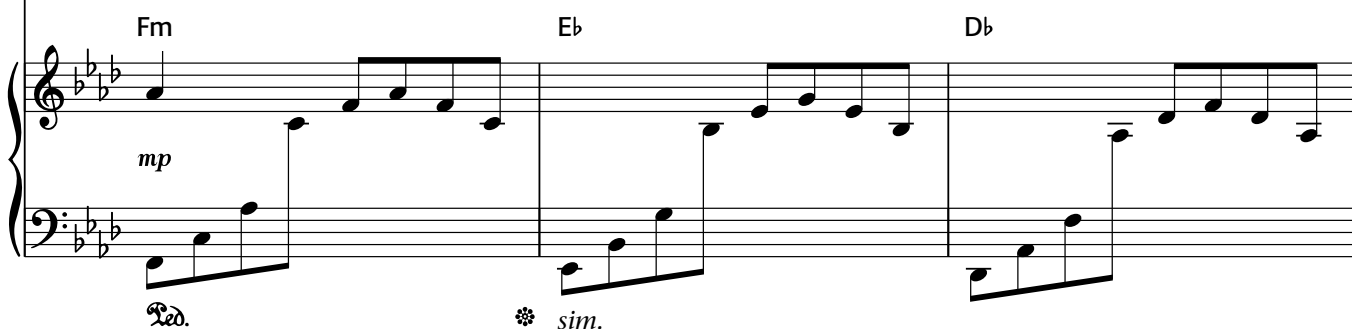
23



dark - ness_____ and in the full - ness the_ moon_____ knows you are
 dark - ness_____ and in the full - ness the_ moon_____ knows you are



1. And in the dark - ness_____ and in the full - ness the_ moon_____
 2. And in the dark - ness_____ and in the full - ness the_ moon_____



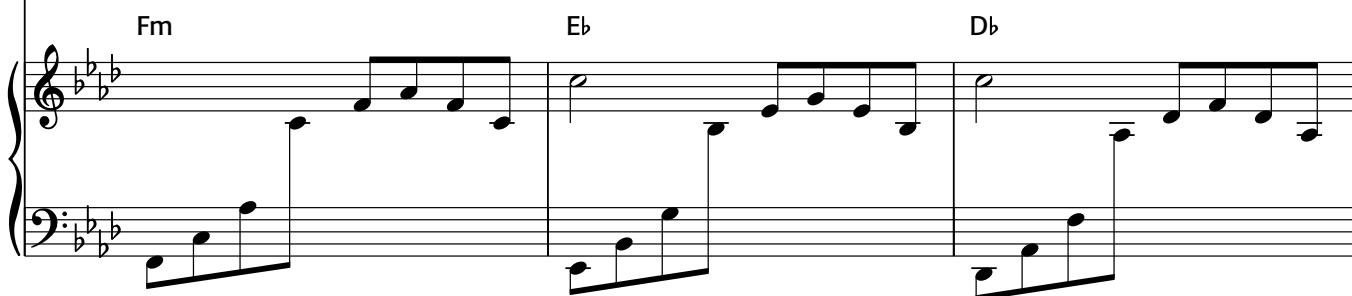
26



weep - ing. And in the dark - ness_____ and in the full - ness
 dream - ing. And in the dark - ness_____ and in the still - ness



knows you are weep - ing. And in the dark - ness_____ and in the full - ness_____
 knows you are dream - ing. And in the dark - ness_____ and in the still - ness____



2nd time **to Coda** ⊕

29

hold the child that is weep - ing.
whis - per name of your dream - ing. la

— hold the child that is weep - ing.
— whis - per name of your dream - ing.

Cm7 Db Eb Fm

p

led. * *led.* * *led.* *

D.S. al Coda

32

la la la la la la la la la la, la la

Fm Eb Db Cm7 Fm Fm

mf

⊕ **CODA**

36

la la la la la la la la la la, la la

repeat ad lib. *last time*

25 Winter Solstice

Words and Music: Katherine Lucas
arr. Peter Hunt

Gently flowing ♩ = 106

1 *mp*

What lies with-in a seed? With-in a shroud____ a but-ter-

2

What lies with - in a seed? With-in a shroud____

8

- fly. What sings with-in a reed? With-in its sound____ a lul-la -

____ a but-ter-fly. What sings with - in a reed? With-in its sound____

12 *mf*

- by. Stran-ger, have you the grace to see the an-cient things I hold in my

p

____ a lu-la-by. Ah____

17

hands? Stran-ger, have you the grace to hold the an-cient things soft - ly in your

____ ah____

22 *mp*

hands? 1. And in the dark - ness_____ and in the full - ness the____
 2. And in the dark - ness_____ and in the full - ness the____

— 1. And in the dark - ness_____ and in the full - ness
 2. And in the dark - ness_____ and in the full - ness

25

moon_____ knows you are weep - ing. And in the dark - ness_____ and in the
 moon_____ knows you are dream-ing. And in the dark - ness_____ and in the

the____ moon_____ knows you are weep - ing. And in the dark - ness_____
 the____ moon_____ knows you are dream - ing. And in the dark - ness_____

28 2nd time **to Coda** ⊕

full - ness hold the child that is weep-ing. *p*
 still - ness whis - per name of your dream-ing. *la*

— and in the full - ness_____ hold the child that is weep-ing._____
 — and in the still - ness_____ whis - per name of your dream-ing._____

32 **D.S. al Coda**

1 2
la la la la la la la la la la la, la la

⊕ **CODA**

36 * * repeat *ad lib.* last time

la la la la la la la la la la, la la.

30 Christmas-tide

RESOURCES ► CD track 33 ► Warm ups: Nos. 10a, 11a, 15a, 17, 18b

Information

This carol, another masterpiece by Bob Chilcott, has the most exquisite words, which repay reading before attempting to learn the music. They blend the human and divine, with the message that Mary's love for her child could not be any stronger, even though he was prophesied a king. It has some real 'close harmony' in parts, and although it is written for SATB, the men's parts would suit young baritone voices as the range is sympathetic, and the tenor parts manageable. The piano accompaniment supports the voices very well.

Starting

- Begin with smooth slow scales and long-held notes for breath control.
- Sing the first exercise below smoothly, with supporting chords if possible. Modulate to higher keys, taking the voices as high as you like. At the very least, sing the exercise in the key of the piece, E♭ major (as in the second exercise below), before moving on.

Exercise 1: I(C) VI(Am) IV(F) I(C)
Lul-lee, lul-lay lul-lee lul-lee, lul-lay

Exercise 2: I(E♭) VI(Cm) IV(A♭) I(E♭)
Lul-lee, lul-lay lul-lee lul-lee, lul-lay

Teaching and rehearsing

- Learn the melody of bars 5–8 with everyone. Look at bars 21–5: this is the same melody plus a bar, with different words.
- Stay with this chunk of melody and try the harmony parts in bars 13–15. They are simple and move very little, and are relatively open chords compared with other passages.
- Some sectional work would help at this point unless singers can read and learn quite easily all together. Focus on the passages at bars 9 to 10, 25 (end) to 27, and 30 to 32.
- Tenor and baritone will need to practise their solo in bars 15–19. Support from the piano will make this easier, although the C♭ in bar 17 has to come from the

singers first! Likewise the G♭ in bar 18.

- Put the sections together, not worrying too much about very quiet singing or ritenutos and tempo changes just now—go for continuity.

Ideas

- In the early stages of rehearsing a piece like this, particularly for a young or less experienced choir taking on new challenges, continuity and a sense of achievement can be accomplished by singing it through with just the main melody. For example, the sopranos and altos could sing bars 5–12; possibly add the harmony in bars 13–15; boys/men take their solo in bars 15–19; then everyone sings the melody from bar 21; soprano bars 26–7; then tutti (everyone) the last five bars. Variations on this idea are possible to suit your situation.

Listen out

- If the sopranos are finding the top F too high, build in some gentle exercises such as 'sirening' (see notes to song No. 11 or warm up No. 35), which will encourage voices into the head voice. Also try some scales which gradually go up high enough.
- With such close harmony, less experienced singers lose confidence in holding their notes. Revisit some sectional work and piece the parts together gradually so that the singers can hear where they are in the collective sound.
- The boys/men may need to work on tone production to give their solo some strength. Don't force voices but encourage singers to project them. Improve the tone by using the finger-squeezing technique (see song No. 5, Ideas).
- In bar 24, make sure the two phrases feel as though they join, despite the rest and large interval. This is only a matter of thinking and intention by the singers!

Performing

- The performance may be helped by increasing the tempo a little so that longer phrases don't run out of energy. Whatever the tempo, the words must be very clear and as expressive as possible.
- Follow what's in the music, and let it speak for itself.

30 Christmas-tide

for Joanne Hart

Words: Janet Lewis

Bob Chilcott

Tender and legato ♩ = c.63

Piano

mp espress.

4 S./A. *mp dolce cantabile*

Lul - lee, lul-lay, I could not love thee more if

mp dolce

7 S./A. *p cresc.*

thou___ wast Christ___ the King. Now tell me, how did Ma-ry know that

T. B. *p cresc.*

p cresc.

10 the Lord of ev - ery - thing? —

in her womb should sleep and grow oo —

12 *mp cresc.*

Lul - lee, lul-lay, an an - gel stood with her who

mp cresc.

p

15 said,

unis. mf cantabile

"That which doth stir like sum - mer in thy side shall

mp cresc.

Piano part bars 13–14 *ad lib.*

17

save the world from sin. Then sta - ble, hall and inn shall che - rish

cresc.

19

rit. **slower** **a tempo**

unis. p dolce

Christ-mas-tide.' Lul - lee, lul-lay, and

unis. p dolce

rit. **slower** **a tempo**

p dolce

22

so it was that Day. And did she love Him more be - cause an

24 *p poco cresc.*

an-gel came to pro-phe-sy His name? Ah no, not so, she

p poco cresc.

p poco cresc.

27 *p*

could not love Him more, but loved Him just the same. —

p

p

30 *p dolce* **rit.** *pp* **slower**

Lul - lee, lul - lee, lul - lee, — lul - lay.

p dolce **rit.** *pp* **slower**

pp

Piano part bar 31 *ad lib.*

30 Christmas-tide

for Joanne Hart

Words: Janet Lewis

Bob Chilcott

Tender and legato ♩ = c.63

S/(A) mp dolce cantabile

4

S. A. Lul - lee, lul - lay, I could not love thee more if

7

S. A. thou ____ wast Christ ____ the King. Now tell me, how did Ma - ry know that

T. B. *p cresc.*

10

the Lord of ev - ery - thing? ____

in her womb should sleep and grow oo ____

13

mp cresc.

Lul - lee, lul - lay, an an - gel stood with her who said, *unis. mf cantabile*

mp cresc. "That which doth stir like

16

sum - mer in thy side shall save the world from sin. Then

18

rit. **slower** **a tempo**

cresc. *unis.* *p dolce*

sta-ble, hall and inn shall che-rish Christ-mas-tide.' Lul - lee, lul-lay, and

p dolce

22

so it was that Day. And did she love Him more be-cause an an-gel came to

25

p poco cresc. *p*

pro-phe-sy His name? Ah no, not so, she could not love Him more, but

p poco cresc. *p*

28

p dolce **rit.** *pp* **slower**

loved Him just the same. — Lul-lee, lul-lee, lul-lee, — lul - lay.

p dolce *pp*