

The Community Choir

Song Book 2



**Easy to sing songs and rounds for
Community Choirs**

Part 2

~

**Arranged and Edited by
Duncan Brown**

Index

Warm-up and Performance Rounds

1. Come Follow	1
2. The Coffee Canon	1
3. Now We Are Met	1
4. Donna Nobis Pacem	2
5. I Saw You On The Corner	2
6. Non Nobis Domine	3
7. Sumer Is Icumen In	4
8. La Lua (The Moon)	5

Part Songs

9. Lowlands Away	9
10. A British Tar	11
11. Tebe Poem	13
12. Thula Baba	15
13. Down To The River To Pray	17
14. Will The Circle Be Unbroken	21
15. Bright Morning Stars	24
16. Little David Play On Your Harp	28
17. The Parting Glass	31
18. Ergen Deda	33
19. Sourwood Mountain	36
20. Con El Vito	39

Notes on the songs

44

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Warm-Up Rounds

Traditional

1. Come Follow

1

Come fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low me.

5

2

Whi-ther shall I fol - low, fol - low, fol - low, Whi-ther shall I fol - low, fol - low thee?

9

3

Through the green-wood, Through the green-wood, Through the green-wood fol - low thee,

SAMPLE

2. The Coffee Canon

Music: Karl Gottlieb Hering

1

1

C - O - F - F - E - E I like my cof-fee more than tea, Cap-puc-ci-no, Mo-cha, Ca - fe au lait,

7

3

Ma-chi - a - to, Ir-ish La - tte, C - O - F - F - E - E Cof-fee's the drink for me

3. Now We Are Met

17th C. Traditional

1

1

Now we are met, let mirth a - bound, And let the catch and toast go round,

5

2

And let the catch, and let the catch, and let the catch and toast go round,

9

3

And toast go round, and toast go round, let the catch and toast go round

4. Donna Nobis Pacem (Give Us Peace)

Traditional

1 1

Do - na No - bis pa - cem, pa - cem, Do - na - no - bis pa - cem,

9 2

Do - na no - bis pa - cem, Do - na no - bis pa - cem,

17 3

Do - na no - bis pa - cem, Do - na no - bis pa - cem.



5. I Saw You On My Corner
Gentle Waltz Tempo

1 F A7 B^b F

1. I saw you on my cor - ner,
2. look - ing in your eyes, it was no sur - prise, that
3. when you said, Let's walk and talk It

5 Gm7 C7 1.2. F C7 3. F

1. stan - ding there non - cha - lant - ly. And ly.
2. you saw me. So me.
3. was - not too hard to a - gree. gree.

6. Non nobis Domine

3
Anonymous

1

S. Non no - bis Do - mi - ne, non no - bis, sed no - mi - ni

A. Non no - bis Do - mi - ne, non no - bis, sed

B. Non no - bis Do - mi - ne, non no -

5

S. tu - o da glo - ri - am, sed no - mi - ni tu - o da

A. no - mi - ni tu - o da glo - ri - am, sed no - mi - ni tu -

B. bis, sed no - mi - ni tu - o da glo - ri - am, sed

9

S. glo - ri - am, Non no - bis Do - mi - ne, non Do - mi - ne.

A. o da glo - ri - am, Non no - bis Do - mi no - bis.

B. no - mi - ni tu - o da glo - ri - am, Non am -

7. Sumer Is Icumen In

Reading Abbey 13th Century

1 1 2

Su - mer is i cu - men in Loud - ly sing cu - cu

5 3 4

Grow - eth seed and blow - eth meed and springs the wood a - new,

9

Sing cu - cu Ewe bleat - eth aft - er lamb af - ter calf the Cu(cow),

15

Bull - ock start - eth Buck does vert - eth Well sing - eth cu - cu Cu - cu

20

Cu - cu well sing - eth cu - cu No stop you ev - er nu(now)

1 1 2

B. Men - Ground Bass

Sing cu - cu Nu Sing Cu Sing cu - cu Sing Cu - cu nu -

Summer is a-coming in,,
Loudly sing, cuckoo!
Seed is growing
Meadow blooming,
Spring brings wood anew,
Sing, cuckoo!

The ewe bleats after her lamb,
After calf the cow,
Bullock prancing,
Goat a-farting [or, in other versions "Stag cavorting"],
Well sing you, cuckoo!

Cuckoo, cuckoo,
Well sing you, cuckoo,
Nor stop you ever now.

Sing, cuckoo, now; sing, cuckoo;
Sing, cuckoo; sing, cuckoo, now

8. A Lua (The Moon)

Brazilian Traditional

1 $\text{♩} = 100$ **Briskly**

S. A - lu - a A - lu - a Oh the moon it spins a -

A. A - lu - a lu - a A - lu - a lu - a Oh the

T. A - lu - a lu - a A - lu - a lu - a Lu - a

B. A - lu - a lu - a A - lu - a lu - a Lu - a

6

S. round Like a com - pass in the sky, Oh the moon it spins a - round, A

A. moon it spins a - round Like a com - pass in the sky the moon it spins a -

T. Lu - a Lu - a Lu - a Lu - a Lights the sky

B. Lu - a Lu - a Lu - a Lu - a Lights the sky

11

S. com - pass in the sky I'd like to make a pil - low A pil - low from your

A. round, A com - pass in the sky I'd like to make a pil - low A

T. Com - pass in the Com - pass in the sky Lu - a Lu - a

B. Com - pass in the Com - pass in the sky Lu - a Lu - a

16

S. arms I'd like to make a pil - low A pil - low from your arms

A. pil - low from your arms I'd like to make a pil - low from your arms

T. Lu - a Lu - a Lu - a Lu - a sky

B. Lu - a Lu - a Lu - a in the sky

21

S. Lu - a Lu - a Lu - a lu - a ey

A. Lu - a Lu - a Lu - a lu - a ey

T. Lu - a Lu - a Lu - a lu - a ey

B. Lu - a Lu - a Lu - a lu - a ey Wil-hel-

28 **A**

S. Lu - a Lu - a Lu - a Lu - a Lu - a Lights the sky

A. Lu - a Lu - a Lu - a Lu - a Lu - a Lights the sky

T. Wil-hel - mi-na do you rem - em - ber? That sun - ny af - ter noon? Wil-hel - mi - na do you rem

B. mi-na do you rem - em - ber? That sun - ny af - ter noon? Wil-hel - mi-na do you rem - em - ber? That

34

S. Com - pass in the Com - pass in the sky Lu - a

A. Com - pass in the Com - pass in the sky Lu - a

T. em - ber? That sun - ny af - ter - noon? You fell in - to my

B. sun - ny af - ter - noon? You fell in - to my arms You

38

S. Lu - a sky A - lu - a A - lu -

A. in the sky A - lu - a lu - a A - lu -

T. arms to my arms A - lu - a lu - a A - lu -

B. fell in - to my arms A - lu - a lu - a A - lu -

43

S. a Oh the moon it spins a - round Like a com - pass in the sky,

A. a lu - a Lu - a Lu - a Lu - a Lu - a Oh the

T. a lu - a Oh the moon it spins a - round Like a com - pass in the

B. a lu - a Lu - a Lu - a Lu - a Lu - a

48

S. Lu - a Lu - a Lu - a Com - pass in I'd like to make a

A. moon it spins a - round, A com - pass in the sky Lu - a

T. sky, Lu - a Lu - a Com - pass in the sky I'd

B. Lu - a Oh the moon it spins a - round, A com - pass the sky

53

S. pil - low A pil - low from your arms I'd Lu - a

A. Lu - a Lu - a Lu - a I'd like to make a

T. like to make a pil - low A pil - low from your arms

B. Lu - a Lu - a Lu - a Lu - a I'd

57 **Slower**

S. Lu - a pil - low from your arms A - lu - a

A. pil - low A pil - low from your arms A - lu - a lu - a

T. Lu - a pil - low from your arms A - lu - a lu - a

B. like to make a pil - low from your arms A - lu - a lu - a

9. Lowlands Away

♩=64

Traditional

1 *pp* *mf*

S. Low - lands a - way I dreamed a dream the o - ther night Low - lands,

A. *pp* *mf*

B. *pp* *mf*

Low - lands a - way Low - lands,

Low - lands a - way Low - lands.

9

S. — low-lands a - way my love I dreamed a dream the o - ther night Low -

A. — low-lands a - way my love, Low -

B. — low-lands a - way my love Low -

17 *p* *f*

S. lands a - way Low - lands, low-lands a -

A. *p* *f*

B. *p* *f*

lands a - way I dreamed I saw my own true love Low - lands, low-lands a -

lands a - way Low - lands low-lands a -

25 *mp*

S. way my john Low - lands a - way

A. way my john *mp*

B. way my john *mp*

way my john I dreamed I saw my own true love Low - lands a - way



A

34

S. *f* Ooh - - - Low - lands, low-lands a - way my john

A. *f* Ooh - - - Low- lands, low-lands a - way my john

B. *mf* She came to me all in my sleep *f* Low - lands low-lands a - way my john

B

42

S. *mp* Ooh - - - Low lands a - way *f* and then I knew

A. *mp* Ooh - - - Low lands a - way *f* And then I knew

B. *mp* She came to me all in my sleep, *f* Low - lands a - way And then I knew

51

S. *mp* my love was gone Low - lands, low-lands a - way my john And then I

A. my love was gone Low - lands, low-lands a - way my john

B. my love was gone Low - lands low-lands a - way my john

58

S. *p pp* x2 knew my love was gone Low - lands a - way

A. *mp* *p pp* x2 And then I knew my love was gone Low - lands a - way

B. *mp* *p pp* x2 And then I knew my love was gone Low - lands a - way

10. A British Tar

With apologies to Gilbert and Sullivan
mp

1 Andante

S. *mp* Oh a Bri - tish tar is a
His - eyes should flash with an

A. *mp* Drrum-tum-tum Drrum-tum-tum Drrum-tum-tum Drrum-tum-tum Bri - tish tar
eyes should flash

B. *mp* Drrum-tum-tum Drrum-tum-tum Drrum-tum-tum Drrum-tum-tum Bri - tish tar
eyes should flash

6

S. soa - ring soul, As free as a moun-tain bird, His en - er - ge - tic fist should be
in - born fire His brow with scorn be wrung. He ne - ver should bow down to a

A. soa - ring soul, free as a moun-tain bird, en - er - ge - tic fist
in - born fire, brow with scorn be wrung. ne - ver should bow down

B. soa - ring soul, free as a moun-tain bird, A bird en - er - ge - tic fist
in - born fire brow with scorn wrung, be wrung. ne - ver should bow down

10

S. rea - dy to re - sist A dic - ta - to - rial word! and his lip should curl,
dom-in-er-ing frown, or the tang of a ty-rant's tongue. and his thoat should growl,

A. rea - dy to re - sist dic - ta - to - rial word! Drrum - tum - tum Drrum - tum - tum
dom-in-er-ing frown, tang of a ty-rant's tongue

B. rea - dy to re - sist dic - ta - to - rial word, A word His nose should pant His
dom-in-er-ing frown, tang of a ty-rant's tongue A tongue. foot should stamp his

15

S. and his brow should furl, and his heart should glow, And his
and his face should scowl, and his breast pro - trude And

A. Drrum - tum - tum Drrum - tum - tum Drrum - tum - tum Drrum - tum - tum And his
And

B. cheeks should flame His bo - som should heave And his
hair should twirl His eyes should flash And

Faster

19

S. fist be e - ver rea - dy for a knock down blow, His noseshould pant and his lip should curl, His
this should be his cus - tom - ar - y at - ti - tude. foot should stamp and his throat should growl, His

A. fist be e - ver rea - dy for a knock down blow, His noseshould pant and his lip should curl, His
this should be his cus - tom - ar - y at - ti - tude. foot should stamp and his throat should growl, His

B. fist be e - ver rea - dy for a knock down blow, His noseshould pant and his lip should curl, His
this should be his cus - tom - ar - y at - ti - tude. foot should stamp and his throat should growl, His

23

S. cheeks should flame and his brow should furl, His bo - som should heave and his
hair should twirl, and his face should scowl, His eyes should flash, and his

A. cheeks should flame and his brow should furl, His bo - som should heave and his
hair should twirl, and his face should scowl, His eyes should flash and his

B. cheeks should flame and his brow should furl, His bo - som should heave and his
hair should twirl, and his face should scowl, His eyes should flash and his

26

S. heart should glow, And his fist be e - ver rea - dy for a knock down blow,
breast pro - trude And this should be his cus - to - mar - y at - ti - tude

A. heart should glow, And his fist be e - ver rea - dy for a knock down blow,
heart should glow And this should be his cus - to - mar - y at - ti - tude

B. heart should glow, And his fist be e - ver rea - dy for a knock down blow,
heart should glow And this should be his cus - to - mar - y at - ti - tude

29

All Lean forward and scowl menacingly

S.

11. Tebe Poem

To Thee We Sing

Dmitri Borianski

$\text{♩} = 72$
mf 1

S. Te - be po - em Te - be bla - ga - sla - vim, Te
To Thee we sing, To Thee we give our praise, We

A. Te - be po - em Te - be bla - go - sla - vim, Te
To Thee we sing, To Thee we give our praise, We

B. Te - be po - em Te - be bla - go - sla - vim, Te
To Thee we sing, To Thee we give our praise, We

5

S. be bla - ga - da - rim, Go - spo - di.
give to Thee our thanks Oh dear Lord.

A. be bla - go - da - rim, Go - spo - di.
give to Thee our thanks Oh dear Lord.

B. be bla - go - da - rim, Go - spo - di.
give to Thee our thanks Oh dear Lord.

9 *p* *mp*

S. I mo-lim ti sia, Bo - zhe nash, I mo-lim ti sia, Bo - zhe nash,
And to thee we pray Oh Dear Lord, And to thee we pray, Oh dear Lord,

A. I mo-lim ti sia, Bo - zhe nash, I mo-lim ti sia, Bo - zhe nash,
And to thee we pray Oh Dear Lord, And to thee we pray, Oh dear Lord,

B. I mo-lim ti sia, Bo - zhe nash, I mo-lim ti sia, Bo - zhe nash,
And to thee we pray Oh Dear Lord, And to thee we pray, Oh dear Lord,

13 *mf*

S. *I mo - lim ti sia, Bo - zhe nash, Bo - zhe nash,*
And to thee we pray, Oh Dear Lord, Oh Dear Lord,

A. *I mo - lim ti sia, Bo - zhe nash, Bo - zhe nash,*
And to thee we pray, Oh Dear Lord, Oh Dear Lord,

B. *I mo - lim ti sia, Bo - zhe nash, Bo - zhe nash,*
And to thee we pray, Oh Dear Lord, Oh Dear Lord,

17 *pp*

S. *Mo - lim ti sia, Bo - zhe - nash*
To thee we pray, Oh Dear Lord.

A. *Mo - lim ti sia, Bo - zhe - nash*
To thee we pray, Oh Dear Lord.

B. *Mo - lim ti sia, Bo - zhe - nash*
To thee we pray, Oh Dear Lord.

To thee we sing,

To thee we give our praise,

To thee we give our thanks,

Oh dear Lord.

And to thee we pray, Oh dear Lord (3 times)

Oh dear Lord

To Thee we pray, Oh dear Lord (twice).

Tebe poem

Tebe blagoslavim,

Tebe blagodarim,

Gospodi

I molim ti sia, Bozhe nash, (3 times)

Bozhe nash.

Molim ti sia, Bozhe nash, (twice)

Тебе поем,

Тебе благословим,

Тебе благодарим, Господи,

и молим Ти ся, Боже наш.

Russian Pronunciation

e - as in egg

o - as in odd

i - ee as in eel

zh - the s in measure

sia - see-a

12. Thula Baba

Zulu Lullaby

Slowly $\text{♩} = 52$ *p*

21 1

S. Thu - la thul thu - la ba - ba thu - la sa - na Thu - la

A. Thu - la thul thu - la ba - ba thu - la sa - na Thu - la

B. Thu - la thul thu - la ba - ba thu - la sa - na Thu - la

Gently Rhythmic $\text{♩} = 84$ **A**

3 1. 2.

S. thul thu-la ba-ba thu-la se - ni Thu-la se - ni Thu-lu lu lu lu lu lu lu

A. thul thu-la ba-ba thu-la se - ni Thu-la se - ni Thu - la lu - la -

B. thul thu-la ba-ba thu-la se - ni Thu-la se - ni Thu - la thu-la

7 1.

S. lu lu lu Thu - lu lu lu lu lu lu lu lu lu lu Thu - lu

A. Thu - la lu - la Thu - la lu - la Thu - la lu - la

B. sa - na Thu - la ba - ba ba - ba se - ni

B

10 ^{2.}

p

thu - la Thu - la

S. lu lu lu Thu - lu thul thu - la ba - ba thu - la sa - na Thu - la

A. Thu - la Thu - la lu - la - Thu - la lu - la

B. se - ni Thu - la thu - la sa - na Thu - la

13 ^{1.} ^{2.}

ba - ba ba - ba se - ni, se - ni,

S. thul thu - la ba - ba thu - la se - ni Thu - la se - ni

A. Thu - la lu - la Thu - la lu - la se - ni,

B. ba - ba ba - ba se - ni se - ni Thu -

C

16 ^{1.2.} ^{3.}

Thu - la thu - la thu - la ba - ba ba - ba San

S. sa - na

A. Thu - la thu - la thu - la ba - ba ba - ba San

B. sa - na

la thu - la ba - - ba Thu San

sa - na

13. Down To The River To Pray

American Traditional

19 $\text{♩} = 123$ *mp* 1

S. As I came down to the ri-ver to pray, stu-dy-ing a-bout that good old way and who shall

10

S. wear the star-ry crown, Good Lord show me the way. Oh sis-ters let's go down. Let's go

A. *mp* Oh sis-ters let's go down. Let's go

22

S. down Come on down. Come on sis-ters let's go down. Down to the ri-ver to pray. As

A. down Come on down. Come on sis-ters let's go down. Down to the ri-ver to pray. As

B. As

33 **A**

S. I came down to pray, Good _____ Good old way Wear _____

A. I came down to pray, Good _____ Good old way Wear _____

B. I came down to the ri-ver to pray, stu-dy-ing a-bout that good old way and who shall wear the

43

S. _____ the crown show me the way. Oh bro-thers let's go down. Let's go down

A. the crown show me the way. Oh bro-thers let's go down. Let's go down

B. star-ry crown, Good Lord show me the way. Oh brothers let's go down. Let's go down

55

S. Come on down. Come on sis-ters let's go down. Down to the ri-ver to pray.

A. Come on down. Come on sis-ters let's go down, Down to the ri-ver to pray. As I came

B. Come on down. Come on sis-ters let's go down, Down to the ri-ver to pray.

66

S. Down to pray Good Good old way Wear

A. down to the ri-ver to pray, stu-dy-ing a-bout that good old way and who shall wear the

B. Down to pray Good Good old way. Wear

75

S. the crown Lord show me the way. Oh fa-thers let's go down. Let's go

A. star-ry crown, Good Lord show me the way. Oh fa-thers let's go down. Let's go

B. the crown Lord show me the way. Oh fa-thers let's go down. Let's go

86

S. down Come on down. Come on sis-ters let's go down. Down to the ri-ver to pray. As

A. down Come on down. Come on sis-ters let's go down, Down to the ri-ver to pray. As

B. down Come on down. Come on sis-ters let's go down, Down to the ri-ver to pray. As

C

97

S. I came down to the ri-ver to pray, stu-dy-ing a-bout that good old way and who shall wear the

A. I came down to the ri-ver to pray, stu-dy-ing a-bout that good old way and who shall wear the

B. I came down to the ri-ver to pray, stu-dy-ing a-bout that good old way and who shall wear the

107

S. robe and crown, Good Lord show me the way. Oh mo - thers let's go down. Let's go sin - ners

A. robe and crown, Good Lord show me the way. Oh mo - thers let's go down. Let's go sin - ners

B. robe and crown, Good Lord show me the way. Oh mo - thers let's go down. Let's go sin - ners

118

S. down Come on down. Come on sis - ters let's go down. Down to the ri - ver to pray. As

A. down Come on down. Come on sis - ters let's go down, Down to the ri - ver to pray. As

B. down Come on down. Come on sis - ters let's go down, Down to the ri - ver to pray. As

129 2. *p* **Slowly and simply**

S. *p* As I came down to the ri-ver to pray, stu-dy-ing a - bout that good old

A. *pp*

B. *pp* Hm - - - - -
Hm - - - - -

137 **Rall.**

S. way and who shall wear the robe and crown, Good Lord show me the way.

A. show me the way.

B. show me the way.

SAMPLE

14. Will The Circle Be Unbroken.

$\text{♩} = 72$ **Andante**

1 *F* *F*⁷ *B*^b *B*^{dim} *C*⁷

S. Will the cir - cle, be un - bro - ken, by and by, Lord, by and by There's a

A. Will the cir - cle, be un - bro - ken, by and by, Lord, by and by There's a

B. Will the cir - cle, be un - bro - ken, by and by, Lord, by and by There's a

5 *F* *B*^{dim} *F*/*C* *C*⁹ *B*^b *F*

S. bet - ter home a - wai - tin' if we try, Lord, if we try.

A. bet - ter home a - wai - tin' if we try, Lord, if we try.

B. bet - ter home a - wai - tin' if we try, Lord, if we try.

9 **A** *F* *B*^b

Up tempo with a swing

$\text{♩} = 110$

S. **Finger snaps** I was sing - ing with my sis - ters sing ing with

A. I was sing - ing With my sis - ters, I was sing - ing with my

B. I was sing - ing with my sis - ters sing ing with

13 *C*⁷ *F* *F*⁷ *C*⁷

S. with my friends, And we all can, sing to - ge - ther, Cause the cir cle ne - ver

A. friends, And we all can Sing to - ge ther, Cause the cir cle ne - ver

B. with my friends, And we all can, sing to - ge - ther, Cause the cir cle ne - ver

17 F F7 B^b

S. ends Will the cir-cle, Be un-brok-en? by and by, Lord,

A. ends Will the cir-cle Be un-brok-en? by and by, Lord,

B. ends Will the cir-cle_ Be un - bro ken?_ by and by, Lord, by and

21 C⁷ F F7 F C⁷

S. By and by, There's a better, Home a-wai-tin' If we try, Lord, if we

A. By and by, There's a better, Home a-wai-tin' If we try, Lord, if we

B. by, There's a bet-ter_ Home a - wait-in' If we try, Lord, if we

25 F F F7 B^b

S. try I was born_ In the val-ley, Ooh -

A. try. I was born down, In the val-ley,- Where the sun re-fused to

B. try I was born down, In the val-ley,- Where the sun re-fused to

29 C⁷ F

S. - re - fuse to shine But I'm climb - in'

A. shine But I'm climb - in' to the

B. shine But I'm climb - in' to the



31 F⁷ C⁷ F

S. To the high-land gon-na make that mount-ain mine! Will the

A. high-land, gon-na make that moun-tain mine! Will the

B. high-land, gon-na make that moun-tain mine! Will the

34 F F⁷ B^b Bdim C⁷

S. cir-cle, be un-bro-ken, by and by, Lord, by and by There's a

A. cir-cle, be un-bro-ken, by and by, Lord, by and by There's a

B. cir-cle, be un-bro-ken, by and by, Lord, by and by There's a

Slower ♩=72

38 F Bdim F/C C⁹ F

S. bet-ter home a-wai-tin' if we try, Lord, if we try.

A. bet-ter home a-wai-tin' if we try, Lord, if we try.

B. bet-ter home a-wai-tin' if we try, Lord, if we try.

15. Bright Morning Stars

♩=54 **Slowly and Plaintively** Appalachian Traditional

42 *p* 1

S. Bright mor - ning stars are ri - sing, Bright mor - ning stars are

A.

B.

4

S. ris - ing Bright mor - ning stars are ri - sing, Day is a - brea king

A. *p* Bright mor - ning stars are ri - sing, Day is a - brea king

B. *p* Bright mor - ning stars are ri - sing, Day is a - brea king

9 **A** *p*

S. In my soul Oh - Fa - thers? Oh -

A. *p* In my soul Oh - Fa - thers Oh -

B. *mp* In my soul Oh, where are our dear fa - thers? Oh where are our dear

14

S. Fa - thers down in the val - ley pray - ing Day is a - brea king

A. Fa - thers down in the val - ley pray - ing Day is a - brea king

B. fa - thers? They are down in the val - ley a pray - ing Day is a brea - king

19

S. In my soul Oh, where are our dear

A. In my soul Oh, where are our dear

B. In my soul Oh - - -

B

22

S. mo - thers? Oh where are our dear mo - thers They are

A. mo - thers? Oh where are our dear mo - thers They are

B. - mo - thers Oh - - mo - thers

25

S. gone to hea - ven a - shou - ting. Day is a - brea king

A. gone to hea - ven a - shou - ting. Day is a - brea king

B. gone a - shou - ting. Day is a - brea king

C

29

S. In my soul Oh where are our dear chil - dren? Oh

A. In my soul Oh, where are our dear chil - dren? Oh

B. In my soul Oh, where are our dear chil - dren? Oh

33

S. where are our dear chil - dren? They are sow - ing seeds of

A. where are our dear chil - dren? They are sow - ing seeds of

B. where are our dear chil - dren? They are sow - ing seeds of

36

S. *f* glad - ness. Day is a - brea king *p* In my soul *pp* Bright

A. *f* glad - ness. Day is a - brea - king *p* In my soul *pp* Bright

B. *f* glad - ness. Day is a - brea - king *p* In my soul *pp* Bright

D

41

S. mor - ning stars are ri - sing, Bright mor - ning stars are

A. mor - ning stars are ri - sing, Bright mor - ning stars are

B. mor - ning stars are ri - sing, Bright mor - ning stars are

44

S. ris - ing Bright mor - ning stars are ri - sing,

A. ris - ing Bright mor - ning stars are ri - sing,

B. ris - ing Bright mor - ning stars are ri - sing,

47

S. Day is a - brea king In my soul *ppp* , ,

A. Day is a - brea king In my soul *ppp* , ,

B. Day is a - brea king In my soul *ppp* , ,

16. Little David Play On Your Harp

♩=110 Briskly

mf ¹

S. Lit-tle Da-vid A - le - lu Lit-tle Da-vid

A. Lit-tle Da-vid A - le - lu lu

B. Lit-tle Da-vid A - le - lu

4

S. play on your harp, A - le - lu A - le - lu Lit-tle Da-vid play on your harp, A - le - lu Lit-tle Da-vid

A. on your harp, on your harp, on your harp, A - le - lu

B. on your harp, on your harp, on your harp, A - le - lu, A - le - lu

8

S. play on your harp, A - le - lu Ha - le - lu Lit-tle Da-vid play on your harp, A - le - lu A - le -

A. on your harp, on your harp, on your harp, A - le - lu A - le - lu

B. on your harp, on your harp, on your harp, A - le - lu, A - le - lu

A On your harp, on your harp, on your harp, A - le - lu Now

12

S. lu Hewas A shep-herd killed Go - li-ath and he shou-ted for joy Now

A. Hewas A shep-herd killed Go - li-ath and he shou-ted shout-ed for joy

B. Da - vid was a shep-herd boy, He killed Go - li-ath and he shou-ted for joy

16

S. Da-vid was a shep-herd boy. He killed Go-li-ath and he shou-ted for joy

A. shout-ed for joy Oh he went and killed Go-li-ath and he shou-ted for joy

B. He was Oh he went and killed Go-li-ath and he shou-ted for joy Lit-tle Da-vid

B

20

S. A - le - lu A - le - lu A - le - lu, A - le - lu

A. A - le - lu A - le - lu A - le - lu, A - le - lu Now Jo - shua was

B. play on your harp, A - le - lu A - le - lu Lit-tle Da-vid play on your harp, Ha - le - lu Now

24

S. He was of Nun He ne-ver would quit till his work was done Now Jo-shua was the

A. The son. of Nun son of Nun He ne-ver would quit till his work was done Now Jo-shua was the

B. Jo-shua was the son of Nun He ne-ver would quit till his work was done Now Jo-shua was the

C

29

S. son of Nun He ne-ver would quit till his work was done Lit-tle Da-vid play on your harp, A - le -

A. son of Nun he ne-ver would quit till his work was done A - le - lu

B. son of Nun he ne-ver would quit till his work was done A - le - lu

33

S. lu A - le - lu, Lit - tle Da - vid play on your harp, A - le - lu Lit - tle Da - vid play on your harp, A - le -

A. A - le - lu A - le - lu A - le - lu Lit - tle Da - vid play on your harp, A - le -

B. A - le - lu A - le - lu A - le - lu A - le - lu, Lit - tle Da - vid play on your harp, A - le -

37

S. lu, A - le - lu, Lit - tle Da - vid play on your harp, A - le lu Lit - tle Da - vid

A. lu, A - le - lu, Lit - tle Da - vid play on your harp, A - le lu

B. lu, A - le - lu, Lit - tle Da - vid play on your harp, A - le lu

40

S. lu - - -
A - le A - le A - le - lu

A. Lit - tle Da - vid lu - - -
A - le A - le A - le - lu

B. Lit - tle Da - vid A - le lu - - -

17. The Parting Glass

1 $\text{♩} = 72$ *p* **Slowly and liltingly** Irish Traditional

S. *p* Of all the mo - ney that e'er I had I spent it in good com - pan - y And
p all the com - rades that e'er I had They're so - rry for my go - ing a - way, And

A. *p* Of all the mo - ney that e'er I had I spent it in good com - pan - y And
p all the com - rades that e'er I had They're so - rry for my go - ing a - way, And

B. *p* Of all the mo - ney that e'er I had I spent it in good com - pan - y And
p all the com - rades that e'er I had They're so - rry for my go - ing a - way, And

6 *mf*
S. all the harm I've e - ver done A - las, it was to none but me And all I've done for
all the sweet - hearts that e'er I had, They'd wish me one more day to stay But since it fell in -

A. *mf*
all the harm I've e - ver done A - las, it was to none but me And all I've done for
all the sweet - hearts that e'er I had, They'd wish me one more day to stay But since it fell in -

B. *mf*
all the harm I've e - ver done A - las, it was to none but me And all I've done for
all the sweet - hearts that e'er I had, They'd wish me one more day to stay But since it fell in -

11 *mp*
S. want of wit To mem - ry now I can't re - call So fill to me the par - ting glass Good
to my lot, That I should rise and you should not, I'll gen - tly rise and sof - tly call,

A. *mp*
want of wit To mem - ry now I can't re - call So fill to me the par - ting glass Good
to my lot, That I should rise and you should not, I'll gen - tly rise and sof - tly call,

B. *mp*
want of wit To mem - ry now I can't re - call So fill to me the par - ting glass Good
to my lot, That I should rise and you should not, I'll gen - tly rise and sof - tly call,

16

S. *mf*
 night and joy be to you all Of to you all So fill to me, the par - ting glass, And

A. *mf*
 night and joy be to you all Of to you all So fill to me, the par - ting glass, And

B. *mf*
 night and joy be to you all Of to you all So fill to me, the par - ting glass, And

21

S. *p*
 drink a health what - e'er be-falls, Then gen - tly rise and sof - tly call Good.

A. *p*
 drink a health what - e'er be-falls, Then gen - tly rise and sof - tly call Good.

B. *p*
 drink a health what - e'er be-falls, Then gen - tly rise and sof - tly call Good.

25

S. *pp*
 night and joy be to you all Good night and joy be to you all.

A. *pp*
 night and joy be to you all Good night and joy be to you all.

B. *pp*
 night and joy be to you all Good night and joy be to you all.

18. Ergen Deda

f **Vivo** *p* Bulgarian Traditional

1 *f* *p*

S. Dum ta ka ta ka ta Dum ta ka ta ka ta Dum ta ka ta ka ta Ei ta ka Ya!

A. Dum ta ka ta ka ta Dum ta ka ta ka ta Dum ta ka ta ka ta Ei ta ka Ya!

B. Dum ta ka ta ka ta Dum ta ka ta ka ta Dum ta ka ta ka ta Ei ta ka Ya!

7 **A** *mp*

S. Red-faced shep-herd Lone ly shep-herd Ei ta-ka Pak ta-ka Look his hat is top-sy tur- vy
Look he takes part in the ho - ro Ho-ro with the vil-lage mai-dens

A. Red-faced shep-herd Lone ly shep-herd Ei ta-ka Pak ta-ka Look his hat is top-sy tur- vy
Look he takes part in the ho - ro Ho-ro with the vil-lage mai-dens

13 **B**

S. Ei ta-ka Pak ta-ka Red-faced shep-herd Lone ly shep-herd Ei ta-ka Pak ta-ka Look his hat is
Look he takes part in the ho - ro Ho-ro with the

A. Ei ta-ka Pak ta-ka Red-faced shep-herd Lone ly shep-herd Ei ta-ka Pak ta-ka Look his hat is
Look he takes part in the ho - ro Ho-ro with the

B.

20 **C** *f*

S. top-sy tur- vy Ei ta-ka Pak ta-ka Ei - vy Ei - *f* Ei ta ka pak ta ka
vil-lage mai-dens

A. top-sy tur- vy Ei ta-ka Pak ta ka Ei - vy Ei - *f* Ei ta ka pak ta ka
vil-lage mai-dens

B. *f*

Ei Ya Lone-ly shep-herd red-faced shep-herd Ei Ya
Ho-ro with the vil-lage mai-dens

D

27 *mp* *f*

S. *mp* *f*
Ei - Ei - Ei ta ka Dum! Look his hat is
Ho-ro with the vil-lage mai-dens

A. *mp* *f*
Ei - Ei - Ei ta ka Dum! Look his hat is
Ho-ro with the vil-lage mai-dens

B. *mp* *f*
Lone-ly shep-herd red-faced shep-herd Ei Dum ta ka ta ka ta Pak ta ka Look his hat is
Ho-ro with the vil-lage mai-dens Ho-ro with the vil-lage mai-dens

33

S. top-sy tur - vy Ei ta ka Pak ta ka Now on this side, now on that side Ei ta ka Pak ta ka
vil-lage mai-dens All the mai-dens shun the shep-herd

A. top-sy tur - vy Ei - Ya - Now on this side, now on that side Ei ta ka Pak ta ka
vil-lage mai-dens All the mai-dens shun the shep-herd

B. top-sy tur - vy Ei ta ka Pak ta ka Now on this side, now on that side Ei ta ka Pak ta ka
vil-lage mai-dens All the mai-dens shun the shep-herd

40

S. Look his hat is top-sy tur - vy Ei ta ka Pak ta ka Now on this side, now on that side Ei ta ka
Ho-ro with the vil-lage mai-dens All the mai-dens shun the shep-herd

A. Look his hat is top-sy tur - vy Ei - Ya - Now on this side, now on that side Ei ta ka
Ho-ro with the vil-lage mai-dens All the mai-dens shun the shep-herd

B. Look his hat is top-sy tur - vy Ei ta ka Pak ta ka Now on this side, now on that side Ei ta ka
Ho-ro with the vil-lage mai-dens All the mai-dens shun the shep-herd

E

47 *p*

S. Pak ta ka Now on this side, Now on that side Now he's come down
Ho-ro with the vil-lage mai-dens All the mai-dens

A. Pak ta ka Now on this side, Now on that side Now he's come down
Ho-ro with the vil-lage mai-dens All the mai-dens

B. Pak ta ka Ei ta ka Pak ta ka

F *f*

53

S. to the vil - lage shun the shep - herd, Now he's come down to the vil - lage Ei ta ka pa
f All ex - cept the young - est dan - cer

A. to the vil - lage shun the shep - herd, Ei - Ya - Ei - Ya -
f

B. Ei ta ka Pak ta ka Ei ta ka pak ta ka

60

S. And he takes part in the ho - ro Ei ta ka pa Ei - Ya - Ei ta ka
 Young - est danc - er An - ge - li - na *p* *f*

A. Ei - Ya - Ei - pa Ei - Ya - Ei ta ka
f

B. Ei - Ya - Ei ta ka pa And he takes part in the ho - ro Ei ta ka
 Youngst dan - cer An - ge - li - na *f*

67

S. pak ta ka Dum ta ka ta ka ta Dum ta ka ta ka ta Dum ta ka ta ka ta
1st *f*

A. pak ta ka Dum ta ka ta ka ta Dum ta ka ta ka ta Dum ta ka ta ka ta
f

B. pak ta ka Dum ta ka ta ka ta Dum ta ka ta ka ta Dum ta ka ta ka ta
f

71

S. Dum! Ei - ta - ka - ta - ka - ta Pak - ta - ka - ta - ka - ta Dum!
ff

A. Dum! Ei - ta - ka - ta - ka - ta Pak - ta - ka - ta - ka - ta Dum!
ff

B. Dum! Ei - ta - ka - ta - ka - ta Pak - ta - ka - ta - ka - ta Dum!

19. Sourwood Mountain

Appalachian Traditional

f **Briskly** *mp*

SOPRANO
Me o my o me o my o Me o my o did-dle-i - day Doo doo Doo doo Doo doo

ALTO
Me o my o me o my o Me o my o did-dle-i - day Doo doo Doo doo Doo doo

BASS
my o me o my o Me o my o did-dle-i - day - ay - -

8 *mf*

S. Chi-ckens a crow-in'on South-wood mount-ain My o my o did-dle-i-day Get your dogand we'llgo hun-ting

A. *mp*
Doo doo Doo doo My my did-dle-i-day Doo doo Doo doo

B. *mp*
Doo doo doo doo My my did-dle-i-day Doo doo doo doo

14 *mp*

S. Me o my o di-ddle-i - day. Blue eyes me o my o di-ddle-I - day,

A. *mp*
My my did-dle-i - day Blue eyes me o my o di-ddle-I - day,

B. *mf*
My my did-dle-i - day My true love she's a blue-eyed dai-sy me o my o di-ddle-I - day,

20 *mf*

S. La - - zy Me o my o di-ddle-i - day Doo doo Doo doo

A. *mf*
La - - zy Me o my o di-ddle-i - day Doo doo Doo doo

B.
She won't come and I'm too la-zy Me o my o di-ddle-i - day - ay -

A

26 *mp* *mp*

S. Oh my! Doo doo Doo doo My o my o did-dle-i-day Doo doo

A. Oh my! Big dog bark and the lit-tle onebite you, My my did-dle-i-day Doo doo *mp*

B. Oh my! Doo doo doo doo My my did-dle-i-day Big girl court and the *mf*

32 *mf* *mf*

S. Doo doo Me o my o di-ddle-i day. My true love lives at head of hol-ler me o my o di-ddle-I day,

A. doo doo My my did-dle-i-day My true love lives at head of hol-ler me o my o di-ddle-I day,

B. lit-tle one spite you My my did-dle-i-day true love me o my o di-ddle-I day,

39 *mp* *mp* *mf*

S. Fol - - ler Me o my o di-ddle-i - da - ay.

A. Fol - - ler Me o my o di-ddle-i - da - ay

B. She won't come and I won't fol - ler Me o my o di-ddle-i - da - ay.

B

44 *f*

S. Doo doo Doo doo Doo doo Oh my! Chick-ens a-crow-in'on South-wood moun-tain

A. Doo doo Doo doo Doo doo Oh my! Doo doo Doo doo

B. Day - - ay - Oh my! Doo doo doo doo

50

S. My o my o did-dle-i - day Get your dog and we'll go hun-ting Me o my o di-ddle-i - day.

A. My my did-dle-i - day Doo doo Doo doo My my did-dle-i - day

B. My my did-dle-i - day Doo doo doo doo My my did-dle-i - day

C

56 **Rit.**

S. Duck's a - swim - min' up the ri - ver me o my o di - ddle - I - day,

A. Duck's a - swim - min' up the ri - ver me o my o di - ddle - I - day,

B. Duck's a - swim - min' up the ri - ver me o my o di - ddle - I - day,

$\text{♩} = 64$ **Slower** $\text{♩} = 92$ **Tempo**

60 *p* *f* *p*

S. Win-ter time we sure do shi-ver Me o my o di-ddle-i - day. di-ddle-i

A. *p* *f* *p*
Win-ter time we sure do shi-ver Me o my o di-ddle-i - day. di-ddle-i

B. *p* *f* *p*
Win-ter time we sure do shi-ver Me o my o di-ddle-i - day. di-ddle-i

66 *cresc.* *f*

S. di-ddle-i di-ddle-i di-ddle-i - day. Oh my!

A. *cresc.* *f*
di-ddle-i *cresc.* di-ddle-i di-ddle-i - day. Oh my!

B. *f*
di-ddle-i di-ddle-i di-ddle-i - day. Oh my!

20. Con El Vito

Andalucian Traditional

Vivo

SOPRANO
la la la la la la la la la la la la a - i ya a - i

ALTO
la la la la la la la la la la la la a - i ya a - i

BASS
la la la la la la la la la la la la a i ya a - i

S.
ya la la la la la la la la la A - i - ya!

A.
ya la la la la la la la la la A - i - ya!

B.
ya la la la la la la la la la A - i - ya!

S.
Con el vi - to, vi - to vi-to, Con el vi-to vi-to, va, Con el vi - to, vi - to vi-to,

A.
Con el vi - to, vi - to vi-to, Con el vi-to vi-to, va, Con el vi - to, vi - to vi-to,

B.
Con el vi - to, vi - to vi-to, Con el vi-to vi-to, va, Con el vi - to, vi - to vi-to,

28 *f* *mp*

S. Con el vi-to vi-to, va, A-i - ya A-i - ya A-i-ya

A. *f* *mf*
 Con el vi-to vi-to, va, Yo no quie-ro que me mi-ren que me pon-ga
 It's not gen-tle, to stare at me, if you do I'll

B. *f* *mp*
 Con el vi-to vi-to, va, Aah - - ah - - Aah -

38

S. A-i-ya A - A-i - ya A-i - ya A-i-ya A-i-ya A

A. co - lo - ra - - ra Yo no qui - ero que mi que me vas a en - a - mo - rar
 sure-ly blush, I don't want you to stare at me if you do I'll fall in love

B. - la Aah - - ah - - Aah - - la

48 **A** *mf*

S. Con el vi - to, vi - to vi-to, Con el vi-to vi-to, va, Con el vi - to, vi - to vi-to,

A. *mf*
 Con el vi - to vi-to vi-to vi-to vi-to va Con el vi - to vi-to

B. *mf*
 Con el vi - to vi-to vi-to vi-to va Con el vi - to vi-to

60 *mp*

S. Con el vi-to vi-to, va, A-i - ya A-i - ya A-i-ya A-i-ya

A. Con el vi-to vi-to, va, Un-a ma - la - gue-ña fue a Se-vi - lla a ver los
La-dy goes from Ma-la - gue-na to Se-ville to the fi -

B. Con el vi-to vi-to, va, Un-a ma - la - gue-ña fue a Se-vi - lla a ver los
La-dy goes from Ma-la - gue-na to Se-ville to the fi -

71

S. A - A-i - ya A-i - ya A-i-ya A-i-ya A -

A. to - ros. Yen la mi - tad del ca - mi - no La cau - ti - va - ron los mo-ros
e - sta On the road there she met ban-dits who robbed and kid-napped her

B. to - ros. Yen la mi - tad del ca - mi - no La cau - ti - va - ron los mo-ros
e - sta On the road there she met ban-dits who robbed and kid-napped her

81 *f*

S. la la la la la la la la la a - i ya a - i ya la la la la la la la la la

A. la la la la la la la la la a - i ya a - i ya la la la la la la la la la

B. la la la la la la la la la a - i ya a - i ya la la la la la la la la la

B

92

S. la la la A - i - ya! Con el vi - to, vi - to Con el vi - to vi - to va

A. la la la A - i - ya! Con el vi - to, vi - to Con el vi - to vi - to va

B. la la la A - i - ya! Con el vi - to, vi - to vi - to, Con el vi - to vi - to, va,

104 *mp*

S. Con el vi - to, vi - to Con vi - to vi - to va A - i -

A. Con el vi - to, vi - to Con el vi - to vi - to va A - i -

B. Con el vi - to, vi - to vi - to, Con el vi - to vi - to, va, Las sol - te - ras
Sin - gle maid - ens

114

S. ya A - i - ya A - i - ya A - i - ya A - A - i -

A. ya A - i - ya A - i - ya A - i - ya A - A - i -

B. son de o - ro las ca - sa - das son de pla - ta, Las viu - di - tas
made of gold, Ma - rried la - dies made of sil - ver, Wi - dowed ma - trons

C

122

S. ya A - i - ya A - i - ya A - i - ya A Con el vi - to

A. ya A - i - ya A - i - ya A - i - ya ya Con el vi - to

B. son de co - bre y las vie - jas de ho - ja - la - ta Con el vi - to
made of co - pper, The con - tess - a's made of tin,

130

S. vi - to vi - to Con el vi - to vi - to va Con el vi - to vi - to

A. vi - to vi - to Con el vi - to vi - to va an el vi - to vi - to

B. vi - to vi - to Con el vi - to vi - to va Con el vi - to vi - to

139

S. vi - to Con el vi - to vi - to va A - i - ya A - i - ya!

A. vi - to Con el vi - to vi - to va A - i - ya A - i - ya!

B. vi - to Con el vi - to vi - to va A - i - ya A - i - ya!

Notes on the Songs

Book 2 introduces new challenges for choirs that have sung together for a while, harmonic and rhythmic changes and, in the lower parts, songs that allow you to divide into tenor and bass.

Warm-up Rounds

The first two rounds, **Come Follow** and **The Coffee Canon**, are good for diction practice and **Dona Nobis Pacem** (pronounced *Pachem*) excellent for melodic shape and developing phrasing. **Now We Are Met** introduces consequent parts, good for choir confidence. The semitone shifts in **I Saw You on My Corner**, a gentle waltz, develops security of pitch. **Non Nobis Domine** is a true canon with all three parts the same but at different pitch and time. **Sumer Is Icumen In** (Summer is a-coming in), the earliest extant piece of written English music, is a type of canon called a *rota* in which one singer leads the other parts. The additional men's parts form a pleasing ground bass but the song can be sung without them. **La Lua** is a canon with a ground bass accompaniment which allows you to divide your lower voices into basses and tenors. The last two are good performance rounds.

Part Songs

Lowlands Away is a ballad, or a sea shanty, from Scotland or England depending on your source. The call and response nature of the song gives the parts of your choir the chance sing melodically unaccompanied. **A British Tar** is a medley of themes from Gilbert and Sullivan with lyrics and the final tune from the patter song from HMS Pinafore. It should be sung with lots of rolling *rrrs*, and as fast an *accelerando* at the end as your choir is comfortable with. The communal glower at the end should be performed with suitable gravitas. **Tebe Poem** is a Russian Orthodox Church chant, usually performed by a male voice choir. It is best performed in Russian if your choir is comfortable with other languages, the vowels sounds suit the melody but can be sung in the English translation. Let your bass voices shine in bar 5. The harmonic changes from bar 9 onwards add tension to the music and a slight *accelerando* here can be matched by a slowing in bar 15. The ending gives your choir a chance to experiment with how quietly they can sing.

The opening of **Thula Baba** should be sung softly and not exactly in time. The lower voices set a firm rhythm in bar 6 with the *Thu-la* sung with an accent on the 'la'. **As I Came Down To The River To Pray** and **Will The Circle** need no introduction to American choirs. Letter A in *Will the Circle* should have an upbeat gospel feel.

Bright Morning Stars needs to be sung soulfully and with no fixed rhythm especially in lines 'Bright Morning Stars are rising' where 'rising' can be sung slowly. If you observe the commas between the chords in 'In my soul' (bar 9 and later) it enhances the plaintiveness of the song. **Little David** should be sung as fast as practically possible with a nice light tone.

Ergen Deda is a Bulgarian folk song in a typically Balkan rhythm (5 beats in a bar divided into 2+3) which, with some practice, choirs take to without a problem. The story is that of a shepherd who, having spent his summer in the mountains, comes down to the village to find a girl friend. Scorned by most of the village girls he finally meets Angelina. *E ta ka* and *Pak ta ka* translate as 'And like that' and 'Just like that' and are a comment on the shepherd's appearance, so should be sung with a disapproving air. The song plays on the closeness of the sound of these phrases to that of a drum.

Sourwood Mountain introduces choirs to the practice of going up a tone in the middle of a song. The Spanish song **Con El Vito** has all the elements of Flamenco music in its use of the harmonic minor scale with a minor 3rd and offbeat rhythms. *Vito* is a type of dance, derived from St. Vitus dance, so *Con el vito va* translates roughly as 'with the dance this happens..' Introducing a minor third in warm-ups gives choirs confidence when they meet it in the song. The song's range and style allows you to experiment with different timbres, a deep chest voice in the introduction, particularly the *a-i-ya*, followed by a rhythmic and flexible voice in the verse and so on.