



**Barnet  
Schools  
Music  
Festivals  
2024**

**Resource Pack for Teachers**

**For copyright reasons, please use this pack for printing,  
distribution and performance in school only**

**Love Music  
Make Music**

## Welcome to the Barnet Schools Music Festivals 2024!

This pack contains vocal music and supporting notes for the six songs that we will be performing as a massed choir at this year's festivals. There are also additional resources (lyrics, piano parts etc.) that can be downloaded from our website – check your email for the password and follow the links from [www.beatrust.org.uk](http://www.beatrust.org.uk).

The six songs have been selected as useful repertoire for Key Stage 2. If you are bringing a class or a choir, it's a good idea to use some of the material for assemblies, class music lessons or performances in school. Some of the repertoire is ambitious; bringing schools together enables us to achieve something exciting in performance, but there are suggestions throughout for how you can make them work in school.

**The pack also includes ideas for classroom activities. These are not compulsory – for the festival, your students just need to be able to sing the six songs.**

Some of the songs are in parts; once all the participating schools have been allocated a date for their festival, I will be able to tell you **which part you will be singing in each song**. This will enable you to focus on your own part as you prepare for cluster rehearsals. However, you can get on with learning the material straight away.

As in previous years, we invite schools to play instruments on two of the massed items. **Drumming schools** will contribute players for *Dowda Sane* (if you have applied to be a drumming school, I will be in touch soon about this). All schools are also invited to bring a small number of **instrumentalists** for *I Got Rhythm*. ("Small number" is deliberately vague; it's flexible and depends on the schools coming each night). Flexible parts for this are included in the downloadable resources.

Don't forget that we would love you to perform **your own school item** in the concert. There will be a pianist and a house band (keyboard/bass/kit) that you can use to accompany you if you wish. I will be in touch with each school about this.

If you would like help and support in school with teaching these materials, or have any practical queries, please don't hesitate to get in touch.

Very best wishes – I hope you enjoy the songs.

**Ros Savournin**

[ros.savournin@beatrust.org.uk](mailto:ros.savournin@beatrust.org.uk)

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## Additional resources to download

**Paper resources (pdf):** Dynamics flash cards; Song lyrics (print double-sided, flip on short edge for a booklet); Set of piano scores; *I Got Rhythm* flexible instrument parts.

**Whiteboard resources (ppt):** *I Got Rhythm* simplified melody for tuned percussion, Classroom instrument parts for *Orra Bhonna Bhonnagan*.

## Recording & Video playlist

<b>Dowda Sane</b>	Sung by Papis Mane, Full mix, Parts 1-4
<b>Sunrise</b>	Full mix, Piano only, BSL video
<b>I Got Rhythm</b>	Full mix, Parts 1 & 2, Piano only, Piano loop, Tuned Percussion part.
<b>Orra Bhonna Bhonnagan</b>	Full mix, Parts 1-4, Percussion for classroom, Unison version
<b>I'm Still Singing</b>	Full mix, Parts 1-4, Piano only
<b>Love Shine a Light</b>	Full mix, Parts 1-4, Piano & tambourine only

### PLEASE REMEMBER YOU DO NOT NEED TO DO EVERYTHING IN THIS PACK

For your cluster rehearsal you need to:

- Learn to sing your part in each of the six songs

For your festival you need to:

- Keep practising those songs!
- Prepare instrumentalists and drummers (optional)
- Prepare your own performance (optional)

# Dowda Sane

trad. Malinke song from Senegal  
learned from Papis Mane

Dow - da Sa - ne ku - lo bu - te ku - lo bu - te n'de-ben - do - na

3

nin - ki - nan - ko bi - no - ba - la ba - ri bi - no - ba - la a - ti - mo - so - la\_\_ Ah

6

Ah ee - ya oh wa - yo\_\_ ee - ya oh\_\_ ah

Dowda Sane is playing the drum  
Playing the drum, I'm dancing  
The snake has a home but the home is safe

# Dowda Sane

arranged by  
Ros Savournin & Papis Mane

trad. Malinke song from Senegal  
learned from Papis Mane

drum once

drum twice

Dow da Sa - ne ku - lo bu - te ku - lo bu - te n'de-ben - do - na

5

drum lead in to rhythm

nin - ki - nan - ko bi - no - ba - la ba - ri bi - no - ba - la a - ti - mo - so - la

8

drums start rhythm

Ah ee - ya oh wa - yo ee - ya oh ah

12

drums continue

Dow - da Sa - ne ku - lo bu - te ku - lo bu - te n'de-ben - do - na

14

nin - ki - nan - ko bi - no - ba - la ba - ri bi - no - ba - la a - ti - mo - so - la Ah

17

Ah ee - ya oh wa - yo ee - ya oh ah

21

Drum break



Drums continue with a different rhythm  
Vocal parts come in one by one and build

22 from 3rd time

Part 1: Dow - da Sa - ne ku - lo bu - te

Part 2: from 2nd time  
ti - mo - so, ti - mo - so - la a - ti - mo - so - la

Part 3: from 1st time  
ti - mo - so, ti - mo - so - la a - ti - mo - so - la

24 x3

Part 1: ku - lo bu - te n'de-ben - do - na

Part 2: ti - mo - so, ti - mo - so - la a - ti - mo - so - la

Part 3: ti - mo - so, ti - mo - so - la a - ti - mo - so - la

26

Part 1: Dow - da Sa - ne ku - lo bu - te

Part 2: ti - mo - so, ti - mo - so - la a - ti - mo - so - la

Part 3: ti - mo - so, ti - mo - so - la a - ti - mo - so - la

Part 4: Ah ee - ya oh wa - yo

28

Part 1: ku - lo bu - te n'de-ben - do - na

Part 2: ti - mo - so, ti - mo - so - la a - ti - mo - so - la

Part 3: ti - mo - so, ti - mo - so - la a - ti - mo - so - la

Part 4: ee - ya oh ah

Drums stop

30 *f*

1 & 2  
Dow - da Sa - ne ku - lo bu - te ku - lo bu - te n'de-ben - do - na

Part 3  
Dow - da Sa - ne ku - lo bu - te ku - lo bu - te n'de-ben - do - na

Part 4  
Dow - da Sa - ne ku - lo bu - te ku - lo bu - te n'de-ben - do - na

32

1 & 2  
nin - ki- nan - ko bi- no - ba - la ba - ri bi- no - ba - la a - ti - mo - so - la Ah

Part 3  
nin - ki- nan - ko bi- no - ba - la ba - ri bi- no - ba - la a - ti - mo - so - la Ah

Part 4  
nin - ki- nan - ko bi- no - ba - la ba - ri bi- no - ba - la a - ti - mo - so - la Ah

35 drums back in *x4*

Ah ee-ya oh wa - yo\_ ee-ya oh\_ ah ee-ya oh\_ ah

41 *cresc. to end* *ff*

Part 1  
ee-ya oh\_ ah ee-ya oh\_ ah ee-ya oh\_ ah

Part 2  
ee-ya oh ah ee-ya oh ah ee-ya oh ah

Part 3  
ee-ya oh\_ ah ee-ya oh ah ee-ya oh ah

Part 4  
ee-ya oh\_ ah ee-ya oh\_ ah ee-ya oh\_ ah



# Dowda Sane

## A traditional Malinke song from Senegal, learned from Papis Mane

**Papis Mane** is a drummer, dancer and singer from Senegal. He shares music from his West African cultural heritage through teaching and performing, and we are lucky enough to have him working as a tutor for BEAT. Papis taught us this song, will be running the training for drumming schools, and will lead the drummers on the night.

*Dowda Sane* is a children's song that is widely known in Senegal. It is about the drummer who makes us all dance, and about knowing which snakes are safe. It has 2 sections – fast, rhythmic vocals, followed by a tune made up of long notes. Malinke would not normally be written down and songs in this tradition not usually transcribed. I have done so to make it easier for schools to learn the words and arrangement, and I have done my best to represent the sound, but please listen first to the recording of Papis singing the song before you refer to any written resources.

## Djembe Drums

At the festivals, this song will be accompanied with djembe drums. The djembe is a rope-tuned, skin-covered goblet drum, a traditional instrument from West Africa. It is not known for sure how far back djembe drums go, but at least to the 13<sup>th</sup> century, probably further and possibly more than a millennium. Geographically, the traditional distribution of the djembe is associated with the Mali empire (approximately 1230-1670) which includes parts of the modern day countries of Guinea, Mali, Burkina Faso, Ivory Coast, Gambia and Senegal.

In recent years we have used djembe drums in fusion with a diversity of musical styles (in 2023 a piece exploring South Indian rhythms, in 2022 a Shaker dance tune). It seemed important this year to return to the djembe's true essence, with a piece of repertoire that could showcase traditional djembe playing.

## Learning the arrangement

First master the song in unison (use Papis' recording and then the full mix from 0:40 to do this), then you can look at the arrangement. Basically, we start with a unison version, then a section layering ostinato patterns, then the refrain is harmonised with a final build up to the ending. The written and recorded versions in this pack are fairly skeletal, so that we can learn the vocals whilst leaving space for the drums. The percussion on the recording is there simply to provide a pulse – it's all going to be much more exciting with the drums! There may also be dancing...

# Sunrise

Words by Lara Wong, age 16

Music by Ben Parry

A winning poet from the Young Poets Network  
Friday Afternoons Song Lyric Writing Challenge

Flowing and sustained ♩ = 120

Voices

Like dusk — one

11

touch I'll turn the sky — pur - ple Like dusk — one

15

touch I'll o - ver - come an - y hur - dle

19

Like night — I'll fight

24

all the ghosts that sur - round me Like night — I'll

27

fight All the wor - ries that crowd me

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Sunrise

31 *mp*  
 Like dawn — I'll rise

36 *mf*  
 I can car - ry the sun Like dawn — I'll

39 *f*  
 rise Watch me run run run

48 **Come prima**  
*mp*  
 I can be who I

59  
 want I can be like

63  
 no one My i - den - ti - ty is my own

67 *mf* *tenuto mp*  
 And I've on - ly just be -

71 *poco rall.*  
 - gun.

# Sunrise

**A contemporary choral song from Friday Afternoons by Ben Parry and Lara Wong.**

This song comes from the fantastic resource Friday Afternoons, a project run by Snape Maltings, based in Aldeburgh in Suffolk which is connected to the composer Benjamin Britten and the rich musical heritage he created there. Friday Afternoons is named after a collection of songs Britten composed for children's voices; continuing this tradition, they commission works from contemporary composers and then makes this music accessible to schools, teachers and choirs through their website, with many excellent supporting resources. I would strongly recommend exploring the wider repertoire they have available – it is all free.

[www.fridayafternoonsmusic.co.uk](http://www.fridayafternoonsmusic.co.uk)

In 2023 Friday Afternoons celebrated its 10<sup>th</sup> anniversary with a project where they commissioned 10 well-known contemporary composers to each write a setting of a lyrics written by young people, around the theme of identity. The result is a varied set of songs with lyrics that are relatable for young people to sing and communicate. 16 year old **Lara Wong** was one of the winning lyricists, with this poem about potential and agency, full of beautiful imagery. **Ben Parry** (1965-) is a musician, composer, conductor and singer with an impressive career which includes touring the world with *The Swingle Singers*, directing and writing for the professional choir *London Voices* (on the soundtrack of many films including the Harry Potter series), and 11 years as Artistic Director of *National Youth Choirs of Great Britain*.

The song is not too difficult at first glance; it is in unison, with a very manageable range and is not over-long or wordy. The challenge lies in making a beautiful sound, controlling the dynamics, and maintaining the energy through the long notes and phrases. The excellent recording, performed by NYCGB, showcases the phrasing beautifully and is a great model to learn from.

## Teaching Sunrise – phrasing and breathing

Start by listening to this recording. Notice where the choir breathes, and how this makes sense of the text. In the first section, they breathe after *touch, purple, touch* and *hurdle*. In the second section, there are fewer breath points, as the choir sings through *fight* each time, connecting together the lyrics and creating a sense of direction. The third section returns to shorter phrases, with breaths after each *rise*; this is helpful for building up to the climax at *run, run, run*. Another useful focus for listening is to count the beats in the long notes, especially at the end of each line.



Breathing is tricky, simply because as soon as you talk about it, children start to “try” and this can interfere with what is a very natural reflex. Your lungs are very good at filling up with air without intervention! I try to use vocabulary like “let the air in” rather than “breathe in” – the latter tends to lead to holding breath, stiff posture and tension in the shoulders. Get your children to do a sound like a tongue trill (“lrrr”) or lip trill (“brrr”) - a very good warm up which kids love to do – anyone who has difficulty with these sounds can do “zzz”, “vvv” or “jjj” instead). Make it go up and down and do it for as long as you can – when you have no air left, just stop and let the air in. This leads to a natural, automatic in-breath. If they put their hands on their tummies, they should feel the muscles there naturally tensing as they make the sound, and then releasing to let the air in. That is what a good breath for singing should feel like.

Beware misleading vocabulary around this subject. You don’t breathe into your abdomen – your abdominal wall moves to make room for your diaphragm to push downwards as your lungs fill up with air. You can’t control your diaphragm directly (like your heart, its job is to keep you alive whatever you’re doing or thinking).

Many of your children will manage the longer phrases quite naturally, but they shouldn’t worry about it if they find it hard. It’s important not to worry about having enough breath (ironically, this also introduces tension and tends to make you run out of breath sooner, as many a nervous performer has experienced). In a choir, we can “stagger” breathing to cover any gaps. Tell your children, if they run out of breath, simply to fade out, take a breath subtly, and then fade back in again.

## Dynamics in Sunrise

The dynamics (markings telling you how loud/quiet to sing) are important in this song, enhancing the phrasing and giving it light and shade. It’s a useful teaching opportunity to show your children the sheet music and identify these instructions. Parry uses only the following markings (flashcards for these are included in the downloadable paper resources).

<i>mp</i>	mezzo-piano	medium soft
<i>mf</i>	mezzo-forte	medium loud
<i>f</i>	forte	loud
	crescendo	get louder gradually
	diminuendo	get quieter gradually



## British Sign Language for Sunrise

The massed choir will be performing this song using British Sign Language, so it is a good idea to incorporate this into the learning process from the beginning. Use the BSL video (in the online resources) to learn the signs, devised in consultation with the Barnet Education and Learning Service Deaf and Hearing Support Team.<sup>1</sup>

The video has been filmed with the intention that you mirror it (as students naturally will when watching and copying the video from the whiteboard). This will produce right-hand dominant signs (where the signs are not symmetrical). It will look lovely when the whole choir do it together. It is important that everyone does the same – so if you want to lead your children from the front in school, you should do it the other way around (with left-hand dominant signs, as I do in the video).

BSL is a language with its own syntax, and signs, especially for a song, may convey the meaning of whole phrases, rather than necessarily corresponding to each word that is sung. The meaning of the individual signs is shown below, which should help you to make sense of it with your children

*Sunset, touch, sky, purple*

*Sunset, touch, powerful*

*Night, fight, ghosts, surround*

*Night, fight, thoughts, crowd*

*Sunrise, carry, sun*

*Sunrise, watch, run*

*I choose*

*There is only one me*

*My identity, mine*

*Now, start, future*

Notice how the signs are maintained until the ends of the long notes; this should naturally help children to sing through to the end of each phrase.

The video includes some simple animations of the piano score – this looks complicated, but is another nice way to focus listening and to introduce your children to how notation works. It will also give any students who learn instruments the opportunity to point out some of the features they recognise.

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<sup>1</sup> Two of the festivals will also be fully interpreted in British Sign Language. If you have a child/family who could benefit from this, please do let us know so that we can allocate you to one of these performances.

# I Got Rhythm

arr. RS

George & Ira Gershwin

♩=92 

*whispered* (L R L) (L R L) **x4**

I got rhy-thm | *click* | Got rhy-thm in my fin-gers | *chest pat* | bo - dy | *patsch* | legs | *clap* | hands

5

doop doop doo - wah, doop doop doo - wah,

9

doop doop doo - wah doop doop doo-bee doo - wah wah

14 **VERSE**

Days can be sun - ny, with ne-ver a sigh Don't need what mo - ney can buy.

21

Birds in the tree sing their day - ful of song

25

Why should - n't we sing a - long?

29

I'm chip - per all the day, hap - py with my lot

34 *rit.* *a tempo* **2**

How do I get that way? Look at what I've got.

I Got Rhythm

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## 40 MELODY

I\_\_got rhy - thm, I\_\_got mu - sic\_\_ I\_\_got my friend, who could

46 ask for a-ny-thing more? I\_\_got dai - sies\_ in\_\_green pas - tures,

52 I\_\_got my friend, who could ask for a-ny-thing more? Old\_\_man trou - ble,

58 I\_\_don't mind him\_ You\_won't find him\_ round my door I\_\_got

65 star - light, I\_\_got sweet dreams, I\_\_got my friend, who could

70 ask for a - ny-thing more? Who could ask for a - ny-thing more?



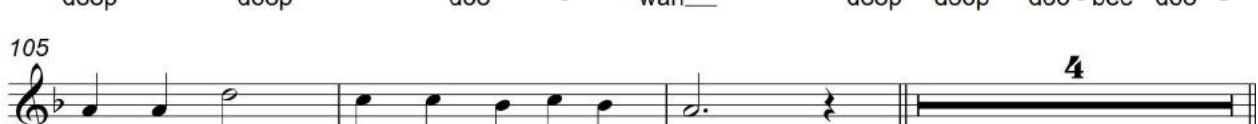
## 74 HARMONY

doop doop doo - wah, doop doop doo - wah, doop doop

79 doo - wah doop doop doo-bee doo-wah doop doop doo - wah, doop doop

85 doo - wah, doop doop doo - wah\_ doop doop doo-bee doo - wah

90 Wah\_\_\_\_\_ wah wah wah wah\_\_\_\_\_ Wah\_\_\_\_\_ wah wah wah wah




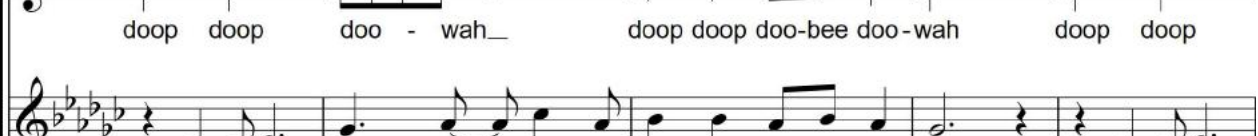
97  
  
 Doo-bee doo-bee doo-bee doo-bee doop doop doo - wah, doop doop doo - wah,  
 102  
  
 doop doop doo - wah\_ doop doop doo - bee doo -  
 105  
  
 wah doo - wah, doop doop doo-bee doo - wah

**INSTRUMENTAL**

*whispered*

112  
  
 I got rhy-thm (click) I got rhy-thm I got rhy-thm Got  
 118  
  
 rhy-thm in my fin-gers I got rhy-thm (chest pat) I got rhy-thm  
 123  
  
 I got rhy-thm Got rhy-thm in my bo-dy I got rhy-thm  
 129  
  
 (patsch) I got rhy-thm I got rhy-thm Got rhy-thm in my legs  
 135  
  
 I got rhy-thm (clap) I got rhy-thm I got rhy-thm  
 141  
  
 Got rhy-thm in my hands Got rhy-thm in my hands

I Got Rhythm

146  
 Part 1  **HARMONY**  
 doop doop doo - wah, doop doop doo - wah,  
 Part 2  **MELODY**  
 I\_\_ got rhy - thm, I\_\_ got mu - sic\_  
 154  
 Part 1   
 doop doop doo - wah\_ doop doop doo-bee doo-wah doop doop  
 Part 2   
 I\_\_ got my friend, who could ask for a - ny-thing more? I\_\_ got



159

Part 1  
doo - wah, doop doop doo - wah, doop doop doo - wah

Part 2  
dai - sies in green pas - tures, I got my friend, who could

164

Part 1  
doop doop doo-bee doo-wah Wah wah wah wah

Part 2  
ask for a - ny-thing more? Old man trou - ble, I don't mind him

170

Part 1  
Wah wah wah wah Doo-bee doo-bee doo-bee doo-bee doop doop

Part 2  
You won't find him round my door I got

175

Part 1  
doo - wah, doop doop doo - wah, doop doop doo - wah

Part 2  
star - light, I got sweet dreams, I got my friend, who could

180

Part 1  
doop doop doo-bee doo - wah doo-wah, doop doop doo-bee doo - wah Who could

Part 2  
ask for a - ny-thing more? Who could ask for a - ny-thing more? Who could

184

Part 1  
ask for a - ny-thing more? I got rhy-thm!

Part 2  
ask for a - ny-thing more? I got rhy-thm!



# I Got Rhythm

A classic from the Golden Era of American popular song, by George & Ira Gershwin

**George Gershwin (1898-1937)** was an American composer and pianist whose works spanned popular, jazz and classical genres.

Other famous works by George Gershwin include *Rhapsody in Blue*, for piano and jazz orchestra, which opens with a very famous clarinet solo, and the opera *Porgy and Bess*, which featured a cast of classically trained African-American singers and includes the song *Summertime*.



George Gershwin (1937)  
by Carl Van Vechten

**Ira Gershwin (1896-1983)**, George's older brother, was a lyricist who is best known for his collaboration with his brother but produced a large body of work over many years, also working with other notable songwriters including Kurt Weill, Harry Warren & Harold Arlen.

Together, the brothers created numerous hit Broadway shows in the 1920s and 30s, including many songs that have become enduring standards including *I Got Rhythm*, *Embraceable You* and *Someone To Watch Over Me*.

*I Got Rhythm's* simple melody is incredibly catchy, featuring the same 4 notes going up and down to a syncopated rhythm (which means the notes are between rather than on the beats). George Gershwin's chord progression for this song subsequently took on a life of its own in the jazz world. The 32-bar structure, subsequently known as the "Rhythm changes", was used widely for improvising in the 1920s and 30s and is the foundation for many other popular jazz tunes.

## Teaching I Got Rhythm

Start by listening to the main melody (it starts at bar 40, 1:19 on the recording) and asking your student to spot the repetition. The whole thing has a structure AABA. The tune in the first 8 bars (A - up to *who could ask for anything more*) is repeated exactly in the next 8 bars but with different words (*daisies, green pastures*). The next 8 bars is a contrasting tune (B - *Old man trouble...*) but then we return to the initial melody, with more new words (*starlight, sweet dreams*). The simple device of repeating the final phrase with an unexpected high note in the first instance makes the tune feel finished. It's all very satisfying musically – wonderfully simple, easy to learn and pleasing to sing.

This arrangement includes these other elements:

- the **verse** - *Days can be sunny* – verses from songs of this era are often left out in modern performance. The less famous verse not only tees up the chorus perfectly, it means that listeners don't know what's coming, creating a great moment when the main tune lands. Listen out for a hint of the James Bond theme tune hidden in the piano part too.
- a **harmony** part that fits over the main melody – mainly sung to *doo*, with a *wah* in the B section which is meant to be an impression of a jazz trumpet! Keep the feel light and jazzy, and try not to rush on *dooby dooby dooby dooby*.
- some **whispering/body percussion**, which is used as an introduction and then as a part for the singers during the instrumental section.

## Play in the instrumental

If you wish, you can bring a small number of instrumentalists to play in the instrumental section of the song. A set of downloadable parts for a variety of instruments, including parts for beginners, can be downloaded from the resources. Please get in touch if there are any additional parts you need.

You might also choose to do this as an activity for all your students in class. A simplified version of the melody can be played quite readily on tuned percussion. Handily, in this key, it fits in a C-C' octave using only the white notes, so is suitable for boxed sets of chime bars etc. as well as for larger instruments.

A recording of this part is included on the resources page. It's written out here in notation but with letter names (the colours match the rainbow range of tuned percussion that some of you may have in school). This is also included in the downloadable whiteboard resources.

The image shows three staves of musical notation in treble clef, 4/4 time, with a key signature of one sharp (F#). The notes are color-coded to match a rainbow range of tuned percussion: C (red), D (orange), F (yellow), G (green), A (blue), and B (purple). The first staff contains the first 8 measures, the second staff the next 8 measures, and the third staff the final 8 measures. The notes are: Staff 1: C D F G | G F D C | C D F G | A A G G F; Staff 2: A A A B | A A A D | G G G A | G G G; Staff 3: C D F G | G F D C | C D F G | A A G G C'. A fourth staff at the bottom right shows the final notes: A A G G F.

# Orra Bhonna Bhonnagan

Gaelic Mouth Music from Scotland

With spirit ♩ = 120

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It consists of four staves of music. The first staff begins with a repeat sign and a double bar line. The lyrics are: 'Or - rah von - nah von - nah - gihn, Or - rah von - nah - gihn a gry, (phonetic, for pronunciation)'. The second staff starts with a '3' above the first measure, indicating a triplet. The lyrics are: 'Or - rah von - nah von - nah - gihn, Haytch-oo hoe - kal ih voon - tat.'. The third staff starts with a '5' above the first measure, indicating a quintuplet. The lyrics are: 'O ha layck meooann toe - pahr, O ha layck meooann try, O ha'. The fourth staff starts with an '8' above the first measure, indicating an eighth note. It features two first endings: the first ending leads to the second ending, and the second ending concludes the piece. The lyrics are: 'layck meooann toe - pahr, Haytch oo hoe - kal ih voon - tat O ha hoe - kal ih voon - tat'.

## Lyrics in Gaelic

Orra bhonna bhonnagan,  
Orra bhonnagan a ghraid,  
Orra bhonna bhonnagan,  
Theid thu thogail a' bhuntat.

O cha leig mi'thu'an tobair,  
O cha leig mi'thu'an traigh,  
O cha leig me'thu'an tobair,  
Theid thu thogail a' bhuntat.

## English translation

On your little feet,  
On your feet, my love  
On your little feet,  
You will go to lift the potatoes

I will not let you go to the well,  
I will not let you go to the shore,  
I will not let you go to the well,  
You will go to lift the potatoes.

# Orra Bhonna Bhonnagan

arr. Katy Lavinia Cooper

Gaelic Mouth Music from Scotland

With spirit ♩ = 120

Or - rah von - nah von - nah - gihn, Or - rah von - nah - gihn a gry,

3 FINE

Or - rah von - nah von - nah - gihn, Haytch-oo hoe - kal ih voon - tat.

5

O ha layck meeoann toe - pahr, O ha layck meeoann try, O ha

8

layck meeoann toe - pahr, Haytch oo hoe - kal ih voon - tat O ha hoe - kal ih voon - tat

Orra Bhonna Bhonnagan

11 *pp for DS*

Part 1  
Or - rah von - nah von - nah - gihn, Or - rah von - nah - gihn a gry,

Part 2  
Or - rah von - nah von - nah - gihn, Or - rah von - nah - gihn a gry,

Part 3  
da da da da da da

Part 4  
da da da da da da

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Available to purchase in *O Lux Beata*, published by Sing for Pleasure [www.singforpleasure.org.uk](http://www.singforpleasure.org.uk)

13

Part 1  
Or - rah von - nah von - nah-gihm, Haytch-oo hoe - kal ih voon - tat.

Part 2  
Or - rah von - nah von - nah-gihm, Haytch-oo hoe - kal ih voon - tat.

Part 3  
da da da da da da da

Part 4  
da da da da da da da

15 *f for DS*

Part 1  
O ha layck meooann toe pahr, O ha layck meooann try, O ha layck meooanntoe pahr, Haytch oo

Part 2  
O ha layck meooann toe pahr, O ha layck meooann try, O ha layck meooanntoe pahr, Haytch oo

Part 3  
clap da da da da da da da

Part 4  
clap da da da da da da da

19

Part 1  
1. hoe - kal ih voon - tat O ha hoe - kal ih voon - tat 2. DS with repeats Last time DC al fine with repeats hoe - kal ih voon - tat

Part 2  
hoe - kal ih voon - tat O ha hoe - kal ih voon - tat hoe - kal ih voon - tat

Part 3  
da da da da da da da da da da da da da da da

Part 4  
da da da da da da da da da da da da da da da

Orra Bhonna Bhonagan



# Orra Bhonna Bhonnagan

## Gaelic mouth music from Scotland

This Scottish song is an example of Gaelic mouth music – a Scottish folk tradition where upbeat folk melodies usually played by instruments are set to Gaelic words – either to pass on the tunes, or to accompany dancing in the absence of instruments. This one has been expertly set by Katy Lavinia Cooper, a Scottish choral conductor, composer and arranger who also works with Sing for Pleasure; this song is in one of SFP’s excellent publications (*O Lux Beata*) and is used with permission.

The song is in Scots Gaelic. Written Gaelic is rather confusing if you don’t know the language, as phonetically it is quite different from written English. The italicised words on the music are phonetic to help you with pronunciation. The Gaelic is shown on page 21 along with an English translation. Apologies to any Gaelic speakers; mistakes in the pronunciation on the recordings are mine alone. As well as the phonetic lyrics provided by Katy Lavinia Cooper, I used as a guide a recording by Cooper’s choir *Glasgow Madrigals* – an immaculate performance which is on their album *Leaves of Life*, available to buy online if, as I do, you like this sort of thing.

The main challenge with this song is the words, and it’s important to start slowly until the lyrics are secure. When you’re ready (and you will be allocated a part), you can move on to the full arrangement which uses 4-part harmony. This is how we will perform the song on the night. However, it’s best to start learning with the Unison version from the recordings playlist, which presents the main melody without the distraction of other parts. Use this as a guide for pronunciation, don’t just rely on the phonetic words as there are nuances in the pronunciation it’s hard to express phonetically. For example, in *ih voontat*, *ih* is somewhere in between “a” and “I”, and the oo sound in *voontat* is somewhere between the vowel sounds in “hood” and “mood”. Another sound to capture is *meeooann*, which is rather lovely to say. Try it slowly and really feel the vowel sounds in the mouth. The “oo” almost disappears when you speed it up but it should retain that pleasing mouth feel. Once you’ve mastered the words, the tune should bounce along.

In common with a lot of Scottish folk music, the melody is pentatonic – that is, it uses a 5-note scale (in this case DEGAB). Cooper has expanded the note set to a G major scale for some of the harmony parts (including the missing C and F#) which creates extra harmonic interest in the arrangement, but the original melody is a traditional pentatonic tune.

The other feature to look out for is a “Scottish snap” – where a short-long rhythm is used to create an accent and rhythmic interest, contrasting with mostly long-short rhythms in the tune. A good place to hear this is the first part of the melody.

*Orrah vonnah vonnahgin*                      long-short, long-short, long-short, long  
*Orrah vonnahghin a gry*                      short-long, long-short, short long, long

The Scottish snaps are on “Orrah” and “–ghin a” in the second line. Try clapping just those notes and hear the effect they create. You can find this device in other Scottish folk music – eg. “lassie” in *Will ye go, lassie, go*

## Playing Orra Bhonna Bhonagan in class

For the festival, you only need to learn to sing this song – we will not have any instruments on the night. However, if you want to explore it further with some practical activities in class, here are some ideas.

If you remove Cs and Fs from tuned percussion (or if they aren’t removable you can stick post it notes onto these pitches) you are left with the pentatonic scale for this song. Tell your students it starts on D and challenge them to work out the tune. This melody is written out with letter names here, and in the downloadable whiteboard resources.

D E G A B G G A A G E E E E  
Or - rah von - nah von - nah - gihn, Or - rah von - nah - gihn a gry.

D E G A B G G A A B A G G G  
Or - rah von - nah von - nah - gihn, Haytch - oo hoe - kal ih voon - tat.

G A B A A A G A B E E G A  
O ha layck meooann toe - pahr, O ha layck meooann try, O ha

B A A A G A B D D D D  
layck meooann toe - pahr, Haytch oo hoe - kal ih voon - tat (O ha)

This melody also works really well on descant recorder.

Another way to find a pentatonic scale is to use the black notes on the piano. If you have pianists in your class, you can challenge them to work the tune out using only the black notes. It starts on D flat. They can't play at the same time as the tuned percussion or recorders though!

Pentatonic scales are great for improvising, as almost any combination of notes sounds pleasing. Use prepared instruments to get your students to compose their own simple melodies. They could also include Scottish snaps in their tunes.

The whiteboard resources also include a simple arrangement for classroom tuned percussion, drums and shakers. The tuned percussion part has a narrow range (C-A) which means that you can fit 2 players on a standard soprano or alto classroom xylophone/metallophone - but you will need F#s to substitute for the Fs.

You can use any or all of these parts to accompany the song in class. You can listen to a recording of this on the resources page.

The image shows a musical score for a song. It consists of two systems of music. The first system has a vocal line and three accompaniment parts: Tuned Percussion (TP), Shaker (Sh.), and Drum (Dr.). The second system starts at measure 5 and includes the same parts. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The accompaniment parts are in the same key and time signature. The lyrics are: "Or - rah von - nah von - nah-gihn, Or-rah von - nah-gihn a gry, Or - rah von - nah von - nah-gihn, Haytch-oo hoe - kal ih voon - tat." and "O ha layck meooann toe - pahr, O ha layck meooann try, O ha layck meooann toe - pahr, Haytch oo hoe - kal ih voon - tat (O ha)". The Tuned Percussion part uses colored letters to indicate notes: G, C, G, E, C, F#, G, A, F#. The Shaker part uses colored letters to indicate notes: F#, D, E, C, F#, D, G, E, F#. The Drum part is indicated by a drumstick icon and a note head.

# I'm still singing

by Gitika Partington & Andrew McCrorie-Shand

♩ = 96 **2** **VERSE**

Sing me on a jour-ney\_ sing soft when the warm winds blow

5

Sing me on a jour-ney\_ I face the sun and my eyes are closed Sing me on a jour-ney\_

8

I sing out\_ on the moun-tains high Sing me on a jour-ney\_ some - times I laugh, some

11 **CHORUS 1 UNISON**  
**CHORUS 2 HARMONY**

Everyone 1st time  
Part 1 only 2nd time

times I cry So the jour-ney goes by and I'm still sin-ging I laugh and I\_

times I cry So the jour-ney goes by I laugh and I\_

times I cry So the jour-ney goes by I laugh and I\_

times I cry So the jour-ney goes by I laugh and I\_

15

\_ cry\_ and I'm still sin-ging I can fall, I can fly\_ and I'm still sin-ging Say hel-lo or good

\_ cry\_ I can fall, I can fly\_ Say hel-lo or good

\_ cry\_ I can fall, I can fly\_ Say hel-lo or good

\_ cry\_ I can fall, I can fly\_ Say hel-lo or good

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19

1. 2.

- bye and I'm still sin-ging mm mm mm Still

Part 2  
- bye mm mm Still

Part 3  
- bye mm mm

Part 4  
- bye mm mm

24

1 & 2  
sin-ging mm mm I'm still sin-ging mm mm still sin-ging mm mm I'm still

30 **VERSE 3 WITH OSTINATO**

1 & 2  
sin-ging mm mm still sin-ging mm

3 & 4  
Sing me on a jour-ney\_ sing soft when the warm winds blow

33

1 & 2  
mm I'm still sin-ging mm mm still

3 & 4  
Sing me on a jour-ney\_ I face the sun and my eyes are closed Sing me on a jour-ney\_

36

1 & 2  
sin-ging mm mm I'm still sin-ging

3 & 4  
I sing out\_ on the moun-tains high Sing me on a jour-ney\_ some - times I laugh, some

I'm Still Singing



CHORUS 3 HARMONY WITH ECHO

39

Part 1  
So the jour-ney goes by and I'm still

Part 2  
So the jour-ney goes by

Part 3  
times I cry So the jour-ney goes by

Part 4  
times I cry So the jour-ney goes by

42

Part 1  
sin-ging I laugh and I cry and I'm still sin-ging I can fall, I can

Part 2  
and I'm still sin ging I laugh and I cry and I'm still sin-ging

Part 3  
I laugh and I cry I can fall, I can

Part 4  
I laugh and I cry I can fall, I can

45

Part 1  
fly and I'm still sin-ging Say hel-lo or good - bye and I'm still

Part 2  
I can fall, I can fly and I'm still sin-ging Say hel-lo or good-bye

Part 3  
fly Say hel-lo or good - bye

Part 4  
fly Say hel-lo or good - bye

I'm Still Singing

OUTRO

48

Part 1  
sing-ing mm mm still sin-ging mm

Part 2  
— and I'm still sin-ging mm mm I can fall, I can

Part 3  
— mm mm and I'm still sin-ging

Part 4  
— mm mm I can fall, I can

51

Part 1  
mm I'm still sin-ging mm

Part 2  
— fly I can fall, I can

Part 3  
— and I'm still sin-ging

Part 4  
— fly I can fall, I can

53

rall. to end

Part 1  
mm still sin-ging *p* mm mm I'm still sin-ging

Part 2  
— fly *p* mm mm I'm still sin-ging

Part 3  
— and I'm still sin-ging *p* mm mm I'm still sin-ging

Part 4  
— fly *p* mm mm I'm still sin-ging

I'm Still Singing

# I'm Still Singing

## A gentle anthem by Gitika Partington & Andrew McCrorie-Shand

Gitika Partington is a singer-songwriter and inspirational choral leader who has written many brilliant songs and arrangements for choirs and community singing. Here she teams up with composer Andrew McCrorie-Shand (whose long and varied career as a composer and performer includes penning the *Teletubbies* theme tune) to produce this song about how singing runs through our lives. It really is beautifully written for young voices, using the sweet spot in the vocal range and with such relatable lyrics that it is a joy to sing. It's available on Sing Up – I was unable to resist adding some extra harmonies in an arrangement created for these festivals.

When you are learning this song, start by singing Part 1. You will ultimately be allocated one of the 4 parts to learn, but before that, once you've learned the main melody, you can experiment with some of the ideas in the song – for example the ostinato/melody combination in the middle section and the canon in the final chorus.

It's definitely achievable to perform this song in school. You don't need all 4 parts – the arrangement simplifies easily, and you can take any route through it. For example, you can sing Part 1, split into 2 parts at bar 24 (eg. Part 1 and Part 3) and then go back to Part 1 from bar 40 to the end.

It's also a lovely song to use for solo singing. When developing vocal confidence, it's nice to give several students very short solos, so that no one has the spotlight on them for too long and it isn't too intimidating. It works well to get everyone to sing *Sing me on a journey*, and then allocate the in between lines to soloists, as follows:

All:	Sing me on a journey
Solo 1:	Sing soft when the warm winds blow
All:	Sing me on a journey
Solo 2:	I face the sun and my eyes are closed
All:	Sing me on a journey
Solo 3:	I sing out on the mountains high
All:	Sing me on a journey
Solo 4:	Sometimes I laugh, sometimes I cry

It doesn't take too long to get through a whole class this way. Praise everyone who has a go and you may find everyone does it eventually – it's a really nice way to normalise solo singing as something everyone can try.

# Love shine a light

words and music by Kimberley Rew

♩ = 84 **2**

1. Love shine a light in e-very cor-ner of\_\_ my heart, let the love\_\_ light car - ry, let the love

6

\_\_ light car - ry. Light up the ma - gic in e - very lit - tle part, let our love

9 **3**

\_\_ shine a light in e-very cor-ner of\_\_ our hearts.

15

2. Love shine a light in e-very cor-ner of\_\_ my dreams, let the love\_\_ light car - ry, let the love  
3. Love shine a light in e-very cor-ner of\_\_ the world, let the love\_\_ light car - ry, let the love

(verse 3)

Light up the ma - gic for e - very boy\_ and girl, \_

\_\_ light car - ry. Like themigh-ty ri - ver, flow-ing from a stream, let our love\_\_ shine a light in e-very  
\_\_ light car - ry. let our love\_\_ shine a light in e-very

22 **8**

V1  
cor-ner of\_\_ my dreams.\_\_\_\_ And we're all gon-na shine a light to-ge-ther,  
cor-ner of\_\_ the world.\_\_\_\_

V2  
cor-ner of\_\_ my dreams.\_\_\_\_ And we're all gon-na shine a light to-ge-ther,  
cor-ner of\_\_ the world.\_\_\_\_

V3  
cor-ner of\_\_ my dreams.\_\_\_\_ And we're all shine a light to-ge-ther,  
cor-ner of\_\_ the world.\_\_\_\_

V4  
cor-ner of\_\_ my dreams.\_\_\_\_ And we're all shine a light to-ge-ther,  
cor-ner of\_\_ the world.\_\_\_\_

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26

V1  
All shine a light to light\_ the way\_ Bro - thers and sis - ters in

V2  
All shine a light to light\_ the way\_ Oo

V3  
All light to light\_ the way\_ Oo

V4  
All light to light\_ the way\_ Oo

29 **Last time to Coda**

V1  
e - very lit - tle part, let our love\_ shine a light\_ in e - very cor - ner of\_ our hearts.

V2  
let our love\_ shine a light\_ in e - very cor - ner of\_ our hearts.

V3  
let our love\_ shine a light\_ in e - very cor - ner of\_ our hearts.

V4  
let our love\_ shine a light\_ in e - very cor - ner of\_ our hearts.

32 *a cappella voices*

V1  
And we're all gon-na shine a light to-ge-ther, All shine a

V2  
And we're all gon-na shine a light to-ge-ther, All shine a

V3  
And we're all shine a light to-ge-ther, All

V4  
And we're all shine a light to-ge-ther, All



36

V1  
light to light\_ the way\_ Bro - thers and sis - ters in e - very lit - tle part, let our love

V2  
light to light\_ the way\_ Oo let our love

V3  
light to light\_ the way\_ Oo let our love

V4  
light to light\_ the way\_ Oo let our love

39 **D.S. al Coda**

V1  
— shine a light\_ in e - very cor - ner of\_\_ our hearts.\_\_ And we're

V2  
— shine a light\_ in e - very cor - ner of\_\_ our hearts.\_\_ And we're

V3  
— shine a light\_ in e - very cor - ner of\_\_ our hearts.\_\_ And we're

V4  
— shine a light\_ in e - very cor - ner of\_\_ our hearts.\_\_ And we're

42 **Coda** **molto rit.**

V1  
cor-ner of\_\_ our hearts.\_ let our love\_\_ shine a light in e - very cor - ner of\_\_ our hearts.\_

V2  
cor-ner of\_\_ our hearts.\_ let our love\_\_ shine a light in e - very cor - ner of\_\_ our hearts.\_

V3  
cor-ner of\_\_ our hearts.\_ let our love\_\_ shine a light in e - very cor - ner of\_\_ our hearts.\_

V4  
cor-ner of\_\_ our hearts.\_ let our love\_\_ shine a light in e - very cor - ner of\_\_ our hearts.\_

# Love Shine a Light

## A Eurovision winning song about the power of love

This song won the Eurovision song contest for the United Kingdom in 1997 by a margin of over 70 points, a record at the time.



Katrina & the Waves (1985) © Capitol Records Ltd

It was written by Kimberley Rew, better known as the guitarist and main singer-songwriter for the band Katrina and the Waves. (pictured – Kimberley Rew is front right, next to lead singer Katrina Leskanich).

Rew also wrote the band's 1985 hit *Walking on Sunshine*, now a modern classic because of its enduring appeal, upbeat sentiment and consistent use in film, television and adverts.

*Love Shine a Light* was in fact a bigger hit than *Walking on Sunshine* at the time of release, reaching number 3 in the singles charts in the wake of its stellar performance at Eurovision.

There isn't too much to say about learning this song – it's not difficult, it's just a good sing and will work particularly well with the massed choir.

- Do watch out for the singular/plural and pronouns for the line endings – *my heart, our hearts, my dreams, the world*.
- In the chorus, let the sound open up, but avoid pushing, retaining a singing quality at all times.

This is a great assembly song. It works just fine in unison – just sing Part 1, and you can put in any of the other harmonies that you learn. If you would like a 2-part version, Part 1 with Part 3 works well. Because this song is not too wordy, it can also be accessible for Key Stage 1 – ideal repertoire for whole school community singing, with a sentiment everyone can get behind.