



*All Under One Sky*



*RAH 2025*

# **Songs for Schools**

**Love Music**  
**Make Music**

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

## Contents

|  |    |
|--|----|
| Notes on parts and seating.....                | 3  |
| <b><i>Another Day of Sun</i></b> .....         | 5  |
| Teaching notes.....                            | 13 |
| <b><i>TāReKiŦa</i></b> .....                   | 14 |
| Teaching notes.....                            | 22 |
| Building blocks & choreography .....           | 23 |
| Structure .....                                | 27 |
| Pronunciation guide.....                       | 28 |
| <b><i>All Under One Sky</i></b> .....          | 29 |
| Teaching notes.....                            | 36 |
| <b><i>May It Be</i></b> .....                  | 38 |
| Teaching notes.....                            | 41 |
| <b><i>Furrem Be Meheen Mary Mack</i></b> ..... | 42 |
| Teaching notes.....                            | 46 |
| <b><i>Celebration</i></b> .....                | 47 |
| Teaching notes.....                            | 52 |

## Additional resources to download

**Paper resources (pdf):** Song lyrics; Set of piano scores

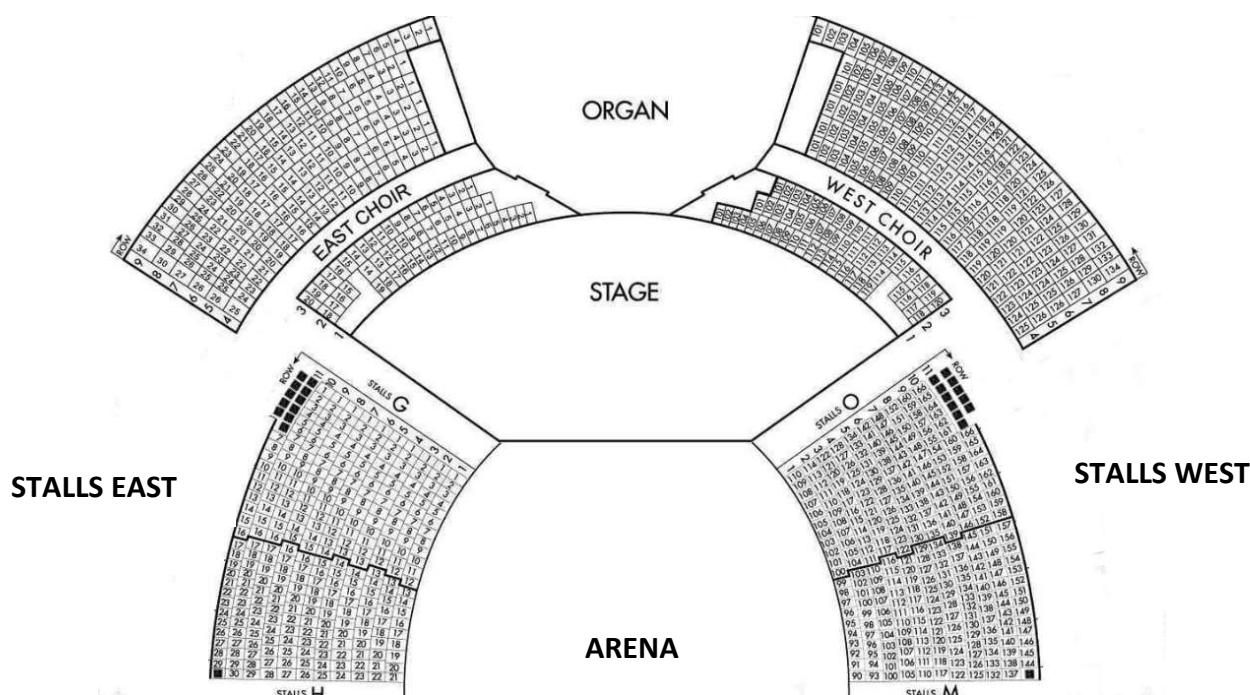
## Recording & Video playlist

|  |   |
|--|---|
| <b><i>Another Day of Sun</i></b>         | Full mix, Piano, Parts 1-3, Changed Voices, Solos   |
| <b><i>TāReKiŦa</i></b>                   | Full mix, Parts 1-4,<br>Choreography videos: Full, Parts 1-4  |
| <b><i>All Under One Sky</i></b>          | Full mix & backing with click for movements 1,3,11<br>Parts 1+3 (high) and Parts 2+4 (low) for<br>movements 1 and 11. |
| <b><i>May It Be</i></b>                  | Full mix, Piano, Parts 1-3 & Changed Voices   |
| <b><i>Furrem Be Meheen Mary Mack</i></b> | Full mix, Piano, Parts 1-4  |
| <b><i>Celebration</i></b>                | Full mix, Backing track, Parts 1H, 1L, 2H, 2L   |

## Notes on parts and seating

---

Schools will be seated in a horseshoe shape, using the stalls seating on either side of the Arena, and the choir stalls that extend upwards on either side of the organ.



In the concert the massed choirs will sing in unison, 2, 3 and 4-part harmony.

Once we have confirmed exact numbers with each school, you will be allocated seats and this will determine the harmony part you sing for each song.

You will be allocated to: Stalls East, Choir East, Choir West or Stalls West. The table on the next page shows how these areas correspond to parts in the songs.

Secondary schools will be seated in Stalls West.

## Changed Voices

---

Secondary schools may be bringing students singing in a tenor/bass register, or those whose voices are changing. Secondary schools will be seated together in Stalls West, and we will organise it so that these students can be together within that block.

For most repertoire, it will work for students with changed or changing voices to sing the same part as the rest of the block but in their own octave (this can also be helpful for changing voices who may be switching register at times). For these songs, we have not made separate learning tracks for changed voices.

In *Another Day of Sun* and *May it Be*, there are dedicated parts for Changed Voices; for these songs, the learning tracks include a part sung in the adult male register.

## Table of Harmony Parts

---

|   | <b>Stalls<br/>East</b> | <b>Choir<br/>East</b> | <b>Choir<br/>West</b> | <b>Stalls<br/>West</b> |
|---|------------------------|-----------------------|-----------------------|------------------------|
| <b><i>Another Day of Sun</i></b>                    | Part 1                 | Part 2                | Part 2                | Part 3                 |
| <b><i>TāReKiTa</i><sup>1</sup></b>                  | Part 1<br>Red          | Part 2<br>Blue        | Part 3<br>Green       | Part 4<br>Yellow       |
| <b><i>All Under One Sky</i></b>                     | Part 4<br>(low)        | Part 3<br>(high)      | Part 1<br>(high)      | Part 2<br>(low)        |
| <b><i>May It Be</i></b>                             | Part 3                 | Part 2                | Part 2                | Part 1                 |
| <b><i>Furrem Be Meheen</i><br/><i>Mary Mack</i></b> | Part 4                 | Part 3                | Part 2                | Part 1                 |
| <b><i>Celebration</i></b>                           | Part 1<br>high         | Part 1<br>low         | Part 2<br>low         | Part 2<br>high         |

---

<sup>1</sup> The colours are used in the learning videos for this song – they have no further significance!

# Another Day of Sun

arr. Jacob Narverud  
adapted RS

music by Justin Hurwitz  
lyrics by Benj Pasek & Justin Paul

With energy and drive ♩ = 118-126  
Unison

Massed Choirs

4 *p light & crisp*  
Da ba da ba dop ba da da ba, da ba da ba dap ba da da ba,

Massed Choirs

7  
da ba da ba dop ba da da ba, da ba da.

Solo 1 *mp*  
I think a - bout that day I

10  
left him at a Grey-hound sta-tion west of San-ta Fe\_ We\_\_ were se-ven-teen, but he was

13  
sweet and it\_\_ was true Still, I did what I had to\_\_ do,\_\_ 'cause I\_\_ just knew\_

17 Solo 2  
Sum-mer Sun-day nights we'd sink in -to our seats right as they dimmed out all the lights A

20  
tech - ni - co - lor world made out of mu - sic and ma - chine, it

22 Solo 3  
called me to be on that\_ screen\_ and live in - side\_ each scene With-

25  
out a nick-el to my name, hopped a bus; here I came I

27  
could be brave, or just in - insane We'll have to see 'Cause  
*mf* Group *mp*

29  
may - be in that slee - py town\_ he'll sit one day: the lights are down, he'll

Part 1 /S1  
*p*  
Ah

Part 2 /S2  
*p*  
Ah

Part 3 /A  
*p*  
Ah

CV  
*p*  
Ah

31  
see my face and think of how\_ he used to know me

Part 1 /S1

Part 2 /S2

Part 3 /A

CV

33 

Part 1 /S1  
Climb these hills, I'm reach-ing for the heights and cha-sing all the lights that shine.\_\_\_\_ And

Part 2 /S2  
Climb these hills, I'm reach-ing for the heights and cha-sing all the lights that shine.\_\_\_\_ And

Part 3 /A  
Climb these hills, I'm reach-ing for the heights All the lights that

CV  
Climb these hills, I'm reach-ing for the heights All the lights that


37 

Part 1 /S1  
when they let you down,\_\_\_\_ you get up off the ground,

Part 2 /S2  
when they let you down,\_\_\_\_ you get up off the ground,

Part 3 /A  
shine.\_\_\_\_ *f* It's a-no-ther day of,

CV  
shine.\_\_\_\_ *f* It's a-no-ther day of,

40 

Part 1 /S1  
\_\_\_\_ 'cause mor-ning rolls a - round,\_\_\_\_ and it's a-no-ther day of\_\_\_\_ sun!

Part 2 /S2  
\_\_\_\_ 'cause mor-ning rolls a - round,\_\_\_\_ and it's a-no-ther day of\_\_\_\_ sun!

Part 3 /A  
It's a-no-ther day of, and it's a-no-ther day of\_\_\_\_ sun

CV  
It's a-no-ther day of, and it's a-no-ther day of\_\_\_\_ sun

**2nd time to Coda**

44

Part 1 /S1 *mp* Ah

Part 2 /S2 *mp* Ah

Part 3 /A *mf* I hear 'em e-very day, the rhy-thms in the can - yons that -'ll

CV *mf* I hear 'em e-very day, the rhy-thms in the can - yons that -'ll

47

Part 1 /S1 ah ah

Part 2 /S2 ah ah

Part 3 /A ne ver fade a-way; the bal - lads in the ball rooms left by those who came be-fore. They

CV ne ver fade a-way; the bal - lads in the ball rooms left by those who came be-fore. They

50

Part 1 /S1 *mf* bop, bop, bop, bop,

Part 2 /S2 *mf* bop, bop, bop, bop, And *mf*

Part 3 /A say you've got-ta want it\_\_ more,\_\_ so I bang on e-very door\_\_

CV say you've got-ta want it\_\_ more,\_\_ so I bang on e-very door\_\_



53

Part 1 /S1 *mp* *lightly*  
Ba - yop Ba - yop

Part 2 /S2  
e - ven when the an - swer's no, or when my mo - ney's run - ning low, - the

Part 3 /A *mp* *lightly*  
Ba - yop Ba - yop

CV *mp* *lightly*  
Ba - yop Ba - yop

55

Part 1 /S1 *mf*  
Ba - yop bop And some - day as I sing my song a

Part 2 /S2 *f* *mp cresc.*  
dus - ty mic and ne - on glow are all I need. Ah

Part 3 /A *mp* *lightly*  
Ba - yop bop Bop, ba - yop, ba -

CV *mp* *lightly*  
Ba - yop bop Bop, ba - yop, ba -

58 **D.S. al Coda**

Part 1 /S1  
small town kid - 'll come a - long. That - 'll be the thing to push him on and go, go,

Part 2 /S2  
on and go, go,

Part 3 /A *mf*  
you. That - 'll be the thing to push him on and go, go,

CV *mf*  
you. That - 'll be the thing to push him on and go, go,

61 **Coda** 2nd time only

Part 1 /S1 Ba-yop Ba-yop Ba-yop bop

Part 2 /S2 Ah

Part 3 /A 2nd time only  
Bop, ba-yop, ba-you. bop, bop, bop,

CV 2nd time only  
Bop, ba-yop, ba-you. bop, bop, bop,

66 *mp* 1. 2.

Part 1 /S1 Ba-yop Ba-yop Ba-yop bop bow!

Part 2 /S2 Ah

Part 3 /A 1st time start here  
Bop, ba-yop, ba-you. bop, bop, bop, bop,

CV 1st time start here  
Bop, ba-yop, ba-you. bop, bop, bop, bop,

71 *sub. p* *sub. f*

Part 1 /S1 When they let you down, the mor-ning rolls a - round It's a-no-ther day of

Part 2 /S2 *sub. p* *sub. f*  
When they let you down, the mor-ning rolls a - round It's a-no-ther day of

Part 3 /A *sub. p* *sub. f*  
When they let you down, the mor-ning rolls a - round It's a-no-ther day of

CV *sub. p* *sub. f*  
When they let you down, the mor-ning rolls a - round It's a-no-ther day of

75

Part 1 /S1  
 sun! *Woh* \_\_\_\_\_ *Woh* \_\_\_\_\_

Part 2 /S2  
 sun! It's a-no-ther day of \_\_\_ sun! It's a-no-ther day of

Part 3 /A  
 sun! It's a-no-ther day of \_\_\_ sun! It's a-no-ther day of

CV  
 sun! It's a-no-ther day of \_\_\_ sun! It's a-no-ther day of

79

Part 1 /S1  
 sun! sun! sun! *Woh* \_\_\_\_\_

Part 2 /S2  
 sun! sun! It's a -no-ther day of \_\_\_ sun! Just a -no-ther day of \_

Part 3 /A  
 sun! sun! It's a -no-ther day of \_\_\_ sun! Just a -no-ther day of \_

CV  
 sun! sun! It's a -no-ther day of \_\_\_ sun! Just a -no-ther day of \_

83

Part 1 /S1  
 \_\_\_\_\_ *Woh* \_\_\_\_\_

Part 2 /S2  
 \_\_\_ sun! It's a -no-ther day of \_\_\_ sun!

Part 3 /A  
 \_\_\_ sun! It's a -no-ther day of \_\_\_ sun!

CV  
 \_\_\_ sun! It's a -no-ther day of \_\_\_ sun!

86

Part 1 /S1

Part 2 /S2

Part 3 /A

CV

Woh

A - no-ther day has just be - gun Ah

A - no-ther day has just be - gun Ah

A - no-ther day has just be - gun Ah

89

Massed Choirs

3

It's a-no-ther day of sun!

Da ba da ba dop ba da da ba

95

Massed Choirs

da ba da ba-dop ba da da ba, da ba da ba dop ba da da ba,

97

Massed Choirs

da ba da ba dop ba da da ba

*ff*

It's a-no-ther day of sun!

This is the opening number of the musical film *La La Land*. It is sung in a memorable sequence in which drivers in a Los Angeles traffic jam dance and sing about their dreams of becoming Hollywood stars. The sequence, reputedly filmed in 3 shots, is cleverly edited to give the illusion of one 6 minute take with a single moving camera.

The song mirrors perfectly the energy and immediacy of the visual sequence, and has a sense of excitement that connects with singers of all ages. It somehow conveys both aspiration and the possibility of failure, with the chorus lyrics describing the perpetual California sunshine, unchanging regardless of how you might be feeling.

It's not surprising that this is a well-written song when you consider the writing team involved, with music by award-winning film composer Justin Hurwitz and lyrics by duo Benj Pasek and Justin Paul, who also have a clutch of awards for their film and musical theatre work and whose song writing credits include *The Greatest Showman* and *Dear Evan Hansen*.



Pesak & Paul in 2009

*Another Day of Sun* will be the opening item of the concert, and will be accompanied by all of the massed bands and orchestras taking part. There will be soloists for the first verse. We are planning to hold auditions for these 3 solos in February 2025, open to any **secondary students in Barnet**. All secondary Heads of Music will receive information about these auditions. The soloists' schools do not have to be taking part – but they can be (and your students will have learned the audition piece!)

It is tricky in places, with a lot of words and rhythms that need to be accurate – but it is also very catchy and fun to sing. Use the tracks for careful listening; you can also find the original easily online, on which the arrangement is closely modelled.

Everyone sings the opening riff (bar 5), then the massed choirs come back in for the “aahs” at bar 29. The opening riff should be taught carefully. Initial “b” and “d” sounds alternate, apart from once a phrase where you have two “da” sounds together. This is important as, once you have it, it stops you from tripping over the syncopated rhythm. Start by speaking it slowly, and only speed up when it is secure and accurate. Notice also the A flat at the beginning of the 2<sup>nd</sup> bar of this riff – it's tempting to sing a B flat instead. Also, be very sure to stop at the right point in bar 8!

After the key change, the extended outro will require careful attention. Whichever part you have, there is a series of different versions – either of “ah” or of “it's another day of sun” (including some small but important changes in lyrics). Watch out in particular for the different rhythms, especially noticing when “sun” is delayed and when it is on the beat. Notice also that the final riff ends differently in bar 97!

# TāReKiṬa

adapted R Savournin

words & music by  
Reena Esmail

*mp* Joyfully  $\text{♩} = 60$

1 *mp* Hum\* \_\_\_\_\_ tā nā nā Hum \_\_\_\_\_

2 *mf* Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

3 *mf* Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

4 *mf* Hum\* \_\_\_\_\_ tā nā nā Hum \_\_\_\_\_

7

1 \_\_\_\_\_ tā nā nā Hum \_\_\_\_\_

2 Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

3 Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

4 \_\_\_\_\_ tā nā nā Hum \_\_\_\_\_

12

1 tā nā nā Hum \_\_\_\_\_ tā nā nā

2 Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka

3 Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Ta-ka-dī-mī Ta-ka-ja-nū Ta-ka-dī-mī

4 tā nā nā Hum \_\_\_\_\_ tā nā nā

17

1 *f*  
Nā nā nā nā

2 *f mp*  
Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

3 *f mp*  
Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

4 *f mp*  
Hum tā nā nā Hum

23

1 nā nā nā nā

2 Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

3 Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

4 tā nā nā Hum

28

1 nā nā nā nā

2 Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka

3 Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Ta-ka-dī-mī Ta-ka-ja-nū Ta-ka-dī-mī

4 tā nā nā Hum tā nā nā

33

1 *f*  
nā nā nā nā nā

2 *f mp*  
Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

3 *f mp*  
Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

4 *f mp*  
Hum tā nā nā Hum

39

1  
nā nā nā nā nā

2  
Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

3  
Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

4  
tā nā nā Hum

**1st time** - stop here for drum break,  
then start again from the beginning  
**2nd time** - continue to end

44

1  
nā nā nā nā

2  
Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka

3  
Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Ta-ka-dī-mī Ta-ka-ja-nū Ta-ka-dī-mī

4  
tā nā nā Hum tā nā nā



49

*f mf*

1 Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

*f mf*

2 Dhā Hum

*f mf*

3 Dhā Hum

*f mf*

4 Hum tā nā nā Hum

55

1 Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

2 Hum

3 Hum

4 tā nā nā Hum

60

1 Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Tā tā nā nā

2 Hum Ta-ka-dī-mī Ta-ka - ja

3 Hum ja-nū Ta-ka-dī-mī

4 tā nā nā Hum Ta-ka-dī-mī Ta-ka - ja-nū Ta-ka-dī-mī

65 *f mf*

1 Hum tā nā nā Hum

2 Nā nā nā nā

3 Nā

4 *f mf*  
Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa

70

1 tā nā nā Hum

2 nā nā nā nā

3 nā nā nā nā

4 Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa

76

1 tā nā nā Hum tā nā nā

2 nā nā nā nā *mf* Ta-ka-dī-mī Ta-ka - ja

3 nā nā nā nā *mf* ja-nū Ta-ka-dī-mī

4 Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka

81 *f* *mf*

1 Hum tā nā nā Hum

2 nā nā nā nā nā

3 nā nā

4 *f* *mf*  
Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa

86

1 tā nā nā Hum

2 nā nā nā nā nā

3 nā nā nā nā nā

4 Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa

91

1 tā nā nā Hum tā nā nā

2 nā nā nā

3 nā nā nā

4 Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka Dhā tā-re-ki-ṭa Dhūm tā-re-ki-ṭa Nōm tā-re-ki-ṭa Ta-ka-dī-mī-ta-ka

97 *p*

1 Hum tā nā nā

2 *p*  
Dīm tā - nā - nā Nōm tā - nā - nā Nūm tā - nā - nā tā nā nā

3 *p*  
Dīm tā - nā - nā Nōm tā - nā - nā Nūm tā - nā - nā tā nā nā

4 *p*  
Dhā tā - re - ki - ʒa Dhūm tā - re - ki - ʒa Nōm tā - re - ki - ʒa Ta - ka - dī - mī - ta - ka

101 *mp*

1 Hum tā nā nā

2 *mp*  
Dīm tā - nā - nā Nōm tā - nā - nā Nūm tā - nā - nā tā nā nā

3 *mp*  
Dīm tā - nā - nā Nōm tā - nā - nā Nūm tā - nā - nā tā nā nā

4 *mp*  
Dhā tā - re - ki - ʒa Dhūm tā - re - ki - ʒa Nōm tā - re - ki - ʒa Ta - ka - dī - mī - ta - ka

105 *mf*

1 Hum tā nā nā

2 *mf*  
Dīm tā - nā - nā Nōm tā - nā - nā Nūm tā - nā - nā tā nā nā

3 *mf*  
Dīm tā - nā - nā Nōm tā - nā - nā Nūm tā - nā - nā tā nā nā

4 *mf*  
Dhā tā - re - ki - ʒa Dhūm tā - re - ki - ʒa Nōm tā - re - ki - ʒa Ta - ka - dī - mī - ta - ka

109 *f*

1 Hum tā nā nā Hum tā nā nā

2 *f*  
Dhā tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka Dhā tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka

3 *f*  
Dhā tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka Dhā tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka

4 *f*  
Hum tā nā nā Hum tā nā nā

113

1 Hum tā nā nā Ta - ka - dī - mī Ta - ka - ja - nū Ta - ka - dī - mī

2 Dhā tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka Ta - ka - dī - mī Ta - ka - ja - nū Ta - ka - dī - mī

3 Dhā tā - re - ki - ṭa Ta - ka - dī - mī - ta - ka Ta - ka - dī - mī Ta - ka - ja - nū Ta - ka - dī - mī

4 Hum tā nā nā Ta - ka - dī - mī Ta - ka - ja - nū Ta - ka - dī - mī

117

1 Dhā Dhā Dhā

2 Dhā Dhā Dhā

3 Dhā Dhā Dhā

4 Dhā Dhā Dhā

**TāReKiṬa** is a vibrant fusion piece by Indian-American composer **Reena Esmail**. She has been Composer in Residence at the Los Angeles Master Chorale and the Seattle Symphony, and is the Artistic Director of Shastra, a non-profit organisation promoting cross-cultural music connecting Indian and Western musical traditions.

In the Indian classical tradition, rhythm patterns for tabla and other instruments, as well as for dance, are learned orally and spoken as part of the process of teaching, learning and improvising. *TāReKiṬa* uses sounds similar to those used in syllabic notation for Indian instruments, and in Indian dance languages. The melodic framework of the piece is an Indian rāga (the equivalent of a scale in Western music) called Jog, which incorporates both major and minor modalities into a single scale.

*TāReKiṬa* was originally composed for Urban Voices Project, a choir from Los Angeles whose members have experienced homelessness. Esmail describes the process of writing it as “a single moment of inspiration” following a spontaneous session teaching Indian rhythms with the choir. The piece has since been performed by choirs around the world and is published by Oxford University Press. (The version in this pack has been slightly re-arranged to suit our forces).

We performed this piece at the Barnet Schools Music festivals in 2023, so some students and teachers may remember it. It’s great to re-introduce this exciting repertoire with the benefit of hindsight! We collaborated with the Sujata Banerjee Dance Company in 2023, and Sujata Banerjee MBE produced very effective choreography for the building blocks of the song. Using movement throughout the process will make this piece much easier to learn and remember (and more fun). Please use the video resources by SBDC dancer Jaina Modasia right from the start – it’s going to look amazing with so many performers if the movement is unified.

There are 3 basic building blocks which I have called: a drone (which can be high or low), a riff (which comes in 2 versions, with or without a “push”) and a melody (in 2 sections, A and B). Before you learn these, though, it is highly recommended that you watch with your students Reena Esmail’s online pronunciation videos.

There are three short videos which can be found here

<https://global.oup.com/booksites/content/9780193540750/>

(or search **TaReKiTa OUP** and follow the link **Companion website**)

These videos cover all of the sounds in the song. Young people are natural aural mimics, so let them hear and copy these sounds repeatedly. You may have students of South Asian heritage who speak or hear Indian languages at home; they will be experts at demonstrating the sounds correctly. There is also a written pronunciation guide at the end of this chapter.

## Building blocks of TāReKiŦa and choreography

Each component of the piece is introduced below. The shaded sections describe the choreography – but it’s definitely best to learn this using the video resources!

### Riff



Start slowly with the rhythm, aiming for a dancing, 1 in a bar feel. Chant it, then sing the tune. Finally, practise singing it in sets of 4 so that it loops around. To hear this, listen to/watch the opening of Part 2. Repeating the riff over and over again leaves you nowhere to breathe – this happens a lot in this piece. Don’t worry about it. Teach your children “staggered breathing” (breathe subtly, before you run out of air, at a different time from the person next to you). Even in quite small groups, the overall sound will be fine as long as everyone doesn’t breathe at the same time.

#### Choreography for the Riff:

- Touch your thumb to your index finger to make a circle, other fingers are straight. Pull a beautiful sound out of your R ear, in a slow straight horizontal line. As you start this movement, snap your head R, in the direction of your hand.
- Once you’ve finished the line, at the next “Dha”, start the movement again on the L side, snapping your head to look at it as it starts.

### Riff with push



Once you know the riff, try adding a push at the end of a set of 4. To hear this, listen to/watch the opening of Part 3. You sing the riff 3 times, and then the 4<sup>th</sup> time you start the riff as before, but the last 2 bars are replaced by the “push” – a rising phrase with the words “Takadīmī Takajanū Takadīmī”. These 3 words produce a pleasing cross-rhythm of 2+2+2 across the 2 bars (3+3). This effect is sometimes used in Western classical music, where it’s called a *hemiola*. The crescendo (getting louder) through the push each time creates forward momentum from section to section throughout the piece.

#### Choreography for the Push:

- “wind the bobbin up” with your R hand leading, twice
- as your R hand comes under the second time, instead of going round again point it straight upwards above your head. Follow this hand with your head looking upwards.

## Drone

Hum \_\_\_\_\_ tā nā nā

The “Hum” should close to a “mm” sound immediately to get the effect. Don’t clamp the lips together, they should touch loosely so that the sound is still vibrant. Again, the faster notes to “tā nā nā” at the end of this pattern create forward momentum. The drone can be high (above – opening of Part 1) or low (below – opening of Part 4). The low version is quite low for younger voices – when doing it, encourage them to sing it gently and not to push out the sound too much if it feels low for them.

Hum \_\_\_\_\_ tā nā nā

### Choreography for the Drone:

- “Swipe” your R hand in front of your face. (Sujata says “take pride in your fingers moving independently, starting with your little finger”). Repeat with your L hand.
- Then, with your R hand, touch your thumb to your little finger (other fingers extended), lift your hand to the middle of your forehead and then extend it straight forwards in a horizontal line. (Sujata called this move “the third eye”. Which is awareness 😊 )

Once your students are confident with each of these building blocks, try combining them in pairs and then all three together. This combination makes a really interesting accompaniment for the melody part.

## Melody A

Nā \_\_\_\_\_ nā nā

nā \_\_\_\_\_ nā nā nā nā

\_\_\_\_\_ nā nā nā nā \_\_\_\_\_



Rather than being repeated in 4 bar blocks, both versions of the melody are 16 bars long, floating over the top of the rhythmic accompaniment. You can hear melody A in Part 1 (bar 17, straight after the first 16 bars of high drone). Notice the inflection that is added by the grace notes (the little notes at the beginning and throughout the melody that decorate the tune). There are also slides – shown in the music with straight lines joining the notes – don't overdo these. If in doubt, copy the recording.

## Melody B

The musical notation for Melody B is presented in three staves. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single line. The first staff contains a grace note, a long note, and four more notes, with the syllable 'nā' written below each note. The second staff continues with a grace note, a long note, and four more notes, also with 'nā' below. The third staff shows the final part of the melody with a grace note, a long note, and four more notes, with 'nā' below. Slides are indicated by straight lines connecting the notes.

Melody B is very similar to Melody A but there are some key differences which it's important to learn accurately from the beginning. In the first half, the only difference is 2 extra notes after the initial long note. The second half, though, is quite different; the tune takes a different route around the same notes. Listen to it carefully with your students, following the up/down contours of the tune with your hands. You can hear it in Part 1 (bar 33, straight after Melody A).

### ***Choreography for the Melody***

- Raise your R hand to your R shoulder, leading with your little finger again to create a similar movement as with the “swipe” above. Then lower your hand on the second beat. Repeat this shoulder – down movement on the L side.
- Bring your hands together in front of you, palms together, and fold your fingers round so your hands are clasped together. Then straighten your fingers out and, leaving the palms in contact, rotate them so the hand that was on top is now underneath and vice versa. Clasp again. Repeat this motion so you end up with 4 hand clasps (a pleasing movement once you've worked it out!)

## Melody in canon

Nā \_\_\_\_\_ nā nā nā \_\_\_\_\_ nā nā nā

Nā \_\_\_\_\_ nā nā nā \_\_\_\_\_

nā \_\_\_\_\_ nā nā nā nā \_\_\_\_\_

\_\_\_\_\_ nā nā nā nā \_\_\_\_\_ nā nā nā nā

Later on, the melody appears in canon – so that one part starts (Part 2, bar 65) and another copies a little later (Part 3, bar 66). It's not a strict canon; the gap at first is just one bar, but then the echoing part holds that note for longer, so that the gap between the parts is increased to 2 bars after that. That sounds a lot more confusing than it is – if you listen, the effect makes musical sense.

When the melody is in canon, the choreography is the same for both parts – so if you are going second, you still start the movement in the rest bar. It's too confusing otherwise!

Once you are familiar with these building blocks, you can play around with them. A possible creative activity in school is to make your own version using these elements.

You will be allocated one of the four written parts, and all your students will be singing the same part on the night. Once you know which part you are singing, then you can start to sequence and learn the full arrangement, which includes 2 final components – the build up to the end, and the ending.

## Build Up to the end

In bars 97-108, Parts 2 & 3 sing the words “*Dim tanana nom tanana num tanana ta na na*” to a rising melody, building up excitement into the final section of the piece.

### **Choreography for the Build Up:**

- Touch your R hand to your L shoulder. Then bring it back across your collarbone to the R shoulder and tap it (on “nom”).
- Then repeat this movement on the other side, so touch your L hand to your R shoulder, bring it across to your L shoulder and then tap it, this time 3 times (on “ta na na”)

## Ending

In bars 109 to the end, everyone does the same moves regardless of which part they are singing.

### Choreography for the Ending:

*Hum ta na na* x 3 (Parts 1 & 4) or *Dha tarekita taka dimi taka* x 3 (Parts 2 & 3)

- Clap your L hand down onto your R hand in front of you then your R hand goes straight up into the air. As your R hand comes down, R click, then L click, then R click. Do this 3 x in total.

*Taka dimi taka janu taka dimi* (everyone)

- Hold your R hand in front of you with your index finger pointing upwards, do a rotation with your head and upper body following your finger – forward – R – back – L

*Dha dha dha* (everyone)

- 1<sup>st</sup> dha – extend R arm and hand in front of you, palm up
- 2<sup>nd</sup> dha – take R arm behind you, palm down, follow it with your upper body and head
- 3<sup>rd</sup> dha – leaving your R arm extended behind, extend your L arm in front, palm up and follow it with your head so you are facing forwards.

### The structure of TāReKiṬa as we will perform it

The structure of the piece is shown below (the colour coding for the parts is used in the choreography videos, but has no significance beyond that). On the night, we will stop at bar 48 for a drum break, then start the whole piece again from the beginning. The video resources reflect this and include the drum break. The audio resources do not include the drum break, running the piece once from start to finish.

|               | bars 1-16<br>p1   | bars 17-32<br>p2  | bars 33-48<br>p3   | bars 49-64<br>p4                                     | bars 65-80<br>p5                               | bars 81-96<br>p6 | bars 97-119<br>p7-8     |
|---------------|-------------------|-------------------|--------------------|--|--|------------------|-------------------------|
| <b>Part 1</b> | High drone x4     | Melody A          | Melody B           | Riff x 3½,<br>pick up low drone                      | Low drone x4                                   | Low drone x4     | Low drone x3,<br>ending |
| <b>Part 2</b> | Riff x4           | Riff x4           | Riff x4            | Long notes link (F#),<br>1 <sup>st</sup> bar of push | Melody A,<br>1 <sup>st</sup> bar of push       | Melody B         | Build up,<br>ending     |
| <b>Part 3</b> | Riff x3½,<br>push | Riff x3½,<br>push | Riff x 3½,<br>push | Long notes link (B),<br>2 <sup>nd</sup> bar of push  | Melody A canon,<br>2 <sup>nd</sup> bar of push | Melody B canon   | Build up,<br>ending     |
| <b>Part 4</b> | Low drone x4      | Low drone x4      | Low drone x4       | Low drone x 3½,<br>push                              | Riff x4  | Riff x4          | Riff x 3,<br>ending     |

#### Key Change!

Stop here for drum break,  
then start again from the beginning

True to the fusion of traditions that is at the heart of this piece, for the drum break we will be translating Indian tabla rhythms onto West African djembes, led by Anuj Thaker who is a professional tabla player as well as being a djembe tutor for BEAT.

## Pronunciation Guide for TāReKiṬa

These notes are reproduced from Reena Esmail's instructions in the score of TāReKiṬa. She explains and demonstrates them very clearly in her excellent instructional videos <https://global.oup.com/booksites/content/9780193540750/>

### **Vowels**

ā as in car

a as in about

e as in fed

ī as in sit

ī as in tree

ō as in note

ǔ as in good

u as in thumb

ū as in food

### **Consonants (when different from English pronunciation)**

t as in the (dental)<sup>2</sup>

d as in the Spanish word dos or dónde (dental)

r as in the Spanish word rojo or rosa (flipped)

### **Sounds with no equivalent in Romance languages**

To make the sound “Dh”

- touch your tongue to your teeth, as if you were saying the word “the” (dental consonant)
- as you say the consonant, push extra air through it (if you hold your palm a few inches in front of your mouth, you should be able to feel a puff of air)

To make the sound “ṭ”

- curl your tongue back, so the underside of the tip is touching the top of your mouth (retroflex consonant)
- then bring it forward to pronounce the “ṭ”

---

<sup>2</sup> The “t” is the most critical consonant to pronounce correctly in this piece, as a small number of singers using a conventional English “t” sound can drown out the subdued attack of all the other dental “t”s.

# ALL UNDER ONE SKY

Peter Yarde Martin

## 1. The Open Air

With expectant energy (♩ = 75)

5 **A** 5 **B** *tutti* *mf*  
My soul, my soul is borne

15 **C** *f* 3  
through the fresh, free, o - pen air

21 **D** *mf*  
My soul is borne through the fresh, free, o - pen air, My

25 *f* **E** *mf*  
song is there, And I must sing my joys in the o - pen

30 **F** 2 **G** *mp*  
air The o - pen air I sing,

36 **H** *mf* 3  
Free - dom, to - le - ra - tion, The com - mon day and night,

40 *cresc.* *mf*  
The com - mon earth and wa - ters, The de - mo - cra - tic wis - dom un - der - neath, like

44 *f* **I** 3 **J** *mf*  
sol - id ground for all I in - hale great draughts of

51 3  
space, I in - hale the bree - zes that set in u - pon me,

56 **K** *mp* *mf* *mp*

I think joy pervades the o - pen air, wait - ing at all times

61 **L** *mp cresc.* *f*

Now it flows un to us, we are right ly charged.

67 **M** *f* *ff*

My soul is borne, through the fresh, free o - pen air,

71 *mf*

My song is there, And I must sing my joys, in the

76 **N** **O** **P** **Q** *p* GROUPS 1+2

o - pen air A mes - sage from the Hea - vens,

93 *lunga pausa*

whis - per - ing to me e - ven in my sleep, these speed me on

2. Messages In The Breeze

97 **R** *Leggiero* (♩ = 90) **S**

5 2 2 8

114 **T** **U**

2 4 4

125 **V** *Meno mosso* (♩ = 75) **W** *molto accel.* **X** *Tempo I* (♩ = 90)

9 11 6

**Y** 3. Song Of The Sky  
Lento espressivo (♩ = 54)

153 **GROUPS 3+4**  
*mp* chantlike

Out of the sane and si-lent mi-ra-cles that en-ve-lope and

156

fuse me the one I am look-ing at to-day is the sky.

159 **Z** *mf*

It has that del-i-cate, trans-pa-rent blue, And theon-ly clouds are lit-tle or

161

lar-ger white ones, Giv-ing their still and spi-rit-ual mo-tion to the great con cave,

164 **A1** **GROUPS 1+2** *mf*

Hast thou, pel-lu-cid, in thine a-zure depths me-di-cine for a case like

168 *mp*

mine? And dost Thou sub-tl-y, mys-ti-cal-ly now drip it through the air in-

170 **B1**

vi-si-bly u-pon me?

**4. Strata Of Coloured Clouds**  
Con moto (♩ = 90)

173 **C1** 8 **D1** 6 **E1** 8 **F1** 8 **G1** 4

**H1** 5. Dream Of Raging Storm  
Senza misura

Musical notation for 'Dream Of Raging Storm' consisting of two staves. The first staff starts at measure 208 and the second at 212. Both staves feature a series of notes with circled numbers 1 through 4 above them, indicating a sequence of actions or cues.

**6. Night Air**

**K1** SECONDARY SCHOOL CHOIRS ONLY:  
text spoken firmly, each singer independently  
and with contrasts of expression - try and find the space

Musical notation for 'Night Air' starting at measure 218. The staff contains notes with circled numbers 1 through 5 above them. Below the staff, the lyrics are: "nights perfectly quiet and I looking up at the stars".

**L1** 7. Stars  
In free time (♩ = c.70)

Musical notation for 'Stars' consisting of two staves. The first staff starts at measure 223 and the second at 228. Both staves feature notes with circled numbers 1 through 5 above them.

**8. Dark Ravening Clouds**  
Poco meno mosso (♩ = 60)

Musical notation for 'Dark Ravening Clouds' starting at measure 232. The staff features a series of notes with circled numbers 1 through 4 above them. Below the staff, there are three boxes with instructions: "GROUP 1 Rain effect: Rub hands together", "GROUP 2 Rain effect: Finger clicks", and "GROUP 3 Rain effect: Thigh slaps". The dynamic marking *mf* is present.

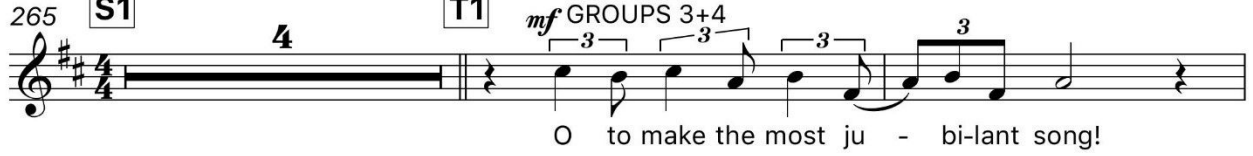
**Q1** 9. Rain Shower  
Senza misura

Musical notation for 'Rain Shower' starting at measure 257. The staff features a series of notes with circled numbers 1 through 4 above them. Below the staff, there are four boxes with instructions: "GROUP 4 Rain effect: Hand claps", "ALL GROUPS Thunder stomps (ON CUE)", "GROUP 4 hand claps slow down and stop", and "GROUP 3 thigh slaps slow down and stop". The dynamic markings *ff*, *f*, and *mf* are present.

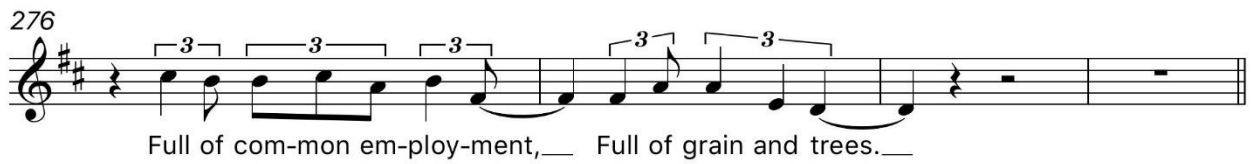
**R1** 10. Lingering Last Drops

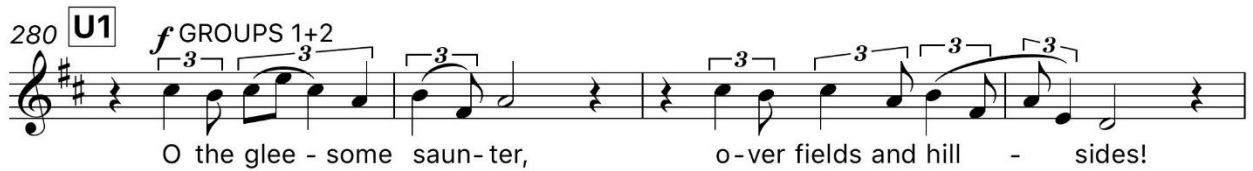
Musical notation for 'Lingering Last Drops' starting at measure 261. The staff features a series of notes with circled numbers 1 through 4 above them. Below the staff, there are two boxes with instructions: "GROUP 2 finger clicks slow down and stop" and "GROUP 1 hand rubs slow down and stop". The dynamic marking *p* is present.

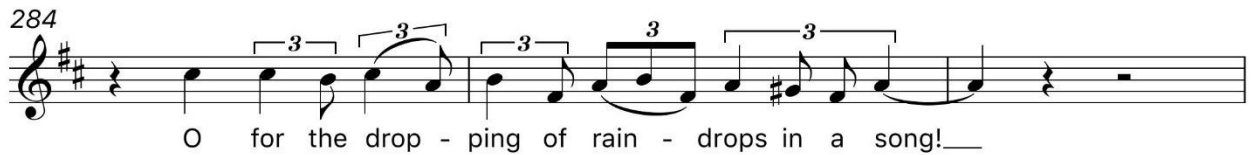



265 **S1** **Gioioso** ♩ = 108 **T1** **11. A Song Of Joys**  
*mf* GROUPS 3+4  
  
 O to make the most ju - bi-lant song!

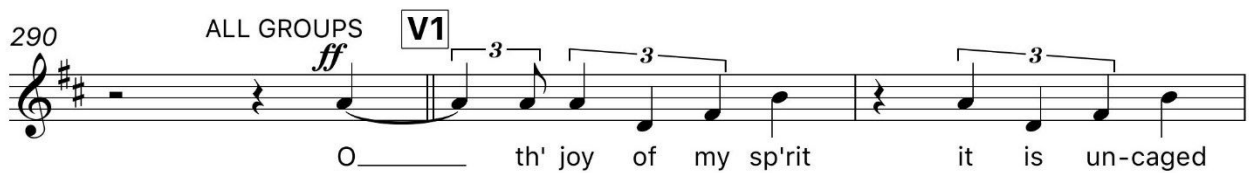
271  
  
 Full of mu - sic, Full of man-hood, wo-man-hood, in-fan-cy, \_\_\_

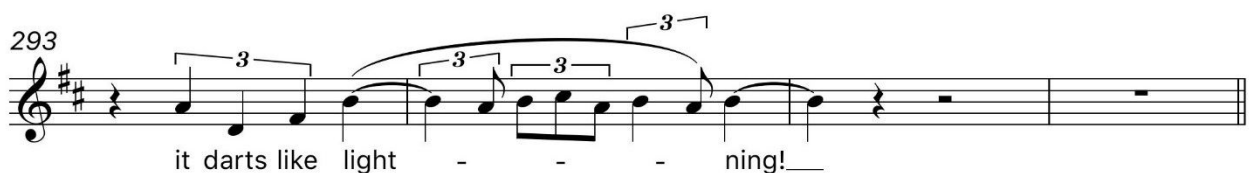
276  
  
 Full of com-mon em-ploy-ment, \_\_\_ Full of grain and trees. \_\_\_

280 **U1** *f* GROUPS 1+2  
  
 O the glee - some saun-ter, o-ver fields and hill - sides!

284  
  
 O for the drop - ping of rain - drops in a song! \_\_\_

287  
  
 O for the sun - shine and mo-tion of waves in a song! \_\_\_

290 **ALL GROUPS** *ff* **V1**  
  
 O \_\_\_ th' joy of my sp'rit it is un-caged

293  
  
 it darts like light - - - ning! \_\_\_

297 **W1** GROUPS 3 + 4

O to go back to the place where I was born, To hear the birds sing once more,

301

To ram - ble a - bout the house\_ and o-ver the fields, \_

304

And through the or - chard and a - long the lanes once more. \_

307 ALL GROUPS **X1**

O \_\_\_ to rea-lize space! The plen-teous-ness of all that is

311 **Y1**

There are no bounds\_ To e-merge, \_ To e-merge, \_ to be, \_ to be,

316 **Z1**

be of the sky, the sun and moon, and fly-ing clouds, as one with them

320 **A2** **Meno mosso** (♩ = 75)

O to have life\_hence-forth a po-em of new joys, O to dance,clap hands, ex-ult,

shout, skip, leap, roll on float on!

See in-deed these sails I spread to the sun and air,

A swift and swell-ingship, full of rich\_words, full of joy

My soul, my soul is borne through the fresh, free, o-pen air

My song is there, And I must sing myjoys in the o - pen

air The o - pen air

This piece is by Peter Yarde Martin, who, as well as being a composer, works for BEAT, conducting and inspiring the Barnet Youth Brass band and many other students besides as a tutor of brass and composition. Peter grew up in the heart of the Barnet community, and attended Dollis Primary and Queen Elizabeth's Boys' Schools, playing in BEAT's ensembles when he was a student then going on to study at Pembroke College, Cambridge and Guildhall School of Music and Drama. Peter's music has been played by the London Philharmonic Orchestra, BBC Symphony Orchestra, CHROMA, Britten Sinfonia, Contempoart Ensemble, Dr. K Sextet, Cambridge University Chamber Orchestra, Arnold Camerata, at many of London's major music venues including the Royal Albert Hall, Royal Festival Hall, Barbican Centre and Wigmore Hall.

*Peter writes:*

This piece was originally commissioned for BEAT's 2020 concert, where the theme was music around the world. I wanted my piece to explore the sheer scope and size and variety in the climates, weather systems, geology, and life that is contained in the planet we call home.

I've revised the piece quite considerably for the 2025 concert, taking a mixture of texts by American 19th-century poet Walt Whitman, whose writing about nature is eye-opening in its freedom and expansiveness. There is a running thread through the piece of 'air' – the air that forms our songs and carries them as vibrations, air that gathers into breezes and currents and weather systems and climates.

The final piece is bookended by two long movements featuring the choir, and between them a sequence of snapshots that feature different instrumental and choral groups in a variety of moods and textures.

### **1. The Open Air**

The opening lines should be bold and clear, with careful attention given to the words. The phrases often have a rising and falling shape – these can be brought out with dynamic shapes too.

At Q, the style is quite different. It should sound almost whispered and quite clipped – lots of clear consonants but not too loud notes.

### **3. Song of the Sky**

This is intended to be quite hypnotic and chant-like, almost like a dream-state, or like when you lie on the ground in summer and look up at the cloud shapes in the sky, watching the shapes that they form. So sing it really smooth, slightly emphasising the first syllable of each line – it doesn't need much more expression than that. The music builds around the choir but the singing can stay at roughly the same level.

### **6. Night Air (Secondary Schools only)**

Each pause will be cued by the conductor, who will hold up the number of fingers for the corresponding cue number before conducting a downbeat for the next cue.

The aim here is to create a collage of voices speaking each part of the text naturally and confidently. We want to hear individual voices so that the text is audible, and to avoid having long gaps or silences. Singers can repeat words, after a pause, if necessary – but we'll judge this on the day based on the final number of singers and how it feels in the acoustic.

## 8. Dark Ravening Clouds/9. Rain Shower

We're dividing the choir up into four sections to create a classic body percussion sound effect – the rainstorm. Each group enters individually and should then carry on making their sound, building as a whole until the middle of the next movement. Groups will be cued individually rather than needing to count bars rest.

The aim is for this to sound quite natural, so entries of each group can be gradual rather than definite – start slow/quiet and then grow louder and faster in line with the gradual dynamic. Small variations in the production of sound are encouraged – e.g the hand rubbing effect can be extended to the arms or clothes, depending on the sound.

Once all the groups are in, the conductor will direct cue 2 of Rain Shower by giving a series of cues for 'Thunder Stomps' – stamping the feet quickly to produce a thunder effect. For these it will be vital that everyone starts and stops exactly together, so please practise this with your students.

This exercise works well as a group warm-up, so you could practise doing all the different sound effects with your students – as long as they understand that, on the day, they'll stick to their allocated part/effect!

## 11. A Song of Joys

This is intended as a fun sing-song to finish the piece in joyful fashion – the words are difficult but I have tried to have the music match the rhythm of the words as naturally as possible. I have shared the lyrics of the verses between groups 1+2 and 3+4, and then everyone joins in for the choruses at V1 and X1 – these should be the loudest bits of singing in the piece, and I'm hoping a chance for everyone to really go for it!

Then at A2 the music changes back to the mood of the very beginning – more expansive and reflective.

The choir for this piece is divided up into four parts. In the sung movements (1, 3 & 11), there is some singing that is all together, and some where two halves of the choir sing sections in turn – this is shown on the music and lyrics sheet, and in the table below.

When there is 2 part harmony, Parts 1 & 3 sing the higher note, and Parts 2 & 4 the lower note.

|                           | Letters | Bar numbers | Part 1 (high) | Part 2 (low) | Part 3 (high) | Part 4 (low) |
|---------------------------|---------|-------------|---------------|--------------|---------------|--------------|
| <b>1. The Open Air</b>    | A-N     | 1-77        | ✓             | ✓            | ✓             | ✓            |
| <b>1. The Open Air</b>    | Q-R     | 92-96       | ✓             | ✓            |               |              |
| <b>3. Song of the sky</b> | Y-A1    | 153-164     |               |              | ✓             | ✓            |
| <b>3. Song of the sky</b> | A1-B1   | 165-170     | ✓             | ✓            |               |              |
| <b>11. A Song Of Joys</b> | T1-U1   | 269-279     |               |              | ✓             | ✓            |
| <b>11. A Song Of Joys</b> | U1-V1   | 280-290     | ✓             | ✓            |               |              |
| <b>11. A Song Of Joys</b> | V1-end  | 290-end     | ✓             | ✓            | ✓             | ✓            |

Vocal

# May It Be

arr. Mark Brymer

by Eithne Ni Bhraonain, Nicky Ryan & Roma Ryan

♩=68

**Expressively**

Unison  
*mf*

4

May it be an eve-ning star shines down u - pon you. May it

10

be when dark-ness falls, your heart will be true. You

14

walk a lone - ly road; oh, how far you are from home.

18 *mf* *f*

Part 1 /S1

Mor - ni - ë u - tú - li - ë. Be-lieve and you will find your way. Mor

18 *mf* *f*

Part 2 /S2

Mor - ni - ë u - tú - li - ë. Be-lieve and you will find your way. Mor

18 *mf* *f*

Part 3 /A

Mor - ni - ë u - tú - li - ë. Be-lieve and you will find your way. Mor

CV

Mor - ni - ë u - tú - li - ë. Be-lieve and you will find your way. Mor

26 *mf*

Part 1 /S1

- ni - ë a - lan - ti - ë. A pro - mise lives wi - thin you now.

26 *mf*

Part 2 /S2

- ni - ë a - lan - ti - ë. A pro - mise lives wi - thin you now.

26 *mf*

Part 3 /A

- ni - ë a - lan - ti - ë. A pro - mise lives wi - thin you now.

CV

- ni - ë a - lan - ti - ë. A pro - mise lives wi - thin you now.

34

Part 1 /S1  
May it be the sha-dow's call will fly a - way. May it

Part 2 /S2  
May it be the sha-dow's call will fly a - way. May it

Part 3 /A  
May it be the sha-dow's call will fly a - way. May it

CV  
May it be the sha-dow's call will fly a - way. May it

39

Part 1 /S1  
be you jour-ney on to light the day.

Part 2 /S2  
be you jour-ney on to light the day. When the

Part 3 /A  
be you jour-ney on to light the day.

CV  
be you jour-ney on to light the day. When the

43

Part 1 /S1  
Night is o - ver - come, rise to find the sun. *ff*

Part 2 /S2  
night is o - ver - come, you may rise to find the sun. *ff*

Part 3 /A  
Night is o - ver - come, rise to find the sun. *ff*

CV  
night is o - ver - come, you may rise to find the sun. *ff*

48 *mf*  $\leftarrow$  *f*

Part 1 /S1  
Mor - ni - ë u - tú - li - ë. Be-lieve and you will\_ find your way. Mor - ni-

Part 2 /S2  
Mor - ni - ë u - tú - li - ë. Be-lieve and you will\_ find your way. Mor - ni-

Part 3 /A  
Mor - ni - ë u - tú - li - ë. Be-lieve and you will\_ find your way. Mor - ni-

CV  
Mor - ni - ë u - tú - li - ë. Be-lieve and you will\_ find your way. Mor - ni-

57 *mf*

Part 1 /S1  
ë a - lan - ti - ë. A pro - mise lives wi - thin you now.\_\_\_\_

Part 2 /S2  
ë a - lan - ti - ë. A pro - mise lives wi - thin you now.\_\_\_\_

Part 3 /A  
ë a - lan - ti - ë. A pro - mise lives wi - thin you now.\_\_\_\_

CV  
ë a - lan - ti - ë. A pro - mise lives wi - thin you now.\_\_\_\_

64 *rit.*

Part 1 /S1  
\_ A pro - mise lives wi - thin you now,\_\_\_\_ now.\_\_\_\_

Part 2 /S2  
\_ A pro - mise lives wi - thin you now,\_\_\_\_ now.\_\_\_\_

Part 3 /A  
\_ A pro - mise lives wi - thin you now,\_\_\_\_ now.\_\_\_\_

CV  
\_ A pro - mise lives wi - thin you now,\_\_\_\_ now.\_\_\_\_



*May It Be* was composed by Eithne Ni Bhraonáin (known when performing as Enya), Nicky Ryan (Enya's producer) and lyricist Roma Ryan for the 2001 film *The Lord of the Rings: The Fellowship of the Ring*. It was nominated for an Academy Award, a Grammy and a Golden Globe, and Enya performed it at the Oscars ceremony in 2002 (where it was beaten to Best Original Song by *If I didn't have you* by Randy Newman, from *Monsters, Inc.*)

JRR Tolkien was a scholar of language, having studied Latin, Old English, Greek, Welsh, ancient Germanic languages and Finnish. He invented a complex history of interrelated languages to be spoken by the immortal elves in his Middle-Earth fiction (which includes *The Hobbit* and *The Lord of the Rings* trilogy). This extraordinary feat includes not only creating languages with their own grammar and vocabulary, but also these languages developing over time and being influenced, as languages in the real world would be, by events in his fictional universe.

The lyricist for *May It Be*, Roma Ryan, studied Tolkien's languages while working on the song, and intermingles English lyrics with phrases in the Elvish language Quenya.

| <b>Quenya</b>         | <b>Pronunciation</b>              | <b>English translation</b> |
|-----------------------|-----------------------------------|----------------------------|
| <b>Mornië utúlië</b>  | <i>Moor-nee-ay oo-toor-lee-ay</i> | Darkness has come          |
| <b>Mornië alantië</b> | <i>Moor-nee-ay ah-lahn-tee-ay</i> | Darkness has fallen        |

This lovely song has been sensitively arranged by Mark Brymer, staying out of the way of the simple, lilting melody.

It is really nice just to sing this song in unison, starting with the melody, and you can learn your harmony later once the song is established. Start by following the melody through the parts; or you can listen to the Changed Voices part which has the melody all the way through the song.

Like *Another Day of Sun*, *May It Be* is another well-written expression of the visual language of the film it was composed for. It has a timeless quality and an expansive sense of space. The key to performing it is to think in 4 bar phrases. 4 bars can feel long at this speed, but the 4 bar melodic arcs are essential to the musical shape – even where there is a breath within a 4 bar phrase, don't allow it to break up the phrasing, especially where the lyrics are one connected idea eg. "May it be the shadows call will fly away".

# Furrem be meheen Mary Mack

arr. R Savournin

Glaswegian street song / Gaelic Mouth Music

$\text{♩} = 64$       Unison

**2** *p* Ma - ry Mack's mo-ther's ma-king Ma - ry Mack mar - ry me and my mo-ther's ma-king me

6 mar - ry Ma - ry Mack, Oh I need to mar - ry Ma - ry to get Ma - ry to take care o' me We'll

9 all be ma - king mer - ry when I mar - ry Ma - ry Mack

11 **A** **2** Ma - ry Mack's mo-ther's ma - king Ma - ry Mack mar - ry me and

15 my mo-ther's ma - king me mar - ry Ma - ry Mack, Oh I need to mar - ry Ma - ry to get

18 Ma - ry to take care o' me We'll all be ma - king mer - ry when I mar - ry Ma - ry Mack

21 **B** Fur-rem be me-heen Za-na vis ma gor-chas Fur-rem be me-heen Za-na vis ma gor-chas

25 Fur-rem be me-heen Za-na vis ma gor-chas Fur-rem be me-heen ve ma gor-chas zan

29 Is-mae ae-ran faed - tla ae - ran a - chen kee - gan Is-mae ae - ran faed - tla ae - ran a - chen kee - gan

33 Is-mae ae - ran faed - tla ae - ran a - chen kee - gan Is-mae ae - ran faed - tla ve ma gor-chas zan

37 **C**

1 & 2 Ma - ry Mack's mo-ther's ma-king Ma - ry Mack mar-ry me and my mo-ther's ma-king me

3 & 4 Fur-rem be me-heen Za-na vis ma gor - chas Fur-rem be me-heen

41

1 & 2 mar - ry Ma - ry Mack, Oh I need to mar - ry Ma - ry to get

3 & 4 Za - na vis ma gor - chas Fur-rem be me-heen

43

1 & 2 Ma - ry to take care o' me We'll all be ma - king mer - ry when I mar - ry Ma - ry Mack

3 & 4 Za-na vis ma gor - chas Fur-rem be me-heen ve ma gor - chas zan

46 **D**

1 & 2 Ma - ry Mack's mo-ther's ma-king Ma - ry Mack mar - ry me and my mo-ther's ma-king me

3 & 4 Is - mae ae - ran faed - tla ae - ran a - chen kee - gan Is - mae ae - ran faed - tla

49

1 & 2 mar - ry Ma - ry Mack, Oh I need to mar - ry Ma - ry to get Ma - ry to take care o' me We'll

3 & 4 ae - ran a - chen kee - gan Is - mae ae - ran faed - tla ae - ran a - chen kee - gan

52

$\text{♩} = 76$   
**Pick up the pace**

1 & 2 all be ma - king mer - ry when I mar - ry Ma - ry Mack

3 & 4 Is - mae ae - ran faed-tla ve ma gor - chas zan

**Section E happens 4 times:**

**1st time part 1 only - 2nd time add part 4 - 3rd time add parts 2 & 3 - 4th time add accompaniment**

55 **E1 E2 E3 E4** *clap clap clap*

1 Fur - rem, fur - rem be meheen  
from 3rd time Fur - rem, fur-rem be me

2 Ma - ry Mack's mo-ther'sma king Ma - ry Mack mar-ryme and my mo-ther's ma - king me  
from 3rd time

3 Fur-rem be me-heen Za-na vis ma gor - chas Fur-rem be me-heen  
from 2nd time

4 *clap clap* Fur - rem\_ be me - heen (*clap clap*) Fur - rem\_

58 *clap clap*

1 heen Fur - rem, fur - rem be me -

2 mar - ry Ma - ry Mack, Oh I need to mar - ry Ma - ry to get

3 Za - na vis ma gor - chas Fur-rem be me-heen

4 be me - heen (*clap clap*) Fur - rem\_

60 *clap clap clap* **x4**

1 heen Fur-rem be me-heen ve ma gor - chas san

2 Ma - ry to take care o' me We'll all be ma - king mer - ry when I mar - ry Ma - ry Mack

3 Za-na vis ma gor - chas Fur-rem be me-heen ve ma gor - chas zan

4 be me - heen We'll all be ma - king mer - ry when I mar - ry Ma - ry Mack

63 **F**

1 Fur rem, fur - rem be me heen *clap clap clap* Fur rem, fur - rem be me

2 Ma - ry Mack's mo - ther's ma - king Ma - ry Mack mar - ry me and my mo - ther's ma - king me

3 Is - mae ae - ran faed - tla ae - ran a - chen kee - gan Is - mae ae - ran faed - tla

4 *clap clap* Fur - rem be me - heen (*clap clap*) Fur - rem

66 *clap clap* *clap clap clap*

1 heen Fur - rem, fur - rem be me - heen

2 mar - ry Ma - ry Mack, Oh I need to mar - ry Ma - ry to get Ma - ry to take care o' me We'll

3 ae - ran a - chen kee - gan Is - mae ae - ran faed - tla ae - ran a - chen kee - gan

4 be me - heen (*clap clap*) Fur - rem be me - heen We'll

69

1 Fur - rem be me - heen ve ma gor - chas san

2 all be ma - king mer - ry when I mar - ry Ma - ry Mack!

3 Is - mae ae - ran faed - tla ve ma gor - chas zan!

4 all be ma - king mer - ry when I mar - ry Ma - ry Mack

*Furrem Be Meheen Mary Mack* combines two Scottish folk melodies.

**Mary Mack** is a Glaswegian tongue twister which plays on the similarity (especially in a Scots accent) between “Mary”, “marry” and “merry”, as well as throwing in lots of other alliterative “m” words (“Mack”, “mother”, “making”, “me” and “my”).

**Furrem Be Meheen** is an example of Gaelic mouth music – intended for accompanying dancing when instruments are not available, it has a stomping, rousing rhythm. It’s sprinkled with Scottish snaps – the characteristic short-long rhythm found in lots of Scottish folk tunes (you hear it on “Furrem”).

The two songs combine wonderfully. At 16 bars long, *Furrem* is longer than *Mary Mack*, so you have to sing *Mary Mack* twice (something you can discuss with your students before you do it).

The 2 parts are achievable in school very readily once the songs are learned, but the complex cross-rhythms and modal harmonies created are very rewarding and make it sound harder than it is. Added to the satisfaction of mastering the *Mary Mack* tongue twister, this repertoire is often a firm favourite with young people.

For this arrangement, a faster section has been added which reprises the 2 songs and adds 2 more parts which include some clapping.

The structure for the concert will be:

Sing *Mary Mack*

Sing *Furrem Be Meheen*

Sing *Mary Mack* and *Furrem Be Meheen* at the same time (*Mary Mack* twice)

**Speed up!**

Sing Part 1 (*Furrem, furrem be meheen clap clap clap...*)

Add Part 4 (*clap clap, furrem be meheen...*)

Add Parts 2 and 3 (*Mary Mack* and *Furrem Be Meheen* 1<sup>st</sup> half)

Add the piano (with all 4 parts, *Furrem Be Meheen* 1<sup>st</sup> half again)

Finish with these 4 layers (now with “*Ismae aaran faedtla...*”)

**STOP!**

Those singing Part 3 should watch out for the repeat of the first half of their tune – *Furrem Be Maheen* happens twice before moving on to *Ismae aaran faedtla* – a potential catch-out moment at the penultimate repeat.

Choir

# Celebration

Kool & the Gang  
arr. Peter Yarde Martin

**INTRO 1**  
Funk ♩ = 120

**A** **INTRO 2**

**B** **PRE-CHORUS 1**

*f* ya - hoo!

*f* (♩ ♩)  
ya - hoo!

20

It's a ce-le-bra-tion\_ ya - hoo! This is your ce-le-bra-tion\_

It's a ce-le-bra-tion\_ ya - hoo! This is your ce-le-bra-tion\_

**C** **CHORUS 1**

*f* Ce - le - brate good times, come on! Let's ce - le-brate!

*f* Ce - le - brate good times, come on! Let's ce - le-brate!

29

Ce - le - brate good times, come on! Let's ce - le-brate! There's a

Ce - le - brate good times, come on! Let's ce - le-brate!

33 **D** **VERSE 1**

par-ty goi-ing on\_right here, A ce-le-bra - tion to last through-out the years, So bring your

V.S.

37

1  
2

good times and you taught-ter\_ too, We're gon-na ce-le-brate your par-ty with you, come on now

3  
4

41

**E** VERSE 1B

1  
2

Let's all ce-le-brate and have a good time

*mf*

3  
4

Ce - le - bra - tion\_ Ce - le - bra - tion\_

47

**F** VERSE 1C

*p cresc.*

1  
2

We gon-na ce-le - brate and have a good time. ooh\_\_\_\_\_

*mf*

3  
4

It's time to come to-gether,

51

*mf cresc.* *f*

1  
2

ooh\_\_\_\_\_ ah Ev - ery - one a - round the world: come on!

*mf cresc.* *f*

3  
4

It's up to you what's your pleasure?\_ Ev - ery - one a - round the world: come on!

55

**G** PRE-CHORUS 2

1  
2

ya - hoo! It's a ce-le-bra-tion ya - hoo!

3  
4

ya - hoo! It's a ce-le-bra-tion ya - hoo!



63 **H** CHORUS 2

1  
2  
3  
4

Ce - le - brate good times, come on! It's a ce - le - bra - tion!

Ce - le - brate good times, come on! It's a ce - le - bra - tion!

67

1  
2  
3  
4

Ce - le - brate good times, come on! Let's ce - le - brate!

Ce - le - brate good times, come on! Let's ce - le - brate! There's a

71 **I** VERSE 2

1  
2  
3  
4

par-ty goi- ing on\_ right here, A de - di - ca - tion to last through - out the years,

74

1  
2  
3  
4

So bring your good times and your laugh - ter\_ too,\_

77 **J** *mf* VERSE 2B

1  
2  
3  
4

Ce - le - bra - tion\_

We're gon na ce - le - brate and par - ty with you, come on now

81

1  
2  
3  
4

Ce - le - bra - tion\_

Let's all ce - le - brate and have a good time\_

85 K VERSE 2C  
*mf*

1  
2  
3  
4

It's time to come to-gether,  
 We gon-na ce-le-brate and have a good time. ooh\_\_\_\_\_

*p cresc.*

89 *mf cresc.* *f*

1  
2  
3  
4

It's up to you what's your plea-sure? Ev - ery - one a - round the world: come on!  
 ooh\_\_\_\_\_ ah Ev - ery - one a - round the world: come on!

*mf cresc.* *f*

93 L BREAKDOWN 1 M BREAKDOWN 2

1  
2  
3  
4

ya - hoo! It's a ce-le-bra-tion\_  
 ya - hoo! It's a ce-le-bra-tion\_

8

105

1  
2  
3  
4

ya - hoo! It's a ce - le - bra - tion!  
 ya - hoo! It's a ce - le - bra - tion!

109 N VAMP 1

1  
2  
3  
4

*f*

We're gon-na have a good time to-night Let's ce-le-brate, it's al-right

113

1  
2  
3  
4

We're gon-na have a good time to-night Let's ce-le-brate, it's al-right

117 **VAMP 2**  
*p, cresc.*

1  
2  
3  
4

Ce - - - le - bra - tion\_

We're gon-na have a good time to-night Let's ce-le-brate, it's al-right

121 *mp cresc.*

1  
2  
3  
4

Ce - - - le - bra - tion\_

We're gon-na have a good time to-night Let's ce-le-brate, it's al-right

125 **P** CHORUS 3

1  
2  
3  
4

Ce - le - brate good times, come on! Ce - le - brate good times, come on!

Ce - le - brate good times, come on! Ce - le - brate good times, come on!

131 **Q** CHORUS 3B

1  
2  
3  
4

come on! Ce - le - brate good times, come on!

come on! Ce - le - brate good times, come on!

137

1  
2  
3  
4

Ce - le - brate good times, come on! come on! come on!\_

Ce - le - brate good times, come on! come on! come on!\_

What better way to finish our concert than with this dance floor filler

American band Kool & the Gang was formed in 1964 by a group of school friends from Jersey City, New Jersey.

Often defying categorisation during their long career, spanning jazz, disco, R&B, soul and funk, the band has been recognised with numerous awards and accolades including Grammys, American Music Awards, a MOBO award for Outstanding Achievement and a star on the Hollywood Walk of Fame.

*Celebration* reached Number 1 on the American Billboard chart in 1981 and held on for 2 weeks before it was replaced by Dolly Parton's *9 to 5*. It remains the band's only number one hit.

The "hook" – *Celebrate good times, come on* – is a classic, and an irresistible invitation to join in and, well, have a good time.

In this arrangement by Peter Yarde Martin, the main tunes are moved around the parts so that everyone gets a turn. Enjoy!



Kool & the Gang performing in 2017 (photo by Andreas Lawen)