# Practice tips

### Rivers of Babylon

Traditional Jamaican

- You will probably recognise this song's chorus (bars 3–10/20–7), but the verse (bars 11–19) may be less familiar. Listen carefully to the CD backing before singing, and make sure that you are confident with the syncopated (off-beat) rhythms that appear in the verses.
- Try to hold onto the semibreve notes in bar 8 ('wept') and bars 18–19 ('strange land'). The temptation will be to cut them short.
- Dynamic contrast will really bring this song to life; follow the dynamics suggested in the music, making the final chorus strong and confident.

#### Loch Lomond

Traditional Scottish

- It is virtually impossible to sing this song without the vague hint of a Scottish accent!
- The chorus needs to have crisp, clear consonants and lively, vibrant dotted rhythms. This will contrast really well with the even quavers found in the verses.
- Watch out for the piano part in verse 2: it moves above the vocal melody here. This is a good opportunity for you to test
  whether you can keep the tune going successfully by yourself. If you find this tricky, sing verse 1 a few times so that the
  melody is really clear in your mind.

#### Abide with me

Words by Henry F. Lyte Music by William H. Monk

- Allow the words to determine where you breathe in this song. This will change from verse to verse depending on where the commas and full stops fall. The ✓ in the music will help guide you on this.
- The piano has a more fluid part in verse 2, so it is important to sustain the notes of the melody and sing through the vowels for as long as possible.
- In verse 3 the piano has the original melody but the voice has a different melody that sits above it. Listen very carefully to the CD backing in order to learn the new melody; the track includes the vocal line on a flute to help you.

# Ev'ry time we say goodbye

Words and Music by Cole Porter

- Aim for a really smooth sound in the opening few phrases by singing through the vowels. Make sure the diphthong on 'time'
  comes at the last moment.
- Make sure the pitch is really secure in bars 13–20. There are quite a few chromatic notes here; watch out for the A natural on 'know' followed by the A flat on 'think'.
- The semiquaver twiddles on the words 'go' (bars 19–20) and 'goodbye' (bars 35 & 51) should sound easy and relaxed.

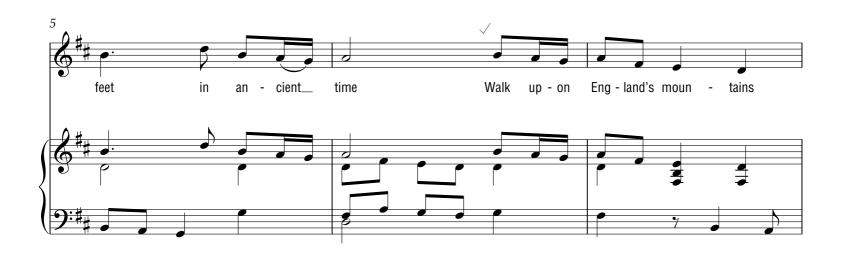
## **Jerusalem**

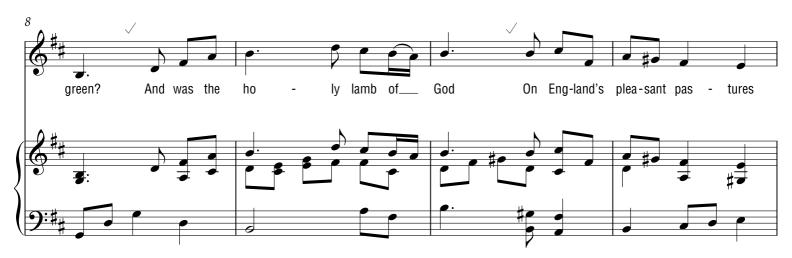
piano accompaniment

The poem by William Blake was inspired by the apocryphal story that Jesus travelled to England during his 'lost years'. Blake implies that a visit from Jesus would briefly create heaven in England – a stark contrast to the 'dark Satanic Mills' of the Industrial Revolution. The song was used by the National Union of Women's Suffrage Societies and during the 1920s Women's Institutes (WI) around the country started closing meetings by singing it. See page 6 for practice tips.

Words by William Blake Music by Hubert Parry arr. Pam Wedgwood







# Ombra mai fù Largo from Xerxes

piano accompaniment

This is the opening aria sung by the main character Xerxes in the Handel opera of the same name. He is admiring the shade of a plane tree. See page 7 for practice tips.

G. F. Handel English singing translation by Heidi Pegler **Larghetto** J = 7515 p 0m bra fù, di mai\_\_ ve ge Un der oh ту bе your\_ bough, bi - le, bi - le, più, bra mai. - ta ca - ra ed ma so - a ve om der - lov ed tree, splen-dour and har mo- ny, are with you now, un your\_\_ mf p