

4 Chicka-hanka

RESOURCES ▶ CD1 track 4 ▶ Warm ups: Nos. 10*b*, 11*b*, 13*b*, 19

Information

The source labels this as a ‘Track labourer’s song’, presumably from the USA. It is likely that the words are not literal and that they refer not to the movement of a real train, but probably to the metaphorical gospel or freedom train which carries believers to heaven. The text is closely related to that of song No. 10, ‘Freedom train’. It is a simple piece in minor mode covering a range of five notes. Despite having sixteen bars, the pattern of the melody gives it a twelve-bar blues feel. It works as a canon, and gives opportunities for some backing ideas based on train sounds, including the whistle. There are several elements to this song, and it will probably be necessary to introduce them over a period of time and not all in one go; it will depend on the competence and experience of the class or group. The structure of the melody is ABCA, which is useful for learning purposes or for composing ideas as part of a project. The piano part adds some spice to the piece, but it can be performed without, or with just the bass-line.

Starting

- After warming up, begin with the ‘Chicka-hanka chicka’ spoken riff (backing riff 1) and some finger clicks or claps for good strong rhythm. Aim for a whispered sound with good strong ‘ch’ sounds and not too much of a voiced or spoken sound.
- Next introduce riff 2 which should again be unvoiced or whispered, imitating steam sounds.
- Riff 3 should be rhythmically very accurate and made right at the front of the mouth with tongue and teeth. Aim for a crescendo in bar 1, and a very *staccato* (short) sound in bar 2, bang on the second beat. It’s easy to anticipate this note!

Teaching and rehearsing

- Put the backing riffs aside once the feel of the piece and a strong pulse have been established, then begin with the first phrase. Teach it in ‘call and response’ style, being sure to hold on to the last note for a full three beats, not letting it sag or disappear.
- When it is accurate and confident, ask the singers to start, leader then carries on with the next two phrases and singers repeat their phrase at the end. Observe the articulation marks in your singing—give the word ‘Cap’n’ full length and some weight, then aim for the word ‘side-’.
- Teach the other two phrases in the same way, making sure line 3 is sung in one breath, or with a very short

break so it doesn’t sound too chopped up.

- Next try it as a canon, dividing the group in two halves, beginning the second part at the asterisk.
- Return to the backing riffs, and put the melody with them, in unison first, then as a canon if possible.
- Backing riff 4, the train whistle, should be built up from the lowest note first to create a triad which drops down a semitone and back. If singers cannot cope with more than one note, go for the lowest line and sing it with confidence. It should be sung over the long note at the end of phrases 1, 2, and 4.

Ideas

- The backing riffs could be performed over the piano part, and some improvised or newly composed ideas added. Each singer could design their own rhythmic train sounds.
- In a mixed group, if the bass singers have low and strong enough voices, they could sing a bass-line devised from the piano part (see page 9).

Listen out

- The backing riffs must be absolutely accurate and very discreet or they will spoil the overall effect, so check the balance carefully.
- Encourage singers to take care with the top note (D) so it is in tune. A good breath before the first one in bar 9, and a little crescendo during the previous note for the others (bars 5–6 and 10–11) will help.
- Remember this is a gospel song and needs singing with spirit and conviction, so aim for a committed and spirited sound. No glum faces!

Performing

- The many parts of this song give opportunities to create an effective performance with a lot of variety and some hearty full singing as part of it. The CD suggests one way, but even this could be developed into something more substantial. Here is another performance plan:
 - ~ introduce the backing riffs gradually, starting quietly as if coming from a distance
 - ~ add backing riff 4 (‘whistle’) either as a chord, or note by note
 - ~ add the bass-line—either voices or piano (or both)
 - ~ sing the melody in unison with the piano’s right hand as the backing riffs stop
 - ~ sing the melody in canon—add backing riffs
 - ~ as the melody stops, continue all other parts
 - ~ the bass (and piano, if it’s playing) stops, while the riffs continue and fade.

4 Chicka-hanka

Track labourer's song
arr. Peter Hunt

Melody

♩ = 94

Cap' - n, go side - track your train, _____ Cap' - n, go

6

side - track your train, _____ Num - ber three in line, a -

11

- com-in' in on time, Cap' - n, go side - track your train. _____

Backing riffs

1

Chick - a - hank - a chick - a, Chick - a - hank - a chick - a,

2

hoo - - - - har

3

ts t t

4

All _____ a - - board!

© Oxford University Press 2003
All rights reserved

Piano

Measures 1-5 of the piano accompaniment. The music is in 2/4 time with a key signature of two flats. The right hand features chords and single notes, while the left hand plays a rhythmic bass line with eighth notes and rests.

Measures 6-10 of the piano accompaniment. The right hand continues with chords and single notes, and the left hand maintains the bass line pattern.

Measures 11-15 of the piano accompaniment. The right hand features more complex chordal textures, and the left hand continues the bass line.

Bass-line backing

Measures 1-5 of the bass-line backing. The bass line is in 2/4 time with a key signature of two flats. It consists of eighth notes and rests, with checkmarks above the notes in measures 3 and 5.

Cap - tain, side - track your train, go side - track your train, go

Measures 6-10 of the bass-line backing. The bass line continues with eighth notes and rests, with checkmarks above the notes in measures 7 and 9.

side - track your train, go side - track your train, Num - ber

Measures 11-15 of the bass-line backing. The bass line concludes with eighth notes and rests, with a checkmark above the note in measure 12.

three is com - in'. Cap - tain, side - track your train. _____

10 Freedom train

RESOURCES ▶ CD1 track 10 ▶ Warm ups: Nos. 10a, 11a, 12a, 13a, 17

Information

The words of this song speak for themselves. It comes from a long tradition of songs that express the hopes of enslaved black people who escaped from the southern states of America before the Civil War, as well as their descendants one hundred years later, who fought in the civil rights movement. The song is in the gospel tradition, and is a simple canon based on the pentatonic scale. There is ample scope here for development using backing ideas and also improvisation; these are explored in Section II. Track 10 on the CD has the melody and canon and all the lines of music required for the improvisation section.

Starting

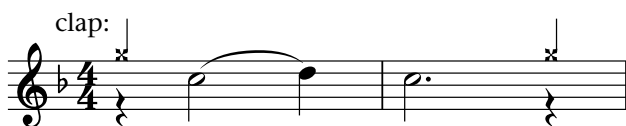
- Begin by repeating these simple riffs to establish the right groove before learning the whole song:



This old Free-dom train



free-dom! Free-dom! Free-dom!



Free - dom!

They can be put together or run as one continuous line.

Teaching and rehearsing

- Unlike the previous five songs this does not divide into neat phrases that can be practised on their own. Everyone needs to sing through the whole song for it to make sense. Begin with the first phrase (as far as 'coming'), then the second (up to 'singing'). As soon as possible run them together in one breath.
- Begin at a comfortably low pitch, then raise it occasionally to add to the brightness of the sound.
- Encourage a good sustained sound on the 'Freedom' lines—use gestures such as sweeping the arms in an arc to lift the sound over the top. Make the letter 'f' strong to give the words energy.

- Make sure the final three 'Freedom!'s are tidy and in time with the pulse. Make them staccato and separate them slightly to give them their own stress.
- Try the piece as a canon in two, then three, then four parts, each one entering when the previous one has reached the beginning of bar 2 (marked with an asterisk).

Ideas

- Some voices—the less confident ones perhaps—could repeat the starting riffs throughout the whole piece. This will link with the improvising ideas suggested later in Section II.
- Some voices could establish a chord harmony backing:

Harmony backing:



Listen out

- It is important to keep the pulse really steady and confident. The first two lines can rush, and lines 3 and 4 can lose their impetus.
- Without care the words 'Gonna have' can sound untidy and rushed. It is better that the words sound laid back and fill the space available to them. Keep them in time, and make the singers think about the connection with the word that they lead to: 'Freedom!'.

Performing

- A good, strong, confident, and optimistic sound is needed here, so go for it! Begin in unison, then divide into parts.
- As a contrast, perhaps introduce the ostinato backing ideas and/or the harmony backing in the middle. These can then continue as the melody is reintroduced.
- An effective ending is for all voices to end up together on the last two bars, repeating them many times with a fade—the freedom train journeying onward!
- Alternatively make a feature of the freedom message by building up the last two bars (possibly with the added harmony) and ending loudly and jubilantly.

10 Freedom train

Trad. American
arr. Peter Hunt

♩ = 112

*

This old Free-dom train is such a long time in a - com - ing, now there's

3

none who can't af - ford it, so you'd bet - ter jump a - board it sing - ing

5

'Free - - dom! Gon-na have free - -

8

- dom! Gon-na have free-dom! Free - dom! Free - dom!'

26 I want to be ready

RESOURCES ▶ CD1 track 31 ▶ Warm ups: Nos. 10–15, 17, 18, 25, 26

Information

Most spirituals make reference to the Old Testament of the Bible. 'I want to be ready' has the feel and flavour of a spiritual but with a melody that ranges wider than most, and with a text that comes from the last book in the Bible, the book of Revelation. Here the disciple John paints his vision of a new city—heaven—in which there would no longer be any pain or death, and everyone would be united. The melody is pentatonic and covers a range greater than an octave, and this arrangement is for mixed voices and requires tenors and basses. It is possible to teach it by rote and for singers to learn by heart; access to the music on overhead transparency would be useful to help with layout.

Starting

- Use the warm-up exercises to make sure the voices, in particular the upper ones, are stretched to cover at least an octave. Most of the melody lies within the octave but bar 3 reaches a little higher and this needs to feel comfortable.
- Sing this exercise a few times to establish an easy and relaxed sound together:



- Raise the pitch a few times, stretching the voices so that singers touch the top note required in bar 3 (starting on a D \flat will do it!).

Teaching and rehearsing

- The above exercise can now be given to the sopranos, and the harmony parts beneath taught to the other parts, starting with the bass, then tenor, and finally the alto. Rehearse this until it is really slick, then it can become a 'tag' or repeated refrain that can be built on.
- The leader can take the melody of the verses, singing all three, with the group supplying the refrain ('Walk in Jerusalem') each time in harmony.
- Upper voices should learn the chorus melody from the beginning. In keeping with spiritual and gospel styles, the words should sound relaxed and not too earnest: 'I wanna be', rather than clearly enunciated 'I want to be'.
- Now tackle the lower three voices. Point out that their lines form a kind of canon with the melody; practise this by speaking the words only in rhythm to get the

feel of how they fit together.

- The bass-line is the simplest as it starts by echoing the melody, so begin here. Next add the tenor line, as it follows the shape of the bass-line closely. The alto line follows the same pattern again, but has some less obvious steps (bars 4 and 5 in particular).
- Put the whole piece together as soon as it is practical. In the early stages this might mean leaving the chorus in unison. The sound should be light, with a spirited, bouncy feel. The verses can be sung by soloists or small groups.

Ideas

- In the early stages of learning this song, it may be helpful to chant the words together to get the syncopated rhythms really accurate.
- A good way to reinforce short passages (e.g. the short refrains) is for each voice to repeat its line continuously for a few minutes—turning them into riffs. Begin with one part then add others one at a time so they become really ingrained and confident.

Listen out

- Apart from accuracy of notes, which can become wayward if the music moves at some pace, rhythm is important too—check the voices are moving together, sounding as one (good ensemble).
- After the chorus and the first refrain, make sure the group stops its sound quickly, leaving plenty of space for the soloist to be heard on the upbeat note which follows. For the sake of consistency, make the very last note short too, leaving time to breathe confidently before returning to the opening chorus.
- Make sure the soloists are confident with the rhythm of the verses and how the words fit, particularly bars 9 and 13. Listen to the CD!

Performing

- This is a bright and confident piece, full of energy. Make the performance reflect the optimism of being ready to achieve a goal, as suggested by the words.
- There is already quite a lot of variety within the piece (canon effect, alternating unison and harmony, etc.), so don't worry about too much dynamic contrast. A chorus repeated very quietly always sounds effective.
- Make the ending bold and strong.

© Oxford University Press 2003
All rights reserved

26 I want to be ready

Spiritual
arr. Peter Hunt

♩ = 76

Chorus

S. I want__ to be rea - dy, I want__ to be rea - dy,____
A. I want__ to be rea - dy, I want__ to be

T. I want__ to be rea - dy, I want__ to be

B. I want__ to be rea - dy, I want__ to be

5 I want__ to be rea - dy to walk in Je - ru - sa - lem just like John. Solo
rea - dy, rea - dy to walk__ in just like John. Oh

9 Refrain Solo
John, Oh John what do you say?_ Walk in Je - ru - sa - lem just_ like John. That

13 I'll be there at the com - ing day, - Walk in Je - ru - sa - lem just_ like John.

2. John said the city was just four square,
Walk in Jerusalem just like John,
And he declared he'd meet me there,
Walk in Jerusalem just like John.

3. When Peter was preaching at Pentecost,
Walk in Jerusalem just like John.
He was endowed with the Holy Ghost,
Walk in Jerusalem just like John.

41 O hush thee my baby

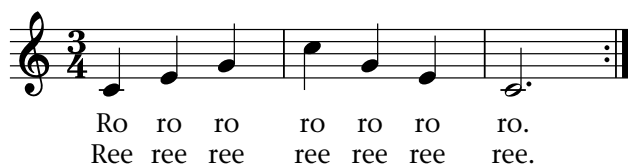
RESOURCES ▶ CD2 track 5 ▶ Warm ups: Nos. 15, 16a, 17, 18, 22, 26

Information

This is a traditional Highland cradle tune collected by Hugh S. Robertson in the 1950s. The chorus words 'caidil gu Lō' (pronounced 'cad-jil goo law') mean 'sleep till dawn'. The attraction of this song is its unusual melody with a range greater than an octave. It is arranged for mixed voices (SATB), which can just about be taught by rote, but access to the music may help some people. The verse words are archaic, but have interest as an example of a historical genre. To quote Hugh Robertson: 'If you are right in the heart of your song, depend upon it you will sooner or later find yourself right in the heart of the place and people whence the song came' (*Songs of the British Isles*, 1950).

Starting

- Warm up with plenty of arpeggios, as every voice has to sing them, particularly the sopranos.
- Establish a moderate three-in-a-bar pulse, perhaps with some body swaying to help the motion of a cradle, and sing this arpeggio exercise, alternating the words and going up by a semitone each time:



- Develop the arpeggio pattern by singing the first four notes of the song ('Oh ho-ro ee-') to establish the octave jump.

Teaching and rehearsing

- Teach the first four bars of the melody, encouraging singers to feel it as one continuous line which joins the first and last words. Don't identify or make an issue of the large leaps! Increase the sound through the first bar into the second, this helps the momentum. The vowel sound on 'ee-ree-ree' should not be too pinched and smiley; keep the mouth slightly open so it sounds like 'i-ri-ri'. This will help tone quality and pitch.
- The next four bars (5–8) start in the same way: tackle these next.
- Add the harmony parts to the chorus, then everyone can sing. This will help with the verses later. Begin with alto, as it starts and ends the phrases with the soprano. Then add the bass, which has the same phrase twice. Finally add the tenor line, which almost repeats as well.

- The last chorus, or coda, is very similar to the opening chorus but bar 17 is unison, and bar 20 has a variation in the harmony to create an interrupted cadence.
- For the verses, teach the melody first. The crotchet-only rhythm could make this sound rather wooden, so encourage a lilting feel, using the words to help with expression.
- Add the bass-line next; it has a repeated pedal note, then rises up a scale in a consistent pattern which should make it quite accessible.
- Next should come the tenor and alto, in that order; then try them together.

Ideas

- To ease the pressure of learning everything in one go, once the chorus is confidently known sing through the whole piece, with the leader (or a competent soloist) taking the verses. This gives a feeling of continuity and some sense of achievement, and it will help to teach the verse melody, as everyone hears it in context three times.
- To help smooth the passage of the chorus melody at the beginning, try isolating two short motifs (i.e. 'O ho-ro ee'—as in the exercise above—then 'ee-ree-ree cai-') before putting them back together.

Listen out

- Check carefully that everyone breathes where marked. Bar 8 needs particular attention: alto, tenor, and bass need to breathe with the sopranos as if they were going on to sing the next phrase. Decide how long the note on 'dawn' is to be. Bar 12 is even more crucial, because in verse 1 if the end letter, 't', is not together it will be obvious!

Performing

- The words dictate the order of events, so the main decisions for performing are the style and some dynamic contrast. This is a cradle song so it should be suitably calm and soothing.
- On the CD the melody is highlighted in verse 2: alto, tenor, and bass sing 'loo'. Humming is possible, but this can be difficult for younger voices. Why not try a solo voice or two?
- Keep the verses flowing; don't let the lack of rhythm make it stodgy.

© Oxford University Press 2003
All rights reserved

OXFORD

41 O hush thee my baby

Scottish folksong
arr. Peter Hunt

Gently ♩ = 88
Chorus

Musical score for the chorus, measures 1-5. It features a vocal line (S. A.) and a piano accompaniment (T. B.) in 3/4 time. The tempo is marked 'Gently' with a quarter note equal to 88 beats per minute. The lyrics are: 'O ho - ro ee - (ree)-ree cai - dil gu Lō, O ho - ro' and 'O ho - ro ho - ro sleep till dawn, O ho - ro'.

Musical score for the verse, measures 6-10. It features a vocal line (S. A.) and a piano accompaniment (T. B.) in 3/4 time. The lyrics are: 'ee - (ree)-ree cai - dil gu Lō. Verse ho - ro sleep till dawn. ho - ro sleep till dawn. 1. O hush thee my ba - by, thy'.

Musical score for the continuation of the verse, measures 11-15. It features a vocal line (S. A.) and a piano accompaniment (T. B.) in 3/4 time. The lyrics are: 'sire was a knight. Thy mo-ther a la - dye both gen - tle and bright.'

2. O hush thee my baby, the time soon will come
When thy sleep shall be broken with trumpet and drum.
3. Then hush thee my darling, take rest while you may,
For strife comes with manhood, and waking with day.

17 Last chorus ✓

O ho - ro ee - (ree) - ree cai - dil gu Lō,
 O ho - ro ee - ree sleep till dawn, _____

O ho - ro ee - ree sleep till dawn, _____

21 **rall.**

O ho - ro ee - (ree) - ree cai - dil gu Lō.
 O ho - ro ee - ree sleep till dawn.

O, O sleep till dawn.

51 Cum decore

RESOURCES ▶ CD2 track 17 ▶ Warm ups: Nos. 11a–13a, 14, 15, 18, 26, 27

Information

The composer of this melody, Tylman Susato, lived and worked in Antwerp in the first half of the sixteenth century. He not only composed many dances and chansons, but was an early pioneer of printing and publishing. This arrangement was made for SATB voices, and words added, but any performance will benefit from the addition of instruments too. The words mean: 'Sing with beauty, with love, with splendour, with ardour, with vigour, with warmth, in a melodious voice. Magnify marvellous joys in music.' This would be a good piece to use for simple harmony work, exploring the use of primary and root-position triads.

Starting

- After warming up with exercises based on major scales, particularly rhythmic and lively ones, establish a good steady pulse and play an echo game.
- Sing some one-bar snatches of the melody and invite singers to repeat them. Use any syllabic sound, such as 'da' or 'ne' (suggested bars: 1, 2, 4, 9, 10, 12). Keep this going continuously, repeating them at random. This is a good aural exercise which keeps singers on their toes, and gives familiarity to some of the phrases they are to sing later.
- Develop this to two-bar patterns, such as bars: 1–2, 3–4, 7–8, 9–10, 11–12.

Teaching and rehearsing

- If the starting games are done sufficiently well the melody will be almost learned! Note that the melody of bars 5 and 6 is the same as bars 1 and 2; 11 is a variation of 6, 7 is a variation of 4, and 12 is the same as 8. Add the words, slow down the tempo if necessary. The words could be treated as an exercise or game, just like the melody patterns.
- The bass-line should come next, it will help to underpin the harmony. There are only five chords harmonizing the melody: mainly chords I, II, IV, and V, with one appearance of chord III in bar 6. They are all in root position, except chord II in bars 7 and 11. This explains why the bass jumps around, particularly in the second section. Try to keep it smooth, as if it were the melody.
- Add the alto line next; this is in rhythmic unison with the bass part almost all the time.
- Lastly put in the tenor line. It moves quite smoothly, but has one awkward jump, in bar 10, which you should check.

- Put all four parts together at a slower speed, checking the words, particularly the movement in bars 2 and 6 (the 'cum a-' and 'cum cal-' phrases need to move). Sing two bars per breath; aim for four if possible.

Ideas

- If the tenors find the top F in bar 10 a leap too far, they could sing the D instead. This will also help if the piece is sung in a higher key, which could suit all voices.
- Try the soprano and tenor lines together; they make a convincing duet.
- The basses should divide for the last chord if possible. If the bottom note is too low, they should all sing the upper note (in brackets) and leave out both lower notes.

Listen out

- Check all tuning carefully. Pieces that change position around a few chords can go out of tune unless singers pay attention to the contribution they make to the chord. The 3rd and 5th of chords (A and C in the chord of F; E and G in the chord of C) are most likely to be flat. Check bars 1, 5, 9, and 11 where the same chord changes position across beats.
- Check that sopranos and basses, where they have unison notes, are in tune. Rehearse them together and make them aware of these places, which are generally the beginning or end of phrases.
- Although the parts all move together, the piece should retain vitality and not be too like a hymn. Keep the sound and pace very light and bouncy, giving expression and weight as appropriate to the words.

Performing

- Experiment with different ways of presenting this strong and joyful melody, for example:
 - ~ the unison melody alone
 - ~ as a soprano and tenor duet
 - ~ the melody with words, the harmony hummed.
- As it is so short, it can be sung several times, with contrasts as suggested above, and also some dynamic variation.
- It would make a good opening piece to a performance programme; it is direct, strong, and welcoming.

© Oxford University Press 2003
All rights reserved

OXFORD

51 Cum decore

Music: Tylman Susato
Words: Jos Van den Borre

♩ = 130

S.
A.

Cum de - co - re, cum a - mo - re, cum splen - do - re,

T.
B.

4

cum ar - do - re, cum vi - go - re, cum ca - lo - re,

7

vo - ce can - ta - te me - lo - di - ca. Gau - di - a mi -

10

- ri - fi - ca mag - ni - fi - ca - te in mu - si - ca.

Pronunciation:

Coom dair-cor-air, coom ar-mor-air, coom splen-dor-air, coom ar-dor-air, coom vee-gor-air, coom car-lor-air, voh-chair carn-tar-tair meh-loh-dee-car.

Gah-oo-dee-ar mee-ree-fee-car mar-nee-fee-car-tair een moo-zee-car.

57 Be cool

RESOURCES ▶ CD2 tracks 26 (performance) and 27 (backing)
▶ Warm ups: Nos. 10b–13b, 15c, d, 16c, 25, 26, 30–3

Information

Bob Chilcott is one of the most exciting composers writing for voices today. He was a chorister and a choral scholar at King's College, Cambridge, and a composer and singer with the King's Singers. This experience has brought a passionate commitment to young and amateur choirs, to active workshopping and choral promotion, and a belief that music and singing can unite people. He writes brilliantly for young voices, selecting and writing superb texts which motivate people to sing and have appeal across a wide age range. The three songs presented here have all proved very popular with young singers; they have simple and accessible melodies which are treated imaginatively, and are given an extra dimension with exquisite or groovy piano parts. 'Be cool' and 'Keep it good' are from a collection called *Green Songs*, four songs on environmental themes.

Starting

- Use clapping exercises to establish some exciting rhythms and alertness to a jazzy groove.
- Get the singers to walk on the spot at a pulse of about 70 beats per minute, and to clap the off-beats in between. Once this is established they should repeatedly whisper or speak the words 'be cool' in the rhythm of bar 4, each one coming after four walking steps. It should coincide with the fourth off-beat clap. Try walking around the room chanting the words.
- Introduce the pitches F and D to this rhythm, as at the end of the piece. The rhythm and feel should be with the pulse, but relaxed and not anxious.
- Extend this, without breaking the flow, by singing 'Be cool' and 'be green' as in bars 4 and 5. Aim for a clean interval of a 5th on 'Be cool'.

Teaching and rehearsing

- Having started, continue teaching the melody, four bars at a time, being careful to give notes their written length. Although the sound is laid back, don't delay on 'our world clean' (bars 7–8); it moves quickly and needs to be clear by the third beat.
- The second phrase begins the same but has more movement in bar 10. Enjoy the $A\flat$ here and keep the rhythm pushing on.
- The next phrase (from bar 12) has the same rhythmic pattern as before and should be slightly stronger to support the sound over the higher notes. The final phrase (from bar 16) is a repeat of the second.

- Cut to bar 31. The music up to bar 46 is exactly the same—though the words are different—and should be tackled next.
- Now look at the middle section, bars 21–8, which is repeated at 48–55 with the same words. These passages should be strong and punchy, with a whispered contrast on 'listen to the warning . . .' Make the 'c' of 'cool' really clear to help the punctuation of the rhythm.
- The piano playing needs to be very precise so the singers can be relaxed about their rhythms; put it all together, going for a good feel and continuity before worrying too much about contrast and dynamics.

Ideas

- If the walking about helps with pulse and precision, try it for all the words, call and response style. Do the same while singing the phrases.
- If the walking and moving are helping, develop this drama theme by suddenly stopping in a frozen position for 'Look here, look there', then move again with clapping on 'be cool' in bar 27.
- Experiment with fading on the last few 'be cool's. Practise a whole string, starting loud getting gradually quieter, almost to nothing. Try it in reverse!

Listen out

- Check the opening interval ('Be cool'); experience proves that this can be inaccurate, with the upper note flat. Encourage a good breath in preparation, and sing through the note, don't peck at it or it has little chance of really sounding.
- The end consonants should be together (e.g. bars 5 and 6); rehearse this, spoken if necessary.
- Make sure the slightly longer phrases (e.g. bars 9–11) don't drag.

Performing

- This must be performed with feeling and sincerity. If simple actions are not used, singers must certainly communicate with their eyes and faces.

© Oxford University Press 2003
All rights reserved

OXFORD

57 Be cool

Cool jazz style (♩ = ♩♩) ♩ = c.132

Words and Music: Bob Chilcott

Voices

Piano

3

mf

1. Be cool, - be green,
2. The time - is here -

6

and get - our world clean. Pol - lu -
to change our i - dea, - and start

© Oxford University Press 2003
All rights reserved

OXFORD

9

- - tion's mean, not al - ways seen.
to clear the at - mos - phere.

12

Be cool, be kind, get some
It's good to meet where the

15

peace of mind, and leave a bet-
air is sweet, sit back, re - lax,

© Oxford University Press 2003
All rights reserved

OXFORD

18

- ter world be - hind._
- turn down the heat._

sfz

21

Look_ here, look_ there, let's_ all_ be a - ware,

f

25

lis-ten to the warn-ing, glo-bal warm-ing, be cool.

p

p

mp

1

3

28b 2

— be cool,

30

— be cool,

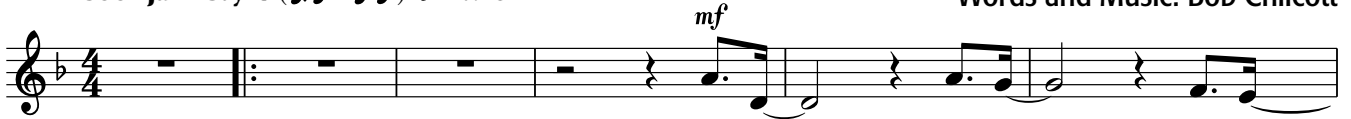
32

— be cool. —

57 Be cool

Cool jazz style (♩ = ♩³) ♩ = c.132

Words and Music: Bob Chilcott



1. Be cool, be green, and get ___
2. The time_ is here_ to change



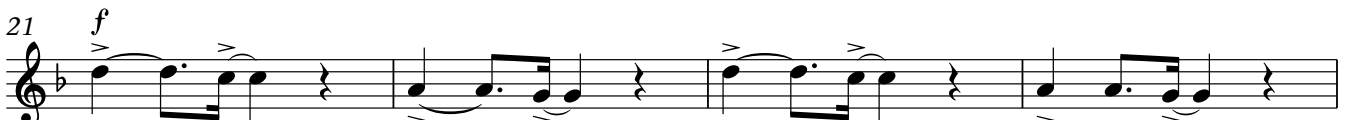
our world clean. Pol - lu - tion's mean, not al - ways seen. ___
our i - dea, and start_ to clear_ the at - mos - phere. ___



Be cool, be kind, get some peace of mind, ___
It's good_ to meet_ where the air is sweet, ___



and leave_ a bet - ter world be - hind. ___
sit back, re - lax, turn down the heat. ___



Look_ here, look_ there, let's_ all_ be a - ware,



lis - ten to the warn - ing, glo - bal warn - ing, be cool. ___



be cool, be cool, be cool.