

# Steps to Successful Part Singing

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## I. Singing in Unison

The path to harmony must first be paved with a clear unison sound through awareness of sameness of pitch (intonation) and sameness of rhythm (simultaneity).

Questions for student ownership:

- Did we sound the same throughout the song?
- Are we all using our head voices?
- Did we begin at the same time?
- Did we end at the same time?

## II. Singing Shared-Melody Songs

We're not singing in harmony yet, but shared-melody singing begins to build musical confidence and independence and requires an even greater aural awareness than unison singing. Shared-melody singing comes in a variety of forms:

- ✓ Echo singing
- ✓ Call and response
- ✓ Chain-phrase singing
- ✓ Antiphonal singing

In shared-melody singing, the melodic line is “shared” by the teacher and/or students. The teacher should start as the “leader” and the whole class echoes or responds as the “followers.” As the students gain confidence, allow students to take turns solo singing the echo or response or use a student(s) as the leader. Eventually the students can be challenged to reverse rolls (leader/follower). Unlike echo songs where children sing the same tune and words as the teacher, call and response songs require the child to have pre-learned his/her part. Chain-phrase singing allows children the opportunity to sing solo phrases in a “chain.” Each child takes a turn singing phrase by phrase. Antiphonal singing dates back to the Renaissance era and lets two groups of singers take turns singing melodic phrases.



# Charlie over the Ocean

Echo Song

Musical score for "Charlie over the Ocean" in G major, 6/8 time. The score is divided into three systems, each with a Leader part and a Group part. The lyrics are: "Char-lie o-ver the o - cean, (Char-lie o-ver the o - cean,) Char-lie o-ver the sea. (Char-lie o-ver the sea,) Char-lie caught a big fish. (Char-lie caught a big fish,) Can't catch me. (Can't catch me.)"

Leader Group Leader

Char-lie o-ver the o - cean, (Char-lie o-ver the o - cean,) Char-lie o-ver the

6 Group Leader Group

sea. (Char-lie o-ver the sea,) Char-lie caught a big fish. (Char-lie caught a

12 Leader Group

big fish,) Can't catch me. (Can't catch me.)

Play this like the game "Duck, Duck, Goose."  
The leader part can be sung by the child who is walking around the circle.

# Old Texas

Echo Song with Sustained Pitch

Musical score for "Old Texas" in B-flat major, 2/4 time. The score is divided into two systems, each with a Leader part and a Group part. The lyrics are: "I'm goin' to leave \_\_\_\_\_ Old Tex-as now. \_\_\_\_\_ They've got no use \_\_\_\_\_ for the long - horn cow. \_\_\_\_\_ They've got no use \_\_\_\_\_ for the long - horn cow."

I'm goin' to leave \_\_\_\_\_ Old Tex-as now. \_\_\_\_\_ They've got no

I'm goin' to leave \_\_\_\_\_ Old Tex-as now. \_\_\_\_\_

5 use \_\_\_\_\_ for the long - horn cow. \_\_\_\_\_

\_\_\_\_\_ They've got no use \_\_\_\_\_ for the long - horn cow.

# Hill and Gully Rider

Call and Response

Leader                      Group                      Leader                      Group

Hill and gul-ly rid - er, hill and gul - ly. Hill and gul-ly rid - er, hill and gul-

8 *Fine* Leader                      Group                      Leader

ly. Took my horse and come down, hill and gul - ly. But my horse done stum-ble down,

15 Group                      Leader                      Group *D.C. al Fine*

hill and gul - ly. And the night time come a - tumb-lin' down, hill and gul - ly.

# I Got a Letter

Call and Response

Leader                      Group

I got a let - ter this morn - ing, Oh, yes!

5 Leader                      Group

I got a let - ter this morn - ing, Oh, yes!





# Bill Grogan's Goat

Echo Song/Songtale

Leader

Group



There was a man, (There was a man.) Now please take note. (Now please take  
 One day that goat. (One day that goat.) Felt frisk and fine, (Felt frisk and  
 Now, when that train (Now when that train) Came in - to sight (Came in - to



note.) There was a man, (There was a man.) Who had a goat. (Who had a  
 fine.) Ate three red shirts (Ate three red shirts) Right off the line (Right off the  
 sight) That goat grew pale (That goat grew pale) And green with fright (And green with



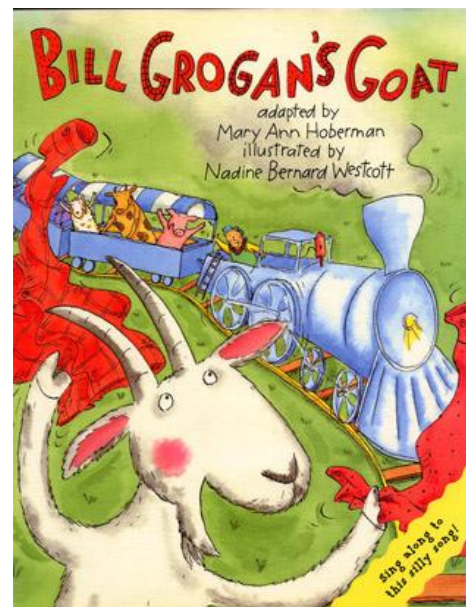
goat.) He loved that goat, (He loved that goat.) In - deed he did. (In - deed he  
 line.) The man, he grabbed (The man, he grabbed.) Him by the back (Him by the  
 fright.) He heaved a sigh (He heaved a sigh) As if in pain (As if in



did.) He loved that goat. (He loved that goat.) Just like a  
 back.) And tied him to (And tied him to) The rail - road  
 pain.) Coughed up those shirts (Coughed up those shirts) And flagged the



kid. (Just like a kid.)  
 track (The rail - road track.)  
 train (And flagged the train.)



# Down By the Bay

Echo Song

Leader                      Group                      Leader

Down by the bay, (Down by the bay.) Where the wa - ter - mel - ons

3                      Group                      Leader                      Group                      Leader

grow, (Where the wa - ter - mel - ons grow,) Back to my home, (Back to my home,) I dare not

7                      Group                      Leader                      Group                      Leader                      Group

go. (I dare not go.) For if I do, (For if I do,) My moth - er would say, (My moth - er would

12                      Solo                      Group

say.) "Did you ev - er see a bear comb - ing his hair. Down by the bay?"

2. Did you ever see llamas, wearing pajamas...
  3. Did you ever see a whale, with a polka-dotted tail...
  4. Did you ever see a bee, with a sun-burned knee...
- Make up additional verses.

### III. Singing an Ostinato

An ostinato is a short, repeated phrase that is performed simultaneously with a song. You may prefer to begin with a simple rhythmic ostinato and move to melodic ostinati. A shift from textual clues to pulse consciousness is emerging, requiring higher order thinking skills by the singers. The simplest ostinato would be a drone or pedal point (repeat of one pitch).

The singing of harmony is burgeoning as the singers begin to give attention to both linear (melodic) and vertical (harmonic) aspects of singing. Linear conformity involves singing in a clean unison while vertical conformity involves the capacity to keep the accurate vertical distance between both parts.

Questions for student ownership:

- Is my group singing the song or the ostinato?
- What happens when one group sings too loudly?
- Is it important to hear the other parts?

# Are You Sleeping

with Ostinato

Are you sleep-ing, Are you sleep-ing,  
Ding dongding! Ding dongding! Ding dong ding! Ding dong ding!

5  
Bro - ther John, Bro - ther John? Morn-ing bells are ring-ing, morn-ing bells are ring-ing,  
Ding dong ding! Ding dong ding! Ding dong ding! Ding dong ding!

9  
Ding dong ding! Ding dong ding!  
Ding dong ding! Ding dong ding!

# Hey, Ho! Nobody Home

Ostinato or Round

1 2  
Hey, Ho! No - bo-dy home. Meat nor drink nor mo-ney have I none.

3 3  
Still, I will be mer - ry, ve - ry mer - ry.

Ostinato

Hey, ho. Hey, ho

# The Cuckoo

an Austrain Folk Song  
with Ostinato

Joy Lawrence, arr.



O I went to Pe - ter's flow - ing spring Where the wa - ter's so  
Af - ter Eas - ter come sun - ny days That will melt all the  
When I've mar - ried my maid - en fair, What then can I de -



good. And I heard there the cuck - oo As she called from the wood. —  
snow: Then I'll mar - ry my maid - en fair. We'll be hap - py I know. —  
sire? O a home for her tend - ing And some wood for the fire. —



Ho - li - ah, Ho - le-rah-hi-hi-ah, Ho - le rah cuck-oo! Ho - le-rah-hi-hi-ah, Ho - le rah cuckoo!



Ho - le-rah - hi - hi - ah, Ho - le rah cuck-oo! Ho - le-rah - hi - hi - ah - ho!

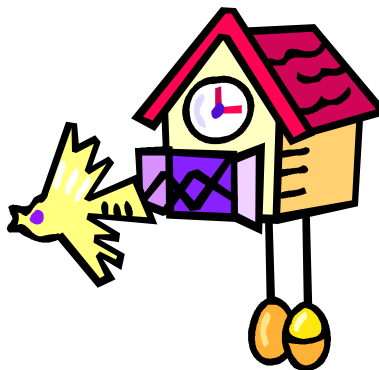
## Ostinato



Ho-le-rah cuck-koo-koo, Ho-le-rah cuck-koo-koo, Ho-le-rah cuck-koo-koo, Ho-le-rah cuck-koo-koo,



Ho - le-rah cuck - koo-koo, Ho - le-rah cuck - koo-koo, Ho - le-rah cuck - koo-koo, Ho.



# Zum Gali Gali

## Israeli Folk Song

with Ostinato

Melody

Ostinato

Pi - o - neers work hard on the land,  
As they la - bor all day long.

Zum ga - li ga - li, ga - li, Zum ga - li ga - li,

3

Men and wom - en work hand in hand.  
They lift their voice in song.

Zum ga - li ga - li, ga - li, Zum ga - li ga - li.

#### IV. Singing in a Canon or Round

Singing in a canon or round is one of the oldest and easiest ways of singing in harmony. Canons are sung with one part beginning and the other part(s) singing the same melody but starting at some point after the first part. Usually all parts will end or “cadence” at the same time creating a satisfying final chord. When brackets appear above certain notes in a canon they indicate where each part should cadence. Some canons work better sung as a round where each part begins after the other and each part ends one at a time.

Vocal independence is developing as the texture becomes polyphonic and the pulse becomes the regulator rather than aural reference points.

Questions for student ownership:

- Am I maintaining my part?
- Am I aware of the steady pulse and singing in time?
- Am I listening to the other part for tuning?
- Do we all end at the same time?
- Can all songs be sung as a round?

# A Ram, Sam, Sam

A Round

1 2 3

A ram, sam, sam, A ram, sam, sam, gu-li, gu-li, gu-li, gu-li, ram, sam, sam. A-

5 4

ra - fi, a - ra - fi, gu-li, gu - li, gu - li, gu - li, ram, sam, sam.

# All Praise to Thee

A Round

Thomas Tallis  
(1505-1585)

1 2 3

All praise to Thee, my God, this night. For all the bless-ings of the light; Keep

5 4

me, oh, keep me. King of Kings, Be - neath Thine own Al - might - y wings.

# Lachen, Lachen

A Round

1 2

Lach - en, lach - en, lach - en, lach - en Kommt der Som - mer u - ber das feld.  
Laugh - ing, sing - ing, laugh - ing, sing - ing, Go the child - ren o - ver the hill.

5 3 4

U - ber das feld kommt der Som - mer, Ha - ha - ha, Lach - en u - ber das feld.  
Fa - la - la - la - la - la - la - la - la, Ha - ha - ha; Laugh - ing o - ver the hill.

# Music Alone Shall Live

A Round

1 2

All things shall per - ish from un - der the sky. Mu - sic a - lone shall live,

4 3

Mu - sic a - lone shall live, Mu - sic a - lone shall live, nev - er to die.

Detailed description: This block contains the musical notation for the first piece, 'Music Alone Shall Live'. It is a round in 6/8 time, written in B-flat major. The melody is presented on a single treble clef staff. The first line shows the first two phrases, labeled '1' and '2'. The second line shows the continuation of the melody, labeled '4' and '3'. The lyrics are written below the notes.

# For Health and Strength

A Round

1 2 3 4

For health and strength and dai - ly food we praise thy name, O Lord.

Detailed description: This block contains the musical notation for the second piece, 'For Health and Strength'. It is a round in 2/4 time, written in D major. The melody is presented on a single treble clef staff. The first line shows the first four phrases, labeled '1', '2', '3', and '4'. The lyrics are written below the notes.

# Glory to God

Ludwig Ernst Gebhardt  
(1787-1862)

A Canon

1 2

Glo - ry to God in the high - est. Hal - le - lu - jah, Hal - le - lu - jah, And —

5 3 4

peace on the earth, good - will to all men. A - - - men, A - men.

Detailed description: This block contains the musical notation for the third piece, 'Glory to God'. It is a canon in 2/4 time, written in B-flat major. The melody is presented on a single treble clef staff. The first line shows the first two phrases, labeled '1' and '2'. The second line shows the continuation of the melody, labeled '5', '3', and '4'. The lyrics are written below the notes.

# I Went Out with the Duchess for Tea

A Round

1 2

1 went out with the Duch-ess for tea. It was just as I

4 3

thought it would be. Her rum-blings ab-dom-i-nal were sim - ply phe-nom-e-nal and

7 4

eve - ry - one thought it was me.

Detailed description: This is a musical score for a round in 4/4 time. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The lyrics '1 went out with the Duch-ess for tea.' are written below the first staff. The second staff continues the melody with quarter notes D5, E5, F5, and G5. The lyrics 'It was just as I' are written below. The third staff continues with quarter notes A5, Bb5, and C6. The lyrics 'thought it would be. Her rum-blings ab-dom-i-nal were sim - ply phe-nom-e-nal and' are written below. The fourth staff continues with quarter notes D6, E6, and F6. The lyrics 'eve - ry - one thought it was me.' are written below. The score is marked with measure numbers 1, 2, 4, 3, 7, and 4.

# Jubilate Deo

Michael Praetorius  
(1571-1621)

A Round

1 2 3

Ju - - - bi - - - la - te De - o, Ju - bi -

6 4 5 6

la - te De - o, Al - le - lu - ia.

Detailed description: This is a musical score for a round in 2/4 time. It consists of two staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody begins with a half note G4. The lyrics 'Ju - - - bi - - - la - te De - o, Ju - bi -' are written below. The second staff continues the melody with half notes A4, Bb4, and C5. The lyrics 'la - te De - o, Al - le - lu - ia.' are written below. The score is marked with measure numbers 1, 2, 3, 6, 4, 5, and 6.

# Make New Friends

A Round

1 2

Make new friends, but keep the old: \_\_\_\_\_

3 3 4

One is sil - ver and the oth - er gold.

Detailed description: This is a musical score for a round in 4/4 time. It consists of two staves of music. The first staff starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The melody begins with a quarter note G3, followed by quarter notes A3, Bb3, and C4. The lyrics 'Make new friends, but keep the old: \_\_\_\_\_' are written below. The second staff continues the melody with quarter notes D4, E4, F4, and G4. The lyrics 'One is sil - ver and the oth - er gold.' are written below. The score is marked with measure numbers 1, 2, 3, 3, and 4.

## V. Singing in Parallel Motion, with a Countermelody, or with a Descant

One of the first experiences with harmony could be singing in parallel thirds or with a countermelody or descant. Students are singing two melodic lines that start on different pitches. Teach both parts as unison songs first. When each vocal part is secure, divide into groups.

Successful parallel motion depends upon a clear understanding of melodic contour. Using a visual iconic representation for the melodic contour of both parts reinforces what is meant by both the linear and vertical relationships of parallel motion. Knowing a part and understanding how that part fits with another creates the security that is needed for accurate intonation.

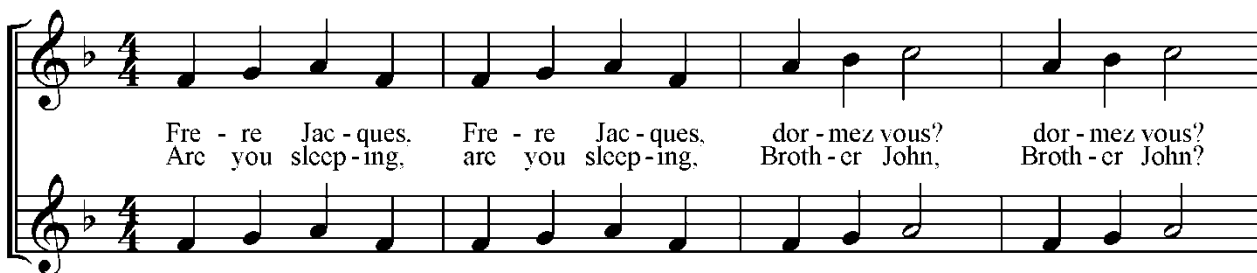
Teach the singers the hierarchy of melody/theme/tune and its relationship to harmony. Be sure they understand that the primary melody or tune should dominate in most cases. Let them take turns singing the primary melody and then the parallel melody, countermelody, or descant.

Questions for student ownership:

- Are you confident in singing both melodies?
- Do you know which one is the primary melody?
- Is your group singing in a clean unison?
- Should the part you are singing be heard above the other part?
- Are you singing above or below the primary melody?

## Frere Jacques

with Parallel Harmony



Fre - re Jac - ques, Fre - re Jac - ques, dor - mez vous?, dor - mez vous?  
Arc you sleep - ing, arc you sleep - ing, Broth - er John, Broth - er John?



5  
Son - nez les ma - ti - nes, Son - nez les ma - ti - nes, Din don din!, Din don din!  
Morn - ing bells are ring - ing, morn - ing bells are ring - ing, Ding dongding!, Ding dong ding!

# Sarasponda

with an Ostinato and Parallel Harmony

1

Sar - a - spon - da, sar - a - spon - da, sa - ra -

Boom - da, boom - da, boom - da, boom - da, Boom - da, boom - da, boom - da, boom - da,

3

spon - da, ret - set - set! Sar - a - spon - da, sar - a - spon - da, sa - ra -

Boom - da, boom - da, boom - da, boom - da, Boom - da, boom - da, boom - da, boom - da,

5

*Fine*

spon - da, ret - set - set! A - dor - ray - oh! A - dor - ray boom - day oh! A -

*Fine*

Boom - da, boom - da, Boom! A - dor - ray oh! A - dor - ray boom - day oh! A -

8

*D.S. al Fine*

dor - ray boom - day ret - set - set! Ah - say pah - say oh! Sar - a

*D.S. al Fine*

dor - ray boom - day ret - set - set! Ah - say pah - say oh!

# Grandma Grunts

with Countermelody

Denise Bacon, arr.

Melody

Grandma Grunts said a cu-ri-ous thing, Boys may whis-tle but girls must sing!

Countermelody

Melody

9

Melody

That is what I heard her say, 'Twas no long-er than yes - ter - day.

Melody

The musical score is written in 2/4 time. The first system consists of two staves. The top staff is labeled 'Melody' and contains the notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff is labeled 'Countermelody' and contains the notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics 'Grandma Grunts said a cu-ri-ous thing, Boys may whis-tle but girls must sing!' are placed between the staves. The second system also consists of two staves. The top staff is labeled 'Melody' and contains the notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff is labeled 'Melody' and contains the notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics 'That is what I heard her say, 'Twas no long-er than yes - ter - day.' are placed between the staves. A small number '9' is written above the first staff of the second system.



# Did You Ever See a Lassie?

with Descant

Joy E. Lawrence, arr.

Doo Doo Doo Doo

Did you ev - er see a las - sie a las - sie, a las - sie, Did you

Doo Doo Doo Doo Doo Doo Doo Doo

ev - er see a las - sie do this way and that? Do this way and that way, do

Doo Doo Doo Doo Doo Doo Doo Doo

this way and that way, Did you ev - er see a las - sie do this way and that?

## VI. Singing Partner Songs

Singing partner songs ups the ante a bit more in that the two songs being sung simultaneously are different songs. Unlike a round or canon, the singers are not given aural helps because the music is different. For songs to be “partners” the two songs must have similar harmonic progressions and length.

The beauty of partner songs is that once your singers obtain some musical confidence and independence, you can put two songs they already know together as partner songs and you have instant harmony!

Success is demonstrated when students freely move from one song to the other, having increased awareness of their own part as it relates to the whole. Be sure all singers know both songs.

Partner songs signify a landmark of true independence. The act of performing a melody while hearing and enjoying other parts at the same time displays a growing musical maturity. Try allowing students to secretly pick which part they are going to sing and let the music surprise them.

Questions for student ownership:

- Can you sing and really listen to the other song at the same time?
- How is a partner song different than a round?
- Can all songs be partner songs?
- Is a clean unison still important to each song?

Partner Song Examples:

- Row, Row, Row Your Boat/Three Blind Mice/Frere Jacques
- When the Saints Come Marching In/This Train Is Bound for Glory
- One Bottle Pop/Don't Put Your Trash in My Backyard
- Land of the Silver Birch/My Paddle's Keen and Bright
- Row, Row, Row Your Boat/Here Comes a Bluebird
- He's Got the Whole World in His Hand/Rock-a My Soul
- When the Saints Go Marching In/She'll Be Comin' Round the Mountain
- Arkansas Traveler/Oh, Susanna
- Bicycle Built for Two/In the Good Old Summertime
- I Am a Poor Wayfaring Stranger/Scarborough Fair
- This Old Man/10 Little Indians
- Skip to My Lou/Paw Paw Patch
- Mulberry Bush/Oh, Dear, What Can the Matter Be?
- Liza Jane/Old Brass Wagon
- Old Brass Wagon/Michael Finnegan
- The Farmer in the Dell/Here We Go Lobby Loo
- Good Night Ladies/Pickalittle, Talkalittle (Music Man)
- Swing Low Sweet Chariot/Nobody Knows the Trouble I've Seen

## VII. Singing in Two-Part Harmony

The skills your singers have developed over this seven-step process have prepared them to sing in part harmony. They have learned how their part functions within the whole. Singers are now called upon to apply all these skills in a two-part setting that may contain shifting textures, intervals, and rhythmic elements.

Questions for student ownership:

- Are you able to maintain the harmonic part?
- Can you listen to both parts while you sing only one?
- Can harmony be above a melody?
- Do melody and harmony parts always move at the same rate?
- How does the idea of teamwork apply to two-part harmony?

# Literature Recommendations

## Published Octavos

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### Unison

Bee! I'm Expecting You!	E. L. Diemer	Alliance
Child of Tomorrow	Mark Patterson	BriLee Music
Come, Let Us Sing	Jody W. Lindh	Choristers Guild
Dance of the Willow	Victoria Ebel-Sabo	Boosey & Hawkes
Four Songs from Volks-Kinderlieder	Johannes Brahms	Plymouth Music
Gloria!	John Armstrong	BriLee Music
Good Samaritan, The	Joanne B. LeDoux	Lorenz
Infant Holy, Infant Lowly	Ken Berg	Walton Music
I Will Bring You Brooches	Boshkoff	Boosey & Hawkes
I Will Give Thanks	Michael Jothan	Beckenhorst
Jesus' Hands Were Kind Hands	Sue E. Page	Choristers Guild
Joseph's Carol	G Swayne	Novello
Life Has Loveliness	Mark Patterson	BriLee Music
Kyrie Eleison	Sonja Poorman	BriLee Music
Lenten Love Song, A	Helen Kemp	Choristers Guild
Little Birch Tree, The	Mary Goetze	Boosey & Hawkes
Mending Song, The	Daniel Kallman	Shawnee Press
Only a Boy Named David	Joan Pinkston	Soundforth
Someone Song	Russell Nagy	Beckenhorst
Two Tongue Twisters	Anthony Foster	Oxford U. Press

### Unison/Two-Part

Alleluia	Sonja Poorman	BriLee Music
Can You Count the Stars	Jonathan Willcocks	Oxford U. Press
Chatter with the Angels	Betty Bertaux	Boosey & Hawkes
Everywhere I Go	Natalie Sleeth	Choristers Guild
Festival Alleluia	Allen Pote	Choristers Guild
Folk Songs of the Four Seasons	Ralph Vaughan Williams	Oxford U. Press
God Made Me	R Skyles, Michael Barrett	Shawnee Press
Have You Ever Seen a House Fly?	L Schultz	Alliance
Joy on the Morning, Alleluia	Davenport	Lorenz
Summer Morning (Sommmorgon)	A Cederberg	Walton Music
Wabash Cannonball, The	H Hinnant	Hinshaw Music

## Two-Part

All the Pretty Little Horses	V S Crescenz	Hinshaw
Al Shlosha D'Varim	Allan Naplan	Boosey & Hawkes
Around the World...in about 3 Minutes	M Weston	Heritage
Bleak Midwinter's Silent Night	Ruth Elaine Schram	Shawnee
Cantate Canon	D Moore	BriLee Music
Can You Hear Me?	Bob Chilcott	Oxford
Child's Prayer, A	J K Perry	Jackman Music
Ching A Ring Chaw	Linda Spevacek	Lorenz
Dual, The	Thomas Jordan	Shawnee
lory Bound	Jean Anne Shafferman	Alfred
Good Lord Made It All!	John Carter	Beckenhorst
Haida	Henry Leck	Colla Voce
Hand Me Down My Silver Trumpet	Jean Ashworth Bartle	Hinshaw
Hashivenu	Sally K. Albrecht	Alfred
How Can I Keep from Singing	Michael Levi	Alfred
Huron Indian Carol	Jill Ann Jones	Shawnee
If I Could Catch a Rainbow	Brad Printz	Heritage
I'm a Soldier of the Cross	John Carter	Beckenhorst
Jingalin' Bells	Dave and Jean Perry	Shawnee
Joshua Fit the Battle of Jericho	Brad Printz	Heritage Music
Jubilate Deo	Mary Lynn Lightfoot	Heritage Music
Laudamus Te	Ruth Elaine Schram	BriLee Music
Let It Shine!	Nancy Price and Don Besig	Shawnee
Little Innocent Lamb	Ken Berg	Hal Leonard
Long, Long Ago	C Giebler	Colla Voce
Lyric Adoramus Te, A	Greg Gilpin	Shawnee
My America	Joyce Eilers	Hal Leonard
Noel Nouvelet	Sonja Poorman	Alfred
O Come Let Us Sing	Earlene Rentz	Walton
On This Still, Silent Night	Linda Farnell	Heritage
On Wings of Song	Mendelssohn/Gallina	Shawnee
Our Risen Lord	Ruth W. Henderson	Hinshaw
Pacem	Lee Dengler	Shawnee
Paint Box, The	Z. Randall Stroope	Colla Voce
Pie Jesu	Mary Lynn Lightfoot	Heritage Music
River Sleeps beneath the Sky, The	Mary Lynn Lightfoot	Lorenz
Rhythm of Life, The	Fields/Leavitt	Warner Brothers
Rhythm of the Rain	Jerry Estes	Alfred
Run, Children, Run to Bethlehem	B. S. Mayo	Shawnee
Sarasponda	R Boshkoff	Santa Barbara
Solidaridad	David Brunner	Boosey & Hawkes
Song of Joy	Sue Farrar	Beckenhorst
Still, Still, Still	Anna Laura Page	Alfred
This Little Light of Mine	Ginger Littleton	BriLee
V'eirastich Li L'olam	Valerie Shields	Boosey & Hawkes
When I Close My Eyes	Jim Papoulis	Boosey & Hawkes
Where Are the Angels?	Linda Spevacek	Shawnee Press
Where Do the Stars Go?	Sherri Porterfield	Heritage Music

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