

## Notes

**About the Series.** The repertoire for the *Linda Ferreira Vocal Series* is selected to provide quality musical experiences for both developing and accomplished choral and solo singers. Music which engages the voice because of excellent composition and texts which engage the mind because of great writing are the ingredients for developing a love for vocal music. As a professional singer, professor of voice and music education and conductor of community children's choruses, *Linda Ferreira* has for many years been involved in the commissioning and premiering of music for solo voice and young choruses. The *Linda Ferreira Vocal Series* features this new music as well as classic repertoire suitable to the developing voice.

**About the Composer.** Gregg Smith is the conductor of the Grammy award winning Gregg Smith Singers and composer and arranger of large and small works for chorus, chamber instruments and orchestra. Recent compositions include "Earth Requiem", commissioned by the Washington National Cathedral and "The Story-Teller", a children's opera commissioned by the National Endowment for the Arts.

**About the Music.** "Concert Rounds on Old Sayings" is a perfect addition to the concert repertoire of advanced children's choirs, middle and high school choirs, college choirs and adult community choirs. In true Gregg Smith fashion, they are filled with sharp dynamic contrasts, harmonic layering and rhythmic surprises ringing through tongue-in-cheek settings of old sayings. According to the Harvard Dictionary of Music, a round is a perpetual canon at the unison. One singer or group begins the melody and, on reaching a certain point, is joined by a second group that begins the melody again. When the second voice reaches the same point, a third begins, and so on until all voices or parts have entered which will have occurred before the first singer or group reaches the end and is itself ready to begin the melody again. On reaching the end, each part may return to the beginning immediately and the piece may continue indefinitely or until one part has made an agreed-upon number of repetitions. In this collection, the rounds range from three to eight voices. The challenge for the conductor is to choose the proper voices for each entrance so that the high and low lines are balanced, especially at the beginning and end.

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| 3. <b>Big Oaks!</b>                      | Big Oaks! from little acorns grow.  |
| 4. <b>It's All Water</b>                 | It's all water over the dam.  |
| 5. <b>The Oak and the Ash</b>            | If the oak is out, before the ash,<br>summer of wet and splash.<br>If the ash is out before the oak,<br>summer of fire and smoke.                   |
| 6. <b>A Rolling Stone</b>                | A rolling stone gathers no moss.  |
| 7. <b>If You Can't Say Anything Nice</b> | If you can't say anything nice,<br>then don't say anything at all!  |
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| 16. <b>Every Dog</b>                     | Grrr, Grrrow, arf, yip, ahoo. Every dog has its day.  |

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# 1. Birds of a Feather

Gregg Smith

Moderato  $\text{♩} = 62-90$   
*mp*

1. *mp* Birds of a feath - er flock to - geth - er. *f* To - geth - - er!  $\Delta$

2. *mp* Birds of a feath - er flock to - geth - er. *f* To - geth - - er!  $\Delta$

3. *mp* Birds of a feath - er flock to geth - er. *f* To - geth - - er!  $\Delta$

4. *mp* Birds of a feath - er flock to - geth - er. *f* To - geth - - er!  $\Delta$

5. *mp* Birds of a feath - er flock to - geth - er. *f* To - geth - - er!  $\Delta$

6. *mp* Birds of a feath - er flock to - geth - er. *f* To - geth - - er!  $\Delta$

7. *mp* Birds of a feath - er flock to - geth - er. *f* To - geth - - er!  $\Delta$

8. *mp* Birds of a feath - er flock to - geth - er. *f* To - geth - - er!  $\Delta$

Performance suggestions for "Birds of a Feather": Each voice enters one by one in numbered order, continuing down the page, and repeat as often as the conductor desires. To end, all voices move to measure 3 and 4 of whichever line they are on. Voices do not have to be on their respective lines to end. Be sure that the tempo is fast.

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## 2. Don't Count Your Chickens

Allegro ♩ = 118

*f*

1. Don't count your chick - ens be - - fore they're hatched. Don't

2. count your chick - ens be - - fore they're hatched. Don't

3. count your chick - ens be - - fore they're hatched. Don't

4. count your chick - ens be - - fore they're hatched.

5. one two three four five six sev - en eight

6. one two three four five six sev - en eight

7. nine ten e - lev - en twelve.

8. Lis - ten to those peep - - - ers! Don't

Performance suggestions for "Don't Count Your Chickens": Each voice enters one by one, but this canon is only repeated once. Then the last line should be continually repeated until at the end everybody is singing "Listen to those peepers" in unison.

### 3. Big Oaks!

5

Allegro  $\text{♩} = 120$

1. *f* *p*  
Big Oaks! from lit - tle a - corns grow.

2. *f* *p*  
Big Oaks! from lit - tle a - corns grow.

3. *f* *p*  
Big Oaks! from lit - tle a - corns grow.

4. *f* *p*  
Big Oaks! from lit - tle a - corns grow.

Performance suggestions for “Big Oaks!”: After each part has been sung at least twice, end at the conductor’s signal with the final word “grow”.

### 4. It’s All Water

Andante  $\text{♩} = 56$   
*mp*

1. *mp*  
It's all wa - - ter ov - er the dam. It's

2. *mp*  
all wa - - ter ov - er the dam. It's

3. *mp*  
all wa - - ter ov - er the dam. It's

4. *mp*  
all wa - - ter ov - er the dam. It's

Performance suggestions for “It’s All Water”: Each voice sings the round at least twice, then repeats the first line, ending on the word “dam” with the E-flat resolving to a unison D.

## 5. The Oak & the Ash

Andante ♩. = 54  
*mp* (*sempre*)

1. If the oak is out, be - fore the ash, (.)

2. sum - mer of wet and splash. If the (.)

3. ash is out be - fore the oak, (.)

4. sum - mer of fire and smoke. If the (.)

Performance suggestions for “The Oak & the Ash”: Each part should repeat at least twice and all stop at the fermatas on the second beat of the second measure.

## 6. A Rolling Stone

Andante ♩. = 56  
*mp*

1. A roll - - - ing stone, a roll - - - (2)

2. - ing stone, a roll - - - ing stone, (3)

3. gath - ers, gath - ers, gath - ers no moss. gath - ers, gath - ers, (.)

gath - ers no moss. no moss. A

Performance suggestions for “A Rolling Stone”: This is a three-part round with each part entering at it’s corresponding number. Each voice should sing all the way through at least twice with part three all alone for the last two measures with a ritard and tenuto.

# 7. If You Can't Say Anything Nice

Andante  $\text{♩} = 60$   
*p*

1. If you can't say an-y-thing nice, then don't say an-y-thing— at all! If you

2. can't say an-y-thing nice, then don't say an-y thing— at all! If you

3. can't say an-y-thing nice, then—don't say an-y-thing at all! If you

4. can't—say an-y-thing nice, then—don't say an-y-thing— at all! An-y-thing! If you

Detailed description: This is a four-part vocal score for the song 'If You Can't Say Anything Nice'. It is written in 6/8 time with a key signature of one sharp (F#). The tempo is Andante at 60 beats per minute. The score is marked with a piano (p) dynamic. Each part has four staves. The lyrics are: 'If you can't say an-y-thing nice, then don't say an-y-thing— at all! If you can't say an-y-thing nice, then don't say an-y thing— at all! If you can't say an-y-thing nice, then—don't say an-y-thing at all! If you can't—say an-y-thing nice, then—don't say an-y-thing— at all! An-y-thing! If you'. There are repeat signs at the end of each line, and a final repeat sign at the end of the fourth line.

Performance suggestions for “If You Can’t Say Anything Nice”: Repeat at least once and end at the conductor’s signal on the first beat of the last measure of your line.

# 8. A Penny Saved

Andante  $\text{♩} = 104$   
*p*

1. A pen - ny saved, is a pen - ny earned. A—

2. pen - ny saved is a pen - ny earned.— A

3. pen - ny saved is a pen - ny earned.— A

4. pen - ny saved is a pen - ny earned. A

Detailed description: This is a four-part vocal score for the song 'A Penny Saved'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is Andante at 104 beats per minute. The score is marked with a piano (p) dynamic. Each part has four staves. The lyrics are: 'A pen - ny saved, is a pen - ny earned. A—', 'pen - ny saved is a pen - ny earned.— A', 'pen - ny saved is a pen - ny earned.— A', and 'pen - ny saved is a pen - ny earned. A'. There are repeat signs at the end of each line, and a final repeat sign at the end of the fourth line. The word 'rit.' (ritardando) is written above the final measure of each line.

Performance suggestions for “A Penny Saved”: Repeat at least once and then stop on the second beat of the last measure.

# 9. The Grass is Greener

Allegro Energetico ♩ = 100

*mf*

1. The grass is green - er, green - er, the

2. grass is green - er, green - er, the

3. oth - er, oth - er, oth - er, oth - er, oth - er side, the

4. oth - er, oth - er, oth - er, oth - er, oth - er side, the

1. grass is green - er, green - er, the grass is green - er, green - er on the

2. grass is green - er, green - er, the grass is green - er, green - er on the

3. oth - er, oth - er, oth - er, oth - er, oth - er side, the oth - er, oth - er, oth - er, oth - er, oth - er side, the

4. oth - er, oth - er, oth - er, oth - er, oth - er side, the oth - er, oth - er, oth - er, oth - er, oth - er side, the

1. oth - er side, oth - er side, oth - er side of the street. The

2. oth - er side, oth - er side, oth - er side of the street. The

3. oth - - - er side of the street, the

4. oth - - - er side of the street, the

Performance suggestions for "The Grass is Greener": Everybody takes the repeat, except part 4, and all end on the third beat of the final measure; however, part 1 (soprano 1) should end on the third line, part two (soprano 2) on the second line and part 3 (alto 1) on the first line.

## 10. A Bird In The Hand

Moderato ♩ = 108  
mp ①

A bird, in the hand, is worth two in the bush. ②

A bird in the hand, is worth two, in the bush. ③

A bird in the hand, a bird in the hand, a bird in the hand is ④

worth two in the bush. A

Performance suggestions for "A Bird in the Hand": This is a four-part round with each part entering at it's corresponding number. Each voice should sing all the way through at least twice with part four all alone for the last four measures, ending on the fermata.



11. Too Many Cooks

Allegro Moderato ♩ = 132

*mf* ① Too ma - ny cooks, *f* spoi - l *mp* the

*p* broth! Too

② ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny,

ma - ny, ma - ny, ma - ny, ma - ny ma - ny cooks! Too

③ ma - ny, ma - ny, ma - ny, ma - ny, ma - ny ma - ny, ma - ny, ma - ny,

ma - ny, ma - ny, ma - ny, ma - ny ma - ny, ma - ny cooks! Too

④ ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny,

ma - ny, ma - ny, ma - ny, ma - ny cooks, spoil the broth!

Performance suggestions for “Too Many Cooks”: This canon is to be performed similarly to #10, in that each part will enter at its corresponding number, sing through at least twice, with part four all alone for the last four measures, finishing on the accented words “spoil the broth!”

## 12. It's Six of One

Andante ♩ = 120

*mp*

1. It's six of one, — half a doz - en of an oth - er, of a -

2. oth - er, of an - oth - er, of an - oth - er, of an oth - er, It's

3. six of one, — half a doz - en of an oth - er, of a -

4. oth - er, of an - oth - er, of an - oth - er, of an - oth - er. It's

Detailed description: This is a four-part musical score for a canon. The tempo is Andante with a metronome marking of 120. The key signature has two sharps (F# and C#), and the time signature is 3/8. The first part begins with a mezzo-piano (mp) dynamic. The lyrics are: 'It's six of one, — half a dozen of an oth - er, of a -' for the first part, 'oth - er, of an - oth - er, of an - oth - er, of an oth - er, It's' for the second, 'six of one, — half a dozen of an oth - er, of a -' for the third, and 'oth - er, of an - oth - er, of an - oth - er, of an - oth - er. It's' for the fourth. The score includes various musical notations such as stems, beams, and slurs.

Performance suggestions for "It's Six of One": This round is probably the most difficult of the canons because it is a twelve tone work (note that the third line is a retrograde of the first line - for what it's worth). Everyone should repeat the canon at least twice - finishing on the last measure in all four parts on the word "an-oth-er".

## 13. Give 'em an Inch

♩ = 116

*f* 3 *p* *pp*

1. Give 'em an inch! and they'll take a mile. A mile.

2. Give 'em an inch! and they'll take a mile. A mile.

3. Give 'em an inch! and they'll take a mile. A mile.

4. Give 'em an inch! and they'll take a mile. A mile.

Detailed description: This is a four-part musical score for a canon. The tempo is marked with a quarter note equal to 116. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The dynamics are marked as forte (f), piano (p), and pianissimo (pp). The lyrics are: 'Give 'em an inch! and they'll take a mile. A mile.' for all four parts. The score includes various musical notations such as stems, beams, slurs, and triplets.

Performance suggestions for "Give 'em an Inch": Everyone repeats their part at least twice, and then proceeds to the final measure of their line (A mile). Because of the spacing of the final chord, it would be best to have the high voices end on the second line and the lowest voice end on the fourth line. It is particularly effective to observe the subito pianissimo on the last measure.

## 14. If At First

Allegro ♩ = 124  
*p cresc. poco a poco*

1. If at first, you don't suc-ceed! If at first, you

2. *p cresc. poco a poco*  
 If at first, you don't suc-ceed! If at first,

3. *p cresc. poco a poco*  
 If at first, you don't suc-ceed! If at first, you

4. *p cresc. poco a poco*  
 If at first, you don't suc-ceed! If at first,

5. *mf dim. poco a poco*  
 If at first, you don't suc-ceed! If at first, you

6. *mf dim. poco a poco*  
 If at first, you don't suc-ceed! If at

1. don't suc-ceed! And if at first you don't suc-ceed, and

2. you don't suc-ceed! And if at first you don't suc-

3. don't suc-ceed! And if at first you don't suc-ceed, and

4. you don't suc-ceed! And if at first you don't suc-

5. don't suc-ceed! If at first, you

6. first, you don't suc-ceed! If at

1. if at first you don't suc - ceed then try, try, *dim.*

2. ceed, and if at first you don't suc - ceed then try, try, *dim.*

3. if at first you don't suc - ceed then try, try, *dim.*

4. ceed, and if at first you don't suc - ceed then try, try, *dim.*

5. don't suc - ceed! And if at first you don't suc - ceed! *p. cresc.*

6. first, you don't suc - ceed! If at first, you don't suc - *p. cresc.*

1. try, try a - gain! *sub. f.*

2. try, try, try a - gain! *sub. f.*

3. try, try a - gain! *sub. f.*

4. try, try, try a - gain! *sub. f.*

5. If at first, you don't suc - ceed then try, try, try a - gain! *f.*

6. ceed! If at first you don't suc - ceed then try, try a - gain! *f.*

Performance suggestions for "If At First": This is really two teams of three part rounds (1, 3 & 5 and 2, 4 & 6). The real charm of this canon lies in the rhythmic alternations of 1/2, 3/4 and 5/6. There should be at least one repeat and everyone should end together on the last measure of their line.

15. Two's Company

Allegro  $\text{♩} = 120$   
*mf*

Choir 1

1. *mf* Two's com - pa - ny, two's com - pa - ny, two's  
2. *mf* com - pa - ny, two's com - pa - ny, two's

Choir 2

3. *mp* But three's  
4. *mp* three's  
5. *mp* three's

Choir 1

1. com - pa - ny, two's com - pa - ny, two's com - pa - ny!  
2. com - pa - ny, two's com - pa - ny, two's com - pa - ny!

Choir 2

3. a crowd, (but) a crowd!  
4. a crowd, (but) a crowd!  
5. a crowd, (but) a crowd!

Performance suggestions for “Two’s Company”: The most interesting way to present this canon is to have choir 1 perform first with each two part line sung twice and ending with the coda-like final measure (com-pa-ny). Then perform choir 2 in similar fashion but in three single lines, again ending on the last measure. Then the fun begins when both canons are brought together. It is important that the tempo be a fast one.

# 16. Every Dog

$\bullet = 96$   
*pp*

1. *Grrrr* *p*

2. *Grr* *mp* *ow* *p* *Grr*

3. *Arf* *mf* *aft* *arf* *arf*

4. *Yip* *yip* *yip* *yip* *yip* *yip*

5. *Ah* *f* *oo* *ah* *oo*

6. *ff* *Sing or speak!* *Ev* *'ry* *dog* *has*

1. *Grrrr* *p*

2. *ow* *Grr* *ow*

3. *arf* *arf* *arf* *arr* *ff*

4. *yip* *yip* *yip* *yip* *yip* *yip*

5. *ah* *oo* *ah* *oo* *oo*

6. *its* *day.*

Performance suggestions for “Every Dog”: This is a mostly spoken canon with doggie sounds - grrr, grrow, arf, yip, and ahoouu, plus the sung words “Every dog has its day.” In order that the words don’t get drowned out by doggie sounds, make sure that there are twice as many voices on that part at the end (there should be a gradual crescendo from beginning to end). It is also suggested that if your group can think of more “doggie” sounds, so much the better and so much the more fun!