

# The Comfort Of Voices Songbook



This songbook is to be used freely and shared widely. It was born out of the Comfort Of Voices 2022 gathering of choir and song leaders who provide choir and singing leadership for the benefit of Scottish communities. This free resource forms part of an ongoing practical response to the challenges we face as individual song leaders, and we hope it helps meet some of our collective development needs.

**Thank you to the songbook's generous contributors** who are song leading practitioners, songwriters or composers living and working in Scotland, and all of whom have generously gifted their work, knowledge and skills.

The songs are gathered into four groups:

- 1.Canons and rounds
- 2.Cyclical songs
- 3.Songs not in English
- 4.Longer form songs

It has been curated and edited by some of Scotland's most highly regarded singing and choir practitioners: Ali Burns, Katy Lavinia Cooper and Stephen Deazley.

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[sing.lovemusic.org.uk](http://sing.lovemusic.org.uk)

**Love Singing** is a community engagement initiative by **Love Music**  
Promoting & supporting creative, healthy singing communities

Supported by The National Lottery through **Creative Scotland**



**LOTTERY FUNDED**

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Ali Burns  
Adelaide Carlow  
Katy Lavinia Cooper  
Emily Doolitte  
Mandy Ketchin

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## submitted by

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Mary Ann Kennedy  
Robyn Stapleton  
Penny Stone

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## submitted by

Stephen Deazley  
Corrina Hewat  
Chris Hutchings  
Scott Murray  
Karine Polwart  
Karine Polwart



# I Believe That One Fine Day

Alison Burns

1 2 3

I be-lieve that one fine\_ day\_\_\_ I be-lieve that one fine\_ day\_\_\_ that the

5 4 5

power\_\_\_ of love\_\_\_ will rise\_\_\_ a - bove the love of\_ power\_\_\_\_\_

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. It consists of two staves of music. The first staff contains three measures, each starting with a measure number (1, 2, 3) above it. The second staff contains three measures, each starting with a measure number (5, 4, 5) above it. The lyrics are placed below the notes, with some words underlined and some followed by a blank line to indicate a long note or a breath.

I riffed off the Jimi Hendrix quote, '*When the power of love overcomes the love of power, the world will know peace*' to write this funky 5 part round. It also makes a great base for improvisation.

Submitted by Ali Burns - [aliburns.co.uk](http://aliburns.co.uk)



# This Room And This Singing

Alison Burns

1 2

Oh this room and this sing-ing!\_ What treas - ure and what gain For you

3

are my best com - pan - ions\_ and you made my sore heart sing a - gain\_ with this

4

room and this sing - ing\_ what treas - ure and what prize\_ For you

5

are my best com - pan - ions\_ and you made my sore heart fly\_ For you

made my sore heart fly\_ a - gain oh you made my sore heart fly

## Backing part

dm ba dm ba dm ba dm ba

I wrote the words for this 5-part round during a particularly wonderful residential singing week and then added the tune later. It has a big spread of notes and while it's lovely as a round it also sings well with just the ostinato backing and the tune in unison.

Submitted by Ali Burns – [aliburns.co.uk](http://aliburns.co.uk)

# Whistle O' The Wren



Adelaide Carlow

1

See the lit-tle brown wren Do you ken the wren? See the

6 2

lit-tle brown wren Do you ken the wren? Do you hear, do you hear the whis-tle o' the wren so

11

clear? Do you hear, do you hear the whis-tle o' the wren so clear? When the

17 3

cold wind blows our lit-tle wren goes When the cold wind blows our lit-tle wren goes

This chirpy little round has a sombre ending because although these sweet, powerful song-makers give us so much joy they also struggle to survive our cold Scottish winters. In the Big Freeze of 2009, wren numbers fell by 40%.

**Submitted by Adelaide Carlow**

# February

Katy Lavinia Cooper

1  
Fe - bru - a - ry

2  
you are ve - ry

3  
cold

4

Ostinato  
cold Oh so cold Oh so

Two rounds written for Glasgow Madrigals ongoing 'A Round a Month' project. Both rounds are great for use in warmups, particularly on weather-appropriate days, and *September* is easily adapted for use in other months with similar names (and weather patterns!).

The rounds can also be sung together, with half the choir singing *February* and half singing *September* (in parts or as partner songs).

Submitted by Katy Lavinia Cooper – [katylavinia.cooper.weebly.com](http://katylavinia.cooper.weebly.com)

# September

Katy Lavinia Cooper

1 \* 2 \*

Some-times I re - mem - ber but rare - ly in Sep - tem - ber that

3 \* 4 \*

tak - ing an um - brel - la is a (clap) (clap) good thing

Ostinato  
Dmm dmm dmm dmm dmm

*September* will also work with 8 eight parts (with additional entries \* at each bar).



# May

Katy Lavinia Cooper

1 2

Of e - v'ry kind of tree the

3

Haw - thorn is for me Oh it

4

bloom - est bright on May Day night but

ne - ver, no ne - ver in Jan - u - 'ry

In 2021, when we were still emerging from the restrictions of Covid, the white flowers on the hawthorn trees had a particularly good year. It seemed like they were welcoming us back to the world. The round has quite a large range but is very satisfying to sing.

**Submitted by Katy Lavinia Cooper - [katylaviniacooper.weebly.com](http://katylaviniacooper.weebly.com)**



# Bat

Music: Emily Doolittle  
Words: Emily Doolittle & Sheena Phillips

1 2

Hang tight black bat Fold your wings and keep your eyes shut List-en in the rust-ling dark-ness

3

for your din-ner Then swoop up dart down\_\_ fly loop-ing by Shad-ow in the sky

Start slowly, then gradually get faster and faster until you can no longer continue.

# Fox

Music: Emily Doolittle  
Words: Emily Doolittle & Sheena Phillips

$\text{♩} = 66$  Gentle

Fox prowls low look-ing wi-ly Fox prowls slow step-ping shy-ly Fox howls loud and

calls her cubs to come out hunt-ing Fox howls high and sniffs the eve-ning sky

Voices can come in 4, 2, or 1 bar apart. A recommended arrangement is for the voices to come in closer and closer together as the round progresses.

# Beavers

Music: Emily Doolittle  
Words: Emily Doolittle & Sheena Phillips

1 2 3

Beav-ers hide in the cat tails slip-ping and slid-ing through the riv-er slap-ping the wat-er with flat tails

These three rounds come from a set of five that were initially written for use in Canadian composer R. Murray Schafer's collaborative project *And Wolf Shall Inherit the Moon*, which takes place every year in the wilderness in Ontario. The complete set of 5 is available from Canasg Music ([canasg.com](http://canasg.com)).

Submitted by Emily Doolittle - [emilydoolittle.com](http://emilydoolittle.com)



# Twa Pennies



♩ = 100

Mandy Ketchin

1 2

Twa pen-nies mak a bo - dle Twa bo - dles mak a plack

3 4

Hree bo - dles mak a baw - bee Mo - ny baw - bees a muck - le mak

The musical score is written on a single treble clef staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 100. The melody consists of two lines of four measures each. The first line is divided into two pairs of measures, labeled '1' and '2'. The second line is also divided into two pairs of measures, labeled '3' and '4'. The lyrics are written below the notes, with hyphens indicating syllables that span across measures.

This simple round for 2, 3, or 4 voices was inspired by a page in my Scots dictionary about our old currency. The relative values of coins were set out in a table, and as I read it, the words naturally fell into a springy rhythm that just called out loud for a song.

**Submitted by Mandy Ketchin**



# In Dangerous Times

Alison Burns

♩ = 100

Tune

In dan-ger-ous times \_\_\_\_\_ hold fast\_ to cour-age\_\_\_\_\_ In dan-ger-ous

Tune

In dan-ger-ous times \_\_\_\_\_ hold fast to cour-age\_\_\_\_\_ In dan-ger-ous

Tune

In dan-ger-ous times \_\_\_\_\_ hold fast to cour-age\_\_\_\_\_ In dan-ger-ous

Tune

In dan-ger-ous times \_\_\_\_\_ hold fast \_\_\_\_\_ In dan-ger-ous

Additional 'call' part for solo or small group

In times of dan-ger \_\_\_\_\_ in times of dan-ger

3

times \_\_\_\_\_ hold fast to love \_\_\_\_\_ and sing \_\_\_\_\_ and

times \_\_\_\_\_ hold fast to love \_\_\_\_\_ and sing \_\_\_\_\_ and

times \_\_\_\_\_ hold fast to love \_\_\_\_\_ and sing \_\_\_\_\_ and

times \_\_\_\_\_ hold fast to love and sing \_\_\_\_\_ and

in times of dan-ger \_\_\_\_\_ we all need love \_\_\_\_\_ sing \_\_\_\_\_ and

## In Dangerous Times

6

rise a - bove In dan-ger - ous times hold fast to love

rise a - bove In dan-ger-ous times hold fast to love

rise a - bove In dan-ger - ous times hold fast to love

rise a - bove In dan-ger-ous times hold fast to love

rise a - bove in times of dan-ger hold fast to love

I was moved to write this at a time I felt the world was in a dangerously unstable place and knew that having a strong community to sing with would help to pull me, and presumably others, through. Sadly, it continues to feel relevant. You can make a simplified 2 part version with the soprano part (tune) along with the call part 'In times of danger'.

Submitted by Ali Burns - [aliburns.co.uk](http://aliburns.co.uk)

# Cattle Call



Borders of Perth and Fife about 1870.  
Sung by Mrs Mellis and noted down by Miss Gilchrist.

Traditional  
arranged by Katy Lavinia Cooper

**A**

1 Hal - la ha - la hi lass, Come a - wa' in wi' the  
4 kye lass! Low low kin - o!

**B**

7 1 Hal - la ha - la hi lass, Come a - wa' in wi' the  
2 Hal - la ha - la hi lass, Come a - wa' in wi' the  
3 Hal - la ha - la hi lass, Come a - wa' in wi' the  
4 Ha - - - la hi

10 1 kye lass! Low low kin - o!  
2 kye lass! Low low kin - o!  
3 kye lass! Low low kin - o!  
4 lass! Kin - - - o!

Cattle Call was arranged for Glasgow Madrigals. I came across this call (which is in a major key in its original version) when developing a project with Madrigals exploring work songs. Cattle Call is a great concert opener and we've also used it in workshops to explore singing out of time/improvisation.

Submitted by Katy Lavinia Cooper - [katylavinia.cooper.weebly.com](http://katylavinia.cooper.weebly.com)

# Cattle Call

2 13 C

as many times as required

1 Hal - la ha - la hi lass, Come a - wa' in wi' the kye lass! Low low kin - o!\_\_\_\_\_

2 Hal - la ha - la hi lass, Come a - wa' in wi' the kye lass! Low low kin - o!\_\_\_\_\_

3 Hal - la ha - la hi lass, Come a - wa' in wi' the kye lass! Low low kin - o!\_\_\_\_\_

4 Ha - la hi lass! Kin - -

18 last time

1 \_\_\_\_\_ low kin - o!\_\_\_\_\_

2 low kin - o! kye lass! Low low kin - o!\_\_\_\_\_

3 low kin - o! kye lass! Low low kin - o!\_\_\_\_\_

4 o! Kin - - - - o!\_\_\_\_\_

## Performance suggestion

### Section A

1. First time through, is sung freely by a solo singer
2. From the second time, other singers may join the soloist, beginning to sing at their own speed, and at any point after the soloist has started. The soloist should wait until all singers have completed each line before beginning the next one.
3. Repeat 2 as desired!

### Sections B and C

Sing these sections as many times as desired. Following the last time bar, it is effective to repeat A in unison.



# Peace Of The Running Wave I

## Two part round

Adapted from words by William Sharp  
aka Fiona McLeod (1855-1905)

**A**

Mary McCann

Peace of the run - ning wave to you Peace of the shin - ing\_ stars\_\_\_\_ Peace of the flow - ing

17

**B**

air to you\_\_ Peace of the qui - et\_\_ earth\_\_\_\_ Deep peace\_\_ deep peace

21

deep peace\_\_ to you Deep peace\_\_ deep peace deep peace\_\_ to you

This setting of a well-known text is simple and calming to sing. The A and B parts can be sung together in a two part round.

**Submitted by Mary McCann**

# Peace Of The Running Wave II

## Three part arrangement



Adapted from words by William Sharp  
aka Fiona McLeod (1855-1905)

Mary McCann  
Arranged by Stephen Deazley

**A**

Try singing the tune in unison then adding the harmony

High Harmony

Peace of the run - ning wave to you\_ Peace of the shin - ing\_ stars\_\_\_

Tune

Peace of the run - ning wave to you Peace of the shin - ing\_ stars\_\_\_

Low Harmony

Peace of the run - ning wave to you Peace of the shin - ing stars\_\_\_

9

Peace of the flow - ing air to you Peace of the qui - et earth\_\_\_

Peace of the flow - ing air to you\_\_\_ Peace of the qui - et\_ earth\_\_\_

Peace of the flow - ing air to you\_\_\_ Peace of the qui - et earth\_\_\_

**B**

17

Try humming instead, or sing the words

ooh \_\_\_\_\_ ooh \_\_\_\_\_

Deep peace deep peace deep peace to you

Try humming instead, or sing the words

ooh \_\_\_\_\_ ooh \_\_\_\_\_

25

ooh \_\_\_\_\_ ooh \_\_\_\_\_

Deep peace deep peace deep peace to you

ooh \_\_\_\_\_ ooh \_\_\_\_\_



# Sing All My Troubles Away



Irene Watt

Musical score for the first system of the song. It consists of four staves: two vocal staves (Soprano and Alto), a piano accompaniment staff (Treble clef), and a bass line staff (Bass clef). The music is in 4/4 time. The lyrics are: "I'm gon na sing \_\_\_\_\_ when I'm wea - ry\_\_\_ Sing when the blues hit my". The piano accompaniment features a syncopated bass line and chords. The bass line has a triplet of eighth notes in the final measure of the system.

5

Musical score for the second system of the song, starting at measure 5. It consists of four staves: two vocal staves (Soprano and Alto), a piano accompaniment staff (Treble clef), and a bass line staff (Bass clef). The lyrics are: "day Sing \_\_\_\_\_ when I'm lone - ly\_\_\_ Sing all\_\_ my trou-bles a - way\_\_\_". The piano accompaniment continues with the syncopated bass line and chords. The bass line has a triplet of eighth notes in the final measure of the system.

This song really sums up my philosophy on life. No matter how bad I'm feeling, I find a song helps. I wrote this on a day when I felt like punching the wall. I started humming this melody, then words came and then the harmonies. Sing it with a bit of a swing and enjoy the syncopation!

**Submitted by Irene Watt**



# Bai ù oh hò

Traditional Gaelic lullaby  
Arranged by Nicola Black

## Chorus

Tune

Bai ù o - hò, Bai ù o - hò, Bai ù o - hò, Bai ù ho - bà.  
Bai ù o - hò, Bai ù o - hò, Bai ù o - hò, Bai ù ho - bà.

## Verse

5

1. Cha bhi mis - e bhuat, Cha bhi mis - e bhuat,  
2. Gheibh thu bainn - e bhuam, Gheibh thu bainn - e bhuam,  
3. Caid - il thus - a, luaidh, Caid - il thus - a, luaidh,

7

Cha bhi mis - e bhuat, Mach air uair no dhà.  
Gheibh thu bainn - e bhuam, Chan ann fuar ach blàth.  
Caid - il thus - a, luaidh, Is na gluais gu là.

I arranged this for *Na Seinneadairean*, a small Gaelic singing group who enjoy singing in unison but wanted to try some simple harmonies with a few of their songs.

Submitted by Nicola Black

1. Cha bhi mise bhuat, x 3  
Mach air uair no dhà.

1. I will not leave you  
For more than an hour or two.

2. Gheibh thu bainne bhuam, x 3  
Chan ann fuar ach blàth.

2. You'll get milk from me,  
It won't be cold but warm.

3. Caidil thusa, luaidh, x 3  
Is na gluais gu là.

3. You sleep, my beloved,  
And stir not till daylight.



# Pique la Baleine

Traditional  
Arranged by Harry Campbell

Oh mes boués ou la ou la la  
 Pour re-trou-ver ma douce a-mie Oh mes boués ou la ou la la Pour re-trou-ver ma douce a-mie  
 Oh mes boués ou la ou la la

7 **CHORUS**

Oh mes boués, ou la ou la la Pi - que la ba - lei - ne,  
 Oh mes boués, ou la ou la la Pi - que la ba - lei - ne,  
 Oh mes boués, ou la ou la la Pi - que la ba - lei - ne,

10

1. jo-li ba-lein-ier Pi que la ba lei ne, je veux na - vi guer Pi-que la ba-lei-ne, je veux na - vi-guer  
 2. jo-li ba-lein-ier Pi que la ba lei ne, je veux na - vi guer Pi-que la ba-lei-ne, je veux na - vi-guer  
 jo-li ba-lein-ier Pi que la ba-lei-ne, je veux na - vi-guer Pi-que la ba-lei-ne, je veux na - vi-guer

Although 'pique la baleine' means 'harpoon the whale', this is not a whaling song! It's about searching the seven seas for your love, drowning, and finding her at the bottom of the sea. No cetaceans are harmed in this song!

Submitted by Harry Campbell – <https://harrycampbell.weebly.com>

- |                                       |   |
|---------------------------------------|---|
| 1 Pour retrouver ma douce amie        | 1 In search of my sweet love (oh my lads)         |
| 2 Oh! mille mers j'ai traversé        | 2 I crossed a thousand seas                       |
| 3 Des mers du nord aux mers du sud    | 3 From the north seas to the south seas           |
| 4 Je l'ai r'trouvée quand j'm'ai noyé | 4 I found her when I drowned                      |
| 5 Au fond d'la mer elle m'espérait    | 5 She was waiting for me at the bottom of the sea |
| 6 Tous deux ensemble on a pleuré      | 6 We cried together                               |
| 7 En couple à elle j'm'suis couché    | 7 I lay down beside her                           |

Pique la baleine, joli baleinier	Harpoon the whale, Mister whaleman
Pique la baleine, je veux naviguer	Harpoon the whale, I will skipper the boat



# Faca Sibh Màiri Nigh'n Alasdair

Mary Ann Kennedy



Recordings: The Campbells of Greepe – 'No. 2 Greepe' Watercolour Music WMCD053

Archive: Calum Johnston, Tobar an Dualchais – SA1965.63.4

Submitted by Mary Ann Kennedy

Faca sibh Màiri, nigh'n Alasdair?  
Faca sibh Màiri, nigh'n Sheumais?  
Faca sibh Màiri, nigh'n Alasdair?  
Bidh iad a' mire ri chèile

Did you see Mary, Alasdair's daughter?  
Did you see Mary, James's daughter?  
Did you see Mary, Alasdair's daughter?  
They make merry together.

Cruinn, geàrr, sgiobalta  
Cruinn, sgiobalta, gleusta  
Cruinn, geàrr, sgiobalta  
Bidh iad a' mire ri chèile

Round, trim, nimble,  
Round, trim, ready,  
Round, trim, nimble,  
They make merry together.



# Gille Beag ò

Traditional Gaelic Lullaby  
Arranged by Robyn Stapleton

Gentle

Tune

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of two systems of three staves each. The first system contains the first line of the song, and the second system contains the second line. Each staff has a treble clef and a key signature of one flat. The lyrics are written below each staff.

Gill - e beag ò Gill - e lag ò Gill - e beag ò nan caor - ach thu

Gill - e beag ò Gill - e lag ò Gill - e beag ò nan caor - ach thu

Gill - e beag ò Gill - e lag ò Gill - e beag ò nan caor - ach thu

9

Gill - e nan caor-ach-an Gill - e nan caor-ach-an Gill - e nan caor-ach-an, gaol - ach thu

Gill - e nan caor-ach-an Gill - e nan caor-ach-an Gill - e nan caor-ach-an, gaol - ach thu

Gill - e nan caor-ach-an Gill - e nan caor-ach-an Gill - e nan caor-ach-an, gaol - ach thu

I first heard this beautiful Gaelic lullaby on the Scottish Book Trust's Bookbug CD that was sent to me when my oldest daughter was born. I've enjoyed singing it with my children in the years since and teaching it to community singing groups. The beautiful melody and repeating phrases are soothing. It's suitable for all ages and singing abilities and its simplicity and repetition is good for those learning a Gaelic song for the first time.

Submitted by Robyn Stapleton - [robystapleton.net](http://robystapleton.net)

Gille beag ò, gille lag ò  
Gille beag ò nan caorach thu

Little boy o, weak boy o  
Little boy of the sheep

Gille nan caorachan  
Gille nan caorachan  
Gille nan caorachan -  
Gaolach thu

Boy of the sheep  
Boy of the sheep  
Boy of the sheep  
My darling

# Tiri Vamwe (We Are Together)



Maryhill Integration Network's Joyous Choir (with Penny Stone)

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) in 4/4 time with a key signature of two flats (Bb and Eb). The lyrics are: Ti - ri pam - we Ti - ri vam - we Ye nyi-naa ye baa - ko So-mos u - no. The score consists of two systems of three staves each. The first system covers measures 1-4, and the second system covers measures 5-8. The lyrics for the second system are: Je-steś - my ra - zem Ham saat hey Ti - ri pam - we Ti - ri vam - we.

Tiri Vamwe was written by members of the Maryhill Integration Network's Joyous Choir over Zoom during the 2020 lockdown. The lyrics 'we are one' and 'we are together' show how connected we felt, despite being apart. Words were shared by singers who came to Scotland from Spain, Ghana, Pakistan, Poland and Zimbabwe, showing the beautiful diversity of Glasgow.

Submitted by Penny Stone - [singlouderthanguns.com](http://singlouderthanguns.com)

Tiri pamwe. Tiri vamwe  
Ye nyinaa ye baako. Somos uno  
Jesteśmy razem. Ham saat hey  
Tiri pamwe. Tiri vamwe

**We are one:** Tiri pamwe - Shona  
Ye nyinaa ye baako - Twi  
Somos uno - Spanish

**We are together:** Tiri vamwe - Shona  
Jesteśmy razem - Polish  
Ham saat hey - Urdu

# We Are Here



♩ = 100

Stephen Deazley

## UNISON TUNE

C/G D-/F G Csus4 C C G

We are here we are here op-en your

5 F C C Em/B Am C C Em/B

doors and take us in Take our hearts take our hands and we will

9 F Em *alt: lower harmony* F Am C

sing where we stand On this so-lid ground this hal-lowed sound take us

13 Dm/F G Csus4 C D7 G

in and we will sing

## SATB HARMONY

16 Csus4 C C G F F C/G

We are here we are here op-en your doors and take us

We are here we are here op-en your doors and take us

We are here we are here op-en your doors and take us

We are here we are here op-en your doors and take us

This was a little gift that bubbled up on the day I returned to the Usher Hall where my choir rehearses. It had been more than 18 months after the first lock down began. I wrote this that evening as a simple gospel-style anthem to the Usher Hall in celebration of the return of singing within its walls. It has only one verse repeated with a fuller, richer harmony.

Submitted by Stephen Deazley - [lovemusic.org.uk/team/stephen-deazley](https://lovemusic.org.uk/team/stephen-deazley)

## We Are Here

20 C C Em/B Am C C Em/B F

in Take our hearts take our hands and we will sing where we\_

in Take our hearts take our hands and we will sing where we\_

in Take our hearts take our hands and we will sing where we\_

in Take our hearts take our hands and we will sing where we\_

24 Em F F C/G Am C D7 G

stand On this so-lid ground this hal-lowed sound take us in and we\_ will

stand On this so-lid ground this hal-lowed sound take us in and we\_ will

stand On this so-lid ground this hal-lowed sound take us in and we will

stand On this so-lid ground this hal-lowed sound take us in and we will

28 C C Dm/F G F C/G G7sus4 C

*poco rall.*

sing Take us in and we\_ will sing we will sing

sing Take us in and we\_ will sing we will sing

sing Take us in and we will sing we will sing

sing Take us in and we will sing we will sing



# Colours We Bring (To You)



Corrina Hewat

**A Intro**

High

Mm mm mm mm

Tune Mid

Mm mm mm mm

Low

Mm mm mm mm

**B Backing -to be sung when not singing lead**

5

Mm mm mm mm mm mm mm mm

Mm mm mm mm mm mm mm mm

Mm mm mm mm mm mm mm mm

13

mm mm mm mm mm mm mm hm

mm mm mm mm mm mm mm hm

mm mm mm mm mm mm mm hm

I think of this song as a gentle dance – a waltz with nature. It was written while sitting in the garden on a very quiet day and the lyrics are full of colour and the changing seasons. The lines can be sung alone or together in any combination.

Submitted by Corrina Hewat – [corrinahewat.com](http://corrinahewat.com)

## SUGGESTED FORM:

- ALL sing A then B parts
- MIDs sing C words with others on B
- ALL sing A then D
- LOWs sing C words with others on B
- ALL sing A then D
- HIGHs sing C words with others on B
- ALL sing A then D
- All sing C

## Colours We Bring (To You)

20 **C**

Yel - low and ora - nge and pink in the green

Yel - low and ora - nge and pink in the green

Yel - low and ora - nge and pink in the green

24

Pur - ple and vio - let and aqu - a - mar - ine

Pur - ple and vio - let and aqu - a - mar - ine

Pur - ple and vio - let and aqu - a - mar - ine

28

Reds of all shades turn to in - di - go blue

Reds of all shades turn to in - di - go blue

Reds of all shades turn to in - di - go blue

32

This is the first bar of A

All of these col - ours we bring to you

All of these col - ours we bring to you

All of these col - ours we bring to you

36 **D**

Cool is the win - ter and warm is the sum - mer and  
 Cool is the win - ter and warm is the sum - mer and  
 Cool win - ter and warm sum - mer and

40

spring it is bree - zy and au - tumn is brim - ming with  
 spring it is bree - zy and au - tumn is brim - ming with  
 spring bree - zy and au - tumn brim - ming with

44

for - age and fo - liage and nest - ling and cour - age To  
 for - age and fo - liage and nest - ling and cour - age To  
 for - age and fo - liage and nest - ling and cour - age To

48

This is the first  
bar of A

see through the cool of the, cool of the win - ter  
 see through the cool of the, cool of the win - ter  
 see through the cool of the, cool of the win - ter

# Why We Sing



Chris Hutchings

Moderato ♩=c.96

Voices

Piano

*p* *mp* *p*

*Ped ad lib.*

5 *p* *cresc.*

Just one voice can start the sing-ing      Sto-ries grow with e - v'ry word\_

When we join to sing to - ge - ther      We add up\_ to so much more\_

With our mu - sic we can show you      Hu-man life\_ in all its range\_

*p* *cresc.*

9 *mp* *cresc.*

No - one is too small to mat - ter      Raise your voice\_ you

E - v'ry - one can make a diff-'rence      Raise your voice\_ and

When a sto - ry sings with-in you      Hearts can grow\_ and

*mp* *cresc.*

This was written to explain why I think singing can change the world. The words of the third verse can be adapted or re-written to suit your cause, ask your own questions or tell your own story. You can find two versions adapted for climate campaigning at [www.choirsforclimate.com/why-we-sing](http://www.choirsforclimate.com/why-we-sing)  
**Submitted by Chris Hutchings - [www.hutchingsmusic.co.uk](http://www.hutchingsmusic.co.uk)**

Why We Sing

12 *f* *sub. p*

will be heard\_ So e-v'ry-day we make a small ad-vance and the  
 let it soar\_ And if we fall we know we'll rise a - gain and a  
 minds can change We'll get on stage and be a lit - tle brave and a

mmm

*f* *p* *cresc. poco a poco*

15 *accel. poco a poco* *mp*

snow - flakes build\_\_\_\_\_ to make an a - va - lanche to make an  
 but - ter - fly\_\_\_\_\_ can start a hur - ri - cane can start a  
 rip - ple soon\_\_\_\_\_ be - comes a ti - dal wave ti - dal wave

*mp*

the snow - flakes build to make an a - va - lanche to  
 a but - ter - fly can start a hur - ri - cane can  
 a rip - ple soon be - comes a ti - dal wave be -

*accel. poco a poco*

17 *(lower harmonies in each part are optional)*

a - va - lanche a - va - lanche a - va - lanche a - va - lanche  
 hur - ri - cane hur - ri - cane hur - ri - cane hur - ri - cane  
 ti - dal wave ti - dal wave ti - dal wave ti - dal wave

make an a - va - lanche a - va - lanche, a - va - lanche make an  
 start a hur - ri - cane hur - ri - cane, hur - ri - cane start a  
 comes a ti - dal wave ti - dal wave, ti - dal wave a

that

Why We Sing

Con moto (♩=c.120)

Tempo primo (♩=c.120)

19 *f* *fp* *ff* *molto rall.*

a - va - lanche  
hur - ri - cane  
ti - dal wave

That's why we  
And so we  
To - day we

*f* *mp*

*molto rall.*

*Ped.*

22 *mf*

sing a - bout the change we want to see And when we do we hope that all will  
sing a - bout the world we want to see And when we look we see it wait - ing  
sing to make the change we want to see A bet - ter world to which we can as -

*mf*

*Ped ad lib.*

25 *mp*

hear there And a me - lo - dy we all sing to - ge - ther can send our  
And the har - mo - ny that binds us all to - ge - ther will send our  
And a song that we all join to sing to - ge - ther will blaze our

*mp*

# Why We Sing

28 *f* *unis.* 1st and 2nd times

mes-sage loud and clear We'll sing it with-out fear  
 mes-sage through the air We'll sing it e - v'ry where  
 mes-sage like a fire We'll sing it as a

31 (1st, 2nd)

*p* *mf* *p*

34 3rd time *rit.* *mf* *ff* *poco accel.*

choir We'll sing it as a choir!

*rit.* *poco accel.*

*f* *mp* *f* *ff*

*Red.*



# I Thought I Had No Voice

♩=100 Gentle and flowing

Scott Murray

## VERSE 1

1 D D A

We've had guid times the-gi - ther\_ we've shared a sang or twa\_

6 Em A7 D

in warm\_days o' sim-mer and win-ter's days o' snaw\_ We ken that life's no ea-

11 D A Em A7

sy the road is hard and lang\_ but mu - sic aye can cheer us w're bet-ter for a sang

## CHORUS

17 D G D

I thought I had no voice\_ now list-en to my song\_

22 A Em A D

the fel-low-ship of mu - sic a place where I be - long\_

26 G D

We raise our voice in song\_ in ev-'ry verse and cho - rus

30 A Em A D

ma-ny songs be - hind us now there's ma-ny wait-ing for\_ us

In 2010-11, I worked on *Inspire*, a Scots Music Group project funded by Creative Scotland. As tutors we worked with groups of vulnerable folk, collected their thoughts about what the project meant to them, and put those words to music.

Submitted by Scott Murray - [www.scottmurraysongs.co.uk](http://www.scottmurraysongs.co.uk)



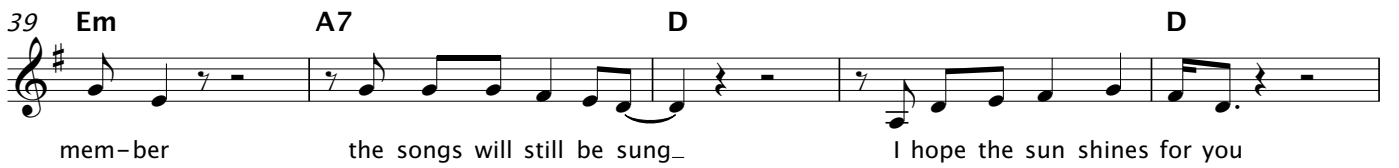
## VERSE 2

34 **D** **D** **A**



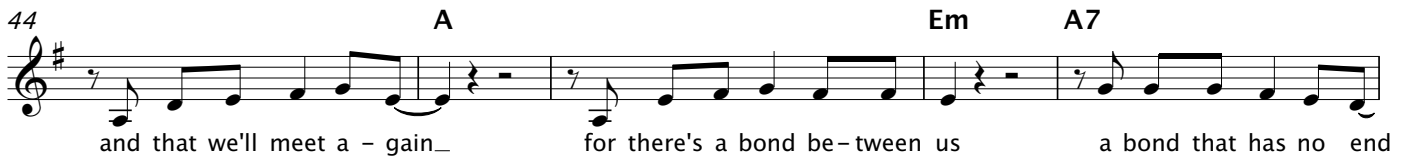
Our time is near-ly o - ver these days are near-ly done\_ the tunes we will re-

39 **Em** **A7** **D** **D**



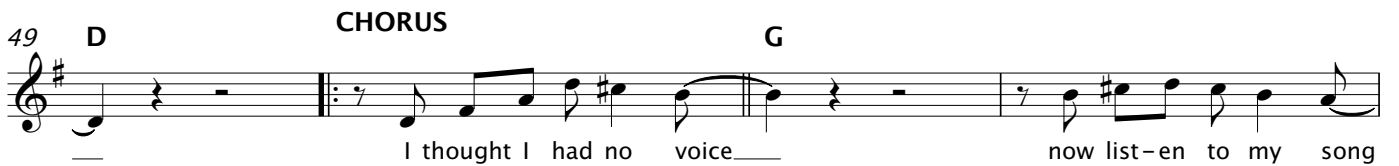
mem-ber the songs will still be sung\_ I hope the sun shines for you

44 **A** **Em** **A7**



and that we'll meet a - gain\_ for there's a bond be-tween us a bond that has no end

49 **D** **G** **CHORUS**



I thought I had no voice\_ now list-en to my song

53 **D** **A** **Em** **A** **D** **END HERE**



the fel-low-ship of mu - sic a place where I be-long\_

58 **G** **Em** **D**



We raise our voice in song\_ in ev-'ry verse and cho - rus

62 **A** **A** **D**



ma-ny songs be - hind us now there's ma-ny wait-ing for\_ us



# Come Away In

Karine Polwart

♩=128

VERSE 1  
VERSE 2

Wel - come in - to the house\_\_\_\_\_ where we have\_  
where there's an\_\_\_ where there's an\_\_\_

5 (optional harmony)

where we have\_ bread to eat  
where there's an\_\_\_ o - pen door

bread to eat\_\_\_\_\_ and\_ room at the  
o - pen door\_\_\_\_\_ and the fire\_\_\_ is ta - ble  
burn - ing

6 (optional harmony)

where we have\_ bread to eat  
where there's an\_\_\_ o - pen door

9

Wel - come in - to the house\_\_\_\_\_ where we sit  
Wel - come in - to the house\_\_\_\_\_ where we can

13 (optional harmony)

where we sit\_\_\_ down to meet  
where we can\_\_\_ rest a while

down to meet\_\_\_\_\_ with\_ stran - ger and  
rest a while\_\_\_\_\_ from the world and its neigh - bour  
turn - ing

14 (optional harmony)

where we sit\_\_\_ down to meet  
where we can\_\_\_ rest a while

17

Wel - come in - to the house\_\_\_\_\_

Come Away In

2

CHORUS

20

Come a - way\_ come a - way\_ in\_ Come a - way\_

Come a - way\_ come a - way\_ in\_ Come a - way\_

Come a - way\_ come a - way\_ in\_ Come a - way\_

26

come a - way\_ in\_ ahh\_

come a - way\_ in\_ The storm it is\_ ris - ing but we'll

come a - way\_ in\_ ahh\_

30

Come a - way come a-way in\_

hold back the wind\_ Come a - way come a-way\_ in\_

Come a - way come a-way in\_

36

BRIDGE

Come a - way\_ in

All you sis - ters and mo - thers\_ Come a - way in

Come a - way in

Come Away In

40

Come a - way in

All you fa - thers and bro - thers Come a - way in

Come a - way in

44

Come a - way in

All the wi - dows la - ment - ing Come a - way in

Come a - way in

48

Come a - way in

All the ex - iles dis - sen - ting Come a - way in

Come a - way in

52

All the lost and for - got - ten Come a - way in

All the lost and for - got - ten Come a - way in

All the lost and for - got - ten Come a - way in

Come Away In

4

56

All the bat-tered and bro-ken Come a-way in  
All the bat-tered and bro-ken Come a-way in  
All the bat-tered and bro-ken Come a-way in

60

All the mo-ther less child- ren Come a-way in  
All the mo-ther less child- ren Come a-way in  
All the mo-ther less child- ren Come a-way in

64

*poco rall.*

We wel-come you all in-to the house  
We wel-come you all in-to the house  
We wel-come you all in-to the house

**CHORUS**

69

*A tempo*

Come a-way come a-way in Come a-way  
Come a-way come a-way in Come a-way  
Come a-way come a-way in Come a-way

Come Away In

75

come a - way\_ in\_\_\_ ahh\_\_\_\_\_

come a - way\_ in\_\_\_ The storm it is\_\_ ris - ing but we'll hold back the wind

come a - way\_ in\_\_\_ ahh\_\_\_\_\_

80

\_\_\_ Come a way\_\_\_ come a-way in\_\_\_ Come a way\_\_\_

\_\_\_ Come a way\_\_\_ come a- way\_ in\_\_\_ Come a way\_\_\_

\_\_\_ Come a way\_\_\_ come a-way in\_\_\_ Come a way\_\_\_

87 **poco rit.**

come a-way in\_\_\_ Come a - way come a-way in\_\_\_

come a- way\_ in\_\_\_ Come a - way come a-way in\_\_\_

come a-way in\_\_\_ Come a - way come a-way in\_\_\_

**Come Away In** was written originally for Hands Up For Trad's community project, *Scotland Sings*. It's a rousing, big-hearted song of welcome, which speaks to the issues of migration and asylum. There's scope to augment this arrangement with simple echoing lines if you have lots of voices.

Submitted by Karine Polwart - [karinepolwart.com](http://karinepolwart.com)



# Travel These Ways

Karine Polwart

E F B

Where-

## CHORUS

6 E F B E

ev - er we\_\_ go\_\_ where - ev - er we\_\_ bide\_\_ what-

10 F B E F

ev-er the wind\_\_ and wea - ther Where ev-er we\_\_ go\_\_ where-

16 B E F B

ev - er we\_\_ bide\_\_ We'll tra-vel these ways\_\_ to - ge - ther

## VERSE 1

21 B B<sub>sus</sub> B F

\_\_ When the haar comes rol - lin' in\_\_ and you can't see your way

27 E G<sub>m</sub> D<sub>m</sub>

\_\_ in - to har - bour I'll heave the boat\_ to\_\_ 'til the sun

32 E B D<sub>maj</sub> E

\_\_ clears the sky\_\_ and it's safe once a - gain\_\_ to weigh an - chor\_

An uplifting song of connection and community, *Travel These Ways* was commissioned by Luminare for its Dementia Inclusive Singing Network resource pack. The lockdown era brief was to create a positive and accessible song, rooted in landscape and rich visual imagery. Audio and video resources are available and can be found here: [singing.luminatescotland.org/songs-to-sing-at-home/travel-these-ways](https://singing.luminatescotland.org/songs-to-sing-at-home/travel-these-ways)

Submitted by Karine Polwart – [www.karinepolwart.com](http://www.karinepolwart.com)

## CHORUS

37 (E) E F B E

Where - ev - er we go where - ev - er we bide what-

optional lower harmony

42 F B E F

ev - er the wind and wea - ther where - ev - er we go where-

48 B E F B

ev - er we bide We'll tra - vel these ways to - ge - ther

## VERSE 2

53 B B<sub>7</sub> B F

When the snow comes skirl - ing in and bur - ies the path

59 E G<sub>7</sub> D<sub>7</sub>

that you've cho - sen I'll light us a fire to

64 E B D<sub>7</sub> E

keep us warm And we'll wait 'til the ice is un - fro - zen



## CHORUS

69 (E) E F B E

Where - ev - er we\_ go\_ where - ev - er we\_ bide\_ what-

optional lower harmony

74 F B E F

ev - er the wind\_ and wea - ther where - ev - er we\_ go\_ where-

80 B E F B

ev - er we\_ bide\_ We'll tra - vel these ways\_ to - ge - ther

## VERSE 3

85 B Bsus B F

— When the storm has blown a - way\_ and the night is as\_ still

91 E Gm Dm

— as your\_ sleep - ing I'll pluck out the skelf\_ of the moon

96 E B Dmaj E

— from the sky\_ and I'll give it\_ to you\_ for safe keep - ing\_

## CHORUS

101 (E) E F B E

Where - ev - er we go where - ev - er we bide what-

optional lower harmony

106 F B E F

ev - er the wind and wea - ther where - ev - er we go where-

112 B E F Gm

ev - er we bide We'll tra - vel these ways to - ge - ther where

118 E F B E

where - ev - er we go where - ev - er we bide We'll tra - vel these

124 F B E F B

poco rall..

ways to - ge - ther