

RONDELAY-OH

SSA, *a cappella*, optional accompaniment

Arranged by
PEGGY CARTER

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Range:

I 

II 

III 

Time: Approx. 1:05
*Difficulty: Moderate

Performance Notes

Jeremiah Savile was a 17th century English composer whose tune, used here, *The Waits*, is one of just a few surviving *Waits* tunes and was traditionally the last piece sung at meetings of the English Madrigal Society and other similar bodies.

Waits were musicians who sang and played instruments at municipal functions dating back to the 15th century. These were trained musicians who served apprenticeships and were paid well for their services. They were distinguished from the common minstrels who were itinerant players with varied capabilities, but no formal training, and some were no more than rogues and vagabonds.

This arrangement is for treble choir with lyrics that are appropriate for a festive occasion at any season of the year. It should be sung in a light, happy style at a fairly fast tempo. In characteristic madrigal style, many of the lyrics are nonsense syllables that emulate the sound of medieval and renaissance wind instruments.

Singing Techniques:

Exaggerate the consonants, particularly the D's and T's, with the tongue right behind the front teeth, rather than further back, using the tongue, teeth and lips to project the sound. Observe the dynamic markings to keep the performance interesting.

While the clear, crisp consonants will give rhythm definition, the vowels should open and "tall." This will produce a mature, polished performance and avoid a thin tone that comes only from the front of the mouth. (Example: "flowers" would be "flaw-oors" rather than a flat, "flah-ers.") It is also suggested that in words like "sing," spring," and "winging" that the "ee" sound of the "i" vowel be softened by using the flat tongue to sound the "ee" while at the same time, shaping the lips into an "ooo" to add fullness to the tone.

Academic Connections:

Students might enjoy learning more about music of the 17th century and specifically *Waits* as a profession or the long-standing tradition of English Madrigal singing. The following websites will provide some interesting information.

Waits: <http://www.townwaits.org.uk/> or <http://www.gloucesterwaites.org.uk/>

Madrigals: <http://oldmusicproject.com/madrigals.html> or
[http://en.wikipedia.org/wiki/Madrigal_\(music\)](http://en.wikipedia.org/wiki/Madrigal_(music))

RONDELAY-OH

A Carol for Spring

SSA, a cappella, with optional accompaniment

Words by PEGGY CARTER

Music by JEREMIAH SAVILE (1667)

Arranged by PEGGY CARTER

(♩ = 136)
mf

SI
Come, let us sing! Come now and sing!_____

SII
Come now and sing! Come sing!_____

A
Come and sing! Let's

Optional Accompaniment
(♩ = 136)
mf

5

Spring is in the air, flow-ers bright and fair, danc-ers sing their Ron-de - lay. Ron-de-
Waits are sing - ing, birds are wing - ing, sing Ron - de - lay. Ron-de-
come and sing, O sing Ron - de - lay.

p

lay oh, Ron - de - lay oh. *mp*

lay oh, Ron - de - lay oh. Ron-de - *mp*

Ron-de -

mp

Musical score for measures 9-12. The system includes three vocal staves and a piano accompaniment. The vocal parts sing 'lay oh, Ron - de - lay oh.' in measure 9, 'lay oh, Ron - de - lay oh. Ron-de -' in measure 10, and 'Ron-de -' in measure 11. The piano accompaniment provides harmonic support. Dynamics include *mp* (mezzo-piano) in measures 9, 10, and 11.

lay oh, Ron - de - lay Oh! *mf*

lay oh, Ron - de - lay Oh!

All our

mf

Musical score for measures 13-16. The system includes three vocal staves and a piano accompaniment. The vocal parts sing 'lay oh, Ron - de - lay Oh!' in measure 13, 'lay oh, Ron - de - lay Oh!' in measure 14, and 'All our' in measure 15. The piano accompaniment provides harmonic support. Dynamics include *mf* (mezzo-forte) in measures 13, 14, and 15.

17

hearts are gai-ly danc - ing, danc - ing and sing - ing.

mf
Hearts are danc - ing, danc - ing, dance.

mf
Hearts are danc - ing, danc - ing, sing.

21

Danc - ing, sing - ing, Oh, mer - ri - ly sing. *f* Fa la

Danc - ing and sing - ing, mer - ri - ly sing.

Danc - ing, sing - ing, Oh, Mer - ri - ly sing.

f

Musical score for measures 25-28. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff (Grand Staff). The key signature is one flat (B-flat). The time signature is 4/4. The lyrics are:
Soprano: lah, lay, lay de oh. Fa la
Alto: Fa la lay, Oh, lay - dy - oh.
Tenor: La la lay oh. Fa la
Piano: Accompaniment for the vocal parts.

Measure 25: *mp* lah, lay, lay de oh. Fa la

Measure 26: *f* Fa la lay, Oh, lay - dy - oh.

Measure 27: *f* La la lay oh. *mp* Fa la

Measure 28: *mp*

Musical score for measures 29-32. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff (Grand Staff). The key signature is one flat (B-flat). The time signature is 4/4. The lyrics are:
Soprano: lah, lah lay de oh, Fa lah de oh.
Alto: Lay-dee lah, Lay - dee - oh. Now_
Tenor: lah, lah, Lay - dee oh.
Piano: Accompaniment for the vocal parts.

Measure 29: *mp* lah, lah lay de oh, Fa lah de oh. *mf*

Measure 30: Lay-dee lah, Lay - dee - oh. Now_

Measure 31: lah, lah, Lay - dee oh.

Measure 32:

33 *mp*

La - la - lay - dee Oh der - ry der - ry Oh, der - ry, der - ry, der - ry

Ech - o all a - round us. Ech - o a -

mp

Ech - - o, ech - - o, ech - - o,

mp

36

lah-dee lay - dee Ech - o a - round us and mer - ri - ly

round us. Ech - o, ech - o, mer - ri - ly

ech - o. Ech - o, ech - o and mer - ri - ly

40

mf

sing. Sing! Sing! Sing! Sing!

mf

sing. Sing! Sing!

sing.

mf

45

f

Sing! Mer - ri - ly sing!

f

Sing! Mer - ri - ly sing!

mf

Sing! Mer - ri - ly sing!

f

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