

# THE CAMBIATA COLLECTION

Range-Ready Repertoire for Developing TTB Choirs

By **LON BEERY**

ARIRANG .....	8
BROTHERS IN SONG .....	15
DRINK TO ME ONLY WITH THINE EYES .....	26
FILLIMIOORIAY .....	33
HAVA NAGILA .....	40
MY HEART'S IN THE HIGHLANDS .....	49
VIVE L'AMOUR .....	59
WHEN I FIRST PUT THIS UNIFORM ON .....	65

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## Introduction

This introduction is based on text from my article "Music for Men in the Middle," *Choral Journal* 50, No. 4 (November 2009). Permission to revise and reprint was provided by the American Choral Directors Association.

When middle school boys sing together as a chorus, magic happens. Indeed, it seems to be well accepted among choral music educators that it is advantageous for boys in middle school to sing together in male choruses or ensembles. Part of the reason is social. Boys at this age truly enjoy singing together. A second reason may be related to this. With the various levels of vocal mutation occurring at the middle school level, boys may feel more comfortable singing together, rather than in mixed settings where there is a risk of feeling embarrassment in front of the girls. During vocal mutation, the vocal music teacher in an all-male chorus can focus on the special vocal needs of boys at this age.

Music for a middle school male chorus must be selected carefully to make sure that all the boys have a choral part that comfortably fits their varied voice types. A middle school choral program would expect to find boys in all different stages of vocal mutation. This obviously affects repertoire selection, most especially in choosing the most appropriate voicing for middle school male chorus. John Cooksey has recommended that voices in an all-boy choral ensemble at this age can be broadly grouped as "High" (Unchanged and Midvoice I), "Middle" (Midvoice II and Midvoice IIA), and "Low" (New Baritone).<sup>1</sup> This seems to be an excellent approach, and one that I have adopted in all of my composing and arranging for middle school boys.

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### References

1. John Cooksey, *Working with Adolescent Voices*. St. Louis: Concordia, 1992.
2. Irvin Cooper, *Changing Voices "Letters to Pat."* New York: Carl Fischer, 1953.
3. Duncan McKenzie, *Training the Boy's Changing Voice*. New Brunswick, NJ: Rutgers University Press, 1956.
4. John Cooksey, *The Male Adolescent Changing Voice: Some New Perspectives* (pp. 4–59). *Proceedings of the Research Symposium on the Male Adolescent Voice*. State University of New York at Buffalo, 1982.
5. J. P. Karr, *A Vocal Survey of Male Adolescent Voices Grades Six Through Ten: A Study on the Incidence of Changed Voices with Relation to Extant Theories*. (Unpublished master's theses, University of Louisville, Louisville, KY, 1988).
6. Lon Beery, *Establishing and Utilizing Criteria for Selecting and Composing Appropriate Choral Literature for Middle School Mixed Ensembles*. (Doctoral dissertation, The Ohio State University, 1994).

## *About the Songs*

### **ARIRANG**

This beautiful and popular Korean folk song provides a wonderful chance for middle school boys to show off their more lyrical side. It is also a great multicultural piece to include on a program. With few Korean words and the provided Pronunciation Guide, the text is easy to teach. The opening section fits perfectly within the Tenor II range, allowing them to really shine, both when they sing the melody alone, as well as with the simple Tenor I and Baritone ostinato later in the arrangement.

### **BROTHERS IN SONG**

This piece was written as a result of a commission from the Real Men Sing! choral festival in Visalia, California. I have had the opportunity to conduct a number of similar middle school male choral festivals around the country, including the 2016 Florida ACDA Male Honor Choir where this was performed. It is in a more contemporary style, and the words speak of the power of guys singing together.

### **DRINK TO ME ONLY WITH THINE EYES**

This English folk song incorporates words by Ben Jonson (1573–1637). It is a favorite song for male soloists. Since the range of the melody is an octave, I gave it to the Tenor I part throughout the piece. The Tenor II and Baritone parts are simple with some repetition. Voicing the arrangement in this way creates a more mature sound. This is another piece that allows you to showcase middle school boys in a more lyrical style.

### **FILLIMIOORIAY**

An Irish-American folk song, "Fillimiooriay" is a fun, frolicking song! The range of the melody is such that I was able to give the opening melody to the Tenor II. By using carefully chosen key changes, I later passed the melody off to Tenor I. I use this modulation technique often when writing for adolescent singers. The slower section provides a great contrast in this piece. I arranged this for my Webster Men's Glee Club, a group of singers in grades 6–12. One of the charms of TTB music is that you could easily add male singers from the high school program to support the middle school voices. What a great recruitment tool!

## ARIRANG

Korean Folk Song  
Arranged by LON BEERY

Gently (♩ = ca. 96)

PIANO

5 TENOR II

*mp*

A - ri - rang, — A - ri - rang, — a - ra - ri - yo, —

9

A - ri - rang — ko - gay - ro — no - mo - gan - da.

## PRONUNCIATION GUIDE

*Ah-ree-rahng, Ah-ree-rahng, ah-rah-ree-yoh, Ah-ree-rahng koh-geh-roh noh-moh-gahn-dah.*  
*Nah-ruhl poh-ree-goh kah-shee-nehn nee-moon, Sheem-nee-doh moht-gah-soh pahl-byong-nahn-dah.*

The “r” in Korean is lighter and softer than in English, like a “flipped r”  
 Initial “k” sounds are not as aspirated as in English, sort of between “k” and “g”  
 Initial “p” sounds are not as aspirated as in English, sort of between “p” and “b”

Dr. Beery wishes to thank Chung Hee Lee and Youngmee Hahn for help in preparing this pronunciation guide.

for the "Real Men Sing!" Choral Festival in Visalia, CA

# BROTHERS IN SONG

Words and Music by  
**LON BEERY**

With strength (♩ = ca. 104)

PIANO



4 TENOR I *mf* 5

We may come from dif - f'rent plac - es, \_\_\_\_\_ have - n't

TENOR II

BARITONE *mf*

We may come from dif - f'rent plac - es, \_\_\_\_\_ have - n't

