

1. March

(from *Solfège Suite* for S.A.B., accompanied)

Almost everyone likes a march, perhaps because the steady beat is so fundamental to living.

This particular "March" is not only a fine performance piece, but also a useful teaching tool. The rhythm of any march is steady and consistent throughout, allowing for easy identification of repeated patterns as well as their variations. The vocal lines allow for easy analysis of scale passages as differentiated from arpeggio passages. The harmony shifts as the keys change, so there is ample opportunity to address the meaning of the "moveable DO." The piece has very clear form (ABACA-coda), so that when the singer learns the "A" section, more than half of the piece is learned. The timber of the piece is 3 part mixed throughout, with occasional optional notes for emerging 'tenors' in the Part 3 line.

Of course, the text is excellent practice (for both singers and teachers) in the solfège scale degrees; in addition, I promise your kids will sing *everything* better in tune as they grow more comfortable singing in solfège.

The "B" and "C" sections should be playful, while the "A" sections should be more serious in comparison; however, the overall feeling should be somewhat light and whimsical. Enjoy!

Allegro Moderato =100

Ken Berg

risoluto

S. do ti do so ti do re mi fa mi re do ti la so so
A. do so so so so so te la fa fi so u
B. do re mi mi ti do e re so fa mi re

Pno.

Also available in Unison/2-Part, P1305

P1437

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f both times

S. do ti do so ti do re mi fa fi so la so fa mi re do
A. do so so so so so do do ti do ti do
B. do re mi ni do meh re so fa mi fa mi

Pno.

The KEY CHANGE means a NEW place for DO

risoluto

mf

S. do mi do so do so mi do re mi fa sola so ti la so fa mi re
A. do ti do mi mi do re fa re fa
B. mi fa mi do so do la do do ti ti

Pno.

S. 17 do mi so so do so mi do re mi fa so si so ti la so si la ti
A. 18 do mi re fa mi mi do re fa fa fa
B. 19 do do do so la ti do so do la do do ti ti
Pno.

The KEY CHANGE is anticipated here! *

S. 21 do so* do ti do so ti do re mi fa mi re de ri la
A. 22 *mp* mi mi ti* do so so so so s te la fa fi
B. 23 so do fa* do re m mi ti do re re
Pno. 24 *mp risoluto*

* The solfege syllables have been changed to reflect the new key.

S. 25 so so do ti do so ti do re mi fa fi so as fa mi re
A. 26 so ti do so so so so do ti do ti
B. 27 so fa mi re do re mi mi do meh re so fa
Pno. 28 *mf*

The KEY CHANGE means a NEW place for DO

playfully
S. 29 do mi do la do do re do ti la so do mi fa mi re do ti re fa so fa mi re
A. 30 *mf* do ti do fa fa fa mi mi so so so ti
B. 31 mi fa mi do la la do so do re ti so
Pno.

S. do mi so so si la do do re ti la so do mi fa me do
A. so so mi fa fa fa mi mi so
B. mi do do do la la do so do
Pno.

The KEY CHANGE
is anticipated here! *

S. ti re fa so fa mi re do so* so la ti do ti do so ti do re mi
A. so so ti do so* so la ti do so so so te
B. re ti so do so do re mi mi ti do
Pno.

* The solfège syllables have been changed to reflect the new key.

S. fa mire do ti la so so do ti do so ti do re mi fa fi
A. la fa fi so ti do so so so so do
B. re re o fa mi re do re mi mi do meh
Pno.

S. so la so fa mi re so la so fa mi re do mi do
A. ti do ti [optional solo or section]* ti do ti so ti so
B. re so fa so la so fa mi re re so fa mi fa mi so do
Pno.

* If there is no baritone who can sing these notes, let the piano play them as a solo.

poco dim.

S. 48 ***mp*** 49 50 51 ***p*** *sempre sostenuto*

S. do mi do do mi do mi so so mi

A. ***mp*** so ti so so ti so ti do ti do

B. ***mp*** mi fa mi mi fa mi fa so fa so do

Pno. 52 53 54

S. 52

A. 53

B. 54

Pno. ***p*** ***f***

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