



Primary Song Book





A note from John Callister

Head of Entrust Music Service Staffordshire, on behalf of The Music Partnership

We believe that quality singing delivery is a key component of every child's entitlement to an excellent music education.

Singing was heavily disrupted through the pandemic and we've all worked hard to restore confidence in our schools, and with pupils and families ever since.

It has been our pleasure to work with Cathy Lamb and the **MusicShare** team for many years across **The Music Partnership**. As restrictions lifted, we invited **MusicShare** to compile a resource to help children get singing again or to further develop vocal delivery

in school. Cathy's passion for singing and vocal CPD shines through this music and we encourage all teachers to explore the additional resources, support and guidance that is available from the **MusicShare** website, and through our established half-termly Singing Basics training sessions.

We hope you find these resources helpful and, as always, are available to provide further guidance for singing in school.

A note from Cathy Lamb

Director of MusicShare

I have been privileged to lead **MusicShare** for over 15 years and it has, and continues to be, a joy to work with children and teachers across **The Music Partnership** in their singing journeys. Despite its trials, lockdown afforded an opportunity to create some **MusicShare** resources, to which we are always adding, and which we have made available online.

These resources include CPD materials for teachers on singing and the curriculum, and tips on vocal health as well as lots of new songs and all the associated teaching materials. This book, commissioned by **The Music Partnership**, offers songs for EYFS to Upper KS2, with associated lesson plans and suggested repertoire for each key stage all in one handy book.

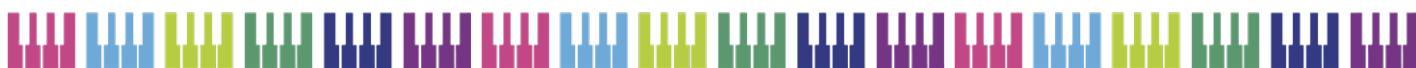
The Music Partnership is exactly that, a brilliant partnership, and we all learn from each other all the time. This is by no means an exhaustive resource which is why, if you visit the 'Useful Links' area of the website on the 'Resources' tab, you will find all the organisations which I regularly access to gain new ideas (for further information on how to access the website, see p.4).

Singing is, in my opinion, the birthright of every child – whether they are naturally tuneful or otherwise! It is a natural human expression and can open so many doors academically and mentally. I do hope you find this resource helpful!

About MusicShare

MusicShare is a partnership project between **Lichfield Cathedral School** and **Lichfield Cathedral** and it receives significant funding from Arts Council England via **The Music Partnership**. **MusicShare** is a singing programme for schools and is delivered in various ways such as school workshops leading to massed choir concerts (often in Lichfield Cathedral),

Continuing Professional Development for Teachers, plus it runs four outreach choirs, which are open access, without audition and for a small termly subscription, with rehearsals based in Lichfield. If you are interested in any of MusicShare's work or getting your school involved then please contact musicshare@lichfieldcathedralschool.com



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Resources





We are utterly thrilled that **The Music Partnership** has asked us to put together this printed resource, which is supported by the resources on our website

www.lichfieldmusicshare.org.uk

The resources pages can be accessed free of charge by schools within **The Music Partnership**. The Password is

ShareMusic747!

Resources Included

-  Songs that you won't find anywhere else for EYFS, KS1 and KS2 – each song has a full teaching video on lichfieldmusicshare.org.uk accompanied by live band, sheet music, lyric sheets, performance and backing tracks!
-  CPD training videos for non-specialist staff that link to singing and the National Curriculum.
-  Vocal health training videos – learn about the changes in the voice from EYFS right through to post-18.
-  Links to a whole host of recommended websites and organisations plus recommended repertoire lists for each key stage.

Social Media

 @tmpartnership

 @lichmusicshare

 @lichfieldcschl

 @lichfieldcathedral

 @tmpartnership

 @lichmusicshare

 @lichfieldcschl

 @lichfieldcath



Singing with EYFS

These are some more general practical notes to accompany the more specific EYFS Video resource we have created.

Warming Up Young Voices

It is never too early to start to reinforce principles of good singing such as standing/sitting well, gently warming up the voice before singing properly, not

breathing loudly. The most fun you can have with this age group is making lots of silly noises – sirens, witch cackles – that kind of thing!

Choosing Repertoire for EYFS

Remember that these voices are still very little, and smaller physically means smaller vocal cords, which means limited range. Consider very carefully the repertoire you choose – often two-note songs are the most effective at enabling these young voices to discover pitch.

Make your session fun and colourful. Use actions.

Repeat, repeat and repeat again – it is through repetition that your pupils will become confident

and will have a reinforced sense of pitch, pulse and rhythm.

Consider finding out more about the Kodaly (Tonic Solfa) method, which is an extraordinarily brilliant way of developing musicianship through singing. For this age group you will want to teach the Kodaly principles subconsciously, but it is a brilliant tool for establishing the core basics without them even realising.

The Printed Resource That Follows

On the following pages you will find the sheet music and lyrics for some songs appropriate for EYFS – all of these songs have accompanying resources (teaching videos, backing tracks etc.) available on the MusicShare website (see p.4 on how to access them).

After the printed sheet music you will also find an inventory of recommended singing resources and lesson plans to accompany these songs and at the back of this book you will find a list of recommended websites and resources.





Hello Song

Words and Music by Cathy Lamb for MusicShare

Call: Hello! (Response: Hello!)

Hello! (Hello!)

We're going to use our voices!

Hello! (Hello!)

Hello! (Hello!)

It's time to make some noises.

Clap your hands. (clap, clap, clap)

Stamp your feet. (stamp, stamp, stamp)

Touch your knees. (touch, touch, touch)

March to the beat. Off we go...

Hello! (Hello!)...

Wave your arms. (wave, wave, wave)

Tug your ears. (tug, tug, tug)

Nod your head. (nod, nod, nod)

Now give three cheers! 1, 2, 3!



Hello Song

Words and Music by Cathy Lamb for MusicShare

D Call D/A Response D Call D/A Response A All D

He - llo! He - llo! He - llo! He - llo! We're going to use our voi - ces!

D Call D/A Response D Call D/A Response A All D

He - llo! He - llo! He - llo! He - llo! It's time to make some noi - ses.

F# Bm

Clap your hands. (clap, clap, clap) Stamp your feet. (stamp, stamp, stamp)
Wave your arms. (wave, wave, wave) Tug your ears. (tug, tug, tug)

Em7 A D A D

Touch your knees. (touch, touch, touch) March to the beat. Off we go...
Nod your head. (nod, nod, nod) Now give three cheers! 1, 2, 3!





Stamp Your Feet

Words and Music by Cathy Lamb for MusicShare

Stamp your feet. (stamp, stamp, stamp)
Wiggle your hips. (wiggle, wiggle, wiggle)
Shake your leg. (shake, shake, shake)
March to the beat. (left, right, left)

Touch your toes. (touch, touch, touch)
Crouch down low. (screw up into a ball)
Jump in the air. (jump, jump, jump)
And off we go! (clap, clap, clap)



Stamp Your Feet

Words and Music by Cathy Lamb for MusicShare

D7 D7
Stamp your feet. (stamp, stamp, stamp)

G7 G7
Wig - gle your hips. (wig - gle, wig - gle, wig - gle)

D7 D7
Shake your leg. (shake, shake, shake)

A7 A7
March to the beat. (left, right, left)

D7 D7
Touch your toes. (touch, touch, touch)

G7 G7
Crouch down low. (screw up into a ball)

D7 D7
Jump in the air. (jump, jump, jump) And

A9 A6 D A9 A6 D
off we go!





Where Shall We Go Today?

Words and Music by Cathy Lamb for MusicShare

Call: Where shall we go today?

Response: Where shall we go today?

Call: How about the zoo/park/shops...?

Response: How about the zoo/park/shops...?

Call: How shall we get there?

Response: How shall we get there?

Call: Shall we take the train/car/plane...?

Response: Shall we take the *train/car/plane...?*

Call & Response: Chuff, chuff, chuff, chuff /

Brmm, brmm, brmm, brmm /

Neow, neow, neow, neow...

Here we are!



Where Shall We Go Today?

Words and Music by Cathy Lamb for MusicShare

Call D A D Response A D

Where shall we go to - day? Where shall we go to - day?

Call D/F# A Response D/F# A

How a - bout the zoo...?
park...?
shops...? How a - bout the zoo...?
park...?
shops...?

Call G D Response G D

How shall we get there? How shall we get there?

Call Em A Response G/B A/C#

Shall we take the train...?
car...?
plane...? Shall we take the train...?
car...?
plane...?

Call D G/D D Em/D Response D G/D D Em/D

Chuff, chuff, chuff, chuff, chuff, chuff, chuff, chuff...
Brmm, brmm, brmm, brmm, brmm, brmm, brmm, brmm...
Neow, neow, neow, neow, neow, neow, neow, neow...

All A A7+6 D

Here we are!



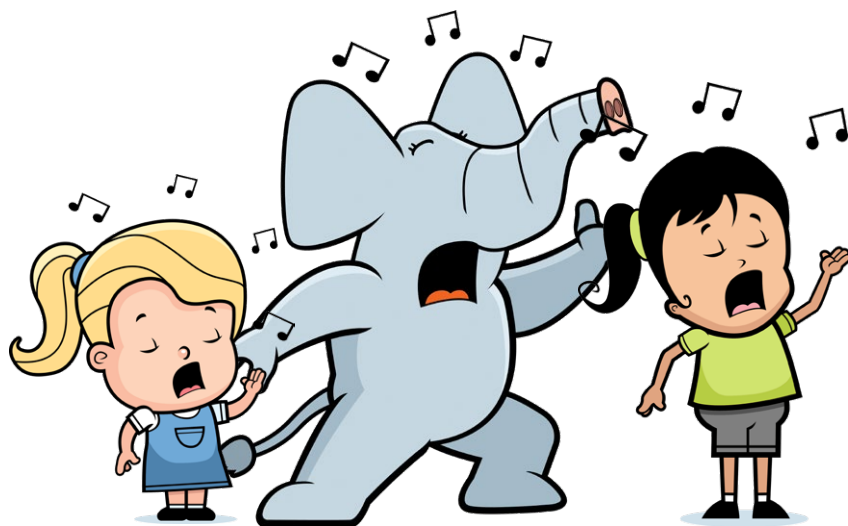


We Are Counting

Words and Music by Cathy Lamb for MusicShare

(Before you start singing, choose a number and hold up that many fingers. When you get to the counting bit, count off your fingers on minim beats until you've run out!)

We are counting one, two, three!
Won't you count along with me?
One, two, three (four, five etc.) then stop!
How many fingers have we got?
Help me please or I might pop!
One, two, three (four, five etc.) that's what!
We are counting one, two, three!
Counting is such fun for me!



We Are Counting

Words and Music by Cathy Lamb for MusicShare

(Before you start singing, choose a number and hold up that many fingers. When you get to the counting bit, count off your fingers on minim beats until you've run out!)

C C/G C C/G C C/G Dm G

We are count-ing one, two, three! Won't you count a-long with me?

G C C7 C7

One, two, three then stop!
(four, five etc.)

F C Dm G7 C D G

How ma-ny fin-gers have we got? Help me please or I might pop!

G G7 G7

One, two, three that's what!
(four, five etc.)

C C/G C C/G F C Dm G C

We are count-ing one, two, three! Count-ing is such fun for me!





I'm Smiling At You

Words and Music by Cathy Lamb for MusicShare
Dedicated to my son, Joshua (aged 9) who helped me with the words!

I'm smiling at you,
I'm smiling at you,
I'm, I'm, I'm, I'm,
I'm smiling at you!

I'm waving to you,
I'm waving to you,
I'm, I'm, I'm, I'm,
I'm waving to you!



I'm stamping my feet,
I'm stamping my feet,
I'm, I'm, I'm, I'm,
I'm stamping my feet!

Now choose your own words and actions...



I'm Smiling At You

Words and Music by Cathy Lamb for MusicShare
Dedicated to my son, Joshua (aged 9) who helped me with the words!

I'm smil-ing at you, I'm smil-ing at you,

I'm, I'm, I'm, I'm, I'm smil-ing at you!





First system of musical notation. The vocal line consists of four measures of whole rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



Second system of musical notation. The vocal line contains the lyrics: "I'm wav-ing to you, I'm wav-ing to you,". The piano accompaniment continues with the same rhythmic pattern.



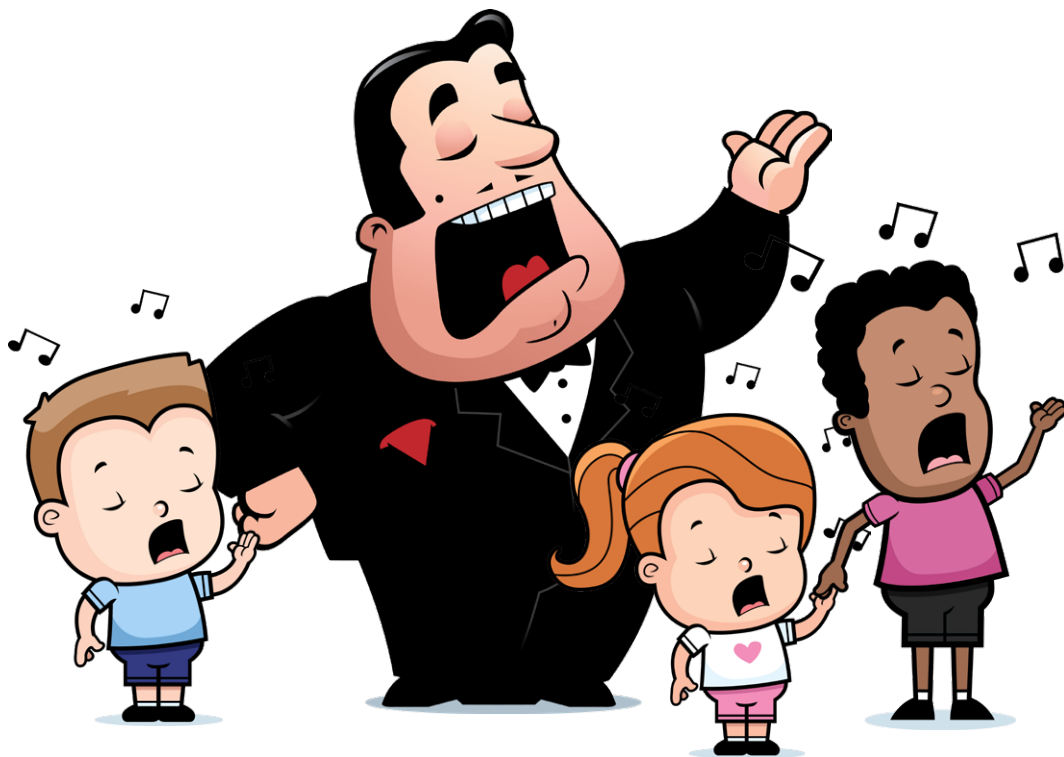
Third system of musical notation. The vocal line contains the lyrics: "I'm, I'm, I'm, I'm, I'm wav-ing to you!". The piano accompaniment continues with the same rhythmic pattern.



Fourth system of musical notation. The vocal line consists of four measures of whole rests. The piano accompaniment continues with the same rhythmic pattern.



The musical score is written in a key signature of one flat (Bb) and a common time signature (C). It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line contains the lyrics: "I'm stamp-ing my feet, I'm stamp-ing my feet,". The piano accompaniment features a steady bass line and chords in the right hand. The second system also has a vocal line and piano accompaniment. The vocal line contains the lyrics: "I'm, I'm, I'm, I'm, I'm stamp-ing my feet!". The piano accompaniment continues with similar rhythmic patterns.





Using EYFS Songs in Your Lessons

With this age group, as we are sure you will know, little and often is the best way of reinforcing learning and this is no different with music and singing. We would advise you to try and do ten minutes of singing every day, if at all possible,

rather than one large chunk every week. Although we are gradually building up a bank of more MusicShare songs for you – here is a suggested route for how you might begin to use these songs within your planning...

WEEK 1

Monday	Quickly warm up the voices by getting them to do a jelly wiggle body shake and some call and response funny noises – duck quacking, snake hissing etc.. Watch the video of the Hello Song . Slowly go through each action (as indicated on the word sheet) finding the different parts of the body/actions and practising them slowly but rhythmically. Play the video through again and get them to join in with the actions if possible.
Tuesday	Quickly warm up the voices as per Monday. Recap the actions to the Hello Song – play the video and join in with the song. Slowly sing them the 'hello' and ask them to echo it. Try playing the video for a second time and ask them to repeat the 'hellos' and join in with the actions.
Wednesday	Quickly warm up the voices as per Monday. Watch the Stamp Your Feet teaching video, which will hopefully do everything you will need. Feel free to stop the video and recap or do things more slowly where needed.
Thursday	Quickly warm up the voices as per Monday. Recap the Stamp Your Feet actions and then find the stamp your feet performance track and sing along.
Friday	Quickly warm up the voices by singing the Hello Song – how much of the song are they now able to join in with? Sing the song several times. Finish the session by singing Stamp Your Feet through with the video

WEEK 2

Monday	Quickly warm up the voices by getting them to shake their arms and legs four times each, then two times each, then one time. Then do some call and response funny noises – car horn beeping, aeroplane swoops. Sing the Hello Song through with the video. Play them the performance track of Where Shall We Go Today?
Tuesday	Quickly warm up the voices by doing the physical warm up as per Monday. Do not vocally warm-up yet, instead, listen to the performance track of Where Shall We Go Today? and then discuss with them the three questions – where will they go, how will they get there, and how does that sound? Use the sounds as your noises for today's vocal warm up and voice play.
Wednesday	Quickly warm up the voices as per Monday. Watch the Where Shall We Go Today? teaching video, which will hopefully do everything you will need. Feel free to stop the video and recap or do things more slowly where needed – it may well be that you need two days to cover everything.
Thursday	Quickly warm up the voices by singing the Hello Song (perhaps they might like to start thinking up their own actions for this song?) Recap Where Shall We Go Today? either by using the teaching video or utilising the performance track.
Friday	Quickly warm up the voices as per Monday. Can they remember the Stamp Your Feet song? Perhaps recap the actions and then play the performance track.

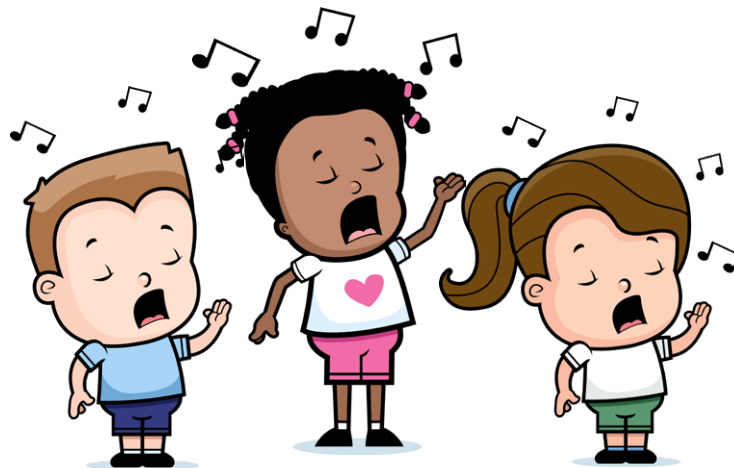


WEEK 3

Monday	Quickly warm up the voices by getting them to stamp their feet in time to any of the songs. Call and response funny noises – fire engine siren, laughter high and low. Watch and join in with the video of the Hello Song . Recap Where Shall We Go Today? with the performance track and the children leading the choices.
Tuesday	Quickly warm up the voices as per Monday. Watch the We Are Counting teaching video, which will hopefully do everything you will need. Feel free to stop the video and recap or do things more slowly where needed.
Wednesday	Quickly warm up the voices as per Monday. Recap Stamp Your Feet perhaps by inventing new actions. Recap the We Are Counting video.
Thursday	Quickly warm up the voices as per Monday. Recap the We Are Counting song slowly without accompaniment first and then perform it with the performance track.
Friday	Quickly warm up the voices by singing the Hello Song . The children can then choose their favourite song to perform.

WEEK 4

Monday	Voice play day - warm up and play with the voices by getting them to come up with their own routine of noises and actions to counts of four. For example, clap, 2, 3, 4 / shooting star noise, 2, 3, 4 / stamp, 2, 3, 4 etc..
Tuesday	Quickly warm up the voices by utilising any of the previous warm-up ideas. Hopefully you will have worked out by now, given the previous examples that at this age group, something physical and something gently building up the vocal muscles is the way forward. Recap We Are Counting with the video – can you get the children to start leading by standing up and choosing how many fingers to hold up and to lead the counting?
Wednesday	Quickly warm up the voices as per Tuesday. Recap Where Shall We Go Today? . Can they clap to the pulse (the heartbeat)? How about clapping the rhythm of 'where shall we go today?' and then talk about the difference between pulse and rhythm.
Thursday	Quickly warm up the voices as per Tuesday. Recap the Stamp Your Feet actions and then find the Stamp Your Feet performance track and sing along.
Friday	Quickly warm up the voices as per Tuesday. Give them another chance to choose their favourite songs and perform them.





EYFS Recommended Singing Resources

As well as our own MusicShare resources in this book and on lichfieldmusicshare.org.uk, we recommend the following:

From **Singing games and Rhymes for Early Years 1** by Lucinda Geoghegan, published by the National Youth Choir of Scotland (NYCOS)

nycos.co.uk/learn/resources-publications/

Cobbler, Cobbler
Early in the Morning
Ev'rybody Sit Down
Here Comes a Bluebird
Here is the Beehive
Ickle, Ockle, Blue Bottle
Jack-in-the-Box
Old Mr Woodpecker
On a Log
Rain is Falling Down
Sally Go Round the Sun
Snail, Snail
Teddy Bear
Touch Your Shoulders

These are all very simple songs with a perfect pitch range for this age group, excellent for reinforcing pulse and rhythm. The book comes complete with videos displaying the games. NYCOS have also recorded many of these songs on their YouTube channel!

From **NYMAZ Early Years Songsbook: Songs for Modern Children**. You can either purchase the book for £5 or become a member and receive it for free.

nymaz.org.uk

Come and Sing and Play with Me - Lindsay Ibbotson
It's My Turn, It's Your Turn - Anna & Ed Snow
It's Time to Go Go Go - Danielle Ballantine-Drake
Steering Wheel - Steve Grocott
We're Off on an Adventure - Hannah Dilworth & Kathryn Sturman
What is a Family? - Sally Kee

These are truly excellent songs for development in the early years. They are much more appropriate than many nursery rhymes in terms of topics.

All songs from the two printed resources by **Soundpots: Children's Songs, Rhymes & Games** used as part of the Soundpots Project in Stoke-on-Trent & **Soundpots: Soundpottery at the Gladstone Pottery Museum**. Visit the CMS Soundpots website for more information: stokecms.org.uk/early-years-provision



Singing with KS1

These are some more general practical notes to accompany the more specific KS1 Video resource we have created.

Warming Up Young Voices

It is never too early to start to reinforce principles of good singing such as standing/sitting well, gently warming up the voice before singing properly, not

breathing loudly. The most fun you can have with this age group is making lots of silly noises – sirens, witch cackles – that kind of thing!

Choosing Repertoire for KS1

Remember that these voices are still very little and smaller physically means smaller vocal cords, which means limited range. Consider very carefully the repertoire you choose – is a modern-day pop song with an extreme vocal range going to be the best option?

Make your session fun, colourful. Use actions.

Repeat, repeat and repeat again – it is through repetition that your pupils will become confident and will have a reinforced sense of pitch, pulse and rhythm.

Consider finding out more about the Kodaly (Tonic Solfa) method, which is an extraordinarily brilliant way of developing musicianship through singing.

The Printed Resource That Follows

On the following pages you will find the sheet music and lyrics for some songs appropriate for KS1 – all of these songs have accompanying resources (teaching videos, backing tracks etc.) available on the MusicShare website (see p.4 on how to access them).

After the printed sheet music you will also find an inventory of recommended singing resources and lesson plans to accompany these songs and at the back of this book you will find a list of recommended websites and resources.





Little Seeds

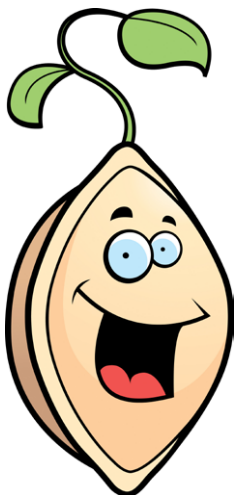
Words and Music by Stuart Johnson, reproduced by his kind permission

1. Little seeds

They just grow
Little plants
They just grow
'Til it's Harvest time
and we all gather in the food.

2. On the fields

Little raindrops fall
Then the sun
Makes the crops grow tall
'Til it's Harvest time...



3. On the trees

See the blossoms come
Then the fruit
Ripens in the sun
'Til it's Harvest time...



Little Seeds

Words and Music by Stuart Johnson, reproduced by his kind permission

1. Lit - tle seeds They just
2. On the fields Lit - tle
3. On the trees See the

grow _____ Lit - tle plants They just grow _____
rain-drops fall Then the sun Makes the crops grow tall 'Til it's
blos-soms come Then the fruit Ri - pens in the sun

Har-vest time and we all ga-ther in the food.





Song Of The Witch

Words and Music by Stuart Johnson, reproduced by his kind permission

**1. Long black dress and a tall black hat
Pointed teeth and a big black cat
I'm a witch, I'm a witch!
In the pot I mix my spells
How it bubbles and how it smells
Please take care that you treat me well
Or on you I will cast a spell
I'm a witch, I'm a wicked witch!**

**2. Long black nails and two hands like claws
Fierce dark eyes that can see through doors
I'm a witch, I'm a witch!
In the pot I mix my spells
How it bubbles and how it smells
Please take care that you treat me well
Or on you I will cast a spell
I'm a witch, I'm a wicked witch!**





Song Of The Witch

Words and Music by Stuart Johnson, reproduced by his kind permission

Steadily with mystery

Em Bm C D Em Bm C D

Em Bm C D

1. Long black dress and a tall black hat
2. Long black nails and two hands like claws

Em Bm C D Em

Point - ed teeth and a big black cat I'm a witch, I'm a
Fierce dark eyes that can see through doors



Em Am B Am

witch! In the pot I mix my spells How it bubbles and

B Em Bm C D

how it smells Please take care that you treat me well

Em Bm C D Em

Or on you I will cast a spell I'm a witch, I'm a

B Em

wick - ed witch!





Broomstick Song

Words and Music by Stuart Johnson, reproduced by his kind permission

1. Can you ride a broomstick?

It is very hard

Not much use for riding

Better for sweeping the yard!

Who-oo! Who-oo!

Flying through the air

Who-oo! Who-oo!

Try it if you dare!

2. If you take a journey

And you're going far

Don't go on your broomstick

It's warmer in the car!

Who-oo! Who-oo!

Flying through the air

Who-oo! Who-oo!

Try it if you dare!



3. Can you ride a broomstick?

Try it if you like

You can have the broomstick

I'd rather ride a bike!

Whoo-oo! Whoo-oo!

Flying through the air

Whoo-oo! Whoo-oo!

Try it if you dare!

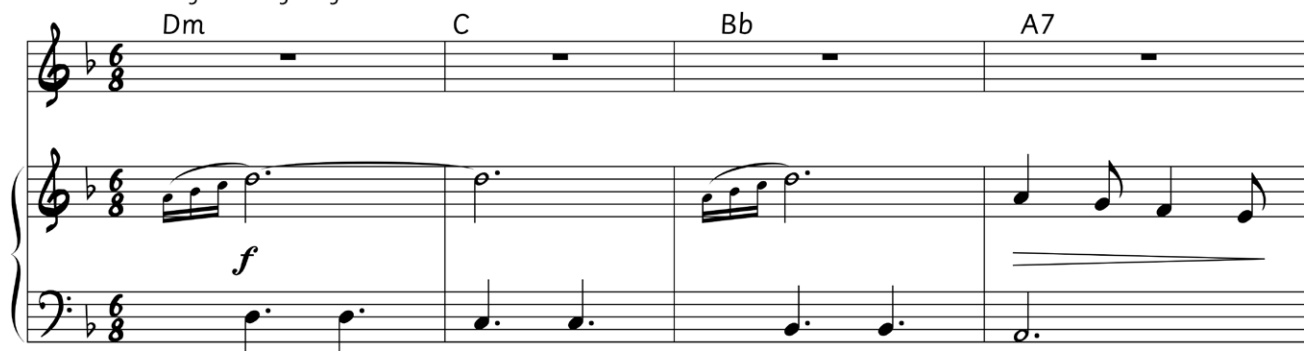


Broomstick Song

Words and Music by Stuart Johnson, reproduced by his kind permission


Steadily with mystery

Chords: Dm C Bb A7



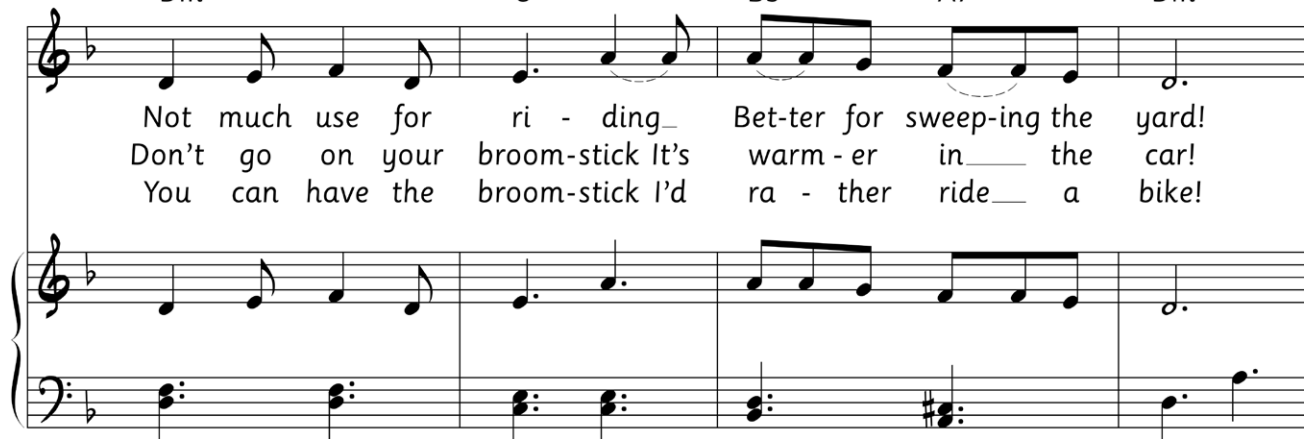
Chords: Dm C Bb A7sus4 A7

1. Can you ride a broom - stick? It is ve - ry hard
 2. If you take a jour - ney And you're go - ing far
 3. Can you ride a broom - stick? Try it if you like



Chords: Dm C Bb A7 Dm

Not much use for ri - ding_ Bet-ter for sweep-ing the yard!
 Don't go on your broom-stick It's warm - er in_ the car!
 You can have the broom-stick I'd ra - ther ride_ a bike!




Dm/B Dm/B Bbm A7

Whoo - oo! Whoo - oo! Fly - ing through the air

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (Bb). It contains four measures of music. The first two measures are identical, each starting with a dotted quarter note followed by a quarter rest, then a dotted quarter note followed by a quarter rest. The lyrics 'Whoo - oo!' are written below these notes. The third measure starts with a quarter note, followed by a quarter note, a quarter note, and a quarter note. The lyrics 'Fly - ing through the' are written below. The fourth measure is a single dotted half note with the lyric 'air' below it. The piano accompaniment is written in grand staff (treble and bass clefs). The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The first two measures use a Dm/B chord, the third uses a Bbm chord, and the fourth uses an A7 chord. A dynamic marking 'f' is present in the first measure of the piano part.

Dm/B Dm/B Bb A7 Dm

Whoo - oo! Whoo - oo! Try it if you dare!

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (Bb). It contains five measures of music. The first two measures are identical, each starting with a dotted quarter note followed by a quarter rest, then a dotted quarter note followed by a quarter rest. The lyrics 'Whoo - oo!' are written below these notes. The third measure starts with a quarter note, followed by a quarter note, a quarter note, and a quarter note. The lyrics 'Try it if you' are written below. The fourth measure is a single dotted half note with the lyric 'dare!' below it. The fifth measure is a single dotted half note with a repeat sign at the end. The piano accompaniment is written in grand staff (treble and bass clefs). The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The first two measures use a Dm/B chord, the third uses a Bb chord, the fourth uses an A7 chord, and the fifth uses a Dm chord. A repeat sign is present at the end of the piano part.





Safe To Cross?

Words and Music by Cathy Lamb for MusicShare

Don't forget that your first source for road safety is The Highway Code – this is just to reinforce the messages!

1. Is it safe to cross yet?

Are we clear to go?

Look right, look left, then look again!

**And if you see and hear no cars,
then you can cross the road.**

2. Have you stopped to listen?

Have you looked about?

Just wait, then look, then listen up!

**And if you think it's safe to go,
then you can step right out!**

3. This is so important!

It could save your life!

**For if you have an accident,
it could be really serious,
so make sure you think twice!**



4. Now let's have a recap!
What is it we've learned?
Look right, look left, then look again!
And if you see and hear no cars,
it could be really serious,
and if you think it's safe to go,
then it can be your turn!





Safe To Cross?

Words and Music by Cathy Lamb for MusicShare

Don't forget that your first source for road safety is The Highway Code – this is just to reinforce the messages!

Musical notation for the first system, including a treble clef staff with a whole rest and a piano accompaniment with chords and a bass line.

1. Is it safe to cross yet?
2. Have you stopped to listen?
3. This is so important!
4. Now let's have a recap!

Musical notation for the second system, including a treble clef staff with a melody and a piano accompaniment.

Is it clear to go? Look right, look left, then
Have you looked a - bout? Just wait, then look, then
This could save your life! For if you have an
What is it we've learned? Look right, look left, then

Musical notation for the third system, including a treble clef staff with a melody and a piano accompaniment.



look a - gain! And if you see and hear no cars, then
 lis - ten up!_ And if you think it's safe to go, then
 ac - ci - dent, it could be real - ly se - ri - ous, so
 look a - gain! And if you see and hear no cars, it

1. - 3.

you can cross the road.____
 you can step right out.____
 make sure you think twice!____

4.

could be real - ly se - ri - ous, and if you think it's

safe to go, then it can be your turn!____





Using KS1 Songs in Your Lessons

With this age group, as we are sure you will know, little and often is the best way of reinforcing learning and this is no different with music and singing. We would advise you to try and do ten minutes of singing every day, if at all possible,

rather than one large chunk every week. Although we are gradually building up a bank of more MusicShare songs for you – here is a suggested route for how you might begin to use these songs within your planning...

WEEK 1

Monday	Quickly warm up the voices by getting them to do a jelly wiggle body shake and some call and response funny noises – duck quacking, snake hissing etc.. Watch the video of the Hello Song . Slowly go through each action (as indicated on the word sheet) finding the different parts of the body/actions and practising them slowly but rhythmically. Play the video through again and get them to join in with the actions if possible.
Tuesday	Quickly warm up the voices as per Monday. Recap the actions to the Hello Song – play the video and join in with the song. Slowly sing them the 'Hello' and ask them to echo it. Try playing the video for a second time and ask them to repeat the 'Hellos' and join in with the actions.
Wednesday	Quickly warm up the voices as per Monday. Watch the Little Seeds teaching video, which will hopefully do everything you will need. Feel free to stop the video and recap or do things more slowly where needed.
Thursday	Quickly warm up the voices as per Monday. Recap Little seeds .
Friday	Quickly warm up the voices by singing the Hello Song – how much of the song are they now able to join in with? Sing the song several times. Finish the session by singing Little Seeds through with the video.

WEEK 2

Monday	Quickly warm up the voices by getting them to shake their arms and legs four times each, then two times each, then one time. Then do some call and response funny noises – car horn beeping, aeroplane swoops etc.. Sing the Hello Song through with the video. Play them the performance track of Song of the Witch .
Tuesday	Quickly warm up the voices as per Monday. Watch the Song of the Witch teaching video, which will hopefully do everything you will need. Feel free to stop the video and recap or do things more slowly where needed.
Wednesday	Quickly warm up the voices as per Monday. Recap the Song of the Witch either via the teaching video or simply via the performance track.
Thursday	Quickly warm up the voices by singing the Hello Song (perhaps they might like to start thinking up their own actions for this song?) Sing through Little Seeds with the performance track.
Friday	Quickly warm up the voices as per Monday. Watch the Broomstick Song teaching video, which will hopefully do everything you will need. Feel free to stop the video and recap or do things more slowly where needed.



WEEK 3

Monday	Quickly warm up the voices by getting them to stamp their feet in time to any of the songs. Call and response funny noises – fire engine siren, laughter high and low. Watch and join in again with the video of the Broomstick Song .
Tuesday	Quickly warm up the voices as per Monday. Recap the Song of the Witch and the Broomstick Song either via the teaching videos or simply just the performance tracks. Perhaps consider the pulse of each song and get them to stamp along.
Wednesday	Watch the Safe to Cross teaching video and use this as both a warm-up and the main body of the session.
Thursday	Quickly warm up the voices as per Monday. Recap Safe to Cross .
Friday	Quickly warm up the voices by singing the Hello Song . The children can then choose their favourite song to perform.

WEEK 4

Monday	Voice play day - warm up and play with the voices by getting them to come up with their own routine of noises and actions to counts of four. Clap, 2, 3, 4 / Shooting star noise, 2, 3, 4 / stamp, 2, 3, 4 etc..
Tuesday	Quickly warm up the voices by utilising any of the previous warm up ideas. Hopefully you will have worked out by now, given the previous examples, that at this age group something physical and something gently building up the vocal muscles is the way forward. Recap Little Seeds with the video. Could the children write the words to another verse?
Wednesday	Quickly warm up the voices as per Tuesday. Can you recap the Song of the Witch ? Can they clap to the pulse (the heartbeat)? How about clapping the rhythm of 'can you ride a broomstick' and talk about the difference between pulse and rhythm.
Thursday	Quickly warm up the voices as per Tuesday. Recap the Broomstick Song . Can you add actions and attempt this in difference types of voices/characters?
Friday	Quickly warm up the voices as per Tuesday. Give them another chance to choose their favourite songs and perform them.





KS1 Recommended Singing Resources

As well as our own MusicShare resources in this book and on lichfieldmusicshare.org.uk, we recommend the following:

WARM-UPS AND CHANTS

From **Singing Sherlock Book 2**, Boosey & Hawkes

Crash Beep Beep

Heads and Shoulders Baby

The Penguin Song

Tony Chestnut (also great for internalisation/thinking voice)

From **Singing Sherlock Book 3**, Boosey & Hawkes

Sitting on the Bus - Jon Laird

From **Junior Song Books Book 14: Sing for Pleasure**

Ziggy da Dumba - Traditional Polish singing games collected by Ula Weber

From **Young Voiceworks**, Oxford University Press

Mr Wiggly and Mr Waggly - Anon

Old King Glory - Trad. American

Warm Up and Stomp Canon - JoMcNally

From **Voicelinks**, Oxford University Press

Chamniano Gogo - adapted by Douglas Coombes arr. Peter Hunt

The King is in the Castle - Sue Nicholls

From **Singing Games and Rhymes for Middle Years**, Lucinda Geoghegan (NYCOS)

Chickamey, Chickamey, Craney Crow

Dan Dan

Ding Dong

Hot Potato

Lemon Lime

Who Stole My Chickens?

From our very own **MusicShare Resource**, which is free for school within The Music Partnership Area - contact us via musicshare@lichfieldcathedralschool.com for more information

The Humming Song - Cathy Lamb

CALL AND RESPONSE

From **Singing Sherlock Book 2**, Boosey & Hawkes

Come to the Pet Shop - Jan Holdstock

Lickety Spit - Kay Umansky

From **Junior Song Books Book 2**, Sing for Pleasure

Kumala Vista - collected by Ken Lee

Oo a Lay Lay - traditional echo song



ROUNDS

From **Junior Voiceworks 1**, Oxford University Press
Digger Digger Boom

From **Junior Voiceworks 2**, Oxford University Press
Penguin - Lucy W. Rhu & Kevin Stannard

From **Junior Song Books Book 3**, Sing for Pleasure
Clap, Stamp, Slap, Click! - Jan Holdstock

FUN SONGS THAT DON'T FIT A CATEGORY

From **Junior Voiceworks 2**, Oxford University Press
Monster Stomp - Jon Bennett & John Perry

From **Singing Sherlock Book 2**, Boosey & Hawkes
Jack-in-the-Box
Keep-Fit Calypso - Sue Nicholls
Who's That? - Camilla During

From **Wonderful Day**, ExCathedra Sing Maker
The Do Be Do Song - Ula Weber

From **Young Voiceworks**, Oxford University Press
Miss Mary Mack - Traditional
Squirrel Songs - Traditional arr. Jo McNally
Rainy Old, Gloomy Old Day

From **The Giggly, Grumpy, Scary Book**, Universal Edition
There's a Nasty Thing Under the Bed - Jan Holdstock

From **If You Ever Meet a Dinosaur**, Boosey & Hawkes
If You Ever Meet a Dinosaur - Camilla During
Jake - Camilla During

CUMULATIVE SONGS

From **Red Hot Songs Library: Cumulative Songs**, Sarah Watts & Kevin Mayhew
I Saw a Monster in the Garden
Menu Song
One Finger, One Thumb
There Were Ten in the Bed





Singing with KS2

These are some more general practical notes to accompany the more specific KS2 Video resource we have created.

Warming Up Voices

Do always make sure you warm-up at the beginning of any session even if it is just for a very short period of time. Use the warm-ups to reinforce principles

of good singing such as standing/sitting well, good breathing down and vocal.

Choosing Repertoire for KS2

By KS2, children's voices are a lot more flexible - their range may actually be wider than yours. A good range is often starting on Middle C and going to the E an octave and a bit beyond that, or possibly even higher. Despite the greater flexibility it is still important to consider very carefully the repertoire you choose –

try not to choose anything that might cause them to force their voices.

Consider finding out more about the Kodaly (Tonic Solfa) method, which is an extraordinarily brilliant way of developing musicianship through singing.

The Printed Resource That Follows

On the following pages you will find the sheet music and lyrics for some songs appropriate for KS2 – all of these songs have accompanying resources (teaching videos, backing tracks etc.) available on the MusicShare website (see p.4 on how to access them).

After the printed sheet music you will also find an inventory of recommended singing resources and lesson plans to accompany these songs and at the back of this book you will find a list of recommended websites and resources.





The Humming Song

Music by Cathy Lamb for MusicShare

Good humming: stick your tongue out through closed lips then take your tongue back in and behind your top teeth.

Hum with off-beat clicks

Hum with off-beat claps



The first system of music consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line starts with a whole note B-flat, followed by a quarter rest, then a quarter note D-flat, another quarter rest, and a quarter note E-flat. This is followed by a half note F, a quarter note G, a quarter note A, and a quarter note B-flat. The piano accompaniment features a steady bass line of quarter notes: B-flat, D-flat, F, B-flat, D-flat, F, B-flat, D-flat. The right hand plays chords: B-flat major, D-flat major, F major, and B-flat major.

The second system continues the vocal line and piano accompaniment. The vocal line begins with a quarter note B-flat, followed by quarter notes D-flat, E-flat, and F. This is followed by a half note G, a quarter note A, and a quarter note B-flat. The piano accompaniment continues with the same bass line and right-hand chords. The system concludes with a double bar line and a key signature change to D major (two sharps).

The third system includes a rhythmic instruction: "Hum with off-beat click on beat 2, and off-beat stamp and clap on beat 4". The key signature is D major (two sharps). The vocal line starts with a whole note D, followed by a quarter rest, then a quarter note E, another quarter rest, and a quarter note F#. This is followed by a half note G, a quarter note A, and a quarter note B. The piano accompaniment continues with the same bass line and right-hand chords. The system concludes with a double bar line and a key signature change to B major (two sharps).

The fourth system continues the vocal line and piano accompaniment in B major. The vocal line begins with a quarter note D, followed by quarter notes E, F#, and G. This is followed by a half note A, a quarter note B, and a quarter note C#. The piano accompaniment continues with the same bass line and right-hand chords. The system concludes with a double bar line and a key signature change to G major (one sharp).



Hum and dance with glee!



Mmmm



There Was An Old Woman

Traditional arr. Ben and Cathy Lamb, with thanks to Rossini, Sherman and Sherman, and Merrill and Rodgers

1. There was an old woman who swallowed a fly:

I don't know why she swallowed the fly,

zzzp, perhaps she'll die!

Dumpty-dum

Dumpty-dumpty-dumpty-dum.

2. There was old woman who swallowed a spider:

incy wincy spider climbed up the water spout,
that wriggled and jiggled and tiggled inside her.

She swallowed the spider to catch the fly,

I don't know why she swallowed the fly,

zzzp, perhaps she'll die!

Dumpty-dum

Dumpty-dumpty-dumpty-dum.





3. There was an old woman who swallowed a bird:

d-dl-er der der-dm, d-dl-er der der-dm,

How absurd: to swallow a bird!

She swallowed the bird to catch the spider,

she swallowed the spider to catch the fly,

I don't know why she swallowed the fly,

zzzp, perhaps she'll die!

Dumpty-dum

Dumpty-dumpty-dumpty-dum.

4. There was an old woman who swallowed a:

Ev'rybody wants to be a cat! Miaou!

Fancy that: to swallow a cat!

She swallowed the cat to catch the bird,

she swallowed the bird to catch the spider,

she swallowed the spider to catch the fly,

I don't know why she swallowed the fly,

zzzp, perhaps she'll die!

Dumpty-dum

Dumpty-dumpty-dumpty-dum.



**5. There was an old woman who swallowed a dog:
How much is that doggy in the window? Woof, woof!**

What a hog: to swallow a dog!

**She swallowed the dog to catch the cat,
she swallowed the cat to catch the bird,
she swallowed the bird to catch the spider,
she swallowed the spider to catch the fly,
I don't know why she swallowed the fly,**

zzzp, perhaps she'll die!

Dumpty-dum

Dumpty-dumpty-dumpty-dum.

6. There was an old woman who swallowed a goat:

High on a hill liv'd a lonely goat-herd!

Open'd her throat and swallowed a goat!

**She swallowed the goat to catch the dog,
she swallowed the dog to catch the cat,
she swallowed the cat to catch the bird,
she swallowed the bird to catch the spider,
she swallowed the spider to catch the fly,**

I don't know why she swallowed the fly,

zzzp, perhaps she'll die!

Dumpty-dum

Dumpty-dumpty-dumpty-dum.



7. There was an old woman who swallowed a cow:

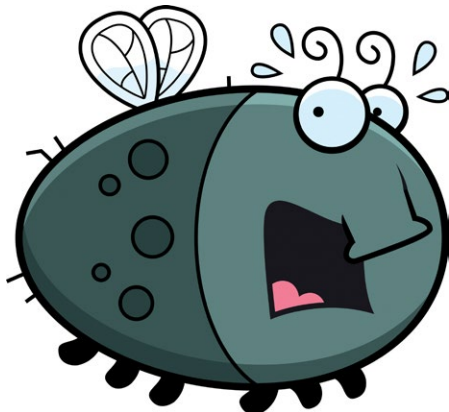
Old MacDonald had a farm.

**I don't know how she swallowed a cow!
She swallowed the cow to catch the goat,
she swallowed the goat to catch the dog,
she swallowed the dog to catch the cat,
she swallowed the cat to catch the bird,
she swallowed the bird to catch the spider,
she swallowed the spider to catch the fly,
I don't know why she swallowed the fly,
zzzp, perhaps she'll die!**

8. There was an old woman who swallowed a horse!

She's dead, of course!

NEIGH!



There Was An Old Woman

Traditional arr. Ben and Cathy Lamb, with thanks to Rossini, Sherman and Sherman, and Merrill and Rodgers

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by a half note 'There' in the fifth measure. The piano accompaniment features a steady eighth-note bass line and a treble line with quarter and eighth notes.

The second system continues the song with the lyrics: "was an old wo-man who swal-lowed a fly: I don't know why she swal-lowed the fly,". The vocal line has a melodic line with some slurs. The piano accompaniment provides harmonic support with chords and a rhythmic bass line.

The third system contains the lyrics: "zzzp, per-haps she'll die! Dump-ty - dum Dum-pty - dum-pty-dum-pty -". The vocal line includes a 'zzzp' sound effect and a rhythmic pattern of 'dum-pty' syllables. The piano accompaniment features a consistent eighth-note bass line.

The fourth system concludes the piece with the lyrics: "dum. There was an old wo-man who swal-lowed a spi-der: in - cy win - cy". The vocal line has a final melodic phrase. The piano accompaniment ends with a few final chords and a rhythmic bass line.





spi - der climbed up the wa - ter spout, that wri-gled and jig-gled and

tig-gled in-side her. She swal-lowed the spi-der to catch the fly,

I don't know why she swal-lowed the fly, zzzp, per-haps she'll die! Dum-pty -

dum Dum-pty - dum-pty-dum-pty - dum. There was an old wo-man who



swal - lowed a bird: d - dl - er der der - dm d - dl - er der der - dm,

How ab - surd: to swal - low a bird! She swal - lowed the bird to

catch the spi - der, she swal - lowed the spi - der to catch the fly,

I don't know why she swal - lowed the fly, zzzp, per - haps she'll



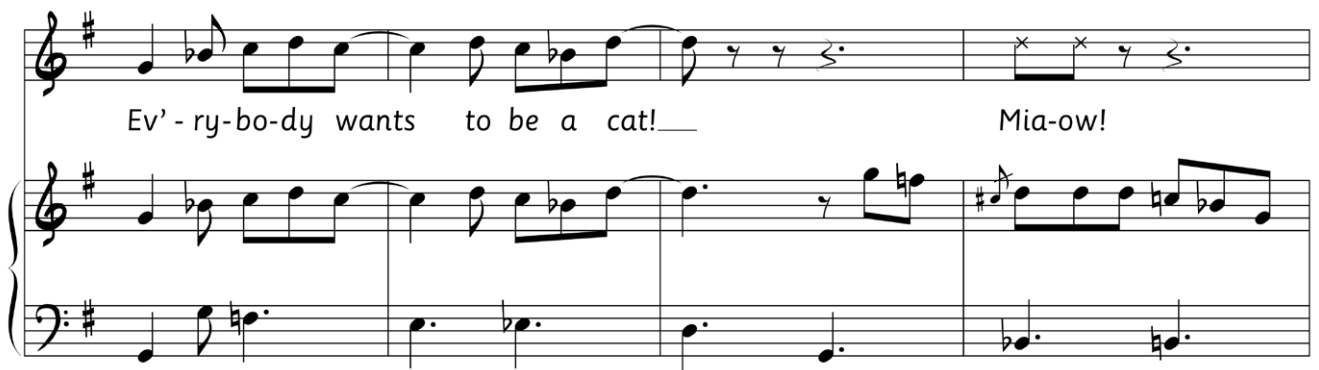
die! Dump - ty - dum Dum - pty - dum - pty - dum - pty -



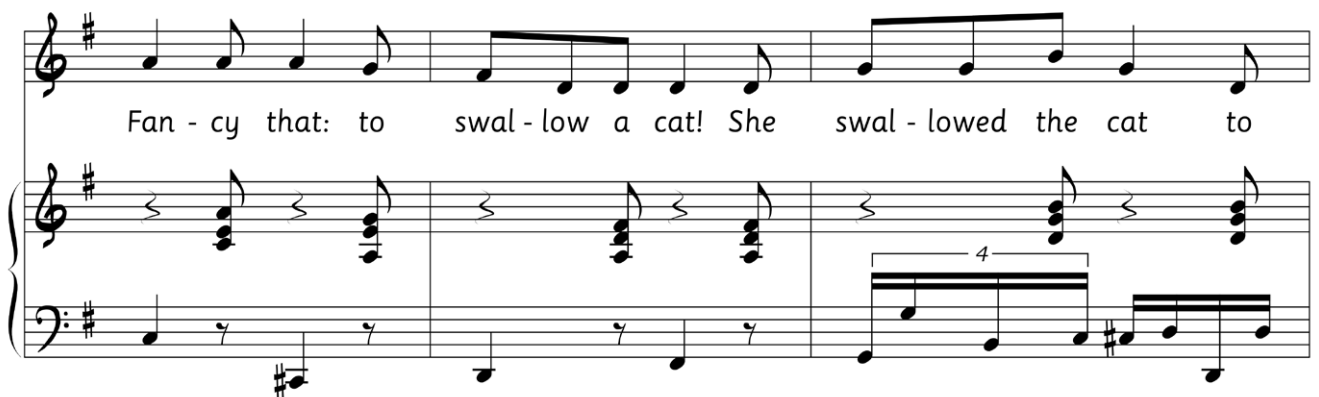
dum. There was an old wo - man who swal - lowed a:



Ev' - ry - bo - dy wants to be a cat! — Mia - ow!



Fan - cy that: to swal - low a cat! She swal - lowed the cat to




catch the bird, she swal-owed the bird to catch the spi-der, she

swal-owed the spi-der to catch the fly, I don't know why she

swal-owed the fly, zzzp, per-haps she'll die! Dump-ty-

dum Dum-pty - dum-pty-dum-pty - dum. There was an old wo-man who



swal-lowed a dog: How much is that dog-gy in the win-dow? Woof, woof!

What a hog: to swal-low a dog! She swal-lowed the dog to

catch the cat, she swal-lowed the cat to catch the bird, she

swal-lowed the bird to catch the spi-der, she swal-lowed the spi-der to



catch the fly, I don't know why she swal-losed the fly, zzzp, per-haps she'll

die! Dump-ty - dum Dum-pty - dum-pty-dum-pty - dum. There

was an old wo-man who swal-losed a goat: High on a hill liv'd a

lone - ly goat - herd! O - pen'd her throat and swal - loped a goat! She



swal-lowed the goat to catch the dog, she swal-lowed the dog to

catch the cat, she swal-lowed the cat to catch the bird, she

swal-lowed the bird to catch the spi-der, she swal-lowed the spi-der to

catch the fly, I don't know why she swal-lowed the fly, zzzp, per-haps she'll



die! Dump-ty - dum Dum-pty - dum-pty-dum-pty - dum. There

was an old wo-man who swal-owed a cow: Old Mac-do-nald had a farm.

I don't know how she swal-owed a cow! She swal-owed the cow to

catch the goat, she swal-owed the goat to catch the dog, she





swal-owed the dog to catch the cat, she swal-owed the cat to

catch the bird, she swal-owed the bird to catch the spi-der, she

swal-owed the spi-der to catch the fly, I don't know why she

swal - lowed the fly, zzzp, per - haps she'll die!



There was an old wo-man who swal-lowed a horse.

The first system of the musical score is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line with lyrics and a piano accompaniment with chords and a bass line.

She's

The second system continues the musical score in 4/4 time with the same key signature. It includes a vocal line with the lyric 'She's' and a piano accompaniment.

dead, of course! NEIGH!

The third system concludes the musical score in 4/4 time with the same key signature. It features a vocal line with the lyrics 'dead, of course! NEIGH!' and a piano accompaniment.





Si si Lanobana

Words and Music by Dan Baker, Ben & Cathy Lamb
(The words for this song are entirely made up!)

**Si si lanobana, Si si lanotina,
Si si lanobana, Si si lanoti. [x2]**

**Lanobana, Lanotina,
Lanobana, Lanoti. [x2]**

**Ko Ko Ko-nawa,
Tchikoza!
Ko Ko Ko-nawa,
Mm-bwey-noh! [x2]**

**Lanobana, Lanotina,
Lanobana, Lanoti. [x2]**

**Si si lanobana, Si si lanotina,
Si si lanobana, Si si lanoti. [x2]**

Si si lanoti!



Si Si Lanobana

Words and Music by Dan Baker, Ben & Cathy Lamb
(The words for this song are entirely made up!)

Si si la-no - ba - na, Si si la-no -

ti - na, Si si la-no - ba - na, Si si la-no - ti.

Si si la-no - ba - na, Si si la-no - ti - na, Si si la-no -

-ba-na, Si si la-no - ti. La - no - ba-na, La - no -





-ti-na, La - no - ba-na, La - no - ti. La - no - ba-na,

The first system of music features a vocal line in G minor with a 3/4 time signature. The lyrics are "-ti-na, La - no - ba-na, La - no - ti. La - no - ba-na,". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

La - no - ti-na, La - no - ba-na, La - no - ti.

The second system continues the vocal line with the lyrics "La - no - ti-na, La - no - ba-na, La - no - ti." The piano accompaniment remains consistent with the first system.

Ko Ko Ko - na - wa, Tchi - ko-za! Ko Ko

The third system introduces new lyrics: "Ko Ko Ko - na - wa, Tchi - ko-za! Ko Ko". The piano accompaniment continues with the same rhythmic pattern.

Ko - na - wa, Mm - bwey-noh! Ko Ko Ko - na -

The fourth system concludes with the lyrics "Ko - na - wa, Mm - bwey-noh! Ko Ko Ko - na -". The piano accompaniment continues with the same rhythmic pattern.



-wa, Tchi - ko-za! Ko Ko — Ko - na - wa, Mm-bwey-noh!

La - no - ba-na, La - no - ti - na, La - no - ba-na,

La - no - ti. La - no - ba-na, La - no - ti - na,

La - no - ba - na, La - no - ti. Si si — la - no -

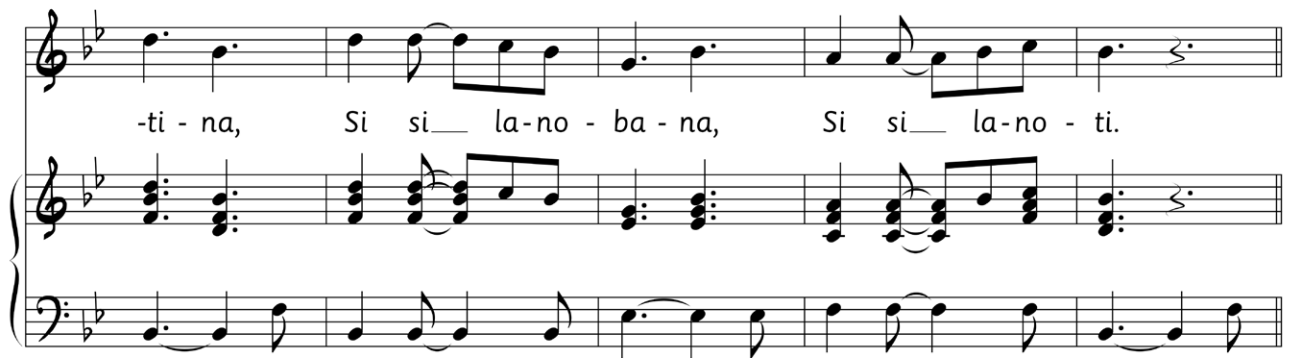




-ba - na, Si si__ la - no - ti - na, Si si__ la - no - ba - na,



Si si__ la - no - ti. Si si__ la - no - ba - na, Si si__ la - no -



-ti - na, Si si__ la - no - ba - na, Si si__ la - no - ti.



Si si__ la - no - ti!



Iron Age!

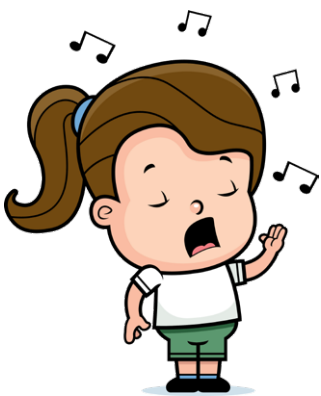
by Cathy and Ben Lamb for MusicShare. Dedicated to Hugo Meynell CofE Primary School
This song can also be sung at the same time as the Stone Age Song (p.70)!

Iron, Iron, Iron Age!
Iron, Iron, Iron Age!
Always fighting, in the Iron Age!

1. They discover'd iron ore,
took it from the rocks ashore.
Blacksmiths work'd hard to build weapons
and treasures to behold!

Iron, Iron, Iron Age!
Iron, Iron, Iron Age!
Always fighting, in the Iron Age!

2. Building hill forts up on high,
dominating all the sky.
Helping to protect them from
attack by other tribes!





**Iron, Iron, Iron Age!
Iron, Iron, Iron Age!
Always fighting, in the Iron Age!**

**3. Learning new things for their time,
progress made was just divine.
Houses, boats and instruments
and clothing most sublime!**

**Iron, Iron, Iron Age!
Iron, Iron, Iron Age!
Always fighting, in the Iron Age!**

**4. Farming with their iron tools,
fishing from their coracles.
Then the Romans re-wrote the rules
and invaded, taking all!**

**Iron, Iron, Iron Age!
Iron, Iron, Iron Age!
Always fighting, in the Iron Age!
Always fighting, in the Iron Age! YEAH!**



Iron Age!

by Cathy and Ben Lamb for MusicShare. Dedicated to Hugo Meynell CofE Primary School
This song can also be sung at the same time as the Stone Age Song (p.70)!

The first system of musical notation consists of three staves. The top staff is a vocal line in 4/4 time, starting with a whole rest for four measures. The middle and bottom staves are piano accompaniment. The piano part begins with a series of chords in the right hand and a simple bass line in the left hand. The key signature has one flat (Bb) and the time signature is 4/4.

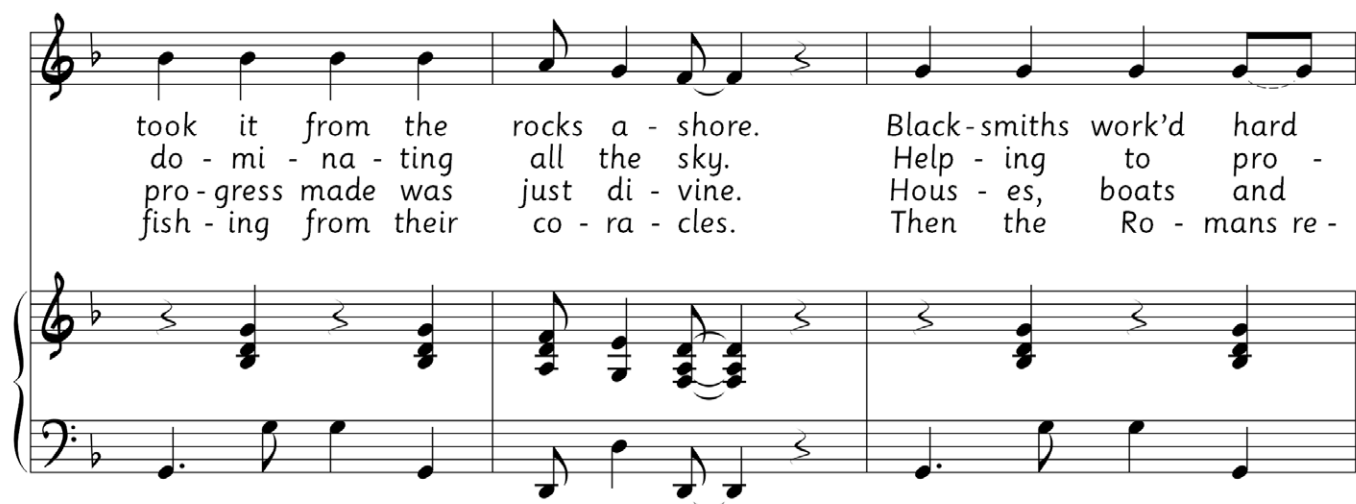
The second system of musical notation consists of three staves. The vocal line has the lyrics: "I-ron, I-ron, I-ron Age! I-ron, I-ron,". The piano accompaniment continues with chords and a bass line. The lyrics are placed below the vocal staff.

The third system of musical notation consists of three staves. The vocal line has the lyrics: "I-ron Age! Al-ways fight-ing, in the I-ron Age!". A first ending bracket labeled "1. - 4." spans the final two measures of the vocal line. The piano accompaniment continues with chords and a bass line. The lyrics are placed below the vocal staff.






1. They dis - co - ver'd i - ron ore,
2. Build - ing hill forts up on high,
3. Learn - ing new things for their time,
4. Farm - ing with their i - ron tools,



took it from the rocks a - shore. Black - smiths work'd hard
do - mi - na - ting all the sky. Help - ing to pro -
pro - gress made was just di - vine. Hous - es, boats and
fish - ing from their co - ra - cles. Then the Ro - mans re -



to build wea - pons and trea - sures to be - hold!_
-tect them from a - ttack by o - ther tribes!_
in - stru - ments and clo - thing most su - blime!_
-wrote the rules and in - va - ded tak - ing all!_



5.

in the I - ron Age! Al - ways fight - ing,

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line starts with a treble clef, a key signature of one flat (Bb), and a common time signature. It begins with a measure rest, followed by a sequence of eighth and quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. A fermata is placed over the final G4. The piano accompaniment consists of a grand staff (treble and bass clefs) with chords and moving lines in both hands.

in the Ir - on Age! YEAH!

Detailed description: This system continues the musical score. The vocal line has a measure rest, followed by notes: G4, A4, Bb4, C5, Bb4, A4, G4. A fermata is placed over the final G4. The piano accompaniment continues with similar chordal and melodic patterns.



Stone Age!

by Cathy and Ben Lamb for MusicShare. Dedicated to Hugo Meynell CofE Primary School
This song can also be sung at the same time as the Iron Age Song (p.65)!

**Stone Age! Stone Age!
Stone Age! Stone Age!
Prehistoric, in the Stone Age!**

**1. I ain't no fool,
this stone is my tool!
Hunting for game is how
I got my fame!**

**Stone Age! Stone Age!
Stone Age! Stone Age!
Prehistoric, in the Stone Age!**

**2. Cave dwelling man,
they had a cunning plan!
Fishing and gathering nuts
and fruit for food!**



**Stone Age! Stone Age!
Stone Age! Stone Age!
Prehistoric, in the Stone Age!**

**3. Learning to farm
was their greatest charm!
Living with others in peace
and harmony!**

**Stone Age! Stone Age!
Stone Age! Stone Age!
Prehistoric, in the Stone Age!**

**4. Painting on walls,
improving their tools.
They were the first to build fires,
how incredible!**

**Stone Age! Stone Age!
Stone Age! Stone Age!
Prehistoric, in the Stone Age!
Prehistoric, in the Stone Age! YEAH!**



Stone Age!

by Cathy and Ben Lamb for MusicShare. Dedicated to Hugo Meynell CofE Primary School
 This song can also be sung at the same time as the Iron Age Song (p.65)!



First system of musical notation. The vocal line consists of four measures of rests. The piano accompaniment features a 4/4 time signature, a key signature of one flat (Bb), and a sequence of chords and moving bass lines.



Second system of musical notation. The vocal line contains three measures with the lyrics "Stone Age! Stone Age! Stone Age!". The piano accompaniment continues with chords and a bass line.



Third system of musical notation. The vocal line contains four measures with the lyrics "Stone Age! Pre - hi - stor - ic, in the Stone". A first ending bracket labeled "1. - 4." spans the final two measures. The piano accompaniment concludes with a final chord and bass line.



Age!

1. I ain't no fool, this
2. Cave dwell-ing man, they
3. Learn - ing to farm was
4. Paint - ing on walls, im -

stone_ is my tool! Hutn - ing for
 had a cun - ning plan! Fish - ing and
 their_ great - est charm! Liv - ing with
 -pro - ving their tools. They were the

game_____ is how I____ got my fame!
 ga - the - ring nuts and_ fruit for food!
 o - thers in peace and_ har - mo - ny!
 first to build fires, how in - cre - di - ble!



5.

in the Stone Age! Pre - hi - sto - ric

5.

in the Stone Age! YEAH!



Whether In The Sunshine

Words and Music by Ben Lamb

**The weather's always changing,
the seasons come and go.**

**Boiling hot or freezing cold,
it's just nature's ebb and flow.**

**Leaves falling from the trees
as the rain drops from on high:
Autumn blowing in the breeze,
the clouds fill up the sky.**

**Whether in the sunshine,
or whether in the rain,
keep smiling through the wind and snow
till the summer comes again.**

**I love the winter time
when snow lies all around:
crisp crunching underfoot
white blanket on the ground.**





**Whether in the sunshine,
or whether in the rain,
keep smiling through the wind and snow
till the summer comes again.**

**The winter leads to spring
and the world comes back into bloom:
rising higher ev'ry day
the sun pushes out the gloom
and now the summer's here
and the circle is complete,
time to stop and take a break:
enjoy the summer heat!**

**Whether in the sunshine,
or whether in the rain,
keep smiling through the wind and snow,
keep on smiling through the wind and snow,
keep on smiling through the wind and snow
till the summer comes again.**



Whether In The Sunshine

Words and Music by Ben Lamb

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the musical piece. The vocal line has a quarter rest followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with similar rhythmic patterns and chord progressions.

The third system includes the vocal line with lyrics. The lyrics are: "The wea - ther's al - ways changing, the sea - sons come and_ go...". The piano accompaniment continues to provide harmonic support.





Boil-ing hot or freez-ing cold, it's just

na-ture's ebb and flow. Leaves fall-ing

from the trees as the rain drops from on high:

Au-tumn blow-ing in the breeze, the clouds fill up the sky..



Whe - ther in the sun - shine, or

whe - ther in the rain, — keep smil - ing through the

wind and snow till the sum - mer comes a - gain. —

I love the win - ter time when snow lies all a - round: —





crisp crunch-ing un-der - foot white blank-et on the ground.

Whe-ther in the sun - shine, or whe-ther in the rain,

keep smil-ing through the wind and snow till the sum-

- mer comes a - gain. The win - ter



leads to spring and the world comes back in - to bloom:

ris - ing high - er ev' - ry day_ the sun push - es out the gloom_

and now the sum - mer's here_ and the

cir - cle is com - plete, _ time to stop and





take a break: en - joy the sum - mer heat!_____

The first system of music features a vocal line in G major (one sharp) and 4/4 time. The lyrics are "take a break: en - joy the sum - mer heat!_____". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Whe - ther in the sun - shine, or whe - ther in the rain,

The second system continues the melody with the lyrics "Whe - ther in the sun - shine, or whe - ther in the rain,". The piano accompaniment provides harmonic support with chords and a steady bass line.

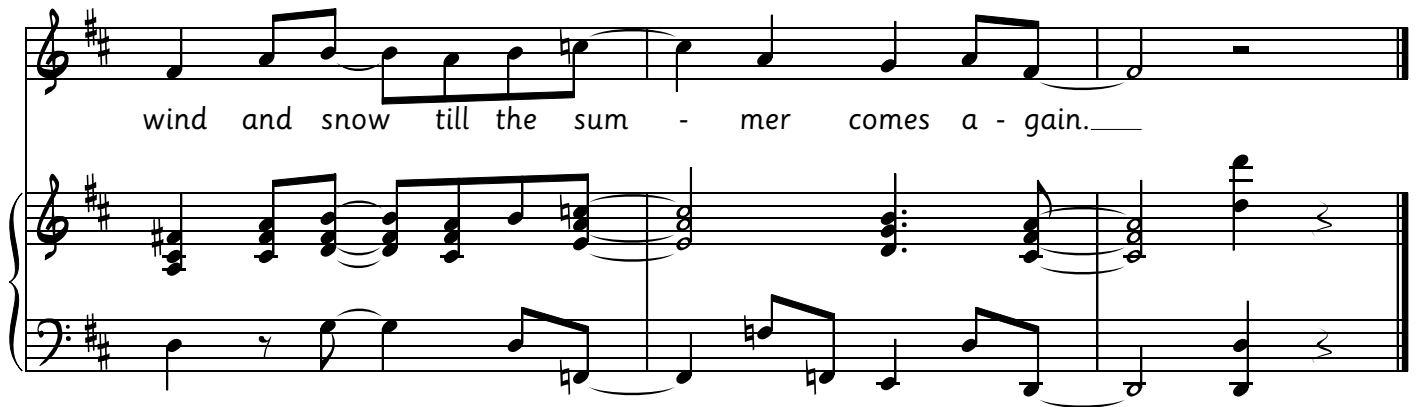
_____ keep smil - ing through the wind and snow, keep on smil -

The third system begins with a vocal line that starts with a rest, followed by the lyrics "keep smil - ing through the wind and snow, keep on smil -". The piano accompaniment continues with chords and a bass line.

- ing through the wind and snow, keep on smil - ing through the

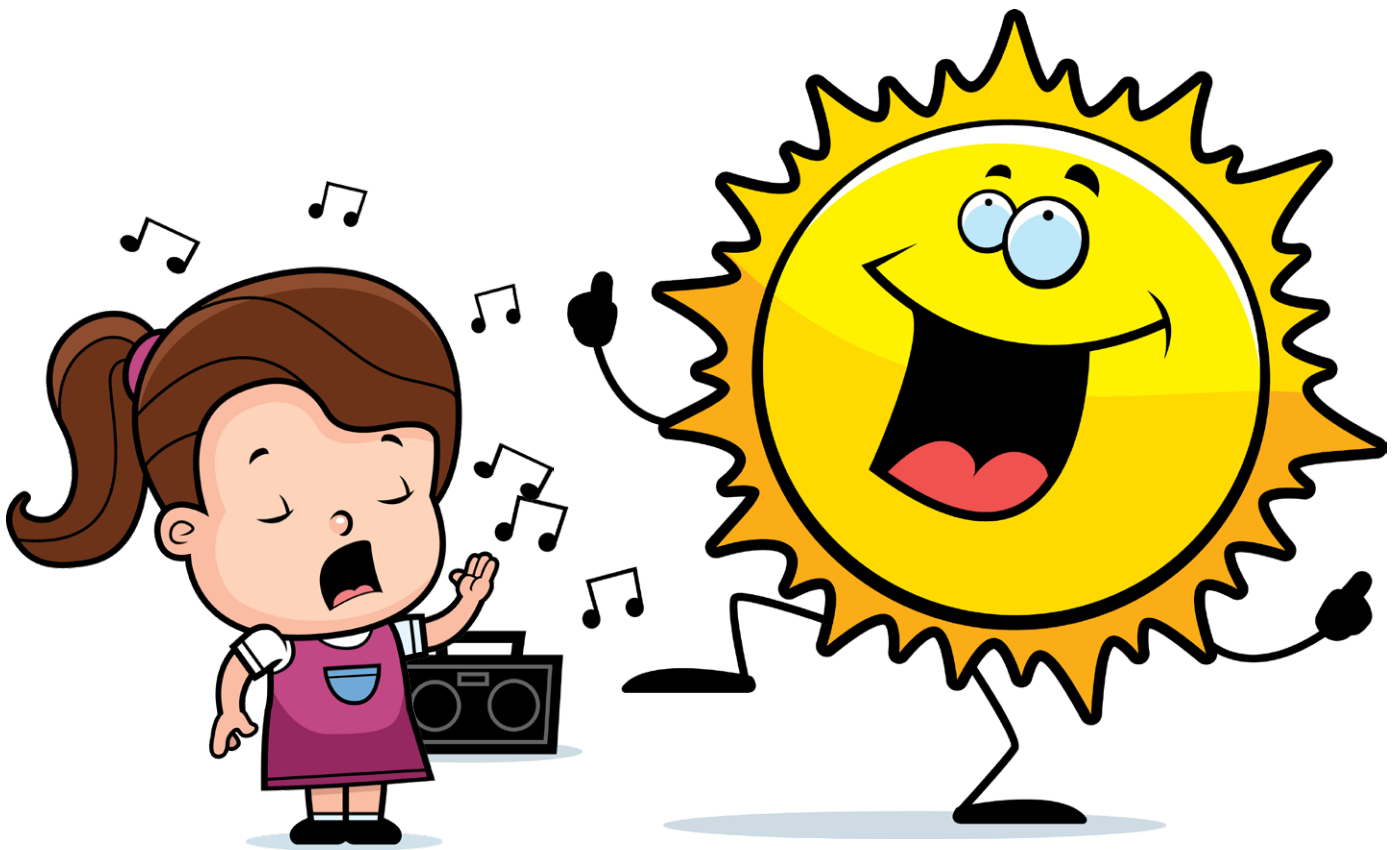
The fourth system concludes the phrase with the lyrics "- ing through the wind and snow, keep on smil - ing through the". The piano accompaniment features a more active bass line in this system.





wind and snow till the sum - mer comes a - gain.____

The musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics. The middle staff is a piano accompaniment in G major, featuring chords and a melodic line. The bottom staff is a bass line in G major, providing a simple harmonic foundation.





When I Grow Up

Words and Music by Cathy Lamb for MusicShare

1. When I grow up what do I want to be?

**It's so hard, facing reality,
'cos I don't know which of the many things
are possible for me.**

**But I'm still young, I don't need to worry,
all I have to do is listen and learn,
open my eyes to the world around,
discover new things, take it all in
and I'll see what's right for me.**

**2. So don't be sad, if you're still quite unsure,
it's not bad leaving an open door
'cos it's OK waiting to see,
'cos life will show you what's in store.**



**But I'm still young, I don't need to worry,
all I have to do is listen and learn,
open my eyes to the world around,
discover new things, take it all in
and I'll see what's right for me.**

**3. So don't be sad, if you're still quite unsure,
it's not bad leaving an open door,
'cos it's OK. waiting to see,
'cos life will show you what's in store.**

**But you're still young, you don't need to worry,
all you have to do is listen and learn,
open your eyes to the world around,
discover new things, take it all in
and you'll be all you can be!**





When I Grow up

Words and Music by Cathy Lamb for MusicShare

Swing

1. When I grow up
2. [So] don't be sad,

what do I want to be? It's so hard, fac-ing re-a - li - ty, 'cos
if you're still quite un-sure. It's not bad leav-ing an o - pen door 'cos

I don't know which of the ma - ny things are poss - i - ble for me.
it's O K wait-ing to see, - 'cos life will show you what's in store



But I'm still young, I don't need to wor - ry,

all I have to do _____ is lis - ten and learn,

o - pen my eyes to the world_ a - round, dis - co-ver new things,

take it all in_ and I'll see_ what's right for me._____ 1. _____ 2. So



2.

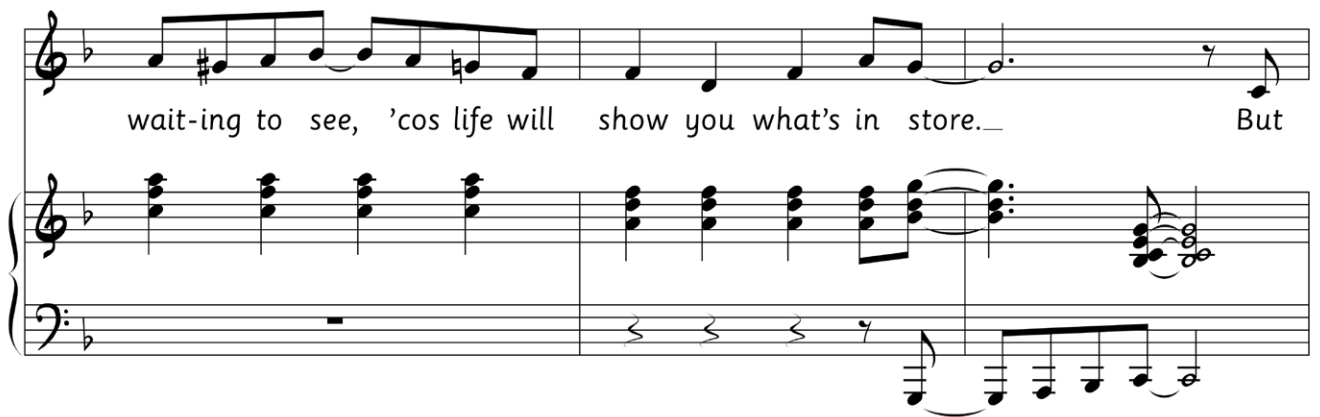
3. So don't be sad, if you're still quite un-sure.



It's not bad leav-ing an o - pen door, 'cos it's O K



wait-ing to see, 'cos life will show you what's in store... But



you're still young, you don't need to wor - ry, all you have to do...




— is lis-ten and learn, — o-pen your eyes_ to the world

— a - round, dis - co-ver new things, — take it all in — and you'll be —

— all you can be! —





The Power Of Music

Commissioned by Entrust Music Staffordshire for the 75th Anniversary of The Music Service in Staffordshire, 1947 – 2022
Words and Music by Stuart Johnson

***Unison:* Let's sing, let's sing, let's sing a song for you.**

Let's sing, let's sing, let's sing a song or two.

We like to sing, we like to play,

Make some music ev'ryday,

Let's sing, let's play 'cause we all love music.

Let's sing, let's sing, let's sing a song for you.

Let's sing, let's sing, let's sing a song or two.

From classical to jazz or pop,

Folk or sacred op'ra or rock,

Let's sing, let's sing 'cause we all love music.

Divide into two parts:

A) Let's play, let's play, let's play a tune for you.

Let's play, let's play, let's play a tune or two.

Solo or duet, Trio or quartet, Trumpet and horn,

Flute and clarinet.

Let's play, let's play 'cause we all love music.



**B) Let's play, let's play, let's play a tune for you.
Let's play, let's play, let's play a tune or two.
Solo or duet, Trio or quartet, Trumpet and horn,
Flute and clarinet.
Let's play, let's play 'cause we all love music.**

***Unison:* Let's play a melody then add some harmony,
Singing and playing
Goes without saying.**

Divide into two parts:

**A) Let's sing, let's play, make music ev'ry day.
Let's sing, let's play, let's sing, let's play 'cause we all love music,
Yes we all love music.**

**B) Let's sing, let's play, make music ev'ryday.
Let's sing, let's play, let's sing, let's play 'cause we all love music,
Yes we all love music.**





The Power Of Music

Commissioned by Entrust Music Service Staffordshire for the 75th Anniversary of The Music Service in Staffordshire, 1947 – 2022. Words and Music by Stuart Johnson

mf
Let's

A

sing, let's sing, let's sing a song for you. Let's

sing, let's sing, let's sing a song or two.



B

We like to sing, we like to play, Make some mu - sic

ev' - ry day, Let's sing, let's play 'cause we all love

mu - sic.

mf **C**

Let's sing, let's sing, let's sing a song for you. Let's



sing, let's sing, let's sing a song or two. From

clas - si-cal to jazz or pop, Folk or sac-red op'-ra or rock, Let's

sing, let's sing 'cause we all love mu - sic.

Group 1
Group 2
Let's
Let's



D

play, let's play, let's play a tune for you. Let's

play, — let's play, — let's play — a tune for you. Let's

play, let's play, let's play a tune or two.

play, — let's play, — let's play a tune or two.

So-lo or du-et, Tri-o or quar-tet, Trum-pet and horn,

So-lo or du-et, Tri-o or quar-tet, Trum-pet and horn,



Flute and clar-in-et. Let's play, let's play 'cause we all love

Flute and clar-in-et. Let's play, — let's play — 'cause we all love

E *p cresc.*

mu - sic. Let's play a mel-o - dy then add some har-mo-ny,

mu - sic. Let's play a mel-o - dy then add some har-mo-ny,

p cresc.

Sing-ing and play-ing Goes with-out say-ing. Let's sing, let's play, make

Sing-ing and play-ing Goes with-out say-ing. Let's sing, let's play,



mu - sic ev' - ry day, Let's sing, let's play, let's
make mu - sic ev' - ry day, Let's sing, let's play,

sing, let's play 'cause we all love
let's sing, let's play 'cause we all love

ff mu - sic, Yes we all love mu - sic. [top notes optional]
ff mu - sic, Yes we all love mu - sic.





Using KS2 Songs in Your Lessons

Generally - we would advise to sing little and often – however, we realise that by the time KS2 hits, this becomes less easy to include in the daily round and when you are learning more complex songs, slightly longer sessions are useful. Therefore, this

plan is based on 2 x 30 minutes session per week for 10 weeks. Although we are gradually building up a bank of more MusicShare songs for you – here is a suggested route for how you might begin to use these songs within your planning...

WEEK 1

Session 1	Use one of our ten-minute singing sessions available on YouTube (either on the Entrust or Stoke City Music Service channels) to warm up the voices and learn a quick short song. Then watch the Humming Song teaching video, which will hopefully do everything you will need. Feel free to stop the video and recap or do things more slowly where needed.
Session 2	Use one of our ten-minute singing sessions available on YouTube to warm up the voices and learn a quick short song. Then watch the There Was An Old Woman video – teaching part 1 and join in as best as possible.

WEEK 2

Session 1	Use one of our ten-minute singing sessions available on YouTube (either on the Entrust or Stoke City Music Service channels) to warm up the voices and learn a quick short song. Then recap the video of There Was An Old Woman .
Extension Activity	Can you find out a little more about the composer Rossini? What period of music did he compose during? Can you find the music to The Thieving Magpie and listen to the original version which includes the quote that we sing as part of There Was An Old Woman .
Session 2	Use one of our ten-minute singing sessions available on YouTube to warm up the voices and learn a quick short song. Recap the Humming Song with the performance track. Watch the teaching video for Si Si Lanobana – unison version.

WEEK 3

Session 1	Use one of our ten-minute singing sessions available on YouTube (either on the Entrust or Stoke City Music Service channels) to warm up the voices and learn a quick short song. Then watch the Humming Song teaching video, which will hopefully do everything you will need. Feel free to stop the video and recap or do things more slowly where needed.
Extension Activity	Can your children compose their own humming song? Look at the structure of the piece – the first two musical sentences (known as phrases) are two bars long (each bar has four counts) and the last one is three bars long. The whole thing then shifts up a little higher and does the same thing again. Look at the first two musical phrases in the melody only version – what do you notice about the opening of each (hint...they all start in exactly the same way).
Session 2	Use one of our ten-minute singing sessions available on YouTube to warm up the voices and learn a quick short song. Then watch the There Was An Old Woman video – teaching part 2 and join in as best as possible.



WEEK 4

Session 1	Use one of our ten-minute singing sessions available on YouTube (either on the Entrust or Stoke City Music Service channels) to warm up the voices and learn a quick short song. Then work on the second half of There Was An Old Woman either using the teaching video or the performance track.
Extension Activity	Find a recording of the song How Much Is That Doggie In The Window? as quoted in There Was An Old Woman and listen to it. When was the song written? What was special about it in relation to the UK charts?
Session 2	Use one of our ten-minute singing sessions available on YouTube to warm up the voices and learn a quick short song. Then recap Si Si Lanobana – perhaps this time you might watch the video teaching the four-part version.

WEEK 5

Session 1	Use one of our ten-minute singing sessions available on YouTube (either on the Entrust or Stoke City Music Service channels) to warm up the voices and learn a quick short song. Sing through the entirety of There Was An Old Woman either using the teaching video final performance (end of the video) or the performance track.
Extension Activity	Find out about the William Tell Overture as quoted in There Was An Old Woman and listen to it – who wrote this work?
Session 2	Use one of our ten-minute singing sessions available on YouTube to warm up the voices and learn a quick short song. Then recap Si Si Lanobana – perhaps this time you might watch the video teaching the four-part version.

WEEK 6

Session 1	Use one of our ten-minute singing sessions available on YouTube (either on the Entrust or Stoke City Music Service channels) to warm up the voices and learn a quick short song. Then watch the Iron Age teaching video, which will hopefully do everything you will need. Feel free to stop the video and recap or do things more slowly where needed.
Extension Activity	Research the Iron Age – what is it? This extension activity could take many weeks.
Session 2	Use one of our ten-minute singing sessions available on YouTube to warm up the voices and learn a quick short song. Recap Iron Age either using the teaching video or the performance track.





WEEK 7

Session 1	Use one of our ten minute singing sessions available on YouTube (either on the Entrust or Stoke City Music Service channels) to warm up the voices and learn a quick short song. Then watch The Power of Music teaching video, which will hopefully do everything you will need. Feel free to stop the video and recap or do things more slowly where needed.
Extension Activity	Can your students write down how music makes them feel?
Session 2	Use one of our ten-minute singing sessions available on YouTube to warm up the voices and learn a quick short song. Recap The Power of Music .

WEEK 8

Session 1	Use one of our ten-minute singing sessions available on YouTube (either on the Entrust or Stoke City Music Service channels) to warm up the voices and learn a quick short song. Then watch the When I Grow Up teaching video, which will hopefully do everything you will need. Feel free to stop the video and recap or do things more slowly where needed.
Session 2	Use one of our ten-minute singing sessions available on YouTube to warm up the voices and learn a quick short song. Recap their favourite song of the term so far.

WEEK 9

Session 1	Use one of our ten-minute singing sessions available on YouTube (either on the Entrust or Stoke City Music Service channels) to warm up the voices and learn a quick short song. Then recap When I Grow Up using the teaching video or the performance track.
Session 2	Use one of our ten-minute singing sessions available on YouTube to warm up the voices and learn a quick short song. Recap another favourite song.

WEEK 10

Session 1	Use one of our ten-minute singing sessions available on YouTube (either on the Entrust or Stoke City Music Service channels) to warm up the voices and learn a quick short song. Then recap as many of the other songs as possible.
Extension Activity	Can you plan the order of the songs to make a well-balanced programme (think about mixing songs by tempo, or dynamics)
Session 2	Perform your programme – even if it is just to your class – or perhaps you might video it?



KS2 Recommended Singing Resources

As well as our own MusicShare resources in this book and on lichfieldmusicshare.org.uk, we recommend the following:

WARM-UPS AND CHANTS

From **Voiceworks 1**, Oxford University Press

Baby One

My Bonnie Lies Over the Ocean

My Hat it has Three Corners

From **Voiceworks 2**, Oxford University Press

Boom Chicka Boom - Collectd by Ken Lee

From **Junior Voiceworks 2**, Oxford University Press

Our Dustbin! - (also works as a round)

From **Singing Sherlock Book 3**, Boosey & Hawkes

Toes a-Twinklin' - Sue Nichols

From **Wonderful Day**, Ex Cathedra Sing Maker

Move It - Suzzie Vango

From **Red Hot Song Library: Silly Songs**, Boosey & Hawkes

I'm Alive, Alert, Awake - Traditional arr. Sarah Watts

From **Junior Song Books Book 14**, Sing for Pleasure

Tanczomy Labada - Traditional Polish singing games collected by Ula Weber

Plynie Statek - Traditional Polish singing games collected by Ula Weber

A Uni - Traditional Polish singing games collected by Ula Weber

From **Singing Games and Rhymes for Middle Years**, Lucinda Geoghegan (NYCOS)

Bubble Gum

CALL AND RESPONSE

From **Voiceworks 2**, Oxford University Press

Sarana

Ba-Nu-Wa - (also works as a round)

From **Singing Sherlock Book 2**, Boosey & Hawkes

Tina Singu - arr. Terry Abrams (also works as a round)

From **Junior Voiceworks 2**, Oxford University Press

Tongo

From **Singing Sherlock Book 2**, Boosey & Hawkes

Maleezweh - Traditional transcribed by David Lawrence





ROUNDS

From **Junior Voiceworks 1**, Oxford University Press
Old Abram Brown is Dead and Gone - Benjamin Britten & Walter de la Mare

From **Junior Voiceworks 1**, Oxford University Press
Calypso - Jan Holdstock
Blue Brother Jake - Trixi Field
Scoo Be Doo Song - Susie Davis
Pizza Hut
Now the Sun is Shining - Peter Michel & Anna Haxworth

From **Friday Afternoons Project**, Free- sign up online
Fire! - Jonathan Dove and Alasdair Middleton
Summer - Jonathan Dove and Alasdair Middleton

SIMPLE PART SINGING

From **Junior Voiceworks 1**, Oxford University Press
Simple Melody - Irving Berlin
A Tall Story - Catharine and Alan Simmons
Heatwave - Kevin Stannard

From **Popular Voiceworks 2**, Oxford University Press
Goin' Up the Ladder - Steve Milloy & Norman Welch

From **Voiceworks 1**, Oxford University Press
Oh, Won't You Sit Down? - Traditional arr. Trevor Davies

From **Voiceworks 2**, Oxford University Press
Streetseller - Bob Chilcott

From **Junior Voiceworks 2**, Oxford University Press
Wondering - Traditional arr. Kevin Stannard
Cape Cod Chanty - Traditional arr. Kevin Stannard
Water, Don't Waste It - David Flatau
One World - Andy Meyers

From **Singing Sherlock Book 2**, Boosey & Hawkes
Roller Ghoster - Alan Simmons

From **Junior Song Books Book 14**, Sing for Pleasure
I Walked to the Top of the Hill - arr. Michael Stocks



FUN SONGS THAT DON'T FIT A PARTICULAR CATEGORY

From **Junior Voiceworks 1**, Oxford University Press
Peanut Vendor - Simmons, Sunshine & Gilbert arr Kevin Stannard

From **Friday Afternoons Project**, free- sign up online
Three Birds - Jonathan Dove & Alasdair Middleton
The Little Girl of Rain - Jonathan Dove & Alasdair Middleton
Laura - Jonathan Dove & Alasdair Middleton
Fast Car - Jonathan Dove & Alasdair Middleton
Mad Moon - Jonathan Dove & Alasdair Middleton

From **Voiceworks 2**, Oxford University Press
Be Cool - Bob Chilcott

From **Junior Voiceworks 2**, Oxford University Press
Puffin - Florence Page Jaques & Kevin Stannard
When Will We Learn? - David Wood arr. Peter Pontzen

From **Wonderful Day**, Ex Cathedra Sing Maker
Move On Down the Line - Suzzie Vango

From **Singing Sherlock Book 4**, Boosey & Hawkes
Amani Utupe - Patsy Ford Simms

From **Singing Games and Rhymes for Middle Years**, Lucinda Geoghegan (NYCOS)
Oh the Big Ship Sails On the Alluy Alley O

CUMULATIVE SONGS

From **Red Hot Songs Library: Cumulative Songs**, Sarah Watts and Kevin Mayhew
An Australian Went a-Yodelling
Dashing Away with a Smoothing Iron
Mind the Gap
Rocking Rhythms

From **Singing Sherlock Book2**, Boosey & Hawkes
Maleezweh - Traditional transcribed by David Lawrence

From **Junior Songs Book Book14**, Sing for Pleasure
Laurencja - Traditional Polish singing game collected by Ula Weber





Friends of Staffordshire's Young Musicians

Registered Charity No: 1037650

MUSIC CHANGES YOUNG PEOPLE'S LIVES



The Friends of Staffordshire's Young Musicians (FOSYM) is a registered charity whose objective is to advance the musical education of children and young people resident in Staffordshire. We rely on your support so **donate** today via our website.

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entrust
Inspiring Futures