

# CANONS, SONGS and BLESSINGS

A Kemp Family Collection

by  
Helen and John Kemp



*To all who keep the music going 'round –  
from one generation to another*

## Introductory Notes

The two words, *rounds* and *canons*, are often linked together and the musical differences are seldom explained. Since both forms are used in this collection, let us consider briefly the likenesses and differences.

A *round* is a composition in which all the voices sing exactly the same music, with the beginning voice singing a complete musical phrase before the entrance of the second voice and succeeding voices. All parts upon reaching the end of the melody return to the beginning and repeat the entire melody again. The *round* derives its name from this repeated (circular) motion. Rounds vary in form according to (1) the time distance between the parts, and (2) the number of parts. A few examples in this collection are the two *Alleluia* rounds by Mozart (page 9), and *Who Comes Laughing* (page 21). All rounds may be referred to as canons, but not all canons are rounds.

A *canon* may differ from a round in two ways: (1) the second voice and succeeding voices may enter at the designated measures *before* the first voice has completed a musical phrase; (2) the succeeding voices may begin at unison, octave, fifth, or any other interval indicated by the composer. All the melodic *intervals* are the same as that of the first voice. In this practical collection, we have included only canons where voices enter on the same pitch of the initial melody. A few examples of canons are *Jubilate Deo* (page 5), *Chime Music* (page 14), and *Rise Up, O Flame* (page 34).

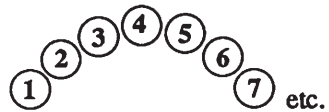
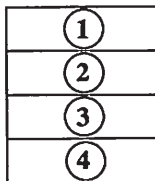
## The Singing of Rounds and Canons

Rounds and canons provide a most satisfactory singing experience for families, classrooms, church services, and choral concerts. In addition, the use of rounds and canons is perfectly suited to intergenerational singing. Because this musical form is based on the unison melody, canons and rounds encourage confident linear singing, which magically transforms into part singing as the melody enters at designated times.

To teach rounds and canons, it is best to sing them through several times in unison to learn notes and to develop confidence in the horizontal phrasing and dynamics. After the unison is well established, decisions must be made for dividing the group to accommodate the particular piece.

### Dividing groups into sections

Most rounds and canons indicate the number of voice parts that will work. Experiment with various ways of dividing voice parts and placing singers. Possible arrangements might be as follows:



*Alleluia* rounds - Mozart  
(page 9)

*I Love the Mountains*  
(page 22)

*Vesper Canon*  
(page 19)

Rounds may end in one of two ways: (1.) parts may end in succession, in the same order as entered, or (2.) parts may end simultaneously, in a chord. Sometimes a short codetta is used to create a more sparkling ending. It is usually a one or two measure addition after all voices conclude their parts. Examples of codettas are found in *Chime Music* (page 14), and *Come and Sing Together* (page 25).



## The Kemp Family Carolers

In recalling how this family began what has become a tradition of family singing, the pattern is clear. Much is caught rather than taught. The process and even the product were seldom the first priority. The dining room table was the early scene for learning graces and blessings. Singing during long car trips on summer vacations was probably the most concentrated time for learning new songs together. We went prepared with the *Choristers Little Hymnal*, the small yellow songbook published by Choristers Guild. Each child had a personal copy and, amid loud arguments about who came in first, second or third, *finally* a three voice round would emerge. The Mozart *Alleluia Round* (page 8) was one of our first family achievements for independent singing, and positive strokes abounded.

The next influence on family participation was the annual Christmas Eve service at First Presbyterian Church in Oklahoma City. It all began when we couldn't find babysitters to stay with the younger children, so we dressed them as carolers and included them in the informal caroling down the aisle prior to the candlelight service. This became a tradition that grew with the children and lasted until the older ones graduated from college.

When we were given a sabbatical year for study, we wanted the children to be a part of "Operation Windmill," which we nicknamed our year's study in Holland. We now had enough repertoire that we could do a whole program for entertainment or for worship services. Our "concerts" helped with our transportation costs (by ship) and our travel expenses in Europe. But, most important, the family singing established a bond with families everywhere.

We grandparents delight in knowing that our children are teaching their children the family repertoire (much of it included in this collection). From early childhood through the challenge of changing voices we have something in common – the songs that connect three generations.

– Helen and John Kemp

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# The Lord Is My Shepherd

Brightly

The Lord is my shep - herd, My guard and my guide.  
What - so - ev - er I want, He will sure - ly pro - vide.  
Ev - er since I was born, It is he that hath crowned  
The life that God gave me With bless - ings all 'round.  
The life that God gave me With bless - ings, with bless - ings,  
With bless - ings, with bless - ings all 'round.

The musical score is written on a single treble clef staff in 3/4 time with a key signature of one flat (Bb). It consists of seven lines of music. The first line begins with a circled '1' above the staff. The second line begins with a circled '3' above the staff. The third line begins with a circled '4' above the staff. The score concludes with a double bar line and repeat dots.

Text: Based on Psalm 23  
Tune: Old Cornish canon

## Love God with Your Heart

Love God with your heart and your neigh - bor as — your - self:  
Love God with your mind and your neigh - bor as — your - self:  
Love God with your strength and — your neigh - bor as your - self.

The musical score is written on a single treble clef staff in 4/4 time with a key signature of one flat (Bb). It consists of three lines of music. The first line begins with a circled '1' above the staff. The second line begins with a circled '2' above the staff. The third line begins with a circled '3' above the staff. The score concludes with a double bar line and repeat dots.

Text: From Mark 12:30, 31  
Tune: Traditional

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# Chime Music



Hark, the\_\_ gold - en chimes for Christ - mas morn! Hark, the\_\_ mu - sic



heav - en born. Hark, the\_\_ tune - ful bells a - cross\_ the snow!



Hark, 'tis\_\_ joy for all\_\_ be - low. Hark, the\_\_ chil - dren's voic - es



sweet - ly sound! Hark, the\_\_ car - ols all\_\_ a - round. Hark! the\_\_



sil - v'ry sleigh bells on\_\_ the air, Hark, the\_\_ laugh - ter ev - 'ry -



where,\_\_\_\_\_ Ring - dong, ding - dong, ding - dong. "Peace, good will\_t'ward all!" Oh,



ring - dong, ding - dong, ding - dong. "Peace, good will \_ t'ward all!"\_\_\_\_\_

**OPTIONAL:** After third voice completes melody, all voices may join to sing this ending:



— Oh, hark!

Text: Source unknown  
Tune: Traditional French

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# Kyrie



Ky - ri - e, ky - ri - e e - lei - son.



Ky - ri - e, ky - ri - e e - lei - son.



Ky - ri - e, ky - ri - e e - lei - son.

Text: Traditional  
Tune: Traditional

## The Lord Is Risen (*Surrexit Christus*)



The Lord is ris - en on this day. Al - le - lu - ia,  
*Sur - re - xit Chri - stus ho - di - e.*



Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

Text: Anonymous  
Tune: Adam Gumpeltzhaimer, c. 1560-1625

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