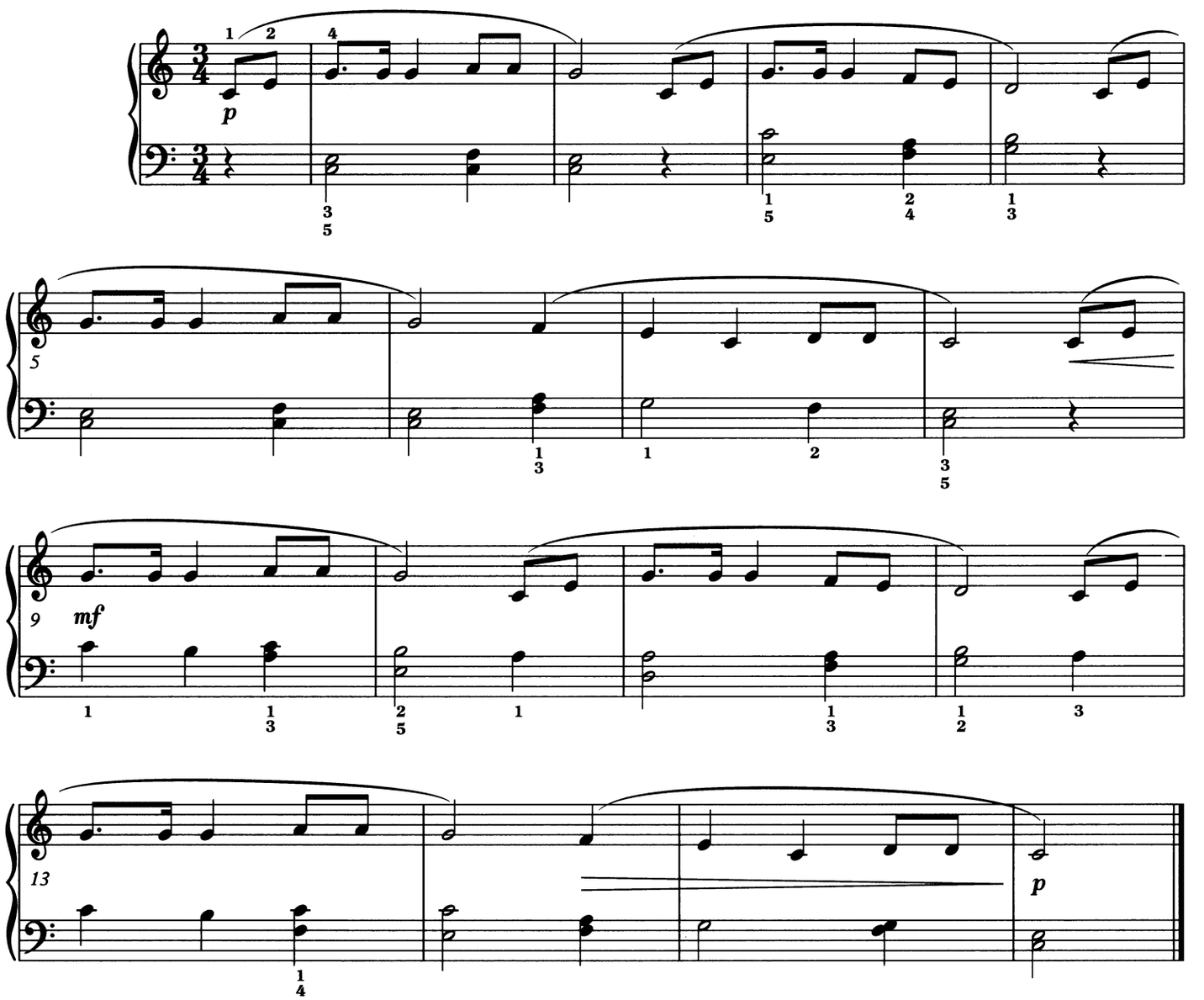
Kumbaya

Traditional

Andante (♩ = 76)



A popular song, the easily remembered words Kumbaya translate to 'come by here'. Recorded by various groups in the sixties, such as the Seekers and the Spinners, the song reached number 39 in the charts in 1969 recorded by the Sandpipers, who were most successful with their recording of 'Guantanamera'.

Here is a good opportunity to make the distinction between regular quavers and dotted rhythms. Try clapping the rhythm of the first phrase and imagine each crotchet beat is divided into four semiquavers; a regular quaver pair counts as 'one two – three four', while a dotted quaver and semiquaver counts 'one two three – four'. The tune appears twice, the second time with altered harmony. Make sure the left hand part is played softly, in support of the melody, especially as you get quieter, towards the end.

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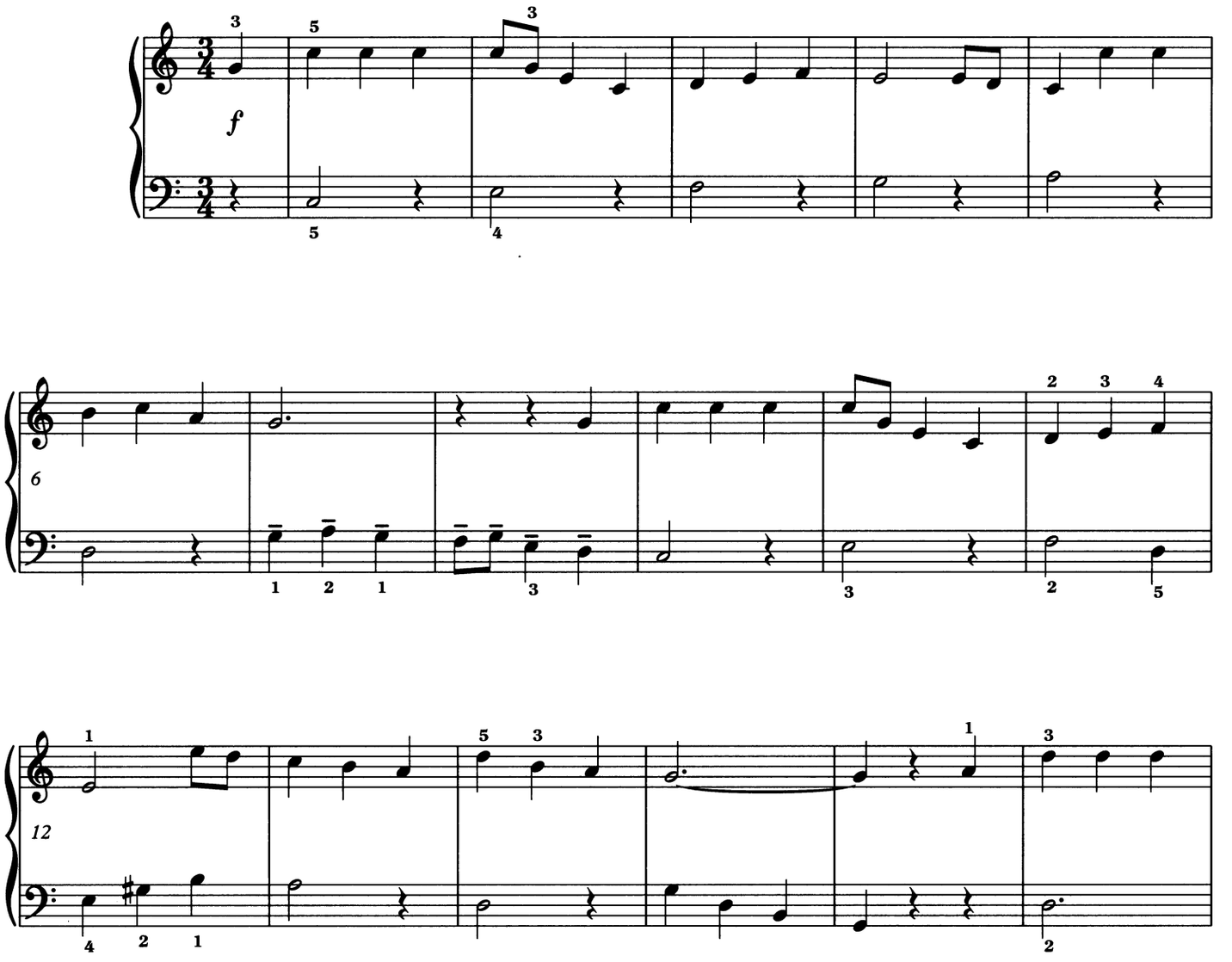
The hippopotamus song

Words by Michael Flanders, Music by Donald Swann

Heavily (♩. = 56)



Flanders and Swann usually wrote their songs at the piano and tested the results on friends, relatives and even passing window cleaners. The chorus of this song, also known as 'Mud, Glorious Mud', includes the words 'Nothing quite like it for cooling the blood!'. Translations have been made into French, German, Russian, Tongan, Indonesian, Icelandic and Welsh.

This tune might look rather long but you should find, in playing the piece, that as well as having humour it moves you along. Notice that the metronome mark suggests a one-in-a-bar rhythm, with the 'click' being on the first beat of the bar. You can add a comic touch to the bass line at bars 7 and 8, those *tenuto* markings suggest the heaviness of the hippo. There's a chance to create a mood change in the section starting at bar 16.

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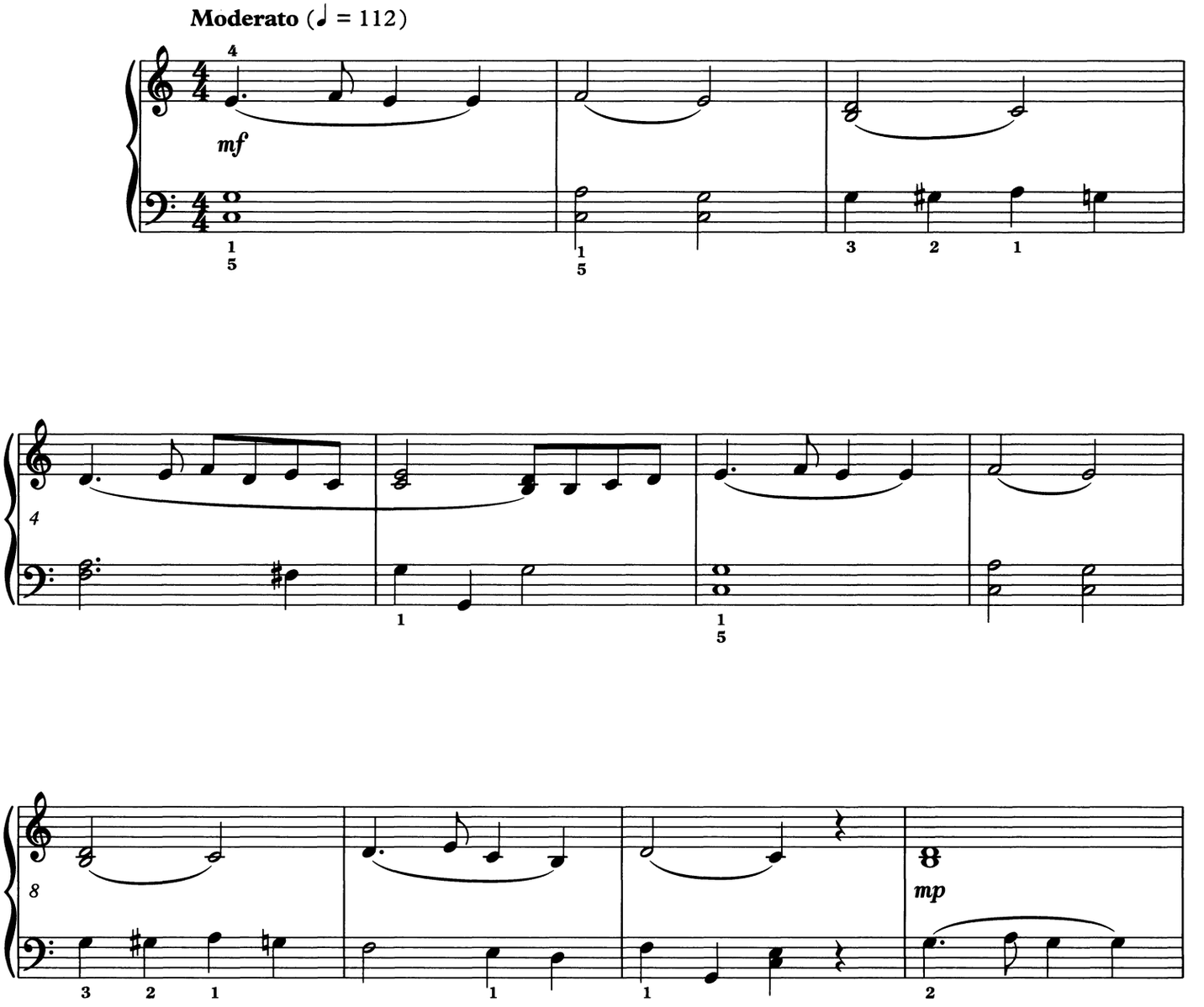
Saint Anthony chorale

Joseph Haydn



The Saint Anthony Chorale is taken from a partita that Franz Joseph Haydn (1732–1809) wrote for a group of wind instruments. Johannes Brahms (1833–1897) also used the theme to create two groups of variations, one arranged for orchestra and another for two pianos.

The main melody in this piece uses only five notes. It lies under the hand and is actually quite a useful exercise for strengthening the fourth finger. In fact, there's only one slight shift of right hand position required, which comes in the middle section. Notice how the left hand takes over the melody, in a rising sequence starting at bar 11. Be sure to give this passage a gentle *crescendo*, as marked.

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