3 Jesus, oh, what a wonderful child

Trad. Spiritual
arr. Steve Milloy

Gospel shuffle (swing 3s) \( \frac{j}{4} \) = 116

Upper harmony (opt.)

Melody

Lower harmony (opt.)

Piano

Refrain

mf² 2nd and 3rd times only (clap on beats 2 and 4)

mf (clap on beats 2 and 4 on 2nd and 3rd times)

mf² 2nd and 3rd times only (clap on beats 2 and 4)

F Bb/F F Bb/F F Gm7 Gm⁷ Aº Bb B F C7(sus4)

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3. Jesus, oh, what a wonderful child

Jesus, Jesus, so lowly, meek, and mild.

F Bb/F F Bb/F F F/Eb D7 G Am7 Bb7 B0 C C7(sus4)

3rd time: opt. cut to bar 50

life, new hope, new joy he brings. Won’t you listen to the angels sing,

F F7(3)/B Bb7 B07

3rd time: opt. cut to bar 50

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Patapan

Trad. French carol
Translation and original lyrics: Norman Welch
arr. Steve Milloy

Funky hip-hop march \( \frac{d}{=} 84 \)

1. I will

Tu-re-lu-re-lu,

pat-a-pat-a-pan.

Funky hip-hop march \( \frac{d}{=} 84 \)

Tu-re-lu-re-lu,

pat-a-pat-a-pan.
Information
First published in the late nineteenth century, this familiar Christmas carol has two well-known melodies. The first and probably earliest tune, often referred to as ‘Mueller’, is better known in the US, while Kirkpatrick’s ‘Cradle Song’ is most commonly sung in the UK. This flexible arrangement in two parts (any voice in either octave) combines both melodies in transatlantic harmony, creating a fun, Bluegrass-style mash-up.

Starting
- Begin by glissandoing across your vocal range on ‘ng’, going down first to avoid strain.
- Cry like a baby on ‘waaaaah’, sending the sound up into your nose. Position the back of your tongue and soft palate carefully, to create a bright, nasalized sound.
- Now vocalize on a nasalized ‘ee’, to explore a more authentic country vowel-sound with ‘twang’. Note the shape of the space created as the sides of the tongue touch the upper teeth.
- Maintain this space, and sing ‘Happy Birthday’, country-style, keeping the back of the throat open.

Teaching and rehearsing
- Speak the words in rhythm, continuing the nasalized sound as best you can and rarely changing the space (except, for example, on the sound ‘th’).
- This arrangement is in ABA form. Learn the two A sections first (bars 1–24, verses 1 and 3, and the coda), being sure to maintain the sound through the long notes on ‘bed’/‘stay’ (bar 9) and ‘head’/‘pray’ (bars 14–15).
- The country two-step B section (bars 30–54) is quicker, but don’t be afraid to start at a slower tempo, only picking up the pace when the two-part sections are solidified. Aim for clear diction even at the faster speed.

Ideas
- Dive deep into the concept of vocal ‘twang’. Listen to Dolly Parton, the Dixie Chicks, and Garth Brooks for inspiration, and explore dancing the country two-step.
- Play around with your southern US accent! In the style, ‘-ing’ can become ‘-in’ (as in ‘lowin’ and ‘cryin’”). Try saying ‘Lord’ with a long America ‘R’, which almost becomes a vowel. How do southerners say ‘head’ and ‘bed’? Aim to be authentic without creating a caricature.

Listen out
- Contrast is important here, especially since the faster B section is so unexpected. Ensure the A sections (verses 1 and 3) are contemplative and thoughtful, and the B section (verse 2) more animated and groovy.
- Lower and upper parts start in octaves. Check tuning on the first two notes (‘A-way’/‘Be near’) and on the unison ‘bed’/‘stay’ (bar 9).
- How is the glissando sounding on ‘head’/‘pray’ (bars 14–15)? To practise this, try singing major third glissandos in different parts of the range—B–G, E–C, etc.—keeping the sound full throughout the slide. Start high and go down in half steps, trying to keep the vocal posture and bright resonance consistent as the pitch falls.

Performing
- In the end, this is a lullaby, so stage it simply in performance, so that both parts are clearly audible. Once the singers know their parts, try mixing them up so that everyone is standing next to someone on a different line.
- Consider integrating some simple country two-step movements into the B section, to highlight the feeling of the dance. Some hints at country music costume would add context.
Away in a manger

Melodies: James R. Murray (MUELLER)
William J. Kirkpatrick (CRADLE SONG)
arr. Eric Knechtges

Slow country shuffle (swing 's) \( \frac{j}{8} = 84 \)

Piano

Melody

Harmony (opt.)

1. A-way in a manger, no crib for a
2. Stay, close the lid for ever, and
3. Be near me, Lord Jesus; I ask thee to

Bed, stay

The little Lord Jesus laid

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Carpenters-style fireside ballad  \( \frac{4}{4} = 69 \)

Part 1

1. Cin-na-mon and gin-ger-bread, pep-per-mint and pine, It’s be-

- gin-ning to smell a lot like Christ-mas time. But

Part 2

Ebmaj7  Dm7  Cm7  Bb  Bb7
through the Yule tide season, one fragrance rises above, holding

Chorus
All voices
unis. mf

mem'ries of family and love.

Brussels sprouts, We only make them once a year.

80 12. Sprouts

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14  I’m Still Missing You

RESOURCES  ▶ CD track 13

Information
Especially suitable for teenagers, this is an original Christmas song that reflects on friends or lovers past, wrapped up in a feel-good R&B-tinged pop ballad. The arrangement is for SAB voices, but there is also a TTB version available on the Companion Website.

Starting
• To warm up, siren down on an ‘ee’ vowel, focusing on keeping the tone bright through the upper range.
• Sing the following vocal exercises on ‘loo’, ‘lih’, and ‘lee’, keeping the tone warm and bright. Aim for a light, commercial, soul sound, like the Jacksons, Take That, or the Backstreet Boys.

Listen out
• In bars 24–5 and 45–6 the alto part has a tricky chromatic line, circling around a G. Are the singers confident?
• Is the shape of the whole song clear, or does each section sound the same in its dynamics and character? Aim to make the verses more personal, with a softer tone, while the chorus is more public and ‘on’ the voice.
• How is the pace of the rit. in the final two bars? Rehearse until singers and accompaniment are slowing exactly together.

Performing
• A strong look would suit this song, and both choir and soloists, if used, can make this an opportunity to express themselves in the latest fashions. Should they match in some way or be individuals?
• Traditional boy-band choreography would work well here. Ask your young singers for suggestions on the latest groups to emulate, and empower them to lead.

Teaching and rehearsing
• Start at bar 28 and work on getting ‘I’m still missing you’ strong and tight in three balanced parts, with the diminuendo. Then add ‘With joy all around’ in the previous bar, and work back to the start of the chorus (pick-up to bar 21) in a similar way. Note how the words fall into the melody, for example at ‘Beneath mistletoe’ (bar 23), and use the tenuto markings to help with phrasing. The chorus is repeated twice after verse 2.
• Now learn the quieter, sweeter verse 1 (from bar 4), looking out for the question-and-answer interplay between the parts. Use the same strong sound at ‘But not me’ (bar 10) and ‘stirrin’ up old memories’ (bars 19–20), and feel the dynamic build into the chorus. Then sing through the shorter verse 2.
• Finally, add the outro, which is where the tension of the song releases. ‘I’m gonna cherish the memory of you’ and ‘I’m still missing you’ are opposites emotionally, so both need to be strong.

Ideas
• Consider dividing the verses into short solos.
• In this pop style, singers are often told to ‘put a smile in the voice’. Ask the group to think of a happy emotion, and focus on connecting with and entertaining the audience. A physical smile also alters the colour or timbre of the voice, which throws the sound up and forward.

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I'm Still Missing You

Music: Steve Milloy
Words: Bruce Preston

1. It's a festive time of year

All the when those we love draw near;

Piano

Pop ballad $= 76$

Soprano

Alto

Baritone

Piano

Bb Dm7 Gm7 F/G Cm7 F6 Eb/F

unis. $mf$

5

mf

2. Bb F6/A Dm7 Gm F Bb
I saw three ships

Joyous bell pattern \( \frac{1}{8} = 112 \)

Harmony 1

Melody

Piano

(2nd time only)

D

what was in those ships?

And

saw three ships come sail - in’ in, on Christ-mas Day, on Christ-mas Day, I

And

D

A\(^{(add 2)}\) A

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I saw three ships

what was in those ships? On Christmas Day in the morning—
saw three ships come sailin’ in,
what was in those ships all three? On Christmas Day in the morning—

D D(add9)/F♯

Harmony start here

unis.

Melody 2. And On

G

G♯m7(b5)

A(sus4)

On