

16 Away in a manger

Words Anon.

Peter Hunt

Gospel style ♩ = 100

S.

1. A - way_ in_ a man - ger, no
 (2.) cat - tle_ are low - ing, the
 (3.) near me_ Lord Je - sus; I

A.

(2.) cat - tle_ are low - ing, the
 (3.) near me_ Lord Je - sus; I

T.

doo doo_ doo doo_

B.

doo doo_ doo doo_

Gospel style ♩ = 100

F Bb/F F Bb/F F Bb/F F Bb/F

Piano

5

crib_ for_ a bed;_ the lit-tle Lord_ Je - sus lay
 ba - by_ a - wakes;_ but lit-tle Lord_ Je - sus no
 ask_ you_ to stay_ close by my side_ for e - ver, and

ba - by_ a - wakes;_ but lit-tle Lord_ Je - sus no
 ask_ you_ to stay_ close by my side_ for e - ver, and

doo doo_ doo doo_ doo doo_ doo doo_
doo doo_ doo doo_ doo doo_ doo doo_
 F Bb/F F Bb/F F Bb/F F Bb/F

9

down his sweet head._ The stars in_ the bright sky_ looked
 cry - ing_ he makes._ I love you, Lord Je - sus, look
 love me_ I pray._ Bless child - ren of the world_ in

cry - ing_ he makes._ I_ love_ you, Lord Je - sus, look
 love me_ I pray._ Bless_ chil - dren of the world_ in

doo doo_ doo_ 2. I_ love_ you, Lord Je - sus, look
3. Bless_ child - ren of the world_ in
doo doo_ doo 2. I_ love_ you, Lord Je - sus, look
3. Bless_ child - ren of the world_ in
 F Bb/F F Bb/F Am7 Bb F Bb/F

26 Holy Child

RESOURCES ▶ CD tracks 28 and 29 ▶ Warm ups: Nos. 10b, 11b, 12b, 13b, 15, 16b, 25, 42

Information

Holy Boy is a wonderful folk oratorio written by David Palmer in 1979. It is an excellent piece for young singers, full of accessible songs with manageable piano parts and scope for backing by any instrumental combination. Although aimed at upper voices, it has parts for SATB and audience or congregational participation too. It works really well as a school project, with different classes each taking a song or two, put together at a festival or concert event. It begins with the story of David and continues into the New Testament with the story of the birth of Christ. The oratorio contains three separate songs that come together towards the end, and these are presented here.

Starting

- Sing up and down melodic minor and Aeolian scales—slow long notes using all the vowel sounds.
- Energize and mobilize the mouth and tongue with faster scale and arpeggio work; try warm up No. 25 to 'le'.
- Teach the first four bars of part 1 as a short riff to a scat syllable such as 'da' and repeat it until confident. If possible add the first four bars of part 2 and get two groups in partnership.

Teaching and rehearsing

- Think of the three parts as separate songs and teach them to different groups, or to the same group on separate occasions, and put them together when appropriate. All parts repeat from bar 21 with slightly adapted endings around bar 34, and they are fairly easy. Learning will be helped by some harmonic support from the piano. The coda from bar 37 to the end can be added later when the rest is confident; it's possible to end the performance in bar 36 (last time).
- Part 1: This needs singers who can sing a longer phrase in one breath, and hold the last note of a phrase with confidence.
- Part 2: A good sense of the pulse is required as each phrase is short; get singers to think of four bars as one longer phrase so that there is a connection between them.
- Part 3: This part is very sustained and rather hymn-like, and needs good breath control.
- SATB verse: This is a four-part harmonization of part 3 which also requires good breath control, with eight bars to a phrase. Notice that the verse 2 words are the same

as those in part 3; verse 1 is different and can also be taken by the kings and sung to part 3.

- When parts 1, 2, and 3 sing together it must be in a spirit of communal co-operation and not competition, although awarding points for volume and quality of singing is a good motivator in the early stages!
- Teach the coda (from bar 37) a part at a time.

Ideas

- When building up the separate parts, start with parts 2 and 3, as part 3 gives the first beat of the bar clearly, which helps part 2 with its off-beat entries.
- Parts 1 and 3 also match well; try these together before joining all three.

Listen out

- Check part 2, bars 19–20; the C in the melody makes a nice harmonic clash with the C# in the accompaniment (called a false relation), and this phrase is slightly different from bars 11–12.
- Part 2 in bar 34 has an extra note to accommodate the words—make sure singers are aware and don't get caught out.
- Much mention has been made in the book of phrases that go up by a whole tone and the contribution this interval can make to going flat. Part 1 is full of them (notes G–A in bar 5, for example), so listen carefully. Avoid letting the pitch drop by keeping vowel sounds bright and a smile on the face.
- In the SATB version the notation in a minim pulse may encourage dragging as the notes look long! Keep it moving and encourage phrasing with the music and words.

Performing

- There are so many ways to perform these songs. In a concert or 'nine lessons and carols' event the songs could make separate appearances at appropriate moments in the Christmas story, representing the shepherds, Joseph and Mary, and the kings, coming together at the end. The SATB verse could finish the whole event with audience participation.
- The songs, and accompaniment, could be orchestrated so that only one part is sung, and the rest played by any combination of instruments, including recorders and pitched percussion.
- These songs are ideal for festival or 'singing day' events as they can be rehearsed separately.

26 Holy Child

SATB

Words and Music: David Palmer

$\text{♩} = 70-80$

5

mf

S. A.

1. Ho - ly child, — we have come to thee; — you the king-
 2. Ho - ly child, — we have seen the star, — in the sky —

T. B.

mf

Dm C Dm C F D Gm

16

dim.

mf

— who has come for — me. — Low we bow, — as we wor - ship thee,
 — from our lands a - far. — Low we bow, — and our gifts un - fold,

dim.

mf

Dm Gm7 A7 Dm C Dm C F

28

D Gm Dm A7 1,2 Dm last time Dm

— you gifts the king — who has come to — free. — gold. —
 — of myrrh, — frank-in - cense and —

36

mf

f

ff

The ho - ly — child, — the ho - ly, ho - ly — child. —

mf

f

ff

The ho - ly child, the ho - ly child. —

Bb D C D