

3 Penguin song

Words: Lucy W. Rhu
Music: Kevin Stannard

With a bit of a waddle ♩ = 108

mp *f*

ad lib. **A** *mf*
Have you ev - er had a
mf
Have you ev - er

ad lib. *p* *mf*
pen - guin home for tea? Take a look at me, a
had a pen - guin home for tea? Take a look at

9 Un flambeau, Jeannette, Isabelle!

RESOURCES ▶ CD track 4 ▶ Warm ups: Nos. 4, 23

Information

Jeannette and Isabelle are thought to be milkmaids who broke the news of Christ's birth to the people of their village. The carol originates from the Provençal region of France where, at Christmastime, people sing in atmospheric torch-lit processions and make *santons*—skilfully crafted clay figurines which depict the characters of the nativity. This arrangement uses both English and French words, set to an attractive tune by Marc-Antoine Charpentier (1643–1704). It has a lilting rhythm and should feel unhurried, like a gently dancing lullaby. The first verse, sung mostly in French, translates as follows:

*Come with torches. Jeannette, Isabella!
Run unto the cradle, run!
Christ is born; O come before him!
Mary call us to adore him;
Oh! oh! oh! such a lovely mother!
Oh! oh! oh! such a lovely Son!*¹

Starting

- Create an atmosphere of peace and stillness. Ask everyone to stand up, then sit down. Then ask them to do this again as quietly as possible. Encourage the group to hum an F and to think about a sanctuary—it could be a temple or a church—imagining that the baby is sleeping before them. Try and recreate this feeling every time you rehearse the song.
- Spend some time humming the note (F) with mouths closed; when your singers are humming nicely in unison move to another note (C'); then hum a longer phrase and ask them to follow you. Try F–E–F–G; then E–F–G–A–Bb–A–G.

Teaching and rehearsing

- Introduce the French words straightaway and demonstrate the correct pronunciation; this will be the key to a good performance:

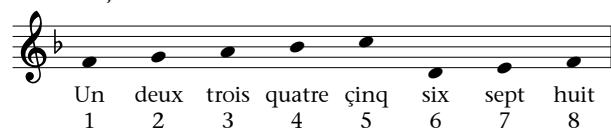
flambeau = <i>flo-m-boh</i>	berceau = <i>bair-soh</i>
courons = <i>coor-ohn</i>	que la mère = <i>ke la mair</i>
au = <i>oh</i>	est = <i>eh</i>
beau = <i>boh</i>	l'Enfant = <i>lohn-fohn</i>
ceau = <i>soh</i>	

- Teach Verse 1 to the group by call and response, taking a four-bar phrase at a time. The song's simple structure will help singers to learn it quickly. Make sure the following jumps are in tune: the perfect 5th in bars 3 and 7 (C' to F) and the perfect 4ths in bars 22 and 27 (G to C'). Practise the minor 7th leap in bars 16–17 (C to Bb).
- Part 2 is quite manageable and provides a good opportunity to sing in harmony; it requires a small

vocal range, from F to C', and may suit boys' cambiata voices if they were to sing an octave lower. Demonstrate how to find the first note (C') from Part 1 in bar 12.

Ideas

- It is important that your group recognise and reflect the desired emotion of any piece they sing. Demonstrate the effect that dynamics have on *Un flambeau* by singing the song loudly, then quietly (this requires lots of breath to support the tone and keep things in tune). Explain the story behind the song and ask which dynamic is the most appropriate and why?
- Singing in different languages can be a daunting task, so overcome any issues by chatting in French outside of the rehearsal. *Bonjour tout le monde!* Count the notes of the F major scale in French as follows:



Listen out

- Check for even breathing, careful pitching, pure vowel singing, good French pronunciation and a consistently quiet dynamic throughout.
- Don't let Part 2 dominate, as this will detract from the overall performance and possibly wake the baby Jesus—the very thing you are trying to avoid! The two parts should be well-balanced to produce a blended choral sound.
- It should feel like there is one beat in a bar. If it sounds like a waltz (three beats in a bar) then increase the tempo and emphasise the first beat of each bar.
- Ask singers to listen closely to the first dotted-minim in the piano's introduction. This gives them their starting note.

Performing

- *Un flambeau* would make a perfect addition to any Christmas concert or nativity play, allowing children to reflect the hushed excitement surrounding the birth of Jesus in a unique way.
- Hum this song, or sing it to 'ahh', to create a beautiful ambience before a school assembly or it could even serve as a warm up before a Christmas concert.
- Are any instrumentalists able to play the melody? This would make for a beautifully mellow opening or close to a performance. Alternatively, an instrumental verse could be played softly on the glockenspiel; exploiting the melody in this way reveals the song's charming music-box quality.

¹ The New Oxford Book of Carols, Oxford University Press, 1998

11 A belén pastores

Trad. Spanish
arr. Kevin Stannard
translation: Kevin Stannard

Allegro ♩ = 124

Introduction for piano. The piece is in 2/4 time with a key signature of one flat (Bb). The right hand features a melodic line with eighth-note patterns, starting with a forte (*f*) dynamic and ending with a *sim.* (sostenuto) marking. The left hand provides a steady accompaniment of eighth notes.

First vocal entry and piano accompaniment. The vocal line begins at measure 6 with the lyrics "Go shep-herds go!". The dynamic is *mf*. A repeat sign is present, with a *Refrain (estribillo)* section marked with a treble clef and a repeat sign. Clap marks are indicated above the notes. The piano accompaniment continues with a similar eighth-note pattern, marked *mf*. A *Ped.* (pedal) marking is shown at the end of the section.

Second vocal entry and piano accompaniment. The vocal line begins at measure 12 with the lyrics "Go shep-herds go!". The dynamic is *mp*. A *Refrain (estribillo)* section follows, marked with a treble clef and a repeat sign. Clap marks are indicated above the notes. The piano accompaniment continues with a similar eighth-note pattern, marked *mp*. A *Ped.* (pedal) marking is shown at the end of the section.

20 Camel train

Kevin Stannard

Andante ♩ = 88

Parts
1-3

mp

1. We're

three large hair - y mam - mals, But hand - some we've been told, With
say that we do hiss or spit!_ It has in - deed been known. But

sim.

1. eye - lash - es to die for, _ Just one look and you'll be sold! Some shown.
how to find our ca - mel charm? Some kind - ness must be

2.

14 *f*

Ca - mel train, _____ Ca - mel train. _____

N.C. Hair-y, hand-some, charm-ing! Hair-y,

mf G⁶ N.C. Dm⁹

20 *mp*

2. We're ve - ry tall, _____ Can kick in four di- tails _____ are long, _____ Our tanks can run on

p

hand-some, charm-ing! Ah du-dn da - dn du-da Ah du - dn da - dn

Dm⁹ Bb⁷ Dm⁹

p

26

- rec - tions, With lea-ther pat-ches on our knees And thick and shag - gy fur. Our sweet! emp-ty, _____ Just treat us with a car-ing hand And we are real - ly

du, Ah du-dn da - dn du-da da-dn du - dn da - dn du. Ah du.

Em⁷ A⁷ Dm⁹ Bb⁷ E⁹ Am⁷ Dm

1. 2.

26 The light song

Jane Morgan

Andante ♩ = 100

Light, light shin-ing down

Am Am⁷ F F^Δ Dm Dm⁷ E A C^Δ

mp *mf*

Ped. _____

shines on you and me, Shines both night and day, light shows us the

F^Δ E/G# A C^Δ F^Δ

mf

way. 1. Warm-ing hands, warm-ing hearts, melt-ing dark a-way, 2. Let us make earth u-nite, un-der star-ry skies,

E(sus4) E A D Bm⁷ E(sus4) E

mp

27 Someone so poor

RESOURCES ▶ CD track 20 ▶ Warm ups: Nos. 15, 19, 21, 26

Information

This song was written by children, to be sung by children. It has a thought-provoking central message about charity, and its universal theme makes it suitable for performances all year round. The lovely tune could be sung simply with a guitar accompaniment, with the feel of a busking song. The melody modulates in Verse 3 from D to E_b, so intensify the singing here firstly through indignation at the 'rich man' and then compassion for the 'waiting poor'.

Starting

- Get everyone to imagine they are buskers, and try a whistling warm up. It may take some time to help those who cannot whistle or have not whistled before. Remember that generating an air-flow is easy—the skill is all in the lips.
- First whistle then sing the warm-up below, derived from the second half of the verse. See how accurately the group can whistle and set about fine-tuning the sound. Experiment by sliding from one note to another and add grace notes (small ornamental notes).
- On a subsequent occasion sing the notes using *solfege* (a system commonly used to teach pitch where the notes of the scale are named *do, re, mi, fa, sol, la* and *ti*).

Leader
Do la, Do so, Do

Echo
Do la, Do so,

fa, So mi, Do

Do fa, So mi,

Teaching and rehearsing

- Demonstrate the verse; it has a relaxed, narrative style and a stepwise melody with simple rhythms. As a general rule, take a breath where you see a comma in the lyrics or a rest in the music.
- Be aware of the tune's contours—there are more leaps and syncopations in the song's second half.
- Introduce the second part once the melody is secure and your singers are feeling confident. Children should pick it up instinctively, however it may be tricky to find the starting note. Try singing the arpeggio created by

the first two notes in Part 1 and the first two notes in Part 2: D–F#–A–D'.

- The long notes in the second part (bars 17–19/38–40) will need lots of breath to stay in tune; bright eyes and open mouths will create an uplifting sound.

Ideas

- What makes buskers busk? What is singular about the sound of music being made in subways or on street corners? Seek out a resonant place to deliver a spontaneous performance!
- Test out the melody on different instruments—solo and then ensemble. Perhaps replace the vocal parts with violin and flute.
- Listen to versions of Pachelbel's famous Canon or *The streets of London* (as made famous by Ralph McTell) which share the song's opening chord sequence.

Listen out

- This tune should be sung with passion! Are your singers delivering the lyrics passionately? Could they make more dynamic contrasts to appeal to the listeners' emotions?
- Check all the syncopated rhythms, listening out for crispness and clarity. There should be a gentle momentum which builds through each verse.
- Are the parts balanced and blended? Are the harmonies nicely in tune in the last four bars?
- Ask your group for ideas in regard to which soloists, groups or instrumental combinations will work effectively for a poignant performance.

Performing

- The piano part has rippling broken chords throughout, or picked chords if played by a guitarist. Whatever the style, keep things fresh by changing the accompaniment in the same way that a busker would play it differently each time. For example, when your singers are in full flow and only need outline musical support, play chords on the main beats of the bar (use the guitar symbols for this). You could allocate the second part to a soloist or play the right-hand part in a different octave.
- Start with a solo performer singing to the group 'around the campfire', with more voices joining gradually, one by one.
- Have a group of singers 'busk' this tune in the foyer of your venue before a performance and leave out a hat to collect money for charity. Follow it up with *In the bleak midwinter!* (23) or *Christmas is coming!* (8) for a real crowd-pleaser!

29 Hey!

Words: Will Foster
Music: Kevin Stannard
Carol: J.H. Hopkins

Con brio ♩ = 124

All voices
mp

1. Hey! Hey!

B7 Em

mp

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a B7 chord in the right hand and a bass line with notes G2, B1, and D2. The tempo is marked 'Con brio' with a quarter note equal to 124 beats per minute.

7

What d'ya see — when you went, when you went to the sta-ble of the

D Am7 Em D Am7

Detailed description: This system covers measures 7 through 12. The vocal line continues with the lyrics 'What d'ya see — when you went, when you went to the sta-ble of the'. The piano accompaniment provides harmonic support with chords D, Am7, Em, D, and Am7. The bass line continues with a steady eighth-note pattern.

13

inn? Hey! Hey! What d'ya see — when you went, when you went

Em Bm7 G F/G F#o7 Bm7

Detailed description: This system covers measures 13 through 18. The vocal line includes the lyrics 'inn? Hey! Hey! What d'ya see — when you went, when you went'. The piano accompaniment features chords Em, Bm7, G, F/G, F#o7, and Bm7. The bass line continues with a steady eighth-note pattern.

19

to the sta-ble of the inn? Won-der - ful Star of night, —

Em D⁷ G C/G G

mf

25

Such ro - yal beau - ty bright, — Shep-herds and

C/G G Em

mf

30

cat - tle and sheep and goats — and wise men with gifts wear - ing

Dm⁷ C^Δ D^{#o7} C^Δ G(add2)/B

35

groo - vy coats! —

Am⁷ F13 B⁷

p

36 It's Christmas time again

Edmund Joliffe

Allegro ♩ = 112

Chords: F Eb/G Gm F/A N.C. F

f brightly

Chords: Eb/G Bb C F6 Gm7 F6 C

mp

12 *f brightly*

1. Au - tumn is o - ver, the chill is here, — Peo - ple come o -
 2. Christ-mas ap - proach - es, the time is near, — Church bells are chim-

Chords: F6 Fm6 G C7

f

17

- ver from far and near. Child-ren are glow - ing
 - ing the mid - night cheer. Ca - rols are sound - ing

F⁶ Fm⁶

22

with de - light, Ea - ger - ly wait - ing the Christ - mas night!
 from the choir, Fa - mi - lies ga - ther by the fire.

G C⁷ F F⁷

27

Look at the pre - sents laid un - der the tree:
 Mince pies are bak - ing, the o - ven is hot!

B^b F

31

p
 Is there one for you?
 Stick - y cakes so sweet.

A A(add4) A^o A⁷ Dm⁷ N.C.