

12. For Unto Us a Child is Born

Stand at beginning.

For unto us a child is born

F(AW)d (UH)n - t(oo)(OO) // (UH)s // (UH) CH(UH)(EE)LD (IH)z b(AW)n,

(UH)n - t(oo)(OO) (UH)S (UH) S(UH)N (IH)z G(IH) - v(IH)n

- Very light; dance
- For unto us a Child is born, unto us a son is given – Lift between “For” ”unto” omit ‘r’ in “for” & ‘born”,
- One full beat on 2nd ‘us’
- **Separate before “unto,” “us,” lean into first syllable of “born” and relax on 2nd syllable**
- put “s” on quarter rest following “us,” lean into “giv”
- Minimize the ‘s’, strong N’s, G
- Stress the strong syllable and then pull back
 - GIV-en
 - UN-to
 - WON-der-ful
 - COUN-se-lor
 - FA-ther
 - EV-er-las-ting

Melismas

- practice on “doo” in groups of 8 notes – gradually pick up the tempo and go to the given word “born” – “ah” vowel
- These must be sung in a light manner with good breath management and a light clear tone."
- Keep a steady tempo – try doing a single finger lightly tapping on your chest
- Open vowels, no “R” on “government”
- M 19-25 **BASS**, - on melisma - emphasize beat 3 measure 20, beats 1 and 3 measure 21+ 22
- M 23 **BASS**- Emphasize beats 1, 2, 3, and all 4 sixteenths of beat 4
- 16th notes groupings of 2 beats, with first note as goal note; place schwa after “born”
- M24 – **BASS** ♪ rest end of beat 1 with schwa

And the government shall be upon His **shoulders**

(EH)nd th(oo) G(UH) - V(oo) - m(EH)nt sh(EH)ll b(EE) (UH) - p(AW)n H(IH)Z

SH(AW)(OO)L - d(oo)

- Dotted eighth-sixteenth figures – treat the dot as a sixteenth rest so there is space between the eighth and sixteenth
- **Separate dotted 8th and 16th patterns starting “and the government”, placing consonant “d” and “t” from “and” and “ment” on the dot**
- And the government shall be upon His shoulder - emphasize Ms Ns and Ls,
- omit "r" in "government" and "shoulder"

Wonderful, **Counselor**, the Mighty God, the Everlasting Father, the Prince of Peace

- Shape the opening phrase as follows:

f *p* *f* *p*
Won - der - ful Coun - sel - lor

(OO)(UH)N - d(oo) - f(oo)l, **C(UH)(OO)N - s(EH)l - l(oo)**, th(oo) M(UH)(EE) - t(EE) G(AW)D

- This holds true for [E], [F], [G],
 - Omit all 'r's, **TENOR** emphasized on Wonderful, Counselor;
 - The Mighty God; **TENOR** emphasized on The Everlasting Father, **ALL** crescendo and separate 8th notes.
 - The Prince of Peace. Separate Prince / of / Peace – peace has one full count then a small 's'
 - M36 and wherever else, lean into “Fa” and relax on final “father”
 - M32 – place “m” of “name” on 2nd 8th of beat 1, lean into “call”, relax on “ed,” place
 - Schwa on 4th beat

Pr(H)nce uhV Pee-----ce

the Everlasting Father, the Prince of Peace

th(EE) (EH)V - V(oo) - L(EH) - st(IH)ng F(UH) - th(oo), th(oo) PR(IH)NCE // (UH)v // P(EE)ce

Remember to lean into “Fa” and relax on final “father”

M24 BASS no breath

M37 – separate “Prince of,” **STB** place “s” on beat 4, **ALTOS** 7 (8th rest) end of beat 3

M46 – A crescendo, 8th rest on beat 3

M48 – like M32 diction

M53 – ʔ rest on beat 2 with “s,” SAB “s” on beat 4, T ʔ end of beat 3

M60 – S lift after dotted 8th, A crescendo

M62 – T crescendo

M64 – S crescendo

M72 – STB ʔ on beat 2 with “s,” SAT place “s” on beat 4, B ʔ end of beat 3

M74 – TB 8th rest end of beat 3

M77 – TB place “s” on beat 2, ʔ on beat 4 with schwa

M83 – lift after “shoulder”

M89 – ʔ on beat 2 with “s,” place “s” on beat 4

M90 – ʔ beat 4

M91 – ʔ beat 2 with “s”

M. 91 -Cresc. into orchestra

P 64 sit at end