

Children's Sing, vol. 3

with Instruments

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Praise the Lord

Use this piece for a fun, upbeat beginning to the choir year. Any hand-played drum may be used and the pattern is consistent for quick learning. As you introduce the piece, highlight the differences between the percussive “A” section and the legato “B” section. Employ crisp consonants in the A section (“Pr” of praise and “D” of Lord) and supported, four-measure phrases in the B section.

Ready, Set, Read! Have choristers look at mm. 5–7 and highlight their note for the word “Lord” in each measure. Point out this ascending sequence, showing how the notes rise higher on the staff. Have them find this pattern when it occurs later and be on the lookout for ascending or descending sequences in other pieces.

M. P.

Mark Patterson (ASCAP)

With jubilation (♩ = 132)

The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano introduction marked *mf*. The piano part consists of a treble and bass staff. The triangle part has a simple rhythmic pattern. The drum part features a consistent pattern of quarter notes. The unison voices part starts with a rest for the first two measures, then enters with the lyrics "Praise the Lord, _ praise the Lord, _". The piano accompaniment continues throughout, providing harmonic support for the vocal line.

Piano

Triangle

Drum *

Unison voices *mf*

Praise the Lord, _ praise the Lord, _

* Conga, djembe, bongo or any hand drum may be used.

Percussion part found on p. 58.

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When in Our Music God Is Glorified

This hymn setting may be sung any time of year and would be especially effective in a service that celebrates the music ministry of the church. Consider dividing the stanzas to make learning easier. The first stanza could be a solo if desired or several choirs could take turns with the first three stanzas for an intergenerational anthem. Teach the descant to everyone and try different arrangements of singers so that all get to experience singing melody and descant.

Ready, Set, Read! Have singers identify a quarter rest and find phrases that begin with one. Each time that rest appears, have them raise their hand in the air for one beat. Next time through, replace the raised hands with a good singers' breath.



Fred Pratt Green, 1903–2000

ENGELBERG
Charles Villiers Stanford, 1852–1924
arr. Mark Patterson (ASCAP)

$\text{♩} = 92-96$

Handbells or Handchimes (optional)

Piano

Unison voices

mf

mf

4

mf

I When in our mu - sic God is glo - ri - fied, _____ and ad - o -

Handbell part found on p. 59.

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Holy Jesus Child

This Christmas piece alternates between intimate verses that have the feel of being sung beside the manger and a refrain that invites others to behold the Christ child. Try using soloists where indicated to emphasize this idea. In warm-up, help choristers discover their soft palate using a yawn to raise it and an “ah” vowel to vocalize (yah, yah, yah, on sol, mi, do). Have them lift the soft palate the same way each time they sing “Christ awaits, come and see” to help produce a beautiful, resonant tone.

Ready, Set, Read! Identify quarter notes, half notes and dotted half notes. Using either claps, counts, or ta’s, have singers read the rhythms on a selected portion of the piece aloud.

M.P.

Mark Patterson (ASCAP)

Tenderly (♩ = 92)

Glockenspiel or Metallophone (optional)

Piano *mp*

5 Opt. solo I *mp*

I Rest your head, go to sleep, we will wor - ship at your feet.

9 Son of God, Prince of peace, ho - ly Je - sus child.

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction marked 'mp' (mezzo-piano). The piano part consists of a simple harmonic accompaniment. The vocal line starts at measure 5 with the lyrics 'I Rest your head, go to sleep, we will wor - ship at your feet.' and continues at measure 9 with 'Son of God, Prince of peace, ho - ly Je - sus child.' The tempo is indicated as quarter note = 92. There is an optional solo line for the first vocal part.

Glockenspiel part found on p. 60.

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O Morning Star, How Fair and Bright!

This hymn setting is ideal for Epiphany but may be used at other times as well. The bell part is easy to teach and consists of only two chords. For quick learning, assign bell players to chord 1 or chord 2 with appropriate bells. Two lucky ringers get to be in both chords! They can follow your signals to know when to play, and then later, look at the score to see how their part is notated.

Ready, Set, Read! Teach the patterns: do-sol-mi-do-sol and sol-mi and have singers find these patterns in their music. Label measures where the melody skips and where it steps. Try playing or singing some of these patterns and see if singers can aurally identify skips vs. steps.



P. N.

Philipp Nicolai (1556–1608)
arr. Mark Patterson (ASCAP)

With mystery and grandeur (♩ = 104)

Handbells or Handchimes (optional) *mf*

Unison voices *mf*

Piano *mf*

1 O

5

Morn - ing Star, how fair and bright! You shine with God's own

Handbell part found on p. 61.

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The Triumphal Entry

This Palm Sunday anthem allows for beautiful unison singing and a brief opportunity for part singing. Teach your singers to recognize minor and major chords in this piece. Give each child an index card with a small m (minor) on one side and a large M (major) on the other (perhaps written in different colors). Have them indicate by holding up the correct side of the cards which chords they hear as they sing through.

Ready, Set, Read! Have singers circle the 6/8 time signature and discuss its meaning. Have them scan their part to find how many different ways those 6 beats can be divided (6 eighth notes, one dotted half note, three eighth notes plus a dotted quarter note, etc.).

M.P.

Mark Patterson (ASCAP)

$\text{♩} = 48$

C Inst. (optional) *mp*

Piano *mp*

5

Unison voices *mp*

Je - sus came in - to Je - ru - sa - lem — rid - ing a don - key that day.

C Instrument part found on p. 62.

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Spirit, Come Down

Sing this piece for Pentecost Sunday and take the opportunity to share the story from Acts Chapter 2 with your choristers. In warm-up, practice singing a tall “ah” vowel. Apply that tall “ah” to the following words: come, down, us, God, power, and surround, working to avoid the “uh” sound. (“Down” and “surround” are actually diphthongs, so a brief “oo” sound is added after the “ah.”)

Ready, Set, Read! Use this piece to introduce the syncopated pattern found in m. 5. Teach the pattern by rote first, emphasizing beat 1, the “and” of beat 2, and beat 4. Then have singers write an “S” above each measure where this pattern occurs.

M.P.

Mark Patterson (ASCAP)

With movement (♩ = 124)

C Inst. (optional) *mf*

Piano *mf*

5

Unison voices *mf*

Spir - it, — come down, come — and dwell here — a - mong us.

sim.

C instrument part found on p. 63.

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Let All God's Children Sing

This upbeat gospel style anthem can be used any time of year as a joyful declaration of unity and praise. Use the notated parts for the optional percussion, but feel free to improvise as well.

Teach the opening chorus by rote and communicate the rousing, resonant buoyancy of this style. Invite a youth-aged or young adult singer who can demonstrate this sound for your children or a gospel singer from your community.

Ready, Set, Read! Have singers circle the key signature at the beginning of the piece (key of F) and at m. 49 (key of G). Have them circle all the Fs in the F major section and the Gs in the G major section. Point out that each time the chorus ends it “comes home” to do, or the tonic note of that key.

M.P.

Mark Patterson (ASCAP)

With celebration (♩ = 132)

Piano

The musical score is written in 4/4 time with a key signature of one flat (F major). It begins with a piano introduction marked 'f' (forte). The piano part consists of a treble and bass clef staff. The unison voices part starts at measure 4 with the lyrics: "Let all the moun - tains ring, — let all the". Above the voice part are two staves for optional percussion: "Opt. tambourine" and "Opt. drum*". The drum part features a rhythmic pattern of eighth and sixteenth notes.

4 Opt. tambourine

Opt. drum*

Unison voices *f*

Let all the moun - tains ring, — let all the

*Conga, djembe, bongo or any hand-played drum may be used.

Percussion part found on p. 64.

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