Young Children Sing, volume 2
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An Advent Blessing

with Creator of the Stars of Night

for children’s choir and piano with opt. men’s choir*

Bradley Ellingboe

Latin hymn, 9th cent.;
tr. Hymnal 1940, alt.

Cheerfully (\( \text{j} = \text{c. 126} \))

To

God, Creator, God the Son, and God the Spirit, Three in One, praise,

honour, might, and glory be from age to age eternally.

* For performance options, see note on p. 72.

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Tune: Quoting Conditor alme siderum, Plainsong mode IV
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Gloria

with *Angels We Have Heard on High*

for unison voices and piano

Robin Cain

French carol; tr. H. F. Hemy,

*The Crown of Jesus Music*, 1864

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Tune: Quoting GLORIA, French carol
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Grateful Hearts

with *For the Beauty of the Earth*

for unison voices and piano with flute

Joyfully ($\frac{d}{2} = 60-62$)

Thank you, God, for trees and flow’rs. Thank you for the earth.

Give us one thing more, we pray, grateful hearts, each and every

*Flute part can be found on p. 68.*

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Tune: Quoting Dix, Conrad Kocher, 1786–1872
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Lord of All

with *Lord of All Hopefulness*

for unison voices and piano

Robin Cain
Jan Struther, 1901–1953

Flowing \( \text{\textit{j} = 115} \)

\[\text{Pedal with chord changes throughout} \]

Unison voices

\[\text{Lord of all hopefulness, Lord of all joy.} \]

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Tune: Quoting *Slane*, Irish traditional

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Rejoice, Give Thanks, and Sing!

with Rejoice, Ye Pure in Heart!

for unison voices and piano with opt. handbell*

Mark Patterson
Edward Hayes Plumptre, 1821–1891

Unison voices

Piano

Come

sing a joyful song to God, giving thanks for all good things. Come

sing a joyful song to God; let glad praises ring. Re-

*Handbell part can be found on p. 69.

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Tune: Quoting MARION, Arthur H. Messiter, 1834–1916
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Come, Join in Our Song

Helen Kemp, 1918–2015

Michael Praetorius, 1571–1621
arr. Helen Kemp

Unison voices

\( \text{\( \text{d} = \text{ca. 56} \)} \)

\( \text{\( \text{f} \)} \)

\( \text{\( \text{\( \overline{\text{To \ - \ day \ we \ sing \ and} \)} \)} \)

\( \text{\( \text{\( \overline{\text{laugh \ - \ and \ say, \ "Come, \ join \ in \ our \ song! \ It's \ Easter \ day! \ Come,} \)} \)} \)

\( \text{\( \text{\( \overline{\text{join \ and \ sing \ al \ - \ le \ - \ lu \ - \ ia." \ Al \ - \ le \ - \ lu \ - \ ia, \ al \ -} \)} \)

\( \text{\( \text{\( \overline{\text{le \ - \ lu \ - \ ia, \ al \ - \ le \ - \ lu \ - \ ia, \ al \ - \ le \ - \ lu \ - \ ia, \ come,} \)} \)

\( \text{\( \text{\( \overline{\text{join \ and \ sing \ al \ - \ le \ - \ lu \ - \ ia!} \)} \)

\( \text{\( \text{\( \overline{\text{Come, \ join \ and \ sing \ al \ - \ le \ - \ lu \ - \ ia!} \)} \)

“Alleluia” is an important Easter word to learn to sing. It will help to think of the vowel sounds as ah-le-loo-yah.—HK

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Tune: Quoting Puer nobis, European tune; adapt. Michael Praetorius, 1571–1621
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Gloria

with Angels We Have Heard on High

Robin Cain
French carol; tr. H. F. Hemy,
The Crown of Jesus Music, 1864

Unison voices

1. The angels sang when the baby was born, the
shepherds sang when the baby was born, the

2. The angels sang when the baby was born, the
shepherds sang when the baby was born, the

3. The angels sang when the baby was born, the
shepherds sang when the baby was born, the

4. The angels sang when the baby was born, they sang, “Gloria!”
The

5. The angels sang when the baby was born. They sang, “Gloria in excelsis Deo!”

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Tune: Quoting GLORIA, French carol
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Flute or C instrument

Thank You, God!

with Now Thank We All Our God

John Helgen

Sweetly ($ \frac{d}{e} = c. 108$)

Tune: Quoting Nun danket alle Gott, Johann Crüger, 1598–1662

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Endnotes

“An Advent Blessing,” by Bradley Ellingboe. This piece can be sung each Sunday in Advent during the lighting of the Advent candles, using a different verse each week. It can also be sung with some or all of the stanzas as an anthem, with or without the men’s chorus. Consider using mm. 25–33 as a prayer response.

“Come, Join in Our Song,” by Helen Kemp. While written for Easter day, the alternate text allows flexibility to sing this anthem throughout the year. Consider adding choir chimes or handbells playing an open fifth D-A at the beginning of each measure, alternating low and high fifths on every other measure.

“Mary Had A Baby Boy,” by David Sims. This piece starts with a minor third, which many directors may use in warm-ups with their youngest singers, echoing “Yoo-hoo” or singing your name on that interval and inviting them to sing their name. You could add Jesus’ name to that echoing game, and talk about the many other names we call Jesus. Some are in this song, and singers might know other names for Jesus to add (Comforter, Prince of Peace, Cornerstone, Lamb of God, etc.). Because the text mentions Easter, you could also discuss the church year and how we celebrate Jesus in different ways throughout the year.