

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.

Bradley Ellingboe

Cheerfully (♩ = c. 126)

Children's choir *mf*

Piano *mf*

To

5
God, Cre - a - tor, God the Son, and God the Spir - it, Three in One, praise,

9
hon - or, might, and glo - ry be from age to age e - ter - nal - ly.

* 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

Robin Cain

Piano *mf*

4 Unison voices *mf* $\text{\$}$

1, 2 The an - gels sang - when the ba - by was born, - the
3 shep - herds sang - when the ba - by was born, - the

7

an - gels sang - when the ba - by was born, - the
shep - herds sang - when the ba - by was born, - the

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Tune: Quoting GLORIA, French carol
Music © 2019 Augsburg Fortress. All rights reserved.

Grateful Hearts

with *For the Beauty of the Earth*

for unison voices and piano with flute*

Anne Krentz Organ
Folliott S. Pierpoint, 1835–1917, alt.

Anne Krentz Organ

Joyfully (♩ = 60-62)

Flute *mf*

Piano *mf*

Unison voices *mf*

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

9 Give us one thing more, we pray, grate - ful hearts, each and ev - 'ry

*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

Robin Cain

Flowing (♩ = 115)

Piano *p*

ped. Pedal with chord changes throughout

5

Unison voices *p a tempo*

9 Lord of all hope - ful - ness, Lord of all joy.

a tempo

Text of "Lord of All Hopefulness" © 1931 Oxford University Press. All rights reserved. Used by permission.
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 Plumpre, 1821–1891

Mark Patterson

Handbell used: 

$\text{♩} = 100$

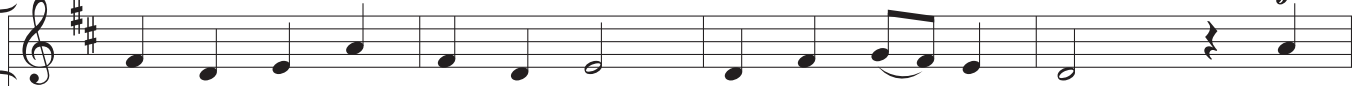
Unison voices 


Piano 

mf Come

5 

6 

9 

10 

f

*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

$\text{♩} = \text{ca. } 56$

3

4

f

5

6

To - day we sing and

7

8

9

10

11

12

laugh_ and say, "Come, join in our song! It's Eas - ter day! Come,
"Come, join in our song this joy - ful day!"

13

14

15

16

17

18

join and sing_ al - le - lu - ia." Al - le - lu - ia, al -

19

20

21

22

23

24

le - lu - ia, al - le - lu - ia, al - le - lu - ia, come,

25

26

27

28

29

3

join and sing_ al - le - lu - ia!

32

33

34

35

36

37

2

Come, join and sing al - le - lu - ia!

"Alleuia" 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

Robin Cain

3

Unison voices

4 *mf* $\frac{3}{5}$ 6

1, 2 The an - gels sang when the ba - by was born, the
 3 shep - herds sang when the ba - by was born, the

7 8 9

an - gels sang when the ba - by was born, the an - gels sang when the
 shep - herds sang when the ba - by was born, the shep - herds sang when the

10 11 12

ba - by was born; they sang, "Glo - ri - a!" The

13 14 15

ba - by was born. They sang, "Glo -

16 17 18 19 20

- ri - a in ex - cel - sis De - o!"

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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 (♩ = c. 108)

2

mp

7

12

mf

17

23

28

33

8va, ad lib.

mf *rit.*

Tune: Quoting NUN DANKET ALLE GOTT, Johann Crüger, 1598–1662
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30	Veni, Emmanuel

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.