

Contents

5	All Creation Sings Mark Patterson
11	Earth Is Full of Wit and Wisdom Ann Schrooten
17	For Air and Sunshine Marie Pooler
21	How Lovely and Green Is the Earth Helen Kemp
25	I Love It When Daniel Kallman
31	O Living Breath of God Anne Krentz Organ
33	The Animals' Peace Carol Steve Heitzeg
38	The Seasons Marie Pooler
40	Way Down in the Mud Daniel Kallman
44	We Sing the Beauty of the Earth Nancy Grundahl
49	Winter Turns to Summer John Ferguson
84	Index of similar anthems

Reproducible Singer Pages

54	All Creation Sings
56	Earth Is Full of Wit and Wisdom
59	For Air and Sunshine
61	How Lovely and Green Is the Earth
63	I Love It When
65	O Living Breath of God
67	The Animals' Peace Carol
69	The Seasons
70	Way Down in the Mud
72	We Sing the Beauty of the Earth
74	Winter Turns to Summer

Reproducible Instrument Parts

76	Earth Is Full of Wit and Wisdom
83	Winter Turns to Summer

Introduction

What a gift to learn and sing about creation! From our earliest years we are all fascinated by the world around us and enjoy learning the names of different animals, imitating their sounds, or drawing pictures. In the Bible we learn how God’s creative work—including us—is very good (Genesis 1–2), how the birds lift their voices and the lions roar (Psalm 104), and how creation sings praise to God even before we do (Revelation 5).

There is always more to learn about the unfolding diversity of creation, our urgent need to respond to human activity that threatens the planet’s health, and our existence as part of creation, not separate from it. *ChildrenSing Creation* provides a variety of ways for children to sing about God’s creative activity and our role in honoring and caring for the earth, including:

Singing about the delight and variety of creation

“All Creation Sings” by Mark Patterson and the hymn “Earth Is Full of Wit and Wisdom” by Adam M. L. Tice, given a creative accompaniment here by Ann Schrooten, both sing of the innate goodness and wonder found in the world. It’s fun (and important!) to imagine how the trees clap their hands, or to sing the word “platypus” or “microbe” in church.

Singing about creation setting an example that we can follow

“The Animals’ Peace Carol” by Steve Heitzeg imagines what the sheep and the donkeys might have dreamt and experienced on Christmas night. “Winter Turns to Summer” by John Ferguson tells us that just like banana plants grow to make bananas and apple trees grow to make apples, God’s grace means that we can show grace to others, God’s love means that we can be loving, and God’s gift of food means that we can feed the hungry.

Singing about God’s creative activity

“O Living Breath of God” is a hymn text given a new melody by Anne Krentz Organ, with an optional refrain for the assembly to sing elsewhere in the service. It names some of the great acts of creation by God through the Holy Spirit and asks the Spirit to bless us with that creativity. “The Seasons” by Marie Pooler is probably best sung in the context of rehearsals or faith formation gatherings, and is especially good for young children. To facilitate singing more than one stanza at a time for rehearsals or in worship, a brief interlude and alternate accompaniments are provided to give the accompaniment some interest and suggest seasonal variety.

Singing about the urgent need to take care of the planet

“How Lovely and Green is the Earth” by Helen Kemp is a classic piece that empowers children to see themselves as caretakers of the earth for future generations. “I Love It When” by Daniel Kallman roots that call to conservation in love; it is from our love of the earth that we choose to protect it. “We Sing the Beauty of the Earth” by Nancy Grundahl uses the hymn tune PROSPECT to help us sing about the beauty all around us and inspire us to preserve it for all generations.

Singing about the goodness of creation

“For Air and Sunshine” by Marie Pooler helps us name some of the ways the earth is good and worthy of thanks, and it also introduces children to singing in harmony through canon. “Way Down in the Mud” by Christine and Daniel Kallman is a different way of proclaiming the goodness of all creation, including us. In Genesis 2 (and on Ash Wednesday) we hear that God created us from the dust of the ground. That dust—that mud—is good! Just like God sculpted and nourishes us, we, too, can play in the mud; we can plant in it, sculpt it, watch it become soil for plants, and do creative work that is fun and joyful.

In the back you will find an index to anthems in other *ChildrenSing* volumes that also address creation in similar ways. May this collection help singers of all ages find new and creative ways to sing of God’s goodness and the world we share.

—David Sims, editor

All Creation Sings

for unison or 2-part voices and piano

M.P.

Mark Patterson

With energy and joy (♩ = 124)

Piano

4 Part I or Unison *f*

All cre - a - tion sings — a

7

glad song — of praise to God.

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10

All cre - a - tion sings — Lis - ten and you — will hear —

13

mf

— how the trees rise up and clap their hands, — and the

mf

16

moun - tains ech - o with joy. All pro - claim — God's

3

19

maj - es - ty — and re - mind us — to re - jice.

22

Part II (optional) *f*

Part I or Unison *f*

All cre - a - tion sings. —

24

All cre - a - tion sings — a liv - ing

All cre - a - tion sings — a liv - ing

27

song of joy.

song of joy.

Earth Is Full of Wit and Wisdom

Suggestions for the Director

This arrangement is intended to be both accessible for beginning musicians and flexible in terms of instrumentation. The full score is given for convenience of the director, but it may be much easier to teach and perform using only the hymn (p. 56) and the 4-bar ostinato pattern (p. 58).

Other instruments on hand may be substituted for those indicated in the score. Directors are encouraged to begin the hymn with just one or two instruments and then continue to *layer* additional instruments at the beginning of each stanza, to build the *soundscape* to the end. Establish a 4- or 8-measure introduction from the start and then a 4-measure interlude following each stanza. Though not included in the score, having a single instrument, such as a flute or violin, play the melody throughout will help to support the choral/assembly singing. Allow the delightful and imaginative text to fuel your creativity!

Notes on Instrumentation

If Orff instruments are available, use them. If not, strings or organ could be used. Either handbells or tone chimes can be used where bells are indicated. The *singing bell* sound is achieved by circling the lip of the upturned bell with a wooden dowel. (This will require some practice to gain a smooth and continuous sound!) The drone part could be sung by a portion of the choir or by playing a pedal on the organ. Start the sound each time with a small and brief “scoop” into the indicated pitch. The descant could be sung (experiment with different vowel combinations) or played on a flute or violin with a light sound.

The “Joy to the World” quote? Well, if you dare, add it on the last stanza!

Just One (of many) Possible Sequences

Intro and stanza 1:	Bass, Alto, & Sop Xylophone + Handbells (2) + Melody Instrument
Interlude and stanza 2:	add Singing Bells + Drone
Interlude and stanza 3:	add Handbells (1), Handbells (3) + Descant

—Ann Schrooten

Earth Is Full of Wit and Wisdom

for unison voices and instruments with opt. assembly

Adam M. L. Tice

HOLY MANNA
W. Moore, *Columbian Harmony*, 1825
arr. Ann Schrooten

Sturdy (♩ = 96) Introduction / Interlude

opt. repeat for introduction

The musical score is arranged in a system of staves. The top three staves are for Descant, Drone, and Unison voices, each with a whole rest in every measure. The next three staves are for Soprano, Alto, and Bass Xylophone. The Soprano part has a whole rest in the first three measures and a quarter-note triplet in the fourth. The Alto part has quarter-note chords in the first three measures, followed by a whole rest in the fourth, with 'striking sticks' indicated above. The Bass part has quarter-note chords in the first three measures and a whole rest in the fourth. The next two staves are for Singing Bells 1 and 2, both with sustained notes and slurs. The bottom three staves are for Handbells 1, 2, and 3. Handbell 1 has a half-note melody. Handbell 2 has a bass line with 'Pluck or use mallets' written above. Handbell 3 has a bass line with accents (>) above.

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5

Desc. Oo ee ah, oo ee ah.

Drone hmm

Voices

1 Earth is full of wit and wis - dom, sound - ing God's de - light - ed laugh,
2 Earth is full of wit and wis - dom, wo - ven in - to har - mo - ny.
3 Earth is full of wit and wis - dom: pen - guin, pla - ty - pus, and snail,

5

SX

AX

BX

5

S.B.

5 6 7 8

H.B. 1

H.B. 2

H.B. 3

Detailed description of the musical score: The score is for page 13 and is written in a key with one flat (B-flat). It consists of several staves. The 'Desc.' staff has a treble clef and contains the vocal line 'Oo ee ah, oo ee ah.' with a fermata over the final 'ah'. The 'Drone' staff has a treble clef and contains a sustained 'hmm' sound with a long note and a fermata. The 'Voices' staff has a treble clef and contains three vocal lines with lyrics. The lyrics are: '1 Earth is full of wit and wis - dom, sound - ing God's de - light - ed laugh, 2 Earth is full of wit and wis - dom, wo - ven in - to har - mo - ny. 3 Earth is full of wit and wis - dom: pen - guin, pla - ty - pus, and snail,'. The 'SX' staff has a treble clef and contains a series of notes and rests. The 'AX' staff has a treble clef and contains a series of notes and rests. The 'BX' staff has a treble clef and contains a series of notes and rests. The 'S.B.' staff has a bass clef and contains a series of notes and rests. The 'H.B. 1' staff has a treble clef and contains a series of notes and rests. The 'H.B. 2' staff has a bass clef and contains a series of notes and rests. The 'H.B. 3' staff has a treble clef and contains a series of notes and rests. The score is divided into measures, with measure numbers 5, 6, 7, and 8 indicated.

For Air and Sunshine

for unison or 2-part voices and keyboard

Marie Pooler, alt.

Marie Pooler, 1928–2013

Unison voices *mf*

Keyboard *mf*

5

air and sun - shine pure and sweet, we__ thank you, God, cre - a - tor; for

9

grass that grows be - neath our feet, we__ thank you, God, cre - a - tor; for__

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13

love - ly flow'rs and grains that sway, for trees and woods in

16

bright ar - ray, for birds that sing in joy - ful lay, we

19

Part I *mp*

thank you, God, cre - a - tor. For

mp

23

air and sun - shine pure and sweet, we__ thank you, God, cre -

Part II *mp*

For air and sun - shine pure and sweet, we__

26

a - tor; for grass that grows be - neath our feet, we__

thank you, God, cre - a - tor; for grass that grows be -

29

thank you, God, cre - a - tor; for__

neath our feet, we__ thank you, God, cre - a - tor; for__

How Lovely and Green Is the Earth

A Song of Concern

for unison or 2-part voices and keyboard

H.K.

Helen Kemp*

Cheerfully (♩. = c. 66)

Voices Unison

Keyboard

5 *Refrain*

love-ly and green is the earth, the trees, and the birds high a - bove. As we

9 *a tempo*

joy in its beau-ty and worth, let us fill the whole world with love, with love. Let us

a tempo

* The tune of the refrain is a traditional German folk tune, altered by Helen Kemp.

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13 *rit.*

fill the whole world with love.

1 But
2 There are
3 We

rit.

Slower, and thoughtfully (♩ = c. 96)

16

will the trees al-ways be green? Will
small deeds for each one to do, to pro-
chil-dren now chal-lenge each per-son. Each

18

birds soar and sing in the sky? Will the
tect the earth and the air. God's
school and each town and each na-tion: to em-

I Love It When

for unison voices and piano

D.K.

Daniel Kallman

Moderately flowing (♩ = 108–112)

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system (measures 1-4) features a piano accompaniment with a melody in the right hand and a bass line in the left hand, marked *mf*. The second system (measures 5-8) continues the piano accompaniment, marked *poco rit.*. The third system (measures 9-12) introduces unison voices with the lyrics "I love it when the robin a - wakes me,". The piano accompaniment continues below. The fourth system (measures 13-16) continues the unison voices with the lyrics "sing - ing her song to wel - come the day;". The piano accompaniment concludes the piece.

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O Living Breath of God

for unison voices and keyboard

Osvaldo Catena, 1920–1986
tr. Gerhard M. Cartford, 1923–2016

Anne Krentz Organ

Expansively (♩ = 78)

Voices: Unison *mp* *mf*

Keyboard: *mp* *mf*

Breath of God, Breath of God,

5 breathe in us as we pray. *mp* *mf*

1 O liv - ing Breath of God, —
2 O liv - ing Breath of God, —
3 O liv - ing Breath of God, —

10 wind at the be - gin - ning — up - on the wa - ters; O liv - ing Breath of
by whose pow'r the Son came — to birth a - mong us; O liv - ing Breath of
bear - ing us to life through — bap - tis - mal wa - ters; O liv - ing Breath of

NOTE: The refrain may be used as an assembly response in worship, as found on p. 66.

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The Animals' Peace Carol

for unison voices and piano or harp

S.H.

Steve Heitzeg

Lento (♩ = 56) *p*

Unison voices

In the fields in night so deep

Piano (Harp) *p*

col. Ped. throughout

5

shep - herds watched as sheep did sleep, dream - ing of oats and hay, oats and hay.

8 *poco a poco rit.*

Lis-ten! Hear the don-key bray. How were they to know a - mong the mid-night glow? *poco a poco rit.*

The musical score is written for unison voices and piano or harp. It is in 4/4 time and begins with a tempo marking of 'Lento' (♩ = 56) and a dynamic of 'p'. The score is divided into three systems. The first system (measures 1-4) features the vocal line starting with 'In the fields in night so deep' and the piano accompaniment with a steady eighth-note bass line and chords. The second system (measures 5-7) continues the vocal line with 'shep - herds watched as sheep did sleep, dream - ing of oats and hay, oats and hay.' The piano accompaniment continues with similar rhythmic patterns. The third system (measures 8-11) begins with 'Lis-ten! Hear the don-key bray. How were they to know a - mong the mid-night glow?' and includes a 'poco a poco rit.' marking. The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and eighth notes, leading to a final measure with a fermata.

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The Seasons

for unison voices and piano

Marie Pooler, alt.

Marie Pooler, 1928–2013

It is suggested that each stanza be taught during the appropriate season. Use pictures, bright cut-out leaves (or real ones), paper snowflakes, etc., as visual motivators. Make a rubus song chart, substituting pictures for words. It helps to see as well as hear the sequence of red leaves, cool winds, cornstalks, pumpkins, etc. If the upper D and C# in measure 3 are not comfortable for your youngest singers, use the alternate notes on A. —Helen Kemp, 1988

Opt. Introduction / Interlude

(♩ = 88)

(opt. 8^{va})

3 Unison voices

1 God made fall. It has red leaves, cool winds,
 2 God made win - ter. It has snow - flakes, i - ci - cles,
 3 God made spring. It has Eas - ter, flow - ers,
 4 God made sum - mer. It has hot sun, buzz - ing bees,

5

corn - stalks, pump - kins. God_ made fall_ for this beau - ti - ful world.
 frost - y trees, Christ - mas bells. God_ made win - ter for this beau - ti - ful world.
 new_ grass, show - ers. God_ made spring_ for this beau - ti - ful world.
 sing - ing birds, shad - y trees. God_ made sum - mer for this beau - ti - ful world.

NOTE: If more than one stanza is sung, an optional introduction/interlude and alternate accompaniments are provided.

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Way Down in the Mud

for unison or 2-part voices and piano

Christine Kallman

Daniel Kallman

Moderate swing (♩ = 104–112) (♩ = $\overset{\frown}{\text{J}} \overset{\frown}{\text{J}} \overset{\frown}{\text{J}}$)

Voices *Unison mf*

Piano *mf*

Have fun adding simple movements to this song!

1 Way down in the

5

1 mud, in the muck - y, muck - y mud,
 2 worms, with the squirm - y worms, —
 3 mess, in the bless - ed mess, — *sim.*

8 earth is good. —

Come see how the earth, how the earth is good, so good. — God
 Come smell how the We
 Come feel how the We

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We Sing the Beauty of the Earth

for unison or 2-part voices and piano

N.G.

PROSPECT
W. Walker, *Southern Harmony*, 1835
arr. Nancy Grundahl

Joyfully (♩ = 80)

Voices Unison *mf*

Piano *mf* *mp* *mf*

5
sing the beau - ty of the earth, a

9
gift from God who gives us birth.

The musical score is written for unison or two-part voices and piano. It is in the key of B-flat major and 3/4 time. The tempo is marked 'Joyfully' with a quarter note equal to 80 beats per minute. The score is divided into three systems. The first system (measures 1-4) shows the vocal line starting with a whole rest and the piano accompaniment. The second system (measures 5-8) contains the lyrics 'sing the beauty of the earth, a'. The third system (measures 9-12) contains the lyrics 'gift from God who gives us birth.' The piano accompaniment features a steady eighth-note melody in the right hand and a bass line with dotted rhythms in the left hand. Dynamics include mezzo-forte (mf) and mezzo-piano (mp).

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for Bruce Benson

Winter Turns to Summer

for unison voices and keyboard with flute

Herbert Brokering, 1926–2009

John Ferguson

I: Flutes 8', 4'
 II: Strings 8'
 Ped: 16'; I/Ped.

Sprightly (♩ = ca. 72)

The score is written for Flute, Unison voices, and Keyboard. It is in the key of D major and 6/8 time. The tempo is marked 'Sprightly' with a quarter note equal to approximately 72 beats per minute. The flute part begins with a forte (*f*) dynamic. The unison voices enter with a mezzo-forte (*mf*) dynamic. The keyboard part is marked 'Opt. substitute for Flute' and 'lightly detached' with a mezzo-forte (*mf*) dynamic. A pedal cue is indicated at the end of the first system. The lyrics are: 'nan - as bear ba - nan - as, and ap - ples bear their fruit; the'. A box with the number '5' is placed above the first measure of the vocal line.

Flute *f*

Unison voices *mf*

mf

Opt. substitute for Flute

* Keyboard *mf* lightly detached

Ped.

5

nan - as bear ba - nan - as, and ap - ples bear their fruit; the

NOTE: Directors are encouraged to sing this with groups of any age or size, perhaps dividing up the music in 4-bar phrases.

* While envisioned for the registrational colors of the organ, the accompaniment (omitting pedal cue notes) works on any keyboard instrument.

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9

vine be-gets the vine-yard, and branch - es have their root. God's

13

opt. div. grace be-gets all grac - es, and love will bear — new love. *unis.* The

17

f Spir - it comes through wa-ter, and peace comes with the dove.

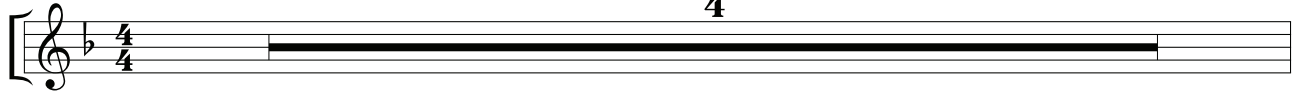
All Creation Sings

M.P.

Mark Patterson

With energy and joy (♩ = 124)

4



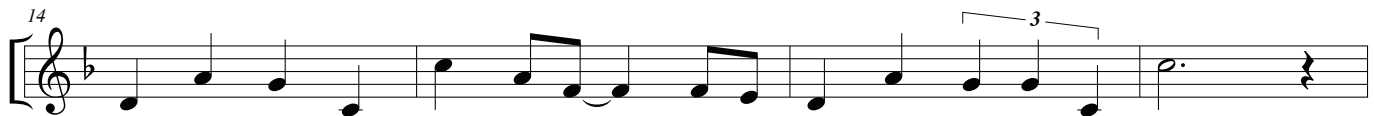
Part I or Unison



All cre - a - tion sings — a glad song — of praise to God.



All cre - a - tion sings — Lis - ten and you — will hear — how the



trees rise up and clap their hands, — and the moun - tains ech - o with joy.



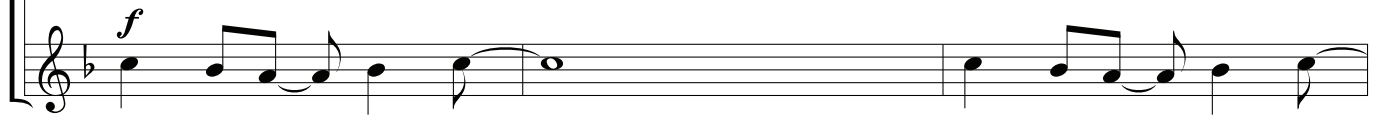
All pro - claim — God's maj - es - ty — and re - mind us — to re - joice.

Part II (optional)



All cre - a - tion sings. —

Part I or Unison



All cre - a - tion sings. — All cre - a - tion sings —



All cre - a - tion sings — a liv - ing song of joy.



— a liv - ing song of joy.

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Earth Is Full of Wit and Wisdom

Adam M. L. Tice

HOLY MANNA
W. Moore, *Columbian Harmony*, 1825
arr. Ann Schrooten

Sturdy (♩ = 96)
Introduction / Interlude
opt. repeat for introduction

4

Descant

Drone

Voices

Oo ee ah,

hmm

1 Earth is full of wit and wis - dom,
2 Earth is full of wit and wis - dom,
3 Earth is full of wit and wis - dom:

7

Desc.

Drone

Voices

oo ee ah. Oo ee

hmm

hmm

sound - ing God's de - light - ed laugh, from the ti - ny
wo - ven in - to har - mo - ny. Ev - 'ry crea - ture
pen - guin, pla - ty - pus, and snail, cac - tus, sea slug,

10

Desc.

Drone

Voices

ah, oo ee ah.

hmm

ro - ly - po - ly to the tree - top - tall gi - raffe.
has a pur - pose, ev - 'ry flow'r and bum - ble - bee.
oak, and al - gae, from the mi - crobe to the whale.

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