

## HOLIDAY SONGS FOR CHILDREN

Asterisks show that there is a recording available upon request.

- “The Barnyard Operetta” (unison voices–piano) requires role-playing and may be done as a skit with costumes in an assembly near Thanksgiving Day. #3
- \*“Hanukkah” (two voices–piano) This piece tells the story of the ancient miracle that is still celebrated by the Jewish people. #3
- \*“Harry Wuzanelf” (two voices–piano) is a Xmas song about Santa’s newest elf, Harry, who is taller than a horse and weighs more than half a ton! #2\“Wind Songs”\* (double chorus: voices 1-2-3 & voices A-B-C). This canon may be arranged in a variety of ways by the choir director. #5
- \*“Long Ago on Christmas Eve” (unison or two voices–piano–optional small percussion instruments: finger cymbals, triangle, suspended cymbal, and tambourine) When two parts are employed, the piano is tacit; only percussion is used to accompany. This song is excellent to use as a processional. #2
- “Let’s Build a Snow Man!” (unison voices–piano) is a New Year’s Day action song for marching while in the classroom. #1
- “Georgie’s Pearl” (unison voices–piano) is for St. Valentine’s day. It tells about a boy with a speech impediment who tries to interest a “special girl.” #2
- “Kelly Green” (unison voices–piano) is a St. Patrick’s Day song that can be used as an exciting, fast action classroom game. #3
- \*“April” (two voices–piano) may be sung on April Fool’s Day or anytime during that month. It is a slow, beautiful song. #3 If “April” is combined with the “Kelly Green,” an arrangement also in two parts, the effect is exciting. #5
- \*“The Easter Bunny Hop!”\* (unison voices–piano) is for dancing; there is a boogie-woogie piano accompaniment. Choreography should be added. #4

**PANIS ANGELICUS** (SA with two to four violins) was composed by Cesar Frank, 1822-1890, and arranged by Wallace De Pue, Sr. The text makes the piece appropriate for any occasion in the Christian religion. The melody is so beautiful that it ranks highly in any melody ever composed. This music is practical for children or adults to sing, since it may be performed either in unison or in two voices.

The range is E4-D5 for both treble voices. (3:24) #2 MED.

**REAL “TURKEY!” A–The Barnyard Operetta**–(unison voices–piano, including chord symbols) is a story about an arrogant turkey and his two friends, the duck and the chicken. The piece is in two sections, each of which may stand alone. The first section may end at measure 32 if only a simple song is needed. Performing both sections may require role-playing in the form of a skit–with or without costumes–in an assembly near Thanksgiving Day.

Once there was a turkey, “very proud,” they say.  
He strutted ‘round the barnyard, in such a “smarty” way,  
until he saw the farmer lift an axe, both sharp and strong.  
He hid himself in a corner and sang this frantic song:

“Oh, my gobble!” said the turkey, I’m as scared as I can be!

Oh, my gobble!" said the turkey, "Will you please not look at me!"

"Come," said the farmer, "you're a fine one I must say. You're invited to our dinner on Thanksgiving Day."

O the duck said, "Quack, quack, quack."

And the chicken said, "Cluck, cluck, cluck,"

And the Turkey said, "Gobble, gobble, gobble, gobble, gobble, I think that I'm in luck!"

"Quack, quack?" said the duck.

"Cluck, cluck?" said the chicken. "Why do you think it's you they're a-pickin'?"

Then the duck said, "Quack, quack, quack?"

Then the chicken said, "Cluck, cluck, cluck?"

"Well maybe you've heard I'm the Thanksgiving Bird, of all other fowls I'm winner! On Thanksgiving Day, the farmers say they're having ME in for dinner. Gobble, gobble!"

Then the duck said, "Quack! Quack! Quack! Quack! Quack!"

Then the chicken said, "Cluck! Cluck! Cluck! Cluck! Cluck!"

"You quack!" said the duck.

"Dumb cluck!" said the chicken. "When you get there, you WILL take a lickin'! Slurp!"

Then the duck said, "Quack. Quack. Quack."

Then the chicken said, "Cluck. Cluck. Cluck.

So maybe we've heard you're the Thanksgiving Bird, 'cause all other fowls are thinner! On Thanksgiving Day, the farmer may they're having you IN for dinner. Gobble, gobble!"

"That's right!" said the duck and the chicken. WD

The range is: C1-d2 for grades 3 and 4 (3:17) #3 MED.

**IF WERE A WITCH...** (unison/pno)–Halloween–This song has given the pianist the option of playing by chord symbols or by keyboard notation. Much music theory may be taught through defining the various items of notation. One may take the piece system-by-system and explain each item of notion, non-stop; then s/he may point to the items measure-by-measure, in random order and ask the children what they can remember. A "credit point" may be offered for each correct answer.

If I were a witch, I'd laugh (hee, hee, hee).  
If I were a cat, I'd meow (meow).  
If I were a ghost, I'd be an awful host and scare everybody NOW!

Hee, hee, hee. Meow, meow. Jack-o-lantern, take a bow!  
Hee, hee, hee. Meow, meow.  
I'd scare everybody...

If I were a bat, I'd fly (flap, flap, flap).  
If I were an elf, I'd cry (boo hoo).  
If I were a pumpkin, I wouldn't be a bumpkin, I'd make me a pumpkin pie.

If I were like Frankenstein, (clomp, clomp), I'd make little children whine: (Help!  
Help!)  
If I were the Mummy, I'd be so mean and crummy, I'd send shivers up your spine!

Hee, hee, hee. Meow, meow. Jack-o-lantern, take a bow!  
Hee, hee, hee. Meow, meow.  
I'd scare everybody...NOW! WD

The range is from D1-d2, (2:30) 3rd grade. #3 MED.

**KELSEY'S CANON** Thanksgiving, or any feast day (three voices in any combination), is presented as a "round"—and as a complete composition based on a canon—in the same score. The formal element is "mi, fa, mi, re," and their transpositions, throughout the entire piece. It is hoped that the teacher will familiarize the children with "Form" in music, using this simple canon. S/he then may ask the children to discuss "Three Blind Mice," in terms of form.

Thank you, Lord, in heaven above, for your all-embracing love.  
Thank you for our bread today.  
Thanks for listening while we pray,  
And thank you, Lord, in every way,  
for all of those we love. WD

The range of this simple canon is: Eb1-e flat2 for first grade (3:30) EASY; for the complete composition, it is: C1-e flat2. for fifth grade (4:07) #3 MED.

**LET'S BUILD A SNOWMAN!** (voice/piano)—New Year's Day—In two rows, the children march side-by-side as they sing. On the word "pat," children in row 1 "freeze," while those in row 2 pretend to pat snow into place on the snowman. On the following verses, they pat snow on the legs, shoulders and head. Roles are reversed on each stanza. Antiphonal singing should be explained and employed; precise rhythm should be encouraged.

Let's build a snowman! Let's build a snowman! Let's build a snowman!  
Let's build a snowman: pat, pat, pat.  
Let's build his snow legs! Let's build his snow legs! Let's build his snow legs!

Let's build his snow legs: pat, pat, pat.

Let's build his shoulders! Let's build his shoulders! Let's build his shoulders!

Let's build his shoulders: pat, pat, pat.

Let's put his head on! Let's put his head on! Let's put his head on!

Let's put his head on: pat, pat, pat.

Let's call him "Happy"! Let's call him "Newt"!

Call him "Happy Newt Year." That would be cute.

Let's build a snowman! Let's build a snowman! Let's build a snowman!

Let's build a snowman: pat, pat, pat. WD

The range is: Eb1-e flat2 (3:00, with repeats; 0:40, without repeats)–grades 1 & 2  
#2 EASY

**MARTIN LUTHER KING, JR.** (unison voices/piano) was written for Martin Luther King Day, in honor of a leader of peace. Because he was a black man, the "blue notes" and syncopation of jazz were used along with remnants of America's national anthem. Through these means, children may become familiar with the term "counterpoint" and understand how it sounds.

Martin Luther, Junior, went up—on a mountain—in a dream that he had one night.

Up, on the mountain, he could see forever, and he knew what he saw was right.

Black men and white men were living together in a land that was kind and free.

Martin Luther King was a brother to all, and a brother to you and me.

Martin Luther King is alive, in heaven, and is watching his dream come true.

His dream of a nation that is free for everyone depends on me and you—or you and me!

Martin Luther King, Junior, saw us all as brothers, and like brothers, we should be;  
so let's join hands and remember his model of peace and humility.

The range is: C1-d2. (1:32) for grade 4 #3 MED. WD

**HANUKKAH** (narrator / two-part treble voices / piano / light percussion, or SATB-piano, light percussion) The story of "The Festival of Lights," Hanukkah, is told in this piece that celebrates the Jewish holiday similar to Christmas.

Face the *menorah* and take the *shamash* to light the candles for our holidays!

*Hanukkah* is here now, for eight days of pleasure and giving of thanks to the God we praise.

Light the first candle, for eight days of praying.

Light the second candle, for eight days of swaying as we dance in a celebration,  
remembering the miracle that saved our nation.

Light the third candle, for eight days of singing.

Light the fourth candle, for eight days of bringing presents and *gelt* to our brothers and sisters, thanks to Judah Maccabee, and other resisters, defeating the king of darkness and evil who ruined God's temple and defiled His law.

*Hanukkah* is here now, attesting to his courage.

How he won the battle makes us stand in awe!

Light the fifth candle, for eight days of playing.

Light the sixth candle, for eight days of staying in touch with our families and those who love us, thankful it's not Antiochus, reigning above us.

Light the seventh candle, for eight days of resting.

Light the last candle, for eight days of testing our "Feast of Light" to renew our dedication to following the Lord, for our eternal salvation.

Face the *menorah* and take the *shamash* to light the candles for our holidays!

*Hanukkah* is here now, for eight days of pleasure and giving of thanks to the God we praise. *Shalom!* WD

Much use is made of the augmented second interval to simulate the flavor of traditional Israeli music. The melodic lines are easy and so is the harmonic language. The piece is excellent to include on a program of Christmas music.

The ranges are C1–e flat2. (2:20) #3 MED.