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Let the Children Come to Me
SATB or Two-part Choir, Cantor, Descant, Piano, Guitar,
Solo Instrument in C, Bb, and Eb, Assembly

Luke D. Rosen

oCP CHORAL SERIES

Let the Children Come to Me

Luke D. Rosen

Preview

FROM THE COLLECTION
One Faith, One Heart, One Mind
MP3 Album #30149265

Let the Children Come to Me

Based on Matthew 19:14

Luke D. Rosen

Joyfully (♩ = ca. 90)

Piano

mf

C5 A5 F5 E5 C5

REFRAIN: 1st time Cantor; thereafter All

Descant (3rd time) *mf*

come. Let the chil - dren come to me.

Soprano *mf*

Alto Let the chil - dren come to me. Let the chil - dren

Tenor

Bass *mf*

D G/D D A/D Bm7

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Note: An alternative keyboard part appears on pages 6-7 of this octavo.

Let the chil - dren come to me.

come to me, for the king - dom of heav - en, the

Em7 D/G Asus4 A Gsus2 D/F# G

1, 2 (2nd time)

Let the chil - dren

1, 2

king - dom of heav - en be - longs to such as these.

1, 2

Bm7 Bm/A G G/F# Em7 D/G Asus4 A D A

Detailed description: This is a musical score for the hymn 'Let the Children Come to Me'. It is written in the key of D major (two sharps) and 4/4 time. The score is arranged for voice and piano. The first system shows the vocal line with the lyrics 'Let the chil - dren come to me.' and the piano accompaniment. The second system continues the vocal line with 'come to me, for the king - dom of heav - en, the' and includes guitar chord symbols: Em7, D/G, Asus4, A, Gsus2, D/F#, and G. The third system features a first ending for the vocal line, marked '1, 2' and '(2nd time)', with the lyrics 'Let the chil - dren'. The fourth system continues the vocal line with 'king - dom of heav - en be - longs to such as these.' and includes guitar chord symbols: Bm7, Bm/A, G, G/F#, Em7, D/G, Asus4, A, D, and A. The piano accompaniment consists of chords and moving lines in both hands.

Final

longs to such as these.

Final
Em7 D/G A sus4 A Cadd9 D/C C

C5 A5 F5 E5 C5 Dadd9

molto rit.

Let the Children Come to Me

(Guitar/Vocal)

Based on Matthew 19:14

Luke D. Rosen

Joyfully (♩ = ca. 90)

NC C5 A5 F5 E5 C5

(Pno)

The piano introduction is in G major, 4/4 time, and consists of six measures. The first measure is a whole rest (NC). The subsequent five measures feature a rhythmic pattern of eighth notes with accents, moving from C5 to A5, F5, E5, and finally C5.

REFRAIN: 1st time Cantor; thereafter All

Melody *mf* D G/D D A/D Bm7 Em7 D/G

Let the chil - dren come to me. Let the chil - dren come to

Harmony *mf*

The first line of the refrain features a vocal melody and piano accompaniment. The melody is in G major, 4/4 time, and consists of two phrases. The first phrase is "Let the chil - dren come to me." and the second is "Let the chil - dren come to". The piano accompaniment provides harmonic support with chords D, G/D, D, A/D, Bm7, Em7, and D/G.

Asus4 A Gsus2 D/F# G

me, _____ for the king - dom _____ of heav - en, _____ the

The second line of the refrain continues the vocal melody and piano accompaniment. The melody is in G major, 4/4 time, and consists of two phrases. The first phrase is "me, _____" and the second is "for the king - dom _____ of heav - en, _____ the". The piano accompaniment provides harmonic support with chords Asus4, A, Gsus2, D/F#, and G.

Bm7 Bm/A G G/F# 1, 2 Em7 D/G Asus4 A D A

king - dom _____ of heav - en _____ be - longs to such _____ as these.

The third line of the refrain continues the vocal melody and piano accompaniment. The melody is in G major, 4/4 time, and consists of two phrases. The first phrase is "king - dom _____ of heav - en _____ be - longs to such _____ as these." and the second is "king - dom _____ of heav - en _____ be - longs to such _____ as these.". The piano accompaniment provides harmonic support with chords Bm7, Bm/A, G, G/F#, and a first/second ending of Em7, D/G, Asus4, A, D, A.

Final
Em7 D/G Asus4 A Cadd9 D/C C C5 A5 F5 E5 C5 Dadd9

longs to such _____ as these. _____

molto rit.

The final section of the refrain features a vocal melody and piano accompaniment. The melody is in G major, 4/4 time, and consists of two phrases. The first phrase is "longs to such _____ as these. _____" and the second is "longs to such _____ as these. _____". The piano accompaniment provides harmonic support with chords Em7, D/G, Asus4, A, Cadd9, D/C, C, C5, A5, F5, E5, C5, and Dadd9. The section concludes with a *molto rit.* marking.

Let the Children Come to Me

(Alternative Keyboard Arrangement)

Based on Matthew 19:14

Luke D. Rosen

Joyfully (♩ = ca. 90)

Keyboard

mf

C5 A5 F5 E5 C5

REFRAIN: 1st time Cantor; thereafter All

mf

Let the chil - dren come to me. Let the chil - dren

D G/D D A/D Bm7

come to me, for the king - dom of heav - en, the

Em7 D/G A sus4 A G sus2 D/F# G

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Note: This alternative keyboard arrangement is compatible with all other parts and versions in this octavo.

1, 2

king - dom__ of heav - en__ be - longs to such as these.

Bm7 Bm/A G G/F#

1, 2
Em7 D/G Asus4 A D A

Final

longs to such as these.

Final
Em7 D/G Asus4 A Cadd9 D/C C

C5 A5 F5 E5 C5 Dadd9

molto rit.

Let the Children Come to Me

SOLO INSTRUMENT in C

Luke D. Rosen

Joyfully (♩ = ca. 90)

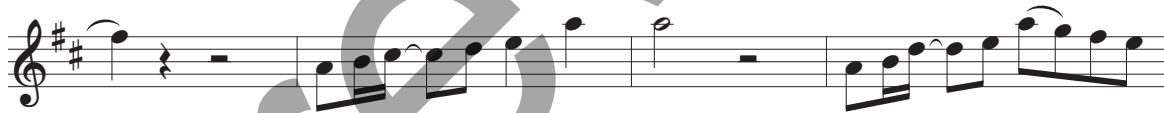
REFRAIN: Cantor



REFRAIN: All



REFRAIN: All



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Let the Children Come to Me

SOLO INSTRUMENT in B \flat

Luke D. Rosen

Joyfully ($\bullet = ca. 90$)

REFRAIN: Cantor



REFRAIN: All



REFRAIN: All



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Let the Children Come to Me

SOLO INSTRUMENT in E \flat

Luke D. Rosen

Joyfully (♩ = ca. 90)

REFRAIN: Cantor



REFRAIN: All



REFRAIN: All



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Composer Notes

This short refrain was written as a weekly dismissal for the Children's Liturgy of the Word. Its compact nature was designed to fit the exact length of the dismissal without taking extra time, which might be required when using a refrain-verse-refrain song during this part of the liturgy. The refrain can be repeated if necessary for larger churches or when there are numerous children in the group. I have found it useful logistically, when adding repeats, to sing the descant only on the final repetition; this cues the ensemble that the final iteration has been reached.

Two keyboard accompaniments are included in this octavo: one is more complex and driving, the other is simpler and less busy. Both work equally well. They can also be used simultaneously with two keyboard instruments, perhaps piano playing the more complex one, and organ or keyboard using a pad of some sort playing the simpler version.

—*Luke D. Rosen*

Preview

Assembly Edition

LET THE CHILDREN COME TO ME

Luke D. Rosen

Let the chil - dren come to me. Let the chil - dren
come to me, for the king - dom of heav - en, the
king - dom of heav - en be - longs to such as these.

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Preview

