



*“Preserving tradition with imagination”*

*November 2017*

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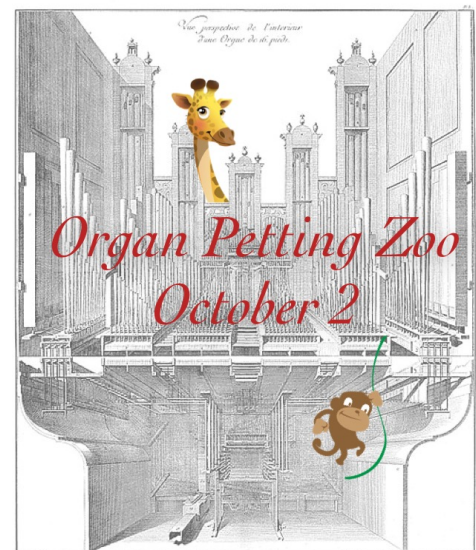
## *Organ Petting Zoo* by Jessica Nelson

After lots of Sunday services, I can be found sticking around the organ, helping small, eager hands pick out "Mary Had a Little Lamb" or "Twinkle, Twinkle, Little Star." Even though it adds to the post-liturgical din in the nave, every time I catch a child (or an adult) eyeing the instrument, I invite them in for a closer look, and to play if they'd like. (Yes, it can be terrifying to have small children play instruments that can cost millions of dollars, but with proper supervision and your instrument's technician on speed dial, it's a worthwhile risk.)

Last St. Francis Day, I invited small children to stay after the service for an "Organ Petting Zoo," a (somewhat) organized introduction to the instrument. I spoke in the broadest terms about how the organ was made, let them handle wooden pipes from a dismantled instrument, and demonstrated the different voices by imitating animals. Sweet flutes became songbirds, wheezy reeds became ducks and geese. We had as many creatures, real or imagined, as I could manage - deep singing whales, dragons, purring cats, growling dogs, buzzing bees, and even a visit from the zimbabwean fairy. Everybody had a turn to play a few notes with the animal of their choice. It was loud and chaotic - and required some parent helpers for crowd control - but fun.

Absolutely nothing went according to plan, but nobody cried, there was no damage to life or property, and maybe - I hope - somebody learned something!

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## *So You Want to Start a Children's Choir...*

by Westley Hodges

One of my greatest joys in my vocation is working with children. Children will do anything you ask them and will rise to whatever challenges you put in front of them. But, if you are serving a church that currently doesn't have a children's choir or a musical offering for children, it can be intimidating and sometimes overwhelming deciding which direction to go when starting a new children's music ministry. I hope that whatever route you choose that you are confident with your decision and you have done all the behind the scene work to make it a very successful

ministry. In my opinion, one of the biggest mistakes we can do is just start a group. Before starting a group, I think you should spend hours planning and developing what will be the group's purpose and what commitment is needed from the children and parent(s)/guardian(s).

There are tons of ways to approach music for children in church. A lot of my colleagues use the Royal School of Church Music (RSCM) as a children's choir in their parish. I think this is the most intense approach and requires the most commitment. With RSCM, children explore church music and liturgy and become active participants in worship. RSCM also works on leadership, and there are levels at which the children can grow and become leaders within the choir. Starting an RSCM choir can be intimidating, but for the right parish, this could be a great assist. More information about RSCM can be found on their website at [www.rscm.com](http://www.rscm.com).

There are other approaches. My favorite way to utilize children as a choir is in smaller rehearsal commitments. Children these days are very busy, and weekly rehearsals become very difficult for them to attend every week. So, let's say you want a children's choir on the 2nd Sunday of Advent. First, plan your music that you want to use that Sunday, and if possible, make a recording of the music where the children can practice at home (please obtain permissions to make a recording of copyrighted music, this is usually as easy as contacting the publisher). Second, set your rehearsal time. Three or four rehearsals should be enough to ensure the children have enough time to learn the material and feel comfortable to perform in it the worship service. Third, communicate clearly with all the parent(s)/guardian(s) at least four weeks before the first rehearsal where they have time to plan their schedules and commit to the block of time needed to fulfill this obligation. If you do these sessions two to four times a year, I think you will find great success with attendance and participation.

My third suggestion would be to check around in your community and see if there is currently a community children's choir. If not, maybe your parish could sponsor a community children's choir. I have done this and have been very successful with it, but this is different than a church children's choir. We sing all types of music, and I emphasize attention to community. Children of all kind of backgrounds participate, and I try my hardest to do music that speaks to them all. Starting the Peoria Children's Choir was a great joy of mine, and the group has proven to be a vital resource for the parish and the community. I recently had the group sing at our All Saints' Sunday Service, and it was a huge success. We also sing two concerts a year.

Overall, I think we all can agree that children are vital to our story and our future, and they must be included. I challenge you to ask yourself how are you involving children in your programs and evaluate if you are doing enough or if you should give more attention to children's music ministry.

I am only one person, and this article is based on my experiences. We would love to hear from you about your experiences with children's choirs and other children's musical ministries.

Peace,

Westley Hodges  
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Kennneth Grinnell

# Water of Life

# Water of Life

K. J. G.

Kenneth Grinnell  
ATLANTIC AVE., Irregular

**Refrain: Gently moving** ♩. = 60

Fill my cup with cool - est wa - ter. Here I stand be - side\_ the well.

The first system of music is in 12/8 time, key of B-flat major. It features a vocal melody and a piano accompaniment. The lyrics are 'Fill my cup with cool - est wa - ter. Here I stand be - side\_ the well.'

Emp - ty now, the ves - sel be - fore you. Fill my cup, Lord, and with me dwell.

The second system of music continues the melody and accompaniment. The lyrics are 'Emp - ty now, the ves - sel be - fore you. Fill my cup, Lord, and with me dwell.'

Fill my soul with liv - ing wa - ter. Love to calm the deep - est fear.

The third system of music continues the melody and accompaniment. The lyrics are 'Fill my soul with liv - ing wa - ter. Love to calm the deep - est fear.'

More and more, to love and a - dore you, fill my heart, Lord, with bright - est

The fourth system of music continues the melody and accompaniment. The lyrics are 'More and more, to love and a - dore you, fill my heart, Lord, with bright - est'.

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14

[1.2.3.To Verses] [4.Last time.] **Slightly faster** ♩ = 76

cheer. cheer.

1. Wa - ter flow - ing at cre - a - tion \_\_\_\_\_  
 2. Sar - ah, Le - ah, Ra - chel, Re - bek - ah \_\_\_\_\_  
 3. Come you thirst - y to the wa - ters, \_\_\_\_\_

*speeding up*

18

formed, at once, the sea and sky. \_\_\_\_\_ Wa - ter ris - ing o'er the  
 saw their lives change by the well. \_\_\_\_\_ Je - sus, John, the Jor - dan  
 free - ly drink and quench your thirst. \_\_\_\_\_ Stand to - geth - er in the

21

moun - tains \_\_\_\_\_ washed the earth, left noth - ing dry. \_\_\_\_\_  
 Riv - er; \_\_\_\_\_ "This, my Son," the Voice did tell. \_\_\_\_\_  
 ci - ty \_\_\_\_\_ made by God, the Last, the First. \_\_\_\_\_



24

Wa - ter part - ing for the peo - ple let them leave for Prom-ised  
 Name-less wo - man, she of sto - ry, rest - less mind and pail in  
 Shin - ing ci - ty, ho - ly dwell - ing with the ri - ver run - ning

27

Land, Then the rock gave sweet - est  
 hand, learned the Name, the path to  
 through, be our home, our shel - ter

29

wa - ter run - ning forth at God's com- mand.  
 glo - ry. Saw the Way be-fore her stand.  
 ev - er with our God and life a - new.

To Refrain

*slowing down*

# Water of Life

K. J. G.

Kenneth Grinnell  
ATLANTIC AVE., Irregular

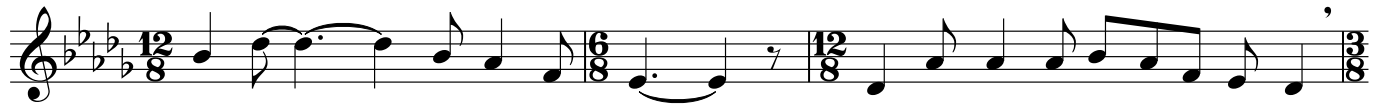
**Refrain: Gently moving** ♩. = 60



Fill my cup with cool-est wa- ter. Here I stand be-side the well. Emp-ty now, the ves-sel be-fore you.



Fill my cup, Lord, and with me dwell. Fill my soul with liv-ing wa - ter.



Love to calm the deep-est fear. More and more, to love and a-dore you,



fill my heart, Lord, with bright - est cheer. cheer.

**Verses: Slightly faster** ♩. = 72



1. Wa - ter flow-ing at cre - a - tion formed, at once, the sea and sky.  
2. Sar - ah, Le - ah, Ra - chel, Re - bek - ah saw their lives change by the well.  
3. Come you thirst - y to the wa - ters, free - ly drink and quench your thirst.



Wa - ter ris - ing o'er the moun tains washed the earth, left noth - ing dry.  
Je - sus, John, the Jor - dan Riv - er; "This, my Son," the Voice did tell.  
Stand to - geth - er in the ci - ty made by God, the Last, the First.



Wa - ter part - ing for the peo - ple let them leave for Prom - ised Land.  
Name - less wo - man, she of sto - ry, rest - less mind and pail in hand,  
Shin - ing ci - ty, ho - ly dwell - ing with the ri - ver run - ning through

To Refrain



Then the rock gave sweet-est wa - ter run - ning forth at God's com - mand.  
learned the Name, the path to glo - ry. Saw the Way be - fore her stand.  
be our home, our shel - ter ev - er with our God and life a - new.

# O Wash Me With Your Water

K. J. G.

for use at a ceremony of Baptism

WATER ST. 7.6.7.6.D

Kenneth Grinnell

**♩ = ca. 88**

O wash me with your wa - ter; my head, my hands, my feet. Let me, your son, your

daugh - ter, my life in you com - plete. Re - fresh us with the cool - ness of

lake and sea and shore. Let rain come down up - on us and love for - ev - er - more.

1. You knit our frames to - geth - er with wa - ter in the womb. You dress us with your

2. Help us to give the nur - ture. Help us to lead the way. Show them a bright, new

ess - ence from cra - dle to the tomb. O peace be - yond all know - ing, our

fu - ture. O bless them all to - day. Help them to grow in wis - dom, with

dai - ly lives re - new. O keep your wa - ters flow - ing and clean us through and through!

full - ness in your grace, that they ful - fill this prom - ise, your spir - it then em - brace.

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# O Wash Me With Your Water

K. J. G.  
Time ca. 2' 50"

for use at a ceremony of Baptism

WATER ST. 7.6.7.6.D  
Kenneth Grinnell

**Choir**  
descant,  
last time

**REFRAIN**  
All voices

**Organ**

**Ped.**

**rit. last time**

**rit. last time**

The musical score is written for three parts: Choir, Refrain (All voices), and Organ. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as ca. 88. The score begins with a choir descant, followed by the refrain. The organ provides accompaniment throughout. The lyrics are: 'O wash me with your wa-ter; my head, my hands, my feet. Let me, your son, your my life in you com - plete. Ah daugh - ter, my life in you com - plete. Re - fresh us with the cool - ness of Ah and love for-ev - er - more. lake and sea and shore. Let rain come down up - on us and love for-ev - er - more.' The score includes various musical notations such as notes, rests, and dynamic markings like 'rit. last time'.

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Choir

1. You knit our frames to - geth - er with wa - ter in the womb. You dress us with your  
 2. Help us to give the nur - ture. Help us to lead the way. Show (her\*) a bright, new

ess - ence from cra - dle to the tomb. O peace be - yond all know - ing, our  
 fu - ture. O bless this child to - day. Help (her\*) to grow in wis - dom, with

dai - ly lives re - new. O keep your wa - ters flow - ing and clean us through and through!  
 full - ness in your grace, that (she\*) ful - fill this prom - ise, your spir - it then em - brace.

# Feed Us

K. J. G.

Communion Preparation

CHURCH LANE, IRR.  
Kenneth Grinnell

**Andante** ♩ = 72



1. Feed us with rich-est grain from the har - vest.\_\_\_\_ Give us  
2. Feed us your food of strength for the bod - y.\_\_\_\_ Give us  
3. Feed us! O mul - ti - ply the loaves and fish - es!\_\_\_\_ Give us



the sweet - est juice\_\_ from the vine.\_\_\_\_ Help me  
your drink to quench the thirst - y soul.\_\_\_\_ Help me  
the wa - ter from your deep - est well.\_\_\_\_ Help me



to take my place\_\_ at your ta - ble.\_\_\_\_ Teach me  
to feel your pres - ence in this mo - ment.\_\_\_\_ Teach me  
to share the feast as you com - mand - ed.\_\_\_\_ Teach me

## Refrain



to know your love\_\_ can be mine.\_\_\_\_ For you have changed the  
to know your love can make me whole.\_\_\_\_  
to spread your word, your love to tell.\_\_\_\_



meal of fare - well\_\_\_\_ in - to the ban - quet of wel - come,\_\_\_\_ and



you have changed the food of the earth\_\_\_\_ in - to the nour - ish - ment of



1. 2. heav - en.\_\_\_\_ 3. rit. heav - - en. //

## Slowing to the end



in - to the nour - ish - ment of heav - - en.

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# Feed Us

K. J. G.

Communion Preparation

CHURCH LANE, IRR.

Kenneth Grinnell

**Andante** ♩ = 72

1. Feed us with rich - est grain from the har - vest. Give us  
2. Feed us your food of strength for the bod - y. Give us  
3. Feed us! O mul - ti - ply the loaves and fish - es! Give us

the sweet - est juice from the vine. Help me to take my  
your drink to quench the thirst - y soul. Help me to feel your  
the wa - ter from your deep - est well. Help me to share the

place at your ta - ble. Teach me  
pres - ence in this mo - ment. Teach me  
feast as you com - mand - ed. Teach me

**Refrain**

to know your love can be mine. For  
to know your love can make me whole.  
to spread your word, your love to tell.

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you have changed the meal of fare - well in - to the ban - quet of wel - come,

and you have changed the food of the earth in - to the nour - ish - ment of

1. 2. heav - en. 3. rit. heav - en.

### Slowing to the end

in - to the nour - ish - ment of heav - en.



# Now Stand We Refreshed

## Communion Response

K. J. G.

EAST CORY'S LANE, 13.11.13.11.(12.)

Kenneth Grinnell

**Moderato** ♩ = 104



1. Now stand we re - freshed with fin - est food from the ta - ble. Our spir - its are  
2. Now let us give thanks to him our host who has fed us with food and with



blessed and we are read - y and a - ble to love, to serve, to spread the  
drink, with strong - est love which will lead us to seek, to find, O may our



news of this feast. Our hearts are stirred to cheer the great - est and least.  
joy nev - er cease! Our hearts, our minds a - wait the King - dom of



Peace. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! \_\_\_\_\_

# Now Stand We Refreshed

K. J. G.

Communion Response

EAST CORY'S LANE, 13.11.13.11.(12.)

Kenneth Grinnell

Moderato ♩ = 104

1. Now stand we re-freshed with fin-est food from the ta-ble. Our spir-its are blessed and we are  
2. Now let us give thanks to him our host who has fed us with food and with drink, with strong-est

read-y and a-ble to love, to serve, to spread the news of this feast. Our hearts are  
love which will lead us to seek, to find, O may our joy nev-er cease! Our hearts, our

stirred minds to cheer the great-est and least. Peace. Al-le-lu-  
a-wait the King-dom of

ia! Al-le-lu-ia! Al-le-lu-ia!

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9-9-07

## Variations "Let All Mortal Flesh Keep Silence"

## PICARDY

Setting by Kenneth Grinnell

**Theme - "Let All Mortal Flesh Keep Silence"**

The first system of the musical score for 'The Little Boat' is shown. It features a treble and bass staff with a 3/2 time signature and a key signature of one flat (B-flat). The tempo is marked as ♩ = 60. The music begins with a forte (f) dynamic and a marking 'Man. Prin. 8, 4, 2''. The melody in the treble staff starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides harmonic support with chords: G2-Bb2 in the first measure, G2-Bb2 and C3 in the second, G2-Bb2 and C3 in the third, a half note G2 in the fourth, and G2-Bb2 in the fifth.

6

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of six measures. The first measure has a '6' above it. The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment consists of a steady eighth-note pattern in the bass clef, starting with a half note G3 and a quarter note A3. The piece ends with a double bar line.

12

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of six measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The fifth measure has a treble clef and a bass clef. The sixth measure has a treble clef and a bass clef. The piece ends with a double bar line.

18

*I*  $\text{♩} = 63$

**Variation I - "King of Kings, yet born of Mary"**

*I* - 8' (4')

*mf*

II - Strong Cornet or Trumpet

Ped. 16, 8'

3

Handwritten musical score for 'The Rose Tree'. The score is written on two systems. The first system consists of a grand staff (treble and bass clefs) and a single bass clef staff below it. The second system consists of a single bass clef staff. The music is in 3/4 time, indicated by the '3' at the beginning. The key signature has one flat (B-flat). The melody is primarily in the treble clef of the first system, with some notes in the bass clef. The bass clef staff in the first system contains whole rests. The second system's bass clef staff contains whole rests for the first two measures, followed by a melodic line starting in the third measure, marked with a mezzo-forte (*mf*) dynamic. The piece concludes with a double bar line.

7

Measures 7-10 of a musical score in B-flat major. The system consists of three staves. The top staff (treble clef) contains a melody with eighth and quarter notes. The middle staff (grand staff) has a piano accompaniment with a bass line starting in measure 7 and a treble line with chords. The bottom staff (bass clef) continues the bass line. A forte (*f*) dynamic marking is present in measure 8.

11

Measures 11-15 of the musical score. The system consists of three staves. The top staff continues the melody. The middle staff has a piano accompaniment with a bass line and a treble line with chords. The bottom staff continues the bass line. A mezzo-forte (*mf*) dynamic marking is present in measure 12.

16

Measures 16-19 of the musical score. The system consists of three staves. The top staff continues the melody. The middle staff has a piano accompaniment with a bass line and a treble line with chords. The bottom staff continues the bass line. A mezzo-forte (*mf*) dynamic marking is present in measure 17.

20

Measures 20-23 of the musical score. The system consists of three staves. The top staff continues the melody. The middle staff has a piano accompaniment with a bass line and a treble line with chords. The bottom staff continues the bass line. A forte (*f*) dynamic marking is present in measure 21.

24

*mf*

*mf*

28

*mf*

32

*f*

36

*mf*

40

*p*

*mf*

43

*p*

*f*

46

47

48

49

50

51

52

53

54

55

56

57

58

59

Variation II - "Rank on rank the Hosts of Heaven"

5

1  $\text{♩} = 60$

*f*

Man. Prin. 8, 4, 2 2/3, 2', Mixt.

Ped. 16, 8, 4, reed 16' *ff*

7

13

16

5/4

5/4

5/4

Variation III - "At His feet the six-winged Seraph"

6

$\text{♩} = 72$  Man. Fl. 8, 4, 2'

1

*leggiero*

Ped. reed 8'

2

Ped. reed 8'

3

Ped. reed 8'

4

Ped. reed 8'



5

Measures 5 and 6 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). Measure 5 features a triplet of eighth notes in the Treble staff, a triplet of eighth notes in the Middle staff, and a single eighth note in the Bass staff. Measure 6 continues the triplet pattern in the Treble and Middle staves, with a single eighth note in the Bass staff.

6

Measures 6 and 7 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). Measure 6 features a triplet of eighth notes in the Treble staff, a triplet of eighth notes in the Middle staff, and a single eighth note in the Bass staff. Measure 7 continues the triplet pattern in the Treble and Middle staves, with a single eighth note in the Bass staff.

7

Measures 7 and 8 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). Measure 7 features a triplet of eighth notes in the Treble staff, a triplet of eighth notes in the Middle staff, and a single eighth note in the Bass staff. Measure 8 continues the triplet pattern in the Treble and Middle staves, with a single eighth note in the Bass staff.

8

Measures 8 and 9 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). Measure 8 features a triplet of eighth notes in the Treble staff, a triplet of eighth notes in the Middle staff, and a single eighth note in the Bass staff. Measure 9 continues the triplet pattern in the Treble and Middle staves, with a single eighth note in the Bass staff.

9

Measures 9-10 of a musical score in B-flat major. The right hand features a descending eighth-note triplet pattern. The left hand features an ascending eighth-note triplet pattern. The bass line consists of a single half note G2.

10

Measures 11-12 of a musical score in B-flat major. The right hand continues the descending eighth-note triplet pattern. The left hand continues the ascending eighth-note triplet pattern. The bass line consists of a single half note G2.

11

Measures 13-14 of a musical score in B-flat major. The right hand continues the descending eighth-note triplet pattern. The left hand continues the ascending eighth-note triplet pattern. The bass line consists of a single half note G2.

12

rit.

Measures 15-16 of a musical score in B-flat major. The right hand continues the descending eighth-note triplet pattern. The left hand continues the ascending eighth-note triplet pattern. The bass line consists of a single half note G2. The piece concludes with a double bar line and repeat signs.

# Variation IV - Postlude

9

1

$\text{♩} = 60$

Prin. (16), 8, 4, 2 2/3, 2', Mixt.,  
Reeds 8, 4'

***ff***

***ff*** (Opt. - L.H. Solo Reed)

***ff*** (32), 16, 8, 4', Reeds)

5

9

10

13

Measures 10-13 of a musical score. The score is written for piano (p) and features a grand staff with treble and bass clefs. The key signature has one flat (B-flat). Measure 10: Treble clef has a whole rest; bass clef has a half note G2. Measure 11: Treble clef has a half note A2; bass clef has a half note G2. Measure 12: Treble clef has a half note Bb2; bass clef has a half note A2. Measure 13: Treble clef has a half note C3; bass clef has a half note Bb2. The piece concludes with a double bar line.

18

Measures 14-18 of a musical score. The score is written for piano (p) and features a grand staff with treble and bass clefs. The key signature has one flat (B-flat). Measure 14: Treble clef has a half note D3; bass clef has a half note C3. Measure 15: Treble clef has a half note E3; bass clef has a half note D3. Measure 16: Treble clef has a half note F3; bass clef has a half note E3. Measure 17: Treble clef has a half note G3; bass clef has a half note F3. Measure 18: Treble clef has a half note A3; bass clef has a half note G3. The piece concludes with a double bar line.

22

rall.

Measures 19-22 of a musical score. The score is written for piano (p) and features a grand staff with treble and bass clefs. The key signature has one flat (B-flat). Measure 19: Treble clef has a half note Bb3; bass clef has a half note A3. Measure 20: Treble clef has a half note C4; bass clef has a half note Bb3. Measure 21: Treble clef has a half note D4; bass clef has a half note C4. Measure 22: Treble clef has a half note E4; bass clef has a half note D4. The piece concludes with a double bar line. A tempo marking 'rall.' is placed above measure 20. A date stamp 'Nov. 12, 2001' is located in the bottom right corner.