

Foreword

**All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all.**

-Cecil Frances Alexander, 1818-1895

“Whenever I plant a tree, I never know how big it will be... Some trees stay small, others grow very tall. It all depends on the quality of the earth, sunshine and other factors that have to work together.” This was the answer given to Hermann Regner by Carl Orff when asked if he had any idea that his Schulwerk would spread throughout the world.*

Over the past 50 years, the philosophy of Carl Orff has swept the country and is gradually, happily, infiltrating the church setting. The Orff approach is so effective because it celebrates the ability and creativity of each individual child. All children contribute, whatever their level of ability.

All Things Bright and Beautiful is a collection of nine scripture songs which incorporate instruments for children in elementary grades. The pieces are presented chronologically, beginning with September and continuing through the children's choir year. By the end of May, the children will have memorized nine scriptures that describe the wonders of God's creation.

This collection offers opportunities for the children to practice chord, broken, moving, level, and arpeggiated borduns, as well as functional harmony. Most of the pieces feature the pentatonic scale with ostinato accompaniment.

This book is not a curriculum, but a supplement. The songs and accompaniments are tools the children can use to participate in their own worship. Consider the scores to be performance suggestions. The children will have many ideas of ways to perform the pieces differently. Experiment with these. You may decide to adjust the orchestrations, lengthen the pieces by adding an improvisatory section, add movement, or change the pieces in some other way. Use your imagination! That is the essence of Orff-Schulwerk!

It is my sincere desire that this collection will help you and the children you teach appreciate anew the breathtaking works of God.

— Darla Meek

*Frazee, Jane. *Discovering Orff*. New York: Schott Music Corporation, 1987.



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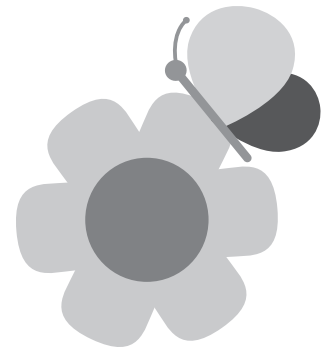
2..... Tips for Teaching

	<i>Month</i>	<i>Scripture</i>	<i>Song</i>
4.....	September	Genesis 1:31	It Was Very Good!
8.....	October	Psalms 27:4	This Is What I Seek
14.....	November	Psalms 148:13	Praise the Name of the Lord
18.....	December	Luke 2:11	Infant Holy, Infant Lowly
22.....	January	Psalms 107:8	Give Thanks to the Lord
28.....	February	Lamentations 3:22-23	Great Is Thy Faithfulness
32.....	March	Job 12:10	In God's Hand
38.....	April	Psalms 50:12	The World Is Mine
42.....	May	Psalms 139:14	Wonderfully Made

47..... Solfege Hand Sign Chart

48..... Suggested Monthly Hymns

49..... Basic Compound Meter Building Blocks



Tips for Teaching

1 The lesson plans should be taught in three or four segments over a period of a month. Suggestions have been provided as to how to divide up the lesson plans. At the beginning of each session, reinforce the concepts learned from the previous session.

If your church does not own the instruments called for in this supplement, substitute the instruments you do have.

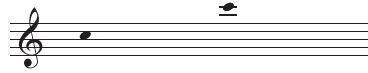
2 If you have only a few barred instruments, here is one idea: have the children count off in twos (or threes) so that there are two (or three) children on each instrument. After the children have learned an ostinato, the “ones” play it on their instruments, with the “twos” and “threes” watching. The “twos” play it next, and finally the “threes.”

3 Each child should learn every part. As you teach an ostinato, have all the children practice it on their instruments. After all the individual parts have been learned, assign parts according to the orchestration in the score.

4 When teaching an ostinato through body movement, you will need to demonstrate the movements facing the children. The children will mirror your movement, which means that you will need to perform it backwards. The instructions in the lesson plans represent the children’s view.

It Was Very Good!

3 octaves
Handbells or handchimes used: 2



Handbells or Handchimes

Conga

Soprano Glockenspiel

Alto Xylophone

Bass Xylophone

5

Hb./Hc.

Cga.

SG

AX

BX

Good! It's good! It's good! It's good! It's

God saw all_ he had made_

Gen-e-sis one_ thir - ty - one. Gen-e-sis one_ thir - ty -

It was ver - y good! It was ver - y good!

God saw all_ he had made_ God saw all_ he had made

good! It's good! It's good! It's good! It's

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December



SCRIPTURE: Luke 2:11

SONG: Infant Holy, Infant Lowly

CONCEPTS: triple meter, descant, sequence

MATERIALS NEEDED: piano or keyboard, drum or temple blocks, yarn ball or equivalent, excerpts of music, unpitched percussion of choice

Lesson Plan:

DAY ONE

1. Introduce duple and triple meter.

- Begin with a mini-lesson on duple and triple meter: use temple blocks or a drum to play a pattern of two beats in a measure (the first beat should be strong). Have the children walk the beat freely through the room, maintaining their personal space.
- Change to playing three beats in a measure (keep the first beat strong), then back to two. Have the children count the beats aloud as they walk them.

TEACHER TIP: Since this game is a quick-reaction exercise, the children should move in silence.

- Invite the children to sit in a circle and pat-clap two beats in a measure (*pat-clap, pat-clap*) and then three beats in a measure (*pat-clap-clap, pat-clap-clap*). Tell the children that music that has two beats in a set has what is called **duple meter** and music that has three beats in a set has what is called **triple meter**.
- Play a quick-response game in which the children pass a soft ball around the circle as you count. They may only pass the ball to the next person on beat one. Say “change!” on the last beat of the measure before you want to change the meter.
- Play excerpts of recorded music. Guide children to determine if the pieces have duple or triple meter.

TEACHER TIP: Examples of duple meter: “Sing We Now of Christmas,” “Joy to the World,” “Dance of the Sugar Plum Fairy.” Examples of triple meter: “The First Noel,” “Away in a Manger,” “Waltz of the Flowers”

2. Teach the song.

- Sing “Infant Holy, Infant Lowly” for the children, and guide the children to determine if it has duple or triple meter. Sing the song again, having the children *pat-clap-clap* softly as you sing.
- Analyze the song with the children. Begin by singing the first eight measures on a neutral syllable and leading the children to make observations, such as *I heard the same melody twice / the melody moved upward and then downward*.

Infant Holy, Infant Lowly

Polish carol, para. Edith M. G. Reed, 1885-1933

W ZLOBIE LEZY
Polish folk melody

Percussion **3/4**

Descant

Piano

Luke two e - lev - en Luke two e -

G G(sus2) D(add2) G C/E D

In-fant ho - ly, in-fant low - ly, for his bed a cat-tle

Perc. **6**

Desc.

Pno.

lev-en Luke two e - lev - en Luke two e - lev - en

G G(add2) D(add2) G C D G

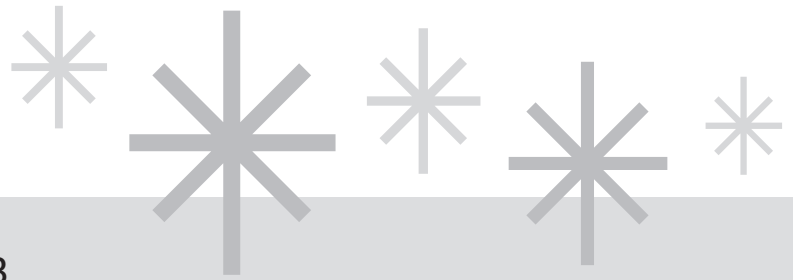
For un-to you is born this day

stall; ox-en low - ing, lit-tle know - ing Christ the babe is Lord of all. Swift are

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February



SCRIPTURE: Lamentations 3:22-23

SONG: Great Is Thy Faithfulness

CONCEPTS: descant, rhythm reading, tie

MATERIALS NEEDED: melodic contour strips

Lesson Plan:

DAY ONE

1. Teach “Great Is Thy Faithfulness.”

- The key to teaching this song is providing repeated listenings. Find an excellent recording or sing the song with the accompaniment provided. With each repetition, give the children a concept on which to focus.
- Focus on mood and style: use the song as background music for mirroring/shadowing.
- Focus on meter: divide the children into partners to perform a body percussion pattern in three – *pat-clap-out* (*out*=clap a partner’s hands). Turn this into a mixer, changing partners with each verse and chorus.
- Focus on melody: use the solfege ladder to play Follow My Finger. Tell the children that the “magic pattern” for the day is *sol la ti do’*. Sing the hymn, having the students count the number of times they hear the magic pattern (answer: 6).
- Focus on text: tell the children Bible stories about God’s faithfulness and sing the hymn between each story. Discuss the archaic text of the song and echo-sing if needed.

TEACHER TIP: Stories about God’s faithfulness: Paul and Silas in Prison / Shadrach, Meshach, and Abednego / Noah’s Ark / The Feeding of the 5,000 / Joseph and the Coat of Many Colors / Moses and the Israelites

DAY TWO

2. Teach the rhythm of the descant.

- Display the rhythm chart on the next page. Have the children chant the rhythm on

Great Is Thy Faithfulness

Thomas O. Chisholm, 1866-1960

FAITHFULNESS
William Marion Runyan, 1870-1957

Chords: C, C(sus2), Fmaj7, G7, C7

Descant

Piano

7 F, C(sus2)/E, G/D, D, G, G/F, C/E

Desc.

Pno.

13 Gm, C/G, Dm7/F, Am9/F#, C/G, F7, G7/F

Desc.

Pno.

His com-pas-sions nev-er
Great is thy faith-ful-ness, O God, my Fa - ther;
fail. They are new ev-ry morn - ing, ev-ry morn - ing.
there is no shad - ow of turn-ing with thee; thou chang-est not, thy com-
Great_ is thy faith - ful - ness! Lam-en - ta-tions three
pas-sions, they fail not; as thou hast been, thou for - ev - er wilt

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