

Marching With the Lord

Exciting evangelistic children's choruses



Samantha Jellett

Marching With the Lord

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This collection of children's choruses was written to fulfil several needs that became apparent as our own Sunday School and Holiday Bible Club began to grow from small beginnings into an exciting ministry. Firstly, there seemed to be just a small number of Christ-glorifying, scripturally accurate choruses in existence, and whilst these were enjoyed by teacher and pupils alike, we found ourselves craving some additional material. Secondly, even amongst these faithful choruses there were not many that were evangelistic in nature, presenting the Gospel of God's free grace in Christ, and this became a central aim in the creation of new songs. Lastly, there were some subjects that had rarely or never before been treated in a children's song such as the events of Acts and the nature of heaven, and songs about these and more were written for specific Sunday School lessons or Bible Clubs. The end result of the whole is thus a mixture of both general songs suitable for any lesson or occasion and themed songs to tie in with specific stories or topics.

The music has been written to appeal to 21st century children whilst retaining a reverence for the subject matter and the Lord to whom the songs are being sung. A wide range of musical styles has been used, from very traditional to calypso and blues! All of the songs have been tried, tested and very much enjoyed by children, teachers and parents.

The aim of this volume is to glorify God for his wondrous plan of redemption in Christ and to show children the endless blessings that can be theirs if they simply look to him and cast themselves on his mercy: 'Help me know that all I need/ is just to look and to believe!' (*Can it be?*) Then, they will be truly 'Marching with the Lord', and able to say to others, 'Jesus is Saviour- have you heard?'

Samantha Jellett, February 2007

Actions

Some of the songs, in whole or in part, lend themselves particularly well to actions. Here are some ideas!

Open my Heart: Hands on heart for the word 'heart', make a looking action with one hand to forehead for the word 'see', put a finger to the head for the word 'know', make a big circle with the arms for the word 'praise' and make a building action with two fists for the word 'serve'.

Look and Live: Put one hand to forehead and raise head higher and higher with each 'look up'. Point up high to an imaginary serpent as you sing, 'the serpent on a pole lifted high'. Put hand to forehead again and raise head lower and lower for the line, 'If you look down unto the ground' and shake finger for 'You will very surely die'. For each 'Look and live', make a very quick looking action followed by a big circle with the arms. Second verse variation: point to self with one finger as you sing 'If you look to your sinful self'.

There's a Safe Place: 'There's a safe place': hug self with arms, 'There's a happy place': draw big smile on lips with finger, 'There's no hurting...dying...darkness': shake both head and one finger from side to side, 'for it's always day': make a big circle with arms to represent sun. Hold both hands open as you ask, 'How can I get there/ What must I do?', offer an imaginary bank note for 'can I buy a ticket?' and shake head and one finger for 'no, no, no!'. Open an imaginary door for 'One door there is', nod head and shake finger for 'the only way in'.

Out of Egypt: Actions are suitable for the first half of the song. When singing 'Out of Egypt'; point to the other side of the room. Cross both wrists and make up and down movements as if in chains as you sing 'out of slavery...', releasing hands dramatically on the word 'free'. A teacher or child can be nominated as Pharaoh and pointed to as 'out of Pharaoh's reign' is sung. 'The Lord will lead his people home again': use a finger to mark out points along an imaginary line.

Song of the Plagues: Walk on the spot (or in your seat) for 'Moses went to Pharaoh', and then open out arms in an asking gesture. Put hands on heart and then knock one clenched fist into one open palm as you sing 'But Pharaoh's heart was hard as stone'. Then shake your head and make sure that you shout, 'No!' very loud! For the actual plagues we use a set of cards depicting each plague for the children to hold up during the correct verse, but this of course is optional.

Twelve Spies: Works best standing up! 'Climbing up the mountain': make climbing movements with hands and feet. 'Twelve': very quickly flash all 10 and then two fingers, 'spies': make circles with thumb and forefinger of each hand and quickly put to each eye as if looking through binoculars. 'One from each of Israel's tribes': count along an imaginary line with pointed finger. 'Looking left...right': with bended knees and feet stationary on the floor, bounce upper body to the left and then right, putting your left and then right hand to forehead in a looking action to match. 'Looking down on Canaan...': with one hand still to forehead, look down to the floor. Either clap hands or tap knees twice with the two piano chords after each 'and they see'. For the list of what the spies see, we stand four children at the front each holding a picture up at the right time, which is very effective but could be replaced with further actions if required.

Shadrach, Meshach and Abednego: This can be sung as it is or fully mimed, with 4 children taking the roles of Shadrach, Meshach, Abednego and the King, who of course throws them into the fire after they refuse to worship his idol and is amazed when they are unharmed. Children watching can make a bowing action for 'would not to false gods bow their heads' and shake head and finger for 'oh no..', pointing upwards for 'they worshipped the Lord instead.'

Running Away: The first half of each verse presents further opportunities for mime if required, with a group of children in an imaginary boat being joined by Jonah, who is subsequently thrown overboard. The chorus, which is the application of the story, features some memorable actions: 'Are you running away?': run on the spot, 'from the Lord': point upwards, 'turning away': turn face to one side and cover with hand, 'from his Word': make hands into a book. Shake head and finger for 'Don't be a Jonah...', put hands on knees firmly for 'stay, stay and listen', pretend to write on hand for 'message' and make another book with hands for 'in God's Word'.

Marching with the Lord: Plenty of actions here, and definitely one to sing standing up! 'Marching...' march on the spot, 'captain': salute, 'shield': make big circle shape with arms, 'sword': strike with an imaginary sword, 'Standing..': stand up very straight with feet together, 'his Word': make imaginary book with hands, 'have you heard?': cup one hand to ear. Second verse: put hands together as if praying for 'praying, we're praying..', and cast imaginary fishing rod for 'Casting, we're casting...'

Can it be?

Samantha Jellett

Andante con moto ♩ = 90

Can it be, oh can it be, that God in all His maj-est-y should

The first system of the musical score is in 3/4 time, key of B-flat major. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

con ped.

7

die to set his peo-ple free, oh can it reall-y be? Help me see that it can be,

The second system continues the musical score. The vocal melody resumes with the lyrics 'die to set his peo-ple free, oh can it reall-y be? Help me see that it can be,'. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal line.

13

Help me hear Your Word to me; Help me know that all I need is just to look and

This system contains measures 13 through 17. The vocal line begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes. The piano accompaniment is written for grand staff (treble and bass clefs) and features chords and moving lines in both hands.

18

to believe! Can it be, oh can it be, that God in all His

This system contains measures 18 through 22. The vocal line has a whole rest in measure 18, followed by a melody of eighth notes. The piano accompaniment continues with chords and moving lines.

23

maj-est-y should die to set his peo-ple free, yes, sure-ly it can be!

This system contains measures 23 through 27. The vocal line concludes with a half note and a whole rest. The piano accompaniment features a final chord with a fermata in the right hand and a melodic line in the left hand.

The Resurrection and the Life

Samantha Jellett

Allegretto con brio ♩ = 100

The piano introduction consists of six measures. The right hand features a series of chords and dyads, with a half-note chord in the fourth measure. The left hand plays a steady eighth-note accompaniment.

7

He is the Res - urre - ect - tion, the Res-urre-ct-ion

The vocal entry begins on measure 7. The vocal line has a half-note rest in measure 7, followed by a melody. The piano accompaniment continues with chords and eighth notes.

14

and the Life, He is the Res - urre - ect - tion, the

The second vocal entry begins on measure 14. The vocal line has a half-note rest in measure 14, followed by a melody. The piano accompaniment continues with chords and eighth notes.

21

Res-urr-ect-ion and the Life, He who believes that

This musical system covers measures 21 to 26. The vocal line begins with a treble clef and a key signature of one flat. Measures 21-22 contain the lyrics 'Res-urr-ect-ion and the Life,'. Measure 23 has a whole rest. Measures 24-26 contain the lyrics 'He who believes that'. The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

27

Je - sus Christ has died for all their sins, Trust - ing in

This musical system covers measures 27 to 33. The vocal line continues with the lyrics 'Je - sus Christ has died for all their sins,' in measures 27-28, followed by a whole rest in measure 29, and then 'Trust - ing in' in measures 30-33. The piano accompaniment continues with chords and a moving bass line.

34

Him, they'll know true life, and dy-ing— they will live!

This musical system covers measures 34 to 39. The vocal line begins with the lyrics 'Him, they'll know true life, and dy-ing— they will live!' in measures 34-35, followed by a whole rest in measure 36, and then continues in measures 37-39. The piano accompaniment continues with chords and a moving bass line.

41

He is the Res - urr - ect - tion, the Res-urr-ect-ion and the

This system contains measures 41 through 46. The vocal line begins with a half note 'He' on a G4, followed by eighth notes for 'is the Res - urr - ect -' and a quarter note 'tion,' on a G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a half-note dyad (C4, E4) in measure 44.

47

Life, He is the Res - urr - ect -

This system contains measures 47 through 51. The vocal line has a whole rest in measure 47, then continues with 'Life,' on a G4, followed by eighth notes for 'He is the Res - urr - ect -' and a half note on a G4. The piano accompaniment continues with the eighth-note bass line and chords, ending with a half-note dyad (C4, E4) in measure 51.

52

tion, the Res - urr-ect - ion and the Life,

This system contains measures 52 through 56. The vocal line starts with a quarter note 'tion,' on a G4, followed by eighth notes for 'the Res - urr-ect - ion and the' and a half note 'Life,' on a G4. The piano accompaniment continues with the eighth-note bass line and chords, concluding with a final half-note dyad (C4, E4) in measure 56.

Open my heart

Samantha Jellett

Con moto ♩ = 130

Lord, o-pen my heart like Ly - di-
Lord, o-pen my heart like Ly - di-
Lord, o-pen my heart like Ly - di-
Lord, o-pen my heart like Ly - di-

con ped.

The first system of the musical score is in 3/4 time, marked 'Con moto' with a tempo of 130 beats per minute. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for the first two measures, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a half note G3 in the bass and a half note B3 in the treble, followed by a series of chords and single notes. The lyrics are repeated four times.

8

a's, O-pen my heart to see you; Show me your Son and
a's, O-pen my heart to know you; Show me your Son and
a's, O-pen my heart to praise you; Show me your Son and
a's, O-pen my heart to serve you; Show me your Son and

The second system of the musical score continues the vocal and piano parts. The vocal line starts with a half note G4, followed by a half note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with chords and single notes. The lyrics are repeated four times.

what He has done, O-pen my heart to see you.
what He has done, O-pen my heart to know you.
what He has done, O-pen my heart to praise you.
what He has done, O-pen my heart to serve you.

1.2.3 4.

1.2.3 4.

Bring me to the Saviour

Samantha Jellett

$\text{♩} = 70$

con ped.

The piano introduction consists of four measures. The right hand plays a series of chords and single notes in a 6/8 time signature. The left hand plays a steady eighth-note bass line. The tempo is marked as quarter note = 70.

5

Bring me to the Sav - iour, bring me to His side, Where his blood is

ped. _____

Measures 5-8 of the song. The vocal line begins with a half note on 'Bring' and continues with eighth and quarter notes. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. A pedal point is indicated at the end of measure 8.

10

flow - ing and let, O let me hide; Here all sin is washed a-way and

ped. _____

Measures 10-13 of the song. The vocal line continues with eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern. A pedal point is indicated at the end of measure 13.

15

Musical score for measures 15-17. The vocal line (treble clef) contains the lyrics: "made as white as snow, but on - ly if you". The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

18

Musical score for measures 18-19. The vocal line (treble clef) contains the lyrics: "bring me, this, O Lord, I know. know.". The piano accompaniment (grand staff) features chords in the right hand and a bass line with some rests in the left hand.

You must be born again

Samantha Jellett

Allegro ♩ = 110

Ni-co-dem - us of the Phar - i - sees
Ni-co-dem - us frowned in puzz-le-ment,
Je-sus ans-wered: 'Most ass - ur - ed-ly__
Ni-co-dem - us, though a learn-ed man,

The first system of the musical score is in 4/4 time, key of B-flat major. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a whole rest for two measures, then enters with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, and a half note D5. The piano accompaniment starts with a half note G3 in the bass and a half note Bb3 in the treble, followed by a series of eighth and quarter notes in both hands.

5

came to Je - sus in the night,
'Sure - ly this_ can-not be true?
You must, tea - cher of the Jews,
on - ly had_ a flesh-ly sight,

'You are a teach - er come from
How can a man_ be born when
Be born of wa - ter and
Be not like him, look to the

The second system continues the musical score. The vocal melody resumes with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, and a half note D5. The piano accompaniment continues with similar rhythmic patterns, including chords and moving lines in both hands.

8

God, he said, yet this was Je - sus' re - ply: You must be born a- gain,
 he is old? How can he twice en-ter the womb?'
 the Spi - rit, or God's king-dom will be closed to you.'
 Lord this day, re - ceive the spir - it of Christ:

12

— you must be born a- gain, you must be born, you

16

1. must be born, you must be born a gain, 2. You must be born a-gain!

Look and Live

Samantha Jellett

Allegro deciso ♩ = 110

The first system of the musical score is in 4/4 time. The vocal line begins with a whole rest for four measures, followed by a repeat sign and the lyrics "Look up, look up, look / Look up, look up, look". The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, both featuring eighth and sixteenth notes.

6

The second system of the musical score continues the melody and accompaniment. The vocal line has the lyrics "up, look up to the ser-pent on a pole, lift-ed high! / up, look up to the Sav-iour on a cross, Je-susChrist! / If you look down un - / If you look to your". The piano accompaniment continues with a similar rhythmic pattern.

10

to the ground you will ve-ry sure-ly die, so now turn and lift your eyes; look and
sin - ful self you will ve-ry sure-ly die, so now turn and lift your eyes; look and

This system contains measures 10, 11, and 12. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The music features a mix of eighth and sixteenth notes in the vocal line and chords and moving lines in the piano accompaniment.

13

live!
live! Look and live!
Look and live!

This system contains measures 13, 14, and 15. The vocal line has a rest in measure 13, followed by a half note in measure 14, and a half note in measure 15. The piano accompaniment continues with chords and moving lines in both staves.

16

1. 2.
Look

This system contains measures 16, 17, and 18. The vocal line has a rest in measure 16, followed by a half note in measure 17, and a half note in measure 18. The piano accompaniment features a first ending (1.) and a second ending (2.) in measure 17, and a final cadence in measure 18.

There's a safe place

Samantha Jellett

Moderato ♩ = 65

The piano introduction consists of six measures. The right hand plays a series of chords and eighth notes, while the left hand provides a simple harmonic accompaniment with whole and half notes.

7

The vocal melody begins on measure 7 with the lyrics "There's a safe place, there's a happy place, there's a place where tears are". The piano accompaniment continues with chords and moving lines in both hands.

12

The vocal melody continues on measure 12 with the lyrics "wiped a-way, There's no hurt-ing, there's no dy-ing, there's no dark-ness, for it's al-ways day;". The piano accompaniment provides a steady harmonic support.

17

How can I get there?_ What must I do?_ Can I buy a tick-et?_ No, no, no!

21

One door there is,_ the_ on - ly way in:_ Christ cru - ci - fied_ to_

24

1. 2. rit.
take a-way sin._ take a-way sin,_ Christ cru-ci - fied to_ take a-way sin._

1. 2. rit.

Out of Egypt

Samantha Jellett

♩ = 120

Out of Egy - pt, out of sla-ver-y, — the

The first system of the musical score for 'Out of Egypt'. It features a vocal line in G major (one flat) and 4/4 time, with a tempo of 120 beats per minute. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line. The lyrics 'Out of Egy - pt, out of sla-ver-y, — the' are written below the vocal line.

5

Lord will sure - ly set His peo-ple free; — Out of Egy - pt, out of Phar-aoh's reign, the

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics 'Lord will sure - ly set His peo-ple free; — Out of Egy - pt, out of Phar-aoh's reign, the' are written below the vocal line.

9

Lord will lead His peo-ple home a-gain! We are in Egy - pt, — we are in sin, —

The third system of the musical score. It continues the vocal and piano parts. The lyrics 'Lord will lead His peo-ple home a-gain! We are in Egy - pt, — we are in sin, —' are written below the vocal line.

13

we need a Sav-iour and a brand new King; Be-lieve in Christ, the on-ly one who can_

This system contains measures 13 through 16. The vocal line is in G major (one flat) and 4/4 time. It begins with a quarter rest, followed by a melody of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand. Measure 16 ends with a quarter rest.

17

lead us to heav - en, God's own prom - ised land!_

This system contains measures 17 and 18. Measure 17 continues the vocal melody. Measure 18 is a first ending, marked with a bracket and '1.', consisting of two measures of music that repeat. The piano accompaniment continues with similar patterns.

19

prom - ised land!_

This system contains measures 19 and 20. Measure 19 is a second ending, marked with a bracket and '2.', consisting of two measures of music that repeat. Measure 20 continues the piano accompaniment. The system concludes with a double bar line and repeat dots.

Song of the Plagues

Moderato ♩ = 110

Mo-ses went to Phar-oah, and asked: 'Please let God's

The first system of the musical score is in 6/8 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a repeat sign and the melody for 'Mo-ses went to Phar-oah, and asked:'. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment with eighth and quarter notes.

7

peo-ple go', but Phar-aoh's heart was hard as stone; he shook his head and shout-ed 'No!'

The second system continues the melody from the first system. The vocal line starts with a quarter rest, followed by the melody for 'peo-ple go', but Phar-aoh's heart was hard as stone; he shook his head and shout-ed'. The piano accompaniment continues with the same harmonic structure, featuring a treble and bass staff with eighth and quarter notes.

12

1. So God turned their wa-ter in - to blood, each riv - er, pool and jug.

The third system concludes the piece. The vocal line begins with a quarter rest, followed by the melody for '1. So God turned their wa-ter in - to blood, each riv - er, pool and jug.'. The piano accompaniment continues with the same harmonic structure, featuring a treble and bass staff with eighth and quarter notes. The system ends with a double bar line.

18

Mo - ses went to Phar - aoh, who said: 'You Is - rael - ites may go!

22

Take your flocks and take your herds, and serve the Lord, as was your word.

- | |
|--|
| <p>2. So God sent a plague of many frogs, to houses, beds and bowls.
 3. So God turned the dust to itchy lice: it wasn't very nice.
 4. So God sent flies in might swarms, upon all Egypt's land.
 5. So God struck the Egyptians' cattle dead; just israel's remained.
 6. So God sent a plague of terrible boils, to cover them in sores.
 7. So God sent thunder, hail and fire to rain down from the sky.
 8. So God sent locusts in a wind to eat their plants so green.
 9. So God sent darkness over the land, for three days thick and black.
 10. So God said, 'The first born child shall die: from every house a cry.</p> |
|--|

Twelve Spies

Samantha Jellett

Allegro ♩ = 110

The first system of the musical score is in 12/8 time. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note D5. The piano accompaniment starts with a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a half note D4. The lyrics "Climb-ing up the moun-tain," are written below the vocal line.

4

The second system of the musical score continues the melody. The vocal line has a half note D5, a quarter note E5, a quarter note F5, a quarter note G5, a half note A5, and a whole note B5. The piano accompaniment has a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a half note D4. The lyrics "twelve spies, one from each of Is-rael's tribes, look-ing left and" are written below the vocal line.

8

The third system of the musical score continues the melody. The vocal line has a half note C6, a quarter note D6, a quarter note E6, a quarter note F6, a half note G6, and a whole note A6. The piano accompaniment has a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a half note D4. The lyrics "look - ing right, look-ing down on Can - aan_ from on high, and they see" are written below the vocal line.

11

— and they see:— Grapes! They see grapes! The

1.

15

big-gest bunch of grapes— you ev - er did see!_ Milk and hon - ey flow - ing,_

2.

18

ver - y sweet and grapes! They see grapes! The big-gest bunch of grapes_ you

22

ev-er did see!_ Cit-ies_ surr-oun-ded by big strong walls, Milk and hon-ey flow-ing,

26

ver - y sweet and grapes! They see grapes! The big-gest bunch of grapes_ you

30

ev - er did see!_ Gi - ant pe - ople, strong and tall, Cit - ies_ surr-oun-ded by

34

big strong walls, Milk and hon-ey flow-ing, ver - y sweet and grapes! They see

This system contains measures 34 through 37. The vocal line (treble clef) has a melody with eighth and quarter notes. The piano accompaniment (grand staff) features a steady bass line with octaves in the left hand and chords in the right hand.

38

grapes! The big - gest bunch of grapes_____ you

This system contains measures 38 and 39. The vocal line continues the melody. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

40

ev - er did see!_

This system contains measures 40 through 42. The vocal line concludes with a half note. The piano accompaniment features a more active bass line and a final chordal resolution in the right hand.

Shadrach, Meshach and Abednego

Samantha Jellett

♩. = 110



5

Shad - rach, Mesh - ach and Abed - ne - go___ Shad - rach, Mesh - ach

The first vocal entry begins at measure 5. The melody is written on a single staff in the key of B-flat major (two flats). The lyrics are: "Shad - rach, Mesh - ach and Abed - ne - go___ Shad - rach, Mesh - ach". The piano accompaniment continues with the same pattern as the introduction.

8

and Abed - ne - go,___would not to false gods bow their heads, oh no,___

The second vocal entry begins at measure 8. The melody continues from the previous entry. The lyrics are: "and Abed - ne - go,___would not to false gods bow their heads, oh no,___". The piano accompaniment continues with the same pattern.

11

they wor - shipped the Lord in - stead! 'Right,' said the King, 'You must
'We will not,' they firm - ly said... 'Right,' said the King, 'Light the
So in - to the fire they went! 'What?' said the King, 'This can-

14

bow to this thing or you three I will fling in the fire!
fire, make it singe, make it burn, throw them in, let them die!
not sure - ly be: they're not burned, they're not warm, they're not

rit.

Moderato, ♩=90

17

three, they are four! There in the mid-dle of that great fire stood one with the form of God's own

21

Tempo primo

Musical score for measures 21-24. The vocal line (treble clef) begins with a whole rest, followed by a double bar line and a 12/8 time signature. The lyrics are: "Son! Shad - rach, Mesh - ach and Abed - ne - go__ Shad - rach, Mesh - ach". The piano accompaniment (grand staff) features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand.

25

Musical score for measures 25-27. The vocal line (treble clef) continues with the lyrics: "and Abed - ne - go,__ Would not to false gods bow their heads, oh no,__". The piano accompaniment (grand staff) continues with the same rhythmic pattern as the previous measures.

28

rit.

Musical score for measures 28-30. The vocal line (treble clef) concludes with the lyrics: "they wor - shipped the Lord in - stead! And He saved them!". The piano accompaniment (grand staff) concludes with a final chord in the right hand and a sustained note in the left hand.

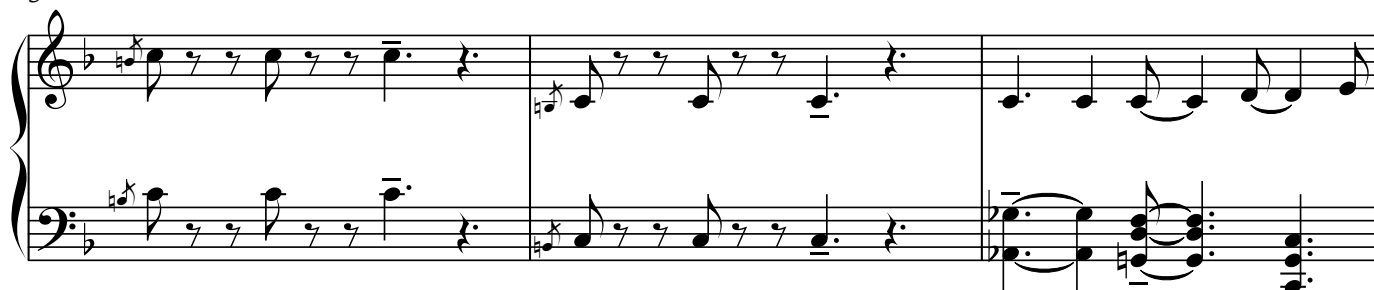
Jogging Along

Samantha Jellett

♩ = 110



5



8

The third system includes vocal lines and piano accompaniment. The vocal staves have lyrics underneath them, and the piano accompaniment continues in the bass clef staff. The system concludes with a repeat sign.

Jog-ging a - long on_ the broad way,
Jog-ging a - long on_ the broad way,
Jog-ging a - long on_ the broad way,

11

Saul of Tar - sus, Ly - di - a, Pri - son keep - er, Saul of Tar - sus, Ly - di - a, Pri - son keep - er, Jog - ging a - long on the Jog - ging a - long on the Jog - ging a - long on the

14

broad way, the way that leads to des-truc - tion. When
broad way, the way that leads to des-truc - tion. When
broad way, the way that leads to des-truc - tion. When

17

sud-den-ly a light shines all a - round, and Saul is flung down
sud-den-ly she hears the Gos - pel Word, and list - ens as it's
sud-den-ly an earth-quake shakes the ground, the jail - er shouts; 'Who'll

20

to the ground: Here is the Lord Je - sus
preached to her:
save me now?

This system contains measures 20, 21, and 22. The vocal line (treble clef) has a melody with eighth and quarter notes. The piano accompaniment (grand staff) features chords in the right hand and a bass line with eighth notes and rests in the left hand.

23

Christ! He says: 'Though your sins are not a few, I

This system contains measures 23, 24, 25, and 26. The vocal line continues with a melody. The piano accompaniment includes chords and a bass line with eighth notes and rests.

27

have a brand new path for you, the way that leads to e -

This system contains measures 27, 28, 29, and 30. The vocal line continues with a melody. The piano accompaniment includes chords and a bass line with eighth notes and rests.

30

ter - nal life, the way that leads to e-

This musical system covers measures 30 through 33. The vocal line (treble clef) begins with a half note 'ter', a half note 'nal', and a whole note 'life,'. It then has a whole rest for two measures before singing 'the way that leads to e-' in the final measure. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand. The right hand plays chords, including a long, expressive slur over measures 31 and 32.

34

ter - nal life.'

1.2. 3.

This musical system covers measures 34 and 35. The vocal line (treble clef) continues with 'ter - nal' and ends with a whole note 'life.' in measure 34. Measure 35 contains a whole rest. The piano accompaniment (grand staff) continues with the eighth-note bass line. The right hand features a series of chords in measure 34, followed by a final chord in measure 35. Repeat signs with first and second endings are present at the end of the system.

Running Away

Samantha Jellett

Allegro ♩ = 120

The piano introduction consists of four measures in 4/4 time. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The key signature has one sharp (F#).

5

Measures 5-7 of the song. The vocal line begins with a repeat sign. The lyrics are: "Run-ning a - way_ from Nin - e - vah,_ run-ning a - way_ from the Far out at sea,_ a might-y storm, sent by the hand of the Tossed by the waves and sink-ing down, sure - ly to die in__ the". The piano accompaniment continues with the same pattern as the introduction.

8

Measures 8-10 of the song. The vocal line continues with the lyrics: "Lord, Got to find a boat that will take me far a - way, Lord, Got to draw some lots that will show who is the cause: sea, Yet God has a plan that is far bet - ter than this:". The piano accompaniment continues with the same pattern.

11

here's a boat to Tar-shish and it's leav - ing to - day! Are you run-ning a - way, are you
Jon-ah has the short one so let's throw him over - board!
sent to gulp down Jo - nah is a might - y great fish!

The musical score for measures 11-13 features a vocal melody in the treble clef and piano accompaniment in the grand staff. The melody consists of eighth and quarter notes, with a key signature of one sharp (F#). The piano accompaniment includes chords and single notes in both the right and left hands.

14

run-ning a - way from the Lord, from the Lord? — Are you turn-ing a - way, are you

The musical score for measures 14-17 continues the vocal melody and piano accompaniment. The melody includes a long note with a fermata in measure 15. The piano accompaniment features chords and moving lines in both hands.

18

turn-ing a - way from His Word, from His Word? — Don't be a Jo - nah,

The musical score for measures 18-21 shows the vocal melody and piano accompaniment. The melody has a long note with a fermata in measure 19. The piano accompaniment includes chords and single notes in both hands.

23

don't take the boat; stay, stay and list - en to the

This musical system covers measures 23 to 26. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand, including a wavy line in measure 24.

27

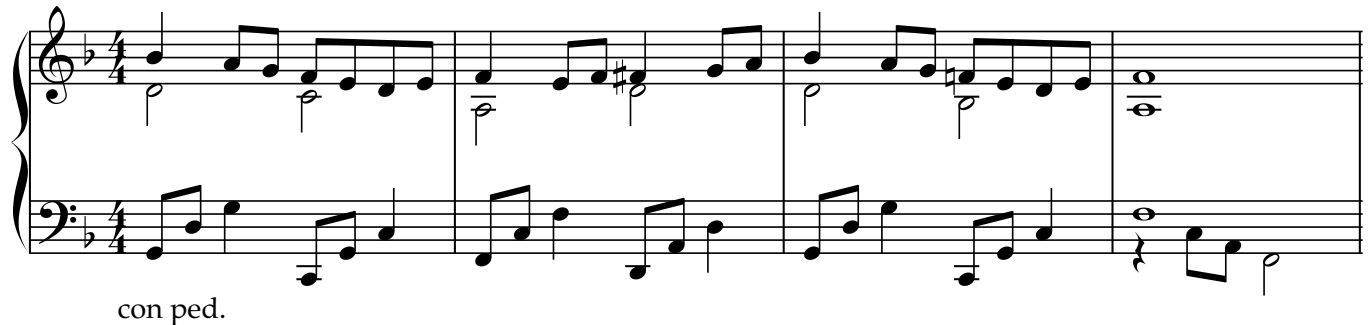
mess-age of for-give-ness in God's Word. Word.

This musical system covers measures 27 to 30. The vocal line (treble clef) includes first and second endings, indicated by '1.2.' and '3.' above the staff. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand, with a large oval in measure 29.

Deep in the belly of the whale

Samantha Jellett

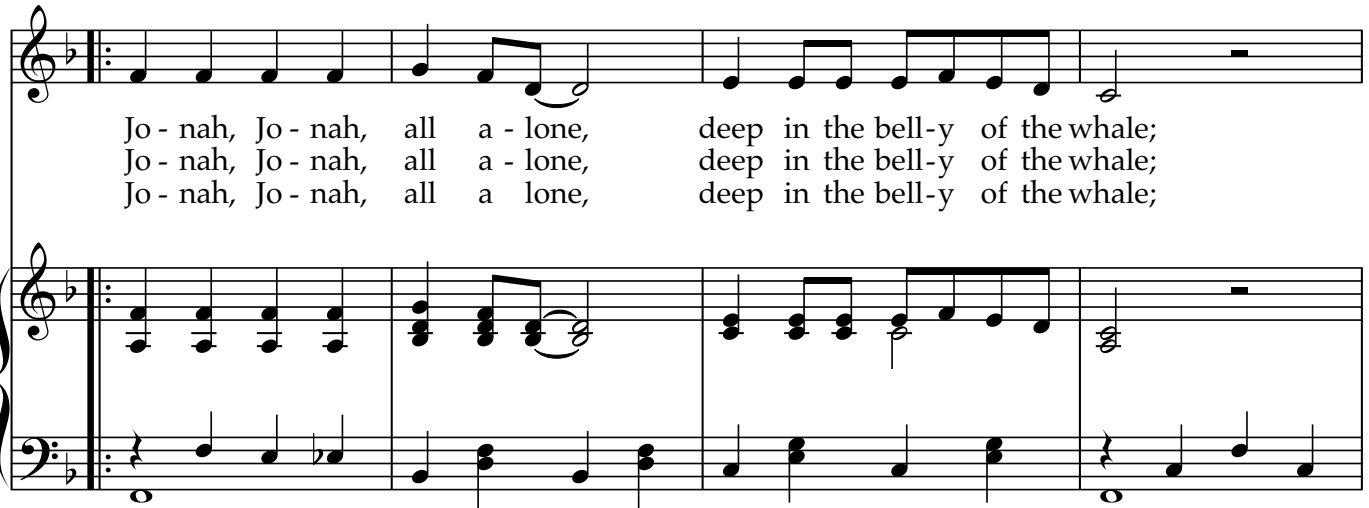
Moderato ♩ = 110



con ped.

The piano introduction consists of four measures in 4/4 time. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady bass line of eighth notes. The key signature has one flat (B-flat).

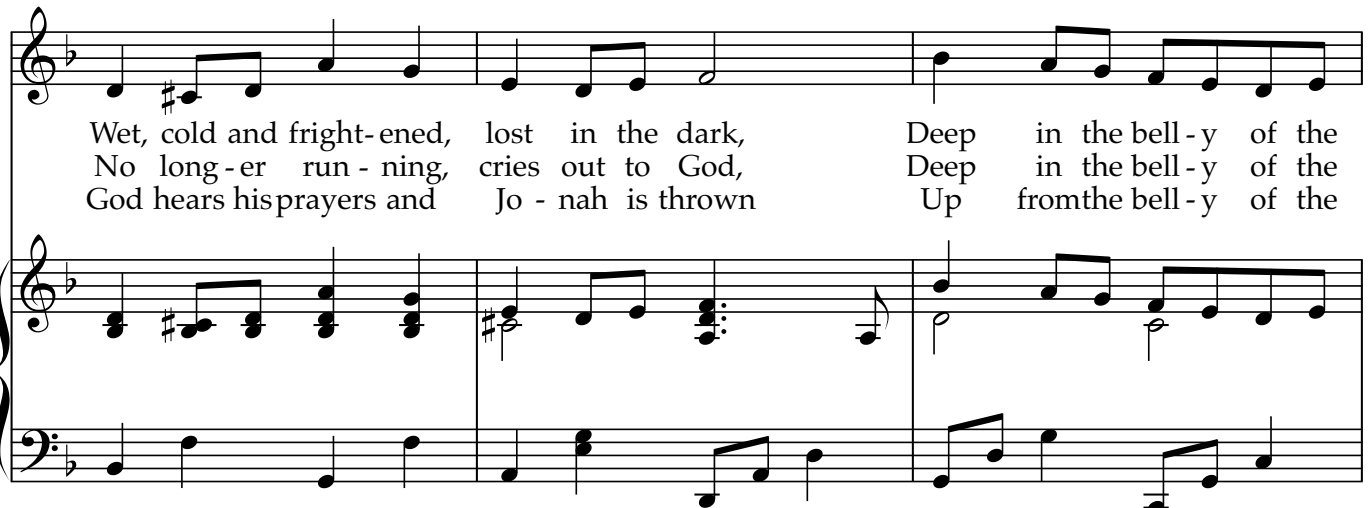
5



Jo - nah, Jo - nah, all a - lone, deep in the bell-y of the whale;
Jo - nah, Jo - nah, all a - lone, deep in the bell-y of the whale;
Jo - nah, Jo - nah, all a lone, deep in the bell-y of the whale;

The vocal line begins at measure 5 with a repeat sign. The melody is simple, using quarter and eighth notes. The piano accompaniment features block chords in the right hand and a bass line in the left hand.

9



Wet, cold and fright-ened, lost in the dark, Deep in the bell - y of the
No long - er run - ning, cries out to God, Deep in the bell - y of the
God hears his prayers and Jo - nah is thrown Up from the bell - y of the

The vocal line continues with the same melody. The piano accompaniment includes some chromatic movement in the right hand, with a key signature change to two flats (B-flat and E-flat) at measure 10.

12

whale,
whale,
whale,

deep in the bell-y of the whale.
deep in the bell-y of the whale.
up from the bell-y of the whale.

1.2. 3.

1.2. 3.

Marching with the Lord

Samantha Jellett

Moderato ♩ = 110

Mar-ching, we're march-ing with the Lord,
Pray-ing, we're pray-ing night and day,
Prais-ing, we're prais-ing Je-sus Christ,
(v.4: repeat v.1)

The first system of the musical score is in 4/4 time, marked Moderato with a tempo of 110 beats per minute. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a half note F#5. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line.

5

He is our Cap-tain, shield and sword; Stand-ing, we're stand-ing
Ask-ing the Lord to guide our way; cast-ing, we're cast-ing
God's on-ly son, the sac-ri-fice: He died for sin-ners

The second system continues the musical score. The vocal line starts with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a half note F#5. The piano accompaniment continues with the same rhythmic pattern as the first system.

8

on His Word: Je-sus is Sav-iour, have you heard?
all our care un-to the Lord, for He is there.
on the cross, He came to save those who were lost.

The third system concludes the musical score. The vocal line ends with a double bar line. The piano accompaniment also concludes with a double bar line. The key signature has one flat (Bb) and the time signature is 4/4.