

A Call to My People

A Missions Awareness Music Drama

BOOK/LYRICS BY **ESTHER BURROUGHS**

MUSIC BY **BOB BURROUGHS**

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*Orchestration Instrumentation: Flute; Clarinet; F Horn, Trumpet 1,2; Trombone 1,2; Violin 1, 2; Viola; Cello; Double Bass; Harp; Timpani; Bell & Chimes; Percussion 1; Electric Bass Drums (opt.)

Alfred Sacred

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FOREWORD

Bob and Esther Burroughs have been creating music for the church for decades. Their heartfelt desire for communicating the gospel with truth, clarity, and creativity has been their lives' work. In *A Call to My People*, the Great Commission is clearly and creatively imparted with a sense of urgency for today's world.

This musical is the type of presentation that can be easily prepared and performed, while offering a powerful and unforgettable message. The anthems contained are singable, yet compelling.

May your church and community be impacted by the message presented in *A Call to My People*.

-The Publisher

Production Notes

A Call to My People can be rehearsed and performed easily, yet powerfully. The character of Moses need not be costumed (although a costume will certainly add visual impact). The Voices, Reporters and Skeptic can wear contemporary clothing. All narration and dialog can be read and not memorized (however, if the Moses character is costumed, his monologue will be more effective if memorized). All monologues and lines are short by design to keep any memorization that might be done simple and easy, yet effective.

Cast:

Voices 1 & 2 (*preferably a male and female for varied voice timbres*)

Moses

Reporters 1, 2, 3 (*males and/or females*)

Skeptic (*male or female*)

A Call to My People

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By My Power

ESTHER BURROUGHS

BOB BURROUGHS

Quickly, almost furious (♩ = 120)

mf

5

SOPRANOS AND ALTOS *f* *Decclamatory*

You shall re-ceive

TENORS AND BASSES *f*

10

pow'r, the pow'r of the Ho-ly Spir - it. My

pow'r I am giv-ing to you, — by my pow'r you shall be my

molto rit.

wit - nes-ses. By my pow'r a - lone! By my

slower (20) pow'r — a - lone. —

mp *flowing* ($\text{♩} = 96$)

25
Strongly *mf*

Go — wit-ness to your

vil - la - ges and towns; Share the news in your

cit - ies and states. — Tell the sto - ry in your

Second time to Coda

Second time to Coda

(30) *rit.*

na-tion and world — by my pow'r, my pow'r a - lone.

rit.

♣ CODA

(35) *f rit.*

na-tions and world. — Go in - to all the world and

♣ CODA

f rit.

go by my Spir - it and pow'r.

SOLO INSTRUMENT

(♩ = 72)

(40)

Musical score for measures 40-42. The top system consists of a vocal line and a piano accompaniment. The vocal line has three measures of whole rests. The piano accompaniment features a melody in the right hand with eighth and sixteenth notes, and a bass line with eighth notes. A crescendo hairpin is present in the piano accompaniment across measures 41 and 42.

with intensity

Musical score for measures 43-45. The vocal line in measure 43 contains the lyrics "You _____ shall be my wit-nes-ses in my world. _____". The piano accompaniment continues with a melody in the right hand and a bass line with eighth notes. A crescendo hairpin is present in the piano accompaniment across measures 44 and 45.

(45)

Musical score for measures 46-48. The vocal line in measure 46 contains the lyrics "You _____ shall be my wit-nes-ses in my". The piano accompaniment continues with a melody in the right hand and a bass line with eighth notes. A crescendo hairpin is present in the piano accompaniment across measures 47 and 48.

(50)

world. _____ Un-til ev-'ry knee shall bow, -And that

ev-'ry tongue con-fess! I am with you 'til the end!

(55)

I am with you 'til the end, 'til the end of my

First system of the musical score, measures 55-58. The vocal parts (Soprano and Bass) enter with the lyrics "wit - ness!" and "A - men." respectively. The piano accompaniment features a strong *ff* (fortissimo) dynamic in the first two measures, followed by a *mp* (mezzo-piano) dynamic in the last two measures. The key signature is B-flat major (two flats).

ff wit - ness! *mp* A - men.

Second system of the musical score, measures 59-62. The vocal parts continue with "A - men." and "A -". The piano accompaniment features a *p* (piano) dynamic. Measure 60 is marked with a circled number (60). The key signature remains B-flat major.

(60) *p* A - men. *p* A -

Third system of the musical score, measures 63-66. The vocal parts conclude with "men." and a final note. The piano accompaniment features a *rit.* (ritardando) marking. The key signature remains B-flat major.

rit. men. *rit.* *mp*

VOICE 1: We are to be His witnesses in our world. Jesus said, “As the Father has sent me, even so I am sending you.”

VOICE 2: And it is by God’s power...the power of the Holy Spirit that we can and shall be His witnesses.

An old gentleman dressed in Biblical attire of a robe, sash and sandals enters.

MOSES: My name is Moses. I can tell you all about God’s power in my life. And how He delivered me from many a disaster. But there’s not nearly enough time to tell you everything. I will never forget the time I encountered God’s power in the form of a burning bush! I was a mere shepherd, content to live my life quietly. Then, God reached out to me...to *me*, a simple man! And called me to deliver His people from Egypt. “I am slow of speech and tongue” I said to Him. But He showed me that I could indeed have the confidence and power to help accomplish His work. And so will He empower you, too.

VOICE 1: Christian hymn writer Adelaide Pollard penned the words, “Have thine own way, Lord.”

MOSES: It was when I surrendered to the Great Potter’s Hand to have His way that His power was fully manifested in my life. I learned on mission, you do not go to serve, you serve as you go. And great things happened to me and through me! You can read all about it in a book called the Bible.

Have Thine Own Way

ADELAIDE A. POLLARD

BOB BURROUGHS

Gently secure (♩=100)

mp

The piano introduction consists of two staves. The right hand plays a continuous eighth-note melody in G major, while the left hand provides a simple harmonic accompaniment with chords and single notes.

UNISON
mp gently

Have thine own way, Lord!

The first vocal entry is on a single staff, marked 'UNISON' and 'mp gently'. The piano accompaniment continues with the same pattern as the introduction. The lyrics 'Have thine own way, Lord!' are written below the vocal line.

5

Have thine own way! _____

The second vocal entry begins with a circled '5' indicating a measure rest. The piano accompaniment features a more active melody in the right hand. The lyrics 'Have thine own way!' are followed by a long horizontal line.

Thou art the pot - ter, I am the

The third vocal entry continues the melody. The piano accompaniment provides a steady harmonic support. The lyrics 'Thou art the pot - ter, I am the' are written below the vocal line.

⑩

clay! _____ Mold me and make me

This system contains measures 10 through 14. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

Af - ter thy will, _____

This system contains measures 15 through 19. The vocal line continues with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

⑮

While I am wait - ing, Yield - ed and

This system contains measures 20 through 24. The vocal line begins with a half note F4, followed by a half note G4, and then a half note A4. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

still. _____

This system contains measures 25 through 29. The vocal line continues with a half note B4, followed by a half note C5, and then a half note D5. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

(20)

SATB

mf *faster*

Have thine own way, Lord! Have thine own

faster

(25)

way! Hold o'er my be - ing

(30)

Ab - so - lute sway! _____ Fill with thy

Spir - it _____ Till _____ all shall see _____

(35)

f Christ on - ly, al - ways, Liv - ing in

mp *quietly*

me, Christ on - ly, al - ways,

mp

optional accompaniment

(40)

Liv - ing in me.

a tempo

rit. *mp*

- VOICE 1: The world was troubled 2,000 years ago when Jesus came. The world is troubled today. When, Lord, will this trouble ever end?
- VOICE 2: Jesus said, "I've said these things to you so that you will have peace in me. In the world you have distress. But be encouraged! I have conquered the world."
- VOICE 1: This is the Good News we must share! How can we keep silent? How can we keep from singing?
- VOICE 2: British Missionary Hudson Taylor said, "The great commission is not an option to be considered; it is a command to be obeyed."
- VOICE 1: And the "greatest commandment" Jesus said, is to love the Lord your God with all your heart and with all your soul and with all your mind.
- VOICE 2: We love Him because he first loved us.
- VOICES 1& 2: Alleluia! Jesus loves even me.

I Am So Glad

Words and Music by
PHILIP P. BLISS
Arranged by Bob Burroughs

(♩=108)

mp *SOLO

I am so glad that my

Fa - ther in heav'n Tells of his love in the

Book he has giv'n; Won - der - ful things in the

Bi - ble I see; This is the dear - est, that

5

*Child's solo, Children's choir, or Youth choir.

(10)

SATB *Brightly*
mf

Je - sus loves me. _____ I am so glad that

mf

This system contains measures 10 through 14. The SATB choir part begins in measure 10 with a half note 'Je' and a dotted half note 'sus'. In measure 11, they sing 'loves me.' followed by a whole rest. In measure 12, they sing 'I am so glad' and in measure 13, 'that'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

(15)

Je - sus loves me, Je - sus loves me, _____ Je - sus loves me. _____

This system contains measures 15 through 19. The SATB choir part repeats the phrase 'Je - sus loves me,' in measures 15, 16, and 17, each followed by a whole rest. The piano accompaniment continues with harmonic support.

I am so glad that Je - sus loves me, Je - sus loves e - ven

This system contains measures 20 through 24. The SATB choir part sings 'I am so glad that' in measure 20, 'Je - sus loves me,' in measure 21, and 'Je - sus loves e - ven' in measures 22 and 23. The piano accompaniment continues with harmonic support.

20

mp

me

mp

SOLO (or SA) *mp*

Oh, if there's on - ly one

25

song I can sing, When in his beau - ty I

simile

see the great King, This shall my song in e -

ter - ni - ty be, Oh, what a won - der that

30

Je - sus loves me! _____

SATB

mf

I am so glad that Je - sus loves me,

mf

(35)

Je - sus loves me, Je - sus loves me.

(h)

I am so glad that Je - sus loves me,

JMG1086

(40)

(repeat as necessary
for drama)

mp

Je - sus loves e - ven me.

mp

rit. *a tempo*

Je - sus loves e - ven me.

rit. *a tempo*

rit. *8va*

- VOICE 1: Jesus loves even me! And you! That's the message! That's every believer's message! Every nation on earth should hear "Jesus loves even me...and you!"
- VOICE 2: But do we really understand that we are responsible...and accountable... to tell every nation, every person, everywhere?
- VOICE 1: Yet we Christians...we have so much. We sometimes can't get past our material world to see the awful hurt and poverty in the rest of the world. It is overwhelming if and when we do pause to even consider it.
- VOICE 2: We are citizens of the Kingdom of God. Shouldn't we begin thinking about all the people in His Kingdom and be willing to sacrifice in some way to put in action our concern for other citizens?
- VOICE 1: Before Jesus left His disciples, giving them the command to go to every nation, He told them a story about how to tell who belonged to the Kingdom...and who didn't. Listen.

When, Lord

ESTHER BURROUGHS

BOB BURROUGHS

Stately fanfare (♩ = 72)

Piano introduction in D major, 3/4 time. The piece begins with a stately fanfare marked *f* (forte). The melody is played in the right hand with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is indicated as ♩ = 72.

SOPRANOS AND ALTOS

Vocal entry for Sopranos and Altos. The melody is marked *mf* (mezzo-forte). The lyrics are: "The King is com - ing in all his glo - ry,". The music is in D major, 4/4 time.

TENORS AND
BASSES

Vocal entry for Tenors and Basses. The melody is marked *mf* (mezzo-forte). The lyrics are: "The King is com - ing in all his glo - ry,". The music is in D major, 4/4 time.

Piano accompaniment for the first vocal phrase. The music is in D major, 4/4 time, featuring chords and moving lines in both hands.

Vocal entry for the second phrase. The melody is marked *ff* (fortissimo) and *rit.* (ritardando). The lyrics are: "To gath - er the peo - ple of ev - 'ry na - tion a -". The music is in D major, 4/4 time.

Piano accompaniment for the second phrase. The music is in D major, 4/4 time, featuring chords and moving lines in both hands. The dynamics *ff* and *rit.* are indicated.

Recitative-style

(10)

mp

round him. Some will sit at his right hand;

mp *p* *mp* *slowly*

MALE SOLO *mp* *Gently* (♩=66)

Come on in, you're

Some will sit at his left.

mp *gently, flowing*

(15)

wel - come. Come on in and share my king-dom.

Come on in and share e - ter - ni - ty with me e -

(20)

ter - nal - ly, for I was hun - gry, and you fed me; I was

thirst - y, and you gave me drink. I was

(25)

more intense

na - ked and you gave me your clothes. I was

faster

sick and you took care of my needs. I was in

pris-on and you paid my bail.

rit. (30)

freely
Come on in! You're wel - come!

(♩ = 72)

(35)

(40)

SATB

f *plaintively*

When, Lord, — when did we do these things for you?

(optional accompaniment)

When, Lord, — when did we do these things for you, for you?

(speaking to the right side)

(45)

SOLO

When you fed the hun-gry, that was me.

(♩ = 76)

Intensely

When you helped the hurt-ing, that was me.

When you clothed each oth - er in my care, that was

me, that was me. When you feed the hun-gry, that is

me. When you help the hurt-ing, that is

(55)

me. When you clothe each oth - er in my

care, that is me, _____ you do it all for

(60)

Sadly
(speaking to the left side)

me! De -

part, now! My king-dom is not yours. Walk a -

slowly

65

way, now. You did not see the least of these; so

This system contains measures 65 and 66. The vocal line (treble clef) has a melody with eighth and quarter notes. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

why should you see me?

(♩ = 72)

This system contains measures 67, 68, and 69. Measure 67 has a vocal line and piano accompaniment. Measures 68 and 69 are instrumental for the piano, featuring a 3/4 time signature and a tempo marking of quarter note = 72. The piano part has a complex texture with many beamed sixteenth notes in both hands.

70

This system contains measures 70, 71, 72, and 73. Measures 70 and 71 are instrumental for the piano, with rests in the vocal line. Measures 72 and 73 continue the piano accompaniment. The piano part features a complex texture with many beamed sixteenth notes in both hands.

SATB

(75)

f Urgently

Why, Lord, are we not wel - come? Why, Lord, is your

f (rehearsal only)

king - dom not for us? for us?

SOLO

(still to left side) emotionally

(80)

You chose not to feed me, As you ig-nored the
You chose not to vis-it me, As you ne-glect-ed

cresc.

hun - gry.
stran - gers.

You chose not to clothe me, As you

(♩=92)

(85)

wrapped up warm your - self. You chose not to

slower

(90)

heal me, As you o - ver - looked my pain.

rit.

freely

You chose not to love me, As you loved those al - read - y

(Turns toward right
side--sings to both
right side and audience)

(95)

loved. Come on in! You're wel - come!

SATB *p*

Come on in!

Come on in and share my King - dom. Come on in and share e -

Come on in! You're wel -

ter-ni-ty with me e - ter - nal - ly! For you are wel - come in my

come! E - ter - nal - ly! Wel - come, wel - come

pp

pp

King - dom, For my King - dom is on earth. My lit - tle

to my King - dom. Oh My lit - tle

cresc. to end

cresc. to end

chil - dren — you are my King - dom, my King - dom

chil - dren — you are my King - dom! King - dom

cresc. to end

here on earth!

here on earth!

ff

ff

cresc.

VOICE 2: Christ made it clear when He said, “Whoever wishes to become great among you shall be your servant, and whoever wishes to be first among you shall be your slave. Just as the Son of man did not come to be served, but to serve, and to give His life a ransom for many.”

VOICE 1: Luke 9:23 says “If anyone will come after me, let him deny himself, take up his cross, and follow me.”

VOICE 2: But does that mean we all have to move to a foreign land so serve and share the message that Jesus loves us?

VOICE 1: Important missions work is certainly happening around the world. But it is happening in our own nation...and communities as well.

Three “REPORTERS” enter and speak as if sharing a “news flash.” REPORTERS can be the previous VOICES if desired, or can be from the choir, or planted in the audience who stand to deliver their respective “report.”

REPORTER 1: Several local college students spent several days of their lives last summer as “summer missionaries.” They worked in a nearby community sharing the Good News and helping build a new home for the homeless.

REPORTER 2: Nineteen young adults took an “unplugged” mission trip. That’s right! They went to a nearby city and denied themselves texting, social media and ate cold meals for a week. They stayed in church family homes and picked up bags of trash, invited the homeless to church, and prepared and delivered 200 boxes of baked cookies to the homeless, city employees, lifeguards, fire fighters, police, and libraries. Each cookie box had scripture quotes handwritten on it.

REPORTER 3: In one week, a church was built in Douglas, Kansas. As people gathered for worship, the term “instant church” was heard. How did this happen? A church from Columbus, Georgia, caught a vision of missions. Hearts and minds were joined as a large church helped a smaller church, as they sent workers, supplies, and money to complete the project. The pastor of the Columbus church said, “None of us will ever be the same!”

VOICE 2: God still calls His people...and some go...some send...and some pray. That’s why only some hear! How will we ever tell the world “Jesus loves even you” if only some care?

VOICE 1: As citizens of His Kingdom, we have to make a difference. What if we became less self-centered and began living the servant lifestyle? God touched the earth when He sent Christ. As He walked with people healing and forgiving, Jesus lived what He taught. He said, “When you do unto the least of these, you do it unto me.”

VOICE 2: If we begin to serve, we will also touch the earth...and change things around!

We Can Change Things Around!

ESTHER BURROUGHS

BOB BURROUGHS

Freely (♩=80)

The piano introduction is in 4/4 time, marked *mp*. It features a melody in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

⑤ FEMALE SOLO (or SA)
mp Thoughtfully

The first vocal line is a female solo (or SA) part, marked *mp Thoughtfully*. The lyrics are: "Lord, what if I be-came ser - vant?". The piano accompaniment continues with the same melody and bass line as the introduction.

The second vocal line continues the melody. The lyrics are: "Lord, what if I be - came a ser - vant, By for -". The piano accompaniment continues with the same melody and bass line.

The third vocal line continues the melody. The lyrics are: "giv - ing and not grudg - ing; By ac - cept - ing not re - ject - ing; And by". The piano accompaniment continues with the same melody and bass line.

rit. ALL *mf*

heal-ing and not hurt-ing, I can change things a - round!— We can

Joyfully

change things a - round!— We'll do our part! We can

(Soft "rock" feel)

15

change things a - round,— with a ser - ving heart.— We can

change things a - round! — We'll do our part. We

will change things a - round!

rit.

MALE SOLO (or TB)
mp Freely

Lord, what if I be - came a ser - vant?

(25)

Lord, what if I be - came a ser - vant, — By

This system contains measures 25 and 26. The vocal line in the bass clef has a melodic line with a slur over measures 25 and 26. The piano accompaniment consists of chords in the right hand and a moving line in the left hand.

bend - ing and not bow - ing; And by giv - ing and not tak - ing; By—

This system contains measures 27 and 28. The vocal line continues the melodic line. The piano accompaniment provides harmonic support with chords and a moving bass line.

lis - t'ning and not talk - ing, I can change things a - round!—

ALL *mf*

We can *mf*

rit.

This system contains measures 29, 30, and 31. Measure 29 has a vocal line and piano accompaniment. Measures 30 and 31 are primarily piano accompaniment, with the vocal line entering in measure 31 with the lyrics "We can". The system concludes with a *rit.* (ritardando) marking.

(30) *Faster*

change things a - round!_ We'll do our part! We can

(soft "rock" feel)

Faster

change things a - round;_ With a ser - ving heart._ We can

(35)

change things a - round!_ We'll do our part. We

will change things a - round!

f

rit.

mp Thoughtfully, freely (40)

Lord, what if we be-came your ser - vants?_____

mp

(optional accompaniment)

Lord, what if we be - came your ser - vants, By

shar-ing, not in - dul-ging; By sel - ect - ing, not col - lect - ing; By —

(45) *rit.* *mf*

ser - ving, not de - mand - ing, we can change things a - round! — We can

rit. *mf*

a tempo

change things a - round! — We'll do — our — part! We can

a tempo *mf*

change things a - round, — With a ser - ving heart. — We can

This system contains measures 46 through 50. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). Measure 50 is marked with a circled number 50. The lyrics are: "change things a - round, — With a ser - ving heart. — We can".

change things a - round! — We'll do — our — part! We will change

This system contains measures 51 through 55. It continues the vocal melody and piano accompaniment. The lyrics are: "change things a - round! — We'll do — our — part! We will change".

things a - round! We will change things a-round! —

This system contains measures 56 through 60. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). Measure 56 is marked with a circled number 55. The lyrics are: "things a - round! We will change things a-round! —". The piano part includes dynamic markings: *ff* (fortissimo) and *f* (forte).

A woman or man in contemporary clothing enters and speaks directly to everyone.

SKEPTIC: Wait! Wait just a minute. Do you see what's happening here? Aren't you feeling a bit uncomfortable? I don't know...this whole thing is getting to me. You know, all this talk about missions. I've always thought God calls special people...to do special things. But that doesn't have anything to do with me. Let other people do this. I can write a check and be done with it. But if I did do something like one of those projects that were spoken of earlier...such as helping make cookie boxes or something else...how much would I have to do? How long would I have to stay? Where would I draw the line?

Just Enough

ESTHER BURROUGHS

BOB BURROUGHS

(♩=60-66)

The musical score is written for voice and piano. It begins with a tempo marking of (♩=60-66). The first system shows the vocal staves (treble and bass clef) with whole rests, and the piano accompaniment in 4/4 time. The piano part starts with a mezzo-piano (mp) dynamic. The second system includes a measure with a circled '5' above it, indicating a fifth finger. The third system features the vocal entry for 'TENORS AND BASSES' with the lyrics 'Just e -' and a mezzo-piano (mp) dynamic. The piano accompaniment is marked 'Slowly, gently' and 'mp'. The fourth system continues the vocal line with the lyrics 'nough to teach the words to those who can-not read, - Just e -'. The piano accompaniment continues with chords and a moving bass line.

(10)

SOPRANOS AND ALTOS *mp*

nough to share some bread with na-tions who have need; — Just e -

The musical score for Sopranos and Altos consists of four measures. The vocal line begins with a whole rest in the first measure, followed by a half note G4 in the second, a quarter note A4 in the third, and a quarter note B4 in the fourth. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

nough to be the eyes of peo - ple blind by strife, — To

The musical score continues for four measures. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5 in the second measure, then quarter notes B4, A4, and G4 in the third, and a half note F#4 in the fourth. The piano accompaniment continues with the same eighth-note bass line and chords.

walk a mile — with those bound up by life.

The musical score concludes in four measures. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5 in the second measure, then quarter notes B4, A4, and G4 in the third, and a half note F#4 in the fourth. The piano accompaniment continues with the same eighth-note bass line and chords, ending with a double bar line.

mf

Just e - nough_ to sing the songs to those who can-not sing, _

mf

mf

Just e - nough, _ just e - nough;

(20)

Just e - nough_ to share a smile_ with those who cry; Oh,

just e - nough, _ just e - nough. _

25 *mf* Just e - nough to shed some light on

mp Loo _

cit - ies dark with fear, _ Just e - nough to share the cross with

mp Loo _

na - tions far and near; — Loo —

Just e - nough to act in love as

30

Loo — Just e - nough will be e - nough!

peo - ple called by God, — Just e - nough will be e - nough, if

Ev - 'ry one_ will give_ e - nough, just e - nough!

(35)

Just e - nough to sing the songs of those who can-not sing. —

Just e - nough. — Just e - nough. —

This system contains measures 1 through 4 of the musical piece. It features a vocal line with lyrics, a piano accompaniment in the left hand, and a piano accompaniment in the right hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'J' and a dotted half note 'u' in the first measure, followed by a half note 's' and a dotted half note 't' in the second measure, and so on. The piano accompaniment in the left hand consists of chords and single notes, while the right hand features a more active melody with eighth and sixteenth notes.

Just e - nough, —

just e - nough;

This system contains measures 5 through 8. The vocal line continues with the lyrics 'Just e - nough, —' in measure 5 and 'just e - nough;' in measure 6. The piano accompaniment in the left hand continues with chords and single notes, while the right hand features a more active melody with eighth and sixteenth notes.

(40)

Just e - nough_ to share a smile_ with those who cry. Oh,

This system contains measures 9 through 12. The vocal line continues with the lyrics 'Just e - nough_ to share a smile_ with those who cry. Oh,'. The piano accompaniment in the left hand continues with chords and single notes, while the right hand features a more active melody with eighth and sixteenth notes.

just e - nough, — just e - nough.

The first system contains measures 1 and 2. The vocal line features a melody with eighth and sixteenth notes, with a dashed line indicating a slur over the first two measures. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).

Just e - nough_ to share a smile_ with those in need; Oh,

The second system contains measures 3 and 4. The vocal line continues the melody with a longer note in measure 4. The piano accompaniment continues with chords and a bass line. The key signature remains two flats.

(45) just e - nough, — just e - nough, —

The third system contains measures 5 and 6, starting with a measure number 45 in a circle. The vocal line repeats the melody from the first system. The piano accompaniment also repeats the pattern from the first system. The key signature remains two flats.

gradual dim.

just e - nough, — just e - nough; — Just e -

gradual dim.

50

nough. Just e - nough.

rit.

- VOICE 1: The time is now. The call is clear. We must go into all the world and share the Good News...in whatever way we are called and however we can do so.
- VOICE 2: Large ways. Small ways. Any ways. Just reach out in God's name to tell them "Jesus loves even me...and you."
- VOICE 1: Mostly, let us live lives that are examples of God's love. Yielded and still...Christ only, always, living in us.

Have Thine Own Way

(Reprise)

ADELAIDE A. POLLARD

BOB BURROUGHS

Gently secure (♩=100)

mp

The piano introduction consists of two staves. The right hand plays a continuous eighth-note melody in G-flat major, while the left hand provides a simple harmonic accompaniment with dotted half notes.

UNISON
mp Gently

The unison vocal entry is on a single staff. It begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The melody is simple and gentle.

(SA) Have thine own way, Lord!
(TB) Have thine own way, Lord!

The piano accompaniment continues with the same eighth-note melody in the right hand and dotted half notes in the left hand.

⑤

The vocal line continues with the same melody. The piano accompaniment features a more active right hand with sixteenth-note patterns in the second measure, while the left hand remains simple.

Have thine own way!
Have thine own way!

The vocal line concludes with the same melody. The piano accompaniment features a more active right hand with sixteenth-note patterns, while the left hand remains simple.

Thou art the pot-ter, I am the
Search me and try me, Mas-ter to -

(10)

clay! _____ Mold me and make me
day! _____ Whit - er than snow, Lord,

Af - ter thy will, _____
Wash me just now, _____

(15)

While I am wait - ing, Yield - ed and
As in thy pres - ence Hum - bly and I

still. _____
bow. _____

D. C.

D. C.

(20)

Piano introduction for measure 20. The right hand features a series of eighth-note chords, while the left hand provides a steady bass line with dotted half notes.

SATB

mf faster

Vocal and piano accompaniment for measures 21-24. The SATB choir sings the lyrics "Have thine own way, Lord! Have thine own". The piano accompaniment includes a vocal line with a melisma on "Lord!" and a piano line marked *faster* with a rhythmic pattern of eighth notes.

Have thine own way, Lord! Have thine own

(25)

Vocal and piano accompaniment for measures 25-28. The SATB choir sings the lyrics "way! Hold o'er my be - ing". The piano accompaniment continues with a vocal line featuring a melisma on "way!" and a piano line with a rhythmic pattern of eighth notes.

way! Hold o'er my be - ing

(30)

Ab - so - lute sway! _____ Fill with thy

The musical score for measures 30-34 is written for a four-part choir and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) are shown in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#). The lyrics are: "Ab - so - lute sway! _____ Fill with thy". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Spir - it _____ Till _____ all shall see _____

The musical score for measures 35-39 continues the four-part choir and piano accompaniment. The lyrics are: "Spir - it _____ Till _____ all shall see _____". The piano accompaniment maintains the same eighth-note pattern in the right hand and a complex bass line in the left hand.

(35)

f Christ on - ly, al - ways, *f* Liv - ing in

The musical score for measures 40-44 continues the four-part choir and piano accompaniment. The lyrics are: "Christ on - ly, al - ways, Liv - ing in". The piano accompaniment maintains the same eighth-note pattern in the right hand and a complex bass line in the left hand.

mp *Quietly*

me. Christ on - ly, al - ways,

mp

(optional accompaniment)

(40)

liv - ing in me.

a tempo

rit. *mp*

VOICE 2: Emmanuel! God is with us! We have been set free!

VOICE 1: God *is* calling us.

VOICE 2: God is calling *us*.

VOICES 1: Hear God's call!

VOICES 1 & 2: Alleluia, People of God!

A Call to My People

ESTHER BURROUGHS

BOB BURROUGHS

(♩ = 88)

mf

The piano introduction is in 4/4 time with a tempo of 88 beats per minute. It features a melody in the right hand and a bass line in the left hand, both in the key of B-flat major. The melody starts with a half rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4. The bass line starts with a half rest, followed by a quarter note G3, a quarter note A3, and a half note Bb3. The music is marked *mf* (mezzo-forte).

SOPRANOS AND ALTOS

(5)

mf

TENORS AND BASSES

mf

I bring good news to peo - ple af - flict - ed;

The piano accompaniment for the first vocal line continues the melody and bass line from the introduction. It features a steady eighth-note bass line in the left hand and a melody in the right hand. The music is marked *mf* (mezzo-forte).

I am set - ting my peo - ple free. — Peo - ple hurt by

The piano accompaniment for the second vocal line continues the melody and bass line. It features a steady eighth-note bass line in the left hand and a melody in the right hand. The music is marked *mf* (mezzo-forte).

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JMG1086

(10)

war and con - flict find in me their lib - er - ty! A

(15)

call to my peo-ple, the peo - ple of God. The great "I Am"__ calls to

mis - sions! The great "I Am"__ calls to mis - sions, the

(20)

mis - sion of God!

This system contains measures 20 through 24. It features a vocal line with lyrics and a piano accompaniment. The key signature has four flats (B-flat major or D-flat minor). The piano part includes a melodic line in the right hand and a more active line in the left hand, with a fermata over the final measure.

This system contains measures 25 through 29. The vocal line is silent, while the piano accompaniment continues with a melodic line in the right hand and a more active line in the left hand, ending with a fermata.

(25)

mf SA

I bring health to the bro - ken - heart - ed. I am set - ting my

This system contains measures 30 through 34. It features a vocal line with lyrics and a piano accompaniment. The key signature has four flats. The piano part includes a melodic line in the right hand and a more active line in the left hand, ending with a fermata.

30

peo - ple free! Peo - ple bound by life and sor-row,

This system contains measures 30, 31, and 32. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are "peo - ple free! Peo - ple bound by life and sor-row,". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

Find in me their lib - er - ty! A call to my peo-ple, the

This system contains measures 33, 34, and 35. The vocal line continues with the lyrics "Find in me their lib - er - ty! A call to my peo-ple, the". The piano accompaniment continues with chords and a bass line. The dynamic marking *mf* (mezzo-forte) is present above the vocal line in measure 34.

35

peo - ple of God. The great "I Am" — calls to mis - sions! The

This system contains measures 36, 37, and 38. The vocal line continues with the lyrics "peo - ple of God. The great 'I Am' — calls to mis - sions! The". The piano accompaniment continues with chords and a bass line. The dynamic marking *mf* (mezzo-forte) is present above the vocal line in measure 37.

great "I Am" — calls to mis - sions, the mis - sion of

(40)

God!

(45)

I bring peace and cel - e - bra - tion!

TB *mf*

I am set - ting my peo - ple free! — May the hope of

(50)

ev - 'ry na - tion Find in me their lib - er - ty! A

mf

(55)

call to my peo - ple, the peo - ple of God. The great "I Am" — calls to

mis - sions. The great "I Am" — calls to mis - sions, — the

(60)

Broaden

mis - sion of God. The great "I Am" calls to

Broaden

mis - sions, to be the peo - ple of

f

(65)

God. The peo -

This system contains measures 65 through 69. It features a vocal line with lyrics and a piano accompaniment. Measure 65 has a vocal note on 'God.' and piano chords. Measure 66 has a vocal note on 'The' and piano chords. Measure 67 has a vocal note on 'peo -' and piano chords. Measure 68 has a vocal rest and piano chords. Measure 69 has a vocal rest and piano chords. Dynamics include *f* and *ff*.

(70)

ple of God, Of

This system contains measures 70 through 74. It features a vocal line with lyrics and a piano accompaniment. Measure 70 has a vocal note on 'ple' and piano chords. Measure 71 has a vocal note on 'of' and piano chords. Measure 72 has a vocal note on 'God,' and piano chords. Measure 73 has a vocal note on 'Of' and piano chords. Measure 74 has a vocal rest and piano chords. Dynamics include *ff*.

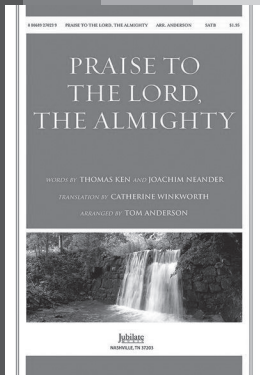
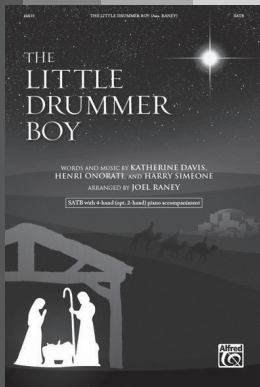
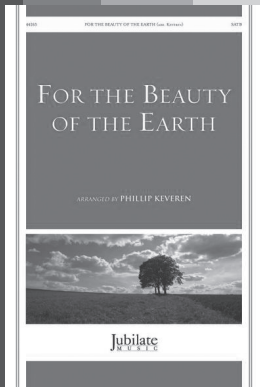
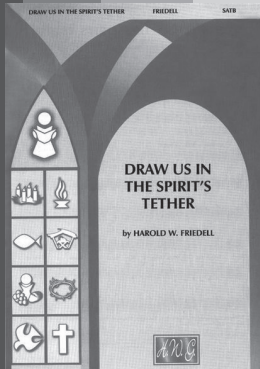
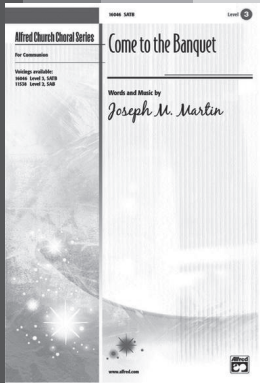
God.

This system contains measures 75 through 79. It features a vocal line with lyrics and a piano accompaniment. Measure 75 has a vocal note on 'God.' and piano chords. Measure 76 has a vocal rest and piano chords. Measure 77 has a vocal rest and piano chords. Measure 78 has a vocal rest and piano chords. Measure 79 has a vocal rest and piano chords. Dynamics include *ff*.



BOB BURROUGHS is known primarily in music circles as a composer and arranger of church music. He has been active in church music for 60+ years, having served as Minister of Music in both full time and part time situations, as well as serving on the music faculties of Samford University, Mercer University (Atlanta campus) and Palm Beach Atlantic University—as *Composer-in-Residence and Associate Professor of Theory and Composition*. He was, for eight years, Director of the Church Music Department, Florida Baptist Convention, Jacksonville, Florida. He now lives in Greer, SC. Bob and Esther Burroughs will have been married 63 come August 28. Bob loves reading, walking, and much more – even at 84 years old!

ESTHER BURROUGHS is Director of “*Esther Burroughs Ministries...Treasures of the Heart,*” a speaking/writing ministry. She served as National Consultant with the Evangelism Department, Southern Baptist Home Mission Board, Atlanta, GA for 18 years. She used to speak exclusively to her favorite audience: *women’s ministry events!* Her heart for God is the focus of all her teaching. She has traveled throughout the USA, Canada, Asia, Europe and Africa, and has been involved in missions throughout the world. Mrs. Burroughs is the author of five books. She is married to her composer husband, Bob Burroughs, and they have two adult children and are proud grandparents of four granddaughters and one grandson – and now, their first great-granddaughter, Helen Gray Bowling.



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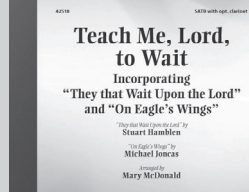
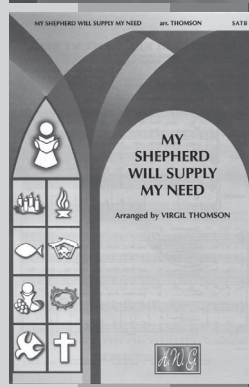
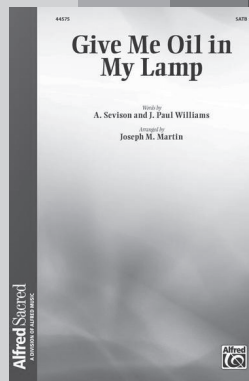
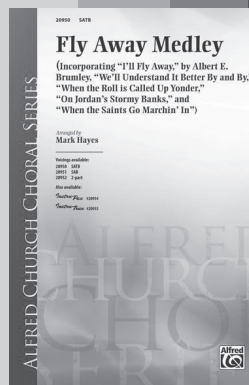
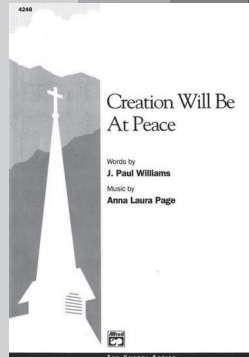
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