

A Call to My People

A Missions Awareness Music Drama

BOOK/LYRICS BY **ESTHER BURROUGHS**

MUSIC BY **BOB BURROUGHS**

ORCHESTRATIONS BY **STAN PETHEL***

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*Based on original orchestrations by David Danner

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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 ($\text{♩} = 120$)

mf

First system of piano introduction in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes.

5

Second system of piano introduction, continuing the melody and bass line from the first system.

SOPRANOS AND ALTOS *f* *Declamatory*

You shall re-ceive

TENORS AND BASSES *f*

Vocal introduction for Sopranos and Altos, marked *f* and *Declamatory*. The notes are: G4, A4, B4, C5.

Vocal introduction for Tenors and Basses, marked *f*. The notes are: G3, F3, E3, D3.

Third system of piano introduction, continuing the melody and bass line.

10

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

Vocal introduction for Soprano, marked *f*. The notes are: G4, A4, B4, C5.

Vocal introduction for Bass, marked *f*. The notes are: G3, F3, E3, D3.

Fourth system of piano introduction, concluding the piece.

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

15 *molto rit.*

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

pow'r a - lone.

20 *slower*

mp *flowing*

(♩ = 96)

25
Strongly *mf*

Go — wit-ness to your

mf

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)

Musical score for measures 38 and 39. It consists of four staves: two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The vocal staves contain rests. The piano accompaniment features a melodic line in the right hand with eighth-note patterns and a bass line in the left hand with quarter notes.

with intensity

Musical score for measures 40 and 41. It consists of four staves. The vocal staves have the lyrics: "You _____ shall be my wit-nes-ses in my world. _____". The piano accompaniment continues with the same melodic and bass line patterns as in the previous system.

Musical score for measures 42 and 43. It consists of four staves. The vocal staves have the lyrics: "You _____ shall be my wit-nes-ses in my". The piano accompaniment continues with the same melodic and bass line patterns. The dynamic marking *mp* is present.

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

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

ff

60

A - men. *p* A - *p*

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 pattern in the treble clef, while the left hand plays a simple harmonic accompaniment in the bass clef.

UNISON

mp gently

Have thine own way, Lord!

The vocal line is written in a single staff with lyrics underneath. The piano accompaniment continues with the same pattern as the introduction.

5

Have thine own way!

The vocal line continues with the lyrics. The piano accompaniment features a more active melodic line in the right hand.

Thou art the pot - ter, I am the

The vocal line concludes with the lyrics. The piano accompaniment provides a steady harmonic support.

10

clay! Mold me and make me

This system contains measures 10 through 14. It features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics are "clay! Mold me and make me". The piano accompaniment consists of a right-hand part with chords and eighth-note patterns, and a left-hand part with sustained chords and a few moving notes.

Af - ter thy will,

This system contains measures 15 through 18. The vocal line continues with the lyrics "Af - ter thy will,". The piano accompaniment features a more active right-hand part with eighth-note runs and chords, while the left hand remains mostly chordal.

15

While I am wait - ing, Yield - ed and

This system contains measures 19 through 22. The vocal line has the lyrics "While I am wait - ing, Yield - ed and". The piano accompaniment is characterized by a steady eighth-note accompaniment in the right hand and block chords in the left hand.

still.

This system contains measures 23 through 26. The vocal line concludes with the word "still." and a fermata. The piano accompaniment continues with the same eighth-note accompaniment and chordal structure.

20

Piano introduction for measure 20, featuring a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature. The music consists of a series of chords and melodic lines.

SATB

mf *faster*

Vocal line for measures 20-21, SATB. The lyrics are: "Have thine own way, Lord! Have thine own". The music is in a key signature of one sharp (F#) and common time. The vocal line is marked *mf* and *faster*.

faster

Piano accompaniment for measures 20-21, SATB. The music is in a key signature of one sharp (F#) and common time. The piano part is marked *faster*.

25

Vocal line for measures 22-23, SATB. The lyrics are: "way! Hold o'er my be - ing". The music is in a key signature of one sharp (F#) and common time. The vocal line is marked *mf* and *faster*.

Piano accompaniment for measures 22-23, SATB. The music is in a key signature of one sharp (F#) and common time.

30

Ab - so - lute sway! Fill with thy

Spir - it Till all shall see

35

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

mp quietly

me, Christ on - ly, al - ways,

mp

optional accompaniment



40

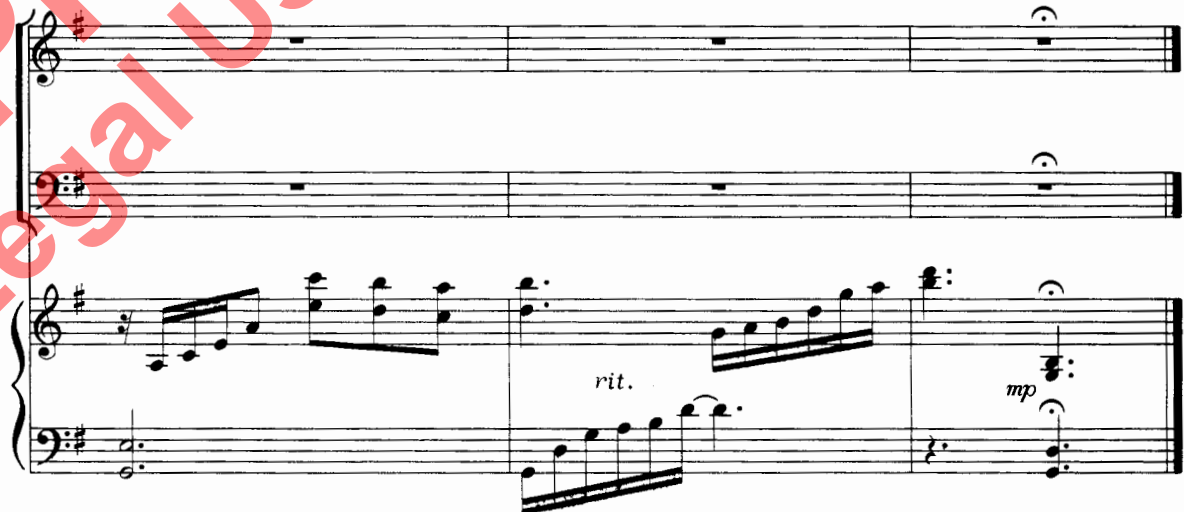
Liv - ing in me.

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

mp

5

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

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

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10

SATB *Brightly*
mf

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

15

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

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

20

mp

me

mp

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a mezzo-piano (*mp*) dynamic marking. It features a half note followed by a dotted half note, with a fermata over the dotted half. The bottom staff is a piano accompaniment in bass clef, mirroring the vocal line with a half note and a dotted half note, also marked *mp*.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

SOLO (or SA) *mp*

Oh, if there's on - ly one

This system contains the second two staves of music. The top staff is a vocal line in treble clef, marked *mp* and labeled "SOLO (or SA)". It begins with a whole rest followed by a melodic line. The lyrics "Oh, if there's on - ly one" are written below the notes. The bottom staff is a piano accompaniment in bass clef.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The right hand features a melodic line with a long slur, while the left hand provides harmonic support.

25

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

This system contains the third two staves of music. The top staff is a vocal line in treble clef. The lyrics "song I can sing, When in his beau - ty I" are written below the notes. The bottom staff is a piano accompaniment in bass clef.

simile

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clefs). The right hand has a melodic line with a slur, and the left hand has a bass line. The word *simile* is written below the piano part.

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,

(35)

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

I am so glad that Je - sus loves me,

40

(repeat as necessary
for drama)

mp

Je - sus loves e - ven me.

mp

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Je - sus loves e - ven me." The piano accompaniment is in bass clef with the same key signature and time signature. Both parts are marked with a mezzo-piano (*mp*) dynamic. The system concludes with a repeat sign and a double bar line.

mp

Detailed description: This system contains the piano accompaniment for the second system. It features a treble clef with a key signature of one sharp and a common time signature. The piano part is marked with a mezzo-piano (*mp*) dynamic. The system concludes with a repeat sign and a double bar line.

rit. *a tempo*

Je - sus loves e - ven me.

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a common time signature. The lyrics are "Je - sus loves e - ven me." The piano accompaniment is in bass clef with the same key signature and time signature. The tempo markings *rit.* and *a tempo* are placed above the vocal line. The system concludes with a repeat sign and a double bar line.

rit. *a tempo*

Detailed description: This system contains the piano accompaniment for the third system. It features a treble clef with a key signature of one sharp and a common time signature. The piano part is marked with *rit.* and *a tempo* dynamics. The system concludes with a repeat sign and a double bar line.

Detailed description: This system consists of two empty musical staves, one in treble clef and one in bass clef, both with a key signature of one sharp and a common time signature.

rit. *8va*

Detailed description: This system contains the piano accompaniment for the fourth system. It features a treble clef with a key signature of one sharp and a common time signature. The piano part is marked with *rit.* and *8va* dynamics. The system concludes with a repeat sign and a double bar line.

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 3/4 time, key of D major. The music features a stately fanfare with a tempo of quarter note = 72. The score is written for piano with a forte (f) dynamic. The melody is primarily in the right hand, supported by chords in the left hand.

SOPRANOS AND ALTOS

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

TENORS AND
BASSES

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

Piano accompaniment for the first vocal phrase. The music is in 4/4 time, key of D major. It features a steady accompaniment with a mezzo-forte (mf) dynamic.

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

Piano accompaniment for the second phrase. The music is in 4/4 time, key of D major. It features a steady accompaniment with a forte (ff) dynamic and a ritardando (rit.) marking.

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.

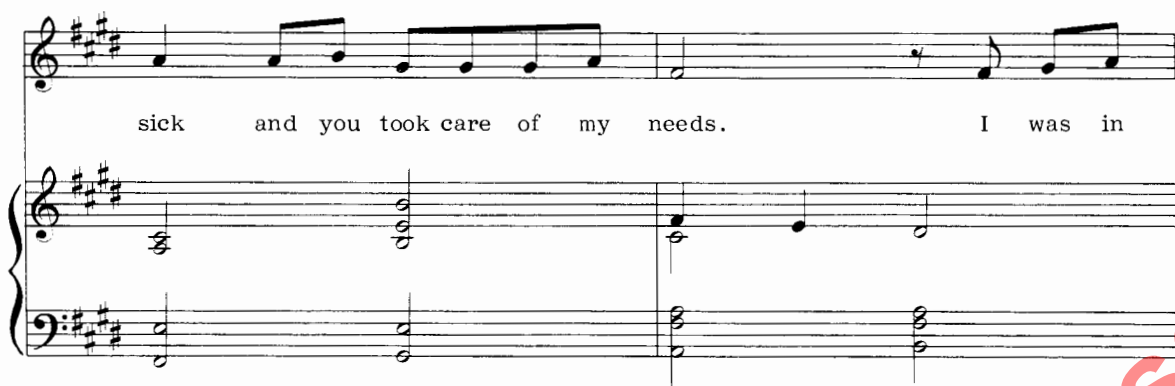
Come on in and share e - ter - ni - ty with me e -

(20)
ter - nal - ly, for I was hun - gry, and you fed me; I was

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

more intense (25)
na - ked and you gave me your clothes. I was
(♩=84)
faster

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



pris-on and you paid my bail.

rit.



freely
Come on in! You're wel come!

(♩ = 72)



(35)



SATB

f *plaintively*

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

(optional accompaniment)

mp *rit.* *p*

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

p

rit.

(speaking to the right side)

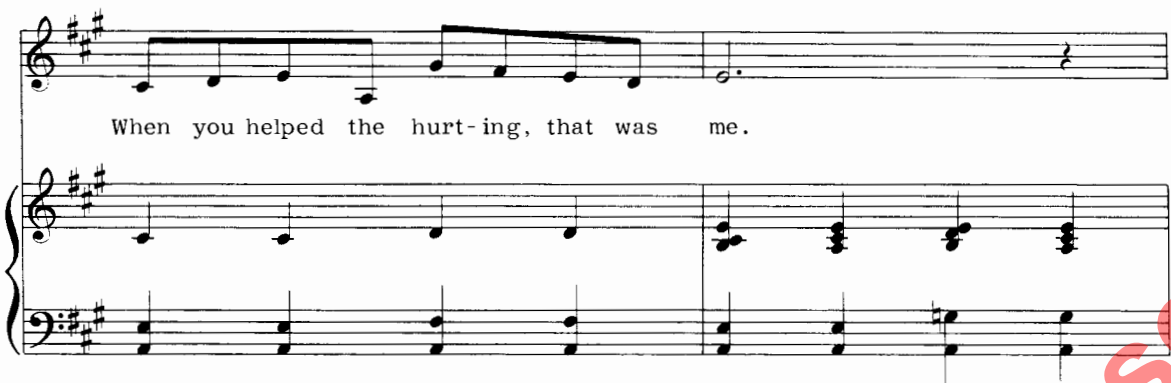
SOLO

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

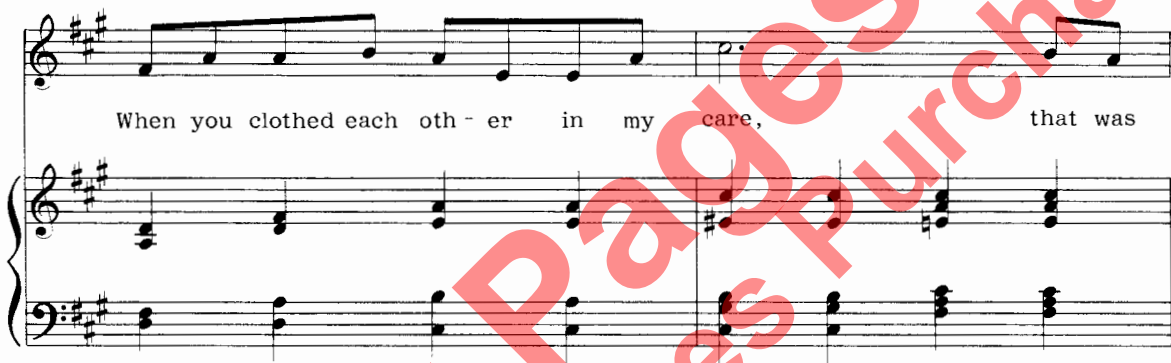
(♩ = 76)

Intensely

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



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

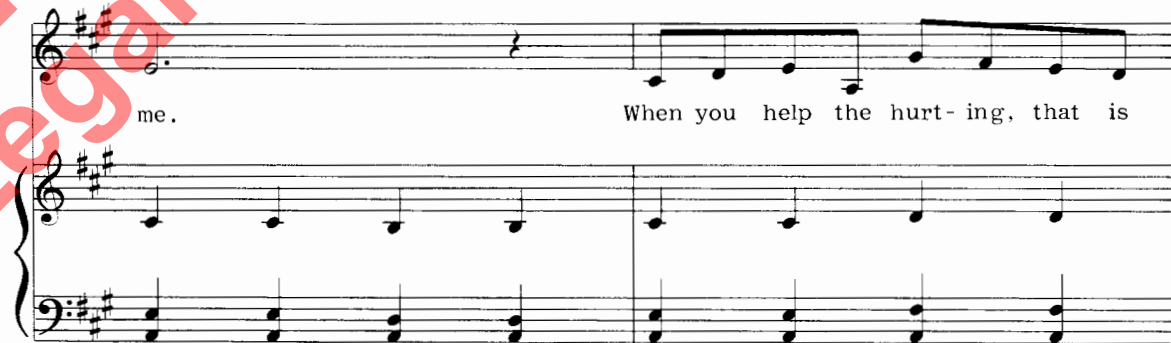


me, that was me. When you feed the hun-gry, that is

50 rit.



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

me! *Sadly*
(speaking to the left side)

De -

rit. (pause)

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 is in treble clef with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines.

why should you see me?

(♩ = 72)

This system contains measures 67 and 68. The vocal line continues with lyrics. The piano accompaniment features a change in tempo and meter to 3/4 time, indicated by the marking (♩ = 72). The piano part includes chords and a melodic line in the right hand.

70

This system contains measures 69 and 70. The vocal line is mostly silent, with a few notes at the end of measure 70. The piano accompaniment is more active, featuring chords and a melodic line in the right hand.

SATB

f Urgently

(75)

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

(rehearsal only)

king - dom not for us? for us?

SOLO

(still to left side)

(80)

emotionally

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, You chose not to clothe me, As you
 stran - gers. (♩=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!

p

The first system of music features a vocal line with lyrics 'loved. Come on in! You're wel - come!' and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The piano part includes a dynamic marking 'p'.

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

Come on in! You're wel -

The second system of music continues the vocal line with lyrics 'Come on in and share my King - dom. Come on in and share e -' and 'Come on in! You're wel -'. The piano accompaniment continues with a dynamic marking 'p'.

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

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

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

110

here on earth!

ff

here on earth!

ff

valle

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)

mp

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with eighth notes.

⑤ FEMALE SOLO (or SA)
mp Thoughtfully

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

The vocal line begins with a whole note rest, followed by a half note 'Lord', a quarter note 'what', a quarter note 'if', a quarter note 'I', a quarter note 'be-came', a quarter note 'ser -', and a quarter note 'vant?'. The piano accompaniment continues with a steady bass line and chords in the right hand.

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

The vocal line continues with a quarter note 'Lord,', a quarter note 'what', a quarter note 'if', a quarter note 'I', a quarter note 'be -', a quarter note 'came', a quarter note 'a', a quarter note 'ser -', a quarter note 'vant,', a quarter note 'By', and a quarter note 'for -'. The piano accompaniment continues with a steady bass line and chords in the right hand.

⑩

giv - ing and not grudg - ing; By ac - cept - ing not re - ject - ing; And by

The vocal line continues with a quarter note 'giv -', a quarter note 'ing', a quarter note 'and', a quarter note 'not', a quarter note 'grudg -', a quarter note 'ing;', a quarter note 'By', a quarter note 'ac -', a quarter note 'cept -', a quarter note 'ing', a quarter note 'not', a quarter note 're -', a quarter note 'ject -', a quarter note 'ing;', a quarter note 'And', and a quarter note 'by'. The piano accompaniment continues with a steady bass line and chords in the right hand.

rit. ALL
mf

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

mf

rit.

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

This system contains the first two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment.

will change things a - round!

20 *f*

rit.

This system contains the third and fourth systems of music. The third system has a vocal line with lyrics and a piano accompaniment. The fourth system continues the piano accompaniment, ending with a ritardando marking.

MALE SOLO (or TB)
mp Freely

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

This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics and a piano accompaniment. The sixth system continues the piano accompaniment.

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

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

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

rit.

ALL *mf*

We can
mf

rit.

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

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

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

things a - round! *ff* We will change things a-round! - *ff*

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)

mp

This system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as quarter note = 60-66. The music begins with a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *mp* (mezzo-piano) is present.

5

TENORS AND BASSES *mp* Just e -

This system shows the vocal entry for Tenors and Basses. It features a treble clef staff and a bass clef staff. A circled number '5' is placed above the treble staff. The vocal line begins with the lyrics 'Just e -'. The dynamic marking is *mp*.

Slowly, gently

mp

This system shows the piano accompaniment for the vocal entry. It features a treble clef staff and a bass clef staff. The tempo is marked as *Slowly, gently*. The dynamic marking is *mp*. The piano part provides harmonic support for the vocal line.

nough to teach the words to those who can-not read, Just e -

This system continues the vocal and piano accompaniment. The vocal line (tenors and basses) continues with the lyrics 'nough to teach the words to those who can-not read, Just e -'. The piano accompaniment continues with chords and a bass line. The dynamic marking is *mp*.

(10)

SOPRANOS AND ALTOS *mp*

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

The first system of the musical score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "nough to share some bread with na-tions who have need; — Just e -". The piano accompaniment features a steady bass line and chords in the right hand.

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

The second system continues the musical score. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "nough to be the eyes of peo-ple blind by strife, — To". The piano accompaniment continues with a steady bass line and chords in the right hand.

walk a mile — with those bound up by life.

The third system concludes the musical score. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "walk a mile — with those bound up by life.". The piano accompaniment continues with a steady bass line and chords in the right hand.

⑮ SATB

mf

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

mf

mf

This block contains the first system of music, measures 15 through 18. It features a SATB choir part with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The lyrics are: "Just e - nough_ to sing the songs to those who can-not sing, _". The dynamic marking *mf* is present at the beginning of the system and above the piano part.

Just e - nough, _ just e - nough;

This block contains the second system of music, measures 19 through 22. It continues the SATB choir part and piano accompaniment. The lyrics are: "Just e - nough, _ just e - nough;".

⑳

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

This block contains the third system of music, measures 23 through 26. It continues the SATB choir part and piano accompaniment. The lyrics are: "Just e - nough_ to share a smile_ with those who cry; Oh,".

just e - nough, — just e - nough. —

This system contains the first two lines of music. The top line is the vocal melody in a treble clef with a key signature of two flats. The lyrics are "just e - nough, — just e - nough. —". The bottom line is the piano accompaniment in a bass clef, featuring chords and moving lines.

Just e - nough to shed some light on
Loo —

25
mf
mp

This system contains the second and third lines of music. The vocal line starts with a measure of rest, then begins with the lyrics "Just e - nough to shed some light on". A dynamic marking of *mf* is placed above the first note. The piano accompaniment continues with chords and moving lines. A circled number "25" is placed above the vocal line. A dynamic marking of *mp* is placed above the piano accompaniment. The system ends with a long note in the bass clef labeled "Loo —".

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

This system contains the fourth and fifth lines of music. The vocal line continues with the lyrics "cit - ies dark with fear, — Just e - nough to share the cross with". The piano accompaniment continues with chords and moving lines. The system ends with a long note in the bass clef labeled "Loo —".

na - tions far and near; — *mp* Loo ———

Just e - nough to act in love as

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'na - tions far and near; —' followed by a long note 'Loo' marked *mp*. The middle staff is a vocal line in bass clef with lyrics 'Just e - nough to act in love as' marked *mf*. The bottom two staves are piano accompaniment in grand staff, featuring chords and a moving bass line.

30

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

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

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Loo' followed by a long note and 'Just e - nough will be e - nough!' marked *mp*. The middle staff is a vocal line in bass clef with lyrics 'peo - ple called by God, — Just e - nough will be e - nough, if'. The bottom two staves are piano accompaniment in grand staff, featuring chords and a moving bass line.

Ev - ry one — will give — e - nough, just e - nough!

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Ev - ry one — will give — e - nough, just e - nough!'. The middle staff is a vocal line in bass clef with lyrics 'Ev - ry one — will give — e - nough, just e - nough!'. The bottom two staves are piano accompaniment in grand staff, featuring chords and a moving bass line.

(35)

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

Just e - nough. — Just e - nough. —

Just e - nough, — just e - nough;

(40)

Just e - nough — to share a smile — with those who cry. Oh,

just e - nough, — just e - nough.

This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics "just e - nough, — just e - nough." The bottom staff is a piano accompaniment. A large red watermark "Preview Pages Purchase" is overlaid diagonally across the page.

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

This system contains the next two staves of music. The top staff is a vocal line with lyrics "Just e - nough_ to share a smile_ with those in need; Oh,". The bottom staff is a piano accompaniment. A large red watermark "Preview Pages Purchase" is overlaid diagonally across the page.

45
just e - nough, — just e - nough, —

This system contains the final two staves of music on the page. The top staff is a vocal line with lyrics "just e - nough, — just e - nough, —" and a circled measure number "45". The bottom staff is a piano accompaniment. A large red watermark "Preview Pages Purchase" is overlaid diagonally across the page.

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 accompaniment in the treble clef, while the left hand plays a simple harmonic accompaniment in the bass clef. The tempo is marked as 'Gently secure' with a quarter note equal to 100 beats per minute.

UNISON
mp Gently

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

The vocal line is written for a unison of Soprano (SA) and Tenor Bass (TB). The piano accompaniment continues with the same eighth-note pattern as in the introduction.

5

Have thine own way!
Have thine own way!

The vocal line continues with the same melody. The piano accompaniment features a more active bass line in the second measure, with eighth notes and chords.

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

The vocal line concludes the phrase. The piano accompaniment provides a final harmonic support with sustained chords in the bass.

⑩

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

Af Wash - ter me thy just will,
now,

⑮

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

still.
bow.

D. C.

D. C.

20

Piano introduction for measures 20-24. The music is in G major and 4/4 time. It features a melodic line in the right hand and a bass line in the left hand.

SATB
mf faster

Vocal and piano accompaniment for measures 25-29. The vocal line is for SATB choir. The piano accompaniment is in G major and 4/4 time. The lyrics are: "Have thine own way, Lord! Have thine own way!". The piano part is marked *faster*.

25

Vocal and piano accompaniment for measures 30-34. The vocal line continues with the lyrics: "Hold o'er my be - ing". The piano accompaniment continues in G major and 4/4 time.

Ab - so - lute sway! ————— Fill with thy

Spir - it Till all shall see —————

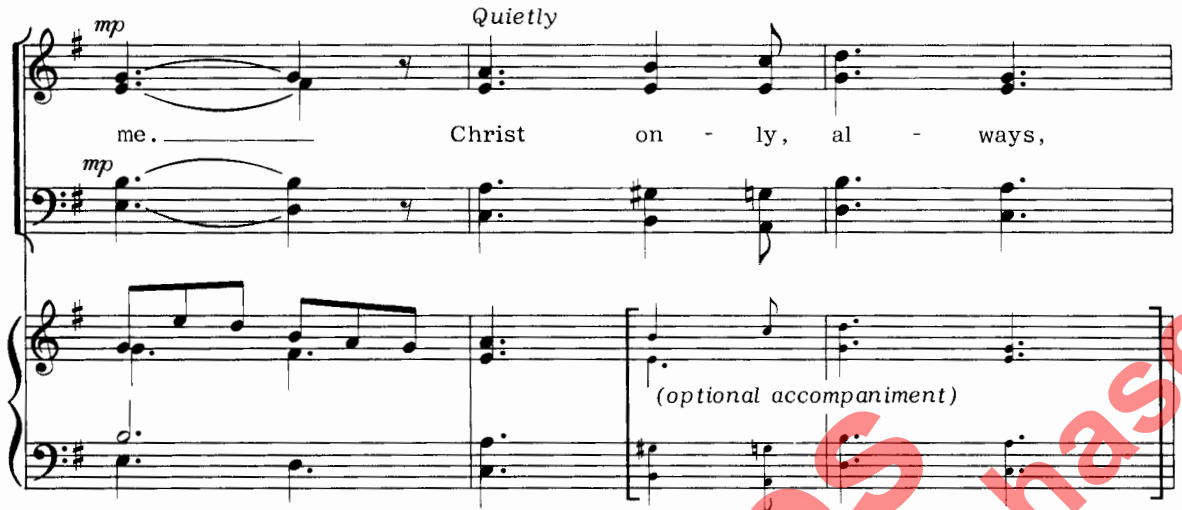
Christ on - ly, al - ways, Liv - ing in

mp Quietly

me. Christ on - ly, al - ways,

mp

(optional accompaniment)



This system contains the first two systems of music. The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'mp' and the mood is 'Quietly'. The lyrics are 'me. Christ on - ly, al - ways,'. The second system continues the piano accompaniment, with the instruction '(optional accompaniment)' written above the right-hand part.

40

liv - ing in me.

a tempo



This system contains the third and fourth systems of music. The third system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are 'liv - ing in me.'. The tempo is marked 'a tempo'. The fourth system continues the piano accompaniment.

rit.

mp



This system contains the fifth and sixth systems of music. The fifth system features a piano accompaniment in bass clef. The tempo is marked 'rit.'. The sixth system continues the piano accompaniment, with the tempo marked '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!

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A Call to My People

ESTHER BURROUGHS

BOB BURROUGHS

(♩=88)

mf

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked as quarter note = 88.

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 features a steady bass line in the left hand and a more active right hand with eighth and sixteenth notes, providing harmonic support for the vocalists.

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

The piano accompaniment for the second vocal line continues with a consistent bass line and a right hand that uses chords and moving lines to support the vocal melody.

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!

Musical notation for measures 20-21, including vocal line and piano accompaniment.

Musical notation for measures 22-23, including piano accompaniment.

Musical notation for measures 24-25, including piano accompaniment.

Musical notation for measures 26-27, including piano accompaniment.

25 *mf* SA
I bring health to the bro - ken - heart - ed. I am set - ting my

Musical notation for measures 28-29, including vocal line and piano accompaniment.

Musical notation for measures 30-31, including piano accompaniment.

30

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

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

35

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

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

This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics: "great 'I Am' — calls to mis - sions, the mis - sion of". The bottom staff is a piano accompaniment. The key signature has one flat (F major) and the time signature is 4/4.

God!

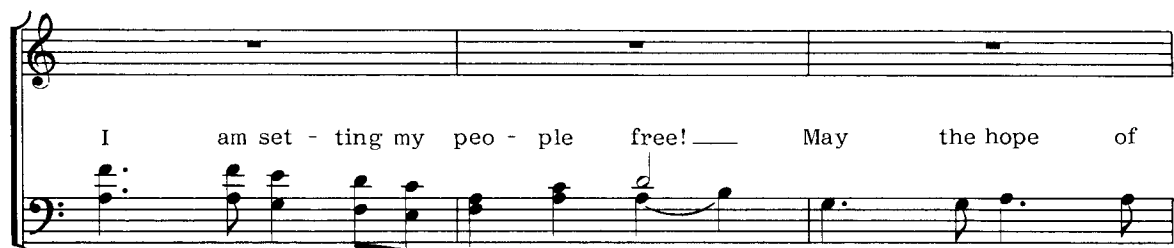
This system contains the next two staves of music. The top staff is a vocal line with the lyric "God!". The bottom staff is a piano accompaniment. A circled measure number "40" is placed above the first measure of the vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

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

TB *mf*

This system contains the final two staves of music. The top staff is a vocal line with the lyric "I bring peace and cel - e - bra - tion!". The bottom staff is a piano accompaniment. A circled measure number "45" is placed above the first measure of the vocal line. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

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



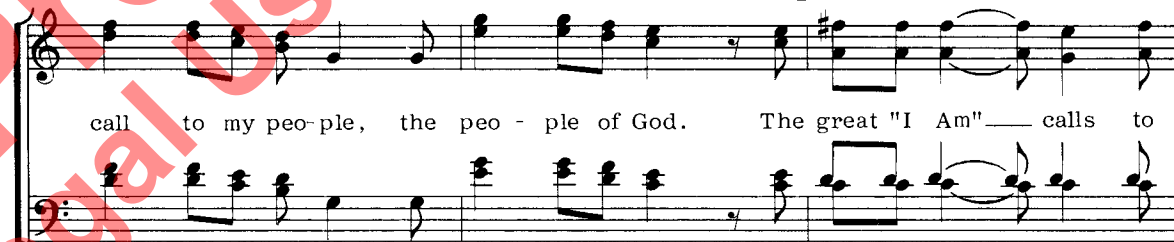
50

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



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 be of

f

f

dim

65

God. The peo -

f

f

70

ple of God, Of

ff

ff

God.

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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 his wife (and favorite collaborator!) Esther Burroughs have been married for over 60 years. Bob loves reading, walking, and much more – even as an eighty—something!

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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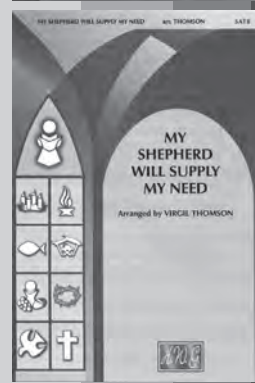
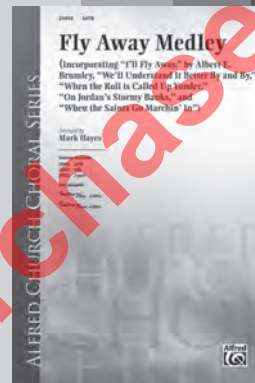
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