

Called

A musical for unison/two-part voices with piano and percussion

by
Mark Burrows

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Foreword

What does it mean to be called by God? What does it look like? Sound like? Feel like?

Is it the big booming voice on the mountaintop commanding Moses to go down to Pharaoh? Is it a whisper in the heart encouraging us to go to sit with the child in the lunchroom who's all by herself?

Through *Called*, children will discover how God can and will call anyone. Jeremiah heard the call when he was "just a child." Mary and Martha heard the call when Jesus came to visit. Can *you* hear the call?

If not, why not?

If you can hear it, how are you responding?

Are you worried that you're not up to it - that you're somehow unworthy of the call?

Take heart! God has put something beautiful in you and is calling on you to share it with the world. It won't always be easy, but God knows you and believes in you...even when you forget to believe in yourself.

God is not calling you to be someone else.

God is not calling you to be like someone else.

God is calling you because you're *you*.

You are a child of God.

You are worthy.

You. Are. Called.

- Mark Burrows

The Cast of Characters

I wanted to make sure all children felt they had access to any role, so, all roles may be played by either male or female performers. The characters in this musical are named for personality traits or special aspects that are important to any faith community. Since only one character is ever called by name, there was no reason to give them an arbitrary (and ultimately forgettable) place-holder name.

Roles are listed in order from most lines to fewest.

PEP – the real encourager of the cast, PEP’s main role is to build up others. Ideally played by an older child or youth who has a sense of confident assurance.

HANDY – every church has those members who step up to volunteer *all* the time. Their work can often go unnoticed, but it’s absolutely vital to the health of the faith community. HANDY is that character - but also has some self-doubt, unsure if he/she even has a true calling.

THEO (or THEA) – short for “theologian.” This is the one who knows more than mere Bible *facts* and is able to understand and unpack the deeper Bible *truths*. Like PEP, this part needs to be played with confident assurance.

Q – short for “questioner,” this is the natural skeptic of the cast. Q isn’t necessarily weak in faith but is definitely open to challenging conventional thought. Q questions out of a sense of natural curiosity, rather than puzzlement.

STEWARD – understands the value of responsibly using financial resources in order to fulfill God’s call.

GREEN THUMB – believes in the importance of caring for the natural world. If STEWARD focuses on financial stewardship, GREEN THUMB focuses on earth stewardship.

LITERALIST – this is the one hold-over name from my previous musical – *In the Image* (Choristers Guild, © 2016). Children (especially young children) are concrete thinkers. This role should be played straight, despite the fact that it has some of the more humorous lines.

BUSY B – a perpetual busybody. Only happy when doing something.

WHAT IF – one of the great questions of childhood. Children contribute *so* much to their faith communities by being unfettered by traditional logic. They aren’t afraid to dream irrationally big.

WHY NOT – the perfect companion question to “What if?” WHAT IF and WHY NOT are optimistic through and through.

JUSTICE – a social justice warrior. Passionate about fairness and positive change.

FRETS – worries about everything. A lot of hand-wringing.

YUM – every children’s or youth program has that one kid who’s a “bottomless pit.” (Oh, to have youthful metabolism again!)

IDK – stands for “I Don’t Know.” One of the most important phrases of our faith. So often we grown-ups struggle to answer very difficult (even unanswerable) questions, when what we should probably say is, “I don’t know.”

LISTENER – has fewer lines than most in the cast. But because this character is so good at listening, the few words LISTENER does say are worth hearing.

FACTOID – the know-it-all of the cast. This kid knows all kinds of little facts...and needs all his/her peers to be aware of it.

Casting Options

That’s sixteen roles. But what if you have more than sixteen children who want a part? My standing policy with our choirs is this: *“Anyone who wants a part will get something. It may not be exactly the part you want, and you need to know that before you come try out. Some of you may get a speaking-only part. Some of you may get a singing-only part. But if you’re willing to take the risk of auditioning, you’ll get your moment onstage. I promise.”*

That means I sometimes have to get a little creative.

Here are a few things we can do with *Called* to offer more parts:

- FRETs can be divided into FRET 1 and FRET 2, with two children taking turns with the lines.
- JUSTICE can be divided the same way.
- THEO can be divided into THEO 1 and THEO 2 (or THEO and THEA). Have THEO 1 take all the THEO lines up to Song 4 – “I Don’t Know Who Told You.” Then THEO 2 can take all the THEO lines from right after Song 4 to the end.
- PEP can be divided into PEP 1 and PEP 2. Have PEP 1 take all the PEP lines up through “See? Something you truly care about met a real need. And you did something about it. That’s what hearing the call is all about.” Then PEP 2 takes all the PEP lines from “Wait! What did you just say?” to the end.

Additionally, there are LOADS of solo opportunities in most of the songs. Many of these solos can be sung by small groups (trios or quartets) which offers opportunities for even more children. If you have enough children for two full casts, consider double-casting the show and doing two performances. The other benefit of double-casting is that you are much more likely to have a full (-ish) cast at rehearsals. And in the event that someone gets sick the day of the performance, the show will go on!

Don’t feel for one second that you have to adhere precisely to the script. If you need to divide roles even more to make more parts – DO IT! Nothing matters more to me than each child feeling valued and included!

On the other hand, if you have a more intimate group, there are few roles that can be combined:

- PEP and WHAT IF
- THEO and WHY NOT
- Q and IDK
- BUSY B and JUSTICE

Any optional solos can be combined or sung by the entire cast.

Set and Props

If there is one gift I can give my fellow music ministers, it is the gift of *not* having to do too much extra work. Putting together a musical is enough of a challenge without having to build an elaborate set, sew dozens of costumes, and find/buy/make a bunch of unusual props.

There are very few props needed. Here is the list:

- Note (from the teacher)
- Two Bibles
- Plant
- Watering can
- Box marked **DONUTS**
- A donut
- Assorted plastic cups and coffee cans (for the change bins)

The setting is a typical children's Sunday school room. A couple of tables can be set up on either side of the stage with chairs behind the tables (facing the audience/congregation) – aka "Sitcom Seating." The more open and flexible the staging area can be, the better! If only one table fits while still leaving room for ease of movement, that's perfectly fine. Place the Bibles, the box marked **DONUTS**, and the watering can on the table(s). Downstage on the floor can be a plant. If it's a small plant, place it on the table next to the watering can.

The walls/backdrop can feature posters depicting the Bible stories referenced in the musical – "God Calls Jeremiah" and "Jesus Visits Mary and Martha." There can also be a few Bible verses written in large letters and scattered across the backdrop. Here are a few key verses connected to the musical:

- *Live a life worthy of the calling you have received.* (Ephesians 4:1)
- *Here I am. Send me.* (Isaiah 6:8)
- *Even children can make themselves known by their acts.* (Proverbs 20:11)
- *Do not say "I am only a child," for you shall go to all whom I send you.* (Jeremiah 1:7)

If you have a CHORUS in addition to the speaking/solo roles, these children can sit or stand upstage on choral risers.

Costumes

The setting is a typical Sunday school room, so don't overthink the costumes too much. Very basic attire is good – black/dark pants and solid color shirts. If you have enough children for a CHORUS in addition to the speaking roles and solos, have those in the CHORUS wear the same color shirt. And make sure the colors worn by the other cast members differ from the CHORUS shirt color.

Many of the characters can have a simple prop or costume item to help differentiate them from the other characters. For example:

PEP – a brightly-colored shirt

HANDY – a rock band t-shirt since HANDY loves music

THEO – a Bible

Q – a science-related shirt

STEWARD – a pencil behind the ear

GREEN THUMB – a green shirt or cap

LITERALIST – a button-down shirt with a tie

BUSY B – a cell phone

JUSTICE – a super hero shirt

FRETS – a hoodie (When FRETS gets especially “fretful” the hood can be pulled up.)

WHAT IF and WHY NOT – brightly-colored shirts that match each other but are different from PEP

YUM – a shirt depicting a favorite food

IDK – a shirt with a big question mark

LISTENER – something understated (naturally)

FACTOID – oversized glasses

The Songs

The Me in Me – Only IDK, BUSY B, THEO, YUM, and the CHORUS are in place at the beginning. As the music starts, the other cast members hurriedly enter. This song really sets the tone for the show – children’s lives are busier than ever, to the point of being over-scheduled. How are they supposed to hear God’s call when every waking moment is filled with some activity?

God Calls Us All – This calypso-style song incorporates two stories of people in the Bible being called – “God Calls Jeremiah” and “Jesus Visits Mary and Martha.” Jeremiah felt he was unworthy because he was “just a child,” but God called him anyway. Mary and Martha were visited by Jesus; both followed what they felt was their call to show hospitality – Martha by busily cooking and working, and Mary by sitting and listening to Jesus. Martha’s big mistake wasn’t that she did the housework, but that she assumed Mary’s call to sit and listen wasn’t as valid. Jesus called Martha over and assured her that Mary had chosen well. *God called Jeremiah. Jesus called Mary and Martha. At one time or another, God calls us all.*

Doing What’s Right – A great motto for life: doing what’s right isn’t always easy, but it’s always, always right. This tango-inspired song includes a call-and-response section listing some of the many ways we can choose to do what is right.

I Don’t Know Who Told You – The song has tons of soul, drive, and attitude (positive attitude, of course)! One of the characters has just said the phrase far too many of us hear in our work as music ministers – “I can’t sing.” How many people in our faith communities have been told at one time or another that they can’t/shouldn’t sing? This song strives to begin the work of setting things right. *God gave you your voice, and you’ve got a song!*

I Will Stand – In life, it’s not what we stand against that most defines us. It’s what we stand *for* and who we stand *with*. This is a call-to-action song about some of the ways we can stand with those who need to know they are not alone!

I Hold You in My Heart – This ballad is a prayer in song form. The characters are praying for openness to hear God’s call and to discern God’s purpose for the money/change they hope to collect.

I Hold You in My Heart (Instrumental) – This instrumental piece is based on the previous ballad. It is to be played while the children are out in the audience/congregation collecting change. Make sure the keyboardist is attentive to the timing of the children collecting change so that the music ends right about the time the children are back in place in the staging area. Feel free to play out on this. No need to play softly here.

Worthy! – The big closing number. The text for the song is based on Ephesians 4:1 – *Live a life worthy of the calling you have received.*

Change for the Sake of Change: Mission/Outreach Project

This is what will really make *Called* something special for the children you work with, as well as for their families.

First, I owe a debt of gratitude to the talented writing team of Tom S. Long and Allen Pote. I was fortunate to be at the premiere of their beautiful musical *Table for Five...Thousand!* (Choristers Guild, © 2009) At one point in the musical, the children came down the aisles with baskets of bread, serving everyone, and breaking down the “fourth wall.” This gesture was about so much more than mere entertainment. It was inviting the audience into an active role in the story. It was a gesture that said: “We are more than performers. You are more than an audience. We are all in community with one another.” Since then, I have tried to incorporate at least one community-driven element in each musical I’ve written.

Room for Christmas (Choristers Guild, © 2014) had a toy drive.

In the Image had a Handmade Parade.

And *Called* has a change drive – Change for the Sake of Change.

For the children, this can be a year-long (or semester-long) process. At the first musical rehearsal, give each child a Change for the Sake of Change bin that they can keep at home and fill throughout the year. If some children fill their bins to overflowing, give them a second bin! Challenge them to get the whole family involved.

In the days and weeks leading up to the performance(s), communication with the entire church is critical. Advertise it in the bulletin. Announce it in the worship space and in Sunday school classes (kid and adult). Send notes home with families. Use email, posters, whatever it takes! Make sure everyone who comes to see the musical brings as much change as they can. And remember - some people may not be able to come to the performance but will be happy to donate to the cause!

Now, about the cause. Each faith community has areas of active mission/outreach engagement. One church may send a mission team to Costa Rica each summer. Another may work locally on a Habitat for Humanity project. At our church, the kids wanted to make the musical a benefit. At one of the mid-year rehearsals, I brought three mission/outreach ideas to the group. We talked about our church’s role in each one. Afterwards, the kids voted on where they wanted all their change to go. They chose Food 4 Kids. This ministry equips hundreds of food-insecure school children with enough healthy food to get them through the weekend. The children raised several THOUSAND dollars! They got to experience music as so much more than entertainment. They got to see music as inspiration, as ministry, as a means of doing something powerful in God’s world.

Allow the children to be part of the process. Give them a voice in determining where the funds will go, and they will collect with *so* much more passion! And it will send a message clearer than any line in this musical that God will call on *any one of us* to help those in need.

Called

Prior to the beginning, have each child's already-filled change bin in an easily-accessible location – perhaps either onstage hidden from view, or just offstage. Assorted plastic cups and coffee cans are offstage to the side.

*The scene opens on a Sunday school room. It appears fairly empty. Only **IDK**, **BUSY B**, **THEO**, **YUM**, and the **CHORUS** are in place. **BUSY B** is pacing. **YUM** is eating a donut.*

[*FRETS enters.*]

The Me in Me - Prelude begins, underscoring the following dialogue.

FRETS: Where is everybody?

IDK: I don't know. I think everyone just has a lot going on.

BUSY B: It's getting harder and harder to make time for the things that *matter*.

THEO: It's a miracle anyone even has time for church anymore.

[*The rest of the cast enters, singing as they take their places. The CHORUS can stand for all songs, and sit during dialogue sections.*]

The Me in Me (Prelude)

Mark Burrows

Freely (♩ = 92)

Piano

5

The Me in Me

Mark Burrows

Mark Burrows

With drive ($\text{♩} = 120$)

Tambourine

Congas

Piano

4

Unison
mf

An-oth-er day, an-oth-er proj-ect,

The musical score is arranged in two systems. The first system includes parts for Tambourine, Congas, and Piano. The Tambourine and Congas parts are marked with a dynamic of *mf*. The Piano part is also marked with *mf*. The second system includes parts for Tambourine, Congas, Unison vocal, and Piano. The Unison vocal part is marked with a dynamic of *mf* and includes the lyrics "An-oth-er day, an-oth-er proj-ect,". The Piano part continues with accompaniment. A large watermark "PREVIEW" is overlaid diagonally across the score.

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7

an-oth-er test to take. — Will there ev - er be a break_

10

— to make a brand new start, — to hear what's

13

call-ing in my heart?

16

f

What am I sup-posed to do? Who am I sup-posed to be?

f

God Calls Us All

Mark Burrows

Mark Burrows

Calypso (♩ = 72)

Shaker *mf*

Congas

Piano *mf*

The first system of the score includes three staves. The top staff is for the Shaker, marked *mf*, with a rhythmic pattern of quarter notes and rests. The middle staff is for the Congas, which is mostly empty. The bottom staff is for the Piano, also marked *mf*, with a melody in the right hand and a bass line in the left hand.

4

mf
Solo:
mf

One day God called Jer - e - mi - ah when

The second system features a vocal line and piano accompaniment. The vocal line starts with a measure rest, followed by the lyrics "One day God called Jer - e - mi - ah when". The piano accompaniment continues with chords and a bass line. A large "PREVIEW" watermark is overlaid on the page.

7

he was just a kid. But Jer - e - mi - ah

10

felt un-wor - thy. He near - ly ran and hid. 'Til

13

God said, "Do not be a - fraid, for I will be with

16

you. I'll help you know what words to say. I'll

109

ff

ff

ff

God calls us all!

ff

Q: Would God really call us?

JUSTICE: God called Jeremiah.

BUSY B: Jesus called Mary and Martha.

LITERALIST: Yeah, but how would we even hear it?

IDK: I don't know. Especially because the world keeps getting louder.

BUSY B: [*while putting the Bible back precisely in its spot on the table*] And life keeps getting busier.

LISTENER: Let's be quiet and see if we hear anything.

[*everyone gets very quiet and leans in*]

GREEN THUMB: [*enters*] Hey!

ALL: [*startled*] Ah!!!

JUSTICE: Where were *you*?

GREEN THUMB: [*placing watering can back on table*] Watering the fichus down the hall. It looked a little droopy. What's going on in here?

LISTENER: We're listening for God's call.

GREEN THUMB: Oh. Hear anything?

FRETS: Not yet. Let's try again.

[*pause*]

BUSY B: I think I hear something.

YUM: That's just my stomach.

IDK: [*Listening to YUM's tummy*] I don't know. Maybe that's God calling you to not eat FIVE donuts in Sunday school.

YUM: [*rubs tummy*] Nah, my stomach usually speaks for itself.

WHAT IF: What if God's call isn't something we hear with our ears? What if it's more of a feeling?

LITERALIST: Ooh, I like that. You know, I kinda feel called to watch TV right now.

BUSY B: [*fast-paced*] I feel called to go play soccer, and then work on my science project, and then...

YUM: [*interrupting, as he/she walks over to donut box*] I feel called to eat another donut!

THEO: But wait - God's call isn't simply about what we *want* to do.

ALL: [*bummed*] Aww.

LITERALIST: Then what *is* it?

THEO: Deeper than that.

LITERALIST: [*in a low voice*] Then what *is* it?

THEO: No, I mean it's about more than just making ourselves happy. It's about discovering our passion - what *really* matters to us – and finding ways our passion can serve God's people and the world.

Q: God's calling us to do *that*?

WHY NOT: Why not?

FRETS: That doesn't sound easy.

THEO: Doing what's right isn't always easy. But it's always, always right.

The Call / Response section in **Doing What's Right** can be approached a number of ways. Have a soloist lead each of the Calls, followed by the CHORUS on each Response. Or the entire cast can be divided into two parts: Part 1 sings the calls and Part 2 sings the responses on the first verse; reverse roles for the second verse.

Doing What's Right

Mark Burrows

Mark Burrows

A la tango (♩ = 116)

Vibra Slap

Congas

mp

Unison *mp*

Do-ing what's right

A la tango (♩ = 116)

Piano

mp

mp

4

is-n't al-ways eas-y, is-n't al-ways eas-y, is-n't al-ways eas-y.

7

mf

mf

mf

Do-ing what's right is-n't al-ways eas-y, but it's al- ways, al- ways

10

mf

mf

mf

right!

13

Solo: All: Solo:

Tell-ing the truth.
Heal-ing the earth. Tell-ing the truth.
Heal-ing the earth. Build-ing for God.
Work-ing for change.

16

All: Solo: All:

Build-ing for God.
Work-ing for change. Fol-low-ing Je - sus.
Wel-com-ing chil - dren. Fol-low-ing Je - sus.
Wel-com-ing chil - dren.

[*GREEN THUMB takes the watering can and heads toward the onstage plant.*]

HANDY: So, when do you think we might get the call?

PEP: [*looking at GREEN THUMB watering the plant*] Maybe someone already has.

GREEN THUMB: [*looking up*] Who, me?

PEP: Well, what are you doing right now?

GREEN THUMB: Um...watering a plant.

JUSTICE: And you just watered the ficus down the hall.

GREEN THUMB: Yeah, but it wasn't like I heard some voice say [*in deep, booming, solemn tones*] "Behold. Go now even unto Sunday school this very day and watereth all the plants, for lo, they thirsteth."

PEP: Maybe not, but why did you water them?

GREEN THUMB: Because I really love plants.

PEP: And?

GREEN THUMB: And they needed a drink.

PEP: See? Something you truly care about met a real need. And you *did something* about it. That's what hearing the call is all about.

ALL: Cool. Wow. Etc. [*GREEN THUMB smiles, pleased.*]

BUSY B: Do you think God might at least call me to do something I'm good at? Like straightening my room, turning in my homework on time, making sure...

THEO: [*interrupts*] Your call will *definitely* be something God knows you can do. It may not always be easy, but...

ALL: It's always, always right!

HANDY: Yeah, but what about those of us who can't do anything?

WHAT IF: What if you don't start with what you *think* you can or can't do. Start with what *matters* to you. What is something you truly care about?

HANDY: Music.

WHAT IF: Great! Maybe you can inspire others by singing in the choir.

HANDY: But I can't sing. [chord 1] PEP: Wait! What did you just say? HAN DY: Um... I can't sing. [chord 2] PEP: That's what I thought you said. Who told you that? HAN DY: Well, it's just that... sometimes when I try to sing... people make faces. [chord 3]

Piano

PEP: Are any of those people named God?

HANDY: No.

PEP: [*dripping with cool confidence*] Mmm-hm. Friend, have I got a message for you.

While the optional solo can be sung by the entire cast, dramatically it's much better if it can be sung by PEP. At the bridge there are a number of fun mini-solos. Each should be sung in a way that illustrates the text:

“Operatically” – with a loud, hooty voice, and loads of vibrato

“A bit erratically” – way off the rhythm

“Energetically” – joyful and bouncy

“Sympathetically” – sweetly, almost sadly

“Ssssupersonically” – spend most of the time on the “S”, then the rest of the word is super-fast

“Monotonically” – all on one note (even better if it's slightly out of tune)

Optional solo 2 will work just fine sung by the entire cast. Or...it can be sung by HANDY who is finding his/her voice. The others show their support, then join in on the Refrain.

I Don't Know Who Told You

Mark Burrows

Mark Burrows

With soul (♩ = 124)

Shaker *mf*

Congas *mf*

Solo 1:
mf

I don't know who told you

With soul (♩ = 124)

Piano *mf*

4

you can't sing, but I know it was-n't God. I

The musical score is arranged in systems. The first system includes Shaker and Congas parts, both in 4/4 time with a tempo of 124 bpm and a mezzo-forte (mf) dynamic. The Shaker part consists of a steady eighth-note pattern. The Congas part has a sparse pattern with rests. The second system features a vocal line with the lyrics 'I don't know who told you' and a piano accompaniment. The piano part is in G major, 4/4 time, with a tempo of 124 bpm and a mezzo-forte (mf) dynamic. The vocal line includes a 'Solo 1' section. The third system continues the piano accompaniment and includes a vocal line with the lyrics 'you can't sing, but I know it was-n't God. I'. A large 'PREVIEW' watermark is overlaid diagonally across the score.

7

don't know who said, "Don't do your thing,"— but I know— it was-n't God.

10

ALL:

You've got the heart, you've got the voice— to

13

prayer and praise, to sing and re-joice... I don't know who told you

16

you can't sing, but I know_ it was-n't God...

JUSTICE: An end to bullying!

WHY NOT: More acceptance of differences!

YUM: Food for the hungry!

Q: Agreed. Now what are we going to do about it?

*The optional solos in **I Will Stand** may be sung together by the CHORUS. For a more dramatic effect, each solo could be sung by a different cast member. Or based on the preceding dialogue, the solos could be sung by JUSTICE, WHY NOT, and YUM respectively. Or...*

Solo 1 could be sung by JUSTICE

Solo 2 by JUSTICE and WHY NOT

Solo 3 by JUSTICE, WHY NOT, and YUM

And perhaps the CHORUS can add to the dramatic power: a few can stand the first time through singing the Refrain, a few more can join the second time, and everyone can stand and join for the final time singing the Refrain.

I Will Stand

Mark Burrows

Mark Burrows

With determination (♩ = 92)

Conga

Piano

4

Solo 1: *mf*

1. Who will stand for the boy who's al - ways
stand for the girl who knows she's

6

picked on?
dif - f'rent?

Who will help bring his sad - ness to an
Who will tell her that we're all dif - f'rent,

8

end?
too?

Who will show him that he's a child of bless - ing?
Who will show her that she's a child of bless - ing?

Who will
Who will

[*STEWARD and HANDY enter with the assorted cups and coffee cans and place them on the tables.*]

STEWARD: We found a few plastic cups and old coffee cans.

HANDY: They're not exactly "change bins" but they'll do.

STEWARD: Did everyone decide on what to do with the change?

BUSY B: Not exactly. We have a lot of possibilities.

FRETS: How do we decide which is best?

LITERALIST: Rock, paper, scissors?

THEO: Go higher than that.

LITERALIST: [*in a high voice*] Rock, paper, scissors?

THEO: No, I mean we need to reach higher for help making hard choices. Maybe it's time to *really* be open to God's call.

HANDY: But some of us don't even know what our call is yet.

THEO: All the more reason to be as open to God as possible.

HANDY: Meaning?

THEO: Let's pray.

The optional solo in I Hold You in My Heart can be sung by HANDY, THEO, LISTENER, a small group, or the entire cast. Since this song is a sung prayer, have the cast find a spot just above the heads of the audience/congregation as a focal point.

I Hold You in My Heart

Mark Burrows

Mark Burrows

Tenderly (♩ = 92)

Piano

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CGC66

Solo:
mp

4

Let my heart be o - pen.

7

Help me hear your call. May your pow - er

10

guide me, and catch me if I fall.

13

All: *mp*

Guide me on my jour - ney.

16 *cresc.*

Help me know your way. Give me faith and

19

cour - age in what I do and say.

22 *(opt. div.)*
mf

I know you'll be there with me. You've

25 *unis.*

been there from the start. You hold me in your

LISTENER: [*closing eyes prayerfully for a few seconds, then*] Have you heard of (name of your chosen mission/outreach focus)?

Q: What's that?

LISTENER: (very brief – 3 sentences – description of the mission/outreach focus)

WHAT IF: What if we put together all the change we collect? I bet it could make a real difference.

WHY NOT: Why not?!

PEP: Let's do it!

Q: Wait! Where are we going to find people with any money?

ALL: [*All look out at congregation/audience*] Hmmm.

STEWARD: Let's go!

During this instrumental song, the cast goes into congregation/audience and collects change. Change bins that were filled in advance by the children are also brought forward. Following the collection, bring all the filled change bins to the stage and place in a prominent, central spot.

I Hold You in My Heart (Instrumental)

Mark Burrows

Warmly (♩ = 92)

Piano *mf*

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STEWARD: What? Raising money?

HANDY: [*Placing a hand on STEWARD'S shoulder*] Helping you.

ALL: Hey, yeah! That's great! Awesome! Totally!

PEP: Make no mistake, we aren't "just" kids.

WHAT IF: Each one of us is a child of God.

WHY NOT: Each one of us has something to share.

PEP: And each one of us is...

ALL: Worthy of God's call!

*Full cast sings **Worthy!**, as far forward as possible, with energy!*

for Andrea Baxter

Worthy!

Mark Burrows
Based on Ephesians 4:1

Mark Burrows

Joyfully (♩ = 116)

(Tamb. tacet until m. 21)

The musical score is written for three instruments: Tambourine, Congas, and Piano. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Joyfully' with a quarter note equal to 116 beats per minute. The dynamic is 'f' (forte). The Tambourine part has a rest for the first 21 measures, indicated by '(Tamb. tacet until m. 21)'. The Congas and Piano parts play throughout the first 21 measures.

4

Unison *f*

Wor - thy! I will live_ a life wor - thy;

7

wor - thy of the call - ing I have re - ceived!_ Wor - thy! I will live_

10

_ a life wor - thy; wor - thy of the call - ing I have re - ceived!_

13

mf
mf

I will be tire - less,

16

I will be fear - less, be-ing my best— to serve those in need.

mf

19

Watch-ing and wait - ing, hear-ing and help - ing, heed-ing the call, [Clap - clap]

mf