

*For Ages*  
**3-8**

# **Let's Sing Sabbath Songs**

**Complete Songbook to Accompany the Audio  
Cassette Let's Sing Sabbath Songs**

© 1993 by North American Division Church Ministries  
AdventSource  
5040 Prescott  
Lincoln, Nebraska 68506 (800) 328-0525  
Cover Illustration by Kim Justinen

**Produced by  
North  
American  
Division  
Children's  
Ministries**





# GREETING SONG

Words and Music by Mary E. Key McKinley

1. Who has come to Sab-bath School? (Ma — ry, Ma — ry;)  
2. We're glad you came to -day, (Ma — ry, Ma — ry;)

Who has come to Sab-bath School? (Ma — ry.)  
We're glad you came to -day, (Ma — ry.)

# GOOD MORNING

Cynthia Patterson Coston

Good morn-ing, good morn-ing, this hap-py Sab-bath day. Good

morn-ing, dear (child's name) We're glad you're here to — day.

Copyright © 1993 by Cynthia Patterson Coston

# Good Morning

J. B.

Jean Bond

Good morn- ing, is- n't it a love- ly day? Good

The first system of music consists of a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass staff provides a harmonic accompaniment with chords and single notes.

morn- ing, is- n't it a love- ly day? Good

The second system continues the melody from the first system. The treble staff melody starts with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass staff accompaniment continues with chords and single notes.

morn- ing, is- n't it a love- ly day to

The third system continues the melody. The treble staff melody starts with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass staff accompaniment continues with chords and single notes.

come to Sab- bath School?

The fourth system concludes the melody. The treble staff melody starts with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass staff accompaniment continues with chords and single notes, ending with a double bar line.

Copyright © 1990, NAD Church Ministries

# Driving to Church

B. K. B.

Bille K. Burdick

We will drive our lit- tle cars to church, just like the big folk  
You can see it is the Sab- bath day, just look a- round our

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melody line with eighth and quarter notes. The bass staff contains a bass line with quarter and eighth notes, including some chords. The key signature has one flat (B-flat) and the time signature is 4/4.

do. We will park our cars be- side the church, for  
church. Ma- ny cars brought peo- ple here to- day to

The second system of musical notation continues the melody and bass line from the first system. It features similar rhythmic patterns and chord structures.

we have come to Sab- bath School.  
learn God's will, to sing and pray.

The third system of musical notation concludes the piece. The treble staff ends with a double bar line and a final chord. The bass staff also ends with a double bar line and a final chord.

Copyright © 1966 Bille K. Burdick

# What Day Is This?

C. M. S.

Clara M. Striplin

Moderately

What day is this? Does an-y-one know? Yes, it is the Sab - bath.  
Sab-bath He blessed, Sab-bath for rest, God's own bles-sed Sab - bath.

The musical score consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment line on a bass clef staff. The key signature has one flat (B-flat) and the time signature is 3/8. The first system contains the first two lines of lyrics, and the second system contains the next two lines. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Copyright © 1955, Clara M. Striplin.

# We've Waited

C. M. S.

Clara M. Striplin

We've wait - ed, We've wait - ed, We've wait - ed all the week, We've  
wait - ed, for Sab - bath, the day we love to keep.

The musical score consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment line on a bass clef staff. The key signature has one flat (B-flat) and the time signature is 4/4. The first system contains the first two lines of lyrics, and the second system contains the next two lines. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Copyright © 1955, Clara M. Striplin.

# SHAKE A LITTLE HAND

Noelene Johnsson

Traditional

Shake a lit -tle hand and say, "Good morn-ing." Shake a lit -tle hand and

The first system of music is in 4/4 time with a key signature of one flat (Bb). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a whole note chord F4. The system ends with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a whole note chord F4.

say, "Good morn-ing." Shake a lit -tle hand and say, "Good morn-ing, We're

The second system of music continues the melody and bass line. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a whole note chord F4. The system ends with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a whole note chord F4.

glad you came to Sab — bath School."

The third system of music continues the melody and bass line. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a whole note chord F4. The system ends with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a whole note chord F4.

Arranged by Lois C. Hall.

# It's Morning\* Again

E. L. B.

Emma Lee Benedict

Look who's com- ing up o- ver the hill, Look who's shin- ing on my

win- dow sill, With the blue- birds sing- ing and the blue- bells ring- ing, It's

morn- ing\* a- gain. When the sun comes out to stay,

I know it will be a love- ly day, For God sends sun- shine ev- 'ry day And it's

morn- ing\* a- gain. There's a wood- y wood- peck- er just a-

**\*TEACHER NOTE: SING "IT'S SABBATH AGAIN"**



sit- ting and a- knock- ing and a cock goes "Cock- a- doo- die

Doo"-- There's a cow in the past- ure and a sheep in the mead- ow and a

wise old owl goes "Who- oo." Look who's com- ing up o- ver the hill,

Look who's shin- ing on my win- dow sill, With the blue- birds sing- ing And the

blue- bells ring- ing, It's morn- ing\* a- gain.

© Copyright 1971 by Word Music (a Div. of WORD, INC.).  
All rights reserved. Used by permission.

# SABBATH IS A HAPPY DAY

Jean Hickerson

Traditional



Oh, Sab-bath is a hap-py day; A day that God has blest. Of all days



of the week, All days of the week, All days of the week, I like the Sab-bath best.

Oh, Sabbath is a happy day;  
To Sabbath School I go.  
I sing sweet songs to God,  
Sing sweet songs to God,  
Sing sweet songs to God,  
The One Who loves us so.

Oh, Sabbath is a happy day;  
A day so full of cheer.  
Oh, it's God's special day,  
It's God's special day,  
It's God's special day,  
I'm glad when it is here.

## JESUS GAVE A SPECIAL BOOK

(Tune: "Sabbath Is A Happy Day")

Oh, Jesus gave a special book;  
The Bible is its name.  
Oh, B - I - B - L - E,  
B - I - B - L - E,  
B - I - B - L - E;  
The Bible is God's Word.

--Adapted.

## TEN GOOD RULES

(Tune: "Sabbath Is A Happy Day")

Dear Jesus gave us ten good rules  
To help us do what's right,  
To help us do what's right,  
Help us do what's right,  
Help us do what's right  
So we can learn His way.

--Adapted. Annie B. Best

# THE FRIENDSHIP CLAP

Adapted

Traditional

1. Shake a hand and bend, Shake a hand and bend,  
2. Friends to -geth -er clap, Friends to -geth -er clap,

Je -sus loves the both of us; Je -sus made us friends.  
Friends to -geth -er right, left; Do a friend -ship clap.

Arranged by Lois C. Hall

# LET THE FEET GO TAP

Noelene Johnsson

Traditional

1. Let the feet go tap, tap, tap. Let the hands go clap, clap, clap.  
2. Take a walk; go step, step, step. Shake a hand and shake, shake, shake.  
3. Bend the knees be -side the chair. Fold the hands and bow for prayer.

Stand right up and praise the Lord! Show you love Him, clap once more  
Pat a back; say, "God loves you!" Smile and say, "I love you, too."  
Close the eyes for God is near. Talk to Him and He will hear.

# HEAR THE CHURCH CLOCK

Traditional

Noelene Johnsson

Hear the church clock's stead - y tick - ing as it ticks the time a - way.  
"It is time for Sab - bath School" is what the tick - ing seems to say.

Come and wor - ship God in heav - en. This is what the tick - ing says.

# OUR CHURCH FRIENDS

Noelene Johnsson

Traditional

\_\_\_\_\_ is our friend. \_\_\_\_\_ is our friend. Of

all the chil - dren in the church \_\_\_\_\_ is our friend.

# Making Music

TOMMYE MELENDEZ

① Praise Him with the trum-pet, play it loud and clear - Then the drums and

②

This system contains the first two staves of music. The top staff is in treble clef with a 2/4 time signature and a key signature of two flats (B-flat and E-flat). It features a melody with three measures marked with circled numbers 1 and 2. The bottom staff is in bass clef with the same time signature and key signature, providing a harmonic accompaniment.

cym-bals, so ev - 'ry - one can hear! We're mak - ing mu - sic \_\_\_\_\_ for the

③

This system contains the second two staves of music. The top staff continues the melody from the first system, with a measure marked with circled number 3. The bottom staff continues the accompaniment.

Lord! \_\_\_\_\_ We're mak - ing mu - sic \_\_\_\_\_ for the Lord! \_\_\_\_\_

This system contains the final two staves of music. The top staff concludes the melody with a final measure. The bottom staff concludes the accompaniment.

- ① Play (imaginary) trumpets.
- ② Play (imaginary) drums or cymbals.
- ③ Clap on the beat for remainder of song.

Used by permission

© Copyright 1986 by Singspiration (ASCAP), Division of The Zondervan Corporation  
All Rights Reserved.

# PRAISE HIM TOO

Unknown

The birds up-on the tree -tops sing this song; the angels chant the

This system of musical notation is in 2/4 time. The treble clef staff contains the melody with lyrics underneath. The bass clef staff contains the accompaniment. Chords C and G7 are indicated above the treble staff.

cho -rus all day long; The flow -ers in the gar -den blend their

This system of musical notation continues the melody and accompaniment. Chords G7, C, and F are indicated above the treble staff.

hue, So why shouldn't I, why shouldn't you praise Him too?

This system of musical notation concludes the piece. Chords C, G7, and a fermata are indicated above the treble staff.

© 1992 this arrangement by Lois C. Hall. Used by permission.

# COME, LET US PRAISE

Noelene Johnsson

Traditional

1. Come, let us praise Je - sus, praise Je - sus, praise Je - sus,  
 2. Come, let us clap for Je - sus, clap for Je - sus, clap for Je - sus,  
 3. Come, let us thank Je - sus, thank Je - sus, thank Je - sus,  
 4. Come, kneel and pray to Je - sus, pray to Je - sus, pray to Je - sus,

Come, let us praise Je - sus, the chil - dren's best friend.  
 Come, let us clap for Je - sus, the chil - dren's best friend.  
 Come, let us thank Je - sus, the chil - dren's best friend.  
 Come, kneel and pray to Je - sus, the chil - dren's best friend.

Arranged 1991 by Lois C. Hall

# COME INTO HIS PRESENCE

Unknown

\*Come in -to His pre -sence sing -ing Al -le -lu -ja! Al -le -lu -ja!

Al -le -lu -ja! Glo -ry to God sing -ing Al -le -lu -ja!

Al -le -lu -ja! Al -le -lu -ja! Al -le -lu -ja!

\*May be sung as a round.

© This Arr. 1992 by Lois C. Hall. Used by permission.

# MY GOD IS SO GREAT

Unknown

F C7

My God is so great, so strong and so migh-ty, There's noth-ing my

Detailed description: This system shows the first two measures of the song. The treble clef staff contains a melody starting on a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass clef staff provides accompaniment with chords F and C7. The lyrics are 'My God is so great, so strong and so migh-ty, There's noth-ing my'.

C7 F

God can-not do! (clap,clap) My God is so great, so strong and so

Detailed description: This system shows the next two measures. The treble clef staff continues the melody with a quarter note G4, a quarter rest, and eighth notes A4, B4, C5, B4, A4, G4. The bass clef staff has chords C7 and F. The lyrics are 'God can-not do! (clap,clap) My God is so great, so strong and so'.

F C7 F Bb

migh-ty, There's noth-ing my God can-not do! (clap,clap) The mountains are

Detailed description: This system shows the next two measures. The treble clef staff has a quarter note G4, a quarter rest, and eighth notes A4, B4, C5, B4, A4, G4. The bass clef staff has chords F, C7, F, and Bb. The lyrics are 'migh-ty, There's noth-ing my God can-not do! (clap,clap) The mountains are'.

Bb F C7 F

His, the ri-vers are His, The stars are His han-di-work too, My

Detailed description: This system shows the next two measures. The treble clef staff has a quarter note G4, a quarter rest, and eighth notes A4, B4, C5, B4, A4, G4. The bass clef staff has chords Bb, F, C7, and F. The lyrics are 'His, the ri-vers are His, The stars are His han-di-work too, My'.

F C7

God is so great, so strong and so migh-ty! There's noth-ing my

Detailed description: This system shows the next two measures. The treble clef staff has a quarter note G4, a quarter rest, and eighth notes A4, B4, C5, B4, A4, G4. The bass clef staff has chords F and C7. The lyrics are 'God is so great, so strong and so migh-ty! There's noth-ing my'.

C7 F

God can-not do! For you!  
(spoken)

Detailed description: This system shows the final two measures. The treble clef staff has a quarter note G4, a quarter rest, and eighth notes A4, B4, C5, B4, A4, G4. The bass clef staff has chords C7 and F. The lyrics are 'God can-not do! For you! (spoken)'.

© Arrangement 1991 by Lois C. Hall  
Used by permission.



# COME PRAISE THE LORD

Stephen Elkins  
F Fm

1. Day or night (day or night) we will praise the Lord. Day or  
shine (rain or shine) we will praise the Lord. Rain or  
small (big or small) we will praise the Lord. Big or

night (day or night) we will praise the Lord. Day or  
shine (rain or shine) we will praise the Lord. Rain or  
small (big or small) we will praise the Lord. Big or

night (day or night) we will praise the Lord, All ye  
shine (rain or shine) we will praise the Lord, All ye  
small (big or small) we will praise the Lord, All ye

chil -dren, Come praise the Lord! 2. Rain or  
chil -dren, Come praise the Lord! 3. Big or  
chil -dren, Come praise the Lord!

© Copyright 1989, Bridge Building Music/BMI, a Member of Brentwood Music, Inc.  
All rights reserved. Used by permission.

# GOD, YOU ARE SO GREAT AND GOOD

Noelene Johnsson

Traditional

God, You are so great and good, great and good, great and good.

The first system of music is in 4/4 time. The treble clef staff contains the melody with lyrics underneath. The bass clef staff contains the accompaniment. Chord symbols C, G7, and C are placed above the treble staff.

God, You are so great and good! How much we love You.

The second system of music continues the melody and accompaniment. Chord symbols C, G, and C are placed above the treble staff.

Arranged by Lois C. Hall.

# I WILL PRAY

Reverently

Cynthia Patterson Coston

At the end — of the day, I will kneel down and then I will

The first system of music is in 4/4 time with a key signature of one flat. The treble clef staff contains the melody with lyrics underneath. The bass clef staff contains the accompaniment.

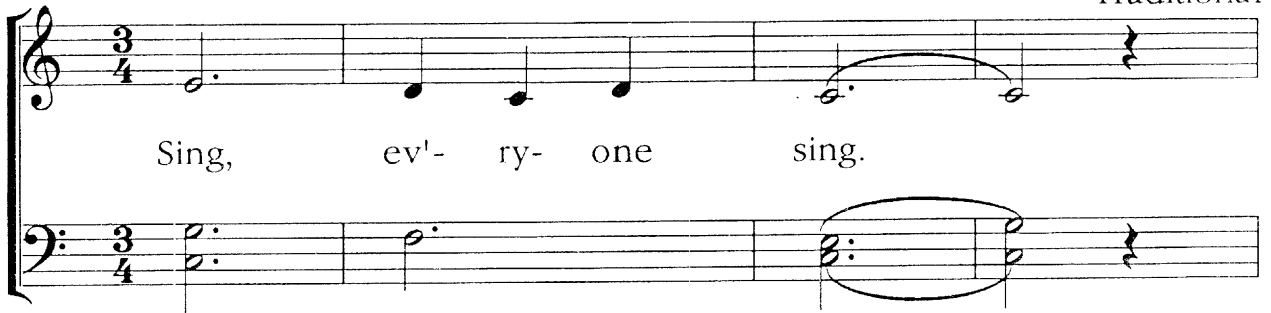
pray. For I know — Je -sus hears me ev' -ry day.

The second system of music continues the melody and accompaniment.

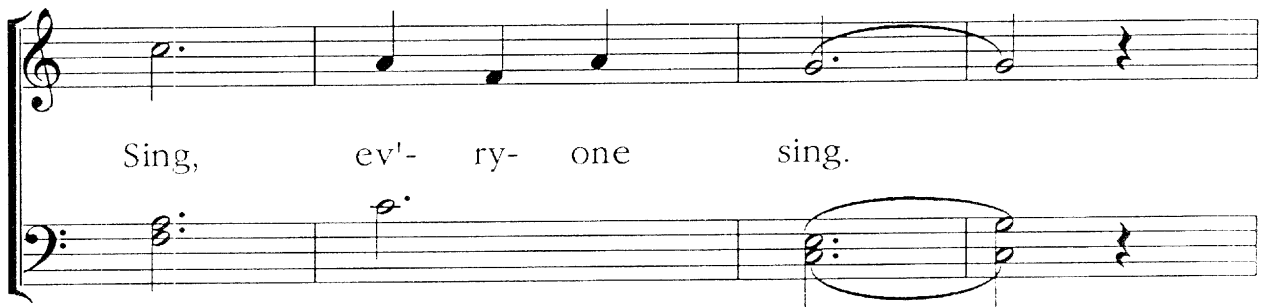
© Copyright 1993 by Cynthia Patterson Coston

# Sing Ev'ryone Sing

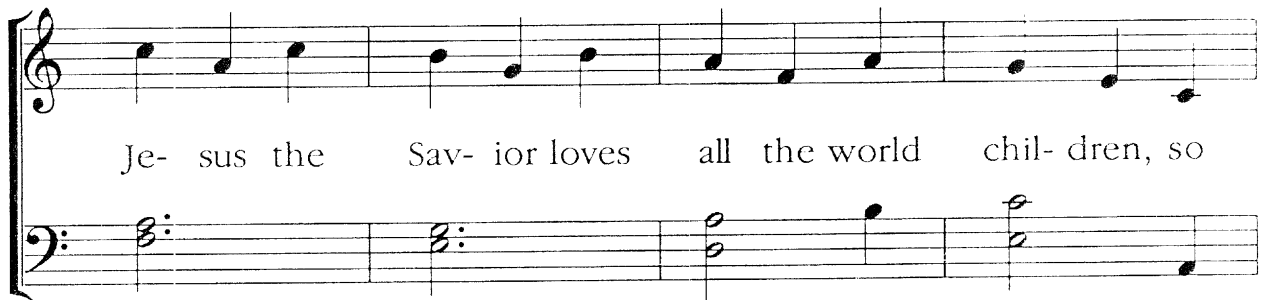
Traditional



Sing, ev'- ry- one sing.



Sing, ev'- ry- one sing.



Je- sus the Sav- ior loves all the world chil- dren, so



sing, ev'- ry- one sing.

# RING - A - LING - A - LING

Noelene Johnsson

Ring - a - ling - a - ling, goes my tel - e - phone. I'm cal - ling

The first system of music is in 4/4 time with a key signature of one flat (Bb). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The bass line consists of a series of chords: F major (F2, A2, C3), Bb major (Bb2, D3, F3), and C4 (C3, E3, G3).

dad - dy  
grand - ma don't you know. "Hel - lo, it's me," I say, and we  
Je - sus

The second system of music continues the melody and bass line. The melody has notes D5, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The bass line has chords: D major (D2, F2, A2), Gm7 (G2, Bb2, D3, F3), C7 (C2, E2, G2, Bb2), F major (F2, A2, C3), and F7 (F2, A2, C3, Eb3).

talk and talk this way, when I call dad - dy  
Grand - ma on the phone.  
Je - sus

The third system of music concludes the piece. The melody has notes G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3. The bass line has chords: Bb major (Bb2, D3, F3), F major (F2, A2, C3), C7 (C2, E2, G2, Bb2), F major (F2, A2, C3), Bb major (Bb2, D3, F3), and F major (F2, A2, C3).

Arranged by Lois C. Hall.

# Plant A Seed

Words and Music by Judy Evenson

Plant a seed watch it grow. You will reap what you sow.  
Plant God's Word in your heart. then the grow - ing will start.

The first system of musical notation for 'Plant A Seed' is in G major (one sharp) and common time (C). It consists of two staves: a treble clef staff and a bass clef staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff.

Plant God's Word to - day, it will light your way, plant a seed watch it grow.  
If you plant the seed growth is guar - an - teed. Plant God's Word in your heart.

The second system of musical notation continues the piece. It features the same two-staff format as the first system. The lyrics are written below the treble staff.

© Copyright 1992 by Judy Evenson

# STOP, LOOK AND LISTEN

Noelene Johnsson

Traditional

Stop, look, and lis - ten. Stop, look, and lis - ten.  
I have a qui - et time. I have a qui - et time.

The first system of musical notation for 'STOP, LOOK AND LISTEN' is in F major (two flats) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff.

Stop, look, and lis - ten to what God has to say.  
I have a qui - et time to stop and look and lis - ten.

The second system of musical notation continues the piece. It features the same two-staff format as the first system. The lyrics are written below the treble staff.

Noelene Johnsson

# PLAY THE TRUMPET

Traditional

1. Play the trum-pet, beat the drum, "too-too-toot, tum-tum-tum."  
 2. Lift your hands to God a-bove, God a-bove, God a-bove.  
 3. Ring the bell and be a band, be a band, be a band.

Praise the Fa-ther up a-bove for His love, for His love.  
 Lift your hands to God a-bove. He is love, He is love.  
 If you love Him, take a hand, raise your arms and shake your hands.

Arr. by Lois C. Hall 1992

# GOOD CHOICES

N.J.

Noelene Johnsson

1. Lit-tle Je-sus made good choi-ces; He made them ev'-ry day.  
 2. I can make good choi-ces; I make them ev'-ry day.

He chose the good and hap-py things, And He chose to o-bey.  
 I choose \*the good and hap-py things, And I choose to o-bey.

Arranged by Lois C. Hall

## VISITOR WELCOME

C.M.S.

Clara M. Striplin

*Lightly, Faster*

Wel - come, wel - come, wel - come, wel - come, Wel - come now we say. If  
you en - joy our Sab - bath school, Come back some oth - er day.

The musical score is written for voice and piano. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo/mood is indicated as 'Lightly, Faster'. The lyrics are: 'Wel - come, wel - come, wel - come, wel - come, Wel - come now we say. If you en - joy our Sab - bath school, Come back some oth - er day.'

Copyright © 1955, Clara M. Striplin.

## WELCOME VISITOR

Cynthia Patterson Coston

A spe - cial friend is here to - day; one we don't know yet. We're  
glad you're here this Sab - bath day and hap - py that we've met.

The musical score is written for voice and piano. It features a treble and bass clef with a key signature of one flat (F) and a 4/4 time signature. The lyrics are: 'A spe - cial friend is here to - day; one we don't know yet. We're glad you're here this Sab - bath day and hap - py that we've met.'

Copyright © 1993 by Cynthia Patterson Coston

## WELCOME, NEW MEMBER

(Tune: Welcome Visitor)

A special friend is here today; one we don't know yet.  
We're glad you've joined our Sabbath School and happy that we've met.

Copyright © 1993 by Cynthia Patterson Coston

# HAPPY BIRTHDAY

Cynthia Patterson Coston

1. Some-one's grow-ing big -ger; big -ger ev' -ry day. —  
 2. Some-one's grow-ing big -ger; he/she's — years old to -day.

— has had a birth -day, let's cel -e -brate to -day.  
 Je -sus gave this birth -day to cel -e -brate to -day.

Copyright © 1993 by Cynthia Patterson Coston

# MY MEMORY BANK

Noelene Johnsson

Traditional

Teacher 1. Did you store your mem -'ry verse? Did you store your mem -'ry verse?  
 (Kids) 2. Yes, I stored my mem -'ry verse. Yes, I stored my mem -'ry verse.  
 (All) 3. Je -sus helps me store my verse. Je -sus helps me store my verse.

Did you store your mem -'ry verse in my mem -'ry bank.  
 Yes, I stored my mem -'ry verse in my mem -'ry bank.  
 Je -sus helps me store my verse in my mem -'ry bank.



# O Give Thanks Unto the Lord

Psalm 136:1

Janet Sage

O give thanks un-to the Lord, give thanks un-to the Lord, O give thanks un-

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 2/4 time. The piano accompaniment is written on two staves (treble and bass clef) in the same key and time signature. The lyrics are placed below the vocal line.

to the Lord, give thanks un-to the Lord, O give thanks, give

The second system of music continues the vocal line and piano accompaniment. The lyrics are placed below the vocal line.

thanks un-to the Lord, O give thanks un-to the Lord, give thanks un-to the Lord.

The third system of music concludes the piece. The lyrics are placed below the vocal line.

© Copyright 1978 by Janet Sage. All rights reserved. Used by permission.

# THIS LITTLE LIGHT OF MINE

Unknown

C

1. This little light of mine. I'm gon-na let it shine.  
 2. Don't let Sa-tan blow it out. I'm gon-na let it shine.  
 3. Shine it round the neighborhood. I'm gon-na let it shine.  
 4. Hide it under a bush-el, NO! I'm gon-na let it shine.  
 5. Let it shine till Je-sus comes. I'm gon-na let it shine.

F C

This lit-tle light of mine. I'm gon-na let it shine, let it  
 Don't let Sa-tan blow it out. I'm gon-na let it shine, let it  
 Shine it round the neigh-bor-hood. I'm gon-na let it shine, let it  
 Hide it un-der a bush-el, NO! I'm gon-na let it shine, let it  
 Let it shine till Je-sus comes. I'm gon-na let it shine, let it

C G7 C

shine, let it shine, let it shine!

© Arrangement 1991 by Lois C. Hall.

# GIVE ME OIL IN MY LAMP

Source Unknown

1. Give me oil in my lamp, Keep me burn — ing. Give me  
 2. Make me a fish — er of men, Keep me seek — ing. Make me a

oil in my lamp, I pray. — Give me oil in my lamp, keep me  
 fish — er of men, I pray. — Make me a fish — er of men, keep me

burn — ing, keep me burning till the break of day. \_\_\_\_\_  
 seek — ing, keep me seeking till the break of day. \_\_\_\_\_

Sing. \_\_\_\_\_ Sing. \_\_\_\_\_ Sing \_\_\_\_\_ Sing. \_\_\_\_\_  
 Sing ho — san — na, Sing ho — san — na, Sing ho — san — na to the King of Kings.

Sing. \_\_\_\_\_ Sing. \_\_\_\_\_ Sing. \_\_\_\_\_ Sing. \_\_\_\_\_  
 Sing ho — san — na, Sing ho — san — na, Sing ho — san — na to the King.

© 1991 This arrangement by Lois C. Hall.

# I'm Bringing My Money

B. K. B.

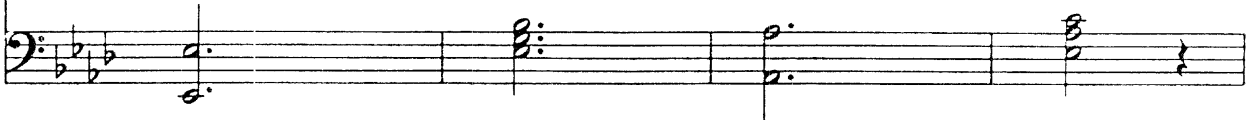
Bille K. Burdick



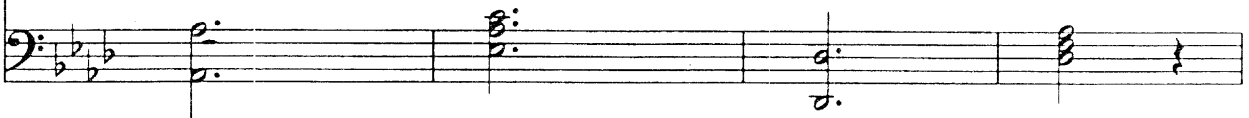
1. I'm bring-ing my mon-ey to Sab-bath School. It



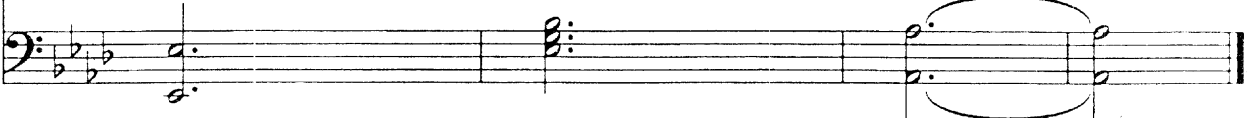
buys lit-tle chairs, bright new lit-tle chairs. The



child-ren who sit on these chairs will learn of



Je-sus and His Sab-bath day.



Copyright © 1964 Bille K. Burdick

# MISSIONARY BAND

Mary Irene McLean

A. F. Meyers

We are a Mis-sion -air -y Band, Mis-sion -air -y Band,

The first system of musical notation for 'MISSIONARY BAND'. It consists of a treble clef staff with a melody and a bass clef staff with a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'We are a Mis-sion -air -y Band, Mis-sion -air -y Band,'.

Mis-sion -air -y Band, We are a Mis-sion -air -y Band,

The second system of musical notation for 'MISSIONARY BAND'. It continues the melody and bass line from the first system. The lyrics are: 'Mis-sion -air -y Band, We are a Mis-sion -air -y Band,'.

Do—ing all we can.

The third system of musical notation for 'MISSIONARY BAND'. It concludes the melody and bass line. The lyrics are: 'Do—ing all we can.'

Arranged by Lois C. Hall.

# Offering Response

N. J. S.

Nancy J. Stagl

Thank You, Je-sus, now we sing, for this off - 'ring that we bring. A - men.

The musical notation for 'Offering Response' is presented as a grand staff with a treble clef and a bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: 'Thank You, Je-sus, now we sing, for this off - 'ring that we bring. A - men.'

Copyright © 1978, Nancy J. Stagl. Used by permission.

## Promotion Time

N. J. S.

Nancy J. Stagl

1. You've been here since you were small, and you've grown so big and tall.  
 2. Crowns up - on your heads you wear, for pro - mo - tion time is here.

You love Je - sus, that we know, and we will miss you when you go.  
 Je - sus may you al - ways love and be His child in heav'n a - bove.

Copyright © 1978, Nancy J. Stagl. Used by permission.

## Presents

M. E. S.

Mary E. Schwab

1. Frisk - y lit - tle squir - rel, play - ing in the trees:  
 2. Pret - ty lit - tle flow - ers, yel - low, blue, and pink:  
 3. Fluff - y lit - tle kit - ty, soft as you can be:  
 4. Hap - py lit - tle red - birds, sing - ing in the tree:  
 5. Red and yel - low ap - ples, sweet and good to eat:

Lit - tle squirrels are pres - ents dear Je - sus made for me.  
 Pret - ty flow'rs are pres - ents dear Je - sus made for me.  
 Kit - ty cats are pres - ents dear Je - sus made for me.  
 Lit - tle birds are pres - ents dear Je - sus made for me.  
 Ap - ples sweet are pres - ents dear Je - sus made for me.

Copyright © 1967 by the Review and Herald Publishing Association

# GOD TAKES CARE OF WORLD CHILDREN

Noelene Johnsson Traditional

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of four systems, each with a vocal line and a piano accompaniment line. The lyrics are: 'God takes care of world child -ren, world child -ren, world child -ren. God takes care of world child -ren where -ev -er they live. \*There's Pa - blo of Mex - i - co, and Kat - ya of Rus - sia, God takes care of world child -ren, where -ev -er they live.' Chord symbols F, C7, and Traditional are placed above the vocal line. The piano accompaniment features a simple bass line with chords.

God takes care of world child -ren, world child -ren, world child -ren

God takes care of world child -ren where -ev -er they live.

\*There's Pa - blo of Mex - i - co, and Kat - ya of Rus - sia,

God takes care of world child -ren, where -ev -er they live.

\*Jameel of Arabia, Furaha of Africa, Chendru of India, Angela of the Philippines,  
 Mary of New Guinea  
 Arranged by Lois C. Hall

## JESUS LOVES WORLD CHILDREN (Tune: God Takes Care of World Children)

Jesus loves world children, world children, world children.  
 Jesus loves world children wherever they live.  
 He loves \*Pablo of Mexico, and \*Katya of Russia,  
 Jesus loves world children wherever they live.

\*Jameel of Arabia, Furaha of Africa, Chendru of India,  
 Angela of the Philippines, Mary of New Guinea

# THE WORD OF GOD

G C D7 C D

I hold in my hand a won-derful book, a won-derful book of

G C D7 C D7

love. Do you know the name of this wonderful book, the Word of God from a  
Can you read the name of this

G C G Em

-bove. Yes, I know; Yes, I know; 'Tis the Bi-ble, the  
Yes, I can; Yes, I can;

(Clap, clap) (Clap, clap)

1. A7 D A7 D7 G 2. G D7 G

Word of God. Yes, I Word of God.

Words and music: Betty E. Shears, © Copyright 1962 G/L Publications. Used by permission.



# Who's A Helper?

Unknown

Traditional

Who's a help- er? \_\_\_\_\_'s\* a help- er. Who's a help- er? \_\_\_\_\_'s a help- er. Just to- day, just to- day.

The musical score consists of two systems of music. Each system has a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The first system includes a triplet of eighth notes in the treble staff. The lyrics are: "Who's a help- er? \_\_\_\_\_'s\* a help- er. Who's a help- er? \_\_\_\_\_'s a help- er. Just to- day, just to- day."

\*Child's name, doctor, plumber, preacher, builder, etc.

# The Pastor In My Church

Linda Elliott

Traditional

The pas- tor in my church, the pas- tor in my church, \*He preach- es and he teach- es, Oh the pas- tor in my church.

The musical score consists of two systems of music. Each system has a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The first system includes a dotted quarter note in the treble staff. The lyrics are: "The pas- tor in my church, the pas- tor in my church, \*He preach- es and he teach- es, Oh the pas- tor in my church."

\*He shakes my hand and says hello  
He reads the Bible to me, Oh  
He prays for us and loves us so

# THE BIBLE

Traditional

The B—I—B—L—E, yes, that's the book for me. I

Musical notation for the first system of 'THE BIBLE'. It consists of a treble clef staff with a 4/4 time signature and a bass clef staff. The treble staff has a C chord above the first measure and an F chord above the fifth measure. The lyrics are: 'The B—I—B—L—E, yes, that's the book for me. I'.

stand by faith on the Word of God, the B—I—B—L—E.

Musical notation for the second system of 'THE BIBLE'. It consists of a treble clef staff with a G7 chord above the first measure and a C chord above the eighth measure. The lyrics are: 'stand by faith on the Word of God, the B—I—B—L—E.'

© Arrangement 1991 by Lois C. Hall.

# JESUS LOVED MY BIBLE FRIENDS

Noelene Johnsson

Traditional

1. Je -sus lov'd my Bi - ble friends, Bi - ble friends, Bi - ble friends.  
2. I know Je -sus loves me too, loves me too, loves me too.

Musical notation for the first system of 'JESUS LOVED MY BIBLE FRIENDS'. It consists of a treble clef staff with a 4/4 time signature and a bass clef staff. The treble staff has C, G7, and C chords above the first, fifth, and eighth measures respectively. The lyrics are: '1. Je -sus lov'd my Bi - ble friends, Bi - ble friends, Bi - ble friends. 2. I know Je -sus loves me too, loves me too, loves me too.'

Je -sus lov'd my Bi - ble friends, the Bi - ble says so.  
I know Je -sus loves me too, the Bi - ble says so.

Musical notation for the second system of 'JESUS LOVED MY BIBLE FRIENDS'. It consists of a treble clef staff with a 4/4 time signature and a bass clef staff. The treble staff has C, G, and C chords above the first, fifth, and eighth measures respectively. The lyrics are: 'Je -sus lov'd my Bi - ble friends, the Bi - ble says so. I know Je -sus loves me too, the Bi - ble says so.'

Arranged by Lois C. Hall.

# God Made Me

C. M. S.

Clara M. Striplin

1. Moth - er bun - ny rab - bit says, "God made me, He made all my fam - i - ly."  
2. Lit - tle twin - kling star says, "God made me, He made all my fam - i - ly."  
3. Pret - ty moth - er rob - in says, "God made me, He made all my fam - i - ly."  
4. Pret - ty yel - low dai - sy says, "God made me, He made all my fam - i - ly."

Moth - er bun - ny rab - bit says, "God made me On the sixth day."  
Lit - tle twin - kling star says, "God made me On the fourth day."  
Pret - ty moth - er rob - in says, "God made me On the fifth day."  
Pret - ty yel - low dai - sy says, "God made me On the third day."

Copyright © 1955, Clara M. Striplin.

# I WAS ONCE A BABY

Noelene Johnsson

Traditional

I was once a ba — by. I was ve — ry small.

Je - sus helped me grow and grow. Now I am quite tall.

# What Can Baby Do?

Source Unknown

What can ba-by do? When he/she's in

Sab-bath School? But pat-ty cake and  
sing a song of

pat-ty cake and play a peek-a-boo!  
Je-sus' love

# CHILD OF GOD

Anonymous Southern folk song

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems of music, each with a vocal line and a bass line. The first system has five measures with lyrics: 'If an-y-bod-y asks you who I am, — who I'. The second system has five measures with lyrics: 'am, — who I am, If an-y-bod-y asks you'. The third system has six measures with lyrics: 'who I am, — Say that I'm a child of God.' Chord symbols are placed above the vocal line: F, Gm7, Am, Dm, F in the first system; Gm7, F, C7, F, Gm7 in the second; Am, Dm, F, Bb, F, Bb, F in the third.

If an-y-bod-y asks you who I am, — who I

am, — who I am, If an-y-bod-y asks you

who I am, — Say that I'm a child of God.

© Arrangement 1992 by Lois C. Hall. Used by permission.

# BABY MOSES SONG

C.M.S.

Clara M. Striplin

Sleep, ba - by Mo - ses, Rest and grow strong and true. —

Je - sus needs you for His help - er, Je - sus needs you and me too. —

The musical score for 'Baby Moses Song' is written in 6/8 time with a key signature of one sharp (F#). It consists of two systems of music. The first system has a vocal line and a bass line. The second system also has a vocal line and a bass line. The lyrics are: 'Sleep, ba - by Mo - ses, Rest and grow strong and true. —' and 'Je - sus needs you for His help - er, Je - sus needs you and me too. —'

Copyright © 1955, Clara M. Striplin.

# A FRIEND OF JESUS

RosAnne Tetz

1. — was a friend of Je - sus, — was a friend of Je - sus,  
2. Je - sus is a friend of children, Je - sus is a friend of children,

— was a friend of Je - sus. I'll be His friend, too.  
Je - sus is a friend of child - ren. I'll be His friend, too.

The musical score for 'A Friend of Jesus' is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system has a vocal line and a bass line. The second system also has a vocal line and a bass line. The lyrics are: '1. — was a friend of Je - sus, — was a friend of Je - sus, 2. Je - sus is a friend of children, Je - sus is a friend of children,' and '— was a friend of Je - sus. I'll be His friend, too. Je - sus is a friend of child - ren. I'll be His friend, too.'

# I KNOW THAT JESUS LOVES ME

Words adapted by Noelene Johnsson

Traditional

I know that Je — sus loves me; the Bi — ble tells me

so. He al — so gave me mo — ther \*

to help my love to grow.

Copyright 1972 The Judson Press. Used by permission. Arr. 1991 Lois C. Hall

\*father, brother, sister, sunshine, raisins, rainbows, squirrels,(any soft toy)

# I'll Pick Up My Toys

B. K. B.

Bille K. Burdick

I'll pick up my toys, and put them a- way.

The first system of music consists of a vocal line and a bass line. The vocal line is in 6/8 time and begins with a quarter rest, followed by a series of eighth and quarter notes. The bass line starts with a quarter rest and then plays a steady eighth-note accompaniment.

Pick up my toys-- put them a- way. I make Je- sus hap- py, and

The second system continues the melody. The vocal line features a dotted quarter note followed by eighth notes. The bass line maintains its eighth-note accompaniment.

help Mom- mie, too. When I put my toys a- way.

The third system concludes the piece. The vocal line ends with a half note. The bass line continues with eighth notes until the final measure, which ends with a double bar line.

Copyright © 1966 Bille K. Burdick



# MARY, WHAT IS THAT I HEAR?

B. K. B.

Bille K. Burdick

"Ma- ry!" What is that I hear? "Ma- ry!" It sounds like Mo- ther dear.

"Com- ing!" I'll an- swer right a- way, \* For it makes Je- sus hap- py when I o- bey.

Copyright © 1965 by Bille K. Burdick

\* For a *grace* orientation, sing: "And I'm a happy helper when I obey."

# This Is Mother's

Unknown

Unknown

This is mo- ther's, I won't touch. I love mo- ther ve- ry much.

I won't touch and I won't tease, for I know that Je- sus sees.

# I LOVE MOTHER

Noelene Johnsson

Traditional

Musical notation for the first line of the song. It consists of a treble clef staff with a 4/4 time signature and a bass clef staff. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "I love moth—er, \* Yes I do, Yes I do, Yes I do." Chords C, G7, and C are indicated above the treble staff.

Musical notation for the second line of the song. It consists of a treble clef staff with a 4/4 time signature and a bass clef staff. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "I love moth—er, Yes I do, And she loves me too." Chords C, G, and C are indicated above the treble staff.

\*father, brother, sister, grandma, grandpa, etc.

Arranged by Lois C. Hall

## I LOVE JESUS, YES I DO

(Tune: I Love Mother)

I love Jesus, yes I do,  
Yes I do, yes I do.  
I love Jesus, yes I do;  
And He loves me too.

## JESUS LOVE ME THIS I KNOW

(Tune: I Love Mother)

Jesus loves me, this I know,  
This I know, this I know.  
Jesus loves me, this I know;  
The Bible says so.

## GOD TAKES CARE OF YOU AND ME

(Tune: I Love Mother)

God takes care of you and me,  
You and me, you and me.  
God takes care of you and me;  
The Bible says so.

# WHEN JESUS WAS A LITTLE BOY

Bertha D. Martin

Ivanette G. Dunbar

I want to be like Je - sus, And grow like Je - sus, too; I

The first system of musical notation for the song 'When Jesus Was a Little Boy'. It consists of a treble clef staff and a bass clef staff, both in 4/4 time and key of D major. The lyrics 'I want to be like Je - sus, And grow like Je - sus, too; I' are written below the treble staff.

want to grow up tall and good, kind and true.

The second system of musical notation for the song 'When Jesus Was a Little Boy'. It consists of a treble clef staff and a bass clef staff, both in 4/4 time and key of D major. The lyrics 'want to grow up tall and good, kind and true.' are written below the treble staff.

# Let the Little Children Come - Matthew 19:14

Music by Judy Evenson

Je - sus said, "Let the lit - tle child - ren come to me and do not hin - der

The first system of musical notation for the song 'Let the Little Children Come - Matthew 19:14'. It consists of a grand staff (treble and bass clefs) in 6/8 time and key of B-flat major. The lyrics 'Je - sus said, "Let the lit - tle child - ren come to me and do not hin - der' are written below the treble staff.

them. For the king - dom of hea - ven be longs to such as these."

The second system of musical notation for the song 'Let the Little Children Come - Matthew 19:14'. It consists of a grand staff (treble and bass clefs) in 6/8 time and key of B-flat major. The lyrics 'them. For the king - dom of hea - ven be longs to such as these.'" are written below the treble staff.

© Copyright 1993 by Judy Evenson

# IF YOU'RE HAPPY

Alfred B. Smith

1. If you're hap-py and you know it, clap your hands. If you're  
2. If you're sav'd and you know it, say "A — men!" If you're

hap-py and you know it, clap your hands. If you're hap-py and you  
sav'd and you know it, say "A — men!" If you're sav'd and you

know it, then you're face will sure-ly show it. If you're hap-py  
know it, then you're life will sure-ly show it. If you're sav'd

and you know it, clap your hands.  
and you know it, say "A — men!"

© Copyright this Arr. by Lois C. Hall. Used by permission.

# As I Go Riding Along

Mary LeBar

As I go ri- ding a- long, a- long, God takes care of me.

The first system of music consists of a treble and bass staff. The treble staff has a melody line with a key signature of one flat and a 6/8 time signature. The bass staff provides a harmonic accompaniment with chords and single notes.

God takes care of me. God takes care of me.

The second system of music continues the melody and accompaniment from the first system. The treble staff features a melodic line with some notes beamed together, and the bass staff continues with its accompaniment.

As I go ri- ding a- long, a- long, God takes care of me.

The third system of music repeats the first line of the melody and accompaniment. The treble staff shows the melodic line, and the bass staff shows the accompaniment.

God takes care of me. God takes care of me.

The fourth system of music repeats the second line of the melody and accompaniment. The treble staff shows the melodic line, and the bass staff shows the accompaniment.

Copyright ©1948, Scripture Press Foundation. All rights reserved. © 1976, reserved by Scripture Press Publications, Inc. All rights reserved. Used by permission.

# HE WILL HEAL US

Hosea 6:1

Janet Sage

He will heal us, He will heal us, He will heal us. He will

heal us, He will heal us, He will heal us.

© Copyright 1978 by Janet Sage. All rights reserved. Used by permission.

# Jesus Cares for Me

M. E. S.

Mary E. Schwab

1. The tall green trees are sway - ing, In the breeze, in the breeze;  
 2. The lit - tle birds are sing - ing, Soft and sweet, soft and sweet;  
 3. The pret - ty flow'rs are nod - ding, In the breeze, in the breeze;  
 4. The but - ter - flies are fly - ing, Here and there, here and there;  
 5. The lit - tle cats are purr - ing, Soft - ly, soft - ly;  
 6. The lit - tle dogs are play - ing, 'Neath the trees, 'neath the trees;

I think that they are say - ing, Je - sus cares for me.  
 I think that they are say - ing, Je - sus cares for me.  
 I think that they are say - ing, Je - sus cares for me.  
 I think that they are say - ing, Je - sus cares for me.  
 I think that they are say - ing, Je - sus cares for me.

Copyright © 1967 by the Review and Herald Publishing Association

# He Cares for You

I Peter 5:7

Music by Judy Evenson

Cast all your wor-ries on him be-cause he cares for you.

Cast all your wor-ries on him be-cause he cares for you.

© Copyright 1993 Little Red Oak

# GOD IS MY HELPER

Psalms 54:4 RSV

Janet Sage

God is my help —er, God is my help —er,

God is my help —er, my help —er,

© Copyright 1978 by Janet Sage. All rights reserved. Used by permission.

# HAPPY ALL THE TIME

Traditional

I'm in-right, out-right, up-right, down-right, hap-py all the time. I'm

The first system of music is in 4/4 time. The treble clef staff contains a melody of eighth notes with a final quarter note. The bass clef staff provides a simple accompaniment. Chords C and G7 are indicated above the treble staff.

in-right, out-right, up-right, down-right, hap-py all the time. Since

The second system continues the melody and accompaniment. Chords G7 and C are indicated above the treble staff.

Je-sus Christ came in, I gave my heart to Him, I'm

The third system continues the melody and accompaniment. Chords C, C7, and F are indicated above the treble staff.

in-right, out-right, up-right, down-right, hap-py all the time!

The fourth system concludes the piece with a final cadence. Chords C, G, and C are indicated above the treble staff.



# I Want to Live for Jesus

N. J. S.

Nancy J. Stagl

1. I want to live for Je - sus, be lov - ing, kind and true;  
2. I want to live for Je - sus and share His love each day

and al - ways have Him with me in ev - 'ry - thing I do,  
with oth - ers who -don't know Him and need to know His way.

Copyright © 1978, Nancy J. Stagl. Used by permission.

# BE KIND TO ONE ANOTHER

Ephesians 4:12 RSV

Janet Sage

Be kind to one an - oth - er, Be kind to one an - oth - er, Be

kind, Be kind, Be kind to one an - oth - er.

© Copyright 1978 by Janet Sage. All rights reserved. Used by permission.

# THE FRIENDLY BEASTS

Traditional

1. Je - sus our broth - er, kind and good Was hum - bly  
 2. "I" said the don - key, shag - gy and brown, "I" car - ried His

born in a sta - ble rude, And the friend - ly beasts a -  
 moth - er up hill and down; I car - ried His moth - er to

round Him stood. Je - sus, our broth - er, kind and good.  
 Beth - le - hem town." "I" said the don - key, shag - gy and brown.

© 1992 this arrangement by Lois C. Hall.

- |  |  |
|--|--|
| <p>3. "I," said the cow all white and red.<br/>         "I gave Him my manger for His bed;<br/>         I gave Him my hay to pillow His head."<br/>         "I," said the cow all white and red.</p>             | <p>5. "I," said the dove from the rafters high.<br/>         "I cooed Him to sleep that He would not cry;<br/>         We cooed Him to sleep, my mate and I."<br/>         "I," said the dove from the rafters high.</p> |
| <p>4. "I," said the sheep with the curly horn.<br/>         "I gave Him my wool for His blanket warm;<br/>         He wore my coat on Christmas morn."<br/>         "I," said the sheep with the curly horn.</p> | <p>6. Thus every beast by some good spell<br/>         In the stable dark was glad to tell<br/>         Of the gift he gave Emanuel,<br/>         The gift he gave Emanuel.</p>  |

# GOD'S BEST GIFT

Lois L. Curley  
Jeannae P. Lawler

Bortniansky

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems, each with a treble and bass staff. The lyrics are printed below the treble staff of each system. Chords are indicated above the treble staff.

**System 1:**

Chords: C G7 C G7 C G7 C G7 C

1. God's best gift to us is Je - sus, Born on earth at Christ-mas time.  
2. In God's Word, the Ho - ly Bi - ble, We are told why Je - sus came.

**System 2:**

Chords: C G7 C G7 C G7 C G7 C

Je - sus came from Heav'n a - bove to be a friend of yours and mine.  
God wants us to al - ways love Him And for - ev - er praise His Name.

**System 3:**

Chords: C G7 C G7 C

Mer - ry Christ-mas, Mer - ry Christ-mas, Je - sus Christ the Lord is born.  
We will praise our God in Heav - en, We will thank Him for His love.

Words: Jeannae P. Lawler and Lois L. Curley. Melody: Bortniansky  
Words and arrangement © copyright 1962 G/L Publications. Used by permission.

# A WONDERFUL WORLD

S. T.

Stephen Tippett

1. God has cre - a - ted \_\_\_\_\_ a won - der - ful world, \_\_\_\_\_ a  
 2. God cares for me in \_\_\_\_\_ this won - der - ful world, \_\_\_\_\_ this  
 3. God gave us rules in \_\_\_\_\_ this won - der - ful world, \_\_\_\_\_ this

won - der - ful world, \_\_\_\_\_ a won - der - ful world, \_\_\_\_\_ yes! God has cre - a - ted \_\_\_\_\_ a  
 won - der - ful world, \_\_\_\_\_ this won - der - ful world, \_\_\_\_\_ yes! God cares for me in \_\_\_\_\_ this  
 won - der - ful world, \_\_\_\_\_ this won - der - ful world, \_\_\_\_\_ yes! God gave us rules in \_\_\_\_\_ this

won - der - ful world, \_\_\_\_\_ a won - der - ful world \_\_\_\_\_ He cre - a - ted  
 won - der - ful world, \_\_\_\_\_ I'm so glad that God \_\_\_\_\_ cares for me. \_\_\_\_\_  
 won - der - ful world, \_\_\_\_\_ to help us o - bey \_\_\_\_\_ Him each day. \_\_\_\_\_

Words and music © 1980 David C. Cook Publishing Co., Elgin, IL 60120.  
 Reprinted with permission.

# SING FOR JESUS

RosAnne Tetz and Dennis Hunt

Sing for Je - sus, Sing with laugh - ter and with praise, Sing for  
 Je - sus, Fill your life with mel - o - dy. Play for  
 Je - sus, Share the mu - sic, share the Word, Share for

Him. Let your sing - ing fill your days. Sing for Je - sus. Lift your  
 Him. Play in sweet - est har - mo - ny. Play for Je - sus. Lift your  
 Him. Un - til ev' - ry - one has heard. Share for Je - sus. Lift your

voic - es, girls and boys, clap your hands, and make a joy - ful noise.  
 trumpets, girls and boys, crash the cym - bals, Make a joy - ful noise.  
 hearts, girls and boys, Give to oth - ers, Je - sus love and joy.

Je - sus loves to hear you sing a hap - py song. Angels watching surely sing a -  
 Je - sus loves to hear you play a heartfelt song. Angels watching surely play a -  
 Je - sus loves to see you pass His love a - long. Angels watching sing hosanna's

long. Sing for Je - sus. Lift your voic - es, girls and boys, Clap your  
 long. Play for Je - sus. Lift your trumpets, girls and boys, Crash the  
 song. Share for Je - sus. Lift your hearts, girls and boys, Give to

hands and make a joy - ful noise. Play for  
 cym - bals. Make a joy - ful noise. Share for  
 oth - ers Je - sus' love and joy.

Arr. 1991 by Lois C. Hall. Used by permission.

# A Seventh-day Adventist

N. J. S.

Nancy J. Stagl

A Sev - enth - day Ad - vent - ist ev - er I'll be,

be - lev - ing in God's Sab - bath and His com - ing, you see.

Copyright © 1978, Nancy J. Stagl. Used by permission.

# PLENTY OF ROOM IN THE FAMILY

Gloria Gaither

William J. Gaither

William J. Gaither

Plen - ty of room in the fam - ily, Room for the young & the old.

Plenty of hap - pi - ness, plenty of love. Plen - ty of room in the fold.

© Copyright 1974 by William J. Gaither. All rights reserved. Used by permission.

# Marching All Around Jericho

J. S.

Janet Sage

Musical notation for the first system, featuring a treble and bass staff in 2/4 time with a key signature of two flats. The lyrics are: "March - ing, march - ing all a - round Jer - i - cho; March - ing,"

Musical notation for the second system, continuing the melody and bass line. The lyrics are: "march - ing all a - round Jer - i - cho; Blow your trum - pets loud and

Musical notation for the third system, concluding the piece. The lyrics are: "long till the Jer - i - cho walls fall down!" The system includes a triplet in the treble staff and a *r.b.* (ritardando) marking in the bass staff.

© Copyright 1990 by Janet Sage. All rights reserved. Used by permission.

# WHEN SATAN KNOCKS

Composer Unknown

Musical notation for the first line of the song. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "When Mis—ter Sa—tan knocks at my heart's door and says, 'May I come

Musical notation for the second line of the song. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "in?' I say, 'No, no, for Je—sus loves me so and

Musical notation for the third line of the song. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "took a—way my sin." So he turns a—round and runs a—way, I

Musical notation for the fourth line of the song. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "wish he'd go a—way to stay; When Mis—ter Sa—tan knocks at

Musical notation for the fifth line of the song. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "my heart's door, I just say, 'No, no, no!' 'No, no!' 'No, NO!'"



# WHAT CAN I DO TO TAKE CARE OF GOD'S WORLD?

Linda Elliot

Traditional

What can I do to take care of God's world? What can I do to take

The first system of music consists of a treble and bass staff in 4/4 time. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody starts on a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The bass line starts on a quarter note G3, followed by quarter notes A3, Bb3, and C4.

care of God's world? What can I do to take care of God's world? I'll

The second system of music continues the melody and bass line from the first system. The treble staff continues with quarter notes D5, E5, F5, and G5. The bass staff continues with quarter notes D3, E3, F3, and G3.

pick up the trash. I'll pick up the trash.  
rake the lawn. rake the lawn.

The third system of music concludes the piece. The treble staff ends with a quarter note G5, a half note F5, and a whole note E5. The bass staff ends with a quarter note G3, a half note F3, and a whole note E3. The piece concludes with a double bar line.

Copyright © 1990 North American Division

# EVERY DAY WITH JESUS

Cynthia Patterson Coston

Ev-ery day with Je — sus, it's such a spe -cial thing to spend

ev' -ry day with Je — sus, He makes me want to sing.

Ev' -ry day with Je — sus, you just can -not ig —nore, when I

spend each day with Je — sus, I love Him more and more.

Copyright © 1993 by Cynthia Patterson Coston

# OH, FRIEND DO YOU LOVE JESUS?

Unknown F

(1) Oh, friend do you love Je-sus, (2) Oh, yes I love Je-sus, (1) Are you

2. O boys, 3. O girls, 4. O teacher, 5. O father, 6. O mother

C7 sure you love Je-sus (2) Yes, I'm sure I love Jesus. (1) But why do you love

F

F (All) Gm F C7

Je-sus. (2) Here's why I love Je-sus, be-cause He first lov'd me.

# OH, HOW I LOVE JESUS

Traditional

Oh, how I love Je — sus, Oh, how I love

The first system of music features a treble and bass staff in 3/4 time. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The first measure contains a whole note chord of F major, indicated by an 'F' above the staff. The melody consists of quarter notes: F4, G4, A4, Bb4, A4, G4, F4. The bass staff starts with a bass clef and a 3/4 time signature, with a key signature of one flat. It provides harmonic accompaniment with chords and single notes.

Je — sus, Oh, how I love Je — sus, Be-

The second system continues the melody and accompaniment. The treble staff shows a melodic line with a slur over the first two notes (F4, G4) and a key signature change to two flats (Bb, Eb) for the final two notes (A4, Bb4). The lyrics are: 'Je — sus, Oh, how I love Je — sus, Be-'. The bass staff continues with accompaniment.

cause He first loved me. —

The third system concludes the piece. The treble staff has a key signature of two flats (Bb, Eb) and a 3/4 time signature. The melody consists of quarter notes: A4, Bb4, A4, G4, F4. The lyrics are: 'cause He first loved me. —'. The bass staff provides accompaniment and ends with a double bar line.

# WAKING UP

Cynthia Patterson Coston

I'm wak-ing up! I'm wak-ing up!

The first system of the musical score for 'Waking Up'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 2/4. The melody in the treble staff starts on a middle C and moves up stepwise to G4, then has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts on a G2 and moves up stepwise to D3, then has a quarter rest, followed by a quarter note D3, a quarter note E3, and a quarter note F3.

I'm glad that Je — sus made an — oth — er

The second system of the musical score. The treble staff continues the melody from the first system, starting on a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bass line continues with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3.

brand new day for me. The sun is up.

The third system of the musical score. The treble staff continues the melody with a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The bass line continues with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3.

The moon is gone. I'm rea — dy

The fourth system of the musical score. The treble staff continues the melody with a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The bass line continues with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3.

to get out of bed and have my — self some fun!

The fifth system of the musical score. The treble staff continues the melody with a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The bass line continues with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3.

Copyright © 1993 by Cynthia Patterson Coston

# TAKE A REST

Cynthia Patterson Coston

1. I think it would feel nice with an — gels by my  
2. I think it would feel nice with an — gels by my

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains two vocal lines. The bottom staff is in bass clef with the same key signature and time signature, providing a bass line accompaniment.

side side to take a rest, take a rest, to  
side to close my eyes, close my eyes, to

The second system of music continues the two-staff format. The top staff contains the vocal lines with lyrics, and the bottom staff contains the bass line accompaniment.

take a rest feels nice.  
close my eyes feels nice.

The third system of music concludes the piece. It features the same two-staff format with vocal lines and bass line accompaniment.

Copyright © 1993 by Cynthia Patterson Coston

# HELPERS

Cynthia Patterson Coston

1. I help mom-my when she's clean-ing. I help dad-dy clean-ing  
2. I help mom-my when she's clean-ing. I help dad-dy clean-ing  
3. I help mom-my when she's clean-ing. I help dad-dy clean-ing

too. clear-ing off the ta-ble; wash-ing off the dish-es.  
too. Mow-ing in the yard and ra-king in the gar-den.  
too. Put a-way the toys and straighten up my bed-room.

That's what Je-sus' help-ers can do.  
That's what Je-sus' help-ers can do.  
That's what Je-sus' help-ers can do.

Copyright © 1993 by Cynthia Patterson Coston

# SOMETHING NICE

Cynthia Patterson Coston

I like to do some-thing nice for oth-ers ev-ery day.

Some-thing small or some-thing big, it's nice to be that way.

I like to do some-thing nice for oth-ers ev-ery day.

With Je--sus as my spe-cial Friend, I'll al-ways find a way.

Copyright © 1993 by Cynthia Patterson Coston



## SCRUBBING

Cynthia Patterson Coston

1. Scrub -bing, scrub -bing, Scrub -bing.  
2. First, my face, my hands my hair.

Bath - time scrub -bing, makes me clean.  
I am clean, yes, ev' - ry - where.

The musical score for 'SCRUBBING' is written in 2/4 time. It consists of two systems of music. Each system has a vocal line in the treble clef and a bass line in the bass clef. The first system contains two verses of lyrics. The second system continues the melody and includes the lyrics 'Bath - time scrub -bing, makes me clean. I am clean, yes, ev' - ry - where.'

Copyright © 1993 by Cynthia Patterson Coston

## SHARE WITH YOU

Cynthia Patterson Coston

I have games I love to play; things I like to do.

But it's more fun when you are here; I'll share my toys with you.

The musical score for 'SHARE WITH YOU' is written in 6/8 time. It consists of two systems of music. Each system has a vocal line in the treble clef and a bass line in the bass clef. The first system contains the lyrics 'I have games I love to play; things I like to do.' The second system continues the melody and includes the lyrics 'But it's more fun when you are here; I'll share my toys with you.'

Copyright © 1993 by Cynthia Patterson Coston

# SEVEN DAYS

Cynthia Patterson Coston

Se-ven days in ev-ery week; each one has a name.  
D.C. Se-ven days in ev-ery week; He's made your week too.

1.  
Se-ven days in ev-ery week; none of them the same.  
Se-ven days in ev-ery

2. FINE  
week; He's with us all week through. Sun-day, Mon-day, Tues-day,

Wednesday, Thursday, Fri — day. Je — sus made the week this way with

D.C. al Fine  
Sab — bath as His Ho — ly day.

Copyright © 1993 by Cynthia Patterson Coston

# GETTING DRESSED

R.H. octave higher.

Cynthia Patterson Coston

Get-ting dressed, getting dressed; pants and shirt and all the rest.

Melody in L.H.

Socks and shoes for two small feet, So I'll look so nice and neat.

Get-ting dressed, get-ting dressed; blouse and skirt, I'll look my best.

Comb my hair a cer-tain way. Now I'm read-y for the day.

Copyright © 1993 by Cynthia Patterson Coston

# EAT A BIG MEAL

Accent on melody —not too slow.

Cynthia Patterson Coston

I like to eat a big \* meal, a

big \* meal, a big \* meal.

Je —sus makes food for a big \* meal;

De — li — cious food for me.

\* good

Copyright © 1993 by Cynthia Patterson Coston

# THE WHOLE WIDE WORLD

Cynthia Patterson Coston

Who made the whole wide world; the whole wide world? Who

The first system of musical notation for the song. It consists of a treble clef staff and a bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff contains the accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The lyrics are: "Who made the whole wide world; the whole wide world? Who".

made the pret -ty things I see. I

The second system of musical notation. The treble staff continues the melody with lyrics: "made the pret -ty things I see. I". The bass staff continues the accompaniment. The lyrics are: "made the pret -ty things I see. I".

know that Je -sus made the whole wide world. And He

The third system of musical notation. The treble staff continues the melody with lyrics: "know that Je -sus made the whole wide world. And He". The bass staff continues the accompaniment. The lyrics are: "know that Je -sus made the whole wide world. And He".

made my own back -yard for me.

The fourth system of musical notation. The treble staff continues the melody with lyrics: "made my own back -yard for me.". The bass staff continues the accompaniment. The lyrics are: "made my own back -yard for me.".

Copyright © 1993 by Cynthia Patterson Coston

# JESUS MADE ME SPECIAL

Cynthia Patterson Coston

Je — sus made me spe — cial just the way I am.

The first system of music consists of a vocal line and a bass line. The vocal line is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The lyrics are: "Je — sus made me spe — cial just the way I am." The bass line is in bass clef with the same key signature and time signature.

Je — sus made \* — — — — I am made like Him.

The second system of music consists of a vocal line and a bass line. The vocal line is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The lyrics are: "Je — sus made \* — — — — I am made like Him." The bass line is in bass clef with the same key signature and time signature.

\*Choose words that describe the children so the song is tailor-made to each child.

Suggestions:	my shiny brown eyes	my soft blue eyes	my bright green eyes
	my lovely brown hair	my shiny black hair	my curly blonde hair
	my strong, long legs	my gentle hands	my big, strong hands
	my pretty smile	my happy face	me loyal and true
	me loving and kind	me strong and brave	me happy and fun
	me gentle and mild		

Copyright © 1993 by Cynthia Patterson Coston

# BLESS MY OFFERING

Cynthia Patterson Coston

Je — sus bless my off' — ring. Je — sus

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. The lyrics 'Je — sus' are aligned under the first two notes. The melody continues with a quarter note D5, a half note E5, and a quarter note F5. The lyrics 'bless my off' — ring.' are aligned under these notes. The melody then descends with a quarter note E5, a half note D5, and a quarter note C5. The lyrics 'Je — sus' are aligned under these notes. The system ends with a double bar line.

bless me, too. Je — sus bless my

The second system of music consists of two staves. The upper staff continues the melody from the first system. It begins with a quarter note B4, followed by quarter notes A4 and G4. The lyrics 'bless me, too.' are aligned under these notes. The melody then has a half note F4, followed by quarter notes E4 and D4. The lyrics 'Je — sus' are aligned under these notes. The melody continues with a quarter note C4, a half note B3, and a quarter note A3. The lyrics 'bless my' are aligned under these notes. The system ends with a double bar line.

off' — ring that oth — ers may know you.

The third system of music consists of two staves. The upper staff continues the melody. It begins with a quarter note G3, followed by quarter notes F3 and E3. The lyrics 'off' — ring' are aligned under these notes. The melody then has a half note D3, followed by quarter notes C3 and B2. The lyrics 'that oth — ers' are aligned under these notes. The melody continues with a quarter note A2, a half note G2, and a quarter note F2. The lyrics 'may know you.' are aligned under these notes. The system ends with a double bar line.

Copyright © 1993 by Cynthia Patterson Coston

# RUNNING ERRANDS

Cynthia Patterson Coston

We're run - ning er - rands; so man - y er - rands.

The first system of music features a vocal line in treble clef and a bass line in bass clef. The key signature has two sharps (F# and C#), and the time signature is 6/8. The vocal line consists of quarter and eighth notes, while the bass line is a steady eighth-note accompaniment.

We're run - ning er - rands, let's get in the car. FINE

The second system continues the melody and accompaniment. It ends with a double bar line and the word "FINE" written above the staff.

May be the Post Of - fice, may be the gro - cery store,

The third system continues the melody and accompaniment.

May be the bank and then may be some more. D. C. al Fine

The fourth system concludes the piece with a double bar line and the instruction "D. C. al Fine" written above the staff.

Copyright © 1993 by Cynthia Patterson Coston



# PRETTY COLORS

Cynthia Patterson Coston

Re—d, red. Pret—ty co—lor red. Re—d, red.

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody in the top staff is: Re (quarter), d (quarter), red. (quarter), Pret (quarter), ty (quarter), co (quarter), lor (quarter), red. (quarter), Re (quarter), d (quarter), red. (quarter).

Je—sus made the ap—ple bright, bright red, bright, bright red.

The second system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody in the top staff is: Je (quarter), sus (quarter), made (quarter), the (quarter), ap (quarter), ple (quarter), bright, (quarter), bright (quarter), red, (quarter), bright, (quarter), bright (quarter), red. (quarter).

2. Yellow. Pretty color yellow. Yellow.  
Jesus made the sunshine yellow. Yellow
3. Blue, blue. Pretty color blue. Blue, blue.  
Jesus made the sky up high so blue; sky so blue.
4. Green, green. Pretty color green. Green, green.  
Jesus made the trees and grass so green; grass so green.

Copyright © 1993 by Cynthia Patterson Coston

# I CAN LEARN TO TALK

Cynthia Patterson Coston

I can learn to talk. I can learn to talk. I'm grow—ing

The first system of the song features a treble and bass clef staff in 4/4 time with a key signature of one flat. The melody is simple and repetitive, with lyrics: "I can learn to talk. I can learn to talk. I'm grow—ing".

wi—ser ev'—ry day. I say "ma—ma" (ma—ma) "dad —dy"

The second system continues the melody with lyrics: "wi—ser ev'—ry day. I say "ma—ma" (ma—ma) "dad —dy".

(dad —dy) "kit -ty cat" (kit -ty cat)"dog -gy" (dog -gy) I can learn to talk.

The third system continues with lyrics: "(dad —dy) "kit -ty cat" (kit -ty cat)"dog -gy" (dog -gy) I can learn to talk."

I can learn to talk, and say "Je —sus" (Je —sus) my Friend.

The fourth system concludes the song with lyrics: "I can learn to talk, and say "Je —sus" (Je —sus) my Friend."

Copyright © 1993 by Cynthia Patterson Coston

# ROCK--A--BYE

Play R. H. an octave higher.

Cynthia Patterson Coston

Rock--a — bye, rock — a — bye, rock — a — bye bye. Rock—a — bye,

Melody in L.H.

The first system consists of two staves. The upper staff is a treble clef with a 3/4 time signature, containing a melody of eighth notes with lyrics. The lower staff is a bass clef with a 3/4 time signature, containing a bass line of eighth notes.

rock — a — bye, rock — a — bye bye. Rock—a — bye bye.

The second system consists of two staves. The upper staff is a treble clef with a 3/4 time signature, containing a melody of eighth notes with lyrics. The lower staff is a bass clef with a 3/4 time signature, containing a bass line of eighth notes.

rock — a — bye bye. Rock—a — bye lit — tle ba —

The third system consists of two staves. The upper staff is a treble clef with a 3/4 time signature, containing a melody of eighth notes with lyrics. The lower staff is a bass clef with a 3/4 time signature, containing a bass line of eighth notes.

-by. An—gels are near, watch -ing you, dear.

The fourth system consists of two staves. The upper staff is a treble clef with a 3/4 time signature, containing a melody of eighth notes with lyrics. The lower staff is a bass clef with a 3/4 time signature, containing a bass line of eighth notes.

Rock — a — bye lit — tle ba — by.

The fifth system consists of two staves. The upper staff is a treble clef with a 3/4 time signature, containing a melody of eighth notes with lyrics. The lower staff is a bass clef with a 3/4 time signature, containing a bass line of eighth notes.

Copyright © 1993 by Cynthia Patterson Coston

# I HAVE A DOGGY (KITTY)

Cynthia Patterson Coston

I have a dog-gy.\* I have a dog-gy.\* Je-sus gave her to

me. I must take care of her; feed, walk & love her

ev' ——— ry day.

\*kitty

Copyright © 1993 by Cynthia Patterson Coston

# A WALK ON SABBATH

Bertha D. Martin

Dorothy P. Boggs

The musical score is written in 8/8 time. The first system consists of a vocal line and a bass line. The vocal line has a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass line has chords: C, G7, C, F, G, C. The lyrics are: "I like to walk on the Sab-bath day, When the sun shines in the sky,". The second system also has a vocal line and a bass line. The vocal line has a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass line has chords: G7, C, F, C, G7, C. The lyrics are: "For friend -ly trees by the road -side stand and wave as I'm passing by."

Copyright © 1966. R&H. Used by permission. Arr. 1992 by Lois C. Hall

I like to walk on the Sabbath day  
When the sun<sup>1</sup> shines in the sky,  
And friendly trees<sup>2</sup> by the roadside stand  
And wave as I'm passing by.

The birds are singing their happy songs;  
A squirrel<sup>3</sup> runs up a tree;  
A noisy woodpecker<sup>4</sup> pecks away  
On the bark of a maple tree.

I stand on a little bridge<sup>5</sup> to watch  
The water that<sup>6</sup> flows below,  
I throw<sup>7</sup> some bread to the snowy swans,  
That glide so soft and slow.

Motions:

1. Join hands above head to form sun.
2. Stretch arms and wave.
3. Right fingers "walk" up left arm.
4. Left fingers "peck" at right arm.
5. Arms arch overhead.
6. Hands flutter like waves.

I follow down to the ocean wide,  
Where the ships<sup>8</sup> go sailing by,  
And look at the airplane<sup>9</sup> flying fast  
Like birds in the blue, blue sky.

And when the sun, like a golden ball,<sup>10</sup>  
Sinks into the shining sea,  
I thank<sup>11</sup> my heavenly Father kind  
For the home that shelters me.<sup>12</sup>

7. Open arms wide.
8. One hand on side moves like ship.
9. Reach high.
10. Arch arms over head and bend at waist.
11. Fold hands.
12. Arch arms over head.

# Animals In Heaven

Unknown

Unknown

There'll be li- ons there, and a big, brown bear, and I'm  
All the dogs bow- wow, and the cats me- ow, and the

The first system of music features a treble clef with a 4/4 time signature and a key signature of one flat (Bb). The melody consists of quarter and eighth notes. The bass line provides harmonic support with chords and single notes.

sure there'll be a tall gi- raffe. There'll be bun- nies too, and a  
roo- sters cock- a- doo- dle- doo. All the hens cluck- cluck, and the

The second system continues the melody and bass line, maintaining the 4/4 time signature and Bb key signature.

kang- a- roo, great big el- e- phants, lit- tle  
ducks quack- quack, and the cows moo- moo, and the

The third system continues the melody and bass line, maintaining the 4/4 time signature and Bb key signature.

mon- keys, too. And we'll all be hap- py up in heav- en.  
sheep baa- baa. And the tur- keys gob- ble, gob- ble, gob- ble.

The fourth system concludes the piece with a double bar line. The melody and bass line end with a final chord.

# Sabbath in Heaven

B. K. B.

Bille K. Burdick

Some day we'll keep Sab- bath in hea- ven. Some  
day we'll see Je- sus there. I know we'll love ev' ry-thing  
God has made. I know we'll be hap- py there.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The lyrics are: 'Some day we'll keep Sab- bath in hea- ven. Some day we'll see Je- sus there. I know we'll love ev' ry-thing God has made. I know we'll be hap- py there.'

Copyright © 1964 by Bille K. Burdick

## A RAINY SABBATH

Bertha D. Martin

Dorothy P. Boggs

1. When I got up this morn-ing, The rain was fal-ling down, It  
 2. I ate my breakfast quick-ly, It was the Sab-bath day, And  
 3. We op-ened wide our song-books, And bowed our heads in prayer, And

filled the little flow-ers, And mud-died up the town.  
 put my big um-brel-la up. And went to church that way.  
 ev-ry one was hap-py, With smil-ing fa-ces there.

Arr. 1991 by Lois C. Hall

## GOODBYE

Cynthia Patterson Coston

1. Good-bye, good-bye, good-bye; our Sab-bath school is done. Good-  
 2. So-long, so-long, so-long; We'll miss you all, fare-well. So-

-bye, good-bye, good-bye; We've all had so much fun.  
 -long, so-long, so-long; Come back to Sab-bath School.

Copyright © 1993 by Cynthia Patterson Coston



## INDEX OF TITLES AND FIRST LINES

_____ was a friend of Jesus .....	36	GOOD MORNING, good morning, this ...	1
_____ is our friend.....	10	GOOD MORNING, isn't it a lovely day? .	2
A FRIEND OF JESUS .....	36	GOODBYE .....	78
A RAINY SABBATH .....	78	GREETING SONG .....	1
A SEVENTH-DAY ADVENTIST.....	52	HAPPY ALL THE TIME .....	46
A special friend is here today .....	21	HAPPY BIRTHDAY .....	22
A WALK ON SABBATH .....	75	HE CARES FOR YOU.....	45
A WONDERFUL WORLD.....	50	HE WILL HEAL US .....	44
ANIMALS IN HEAVEN .....	76	HEAR THE CHURCH CLOCK .....	10
AS I GO RIDING ALONG .....	43	HELPERS .....	61
At the end of the day .....	16	I CAN LEARN TO TALK .....	72
BABY MOSES SONG.....	36	I HAVE A DOGGY (KITTY) .....	74
BE KIND TO ONE ANOTHER .....	47	I have games I love to play .....	63
BLESS MY OFFERING .....	69	I help mommy when she's cleaning .....	61
Cast all your worries on him.....	45	I hold in my hand a wonderful book.....	30
CHILD OF GOD .....	35	I KNOW THAT JESUS LOVES ME.....	37
COME INTO HIS PRESENCE.....	13	I like to do something nice.....	62
COME, LET US PRAISE .....	13	I like to eat a big meal.....	66
COME PRAISE THE LORD .....	15	I like to walk on the Sabbath day .....	75
Day or night we will praise the Lord .....	15	I LOVE JESUS, YES I DO .....	40
Dear Jesus gave us ten good rules .....	8	I LOVE MOTHER.....	40
Did you store your mem'ry verse? .....	22	I think it would feel nice .....	60
DRIVING TO CHURCH .....	3	I want to be like Jesus .....	41
EAT A BIG MEAL .....	66	I WANT TO LIVE FOR JESUS.....	47
EVERY DAY WITH JESUS .....	56	I WAS ONCE A BABY .....	33
Frisky little squirrel, playing in the trees ...	28	I WILL PRAY.....	16
GETTING DRESSED .....	65	If anybody asks you who I am .....	35
GIVE ME OIL IN MY LAMP.....	25	IF YOU'RE HAPPY .....	42
God has created a wonderful world .....	50	I'LL PICK UP MY TOYS.....	38
GOD IS MY HELPER .....	45	I'M BRINGING MY MONEY.....	26
GOD MADE ME .....	33	I'm in-right, out-right, up-right, down-right	46
GOD TAKES CARE OF WORLD		I'm waking up! I'm waking up! .....	59
CHILDREN .....	29	IT'S MORNING* AGAIN .....	6
GOD TAKES CARE OF YOU AND ME	40	Jesus bless my offring .....	69
GOD, YOU ARE SO GREAT AND		JESUS CARES FOR ME .....	44
GOOD.....	16	JESUS GAVE A SPECIAL BOOK .....	8
GOD'S BEST GIFT .....	49	JESUS LOVES ME, THIS I KNOW.....	40
GOOD CHOICES .....	20	JESUS LOVES WORLD CHILDREN .....	29
		JESUS LOVED MY BIBLE FRIENDS ...	32
		JESUS MADE ME SPECIAL .....	68
		Jesus our brother, kind and good .....	48
		Jesus said, "Let the little children come ....	41

## INDEX OF TITLES AND FIRST LINES

LET THE LITTLE CHILDREN COME-- Matt. 19:14 .....	41	Someday we'll keep Sabbath in heaven .....	77
LET THE FEET GO TAP .....	9	Someone's growing bigger, bigger .....	22
Little Jesus made good choices .....	20	SOMETHING NICE.....	62
Look who's coming up over the hill .....	6	STOP, LOOK AND LISTEN .....	19
MAKING MUSIC .....	11	TAKE A REST .....	60
MARCHING ALL AROUND JERICHO ..	53	TEN GOOD RULES .....	8
MARY, WHAT IS THAT I HEAR? .....	39	Thank you, Jesus, now we sing .....	27
MISSIONARY BAND .....	27	THE B-I-B-L-E .....	32
Mother bunny rabbit says .....	33	The birds upon the tree tops sing .....	12
MY GOD IS SO GREAT .....	14	THE FRIENDLY BEASTS .....	48
MY MEMORY BANK .....	22	THE FRIENDSHIP CLAP .....	9
O GIVE THANKS UNTO THE LORD.....	23	THE PASTOR IN MY CHURCH.....	31
OFFERING RESPONSE .....	27	The tall green trees are swaying.....	44
OH, FRIEND DO YOU LOVE JESUS?....	57	THE WHOLE WIDE WORLD .....	67
OH HOW I LOVE JESUS .....	58	THE WORD OF GOD .....	30
Oh, Sabbath is a happy day .....	8	There'll be lions there .....	76
OUR CHURCH FRIENDS .....	10	THIS IS MOTHER'S .....	39
PLANT A SEED .....	19	THIS LITTLE LIGHT OF MINE .....	24
PLAY THE TRUMPET .....	20	VISITOR WELCOME .....	21
PLENTY OF ROOM IN THE FAMILY....	52	WAKING UP.....	59
PRAISE HIM TOO .....	12	We are a missionary band .....	27
Praise Him with the trumpet.....	11	We will drive our little cars to church .....	3
PRESENTS .....	28	WELCOME NEW MEMBER.....	21
PRETTY COLORS .....	71	WELCOME VISITOR .....	21
PROMOTION TIME .....	28	Welcome, welcome, welcome, welcome... ..	21
Red, red, pretty color red .....	71	We're running errands, so many errands....	70
RING-A-LING-A-LING .....	18	WE'VE WAITED .....	4
ROCK-A-BYE .....	73	WHAT CAN BABY DO? .....	34
RUNNING ERRANDS .....	70	WHAT CAN I DO TO TAKE CARE OF GOD'S WORLD? .....	55
SABBATH IN HEAVEN .....	77	WHAT DAY IS THIS? .....	4
SABBATH IS A HAPPY DAY .....	8	When I got up this morning .....	78
SCRUBBING .....	63	WHEN JESUS WAS A LITTLE BOY .....	41
SEVEN DAYS .....	64	WHEN SATAN KNOCKS .....	54
Shake a hand and bend .....	9	When Mr. Satan knocks at my heart's door ..	54
SHAKE A LITTLE HAND .....	5	Who has come to Sabbath School? .....	1
SHARE WITH YOU .....	63	Who made the whole wide world? .....	67
SING, EV'RYONE SING .....	17	WHO'S A HELPER? .....	31
SING FOR JESUS .....	51	You've been here since you were small ....	28
Sleep, baby Moses .....	36		

## TOPICAL INDEX

### ACTION SONGS

HAPPY ALL THE TIME . . . . .	46
IF YOU'RE HAPPY . . . . .	42
LET THE FEET GO TAP . . . . .	9
MAKING MUSIC . . . . .	11
MARCHING ALL AROUND JERICHO . . . . .	53
OH, FRIEND DO YOU LOVE JESUS? . . . . .	57
Shake a hand and bend . . . . .	9
THE FRIENDSHIP CLAP . . . . .	9
THIS LITTLE LIGHT OF MINE . . . . .	24
WHEN SATAN KNOCKS . . . . .	54

### BIBLE/BIBLE FRIENDS

BABY MOSES SONG . . . . .	36
I hold in my hand a wonderful book . . . . .	30
JESUS HAS A SPECIAL BOOK . . . . .	8
JESUS LOVED MY BIBLE FRIENDS . . . . .	32
LET THE LITTLE CHILDREN COME . . . . .	41
MARCHING ALL AROUND JERICHO . . . . .	53
TEN GOOD RULES . . . . .	8
THE B-I-B-L-E . . . . .	32
THE WORD OF GOD . . . . .	30
WHEN JESUS WAS A LITTLE BOY . . . . .	41

### FAMILY

I LOVE MOTHER . . . . .	40
PLENTY OF ROOM IN THE FAMILY . . . . .	52

### GIFTS OF GRACE

A FRIEND OF JESUS . . . . .	36
AS I GO RIDING ALONG . . . . .	43
CHILD OF GOD . . . . .	35
I KNOW THAT JESUS LOVES ME . . . . .	37
GOD IS MY HELPER . . . . .	45
GOD TAKES CARE OF YOU AND ME . . . . .	40
GOD TAKES CARE OF WORLD CHILDREN . . . . .	29
HE CARES FOR YOU . . . . .	45
HE WILL HEAL US . . . . .	44
JESUS CARES FOR ME . . . . .	44
OH, HOW I LOVE JESUS . . . . .	58

### GOOD CHOICES/

#### CHARACTER DEVELOPMENT

BE KIND TO ONE ANOTHER . . . . .	47
EVERYDAY WITH JESUS . . . . .	56
I WANT TO LIVE FOR JESUS . . . . .	47
MARY, WHAT IS THAT I HEAR? . . . . .	3
SHARE WITH YOU . . . . .	63
SOMETHING NICE . . . . .	62
THIS IS MOTHER'S . . . . .	39
WHEN JESUS WAS A LITTLE BOY . . . . .	41
A FRIEND OF JESUS . . . . .	36

### GREETINGS

GOOD MORNING, Good Morning . . . . .	1
GOOD MORNING, Isn't It a Lovely Day? . . . . .	2
GREETING SONG . . . . .	1
OUR CHURCH FRIENDS . . . . .	10
SHAKE A LITTLE HAND . . . . .	5
Who Has Come to Sabbath School? . . . . .	1

### GROWTH

A SEVENTH-DAY ADVENTIST . . . . .	52
BABY MOSES . . . . .	36
CHILD OF GOD . . . . .	35
EAT A BIG MEAL . . . . .	66
GETTING DRESSED . . . . .	65
I CAN LEARN TO TALK . . . . .	72
I WAS ONCE A BABY . . . . .	33
JESUS MADE ME SPECIAL . . . . .	68
PLANT A SEED . . . . .	19
ROCK-A-BYE . . . . .	73
SCRUBBING . . . . .	63
TAKE A REST . . . . .	60
WAKING UP . . . . .	59
WHAT CAN BABY DO? . . . . .	34
WHEN JESUS WAS A LITTLE BOY . . . . .	41

### HELPERS

HELPERS . . . . .	61
I'LL PICK UP MY TOYS . . . . .	38
THE PASTOR IN MY CHURCH . . . . .	31

**MISSION; WORLD CHILDREN**

GOD TAKES CARE OF WORLD CHILDREN . . . . . 29  
I'M BRINGING MY MONEY . . . . . 26  
JESUS LOVES WORLD CHILDREN . . . . . 29  
SING EV'RYONE SING . . . . . 17

**NATURE/ENVIRONMENT**

A WALK ON SABBATH . . . . . 75  
A WONDERFUL WORLD . . . . . 50  
ANIMALS IN HEAVEN . . . . . 76  
Frisky little squirrel . . . . . 28  
A WONDERFUL WORLD . . . . . 50  
God has created a wonderful world . . . . . 50  
GOD MADE ME . . . . . 33  
I HAVE A DOGGY . . . . . 74  
JESUS CARES FOR ME . . . . . 44  
Mother bunny rabbit says . . . . . 33  
PRESENTS . . . . . 28  
PRETTY COLORS . . . . . 71  
SEVEN DAYS . . . . . 64  
The tall green trees are swaying . . . . . 44  
THE WHOLE WIDE WORLD . . . . . 67  
WHAT CAN I DO TO TAKE CARE OF GOD'S WORLD? . . . . . 55

**PRAISE**

COME INTO HIS PRESENCE . . . . . 13  
COME, LET US PRAISE HIM . . . . . 13  
COME PRAISE THE LORD . . . . . 15  
Day or night . . . . . 15  
GIVE ME OIL IN MY LAMP . . . . . 25  
GOD YOU ARE SO GREAT AND GOOD . . . . . 16  
HAPPY ALL THE TIME . . . . . 46  
MAKING MUSIC . . . . . 11  
MY GOD IS SO GREAT . . . . . 14  
O GIVE THANKS UNTO THE LORD . . . . . 23  
OH HOW I LOVE JESUS . . . . . 58  
PLAY THE TRUMPET . . . . . 20  
PRAISE HIM TOO . . . . . 12  
SING FOR JESUS . . . . . 51

**PRAYER**

I WILL PRAY . . . . . 16  
RING-A-LING-A-LING . . . . . 18  
STOP, LOOK AND LISTEN . . . . . 19

**SABBATH**

A RAINY SABBATH . . . . . 78  
A WALK ON SABBATH . . . . . 75  
DRIVING TO CHURCH . . . . . 3  
HEAR THE CHURCH CLOCK . . . . . 10  
IT'S MORNING\* AGAIN . . . . . 6  
Oh, SABBATH IS A HAPPY DAY . . . . . 8  
SABBATH IN HEAVEN . . . . . 77  
SEVEN DAYS . . . . . 64  
WE'VE WAITED . . . . . 4  
WHAT DAY IS THIS? . . . . . 4

**SEASONAL**

GOD'S BEST GIFTS . . . . . 49  
THE FRIENDLY BEASTS . . . . . 48

**SPECIAL SABBATH SCHOOL SONGS**

BLESS MY OFFERING . . . . . 69  
Did you store your memory verse? . . . . . 22  
HAPPY BIRTHDAY . . . . . 22  
MY MEMORY BANK . . . . . 22  
OFFERING RESPONSE . . . . . 27  
PROMOTION TIME . . . . . 28  
VISITOR WELCOME . . . . . 21  
WELCOME VISITOR . . . . . 21  
WELCOME NEW MEMBER . . . . . 21