

Sing the Stories
of God's NEW People

Twenty-Five More Songs
for the Youngest Singers

Words by Mary Nelson Keithahn

Music by John D. Horman

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Preface

After completing our first two collections of songs for young children, *Sing the Stories of Jesus* (Augsburg Fortress, 978-0-8006-7945-3) and *Sing the Stories of God's People* (Augsburg Fortress, 978-0-8066-9839-7), we decided a third group of songs based on stories and writings in Acts, the Epistles, and Revelation was needed. Many of these stories are told in church school to illustrate concepts and faith practices that are important in faith development. Poetic texts based on these stories, set to rhythmic melodies, help children enjoy and remember these concepts. Carefully written tunes provide opportunities for children to develop musical skills that prepare them for active participation in congregational and choral song in later life. When the story-songs are coordinated with the Revised Common Lectionary, they offer children a chance to contribute meaningfully to worship, as leaders rather than entertainers.

Sing the Stories of God's NEW People reflects the holistic approach we have each used in working with young children through worship, music, and education. In choosing the stories for the songs, we consulted Bible storybooks and church school curriculum resources published by several denominations for ages 4 to 7. Although Bible storybooks for younger children have often focused on the Hebrew scriptures and the Gospels, newer books are including more stories from the rest of the New Testament. Examples cited in the teaching plans are the *Spark Story Bible*, published by Augsburg Fortress in 2009 (ISBN 978-9-8066-7049-2); the *Children of God Storybook Bible, retold by Archbishop Desmond Tutu*, published by Zondervan in 2010 (ISBN 978-0-31071912-0); and *The Children's Illustrated Bible, stories retold by Selina Hastings*, published in 1994 by Dorling Kindersley Ltd., London (ISBN 1-56458-472-0).

The twenty-five songs in this collection will introduce children to members of the early Christian community, important events in their lives, and issues they faced as Christians. As the children learn about these persons through these songs, you may want to add their names to a list of "God's New People" as a visual reminder of how important each one was in telling the good news about Jesus. Also, note that several stories offer opportunities to talk with the children about the meaning of baptism.

The lyrics of the songs are simple in language and focus on a key idea in each story. Although not all of the songs are based on stories found in the Revised Common Lectionary, they may still be useful in worship as an introduction to a related story or support for a theme in a lectionary reading.

The tunes are short and memorable; they use the six to eight note range appropriate for children in this age group and contain repeated tones, step-by-step intervals, and sequences for easy learning. There are opportunities for the children to listen and echo what a leader sings, and to add rhythm instruments to the accompaniments. Some of the songs work well as anthems for a primary choir. Others can be dramatized "live" or with puppets.

For each song, we provide creative suggestions for teaching the words and melodies. Also included is a CD recording with both the full chorus and accompaniment-only versions. These recordings may be duplicated for non-sale, local use so that children can sing along at home, in the car, or in the classroom. We hope that this third collection will help you continue to offer children a way to grow in their faith through the songs they sing.

- Mary Nelson Keithahn and John D. Horman

The Day of Pentecost

Mary Nelson Keithahn

John D. Horman

With gentle syncopation (♩ = 100)

Voices *mf**1 2

When Je - sus' friends spoke

Piano *mp* *mf*

4 3 4

all_ at once_ in man - y dif - fer - ent tongues, the

7

peo - ple heard_ and un - der - stood_ the mean - ing of_ each

* This tune can be sung a cappella as a canon, with each part repeating the final phrase until all four parts are singing it in unison.

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God's New People

Mary Nelson Keithahn

John D. Horman

With conviction (♩ = 84) *mf*

Voices

Piano *mf*

“Je - sus is no long - er

5
dead, he is ri - sen!” Pe - ter said. Man - y lis - tened and be -

9
lieved, then the Spir - it's pow'r re - ceived. They were bap - tized then and

The musical score is written for voices and piano. It features a 3/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'With conviction' with a quarter note equal to 84 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The score is divided into three systems, each with a measure number (1, 5, and 9) at the beginning. The lyrics are: 'Je - sus is no long - er dead, he is ri - sen!' Pe - ter said. Man - y lis - tened and be - lieved, then the Spir - it's pow'r re - ceived. They were bap - tized then and'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

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Peter and John Heal a Man

Mary Nelson Keithahn

John D. Horman

With a light bounce (♩. = 63)

Piano *mf*

5 *Leader* *mf*
Voices
Where are you go - ing now, Pe - ter and John? Where are you go - ing to - day?

9 *Choir* *mf*
Off to the tem - ple to talk with our God, off to the tem - ple to pray.

13 *Leader*
Why is that man ly - ing there at the door? What is he ask - ing of you?

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Philip and the Man in the Chariot

Mary Nelson Keithahn

John D. Horman

In a story-telling style (♩ = 84)

Piano *mf*

2 Voices *mf*

“Oh, Phil - ip,” said the an - gel, “Get
 Soon Phil - ip spied the char - iot, and
 “Good news,” said Phil - ip, “Lis - ten! I -

up and take a walk _____ a - long the road to Ga - za. You
 shout - ing, to it ran. _____ “You’re read - ing from I - sai - ah. I’ll
 sai - ah’s words are true! _____ Christ Je - sus came to show you the

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems. The first system is for the piano, marked *mf*. The second system is for voices, also marked *mf*, with lyrics underneath. The third system continues the piano accompaniment and includes a crescendo hairpin at the end.

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Stephen

Mary Nelson Keithahn

John D. Horman

Not too fast, like a slow tango (♩ = 80)

mf

Voices

Piano

mf

4

crowd was an - gry at his words. They did not like what they had

7

heard but Ste - phen preached on un - a - fraid. "Re -

10

ceive my Spi - rit, God," he prayed. Then as the crowd picked up the

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Saved By a Basket

Mary Nelson Keithahn

John D. Horman

Light heartedly (♩ = 76) *mf*

Voices

Piano

mp *mf* *f*

5

tis - ket, a tas - ket, we've found you a bas - ket! We will help you get a - way
 tis - ket, a tas - ket, get in - to the bas - ket! Hur - ry, Paul, get down in - side!

8

mf *f* *f*

from your en - e - mies to - day! When it's dark, we have a plan. Paul, you are a luck - y man!
 Be pre - pared to take a ride out the win - dow, down the wall. We will nev - er let you fall!

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Dorcas, a Good Neighbor

Mary Nelson Keithahn

John D. Horman

Proudly (♩ = 72)

Piano *mp*

3 Voices *mf*

Dor - cas fol - lowed Je - sus and was known for her good deeds.

5 She sewed clothes and gave them to her friends who were in need.

7 We who fol - low Je - sus now can be good neigh - bors, too.

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part begins with a dynamic marking of *mp* (mezzo-piano). The vocal part begins with a dynamic marking of *mf* (mezzo-forte). The lyrics are: 'Dor - cas fol - lowed Je - sus and was known for her good deeds. She sewed clothes and gave them to her friends who were in need. We who fol - low Je - sus now can be good neigh - bors, too.'

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Paul and Silas in Jail

Mary Nelson Keithahn

John D. Horman

Mysteriously (♩ = 100) *mf*

Voices

Piano

mf

Their hands were chained, their feet in stocks, the

jail door held by man - y locks; but Paul and Si - las sang a song! Their

hope was real, their faith was strong. God

sent an earth-quake. They were free! The jail - er said, "Oh, woe is me! They'll

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Paul Writes Letters

Mary Nelson Keithahn

John D. Horman

Cheerfully (♩ = 104)

Piano

mf

The piano introduction consists of two staves in 4/4 time. The right hand starts with a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand plays a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

4 Voices *mf*

When Paul could not be

The vocal line begins at measure 4 with a whole rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the eighth-note pattern from the introduction, with some chords in the right hand.

*Red. **

7

with his friends, he wrote to — them in — stead. His

The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note B5. The piano accompaniment follows the same accompaniment pattern.

*Red. ** *Red. ** *Red. **

10

let - ters helped them un - der - stand what Je - sus did and

The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note B5. The piano accompaniment follows the same accompaniment pattern.

*Red. **

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