

Lesson 1

Jesus Was Obedient

Capo on 1st fret

D D A D

Je - sus was o - be - di - ent, O - be - di - ent, O - be - di - ent;

D D A A7 D

Je - sus was o - be - di - ent. Luke two, fif - ty - one.

Pray

Pray



(Hands together as if in prayer.)

when you wake in the morning;



(Arms up over head and then down to the sides, stretching.)

Pray



(Hands together.)

at the table, too;



(Hands out in front as if offering something.)

Pray



(Hands together.)

before closing your eyes in sleep;



(Hands together on one side of the face as if forming a pillow.)

Pray



(Hands together.)

in all that you do.



(Arms out wide in front and then to sides in gesture of inclusiveness.)

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Lesson 2

God Is Love

SUSAN DAVIS (ADAPTED)

SUSAN DAVIS

First system of musical notation for 'God Is Love'. The key signature is one flat (Bb) and the time signature is 3/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the melody: C, F, C, C, G7, C, F. The lyrics are: Love, God is love; Love, God is love. God loves

Second system of musical notation for 'God Is Love'. The key signature is one flat (Bb) and the time signature is 3/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the melody: F, C, C, Cdim, G, Dm, C. The lyrics are: Bob-by* and Da-vid* and Su-sie* be - cause God is love.

*Use the names of children in your class.

Lesson 2

I Did Wrong

I did wrong, that's too bad;



(Shake head "no" and frown.)

I'll tell Jesus I am sad.



(Fold hands in prayer.)

He will smile from above



(Smile.)

And forgive in His love.



(Place arms crisscross over heart.)

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Alway

VIRGINIA CASON

VIRGINIA CASON / ARR. BY WAYNE HOOPER

I may not be ver - y tall, But I can love Je - sus best of all! And

when He comes on that hap - py day, Then I'll be with Him al - way!

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Lesson 3

Sing to the Lord*

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of music. The first system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a whole note chord (F#4, A4, C5), followed by a quarter note G4, a quarter note F#4, and a quarter rest. The piano accompaniment begins with a half note chord (F#2, A2, C3), followed by a quarter note G2, a quarter note F#2, and a quarter rest. The second system continues the vocal line with a quarter note E4, a quarter note D4, and a quarter rest. The piano accompaniment continues with a quarter note G2, a quarter note F#2, and a quarter rest. The third system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a whole note chord (F#4, A4, C5), followed by a quarter note G4, a quarter note F#4, and a quarter rest. The piano accompaniment begins with a half note chord (F#2, A2, C3), followed by a quarter note G2, a quarter note F#2, and a quarter rest. The fourth system continues the vocal line with a quarter note E4, a quarter note D4, and a quarter rest. The piano accompaniment continues with a quarter note G2, a quarter note F#2, and a quarter rest. The fifth system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a whole note chord (F#4, A4, C5), followed by a quarter note G4, a quarter note F#4, and a quarter rest. The piano accompaniment begins with a half note chord (F#2, A2, C3), followed by a quarter note G2, a quarter note F#2, and a quarter rest. The sixth system continues the vocal line with a quarter note E4, a quarter note D4, and a quarter rest. The piano accompaniment continues with a quarter note G2, a quarter note F#2, and a quarter rest. The seventh system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a whole note chord (F#4, A4, C5), followed by a quarter note G4, a quarter note F#4, and a quarter rest. The piano accompaniment begins with a half note chord (F#2, A2, C3), followed by a quarter note G2, a quarter note F#2, and a quarter rest. The eighth system continues the vocal line with a quarter note E4, a quarter note D4, and a quarter rest. The piano accompaniment continues with a quarter note G2, a quarter note F#2, and a quarter rest. The ninth system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a whole note chord (F#4, A4, C5), followed by a quarter note G4, a quarter note F#4, and a quarter rest. The piano accompaniment begins with a half note chord (F#2, A2, C3), followed by a quarter note G2, a quarter note F#2, and a quarter rest. The tenth system continues the vocal line with a quarter note E4, a quarter note D4, and a quarter rest. The piano accompaniment continues with a quarter note G2, a quarter note F#2, and a quarter rest.

Sing to the Lord! Sing to the Lord! We

praise Him! We praise Him! We sing to Him!

*Simplified "Hallelujah Chorus," from G. F. Handel *Messiah*; adapted by Janet Sage.

Lesson 3

I Have Hands That Clap

S. VANCE

S. VANCE

1. I have hands that clap, clap, clap, I have hands that clap, clap, clap,
 2. I have fin - gers that wig - gle, wig - gle, wig - gle, I have fin - gers that wig - gle, wig - gle, wig - gle,
 3. I have feet that tip - py - tip - py toe, I have feet that tip - py - tip - py toe,
 4. I have knees that bend by my chair, I have knees that bend by my chair,

I have hands that clap, clap, clap, They were made for Je - sus.
 I have fin - gers that wig - gle, wig - gle, wig - gle, They were made by Je - sus.
 I have feet that tip - py - tip - py toe, They were made by Je - sus.
 I have hands that fold in prayer, Now I talk to Je - sus.

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