

MOSES LED THE PEOPLE

$\text{♩} = 130$

Vocal

Piano

Calypso style

8

8

Mo- ses led the peo- ple out of E- gypt through the de- sert. It was a

long ar- du- ous jour- ney un- til they reached the pro- mised land.

$\frac{1-3}{16}$

Quite soon they came to the great Red seashore,
 But in the de-sert they weren't on their own.
 And e-ven in a dry and thir- sty land

but there was no-where they could
 Sup- plies were ne- ver known to
 they had a ve- ry plea- sant

go.
 fail.
 shock.

The wa- ters o- pened up for them to cross.
 They had a dai- ly ba- lanced me- nu of
 For when they thought that they would thirst to death

24
 The migh- ty red sea stopped its flow.
 a dish of Man- na a la Quail.
 he gave them wa- ter from a rock.

4.
 land. Un- til they

reached the pro- mised land. Un- til they reached the pro- mised land.

Narrator - 1

$\text{♩} = 105$

Vocal

God had pro-mised his peo- ple a
led them in the day- time and

Piano

8

milk and ho- ney land where hope shines like a bea- con and
guar- ded them at night. A cloud led them in day- time and

8

Piano

1. 2.

free- dom's flame is fanned. It in the dark- ness light.

1. 2.

Piano

A LIGHT IS SHINING

$\text{♩} = 100$

Vocal

Piano

light is shi-ning in the dark-ness; a light for ev-ery-one to
light is giv-ing us di-rec-tion; a light will make the path-way

8
see; a light to lead us to the pro-mise; a
8 clear; a light that calls us to go for-ward; a

light to set all people free. It shines to keep us on the
 light to give a gentle steer. Sur- round- ing us for our pro-

path- way. It shines to lead us through the night. A
 tec- tion. en- com- pass- ing the cho- sen race, de-
 16 16

blaz- ing trail that we can fol- low to the e- ver- last- ing light
 liv- er- ing us from all e- vil till we reach the ap- point- ed place.

A light is shin- ing in the
 24 24

dark- ness; a light gives com- fort all a- round; a

light that shows the road to travel; a light reveals the solid

ground. It shines to tell us of God's presence. It

shines to show that he's at hand. It reassures us as we

journey to the milk and honey land.

40

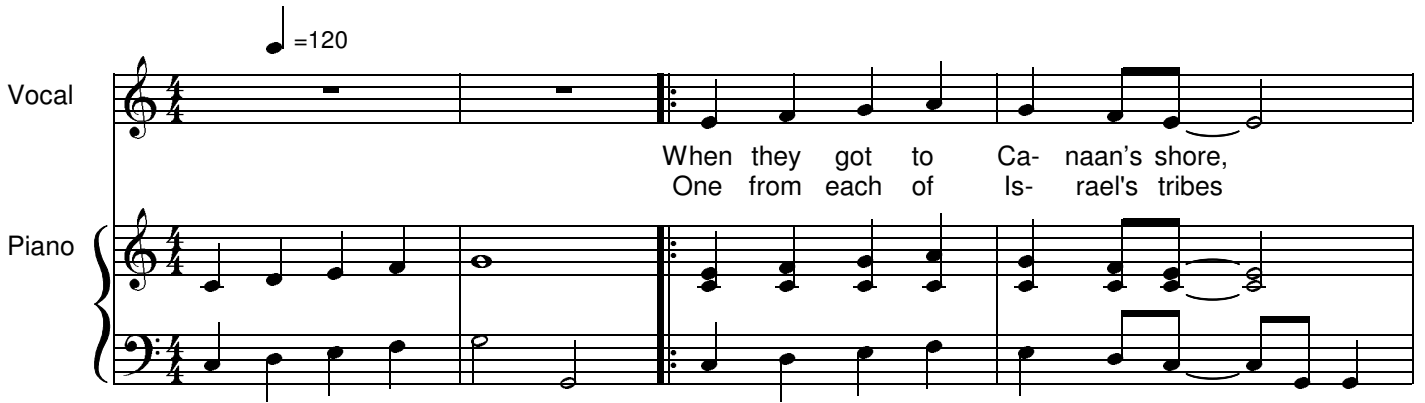
Narrator - 2

$\text{♩} = 120$

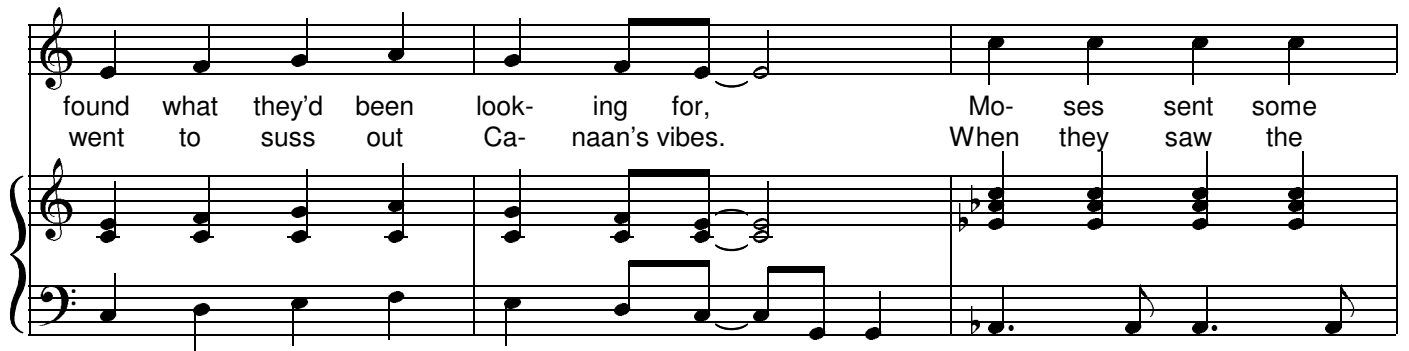
Vocal

When they got to Ca- naan's shore,
One from each of Is- rael's tribes

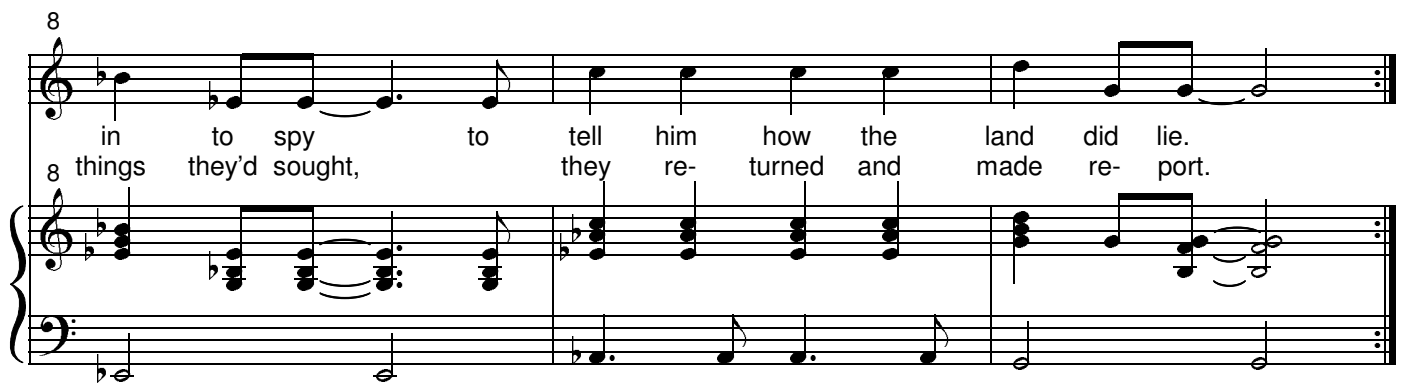
Piano



found what they'd been look- ing for, Mo- ses sent some
went to suss out Ca- naan's vibes. When they saw the



8
in to spy to tell him how the land did lie.
8 things they'd sought, they re- turned and made re- port.



IT'S IMPOSSIBLE

Vocal ♩ = 135

Frank- ly its im- poss- i- ble,
 We'll get beat. its im- poss- i- ble,

Piano

we a- gree its im- poss- i- ble, go and see its im- poss- i- ble
 face de- feat its im- poss- i- ble, must re- treat its im- poss- i- ble,

8

1. we could ne- ver get in. 2. there's no way we could win. We think
 1. 2. Josh- u-

16 you should un- der- stand we could ne- ver take this
 a and Ca- leb say, "With God's help we'll win the

16

land. There's no hope its im-poss-i-ble, we can't cope
 day". That's not true its im-poss-i-ble, in our view

24 its im-poss-i-ble, We say "nope" its im-poss-i-ble, we could ne-ver get
 24 its im-poss-i-ble, we're too few its im-poss-i-ble, 1.

1. || 2. in. we could ne-ver get in, dont e-ven think it.
 1. || 2.

32 We could ne-ver get in, you must be jo-king. We could ne-ver get

in, you're off your ro-cker. We could ne-ver get in.

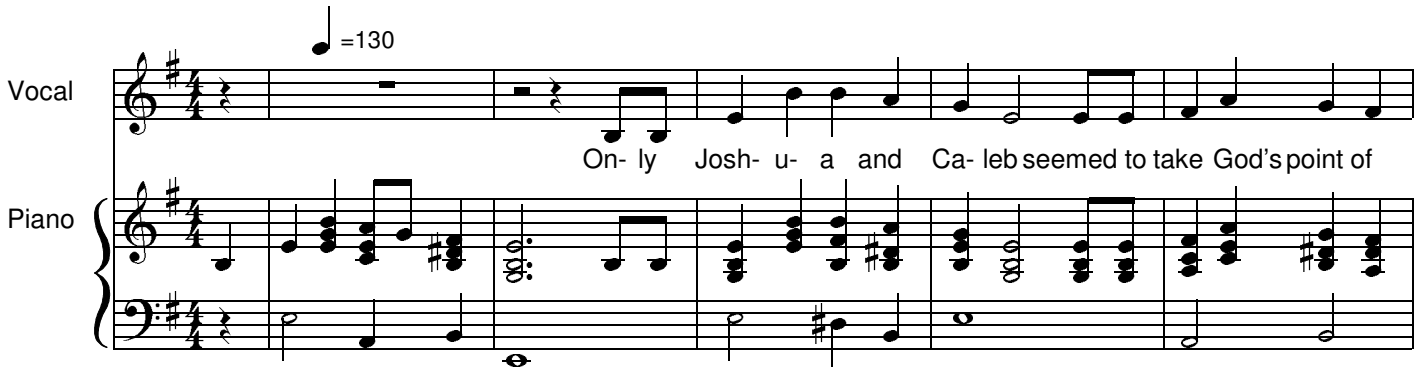
Narrator - 3

$\text{♩} = 130$

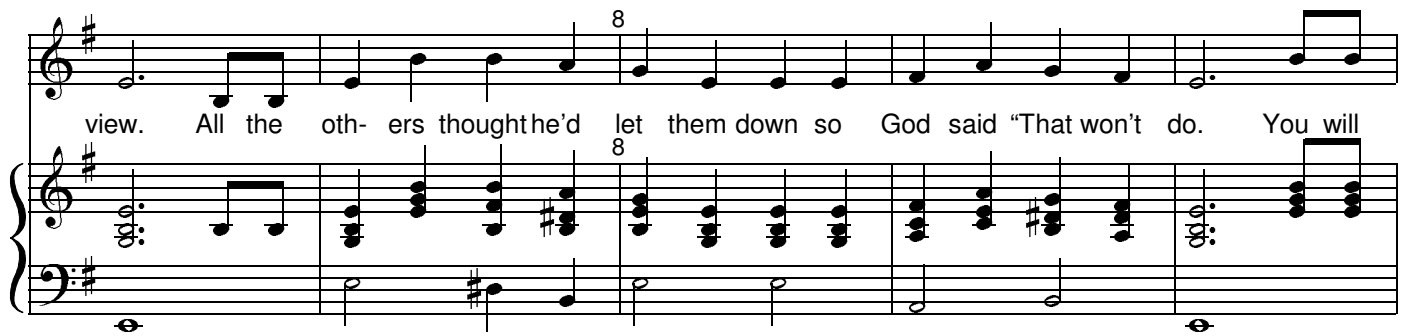
Vocal

On- ly Josh- u- a and Ca- leb seemed to take God's point of

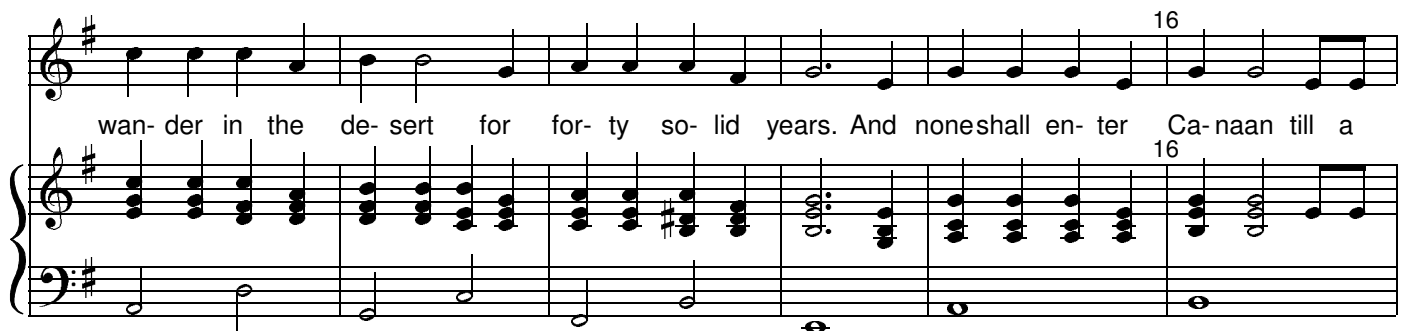
Piano



view. All the oth- ers thought he'd let them down so God said "That won't do. You will



wan- der in the de- sert for for- ty so- lid years. And none shall en- ter Ca- naan till a

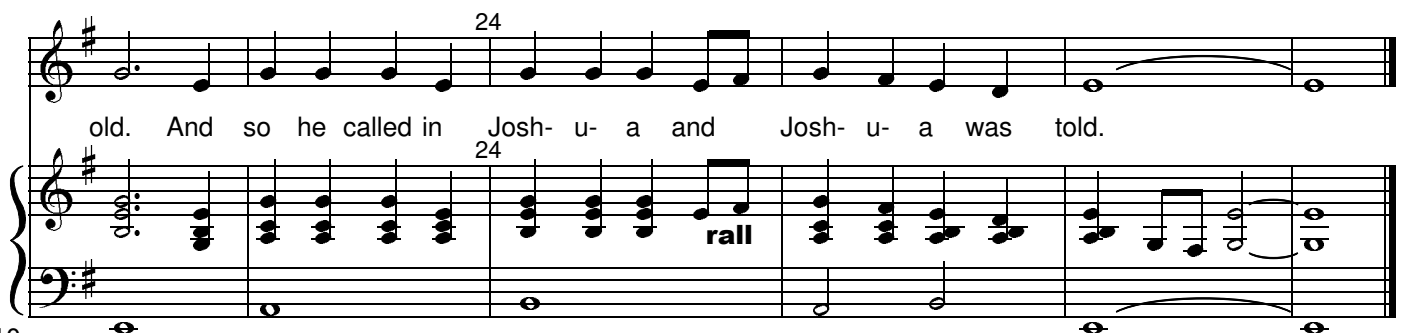


new gen- er- a- tion ap- pears". For- ty years went slow- ly by and Mo- ses now was



old. And so he called in Josh- u- a and Josh- u- a was told.

rall



O JOSHUA

♩ = 145

Vocal

Piano

The first system of music features a vocal line with three whole rests and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line with quarter notes in the left hand.

⌋

The second system includes a vocal line with a whole rest followed by the lyrics "O Josh- u- a O O O". The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system features a vocal line with a fermata over a whole note, with the lyric "O" below it. The piano accompaniment continues. A measure rest of 8 measures is indicated above the vocal staff.

The fourth system shows the vocal line with the lyrics "Josh- u- a O O O" and "Ya got- ta Ya got- ta Ya got- ta". The piano accompaniment continues with the same rhythmic pattern.

Oh

lead this peo- ple in- to the pro- mised land.
 make em do what they just dont wan- na do.
 bold- ly lead em where no man's led em be- fore.

16

Josh- u- a

Ya got- ta guide them well cos they just wont un- der-
 Ya got- ta push them on- wards and some- times pull them
 Ya got- ta get em o- ver to Ca- naan's san- dy

16

Oh

Josh- u- a

stand. You'll find their fick- le like a
 through. You are a migh- ty war- rior be
 shore. Ya got- ta take this land for the

24

To CODA

flut- ter- ing kite. Make sure you ne- ver let them out of your sight.
 brave and be strong. Ya got- ta do the right and ne- ver the wrong.
 Is- rae- lites. You're in for lots of wor- ries, wars and fights.

24

To CODA

O Josh- u- a O O O

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note 'O', followed by a quarter note 'Josh-', a quarter note 'u-', a quarter note 'a', and three whole notes 'O O O'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

32
Josh- ua you're a- noin- ted. Josh- ua you're ap-

The second system starts with a repeat sign and a measure rest, then continues with the vocal line. The piano accompaniment includes a repeat sign and a measure rest, followed by a section of chords in the right hand and a bass line in the left hand.

40
poin- ted. All your words we're heed- ing. We'll go where you're lead-

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of chords in the right hand and a bass line in the left hand.

DS al CODA ⊕
ing. O Josh- u- a O O O

DS al CODA

The fourth system begins with the instruction 'DS al CODA' and a coda symbol. The vocal line starts with 'ing.', followed by a whole note 'O', a quarter note 'Josh-', a quarter note 'u-', a quarter note 'a', and three whole notes 'O O O'. The piano accompaniment also begins with 'DS al CODA' and features a repeat sign and a measure rest, followed by a section of chords in the right hand and a bass line in the left hand.

48

O Josh- u- a O O O!

This system contains the first two measures of the piece. The vocal line begins with a whole note 'O' followed by a half note 'Josh-' and a quarter note 'u-'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

48

O

This system contains measures 3 and 4. The vocal line has a long note with a fermata over it, labeled 'O'. The piano accompaniment continues with the established rhythmic pattern.

Josh- u- a O O O!

This system contains the final two measures of the piece. The vocal line has a half note 'Josh-' and a quarter note 'u-'. The piano accompaniment concludes with a final chord and a fermata.

WE'RE PRESSING ON

Vocal

Piano

$\text{♩} = 150$

8

Press- ing on with God now, we're mov- ing through the de- sert.
See the migh- ty Jor- dan. Its ri- ver banks are flood- ed.

This is our am- bi- tion to reach the pro- mised land. Ca- naan lies be
Watch the surg- ing cur- rent as it sweeps down to the sea. Step in- to the

16

fore us just be- yond the roll- ing ri- ver. Soon right at the cen- tre of the
ri- ver car- ry- ing the ark be- fore us. Watch the wa- ters part- ing as they

16

24

will of God we'll stand. We'll cross the ri- ver.
o- pen up for me.

We'll cross the ri- ver Jor- dan. We'll go where lights be- fore have shone.

1. 32 | 2. on.

We're press- ing on.

Soon we'll see the coun- try. Soon we'll see the land of pro- mise. A- bra- ham be-

40

fore us and I- saacknew this place. Ja- cob our great Fa- ther trod the paths of

40

48

this great coun- try. This is wherethe Lord in- tends to build his cho- sen race.

48

We'll cross the ri- ver. We'll cross the ri- ver Jor- dan.

56

56

We'll go where lights be- fore have shone. We're press- ing on.

2.

64

2.

64

Narrator - 4

$\text{♩} = 130$

Vocal

The first prob-lem they en- count-ered was a town called Je- rich-

Piano



o. It looked so well de- fend- ed it made poor Josh feel low. Then sud- den- ly right be-

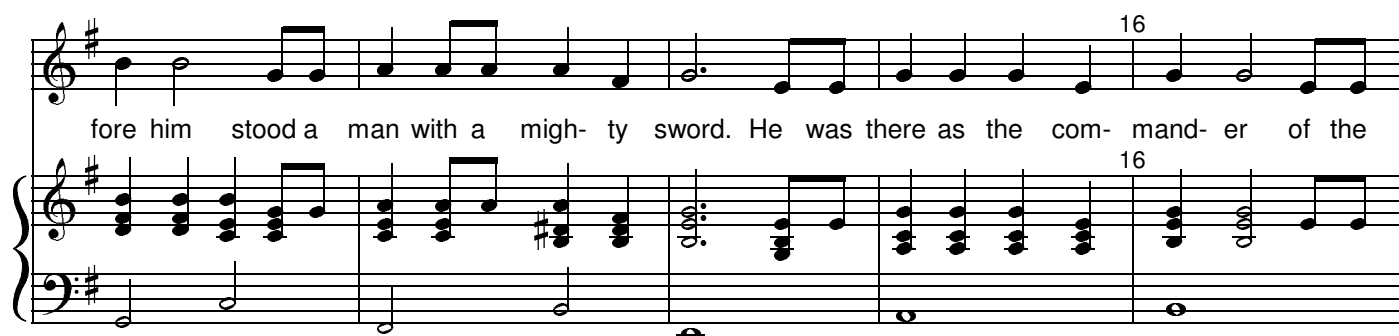
8



fore him stood a man with a migh- ty sword. He was there as the com- mand- er of the

16

16



ar- my of the Lord. He said, "Now look here Josh- u- a, this is God's plan for

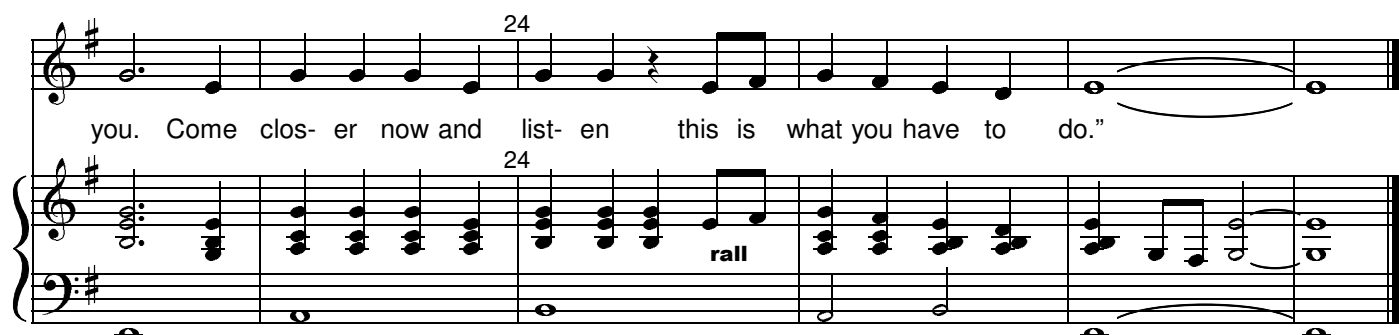


you. Come clos- er now and list- en this is what you have to do."

24

24

rall



WE'RE GONNA SEE THE WALLS FALL DOWN

$\text{♩} = 120$

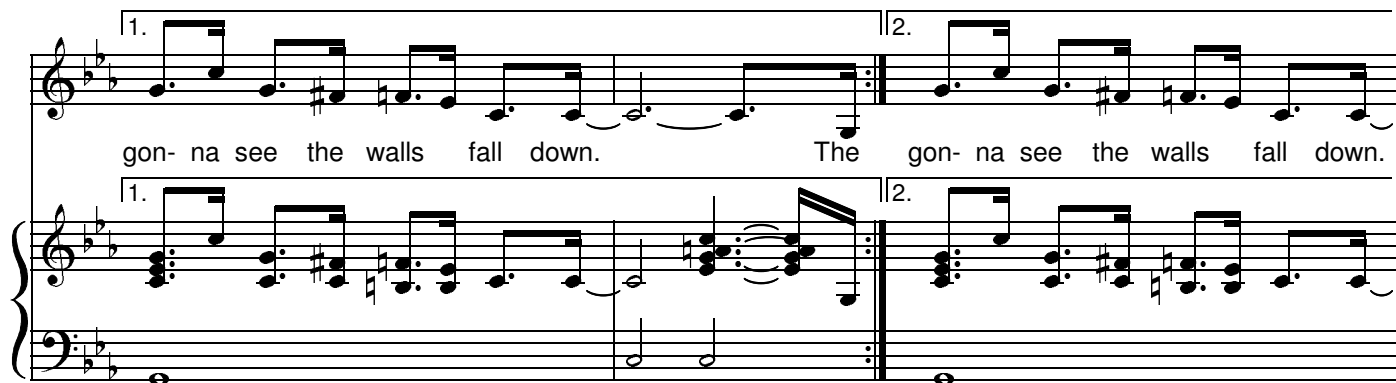
Vocal

Piano

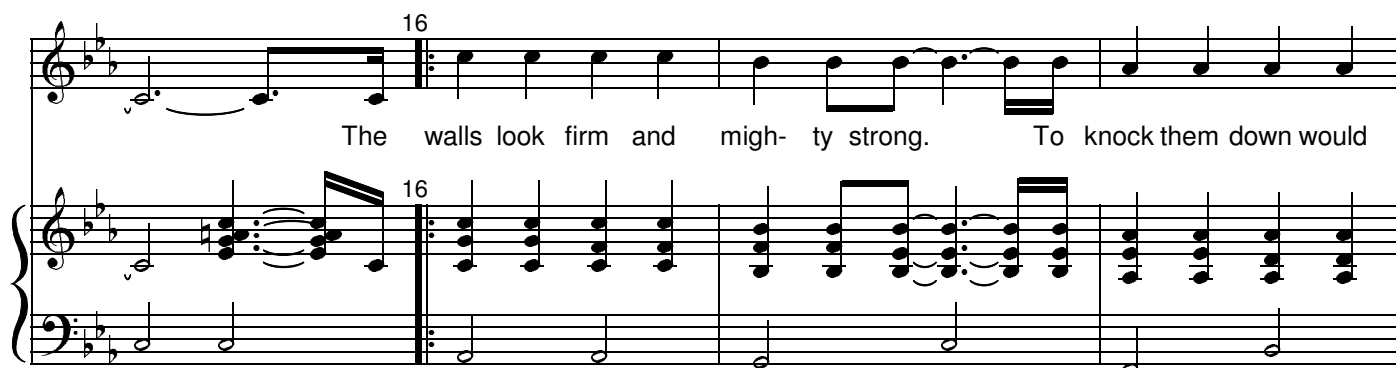
We're walk- ing all round Jer- i- cho. The peo- ple here aren't
marched round here for se- ven days. We're gid- dy al- most

nice to know. And when we hear the trum- pets blow, we're
in a daze. But when we start to shout and praise.

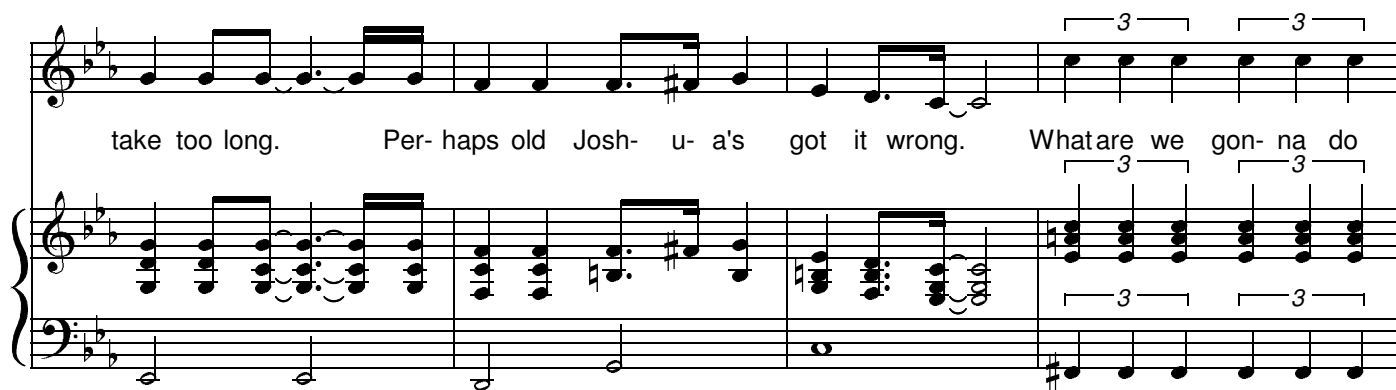
1. gon- na see the walls fall down. 2. The gon- na see the walls fall down.



16 The walls look firm and mighty strong. To knock them down would



take too long. Per- haps old Josh- u- a's got it wrong. What are we gon- na do



24 now?! We'll keep on march- ing round and round. We feel our hearts be-



gin to pound. And when we hear the trum- pets sound, were



1. gon- na see the walls fall down. 2. The gon- na see the walls fall down.

Pa pa pa pa pa pa pa pa. Pa pa pa pa pa

pa pa pa. Pa pa pa pa pa pa pa pa. We're

40 gon- na see the walls fall down. Yeah. We're gon- na see the walls fall down.

Yeah. We're gon- na see the walls fall down. Yeah!!

I SPY A CITY CALLED AI

 = 130

Vocal



Piano



I spy a ci- ty called Ai. I think we can take it why don't we try. O,



I spy with my lit- tle eye, a pit- i- ful ci ty called Ai. It's so Just by Wait a



16

ea- sy. Its so sim- ple, now we've got the knack of
 shout- ing, I'll des- troy it. With my fin- ger I will
 mi- nute. Some- thing's wrong here. Do they think we is- rae-

16

ci- ty des- truc- tion. Just walk round it,
 make these strong walls crum- ble. I will show them,
 lites are on- ly bluff- ing? And this small town

24

then as- tound it. You'll be ta- ken and with our
 o- ver- throw them, stick a- round and see a
 did- n't fall down. Here the walls must be

24

po- wers of re- duc- tion. I spy a ci- ty called Ai. I
 migh- ty ci- ty tum- ble.
 made of ster- ner stuff- ing

32

thought we could take it, heaven knows why. O I feel decidedly dry. I

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "thought we could take it, heaven knows why. O I feel decidedly dry. I". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The number 32 is written above the first measure of both staves.

32

guess that we'd better say bye. I guess that we'd better say bye.

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "guess that we'd better say bye. I guess that we'd better say bye.". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The number 32 is written above the first measure of both staves.

40

Let's get out of here!

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "Let's get out of here!". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The number 40 is written above the first measure of both staves.

Narrator - 5

Vocal $\text{♩} = 130$

The prob-lem they dis-cov-ered at Jer-i-cho was

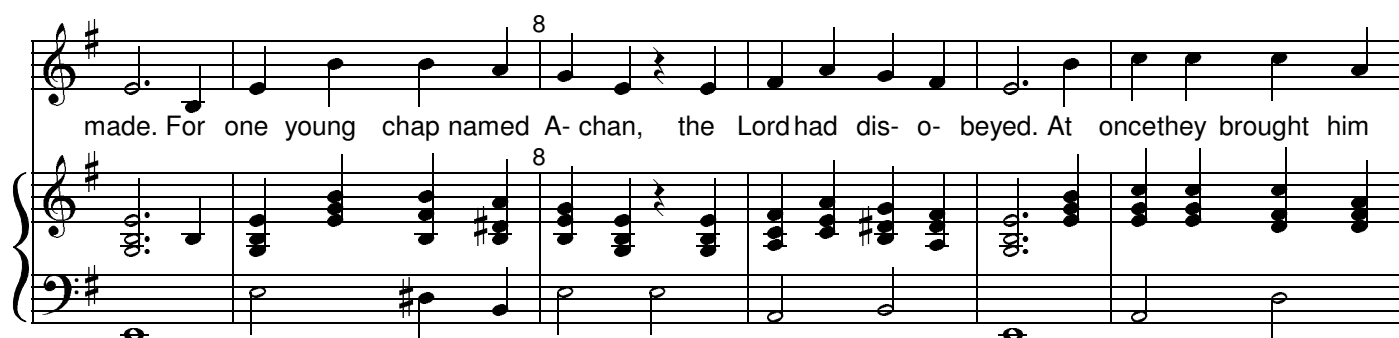
Piano



8

made. For one young chap named A-chan, the Lord had dis-o-beyed. At once they brought him

8



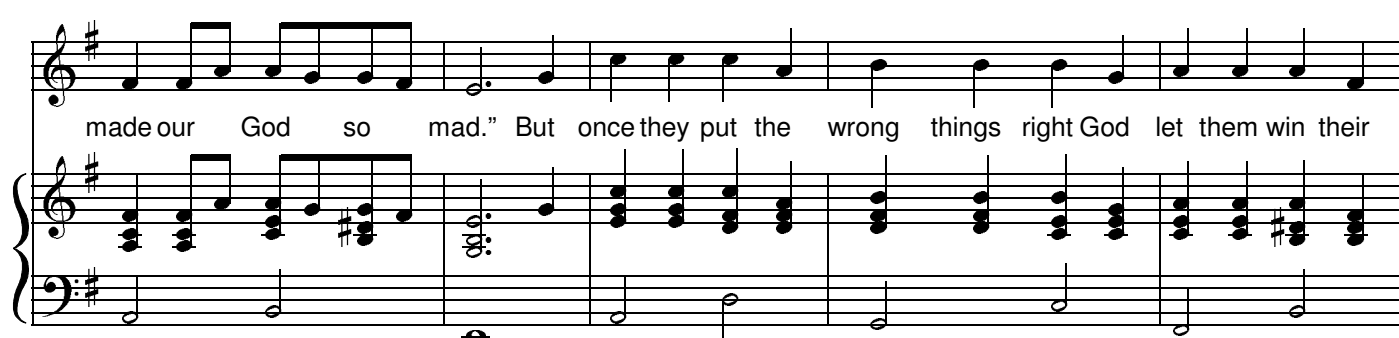
16

for-ward and said, "You're real-ly bad. We fear we must get rid of you. You

16



made our God so mad." But once they put the wrong things right God let them win their



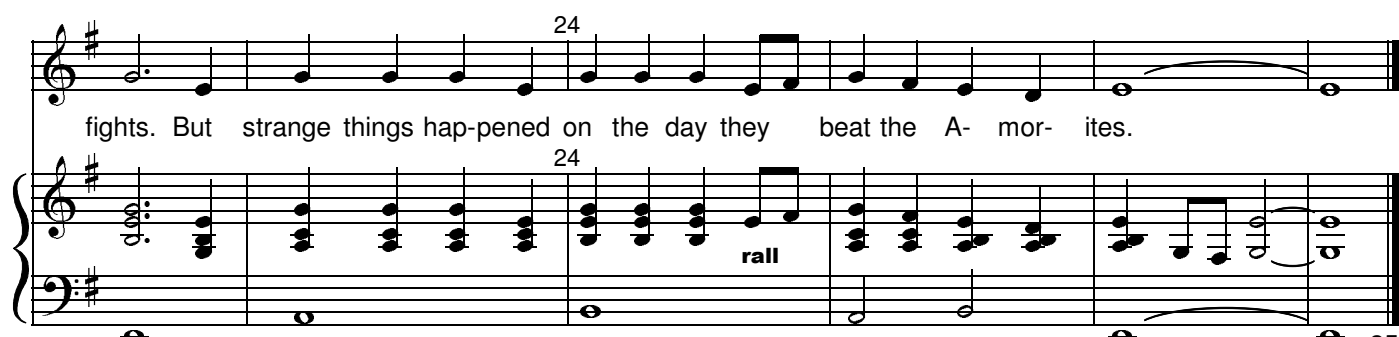
24

24

24

rall

25



TIME IS SUSPENDED IN SPACE

Vocal

Piano

As a musical box

$\text{♩} = 130$

8

The sun in the moon that would

sky will not move for a day, it will stand in its place it will
her-ald the night is de-layed, all the stars and the pla-nets will

16

not move a-way, ev-ery sun-beam that lin-gers is plan-ning to
16 not be dis-played, for the whole of the mo-tion of hea-ven is

1. 24. stay for time is sus- pend- ed in space. The
 stayed for time is sus- pend- ed in

2. space. The sha- dows don't length- en the sky does- n't
 2. sun- dials have stopped and des- pite all our

32 red- den, the earth is- n't mov- ing is this Ar- ma- ged- don? Is
 32 wind- ing, the clocks have all stopped fur- ther- more we are find- ing, the

40 old Fa- ther Time wear- ing boots with thick lead in, for ev- ery- thing
 40 wind- mills have stopped there's no sound of them grind- ing; no move- ment at

stands in its place. For twen- ty fours hours noth- ing
 all can we trace. And this is to show that the

48

moves in the sky, there's no hint of a rainbow or clouds roll- ing
one who cre- a- ted the heaven and the earth can- not be un- der-

by, and the se- conds aren't pass- ing the mi- nutes dont
rat- ed. His se- mir- a- cles can- not be an- tic- i-

56

fly, for time is sus- pend- ed in space. The
pat- ed, for time is sus- pend- ed in

2.

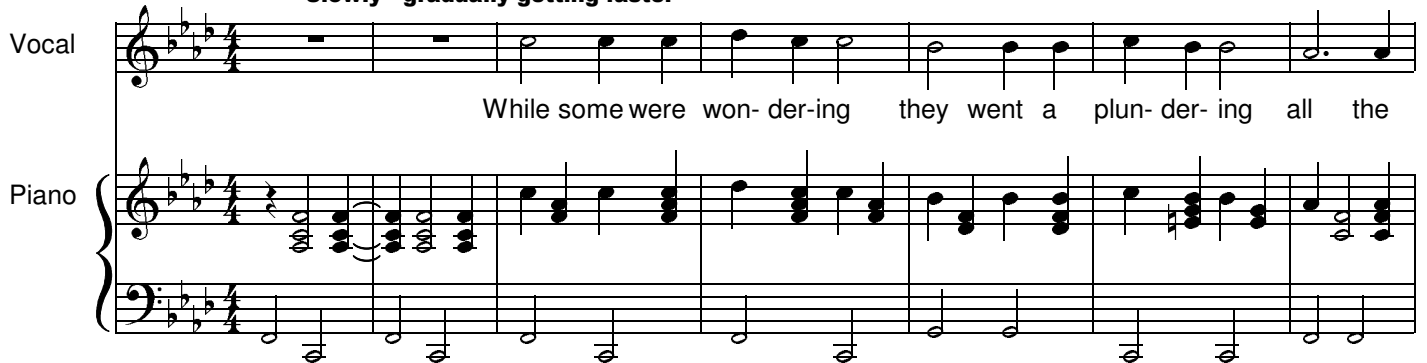
space.

Molto rall - as the music box winds down

WHILE SOME WERE WONDERING

Slowly - gradually getting faster

Vocal



While some were won-der-ing they went a plun-der-ing all the

Piano

8



ci-ties of the pro-mised land. When they'd sub-dued it all, Josh-u-a re-

8

16



viewed it all and said this shows that we've been led by God's good hand

16

24



Mak-i-dah and Lib-nah fell then Lach-ish and Eg-lon as well. Heb-ron went the
Per-iz-zites and A-mo-rites, Ca-naan-ites and Je-bus-ites, all conspired a-

24

32

same way as Josh-ua took them all. Josh-ua just could not be bea the swep them all right
 gainst him to bring poor Josh-ua down. But be- side the Me-rom brook all of them were

off their feet. In fact in mod-ern par-lance our Josh was walk- ing tall.
 brought to book And still he went on plun-dering each ci- ty and each town.

40

While some were won- der- ing they went a plun- der- ing all the ci- ties of the pro- mised

48

land. When they'd sub- dued it all, Josh- u- a re- viewed it all and said this show that

1. 56. D.S. 3.

we've been led by God's good hand God's good hand God's good hand. Hoi!

1. 56. 3.

Narrator - 6

Vocal $\text{♩} = 130$

And soon the land was con- quered, di- vi- ded and shared

Piano

8

out. But Josh- u- a was most con- cerned what were these men a- bout? He called the lea- ders

8

to him; a sum- mit meet- ing there. He had a mess- age

16

for them as they gath- ered round his chair.

16

rall

YOU MUST CHOOSE

Vocal

Piano

$\text{♩} = 80$

Well, the time has come for choos- ing: who will you
mem- ber God's pro- vi- sion from a

8
serve? Re- place this vague me- an- dering with stea- dy
8 bove. But he cant stand com- pe- ti- tion for your

nerve. As for me I choose the Fa- ther a- bove, but if
love. And he wont take less than all you can give, will you

16

you've got dif-fer-ent views, you cant have the best of
 hear this dis-turb- ing news. You can- not ab- stain for

1. | 2.

bothworlds, you mustchoose. Just re- choose.
 e- ver, You must 1. | 2.

One man canmake a thous- and run be-cause

24

God's on his side. He keeps all his pro- mi- ses, in his

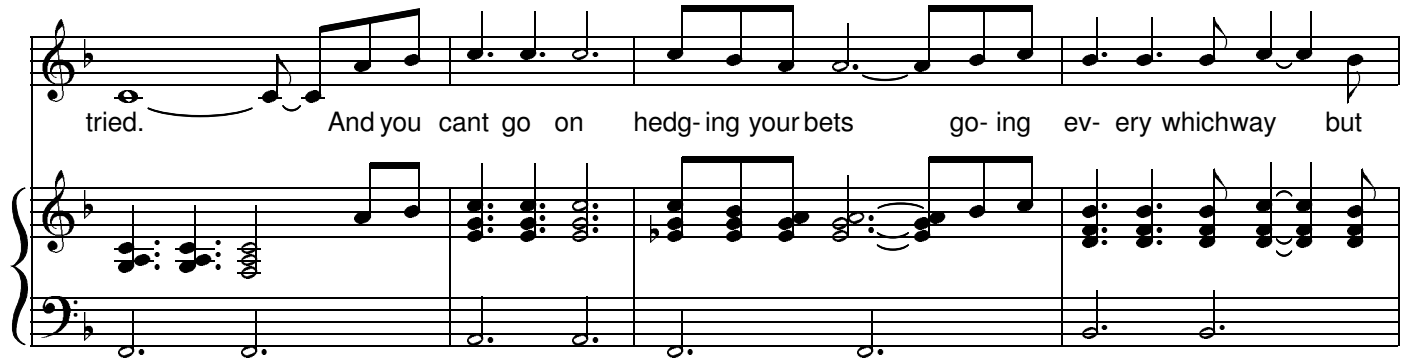
24

love you will a- bide. Well, you can- not de- lay for


32
e- ver. You must de- cide. You can't have one foot in both camps; oth- ers have



32
tried. And you can't go on hedg- ing your bets go- ing ev- ery which way but



40
lose. And you can't go on un- cer- tain, you must choose.



1. 2. choose. No you



48
can't go on un- cer- tain, you must choose. You got- ta choose.



GOD'S PROMISED WONDERLAND

$\text{♩} = 100$

Vocal

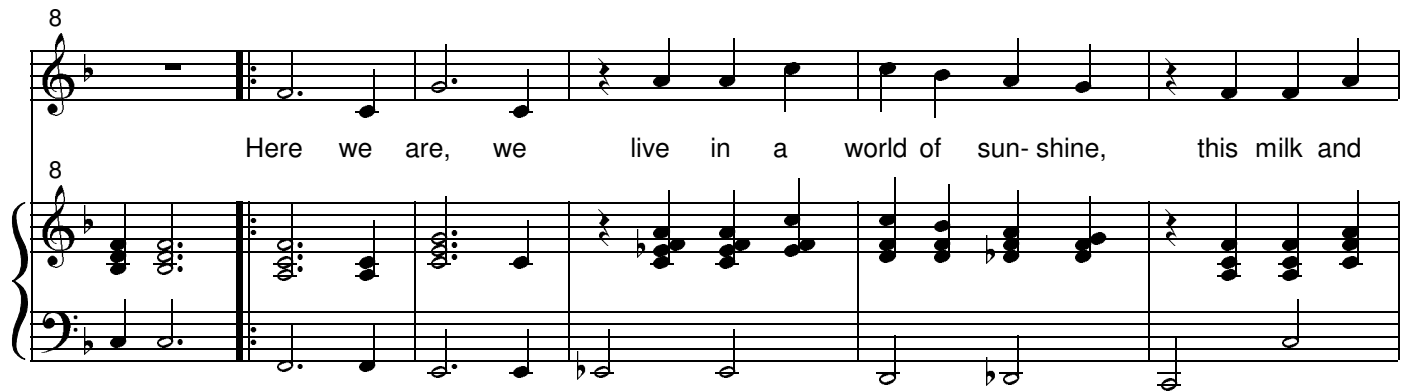


Piano

8

8

Here we are, we live in a world of sun-shine, this milk and



16

16

ho-neyplacehe planned. Herewe knowthe way and the life of free-dom,



24

24

with- in Gods pro-mised won- der- land. For as far as the Hand in hand we can



32

eye can see he gives us rest and peace. For
 car- ry on. From strength to strength we'll grow. with

wor- ry there's se- cur- i- ty, for bon- dage there's re-
 u- ni- ty our bat- tle cry, then bon- ward we will

40

lease. Here we are, we live in a world of sun- shine,
 go.

48

this milk and ho- ney place he planned. Here we know the

way and the life of free- dom, with in Gods pro- mised won- der- land.

56

Here we are, we live in a world of sun-shine, this milk and

56

64

ho-ney place he planned. Here we know the way and the

64

72

life of free-dom, with- in Gods pro-mised won- der- land. Here we know the

72

80

way and the life of free-dom, with in God's pro- mised won- der- land.

80

88

This milk and ho-ney won- der- land. Yeah!

88