

NOTHING HAPPENS HERE AT HOME

Christmas Youth Musical

Created by Patricia Souder

Lyrics based on

A Pillar of Pepper and Other Bible Nursery Rhymes

Winner of the C. S. Lewis Medal for Children's Literature

Written by John Knapp II

CD Accompaniment Tracks arranged by Carmen R. Allen

Script, music, and lyrics © 1983, 1989 Patricia Souder
265 Lake Avenue, Montrose, PA 18801

CD Arrangement © 2003, 2004 Carmen Allen
4648 Boone Avenue North, New Hope, MN 55428

A Pillar of Pepper and Other Bible Nursery Rhymes © 1982 John Knapp II
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Christmas Youth Musical for grades 3-8

Script, music, and lyrics created by Patricia Souder

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Features lively dialogue and songs inspired by poems from John Knapp's
A Pillar of Pepper and Other Bible nursery rhymes, C. S. Lewis Medal winner.

THEME: God often surprises us by using ordinary people, including children, in ordinary places and ordinary times.

SYNOPSIS: Reuben, 13, finds his chores as an innkeeper's son in Bethlehem boring. He longs to move to Rome where he can do important things. Horrified, his sister Sarah reminds him of his heritage. Old Testament characters march in to challenge Reuben's boredom with catchy dialogue and songs. Claudius, a Roman soldier, overhears Reuben's complaints and offers to take him to Rome. Reuben eagerly prepares to go, but Micah confronts him about God's plans for Bethlehem, and Reuben is forced to make a difficult decision. When the Messiah is born that night, Reuben knows he came close to missing the greatest event in history.

SETTING: Bethlehem at the time of Jesus' birth with flashback scenes of Old Testament characters who set the stage for Jesus' birth.

CAST LIST: Flexible cast of 22 (6M, 6F, plus 10 roles that can be either) with optional doubling and extras. Flute solo. Adults join in singing the finale, "Manger Alleluia."

- REUBEN: 13-year-old male with solo
- SARAH: Reuben's sister
- JOSEPH: Cantor for "Joseph's Egyptian Jail Chant"
- PHARAOH: Short solos with choir
- MOSES: Short solo and pantomime with choir
- MIRIAM
- HANNAH: Short solos in "Grumbling Hannah"
- HANNAH'S MOM: Short solos in "Grumbling Hannah"
- PROPHET SAMUEL
- YOUNG SAMUEL: Short solos in "Samuel and Eli"
- ELI: Short solos in "Samuel and Eli"
- DAVID
- KEZIAH, Naaman's Wife's Servant Girl
- NAAMAN'S SERVANT: Short Solos in "Sick Captain Naaman"
- NAAMAN: Short Solos in "Sick Captain Naaman"
- AMON
- JOSIAH
- CLAUDIUS
- JONAH: Short solo
- MICAH
- SOLO: "O Little Town of Bethlehem"
- MARY
- JOSEPH

FORMAT: A 45-minute Christmas musical for youth grades 3-8 with piano or CD accompaniment. A sample CD from a live performance is available, as is an accompaniment CD and manuscript, arranged and transcribed by Carmen Allen.

TARGET MARKETS:

- Youth choirs
- Christian schools
- Home school groups

STRENGTHS:

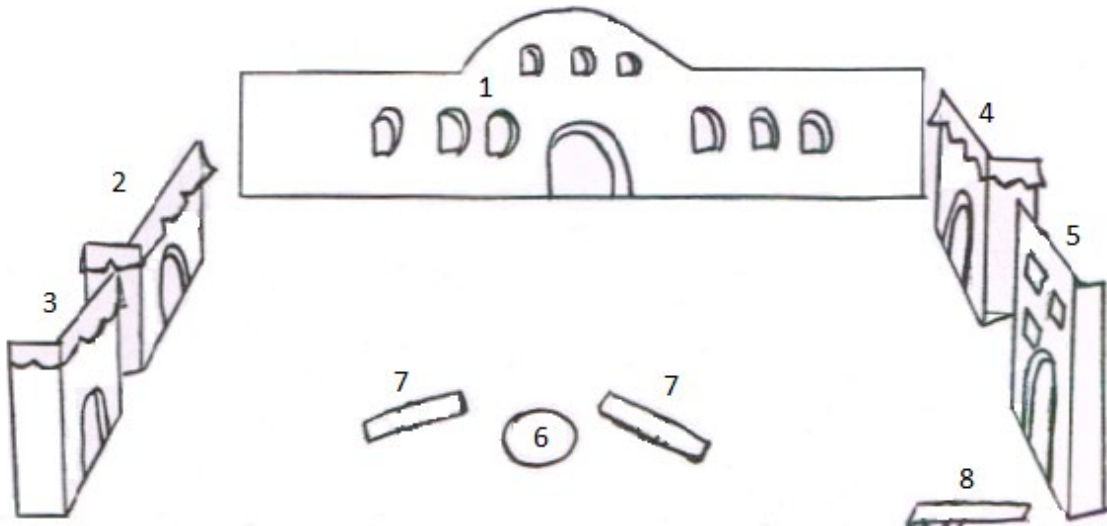
- Memorable rhymes and tunes that bring Bible characters to life.
- Fun dialogue that sets Christmas within the context of its Jewish heritage.
- Two main drama parts allow a talented older boy and girl to carry the story line and do the bulk of the memorization.
- Twenty individual speaking and singing parts plus pantomimed parts during the Prologue allow maximum participation for larger groups while smaller groups can have actors play multiple parts.
- Twelve successful performances with enthusiastic response from youth and adults

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SETTING:

Courtyard with two benches and small table outside The Bethlehem Inn 2000 years ago. The Inn is flanked by a Fruit Market, Cloth Shop, Basket Shop, and Fish Market.



- | | | |
|------------------|----------------|------------------|
| 1. Bethlehem Inn | 4. Basket Shop | 7. Stone Benches |
| 2. Cloth Shop | 5. Fish Market | 8. Caleb's Bench |
| 3. Fruit Market | 6. Stone Table | |

PROLOGUE:

During the PROLOGUE, an appropriately dressed merchant tends each shop. Villagers and travelers converse and purchase items until transition to “O Little Town Of Bethlehem” when merchants put up “CLOSED” signs. Some shoppers are upset because they haven’t gotten what they wanted, but the merchants are firm. The atmosphere is one of hustle and bustle.

Merchants, villagers, and travelers are Choir Members who go quickly to their assigned places for “JOSEPH’S EGYPTIAN JAIL SONG,” clearing the stage for Reuben’s solo.

CALEB, an old man with a cane, sits in front of the Fish Market, where he mends an old fishnet. He remains on stage for Scene 1.

SARAH is part of the crowd. She buys an orange and a bunch of shriveled grapes at the Fruit Market. She remains on stage for Scene 1, watching Reuben with a puzzled frown as he sings his solo.

REUBEN enters center stage from Inn as shopkeepers put up “CLOSED” signs. He sweeps courtyard half-heartedly during end of Prologue, then leans on broom and looks at sky wistfully as he sings “Nothing Happens Here at Home.”

PROLOGUE

Patricia Souder

Spirited (♩ = 132) CD I John Knapp II

Musical notation for measures 1-4. Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 5-8. The right hand continues with a melodic line, incorporating some chromaticism and grace notes. The left hand maintains a steady accompaniment.

Musical notation for measures 9-12. The right hand features a more active melodic line with frequent sixteenth notes. The left hand accompaniment remains consistent.

Musical notation for measures 13-15. Measure 13 includes a sixteenth-note triplet in the right hand. The piece concludes with a fermata over the final notes of both hands.

Musical notation for measures 16-18. Measure 16 includes a staff for Flute (8^{va} optional) with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues, with a *rit.* (ritardando) marking in measure 17. The tempo is marked as (♩ = 72). The piece ends with a fermata.

A Expressively; With longing

19

Musical score for measures 19-24. The system includes a single treble clef staff and a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo/mood is 'Expressively; With longing'. The dynamic marking is *mp*. The music features a melodic line in the treble staff and a harmonic accompaniment in the grand staff. There are two hairpins indicating a crescendo and decrescendo.

25

Musical score for measures 25-30. The system includes a single treble clef staff and a grand staff (treble and bass clefs). The key signature has three flats and the time signature is 3/4. The dynamic marking is *mf*. The music continues with a melodic line and harmonic accompaniment. There are two hairpins indicating a crescendo and decrescendo.

31

Musical score for measures 31-36. The system includes a single treble clef staff and a grand staff (treble and bass clefs). The key signature has three flats and the time signature is 3/4. The music features a melodic line and harmonic accompaniment. There is one hairpin indicating a decrescendo.

B **CD 2** Playfully; With a light touch ($J = 140$)

37

Musical score for measures 37-42. The system includes a single treble clef staff and a grand staff (treble and bass clefs). The key signature has three flats and the time signature is 4/4. The tempo/mood is 'Playfully; With a light touch' with a tempo marking of $J = 140$. The dynamic marking is *mf*. The music features a rhythmic accompaniment in the grand staff and a melodic line in the treble staff.

[REUBEN enters. Shopkeepers put up "CLOSED" signs.]

Musical score for measures 42-45. The piece is in a minor key. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo marking *molto rit.* is present.

REUBEN, who has been sweeping, leans on broom and looks at the sky wistfully as he sings. SARAH stops and stares at REUBEN with a puzzled frown.

Musical score for measures 46-50. The tempo is marked *Freely; Tenderly* with a quarter note equal to 88 (♩ = 88). The right hand has a more complex, arpeggiated texture, and the left hand continues with eighth notes. Dynamics include *p* and *mf*. Triplet markings are used in the right hand.

C "Nothing Happens Here At Home"

Musical score for measures 51-55. This section includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "I wish that I could move to Rome; Noth-ing hap-pens". The piano accompaniment features a rhythmic triplet pattern in the right hand and eighth notes in the left hand. Dynamics include *mf*.

Musical score for measures 56-60. The vocal line continues with the lyrics "here at home. I hop in bed, 'Dear Lord... A - men,' and snug-gle down in Beth - le - hem. If". The piano accompaniment maintains the triplet pattern in the right hand and eighth notes in the left hand.

61 Wistfully

I could tra - vel wide and far, I'd see much more than

64 *rit.* Sighs; with frustration

one bright star. I wish that I could move to Rome;

68 Slowly *rit.*

Noth - ing hap - pens here at home.

SCENE 1

[SARAH approaches REUBEN as he finishes the last two lines of his solo.]

SARAH: [Amazed and a little disgusted] Rome? Reuben, of all places!

REUBEN: Oh, Sarah, Bethlehem is so boring. Every day I go to Synagogue School. When I come home, I have to help Papa care for the animals and sweep the inn and the courtyard. It's always the same. Rome is where the action is!

SARAH: Reuben, how can you say that? Bethlehem is so full of action tonight that Papa is turning away people because there's no room. Mama and I have been baking all day. She sent me to the Fruit Market before it closed and this [takes orange and withered grapes from basket] is all I could get. We've been so busy I feel as if I could drop. How can you say nothing happens here at home?

REUBEN: Busy and important are two different things, Sarah. You've been busy, but you haven't done anything important. Why I've lived in Bethlehem for thirteen years and nothing, *absolutely nothing*, important ever happens here.

SARAH: But Bethlehem is our home. We're Jews, God's chosen people, living in the land God promised to our forefathers.

REUBEN: God's chosen people living in the promised land? That's ridiculous! We don't even run our own government. We're just puppets in the hands of the Romans.

SARAH: You'd better not let the Roman soldiers hear you say that.

REUBEN: See what I mean?

SARAH: Israel's had hard times before, but God's always taken care of His people. Maybe God will send another prophet soon. Maybe . . .

REUBEN: Sarah, be sensible. Israel's had no prophet for hundreds of years.

SARAH: But the prophets told us God would send Messiah.

REUBEN: Then why hasn't He done it? What's he waiting for? Conditions are certainly bad enough.

SARAH: [Quite distressed.] Reuben, you shouldn't question God. Don't you remember the verse Papa taught us? For My thoughts are not your thoughts, neither are your ways My ways, saith the LORD." God never forsakes His people. Surely you remember Abraham . . . and Isaac . . . and Jacob . . . and . . .

JOSEPH AND CHOIR: *Joseph's Egyptian Jail Song*

[JOSEPH, as cantor, enters STAGE RIGHT. CHOIR is positioned in rear of auditorium. CHOIR marches to front as they echo Joseph's words.]

[REUBEN and SARAH sit on courtyard benches.]

Joseph's Egyptian Jail Song

(A Marching Rhyme)

John Knapp II

Patricia Souder

(♩ = 120) CD 3 [NOTE: CD includes 2 measure introduction to establish the marching beat]

Joseph

Great - grand - fa - ther A - bra-ham (Great - grand - fa - ther A - bra-ham)

Choir

3

Jos.

Marched in - to - the Pro - mised Land. (Marched in - to - the Pro - mised Land.) Grand - fa - ther I - saac,

Ch.

3

Jos.

(Grand - fa - ther I - saac) Did not turn back. (Did not turn back.) Un - cle E - sau,

Ch.

6

Jos.

(Un - cle E - sau,) Hot soup he saw. (Hot soup he saw.) My fa - ther Ja - cob,



Ch.

10 CD 4



The musical score is written for Joseph and a Choir. It consists of four systems of music. Each system has a vocal line for Joseph and a corresponding line for the Choir. The music is in common time (C) and has a tempo of 120 beats per minute. The lyrics are: 'Great - grand - fa - ther A - bra-ham (Great - grand - fa - ther A - bra-ham) Marched in - to - the Pro - mised Land. (Marched in - to - the Pro - mised Land.) Grand - fa - ther I - saac, (Grand - fa - ther I - saac) Did not turn back. (Did not turn back.) Un - cle E - sau, (Un - cle E - sau,) Hot soup he saw. (Hot soup he saw.) My fa - ther Ja - cob,'. There are three-measure rests in the Joseph part and six-measure rests in the Choir part. The score includes two CD markers: 'CD 3' and 'CD 4'. The page number '- 7 -' is at the bottom right.

Joseph's Egyptian Jail Song



14

Jos. 
(Your fa - ther Ja - cob,) Twelve sons raised up. (Twelve sons raised up.) My mo - ther Ra - chel,
Ch. 



18

Jos. 
(Your mo - ther Ra - chel,) Loved me real well. (Loved you real well.) I am Jo - seph,
Ch. 



22

Jos. 
(You are Jo seph,) One who knows if (One who knows if) God is with me,
Ch. 

26

Jos. 
(God is with you) I can - not fail, (You can - not fail,) E - ven though Pot - i - phar
Ch. 

30

Jos. 
(E - ven though Pot - i - phar) Put me in jail. (Put you in jail.)
Ch. 

REUBEN: That was in the days of the patriarchs. It was exciting to be a Jew then.

[JOSEPH walks to REUBEN and confronts him as SARAH sighs and takes the basket of fruit into the Inn.]

JOSEPH: [In gravelly voice] Do you really think it was exciting to be sold into slavery and thrown into jail?

REUBEN: Well, at least *something* happened.

JOSEPH: Something happened, all right, my friend. But you can be sure I wanted to go home much more than you wish you could leave home. If God hadn't been with me, I would have sung: [Use tune from "Nothing Happens Here at Home"]
"I do not like this palace dome;
The place for me is back at home."

REUBEN: [Nods head thoughtfully, but refuses to give up] Yes, but after you got out of jail, you became rich and famous. Lots of exciting things happened then.

JOSEPH: Exciting? You think slavery is exciting? My being in Egypt caused our people to be slaves for 400 years. [Crosses arms in challenge]

REUBEN: [Lifts hands in gesture of helplessness. Then, not wanting to lose face, says in brighter tone . . .] But then there was Moses and all his wonderful miracles!

[JOSEPH shakes head and joins choir. REUBEN can also join choir if convenient.]

CHOIR: ***Moses, O Moses***

MOTIONS for chorus: Choir stands in two or three lines. MOSES stands in front of choir and leads in motions:

<i>Moses, O Moses</i>	Choir turns on heel to face Moses at an angle. Points to Moses [Moses points to self with quizzical look on face.]
<i>servant of</i>	Choir faces front
<i>God</i>	Face and hands are raised to God
<i>Where do you keep</i>	Face front, shrug shoulders, palms up, eyes wide with question
<i>that unusual rod?</i>	Raise right hand as if holding rod
<i>We saw you once</i>	Turn on heel to face Moses again
<i>a wooden stick take</i>	Face front, raise right hand as if holding rod
<i>You flung it down</i>	Flick wrist as if throwing rod down
<i>and it hissed like a</i>	Flutter hands palms down
<i>snake</i>	Hands do "S" curve to right side, palms together. Nervous expressions
<i>Then down dipped your hand</i>	Lean down with right hand to pick up snake between fingers
<i>this snake up to pick</i>	Come up slowly as if holding tail of snake
<i>and that ugly reptile</i>	Stand as though holding snake
<i>changed back to a stick</i>	Let go of tail of snake; grasp rod with right hand; smile; relax posture

Moses, O Moses

Patricia Souder, *Verses*
John Knapp II, *Chorus*

Patricia Souder
Arr. Carmen Allen

Chant-like (♩ = 144) CD 5 CD 7, v. 2 CD 9, v. 3

A CHOIR:

1. Long a - go in E - gypt — land,
2. "Lord, de - liv - er; Hear our — cry!
3. Pain - ful plagues on man and — beast,

5

Pha-raoh ruled with cru - el — hand: "Work them hard, they've got no — rights;
If you don't, we'll sure - ly — die." God said, "Mo - ses, take your — rod;
As God's an - ger was un - leashed: Lo - custs, frogs and flies ga - lore,

9

B

They're just low - ly Is - rael - ites." Bro - ken backs from
With it, show the pow'r of God." Mo - ses went to
Lice in ev' - ry - thing they wore. Blood - y wa - ter,

13

ma - king — bricks; Bro - ken hearts from Pha-raoh's — tricks; Days of mis - 'ry,
Pha-roah's — throne; But King Pha - roah's heart was — stone. God said, "Let My
smel - ly — fish: Phar - aoh still re - fused God's — wish. On - ly death's sharp,

17

CD 6, v. 1 CD 8, v. 2 CD 10, v. 3 C Refrain

nights of — grief; Bit - ter bon - dage, no re - lief. Mo - ses, O
peo - ple — go," Pha - roah laughed and said, "Oh, no!"
bit - ter — blow Made proud Pha - roah say, "Please go!"

22

Mo - ses, ser - vant of God, Where do you keep that un -

27

us - u - al rod? We saw you once a

31

wood - en stick take; You flung it down and it hissed like a

36

D

snake. Then down dipped your hand, This snake up to pick And

41

1, 2 D.C. 3

that ug - ly rep - tile changed back to a stick. that ug - ly

46

rep - tile changed back to a stick!

[SARAH re-enters from Inn door with a basket of mending.]

REUBEN: [Hisses and wriggles arm like a snake as he starts toward SARAH.] Imagine! A rod that turned into a snake!

SARAH: [Jumps, startled. Drops basket. Shouts—] Reuben!

REUBEN: [Blinks eyes, assumes angelic expression and says with an air of dignity—] Perhaps you'd prefer a river of blood, my dear?

SARAH: [Wrinkles nose, sighs deeply and states emphatically—] Definitely not!

REUBEN: Perhaps frogs, then?

Frogs in the rivers,
Frogs in the streets,
Frogs in the bedchambers
Under royal sheets!

SARAH: Frogs in the kneading troughs,
Frogs in the bread,
Frogs squooshing under foot--
I'd rather be dead!

[Picks up basket and contents, then sits on bench and starts mending.]

REUBEN: Not me, Sarah. That was the time to live. Just think! A miracle every day!

MIRIAM: [Entering from CHOIR] Not so fast, Reuben, not so fast. I'm Miriam, Moses' sister, who made sure nothing happened to Moses when he was a baby. That was thrilling . . . and so were the many miracles we saw God do. But Reuben, that's only part of the story. We also had to wander in the wilderness for forty years. Being an innkeeper's son in Bethlehem is filled with adventure compared to that!

CHOIR: ***Grumbling Anna***

MOTIONS for Verse 1:

MOTHER carries wooden bowl filled with cotton balls or produces cotton balls from her pockets; scatters on floor.

MOTHER and ANNA come to front of CHOIR. They should face each other as they sing their solos. Each should also make appropriate gestures. Specific suggestions include:

this fluffy white stuff

ANNA wrinkles nose and points disdainfully

It's boring to eat only manna

ANNA looks other way with nose in air

Grumbling Anna

John Knapp II, *Verse 1*
 Patricia Souder, *Verses 2 and 3*

Patricia Souder
 Arr. Carmen Allen

CD 11 Playfully (♩ = 132)

CD 12, v. 2 CD 13, v. 3

mf

- (CHOIR) 1. Asked a
 (CHOIR) 2. Oth - er
 (CHOIR) 3. Sud - d'nly

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Playfully' with a quarter note equal to 132 beats per minute. The dynamic is mezzo-forte (mf). The piano accompaniment consists of chords and moving lines in both hands.

A

The second system continues the vocal line and piano accompaniment. The lyrics are: "grum - bl - ing child named An - na, (SOLO) 'Could I have an orange or ba - grum - bl - ing peo - ple like An - na, Be - came dis - en - chant - ed with all of the peo - ple like An - na, For - got the Source of their". The piano accompaniment continues with similar harmonic support.

The third system continues the vocal line and piano accompaniment. The lyrics are: "na - na? I've just had e - nough of this fluf - fly white stuff; It's man - na: 'We want me - lons and leeks, we are not man - na freaks; It's man - na: 'We have man - na to eat, but we'd ra - ther have meat; It's". The piano accompaniment continues with similar harmonic support.

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12 B

bo-ring to eat on - ly man-na." (CHOIR) Then to An - na her Mom did - de - clare, (SOLO) "Per -
 bo-ring to eat on - ly man-na." Then to grum-blers like these, Mo - ses did - de - clare, (SOLO) "Per -
 bo-ring to eat on - ly man-na." Then to grum-blers like these, God did - de - clare, (SOLO) "Per -

16

ceive how our cup - board is bare. While this des - sert we wan - der, of
 ceive how your cup - boards are bare." (CHOIR) But they stuck up their no - ses and
 ceive how your spi - rits are bare. I'll send quail for your tears 'til it

19

this food get fon - der, 'Cause man - na tastes bet - ter than air."
 wea - ried poor Mo - ses, Say - ing, "E - gypt had much bet - ter fare."
 comes out your ears. When you grum - ble you'd bet - ter be

1, 2. D.S.

22

ware: (ALL) Man - na tastes bet - ter than air!"

SARAH: [Playfully] Well, I guess you never had to worry about what to serve for dinner!

MIRIAM: Or breakfast or lunch, either!

REUBEN: [Groans and rolls eyes] I can't even imagine eating manna every day for forty years. That must have really been boring.

MIRIAM: Boring or not, God was angry that we grumbled about it.

SARAH: Like the song says, "Manna tastes better than air."

REUBEN: [Thoughtfully] You don't think God is angry because I'd like to move to Rome, do you?

MIRIAM: [Pauses. Speaks gently.] I think he wants you to be happy where you are.

SAMUEL: [Entering from choir] You're not going to be happy until you grow up? What a waste of the best years of your life! Why, one of the most wonderful nights of my life happened when I was just a boy helping Eli the priest.

[MIRIAM rejoins CHOIR. OTHERS may sing with CHOIR if convenient.]

CHOIR: *Samuel and Eli*

MOTIONS:

CHOIR remains as in previous song.

SAMUEL lies on cot or blanket at one side; ELI lies on cot or blanket on other side of choir.

*Here am I, here am I
And hopped out of bed*

*I'm just a boy, O Lord
my God, but still I
want to hear*

SAMUEL sits up.
SAMUEL hops up and runs to ELI;
SAMUEL remains at ELI's bed as ELI
responds, then runs back to his bed during
the interludes.
ELI sits on edge of bed each time he sings,
then lies down again during interlude.
SAMUEL stands with hands raised toward
heaven in expectancy.

Samuel and Eli

John Knapp II

Patricia Souder

CD 14 With easy, steady movement (♩ = 116)

A

1

CHOIR:

When late at night he heard his name, lit - tle Sa - muel said,

mf

A

5 SAMUEL solo: ELI solo: B ELI solo:

"Here am I, Here am I," But I did - n't call you!" - "Run

and hopped out of bed. mum - bled old E - li,

B

9 CD 15 C

back to your own room and shut your eyes!"

When he heard his name a - gain,

C

13 SAMUEL solo: ELI solo:

"Here am I, Here am I," "But I did - n't call— you," -

Lit-tle Sa-muel said, and hopped out of bed. a -

17

gain said the priest. So he sent the boy a-way, and con-ver-sa-tion ceased.

21 [D] [CD 16] SAMUEL solo:

"Here am I, Here am I,"

When he heard his name a - gain, Lit-tle Sa-muel said, and hopped out of bed.

[D]

25 ELI solo:

"This voice must be the LORD."

25 E - li re - cog - nized at last this should - n't be ig - nored. So he said to Sa - mu - el,

rallentando

29 CD17 [E] Slower: with freedom SAMUEL solo:

"I'm just a boy, O Lord my God, but

When Sa - muel heard his name a - gain, he an - swered loud and clear,

rallentando

33 CD 18 [F] Faster

still I want to hear!"

33 So on one spe - cial night that fol - lowed just a u - sual day, God

accel. [F] Faster

37

found one young and will - ing, — God found one young and will - ing — to hear what

40

SAMUEL solo:

"Here am I, Here am I, Here am I, O LORD."

He would say.

SARAH: [Speaks to SAMUEL with excitement] Oh, I wish God would speak to me just as He did to you.

REUBEN: [With great desire] Me, too!

SAMUEL: [Smiles] I'm glad to hear you say that, because that's really the first step. More than anything else, God wants a willing heart. Then He wants us to do whatever needs to be done to the best of our ability, even if it's just sweeping the courtyard.

SARAH: [With an "I told you so" look] See! [Sits on bench and starts mending]

REUBEN: [Sighs]

SAMUEL: You know, it was my job to sweep the temple every day, morning and evening. I also had to polish the brass and silver and run errands for Eli. The night God spoke to me was very special. But, the day before and the day after were just regular days. And so were most of my other days. Regular days full of routine chores.

REUBEN: Routine. That's what I hate.

SARAH: [Rolls her eyes and speaks in condescending tone] It's not just routine. The real problem is that Reuben thinks he's too great to be stuck in boring old Bethlehem helping his boring old family.

DAVID: [Entering from CHOIR] Say there, young lady, what do you mean calling Bethlehem boring?

SARAH: [Jumping up from bench as though startled and embarrassed] I'm sorry, Sir. That's not how I feel; that's how my brother feels.

DAVID: Is that so, young man?

REUBEN: Well, I . . . ah . . . I just, ah . . .

DAVID: Well, I'm King David, and I happened to like Bethlehem. I spent many wonderful years right over in those hills taking care of my father's sheep. [Points to hills in background, STAGE RIGHT] I never found Bethlehem boring!

REUBEN: That's because God sent lions and giants and bears to keep you from being bored. I wouldn't be bored either if there was a little excitement around here. I just want to be where the action is. There's nothing wrong with that, is there?

DAVID: Of course not.

REUBEN: [Speaks to SARAH in triumphant way] See!

DAVID: There's nothing wrong with wanting to be where the action is. Just don't get there ahead of God. Let God do the sending, whether He sends you to the action or the action to you.

[SAMUEL rejoins CHOIR. SARAH joins CHOIR for song and then goes inside. DAVID and REUBEN may sing if convenient.]

CHOIR: ***Once David Was a Shepherd Boy***

MOTIONS:

CHOIR stands.

Once David was a shepherd boy

to kill a lion

soldier boy

could not use a spear

slew a giant with a sling

king

always pray

a grandpa, too

DAVID walks out casually as if enjoying taking his sheep to pasture.

DAVID whirls a slingshot at lion

DAVID stands tall and salutes

DAVID hunches shoulders; turns

hands palms up; has an unsure look.

Whirls slingshot

Assistant places robe and crown on

DAVID.

Several small children run out so

David can pat them on the head.

Once David Was a Shepherd Boy

John Knapp II

Patricia Souder

CD 19

Moderately ($\text{♩} = 132$)

mp **A**

Choir

Once Da-vid was a shep-herd boy with ma-ny ewes—and

Spa-----

CD 20

mf

rams, Who had to kill a li-on to save the lit-tle lambs. Once

B

Broaden

f

Da-vid was a sol-dier boy who could not use a spear. So he

Once David Was a Shepherd Boy

CD 21 Slower; Stately (♩ = 100)

16 *Hold back* *a tempo*

slew a gi - ant with a sling. (With faith he con - quered fear.) (Alto optional) La - ter Da - vid reigned as

Maestoso

21

king — of an - cient Is - ra - el. Yet each day he would al - ways pray so

26

God would reign as well. King Da - vid was a grand - pa, too, And do not think — this

31 *Broaden* *rit.*

odd: To his chil - dren's chil - dren's chil - dren Would come the Son of God.

rit.

REUBEN: “To his children’s children’s children
Would come the Son of God.”
[Pauses. Looks at DAVID with puzzled expression.] What does that mean?

DAVID: It’s God’s promise that His Son, our Messiah, would be born to one of my
descendants. His coming is the most important event in all of history.

[SARAH enters from door of Inn.]

SARAH: [To DAVID] Excuse me, but Papa doesn’t understand why it’s taking Reuben so long
to sweep the courtyard. [To REUBEN] He says you must finish sweeping and do the
stable chores because it’s almost dark.

[REUBEN gasps and covers mouth, then grabs broom and sweeps furiously.]

[SARAH shakes her head and rolls her eyes.]

SARAH: Boys! They can’t even remember what they’re supposed to be doing!

REUBEN: [Turns sharply and glares at SARAH] Is that so? Well, maybe the reason is because
we have more important things to think about than girls do. You interrupted a very
important conversation.

DAVID: [Steps between them.] Reuben, Sarah, calm down. There’s no need to argue about
who’s most important. God’s big enough to use all of us, whether we’re young or old,
rich or poor, or male or female. Reuben, you finish your chores and think about what
we talked about.

[SERVANT GIRL comes from CHOIR to meet SARAH.]

[REUBEN finishes sweeping and goes to stable.]

SERVANT GIRL: [Entering from CHOIR] Hello, Sarah. You don’t know me, but as soon as I tell
you my story, you’ll remember me. I was just a girl when Syria defeated Israel in
battle. The Syrians captured me and forced me to be a servant for Captain Naaman’s
wife.

SARAH: [Smiles] Oh, I do remember you. [Pauses and looks at SERVANT GIRL thoughtfully]
It must have been hard to be a servant girl in a heathen land.

SERVANT GIRL: It was. At first I was very homesick and I didn’t know how I could stand it. But I
decided to trust God and obey my mistress. She and her husband were kind to me.
Soon, I grew to love them.

SARAH: [Excited] You loved them so much you even told them about the prophet Elisha so Captain Naaman could be healed.

[SERVANT GIRL smiles and nods.]

CHOIR: *Sick Captain Naaman*

MOTIONS:

NAAMAN and SERVANT stand in front of CHOIR and make appropriate gestures to fit their words.

Naaman walked in

Up to his chin

Naaman ducked under

Rising at last

Eyes open in wonder

Now where are your spots?

What are you thinking?

What are your thoughts?

NAAMAN, SERVANT, and CHOIR walk in place. Repeat.

Bring right hand up under chin. Repeat.

Deep knee bend

Stand tall

Open eyes as big as possible

SERVANT does motion on his final solo;

CHOIR does motion on last chorus.

Shrug shoulders, lift hands with palms up

Hands down at side

Raise eyebrows and right hands to indicate question

Sick Captain Naaman

John Knapp II

Patricia Souder

CD 22

Moderato (♩ = 100)

CD 23, v. 2

CD 24, v. 3

CD 25, v. 4

SERVANT (solo)

1. Naa - man, dear mas - ter, All
 2. Naa - man, dear mas - ter, All
 3. Naa - man, dear mas - ter, All
 4. Se - ven times un - der, E -

NAAMAN (solo)

co - vered with spots! What are you think - ing? What are your thoughts? E -
 co - vered with spots! Now what are you think - ing? What are your thoughts? This
 co - vered with spots! Now what are you think - ing? What are your thoughts? I'm be -
 li - sha had said; You must pinch your nose shut, and push down your head! But this

Slow gradually to emphasize Naaman's distress)

7
 li - sha, the pro - phet, said God would de - li - ver, if se - ven times un - der I
 Jor - dan is mud - dy and nas - ty. Oh, please! I'd ra - ther stay sick and
 gin - ning to shi - ver, this wa - ter's so cool. My clothes are all clam - my, I
 Jor - dan is mud - dy and nas - ty. Oh, please! I'd ra - ther stay sick and

rit. poco a poco

CHOIR: *a tempo*

10

dip in this ri - ver! — So han - di - ly, span - di - ly, Naa - man walked in. — He
 keep my di - sease. — Still han - di - ly, span - di - ly, Naa - man stayed in. — He
 feel like a fool. — Still han - di - ly, span - di - ly, Naa - man stayed in. — He
 keep my di - sease. — Still han - di - ly, span - di - ly, Naa - man stayed in. — He

a tempo

13

wad - ed in wa - ter up to his chin. —
 stood in the wa - ter up to his chin. —
 stood in the wa - ter up to his chin. — up to his chin. — Then se - ven whole times —
 stood in the wa - ter

1, 2, 3 4

1, 2, 3 4

17

Naa - man ducked un - der, Ri - sing at last, — Eyes o - pen in won - der. — His le - pro - sy left — with - out

21

lea - ving a trace. — There did - n't re - main — a white spot on his face. —

24

SERVANT (solo)

Naa - man, dear mas - ter, — Now where are your spots? — What are you think - ing?

The musical score for the Servant solo consists of three measures. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff with a key signature of two flats. The melody features eighth and quarter notes with slurs and accents.

27

pp CHOIR: (As an echo)

What are your thoughts? — Naa - man, dear mas - ter, — Now where are your spots? —

The musical score for the choir consists of three measures. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats. Dynamics include *pp* and *p*. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

30

What are you think - ing? What are your thoughts?

The musical score for the Servant consists of two measures. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats. Dynamics include *mp* and *mf*. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

SARAH: How happy you must have been when Naaman was healed!

SERVANT GIRL: Oh, it was even better than that. Captain Naaman also came to believe in the true God.

SARAH: I can't think of anything more wonderful! [Pauses for a moment] I do hope God will let me do something just as important someday.

SERVANT GIRL: He will, Sarah. I know he will. [Confidentially] And I think it may be very soon. If we really love and trust the Lord, He uses us in amazing ways even when we're still young. [Pauses and looks at SARAH] Wasn't there a boy who became king when he was just eight years old?

SARAH: Why, yes, I think there was. Let's see, what was his name? I think it was Jo... Jo...

SARAH and SERVANT GIRL together: Josiah!

CHOIR: ***Crown the Prince Josiah!***

MOTIONS for Final Refrain:

If possible, CHOIR can form a processional aisle through which JOSIAH can walk May also remain in lines as before.

One child crowns JOSIAH.

JOSIAH then walks proudly through processional aisle or in front of CHOIR. CHOIR salutes him.

Serve the Lord JOSIAH stops, extends hand heavenward

Although he's only eight! JOSIAH drops head to side

[CLAUDIUS, a Roman soldier, enters STAGE RIGHT during song and stands at attention in corner where INN and CLOTH SHOP meet.]

[REUBEN re-enters from STABLE near end of song. Sits down on bench.]

Crown the Prince Josiah!

Patricia Souder, Verses
John Knapp II, Chorus

Patricia Souder

Choir CD 27 With dramatic despair (♩ = 80) *mf*

1. Do-ing right was one big bo-ther— to

f *mf*

3

5 young Jo - si - ah's fa - ther.— Af-ter all, he was the king up - on the throne! Bow-ing

f *mf*

8 low to i - dols go - ry, — he de - fied the God of glo - ry, — And so this wic - ked king was o - ver -

rit. *rit.*

CHORUS CD 28
f Increase tempo; gradually brighten (♩ = 100)

11 thrown. Crown the prince Jo - si - ah! Make him Chief of State. Jo

f

8

16

si - ah wants to serve the Lord, Al - though he's on - ly eight!

rit. *a tempo*

21

mf CD 29

2. Well, con - di - tions were out - ra - geous; A - pos - ta - sy con - ta - gious, When

mf

24

va - liant young Jo - si - ah took com - mand. But soon af - ter co - ro - na - tion, He called for re - for - ma - tion and

mf

28

rit. CHORUS CD 30

f Joyously ($\text{♩} = 100$)

smashed the i - dol groves through - out the land. Crown the Prince Jo - si - ah! Make him Chief of

rit. *a tempo* *f*

33

State. Jo - si - ah wants to serve the LORD, To stamp out sin; O - bey God's Word: That's why Jo - si - ah's

CD 31

ff Selected Voices

39

Crown the prince Jo - si - ah! Make him Chief of State. Jo - si - ah wants to
great! Crown the prince Jo - si - ah! Make him Chief of state. Jo - si - ah wants to

45

serve the LORD, Al - though he's on - ly eight!
serve the LORD, Al - though he's on - ly eight!

50

SARAH: [Joyously] Imagine being a king at eight! [Smiles broadly] Well, I must go back inside to help Mama, but I'm so glad you came.

SERVANT GIRL: I'm glad I came, too. [SARAH and SERVANT GIRL hug each other.]

[SERVANT GIRL returns to CHOIR; SARAH exits to INN.]

REUBEN: [Stands and sighs] A king at eight! [Takes deep breath, shakes head, and walks to STAGE RIGHT dejectedly.] Here I am, thirteen, already a man, and still a nothing in a town where nothing ever happens.

[Starts to sing "Nothing Happens Here at Home"]

[CLAUDIUS approaches REUBEN after he sings the first two lines.]

CLAUDIUS: You want to move to Rome, son?

REUBEN: I . . . ah, I just think Rome would be more exciting than Bethlehem.

CLAUDIUS: Indeed it is! Rome is the center of sports, pleasure, and learning. It's where all important decisions are made . . . even those that affect Bethlehem.

REUBEN: That's what I thought.

CLAUDIUS: You're a smart young man to figure that out. I've been on duty for eighteen months in this little fleabag of a village, and I can't wait to get back to Rome. But, you know, son, you are the first Jew I've ever heard speak of Rome without contempt. You must be an unusually bright and enterprising young man.

REUBEN: Why, thank you, sir. No one has ever said that to me before.

CLAUDIUS: [Smiles smugly to himself] No, I don't suppose they have. [Polishes medal on chest] If I were able to work out the details for you to go to Rome, how soon could you be ready?

REUBEN: [Excited] Who, me? Why, I could be ready tonight.

CLAUDIUS: Well, then, gather your things together and meet me behind the Fish Market just after the Third Watch begins.

REUBEN: Yes, sir. I'll be there!

CLAUDIUS: [Sternly] And don't be late.

REUBEN: Of course not, sir.

[CLAUDIUS marches off STAGE LEFT. REUBEN starts to walk toward INN, but is intercepted by Jonah.]

[JONAH enters from CHOIR]

JONAH: So, you plan to run away to Rome?

REUBEN: How did you know? It's supposed to be a secret.

JONAH: Secrets have a way of causing problems . . . BIG problems.

REUBEN: There won't be any problems with this plan.

JONAH: That's what I thought, too.

REUBEN: What do you mean by that? Who are you, anyway?

JONAH: [Chuckles] I'm Jonah. When I heard you were going to meet Claudius behind the Fish Market, I knew something was fishy. An no one knows fish stories better than I do!

REUBEN: [With a half smile] No, I suppose not. But your story just proves that I'm right. You didn't want to leave home.

JONAH: You mean I sang: [To the tune of "Nothing Happens Here at Home"]
"I do not want to preach and roam . . .
I'm very happy here at home . . . "?

REUBEN: Right! Just the opposite of me.

JONAH: Just the opposite in terms of travel plans, but exactly the same in our stubborn disobedience to the Almighty God.

REUBEN: Ouch! That hurts.

JONAH: Sorry. Just thought a word to the bright and enterprising might help prevent a whale-sized disaster.

CHOIR: ***Jonah***

MOTIONS:

<i>Ninevah</i>	Turn sharply and point toward Ninevah
<i>the children</i>	Face front; stick out tongues, shadow box after singing “misbehaved”
<i>ranted</i>	Pull hair; “raved” – fists in air
<i>Ninevah</i>	Turn and point
<i>God</i>	Face forward; point upward
<i>missionary</i>	Point to JONAH
<i>other way</i>	JONAH hunches shoulders, raises hands, wrinkles nose, and gives “Who Me?” expression
<i>scary</i>	CHOIR trembles

During interlude JONAH goes to center stage and lies down as if asleep

<i>when a wild storm arose</i>	Sway with music
<i>took poor Jonah</i>	Waken JONAH
<i>and flung him in the sea</i>	Make throwing gesture

Resume motions at “Ninevah” above.

<i>prayed</i>	Fold hands as if praying
<i>repented</i>	Bow heads
<i>changed their ways</i>	Nod heads
<i>God</i>	Point up
<i>saved</i>	Hands up in praise

Jonah

John Knapp II, Verses 1-5

Patricia Souder

Patricia Souder, Verses 6-8 [CD 32]

Swing feel (♩ = 144)

Piano

5 CHOIR *mf*

In the town of Nin - e - veh, The chil - dren mis - be - haved, And

9 all their mo - thers rant - ed while all their fa - thers raved. So

13 to the town of Nin - e - veh God sent a mis - sion - a - ry, But

legato

CD 33

17 *rit.*

Jo - nah sailed the o - ther way, For preach - ing there was sca - ry.

rit. *Freely* *a tempo*

22 *f*

But when a wild storm a - rose From

f

27 *rit.* *Very slowly*

which they could not flee, The sail - ors took poor Jo - nah, and flung him in the sea.

rit. *Very slowly*

CD 34

33 *mf a tempo*

(Drop rock!) Think - ing he could run from God had proved a fool - ish wish, For

mf *a tempo* *legato*

38

God caught up with Jo - nah in the sto - mach of a fish. Now a pro - phet who was

43

sor - ry was - n't food the fish had craved, So he threw up Jo - nah on the shore And

48

CD 35

Jo - nah's life was saved.

48

Freely

53

f

Poor Jo - nah learned he could - n't fool God; He'd had a gha - st - ly

53

f

57 *rit.* *Very slowly* CD 36 *mf a tempo*

ride. "I'll go to Nin - e - veh, dear Lord," the half-drowned preach - er cried. In the town of

rit. *mf a tempo legato*

64

Nin - e - veh, the child - ren stopped and prayed, And all the moms re - pent - ed; the

64

69

fa - thers changed their ways. Now a ci - ty that was sor - ry was pre - cise - ly what God

69

74

craved. So the Lord looked down in mer - cy sweet, And Nin - e - veh was saved.

74

REUBEN: [Shrugs shoulders] Well, at least you got to travel!

JONAH: You don't give up, do you?

REUBEN: Actually, you have made me think.

[MICAH enters from CHOIR]

JONAH: Reuben, I'd like you to meet Micah.

REUBEN: Nice to meet you, sir.

MICAH: Reuben, it won't be long before Claudius comes back. You're of age and legally free to go. But before you make your decision . . . and it could be a rather final one . . . there is something you should know.

REUBEN: What's that?

[SARAH re-enters from INN and stands quietly as MICAH talks.]

MICAH: Bethlehem is a little town with a big future.

REUBEN: What do you mean by that?

MICAH: Don't you remember my prophecy that Messiah would be born in Bethlehem? Don't you think that makes Bethlehem an important place?

SARAH: [Steps forward and speaks with enthusiasm] It makes the ultimate in importance. In fact, that's why Mama and Papa love Bethlehem so much.

CHOIR: *The Prophet Micah* followed by *Bethlehem Medley* in background as dialogue resumes

MOTIONS:

MICAH stands in front with scroll as if preaching.

*Long ago, I
Micah's
hear
eating lunch
Nonetheless
Christ
tiny Bethlehem*

Choir members point to selves on rest after "I"
Point to MICAH
Cup hands around ears
Stoop down
Stand up
Point upward [MICAH points upward too]
Turn heads to look stage left at courtyard scene.
Sweep right arm across front of body to point in same direction.

The Prophet Micah and Bethlehem Medley

John Knapp II [CD 37]

Patricia Souder

Choir

Playfully. With light touch. ($\text{♩} = 140$) *mf*

Long a-go I have a hunch, Mi-cah's whole re -

port You could hear while eat-ing lunch; His mes-sage was that short.

11 None-the-less his pro-phe-cy con-tained this pre-cious gem: Christ would come

16 e-ven-tual-ly from ti-ny Beth-le-hem.

[CD 38]

BETHLEHEM MEDLEY

Tenderly ($\text{♩} = 68$) *** Dialog begins

rallentando *p*

***[The following dialogue is read beginning at measure 20 with “Bethlehem Medley” playing softly in the background. Flute solo should be quite subdued or eliminated if dialogue is not finished by measure 34.]

REUBEN: But it’s been a thousand years since you wrote that!

MICAH: It hasn’t been that long, Reuben, but it has been a long time. For us, that is. You see, for God, a thousand years is as a day and a day as a thousand years.

[REUBEN nods, then walks across stage slowly, deep in thought. MICAH joins REUBEN, putting his hand on his shoulder.]

MICAH: It’s a hard time, isn’t it? You’re a man, eager to find out who you are, eager to test your strength, eager for challenge and adventure. And yet, your heart isn’t sure. You need to ask God what He has in mind for you. He’ll show you His plan for your life.

[REUBEN nods. MICAH returns to CHOIR. CLAUDIUS marches in stage right, comes aside REUBEN.]

CLAUDIUS: Hello there, son. [Lowers voice and speaks directly to REUBEN in familiar but secretive tone] Fine night for going to Rome, isn’t it? [In demanding tone] You are ready, aren’t you?

REUBEN: [Hesitantly] I . . . ah . . . I . . . I’ve changed my mind. I don’t think I’ll go to Rome after all.

CLAUDIUS: You’re not going? [Curls lip in derision] You’re crazy to throw away such a great opportunity.

REUBEN: Maybe so, sir.

CLAUDIUS: Then change your mind and go with me . . . unless you’re afraid to leave your mother! [Laughs sarcastically]

REUBEN: I’m not afraid to leave my mother. But I am afraid to leave my heritage . . . my people . . . my God.

CLAUDIUS: I should’ve known. That’s the thanks I get for trying to help a Jewish boy get ahead. I’ll just have to enjoy the rich foods and hot baths myself.

REUBEN: I’m sorry, sir. Thank you for trying to help. It’s just that I’ve decided to serve the living God no matter what He wants me to do or where He wants me to go . . . or stay.

[CLAUDIUS marches off haughtily. REUBEN joins CHOIR.]

CHOIR: “If I could travel wide and far” through the end of *O Little Town of Bethlehem*

21

Musical score for measures 21-26. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a mix of chords and moving lines in both hands.

27

Musical score for measures 27-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with a similar texture of chords and moving lines.

33

FLUTE With expression ($\text{♩} = 72$)

mf

Musical score for measures 33-37. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 33 is marked with a 'FLUTE' instruction and 'With expression ($\text{♩} = 72$)'. The dynamic marking *mf* is present. The flute part begins in measure 33 with a melodic line. The piano accompaniment continues with chords and moving lines.

38

Musical score for measures 38-43. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music concludes with a final chord in measure 43.

43 CD 39

FLUTE

CHOIR *Wistfully*

mf If I could tra - vel wide and far I'd

[***NOTE: If dialogue requires more time,
CHOIR may enter at measure 57.]

48

mf

see much more than one bright star! I wish that I could

53 CD 40

mp

mf With expression ($\text{♩} = 84$)

move to Rome. — — No-thing hap-pens here at home. — — O lit-tle town of Beth-le-

Tenderly *p* L.H.

mp

59

hem, How still we see thee— lie! A - bove thy deep and dream-less sleep the si-lent stars go by. Yet in thy

L.H. L.H. L.H. *sim.*

66

dark streets shi - neth now the ev - er - last - ing— Light; The hopes and fears of all the

71

years are met in thee to - night.

(Chime)

SCENE 2

[Just after midnight. REUBEN and SARAH look through bedroom windows from behind set.]

REUBEN: [Restless. Looks out bedroom window.] I just can't sleep.

SARAH: I can't either. It seems awfully bright in here tonight.

REUBEN: I know. [Cranes neck out window] Sarah, look over there. [Points up to sky] Why, that's the brightest star I ever saw.

SARAH: [Looks where REUBEN is pointing] Oh, Reuben, it's beautiful! [Peers at star from several different angles] I know I'm tired, but it sure looks like that star is right over our stable.

REUBEN: [Covers mouth as if suddenly remembering something] The stable! Oh, Sarah, I forgot to tell you. Papa put a man and his wife in the stable because the woman's about to have a baby.

SARAH: [Wide-eyed] They're going to have a baby? Reuben, let's go see if they need anything.

CHOIR: *What Would the People of Bethlehem Say?*

[CHOIR fills stage. Children may use facial and body gestures during refrains to indicate wonder and bewilderment. Verses may be sung by soloists.]

[The musical interlude which follows "What Would the People of Bethlehem Say?" serves as a bridge between SCENE 2 and "Manger Alleluia," which is the finale. It allows time for the scenery to be changed for SCENE 3 and for CHOIR members to go to their assigned places for "Manger Alleluia."]

What would the People of Bethlehem Say?

Patricia Souder, Verses
John Knapp II, Chorus

Patricia Souder

CD 41
Spirited (♩ = 132)

mf

CD 42, v. 2
CHOIR or SOLO

5

1. The town was packed with peo-ple that night— Who'd come from wide and
(2. When) clothed in new-born ba-by flesh,— Christ was not re-cog-

mf

9

far; nized. Op-pressed and taxed by Ro-man might,— Did they see Je-sus'
For com-ing in such hum-ble dress,— He caught them by sur-

13

CHORUS:

star? prise! What would the peo-ple of Beth-le-hem say,— if

f

16

they on-ly knew ——— that two blocks a - way The a - wait-ed Mes-si - ah had come to their town with a

20

1.

ha-lo of hay in - stead of a crown?

2. When

24

2.

ha-lo of hay in - stead of a crown?

CD 43

rit.

What Would the People of Bethlehem Say?

28 *Optional second part*

28 *Slower; Broaden*

What would the peo - ple of Beth - le - hem say, if they on - ly knew that

3 3 3 3 3 3 3 3

31

Beth - le - hem say, If they on - ly knew that two blocks a - way The Mes -

two blocks a - way The a - wait - ed Mes - si - ah had come to their town with a

3 3 3 3 3 3 3 3

34

si - ah wore hay in - stead of a crown?

ha - lo of hay in - stead of a crown?

3 3 3 3 3 3 3 3

SCENE 3

[Stages during MUSICAL INTERLUDE as indicated in musical score]

[Manger scene inside stable. MARY holds BABY. JOSEPH stands beside her. Several SHEPHERDS kneel in adoration. SARAH runs forward to see the BABY. REUBEN stops to talk with the shepherds.]

SARAH: [To Mary] Oh, what a lovely baby! I wish I had known you were going to have a baby. You could have had the corner of the room where I sleep.

MARY: [Smiling warmly] Do not feel sad, my child. Your father was kind to give us this quiet place.

SARAH: [Wrinkling nose] I don't think I would have liked to have been born in a stable with a bunch of smelly animals.

MARY: Perhaps not.

SARAH: Is there anything you need? Water or blankets or . . . or . . . anything?

MARY: You have a kind heart, and you may help me care for the baby tomorrow.

JOSEPH: Mary brought everything we needed for the birth. You see, we knew Jesus would be born in Bethlehem because of Micah's prophecy.

SARAH: Micah's prophecy? [Pauses as she looks at MARY quizzically] Reuben and I were just talking with . . . [Covers mouth as she realizes what has happened] Reuben Reuben . . . !

REUBEN: [Runs to SARAH] Sarah, I'm sure glad I didn't run off to Rome tonight. Angels told the shepherds that **this is Messiah!**

SARAH: [Punching REUBEN playfully] So you thought nothing ever happens here at home?

REUBEN: Nothing but the most important event in all of history!

[EVERYONE joins the CHOIR for *Manger Alleluia*

“Manger Alleluia” is scored for a descant part and an optional ADULT CHOIR. If the ADULT CHOIR is used, it is suggested that they enter from the rear of the auditorium and flank the CHILDREN'S CHOIR as the children kneel before the CHRIST CHILD in a grand finale.]

Musical Interlude

CD 44

Spirited ($\text{♩} = 132$)

Patricia Souder

The first system of the musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Spirited' with a quarter note equal to 132 beats per minute. The dynamic is *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece, starting at measure 7. The dynamic increases to *f*. The right hand has a more active melodic line with many sixteenth notes, and the left hand continues with a steady accompaniment.

The third system starts at measure 12. It features a prominent sixteenth-note figure in the right hand. A fingering of 6 is indicated for the left hand in measure 14. The dynamic remains *f*.

FLUTE ($\text{♩} = 72$)

Expressively; With longing

The fourth system begins at measure 17 with a flute entry. The tempo is significantly slower, marked *molto rallentando*. The flute part is marked *mp* and includes accents and slurs. The piano accompaniment is also marked *mp* and consists of sustained chords.

The fifth system starts at measure 26. The tempo returns to the original 'Spirited' pace. The dynamic is *mf*. The right hand has a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment.

Playfully; With a light touch (♩ = 144)

36

mf

39

44

49

Tenderly; Freely (♩ = 76) **Begin dialog for Scene 3

CD 46

rallentando

p

55

60

Rit.

66

Segue to "Manger Alleluia"

Manger Alleluia

John Knapp II

Patricia Souder

73 Reverently joyous (♩ = 96)

CD 47

78 Children's Choir

Once in a feed - ing trough My Sav - ior

82

lay. His ve - ry first mat - tress, A hand - ful of

86 CD 48

Descant *mp* *cresc.* *mf*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

hay.

mp *mf*

90

ia, Al-le-lu-ia, Al-le-lu - ia, Al-le-lu - ia!

Children's Choir *mf*

O come, all ye faith - ful,

Adult Choir (Optional) *mf*

O come, all ye faith - ful,

95

Al - le-lu!

Al - le-lu - ia, Al-le-lu,

joy-ful and tri - um - phant, O come ye, O come— ye to Beth - le -

joy-ful and tri - um - phant, O come ye, O come— ye to Beth le -

CD 49

101 Al - le - lu - ia!

hem. Come and be - hold Him, Born the King of

hem. Come and be - hold Him, Born the King of

106 Al - le - lu!

mp an - gels. O come let us a - dore *mf* Him, O come, let us a - dore *f* Him, O

106 an - gels. O come, let us a - dore *mf* Him, O *f*

106

mp *mf* *f*

8vb-----

111

Al - le - lu - ia!

come let us a - dore Him, Christ,

come, let us a - dore Him, Christ,

114

Al - le - lu!

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

the LORD.

the LORD>

118
ia! A - - - men.

118
A - - - men.

118
A - - - men.

L.H.

The musical score consists of four systems. The first system contains two vocal staves (Soprano and Alto) with lyrics 'ia!', 'A', and 'men.'. The second system contains two piano staves (Right and Left Hand) with the number '118' above each. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The third system continues the piano accompaniment. The fourth system shows the piano accompaniment concluding with a final chord and a fermata over the final note.

CAST

- SARAH:** Daughter of innkeeper, sister to REUBEN. 9-12 years old. Large speaking part.
- REUBEN:** Son of innkeeper, brother to SARAH. 13 years old, but can be played by a younger child. Large speaking part and a solo.
- JOSEPH:** Could be played by a boy or a girl. Leader of a chant.
- CALEB:** Older man with a cane. Non-speaking part.
- MOSES:** Leads motions to a song. Non-speaking part.
- MIRIAM:** Sister of MOSES. Small speaking part.
- MOTHER
and ANNA:** Lead motions to a song. Non-speaking parts.
- SAMUEL:** Small speaking part and solo with acting.
- ELI:** Small solo with acting.
- DAVID:** Small speaking part with actions during a song.
- SERVANT GIRL:** Israelite captive in Naaman's home. Small speaking part.
- SERVANT:** Male servant of Naaman. Acting during a song. Non-speaking part.
- NAAMAN:** Acting during a song. Non-speaking part.
- JOSIAH:** Acting during a song. Non-speaking part.
- CLAUDIUS:** Roman soldier. Speaking part.
- JONAH:** Small speaking part and solo.
- MICAH:** Small speaking part.
- MARY:** Speaking part.
- JOSEPH:** Small speaking part.