

Welcome to Bethlehem

A MUSICAL STAGE PLAY FOR CHRISTMAS

FOR ACTORS, SOLOISTS, CHOIR & ORCHESTRA

PREVIEW ONLY

CREATED BY
Joel Lindsey, Jeff Bumgardner,
Heidi Petak & Daniel Semsen

ARRANGED & ORCHESTRATED BY
Daniel Semsen



WORD MUSIC
& CHURCH RESOURCES

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Approximate Performance Time: 67 Minutes

COMPANION MATERIALS

	PHYSICAL UPC#	DIGITAL UPC#
Choral Book	080689605178	0806890921681
Listening CD	080689979224	080689092688
Accompaniment Trax (Split)	080689015687	080689093685
Accompaniment Trax (Stereo)		080689094682
Practice Trax	080689778056	080689096686 (Soprano)
		080689097683 (Alto)
		080689098680 (Tenor)
		080689099687 (Bass)
		080689095689
Accompaniment DVD	080689547093	
DVD Preview Pak	080689656392	
Bulk CDs (10-pak)*	080689904721	
Orchestration	080689567674	080689100680
Stem Mixes	080689804144	080689102684
Chord Charts/Lead Sheets		080689101687
Production Manual	080689365973	080689103681
Posters (12-pak)	080689526145	
Bulletins (100-pak)	080689526152	

*This package of 10 Listening CDs provides an inexpensive way for your choir members to have their own copy of the recording.
For digital availability of these and other products, go to wordchoralclub.com

ORCHESTRATION INSTRUMENTATION:

SCORE	RYTHM	ALTO SAX 1, 2
FLUTE 1, 2 (PICCOLO)	VIOLIN 1*	(doubles Horn 1, 2)
OBOE	VIOLIN 2*	TENOR SAX/BARITONE T.C.
CLARINET 1, 2	VIOLA*	(doubles Trombone 1, 2)
HORN 1, 2	CELLO	BARITONE SAX
TRUMPET 1, 2	STRING BASS	(doubles Tuba)
TRUMPET 3	CLARINET 3	STRING REDUCTION
TROMBONE 1, 2	(doubles Viola)	LEAD SHEET
TROMBONE 3	BASS CLARINET	CHORD CHART
TUBA	(doubles String Bass)	
PERCUSSION 1, 2	BASSOON	
PERCUSSION 3, 4	(doubles Cello)	
HARP	SOPRANO SAX	
	(doubles Oboe)	

*Simplified parts included as needed
**Instrumentation may vary by song

EDITED BY SARAH HUFFMAN & ANISSA SANBORN

ENGRAVED BY BRENT ROBERTS

PRODUCTION DESIGN BY FUDGE CREATIVE

1 This symbol indicates a track number on the Accompaniment Compact Disc. Selecting a given CD track number will start the accompaniment track at the corresponding musical section indicated in the choral book.

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ACCOMPANIMENT DVD CUE POINTS

- | | | | |
|---|-------------------------------|----|--------------------------------------|
| 1 | WELCOME TO BETHLEHEM (OPENER) | 10 | O LITTLE TOWN OF
BETHLEHEM MEDLEY |
| 2 | WE COME HERE EVERY CHRISTMAS | | <i>with</i> |
| 3 | BACK AT HOME | | IT CAME UPON THE MIDNIGHT CLEAR |
| 4 | WHEN I THINK OF BETHLEHEM | | <i>and</i> |
| 5 | EVERYTHING CHRISTMAS CAN BE | 11 | ANGELS WE HAVE HEARD ON HIGH |
| 6 | MONOLOGUE UNDERSCORE | 11 | YOU HAVE CHANGED THE WORLD |
| | <i>with</i> | 12 | EVERYTHING CHRISTMAS CAN BE |
| | SILENT NIGHT! HOLY NIGHT! | | (FINALE) |
| 7 | WE NEED A SILENT NIGHT AGAIN | | |
| 8 | THIS TIME NEXT YEAR | | |
| 9 | HOPE | | |
- OPTIONAL SFX ON DATA DISC #2:
- Pearly Whites

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PROLOGUE

(The beautifully-decorated lobby of the Bethlehem Inn in Bethlehem, Pennsylvania, a perfect place to stay at Christmas)

[  music begins to “Welcome to Bethlehem (Opener)”]

(As the music begins, MRS. WISEMAN and FRANCES stand at the front desk of the Bethlehem Inn talking to bellhop ADAM, who stands nearby with a luggage cart. Bellhop JAMIE loads suitcases onto a cart and escorts GUESTS through the lobby. The door opens and more GUESTS enter to check into the hotel.)

STAFF: *(ms. 6) (enthusiastically greeting)* **Welcome to Bethlehem!**

(The staff attends to the GUESTS. JAMIE pushes the cart of suitcases offstage. MR. WISEMAN enters from the interior of the hotel and crosses through the guests and staff to address the audience in a grandiose manner.)

MR. WISEMAN: *(meas. 8)* **Bethlehem, Pennsylvania! It may just be a dot on the map for some, but much like our namesake city halfway around the world, for those of us who call it home, it’s the center of the universe! And at Christmastime, this inn is the centerpiece of Bethlehem, Pennsylvania. We’ve got a room waiting just for you. So, welcome to Bethlehem!**

Welcome to Bethlehem

Words and Music by
JOEL LINDSEY
and JEFF BUMGARDNER
Arranged by Daniel Semsen

DVD 1

1

Broadway feel, swing 8ths ♩ = 120

N.C.

(Strings)

f

(Timpani)

(Horns)

Majestic ♩ = 75

In two ♩ = 95

STAFF: "Welcome to Bethlehem!"
N.C.

rit.

ff (Play)

rit.

G Bm D D

MR. WISEMAN: "Bethlehem, Pennsylvania..."

G7

8

mp

N.C.

11

(sim.)

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14 N.C. Cmaj7 C6

17 Cmaj7 C6 Cmaj7 C6 Cmaj7 C6

20 G7

23 $\text{♩} = 80$ D (slow arpeggio) ... So, welcome to Bethlehem!"

Straight 8ths $\text{♩} = 88$
mf MR. WISEMAN (with some freedom, conversational)
 26 It's our big - gest week - end of the en - tire year.
 D C G

26 ***mf***

28

Folks from thir - ty - sev - en states will all be stay-ing here. I'm

D C G

30

$\text{♩} = 83$

The-o-dore Wise-man, Gen-eral Man-a-ger of this fine ho-tel and it's my

C D

32

molto rubato

joy—no, it's my pri-vi-lege—to make sure your stay is, well, per-fect-ly

Em N.C. A9 C# Am9 N.C.

molto rubato

**(MR. WISEMAN pulls a white handkerchief out of his sleeve, covers his other hand, and then with the flair of a magician, dramatically lifts the scarf to reveal a candy cane which he gives to a child GUEST)*

(JAMIE enters with an empty luggage cart. ADAM now has a full cart of suitcases. They cross.)

rit. 3 $\text{♩} = 90$

swell.

rit. *(Drum fill)*

34

34

D G7

37

40 **ADAM** **JAMIE: Hey there, Adam!** **ADAM (holding up his phone)**

What's up Ja-mie? Did you see my last re-cord-

40 G7

43 **JAMIE: I'm workin'...six days without a break!**

- ing?

43

ADAM and JAMIE (to the guests)

46

Wel - come to Beth - le - hem! —

46

G D D13 G G7

MRS. WISEMAN
(offering candy to Frances)

FRANCES: Yes, Ms. Wiseman!

FRANCES

49

Choc - 'late, Fran - ces? And

49

G7

MRS. WISEMAN: 'Tis the season for caffeine!
(rises to get coffee) (FRANCES pops the candy)

52

may - be a cup of cof - fee.

52

in her mouth and turns
abruptly as guests approach
the front desk.)

(ADAM enters with an empty luggage cart and tries to record a
video with his phone of FRANCES with the candy in her mouth.
She puts out her hand to block his shot.)

MRS. WISEMAN & FRANCES (addressing guests)
(Frances sings with a mouth full of chocolate)

STAFF (and CHOIR)
mf unison

55

Wel-come to Beth - le - hem! — It's our

55

G D D13 G G7

58

man - tra, it's our mot - to, it's the way — we greet each guest.

58

C6 Cm6 Eb G

61

div.

We have prac - ticed, we've per - fect - ed how to say —

div.

61

C6 Cm6 Eb

The musical score is written for a vocal ensemble (Mrs. Wiseman & Frances, and the Staff/Choir) and piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The score is divided into systems, with measures 55, 58, and 61 marked at the beginning of new systems. The lyrics are: 'Wel-come to Beth - le - hem! — It's our man - tra, it's our mot - to, it's the way — we greet each guest. We have prac - ticed, we've per - fect - ed how to say —'. The piano accompaniment features chords such as G, D, D13, G, G7, C6, Cm6, and Eb. The score includes a large diagonal watermark reading 'FOR PREVIEW ONLY'.

MR. WISEMAN

64

Look each pa - tron

it with real zest!

64

G G7 C6

in the eye, shoul - ders back and head held high...

67

in the eye, shoul - ders back and head held high...

67

G B Em7

in the eye, shoul - ders back and head held high...

(Mr. Wiseman)

70 *f*

Let them see those pearl - y whites. Wel - come to Beth - le - hem!_

(Choir)

Wel - come to Beth - le - hem!_

70 C B7 Em $\frac{Em}{D}$ $\frac{A7}{C\#}$ G D D13

f

73 4

73 8

73 G7 *mp*

76 *mf* MR. WISEMAN MRS. COOPER: Mr. Wiseman.

Mrs. ____ Coop-er,

76 *G7* *mf*

79 MR. WISEMAN MRS. COOPER: Oh! (turning to ABBY) My grand-
who's this young one with_ you?

79

daughter; her first year here!

82 *f* MR. WISEMAN

Wel-come to Beth - le - hem! ____ It's our

f STAFF (and CHOIR) *f* unison

Wel-come to Beth - le - hem! ____ It's our

unison

82 *G D* *D13* *G* *G7*

(MR. WISEMAN takes off his hat and waves his white handkerchief over it. ABBY, surprised, looks inside, takes out a red Santa hat and happily puts it on her head. MR. WISEMAN puts his own hat back on.)

85 (Mr. Wiseman)

man - tra, it's our mot - to, it's the way — we greet_ each guest.

(Staff and Choir)

man - tra, it's our mot - to, it's the way — we greet_ each guest.

85 C6 Cm6 Eb G

FOR PREVIEW ONLY

88

We have *div.* prac - ticed, we've per - fect - ed how to say_

We have *div.* prac - ticed, we've per - fect - ed how to say_

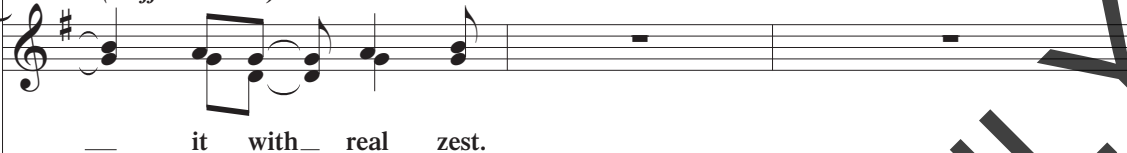
88 C6 Cm6 Eb

FOR PREVIEW ONLY

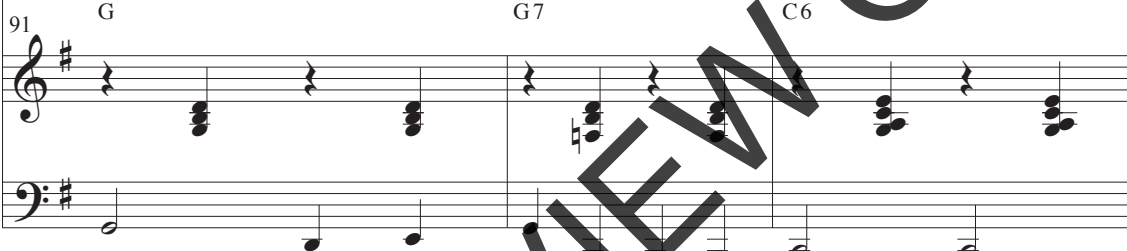
91 (Mr. Wiseman)



(Staff and Choir)

*unison*

Look each pa - tron

*unison*

shoul - ders back_ and head_ held high._

in the eye,_

G
B

Em7



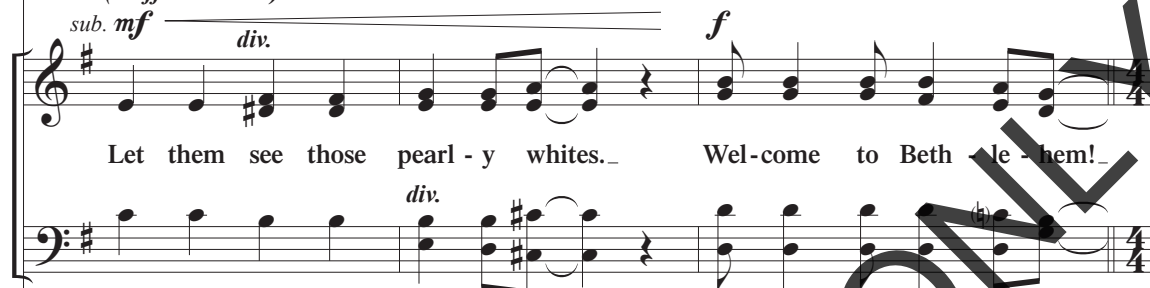
5

(Mr. Wiseman)

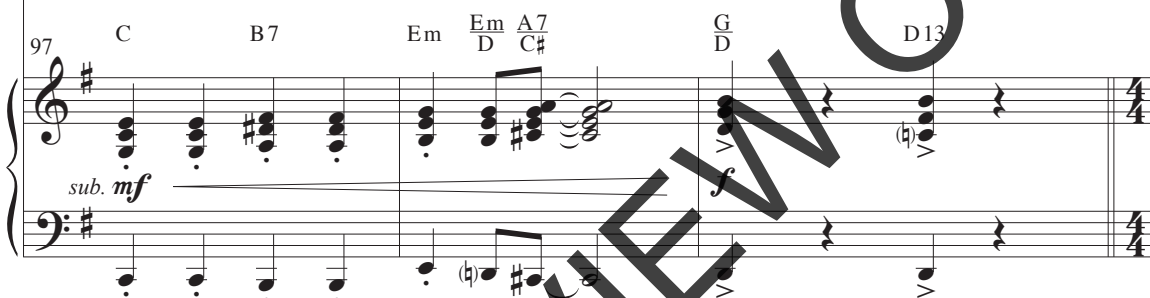


Let them see those pearl - y whites. _ Wel - come to Beth - le - hem! _

(Staff and Choir)



Let them see those pearl - y whites. _ Wel - come to Beth - le - hem! _



mf (spoken)

Ev - ry lamp - shade has been dust - ed, ev - 'ry



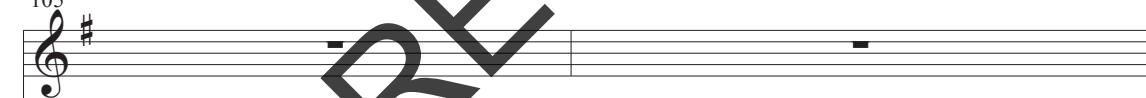
103

*(Staff and Choir)*

floor is neat - ly waxed. We have bus - tled 'til we're bust - ed so our

103 G7 A $\flat$ 7 N.C.

105



guests can be re-laxed! Ev - 'ry bed is coiffed in lin - ens that are

105 A $\flat$ 7 A7 A7

107 *ADAM*

(Staff and Choir)

Our re -

fit for roy - al - ty, just so you will be im - pressed, Miss.

107 B $\flat$ 7 B $\flat$ 7 B 7 N.C.

$\text{♩} = 102$
(Adam shrugs)

109

cep - tion is the best - est!

ALL

Best-est?!

109 *tr* $\sharp$ *mp* N.C.

6 ALL: unison

112 *f* $\text{♪} = \text{♪} \text{ } \text{♪}$ *div.* *Bring it home, swing it!*

This is hos - pi - tal - i - ty! It's our

112 *f* *div.* *Bring it home, swing it!*

114 man-tra, it's our mot - to, it's the way we greet each guest. We have

114 *D6* *Dm6* *F* *A6*

116 prac - ticed, we've per - fect - ed how to say it with real zest.

116 *D6* *Dm6* *F* *A6*

PREVIEW ONLY

118 *CHOIR: unison* *Straight 8ths, molto rit.*

Look each pa-tron in the eye, shoul-ders back and head held high.

div.

118 *Straight 8ths, molto rit.*

D6 Dm6 F A A/G A/F# A/E

(AUDREY, RICHARD,
and BAILEY enter the
hotel)

57 (Opt. SFX -
Pearly Whites)

120 *Slower* *rit.*

Let them see those pearl - y whites.

120 *Slower* *rit.*

D C#7 F#m F#m/E B/D#

FRANCES: Welcome to
Bethlehem! Checking in?
RICHARD: Yes, I am!

122 ♩ = 166 **MR. WISEMAN**

Wel-come to Beth - le - hem!_____

Wel-come to Beth - le - hem!

N.C. A/E E13 A

SCENE 1

MR. WISEMAN: *Welcome, everyone! (turns to MRS. WISEMAN) Well, hello, Mrs. Wiseman. (kisses her on cheek and ADAM snaps a picture with his cell phone)*

MRS. WISEMAN: *(smiling) Well . . . hello, Mr. Wiseman.*

MR. WISEMAN: *(to GUESTS and STAFF) It's so good to have you all back again! Except for you, Adam, and that blasted phone of yours.*

(MRS. WISEMAN gathers a few papers and exits to the interior of the hotel.)

ADAM: That was a "sick" pic of you and your wife, sir.

MR. WISEMAN: Sick?

JAMIE: Sick means like . . . "good."

MR. WISEMAN: Ah . . . makes perfect sense. *(to RICHARD) Nice to see you again, Dr. Jorgensen.*

RICHARD: **And thank you for the welcome, Mr. Wiseman. Even though we live just a few hours away, we come to Bethlehem Inn every Christmas for some good, quality, family time together, don't we?** (*hugs BAILEY who is looking at her phone*)

AUDREY: **Well, not *all of us* are here, Richard.**

RICHARD: (*with meaning*) **Oh, yes we are, Audrey.**

BAILEY: **In my picture, we're all here!** (*holding up her drawing of her family*)

MRS. COOPER: **Well, I, for one, am glad I'm here. Staying at the Bethlehem Inn has been a Christmas tradition since I was a little girl. And now I bring my granddaughter!**

ABBY: **Let's get our Christmas on, Grandma!**

(*MR. WISEMAN again takes off his hat and waves his handkerchief over it. BAILEY looks inside to find nothing. MR. WISEMAN is perplexed as he looks in his hat, punches inside it, and exits. Guests and staff clap rhythmically while MRS. COOPER and ABBY dance together briefly. ADAM shoots a video with his phone of MRS. COOPER dancing. He shows the video to FRANCES.*)

ADAM: (*to FRANCES*) **Aw, man, this footage is "on fleek." I think it's gonna go viral. You know how many "grandma dancing" videos go viral every year?**

FRANCES: (*flatly*) **Nope.**

ADAM: (*excitedly*) **Me neither!**

FRANCES: **You'd better get Mrs. Cooper's permission to post that.** (*FRANCES hands a piece of paper and a pen to ADAM who gets MRS. COOPER to sign the release.*)

(*MRS. WISEMAN enters holding a folder and looking for MR. WISEMAN. She approaches FRANCES.*)

MRS. WISEMAN: (*to FRANCES*) **Where is Theodore?**

FRANCES: **He's . . . (*looking around*) . . . well, I don't know, Mrs. Wiseman. I guess he . . . disappeared!**

MRS. WISEMAN: *(sighing)* **Oh, I'm not surprised. He does want to be a magician.**

FRANCES: *(laughing)* **We know. *(pauses)* Hey, is everything all right?**

MRS. WISEMAN: **No . . . I mean yes, everything is just fine. Fine! *(aggressively)* Fine!**

FRANCES: **I believe you. Sort of. I'll see if I can find him.**

(FRANCES starts to exit just as MR. WISEMAN enters and crosses to MRS. WISEMAN. FRANCES returns to check-in desk.)

MR. WISEMAN: **Ah, Betty, dear. *(clearing throat)* I was just working on my "Tear and Repair" trick. *(she groans)* Here, *(trying to hand her a piece of paper)* tear this piece of paper in as many pieces as you like, and I'll magically put it—**

MRS. WISEMAN: *(interrupting and pulling him to the side)* **Theo, honey, we need to talk. I just got a call from Blake Westinmeyer. He's coming by.**

MR. WISEMAN: **Just to say "Merry Christmas." I'm sure.**

MRS. WISEMAN: **No . . . to convince you we're in trouble. *(opening her folder and handing him a piece of paper)* I ran the numbers again, and he's right. Look! The revenue from Christmas occupancy alone cannot sustain us for another eleven months.**

MR. WISEMAN: **I don't want to see the numbers. *(taking the paper, folding it and hiding it behind his back)* And so, I will make them disappear! *(MRS. WISEMAN sighs in frustration)* Sleight of hand, my dear, sleight of hand!**

MRS. WISEMAN: *(begging)* **Theo . . .**

MR. WISEMAN: *(bringing his empty hands in front of him)* **It's gone. All those headaches over money—poof!**

MRS. WISEMAN: **Honey, this is serious.**

MR. WISEMAN: *(somberly)* **I know. *(Pulling out the folded paper, moves as if to give it to her; then stuffs the paper in his mouth, pretending to swallow)***

MRS. WISEMAN: *(sadly)* **Theo, you haven't learned that trick yet.**

MR. WISEMAN: **Right.**

(MR. WISEMAN takes the paper out of his mouth and hands it back to her. MRS. WISEMAN gingerly takes it with two fingers. They exit to the interior of the hotel together. BAILEY enters and approaches the front desk.)

BAILEY: **Excuse me!**

FRANCES: *(looking over the desk)* **Oh, hi! Can I help you?**

BAILEY: **Can I please have some chocolate? Mommy says you always have chocolate at the front desk.**

FRANCES: **Your mommy is right! Here's one for you,** *(giving a piece of chocolate to BAILEY)* **and one for me!** *(popping a piece of chocolate in her mouth).*

BAILEY: **Thank you!** *(pauses)* **Can I please have one for my sister, too?**

FRANCES: **Your sister?**

BAILEY: *(holding up her picture)* **She's right here next to me in my picture. She would've wanted some chocolate, too.**

FRANCES: **Okay. Here you go, honey** *(handing another piece of chocolate to BAILEY)* **... for your sister.**

BAILEY: **Thank you!**

(BAILEY sets her drawing on a lamp table in order to take a selfie with the chocolate. MRS. COOPER and ABBY enter. BAILEY exits, accidentally leaving her drawing on the table.)

MRS. COOPER: **Oh, Abby! Would you look at this! It's the same bowl that held the Christmas candy when I was a little girl!**

ABBY: *(dryly)* **I hope it's not the same candy.**

MRS. COOPER: **And I remember this beautiful table,** (  *Music begins to "We Come Here Every Christmas")* **GUESTS enter the lobby from the interior and exterior of the hotel to join in this song) and that lamp, and oh, yes . . . those toy soldiers over there! They all have so much meaning for me.**

ABBY: *(without thinking)* **Meaning they're all really old?**

(Realizing what she just said, ABBY covers her mouth and then giggles. MRS. COOPER pretends to be offended, but then joins in the laughter.)

We Come Here Every Christmas

Words and Music by
JOEL LINDSEY
and JEFF BUMGARDNER
Arranged by Daniel Semsen

DVD 2

With slight grandeur; a little eighth-note swing ♩ = 50 ♪ = 3

7

"... and that lamp ...

B $\flat$

C

B $\flat$
D

C
E

C

♩ = 69

... really old?"

HOTEL GUESTS (CHOIR: unison)

mf Stately

8

F

B $\flat$ 6

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11

just a child. We come here ev - 'ry Christ - mas;

11

F

14

we've done that for a while. They treat their guests like

14

B $\flat$ 6 C6

17

div.

fam - i - ly; they love to grant our wish - es.

17

Dm $\frac{F}{C}$ B $\flat$

8

20

That is why we, too, can say we come here ev - 'ry

div.

B $\flat$ F/A F C C/E

23

Christ - mas! We come here ev - 'ry

F C

$\text{♩} = 71$

26

Christ - mas; ev - 'ry Christ - mas we are here, like

B $\flat$ F

29

hang - ing up a stock - ing, buy - ing gifts for those_ so

29

C B $\flat$

32

dear. For the love - li - est_ of hol - i - days_ it's our

32

F B $\flat$ F/A

35

fa - vo - rite tra - di - tion._ That is why we

35

B $\flat$ C Dm B $\flat$

38

come here. Yes, we come here ev - 'ry Christ - mas!

38 $\frac{F}{A}$ C $\frac{C}{D}$ $\frac{C}{E}$ F

(BLAKE
WESTINMEYER
enters and stiffly
approaches the
front desk.)

mf FRANCES

FRANCES: "Checking in? . . .

41

Wel-come to Beth - le - hem!

41 $\frac{F}{C}$ C6 N.C.

FRANCES: (spoken) Checking in?

BLAKE: No. (with disdain) I'm here to see Mr. Theodore Wiseman.

FRANCES: Your name, please?

BLAKE: (enunciating a little too clearly) B-lake West-in-mey-er.

FRANCES: Excellent. I'm sure he'll be glad to see you, Mr. Westinmeyer. Wait here, please. (offering him a piece of chocolate) Chocolate?

BLAKE: (with annoyance) No.

(FRANCES exits and returns with MR. WISEMAN. Approaching BLAKE off to the side, MR. WISEMAN fans out playing cards, silently indicating for BLAKE to pick a card. BLAKE isn't amused as he opens a briefcase, takes out a folder, and attempts to hand it to MR. WISEMAN. Crossing his arms, MR. WISEMAN refuses to take it. MRS. WISEMAN enters, steps between the men, takes the folder, opens it, and shows the contents to MR. WISEMAN whose mood suddenly sours. The three pantomime an animated conversation until the end of the song.)

45

Musical score for measures 45-48. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It contains chords and single notes. The lower staff is in bass clef and contains a steady eighth-note accompaniment.

9

 $\text{♩} = 72$

49

Musical score for measures 49-52. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat. It contains chords and single notes. The lower staff is in bass clef and contains a steady eighth-note accompaniment. A key signature change to two sharps (F# and C#) occurs at measure 51.

53

*BLAKE: (with annoyance) No."**MEN my*

Musical score for measure 53. The system consists of two staves. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It contains a whole rest followed by a chord. The lower staff is in bass clef and contains a steady eighth-note accompaniment.

Those toy sol - diers

G

53

Musical score for measures 53-55. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains chords and single notes. The lower staff is in bass clef and contains a steady eighth-note accompaniment. A key signature change to one flat (B-flat) occurs at measure 54. The word "(not staccato)" is written below the lower staff in measure 54.

(not staccato)

56

Musical score for measure 56. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat. It contains chords and single notes, with some notes tied across measures. The lower staff is in bass clef and contains a steady eighth-note accompaniment.

stand - ing o - ver _____ there a - gainst the wall _____

C6

Musical score for measures 56-59. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains chords and single notes. The lower staff is in bass clef and contains a steady eighth-note accompaniment.

59

have been my fav - 'rite dec - o - ra - tion here since

G C6

59

62

We've been to man - y plac - es like__ dear

I was small.

62

D

65

Lon - don and *Par - is,___ but when it comes to

Em G/D C2 C

65

*Using the French pronunciation: "Pah-ree"

10

accel.

68

Christ - mas there's no place we'd rath - er be! _____

68

$\frac{G}{B}$ D $\frac{D}{E}$ $\frac{D}{F\#}$ G

accel.

Slightly faster $\text{♩} = 74$ *f*

71

We come here ev - 'ry Christ - mas; ev - 'ry

71

D

74

Christ - mas we are here, like hang - ing up a

74

C G D

77

stock - ing, buy - ing gifts for those_ so dear. For the

C G

77

80

love - li - est_ of hol - i - days it's our fa - vo - rite tra -

Sop. div.

80

C G B C D

83

di - tion. That is why we come here. Yes, we

11

83

Em C G B

86

come here ev - 'ry Christ - mas. For the love - li - est of

D D/F# G

FOR PREVIEW ONLY

89

hol - i - days it's our fa - vo-rite tra - di - tion!

poco rit.

G/B C D Em

poco rit.

FOR PREVIEW ONLY

92 *molto rit.* *ff* *

That is why we come here. Yes, _____ we

92 *molto rit.* *ff* N.C.

95 $\text{♩} = 67$ $\text{♩} = 70$

come here ev - 'ry Christ - mas! _____

95 D D2 D D# G

8^{vb}

*(Just before the end of the song, MEGAN enters the edge of the stage, outside the front door of the hotel. She nervously looks in a hotel window and even considers going in, but thinks better of it and exits offstage by the time BLAKE exits in Scene 2.)

SCENE 2

(FRANCES, JAMIE and ADAM are gathered at front desk, eavesdropping)

MR. WISEMAN: (loudly) So *that's* the problem . . . they *only* come at Christmas!

MRS. WISEMAN: Yes.

BLAKE: I'd say the writing's on the wall, Wiseman. And you won't be able to keep it a secret for long.

MR. WISEMAN: (showing BLAKE the door) Good day, sir!

(BLAKE exits. MR. and MRS. WISEMAN exit into the interior of the hotel.)

JAMIE: (to FRANCES and ADAM) So what does that mean . . . "they *only* come at Christmas"?

ADAM: Yeah, and "the writing's on the wall, Wiseman." What's up with that?

JAMIE: This could be way serious.

FRANCES: Sounds like Mr. Wiseman needs a new magic trick.

ADAM: A miracle is what he needs. (trying to process it) "They *only* come at Christmas" . . . must mean the Bethlehem Inn could possibly end up . . . (suddenly looks at his phone) Hey, maybe I could try to—

FRANCES: Maybe you could try to what?

JAMIE: Yo, wait. I've seen that look before!

FRANCES: (shaking her head) Yeah, me too. The last time was right before you posted the video of *me* running into the glass door!

JAMIE: (patting ADAM on the back) That video rocked.

FRANCES: Hey! That was painful! In more ways than one!

ADAM: (still looking at his phone) Ha! Check this out! The video of Mrs. Cooper dancing?

JAMIE: Yeah?

- ADAM: **It has 28 likes already!** (*MRS. COOPER and ABBY cross and stand behind ADAM*)
- FRANCES: **Well, unfortunately you'll have to starve your social media addiction until *after* you help the famous guests behind you.**
- ADAM: **Huh?** (*looking up*) **Oh! Of course.** (*hides his phone and turns around*) **How can I help you?**
- (*MRS. COOPER and ABBY pantomime asking ADAM a question. RICHARD AND AUDREY enter in another part of the lobby. BAILEY is nearby, looking at her phone.*)
- RICHARD: **Let's go somewhere special for a treat. How about Rosie's? You love that place.**
- AUDREY: **Yeah, I do.** (*pause, sadly*) **But . . . Megan loved it, too.**
- RICHARD: **Oh, come on, Audrey. Now we can't even go to Rosie's because it reminds you of her?**
- AUDREY: **You can't tell me you don't think about your daughter.**
- RICHARD: **I do. And here's what I think. I think she's a big girl who's making her own decisions now. And it's about time we get used to the fact that . . .** (*pauses, shrugs*) **. . . she doesn't need us anymore.**
- AUDREY: **Are you *sure* she doesn't?**
- RICHARD: **Honey, she said those very words when she left last summer.**
- AUDREY: (*sighing*) **I know. You're right. She did.** (*looking down remembering, then confidently looking up*) **Okay, I'm shaking off my melancholy and we are going to have a great Christmas together. Now, let's go to Rosie's. Bailey will love it.** (*trying to get her attention*) **Bailey?**
- RICHARD: **Bailey!**
- (*Startled, BAILEY jumps up suddenly and bumps into another GUEST.*)
- RICHARD: (*to AUDREY*) **Technology may be the death of all of us.**
- ADAM: (*overhearing*) **Oh, I think it all depends on how you use it.** (*RICHARD, AUDREY and BAILEY exit. MRS. WISEMAN enters and stands with FRANCES at the front desk.*)

ABBY: Did you have a phone when you were my age, Grandma?

MRS. COOPER: Yes, attached to the wall!

ABBY: So, you couldn't go anywhere when you were talking on it?

MRS. COOPER: Now, that would've made it a "mobile" phone, wouldn't it?

ABBY: Right. *(laughing)*

FRANCES: *(to JAMIE)* As soon as I go on break, I'm gonna call my mom.

MRS. WISEMAN: *(overhearing)* Everything okay?

FRANCES: Yeah. I just miss her. Last night (  *music begins to "Back at Home"*) she posted a photo of her tree, all decorated so pretty. *(sighs)* You know, as much as I love the Bethlehem Inn at Christmas, I hate not being home.

ADAM: My bro said they got snow this morning. He called me and sang, "Do you wanna build a snowman?"

JAMIE: Touching. *(sniffing and pretending to wipe away a tear)* Yeah, I guarantee no one's shovelin' any white stuff where I'm from. They're surfin' sun up to sun down in Southern California.

FRANCES: *(to MRS. WISEMAN)* Mrs. Wiseman, what did *you* do at Christmas when you were a little girl?

MRS. WISEMAN: Well, let's see . . . I learned to bake my mama's fruitcake. *(ALL react)* How about you, Mrs. Cooper?

MRS. COOPER: Oh, yes, we made fruitcake, too. But my favorite tradition was our holiday hayride.

ABBY: You, Grandma? *(dubiously)* On a hayride?

MRS. COOPER: Young lady, don't let this gray hair fool you! Long before I was Elizabeth Alexandria Cooper, *(music changes, p. 40, meas. 36)* I was little Miss Betsy Jackson from Forsyth County, Georgia! Hayrides were quite the tradition!

JAMIE: Hey, Mrs. Wiseman, you think we could like . . . get a hayride on the schedule here?

(ALL laugh)

Back at Home

Words and Music by
JOEL LINDSEY
and JEFF BUMGARDNER
Arranged by Daniel Semsen

DVD 3

Folksy, not country ♩ = 82

12

FRANCES: "... she posted a photo ...

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FRANCES:

"Mrs. Wiseman, what did . . .

18 B sus B E B
D#

22 C#m B A

MRS. COOPER:

"... but my favorite tradition . . .

26 F#m

30 A maj7
B F#m
B A
B B

MRS. COOPER: *"... Elizabeth Alexandria Cooper, I was little . . .*

13

34 E E

Led. *

JAMIE: "Hey, Mrs. Wiseman, . . .

F

38

mf

. . . the schedule here?" (ALL laugh)

41

44 *mf* ADAM

Back at home, the peo - ple drive from miles a - round

F Gm7

44

47

to see the lights while lo - cals fight the

C

47

50

traf - fic all through town.

B $\flat$ C

53 *MRS. COOPER*

Back at home ev - 'ry - thing is snow - y white, -

F C/E Dm

56

and ev - 'ry frost - ed win - dow danc - es

F/C B $\flat$

59 **14** (Mrs. Cooper) *MRS. WISEMAN*

with bright can - dle - light. We deck ev - 'ry hall.

C sus C B $\flat$ C

62 *FRANCES*

We light ev - 'ry tree.

F B $\flat$ C D $\flat$

65 *MRS. WISEMAN and FRANCES*

We make ev - 'ry Christ - mas - time the best that it can be.

CHOIR: unison mf *div.*

We make ev - 'ry Christ - mas - time the best that it can be.

div.

E $\flat$ B $\flat$ /D B $\flat$

(Mrs. Wiseman and Frances)

68

*ALL CAST
CHOIR: unison*

Sing - in' Fa la

C sus C F C
E

71

la la la la Those spe - cial mem - o - ries,___

71 Dm C Bb

74

Fa la la la la la___ with friends and fam - i - ly!_

74 Gm F $\frac{C}{E}$ C(no3) Gm7 Bb

77

— Fa la la la la___ No

77 C F $\frac{C}{E}$ Dm C

80

mat - ter where we go,___ we'll al - ways cher - ish

80 Bb Gm

83

Christ - mas back at home.____

$B\flat$
C F

86 *JAMIE*

Back at home_ the palm_ trees_ line the cit - y streets._

F Gm7

89

We strum gui - tars_ be - neath the stars_ and

C

92 *(Jamie)*

car - ol on the beach.

B $\flat$ C Dm C

95 *FRANCES*

Back at home we make roast - ed liv - er pie.

F C/E Dm

98 *OTHER GUESTS*

16

FRANCES

Eww! It's a fam - i - ly tra - di - tion, though no -

F B $\flat$

101 (Frances)

bod - y's quite_ sure_ why.____

ALL CAST
div.

We deck ev - 'ry hall.____

div.

101 C sus C B $\flat$ C

104

— We light ev - 'ry tree.____

104 F B $\flat$ C Dm

107 *CHOIR: unison*

div.

We make ev - 'ry Christ - mas - time_ the best that it_ can be!_ *div.*

107 Eb Bb D Bb

110

Fun!

Sing - in Fa la

110 Csus F C E

113

la la la - la_ Those spe - cial mem - o - ries,_

113 Dm C Bb

116

Fa la la la la with friends and fam - i - ly!

116 Gm F $\frac{C}{E}$ C(no3) Gm7 B $\flat$

119

Fa la la la la No

119 C F $\frac{B}{A}$ Dm C

122

CHOIR: unison

mat - ter where we go, we'll al - ways cher - ish

122 B $\flat$ Gm

125

Christ - mas back at home.____

Musical notation for the vocal line, measures 125-126. The melody is in B-flat major, starting on G4 and moving stepwise to Bb4, then a half note rest.

125

$B\flat$
C

F

Musical notation for the piano accompaniment, measures 125-126. The left hand plays a steady eighth-note bass line. The right hand plays chords, including a Bb/C dyad and a F triad.

128

ABBY

Grand-ma makes a fruit - cake that no - bod - y eats_

Musical notation for the vocal line, measures 128-130. The melody is in B-flat major, starting on G4 and moving stepwise to Bb4, then a half note rest.

128

$E\flat$

$B\flat$

mf

Musical notation for the piano accompaniment, measures 128-130. The left hand plays a steady eighth-note bass line. The right hand plays chords, including an Eb triad and a Bb triad.

131

ADAM

ex - cept the dog. I'll get an -

Musical notation for the vocal line, measures 131-132. The melody is in B-flat major, starting on G4 and moving stepwise to Bb4, then a half note rest.

131

F

Musical notation for the piano accompaniment, measures 131-132. The left hand plays a steady eighth-note bass line. The right hand plays chords, including a F triad.

17

(Adam)

(gestures with "air quotes")

134

oth - er "home - made" sweat - er Aunt Mel - ba or - dered

E $\flat$ B $\flat$

134

137

from a cat - a - log. —

f ALL CAST (and CHOIR)

Sing - in'

137

C sus

C

140

div.

Fa la la la la la — Those

spe - cial mem - o - ries, —

div.

F

C
E

Dm

C

B $\flat$

140

f

(Cast and Choir)

143

Fa la la la la___ with

143

Gm F $\frac{C}{E}$ C(no3)

146

friends and fam - i - ly.____ Fa la

146

Gm7 B $\flat$ F $\frac{C}{E}$

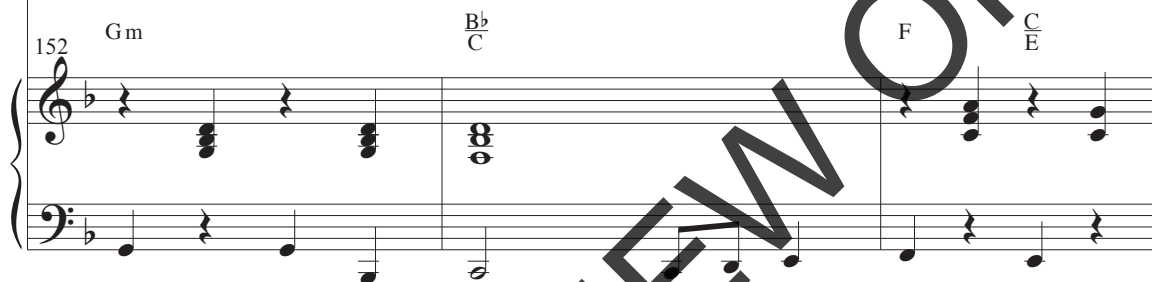
149

la la la la___ No mat - ter where we go,___ we'll

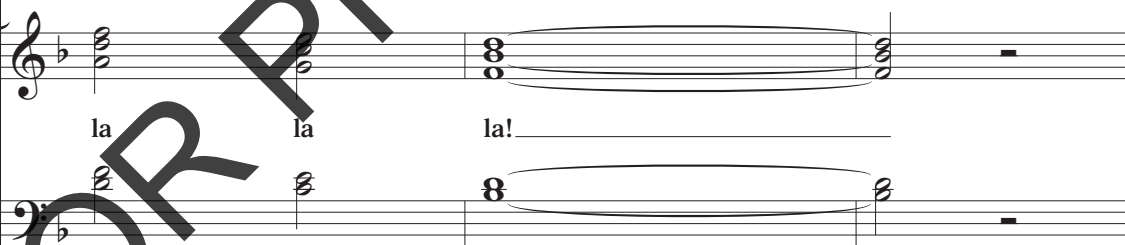
149

Dm C B $\flat$

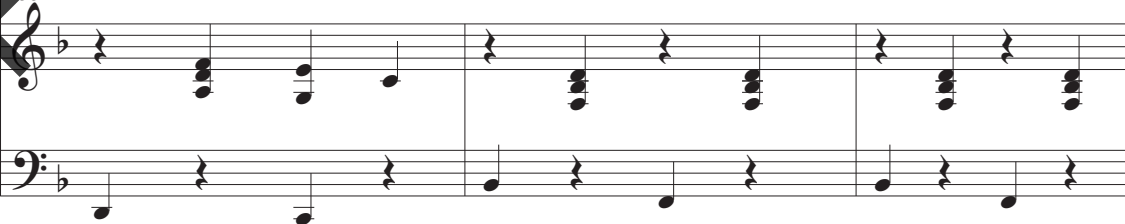
152 (Cast)

**f** (Choir)

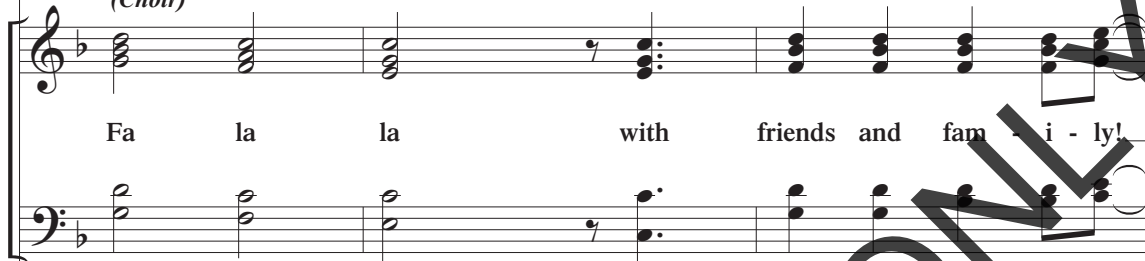
155



155



158

(Cast)*(Choir)*

158

Gm

F

C
E

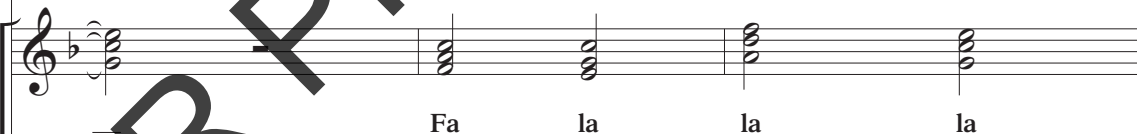
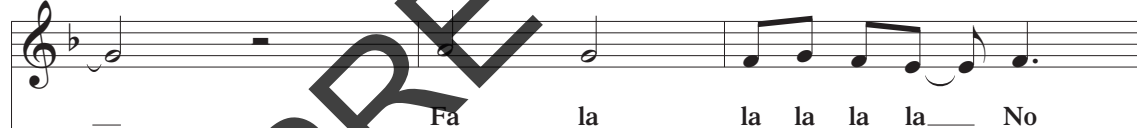
C(no3)

Gm7

Bb



161



161

C

F

C
E

Dm

C

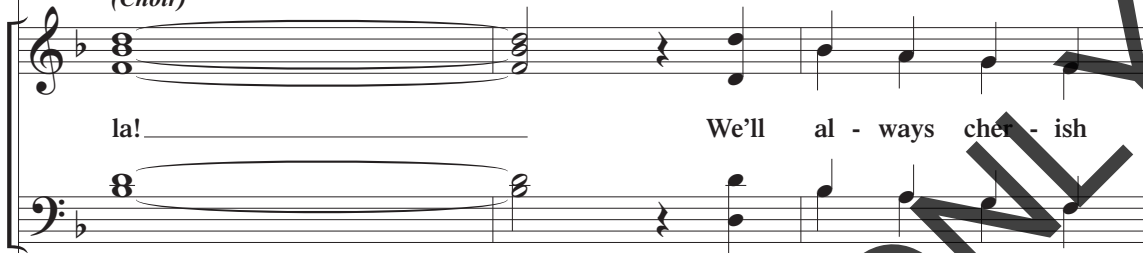


164

(Cast)



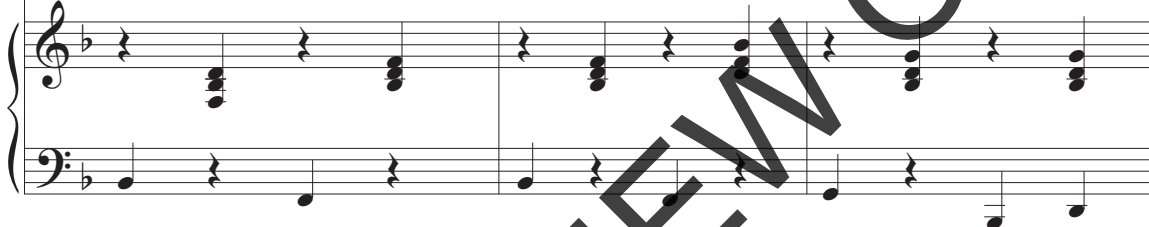
(Choir)



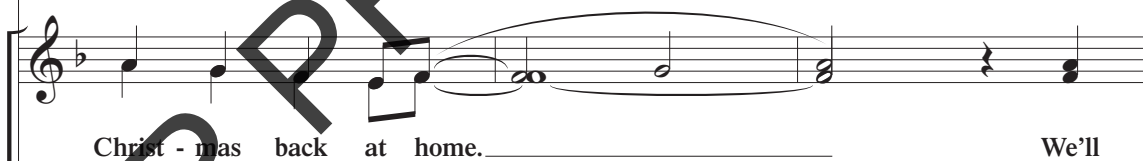
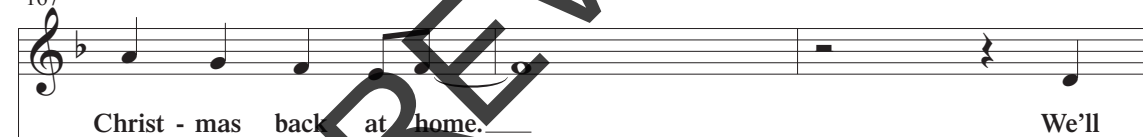
164

B $\flat$

Gm



167

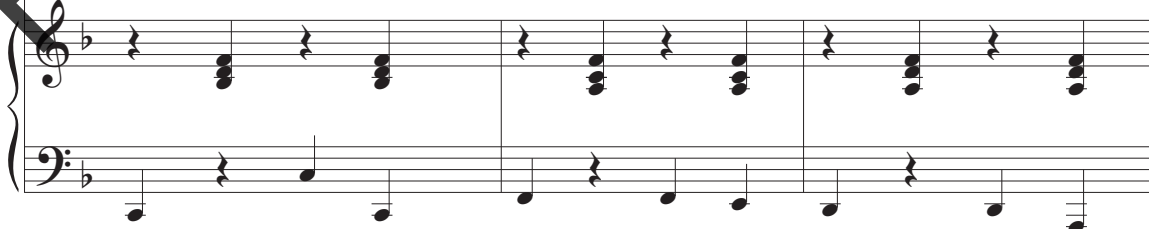


167

B $\flat$
C

F

Dm



170 (Cast) *mf*

al - ways cher - ish Christ - mas back at home. _ We'll

(Choir)

al - ways cher - ish Christ - mas back at home. _

170 *B $\flat$* *B $\flat$ /C* *F* *Dm*

174 *rit.* (5)

al - ways cher - ish Christ - mas back at home.

174 *B $\flat$* *B $\flat$ /C* *F* *mp*

mf *rit.*

(MEGAN enters near end of song. She is obviously pregnant, bundled in a tattered coat with a hat pulled down low, carrying a cardboard sign under her arm. She has an obvious "homeless" appearance. She looks around anxiously and is visibly insecure and out of place. As the song ends, the crowd clears, making her presence very obvious to the audience. The cast goes back to busying themselves around the front desk and other areas, away from MEGAN and MR. WISEMAN.)

SCENE 3

(ADAM can busy himself with straightening the lobby, organizing key cards, fixing a luggage cart, etc. MRS. WISEMAN can stay busy behind the front desk. MRS. COOPER is offended by MEGAN'S presence, and shields ABBY from her.)

(MR. WISEMAN enters and approaches an uncomfortable MEGAN.)

MR. WISEMAN: **Well, hi, there! You . . . you came after all!** *(reaching out awkwardly to shake her hand but MEGAN turns away, clutching her bag and cardboard sign. MR. WISEMAN quickly continues.)* **I was hoping you'd come, but** *(pauses)* **I mean, even though I see you asking for help downtown most days, when I invited you to come here tonight, I wasn't quite sure you would actually show up.** *(searching for what to say next)* **Umm . . . you hungry?**

MEGAN: *(looking around nervously)* **I shouldn't be here.** *(turning to leave)*

MR. WISEMAN: **No, wait!** *(MEGAN stops)* **Don't go. What I mean is, if you're hungry, we have plenty. If you need somewhere to rest, we have the most comfortable rooms in the state. And if you need just to talk, I've been told I'm a pretty good listener.**

MEGAN: **What I need is to be invisible.**

MR. WISEMAN: **Ah . . . that's Magic Tricks 102. I'm still on 101.** *(pauses)* **Why don't we start by introducing ourselves? I'm Theodore Wiseman.**

MEGAN: **I'm Me—** *(begins to say the first part of her real name, then thinks better of it)* **. . . May. My name is May.**

MR. WISEMAN: **Well, May, it's an honor to meet you. You look somehow familiar. Have we met before?**

MEGAN: *(looking away)* **Yeah . . . maybe in a past life.**

MR. WISEMAN: **Oh, I, I don't believe in all that.** *(trying to lighten the mood)* **But I have been working on my "Tear and Repair" trick.** *(looks around for a piece of paper, spies BAILEY's drawing of her family and picks it up)* **Here . . . tear this piece of paper into as many pieces as you like.**

MEGAN: *(looking at the drawing)* **But it's some little kid's drawing.**

MR. WISEMAN: **No worries. Tear it right up!** (*MEGAN takes off her gloves, tears up the picture and hands him the pieces. He hides his hands behind his back.*) **You know, sometimes we think something is just too torn up to be put back together. But . . . then we see that . . .** (*MR. WISEMAN brings his hands out in front of him. Instead of an intact drawing, the pieces of paper fall out of his hands, floating to the floor in front of MEGAN.*) **. . . ah, we were right! The trick needs a little work, doesn't it?**

(*ADAM runs over to pick up the pieces off the floor.*)

MEGAN: **Yeah.** (*looking around nervously and taking a few steps towards the door*) **I should go.** (*turns to leave*)

MR. WISEMAN: **Wait!** (*desperately*) **Oh, my goodness. May, you have something behind your ear.**

MEGAN: **What?**

MR. WISEMAN: **Would you look at that . . . it's a . . .** (*reaching behind her ear and then revealing a piece of chocolate*) **. . . it's a piece of chocolate! How did that get there? And not just any chocolate, but our famous homemade chocolate from the Bethlehem Inn! (offering) Would you like it?**

MEGAN: **Uh, no. Actually . . .** (*remembering how hungry she is*) **yes. Thanks.** (*quickly eating the candy*)

MR. WISEMAN: **You are hungry, aren't you? I don't blame you. After all, you are eating for two.** (*MRS. WISEMAN enters*) **Mrs. Wiseman! Take this young lady to the kitchen for some of your culinary magic!**

(*As ADAM crosses to throw the pieces of paper in the trash, MEGAN and MRS. WISEMAN are crossing the stage as well.*)

MEGAN: (*quietly, to ADAM*) **Hey, can I have those pieces?**

ADAM: (*handing her the torn pieces of paper*) **Sure.**

(*MEGAN puts the torn pieces of the picture in her coat pocket. As she crosses with MRS. WISEMAN, MEGAN accidentally drops one of her gloves. No one notices. They cross to an area on the side stage with a little table and three chairs. MEGAN sits. MRS. WISEMAN exits and then re-enters bringing MEGAN a plate of food. MEGAN eats during the following dialogue. MRS. COOPER enters, sees MEGAN, and approaches MR. WISEMAN.*)

MRS. COOPER: Mr. Wiseman, I am *quite* concerned.

MR. WISEMAN: Well, here at the Bethlehem Inn, *your* concern is *my* concern. So tell me Mrs. Cooper, what is your concern?

MRS. COOPER: That young lady . . . it looked to me like she just walked in off the street. If I had known you were running a homeless shelter, I would have thought twice about bringing my granddaughter!

MR. WISEMAN: Mrs. Cooper, let me ask you a question. When you saw that young girl, what did you *see*?

MRS. COOPER: Sir?

MR. WISEMAN: Just go along with me. Tell me, what did you *see*?

MRS. COOPER: Well, I saw a troubled sort who has no respect for the law . . . or for authority of any kind. If she did, she would have listened to her teachers, obeyed her parents, and she wouldn't be in, in, well . . . (*pauses, whispering*) the "condition" she's in.

MR. WISEMAN: I see. Hmm . . . do you know what *I* see when I look at her? ( *music begins to "When I Think of Bethlehem"*) I see a girl who needs to feel loved. I see someone who is facing some very scary circumstances right now, and probably has a lot more questions than she has answers.

MRS. COOPER: Well, I—

MR. WISEMAN: (*interrupting her*) I also see every mistake *I've* ever made. And for whatever reason, I either got away with it or had someone come alongside me to help me through it. So, Mrs. Cooper, it begs the question . . . who's gonna come alongside her and help her through this? Are you? Am I?

When I Think of Bethlehem

Words and Music by
JOEL LINDSEY
and JEFF BUMGARDNER
Arranged by Daniel Semsen

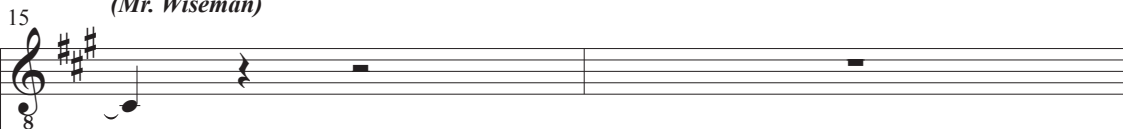
DVD 4 Tender ballad ♩ = 78

18 MR. WISEMAN: "I see a girl . . .
N.C.

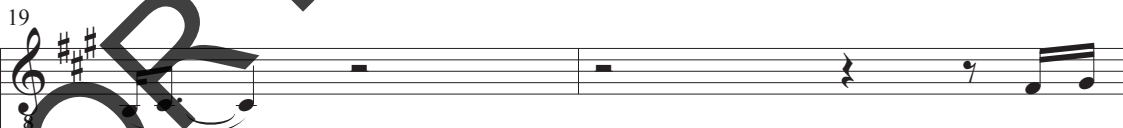
MR. WISEMAN: "So, Mrs. Cooper Are you? Am I?"

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(Mr. Wiseman)

hold-ing up__ a card - board sign__ that says,__ “An-y-thing helps. God_ bless



you.”__

She was



(Mr. Wiseman)



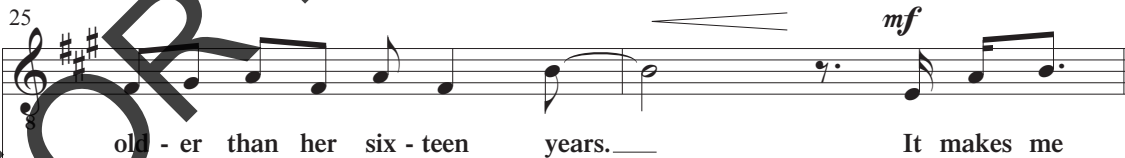
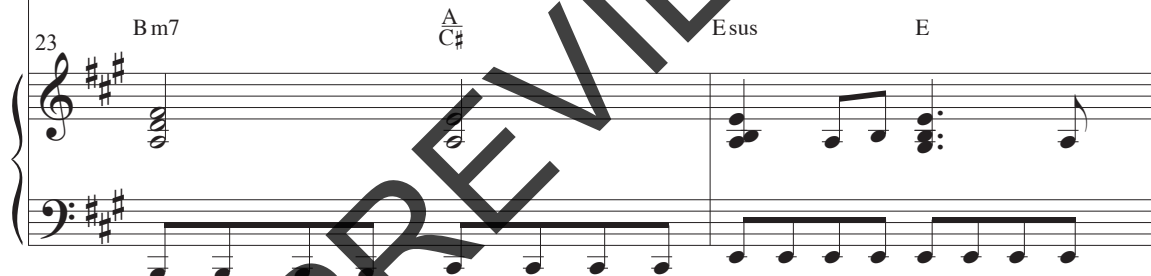
gon - na have_ a ba - by, but she's just a child_ her - self;_



20



try - ing hard_ to fight_ back ev - 'ry_ tear, feel - ing



old - er than her six - teen years. It makes me



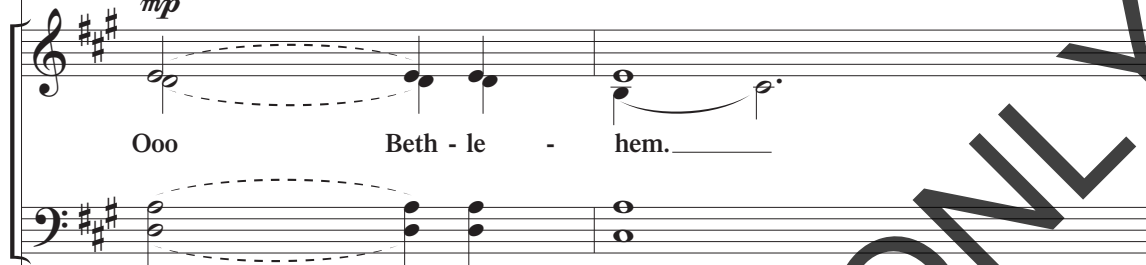
(Mr. Wiseman)

27
8



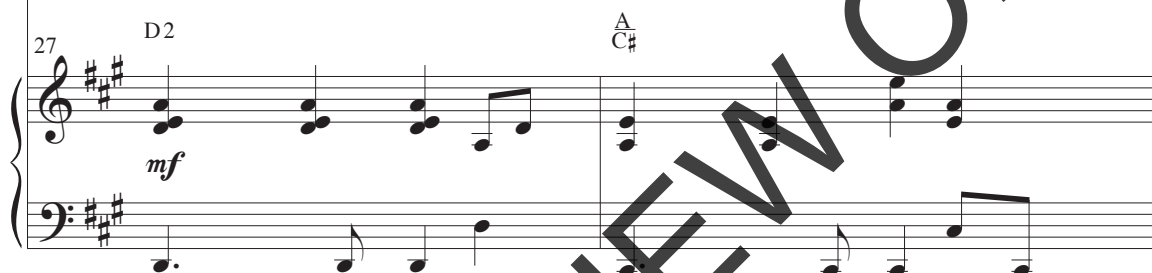
think of Beth - le-hem_ and an - oth - er teen - age girl._ Through what

CHOIR
mp



Ooo Beth - le - hem._

27 D2 A
C#



mf

29
8



oth - ers saw_ as hope - less,_ God_ would save_ the world._ It makes me



God would save the

29 D2 Esus E



31 (Mr. Wiseman)

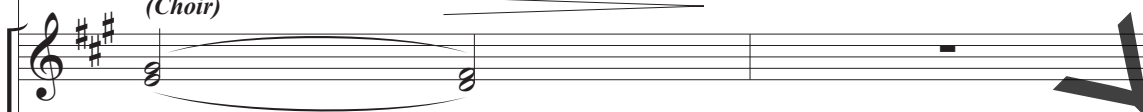


think of Love_ and a Prom-ise,

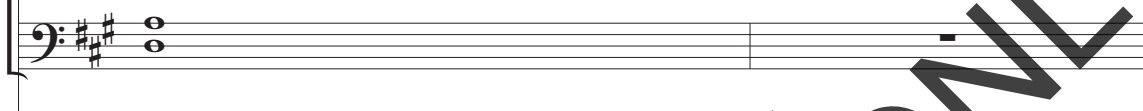
and the grace

of a Fa - ther_

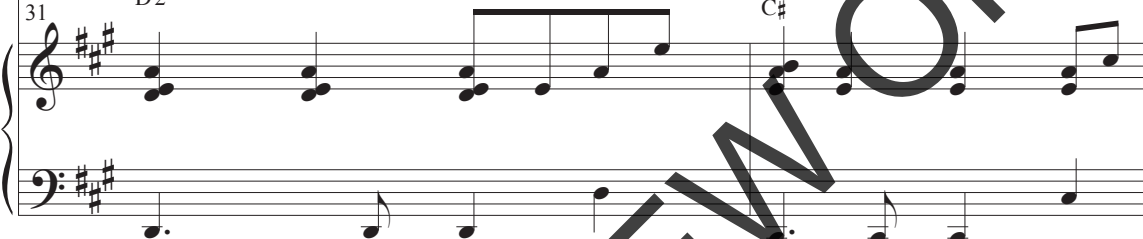
(Choir)



world._



31 D2



Who loves me as I_ am, _



Who loves me as I_ am._



33 Bm7 A C# Esus E



35 (Mr. Wiseman) *mp*

when I think of _____ Beth-le - hem.

D2 A

37 *WOMEN: unison*
mp Slightly stronger

Us - ing the un-like - ly, God

D2 A

39 finds a way_ to make His mer - cies known;

D2 A

(Women)

41

may - be in a Vir - gin girl, or a

41 D2 A

43

girl who's made mis - takes and feels a - lone.

43 D2 A

45

MEN: unison building

So can we re - mem - ber Christ - mas as

45 D2 F#m7

building

47

(Men)

more than just a day?_ For when I see some - bod - y else_ in

47

D

Bm7

A
C#

49

CHOIR: unison *mf**div.*

it re-minds me that I am the least_ of

div.

need,

49

Esus

E

D

51

f

these.

It makes me think of Beth - le - hem_ and an -

51

Esus

E

D2

f

53

oth - er teen - age girl. Through what oth - ers saw as hope - less,

53

A C# D2

55

God would save the world. It makes me think of Love and a Prom - ise, and the

55

Esus D2

57

23

grace of a Fa - ther Who loves me as I am,

57

A C# Bm7 A C#

59

when I think of Beth - le - hem.

59

E sus E D2

61

ff CHOIR: unison

What good is a Child in a man - ger if He

61

A G D F#

ff

64

div. *unison*

nev - er comes in - to our heart? Let's

div.

64

Em D F# A

Nev - er comes in - to our heart.

66

reach out to each friend and stran - ger with the

Let us reach out with the

66 G D F#

68 *div.*

love that will set us a - part.

love that will set us a - part.

68 F Esus

70 *MR. WISEMAN mp*

It makes me think of Beth - le - hem

(Choir)

Me

70 E D2

Me

72

and an - oth - er teen - age girl,

think of Beth - le - hem, an -

72 *8va* *A C#*

think of Beth - le - hem, an -

24

74 (Mr. Wiseman) *mf*



Through what oth - ers saw as hope - less, _

(Choir)

oth - er girl.

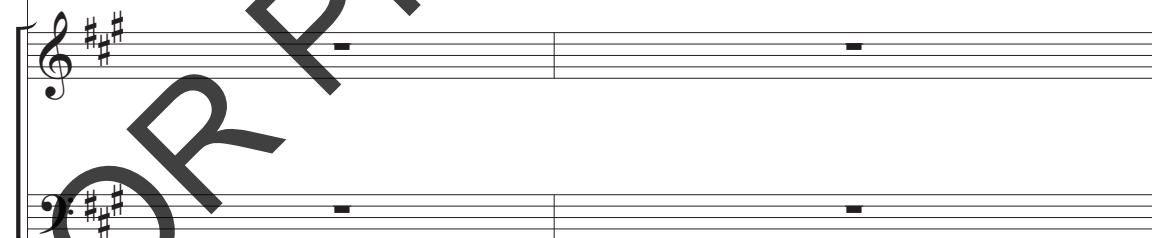
74 D2



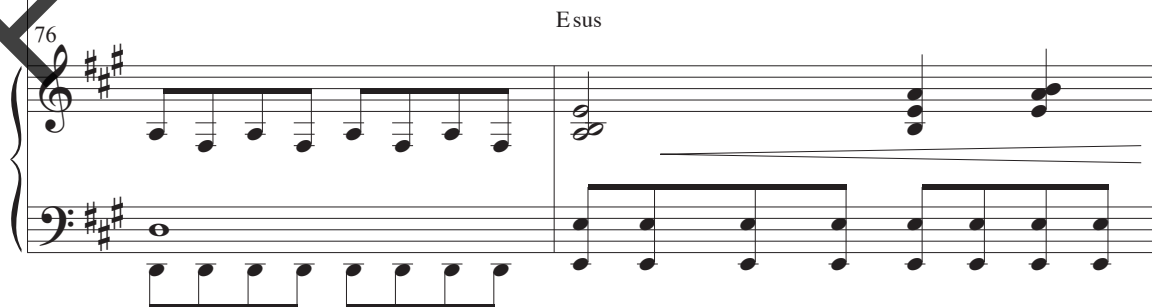
76 *f*



oh, God _ would save _ the world! _



76 Esus



(Mr. Wiseman)

78

8

It makes me think of Love_ and a Prom-ise, and the

(Choir)

ff

God would save the world!_

Think of Love_ and a Prom-ise, and the

Esus

A

D2

78

8

f**ff**

80

8

grace of a Fa - ther

Who loves me as I_ am._

grace of a Fa - ther

Who loves me as I_ am._

A

C#

Bm7

A

C#

82 (Mr. Wiseman)

It makes me think of Love_ and a Prom-ise, and the

(Choir)

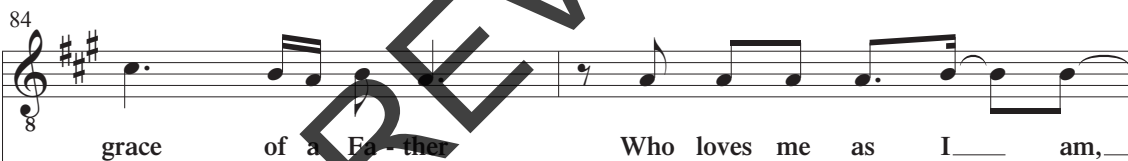
It makes me think of Love_ and a Prom-ise, and the



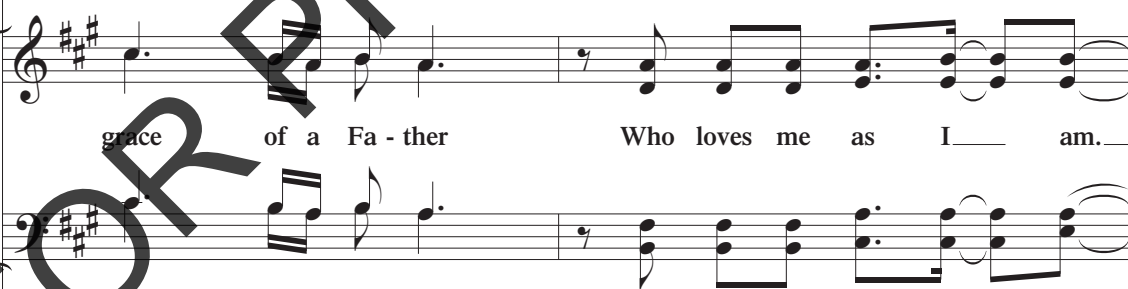
Esus E D2



84 grace of a Fa - ther Who loves me as I am, _



grace of a Fa - ther Who loves me as I am. _



84 A C# Bm7 A C#



(Mr. Wiseman)

mp

86

8

when I think of Beth-le-hem...

(Choir)

86

Esus

E

D2

89

8

MR. WISEMAN: "The Bethlehem Inn..."

rit.

(8)

rit.

89

mp

D2

A

D2

rit.

(Towards the end of the song, RICHARD, AUDREY, and BAILEY enter the hotel lobby and listen for a few moments.)

MR. WISEMAN: (spoken) The Bethlehem Inn should be a place where *everyone* feels loved. Even you, Mrs. Cooper.

MRS. COOPER: (spoken) (offended) Even me? What do you mean, even *me* . . . ? (music ends)

SCENE 4

- FRANCES: **Excuse me, Mr. Wiseman, don't forget . . . tree lighting in five minutes!**
- MR. WISEMAN: *(looking at his watch)* **Oh, my! You are right!**
(to MRS. COOPER) **Excuse me, ma'am.** *(MR. WISEMAN exits.)*
- AUDREY: *(picking up a glove)* **Whose glove is this? I know this glove.**
(excitedly) **It's Megan's, Richard. It's Megan's glove!** *(looking around frantically)* **She's here somewhere!**
- RICHARD: *(putting his hand on her shoulder)* **Audrey, don't. You think you see Megan and her stuff everywhere. When is enough, enough?**
- MRS. COOPER: *(approaching AUDREY)* **Excuse me, I think you have one of my granddaughter's gloves.**
- AUDREY: **This is your granddaughter's glove?** *(holding it out)*
- MRS. COOPER: **Yes. She must have dropped it.** *(taking the glove, crosses away from AUDREY)*
- AUDREY: *(crestfallen)* **Oh.**
- RICHARD: **See?**
- BAILEY: *(retracing her steps)* **Then after I got the chocolate, I came over here, took a selfie, and must have set my drawing right here on this table.** *(looking all around the table)* **My drawing! It's gone! Mommy?!**
- RICHARD: *(annoyed)* **Ugh . . . I'm going to our room.** *(exits)*
- AUDREY: *(to JAMIE)* **Uh, excuse me . . . has anyone turned in a little drawing of a family?**
- JAMIE: *(to FRANCES)* **Hey, Frances, has anyone turned in, like, a drawing?**
- FRANCES: **Not that I know of.**
- AUDREY: **Let's go back to our room, honey. Maybe you left it there.**
(AUDREY and BAILEY exit into the interior of the hotel.)

ADAM: *(to FRANCES, holding up his phone)* 67 likes!

FRANCES: **Would you put that thing away?! The Bethlehem Inn is in serious trouble, Adam! Maybe you could spend your time thinking about how you could *help*.**

ADAM: **I am!**

FRANCES: **Well, it sure doesn't look like it.**

(Focus shifts to MR. WISEMAN, sitting with MEGAN and MRS. WISEMAN at the little table on the side stage. MEGAN occasionally looks around nervously.)

MR. WISEMAN: *(to MEGAN)* **So, how are you staying warm at night?**

MEGAN: **I've got a blanket.**

MRS. WISEMAN: **And food?**

MEGAN: **I try not to think about it.**

MRS. WISEMAN: *(interrupting)* **I don't know how you *don't* think about food. When I had a bun in the oven I could have eaten a horse a day and still been hungry.**

MEGAN: **Yeah. *(taking a bite)***

MR. WISEMAN: **Do you know where your family is?**

MEGAN: **No, not really. *(quickly)* And they can't see me like this.**

MRS. WISEMAN: **So they don't know you're . . .**

MEGAN: **. . . pregnant? No. And they won't.**

MR. WISEMAN: **And the father of the baby?**

MEGAN: **Promised me the world. And I believed him. Stupid, I know.**

MRS. WISEMAN: **We want to help you.**

MEGAN: **Thanks *(pause)*, but . . . I got myself into this mess. And I have to get myself out.**

MR. WISEMAN: **I understand. *(standing)* Well, you're always welcome here. And hopefully when you come back, I'll have figured out my "Tear and Repair" trick. *(cheerfully)* And now, I'm about to magically light our Christmas tree, if you'd like to join us.**

MEGAN: *(shaking head)* **That's okay.**

MRS. WISEMAN: **Might be the last time we do a tree lighting here at the**

MEGAN: *(interrupting)* **Thanks, but I've got to get back to work.**

MR. WISEMAN: **Work?**

(MEGAN holds up her cardboard sign.)

MRS. WISEMAN: **Okay, but please, rest here for awhile.**

(MRS. WISEMAN and MR. WISEMAN exit. MEGAN stays seated as she continues eating. Every now and then, she puts her head in her hands to rest.)

(  music begins to "Everything Christmas Can Be")

(During this song, MR. WISEMAN "magically" turns on the Christmas tree lights with grand gestures. All staff and guests come out on stage.)

Everything Christmas Can Be

Words and Music by
JOEL LINDSEY
and JEFF BUMGARDNER
Arranged by Daniel Semsen

DVD 5

Brightly, with energy ♩ = 61

25

mp

CHOIR: unison (lightly)
mf

Come, gath - er 'round! This is the sea - son of _

love. Come, join the song

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10

ring - ing with - in all of us.

Detailed description: This system contains measures 10 and 11. The vocal line (treble clef) has a melody starting on a half note G4, followed by quarter notes A4, Bb4, A4, G4, and a half note F4. The piano accompaniment (bass clef) has a similar melody starting on a half note F3, followed by quarter notes G3, Ab3, G3, F3, and a half note E3. The lyrics 'ring - ing with - in all of us.' are written below the vocal line.

10

Ab Bb Eb Bb Bb Eb Bb Ab Bb

Detailed description: This system contains measures 10 and 11. The piano accompaniment (treble clef) features a series of chords: Ab Bb, Eb Bb, Bb, Eb Bb, Ab Bb, and Eb Bb. The bass line (bass clef) has a simple accompaniment of half notes F3, G3, Ab3, G3, and F3.

13

This is the mo-ment we've all wait-ed for ev - 'ry-thing we have im-ag-

Detailed description: This system contains measures 13 and 14. The vocal line (treble clef) has a melody starting on a half note G4, followed by quarter notes A4, Bb4, A4, G4, and a half note F4. The piano accompaniment (bass clef) has a similar melody starting on a half note F3, followed by quarter notes G3, Ab3, G3, F3, and a half note E3. The lyrics 'This is the mo-ment we've all wait-ed for ev - 'ry-thing we have im-ag-' are written below the vocal line.

13

Cm G/B Eb Bb E A Cm G/B

Detailed description: This system contains measures 13 and 14. The piano accompaniment (treble clef) features a series of chords: Cm, G/B, Eb Bb, E A, Cm, and G/B. The bass line (bass clef) has a simple accompaniment of half notes F3, G3, Ab3, G3, and F3.

16

ined and more!

Detailed description: This system contains measures 16 and 17. The vocal line (treble clef) has a melody starting on a half note G4, followed by quarter notes A4, Bb4, A4, G4, and a half note F4. The piano accompaniment (bass clef) has a similar melody starting on a half note F3, followed by quarter notes G3, Ab3, G3, F3, and a half note E3. The lyrics 'ined and more!' are written below the vocal line.

16

And more!

Detailed description: This system contains measures 16, 17, and 18. The piano accompaniment (treble clef) features a series of chords: Eb Bb, E A, and F. The bass line (bass clef) has a simple accompaniment of half notes F3, G3, Ab3, G3, and F3. The lyrics 'And more!' are written below the vocal line.

19 *div.*

Come, gath - er 'round! Oh, what a trea - sure we share!

div.

19 $B\flat$ $E\flat/B\flat$ $A\flat/B\flat$ $E\flat/B\flat$ $B\flat$ $E\flat/B\flat$

mf

22

Is it just me? Can you feel the joy in the

22 $A\flat/B\flat$ $E\flat/B\flat$ $B\flat$ $E\flat/B\flat$ $A\flat/B\flat$ $E\flat/B\flat$

25 *mp* **CHOIR: unison**

air

Let there be laugh - ter and

25 $B\flat$ $E\flat/B\flat$ $A\flat/B\flat$ $E\flat/B\flat$ Cm G/B

mp

26

cresc.

28

grace and good-will. Lean to the Voice that is call - ing us

(harm.)

cresc.

28

$E\flat/B\flat$ F/A Cm G/B $E\flat/B\flat$

31

div.

still.

div.

Hope ev - 'ry hope you can

31

$Fsus$ $B\flat$ F F/A

f

34

hope for. Dream ev - 'ry dream you can dream.

34

$B\flat$ $B\flat/D$ F F/A $B\flat$ $B\flat/D$

37

When love a - bounds_ you will find that you've found ____

37

E $\flat$ F B $\flat$ /D E $\flat$

40

27 *CHOIR: unison*

ev - 'ry-thing Christ-mas can be

40

E $\flat$ F B $\flat$ E $\flat$ /B $\flat$ A $\flat$ /B $\flat$ E $\flat$ /B $\flat$

43

mf *div.*

Come, gath - er 'round!

43

B $\flat$ E $\flat$ /B $\flat$ A $\flat$ /B $\flat$ E $\flat$ /B $\flat$ B $\flat$ E $\flat$ /B $\flat$

mf

46

Now is the time to be - lieve.

mf div.

Come, gath - er 'round!

46

A $\flat$ B $\flat$ E $\flat$ B $\flat$ B $\flat$ E $\flat$ B $\flat$

48

There's so much more than

Now is the time to be - lieve.

48

A $\flat$ B $\flat$ E $\flat$ B $\flat$ B $\flat$ E $\flat$ B $\flat$

50

an - y gift we could re - ceive.

There's so much more than

50

$A\flat$
 $B\flat$ $E\flat$
 $B\flat$ $B\flat$

52

Light up the tree. Let's

an y gift we could re - ceive.

52

$A\flat$
 $B\flat$ $E\flat$
 $B\flat$ Cm G
 B

54

all do our part to light up the world and to light_

unison

54

$E\flat/B\flat$ F/A Cm G/B

56

ev - 'ry heart!

div.

56

$E\flat/B\flat$ $Fsus$ F $B\flat$

59

f

Hope ev - 'ry hope_ you can hope for. Dream ev - 'ry dream_ you can

59

F F/A $B\flat$ $B\flat/D$ F F/A

62

dream! When love a - bounds_ you will find that you've

B $\flat$ B $\flat$ /D E $\flat$ F B $\flat$ /D

65

CHOIR: unison

found _____ ev - 'ry-thing Christ-mas can be! _____

E $\flat$ F B $\flat$

68

f O HOLY NIGHT! (John S. Dwight/Adophe Adam)

A thrill of hope, the wea - ry world re -

F^{sus} F E/A B $\flat$

72 *div.*

joic - es, for yon *div.* der breaks a new and glo - rious

B $\flat$ D F sus F B $\flat$

76 *ff*

morn! Hope ev - 'ry hope you can hope for.

F x.C. *ff*

79

Dream ev - 'ry dream you can dream!

G G/B C C/E

81

When love a - bounds_ you will find that you've

81 F G C/E

83

found, _____ when love a bounds_ you will

83 F G

85

find that you've found, _____ when love a - bounds_ you will

85 A m C/E F G

CHOIR: unison

88

find that you've found _____ ev - 'ry-thing Christ-mas can

88

Am $\frac{G}{B}$ C Fmaj7 F G

91

be! _____ Ev - 'ry-thing Christ-mas can be!

91

C $\frac{G}{B}$ $\frac{Am}{D}$ $\frac{C}{E}$ G C $\frac{G}{D}$

95

Am $\frac{D}{D}$ $\frac{C}{E}$ $\frac{A\flat}{G}$ $\frac{E\flat}{D}$

95

Am $\frac{D}{D}$ $\frac{C}{E}$ $\frac{A\flat}{G}$ $\frac{E\flat}{D}$ C

SCENE 5

MR. WISEMAN: Thank you all for coming to our annual Christmas tree lighting, here at the beautiful Bethlehem Inn! (*GUESTS applaud*) We have made every effort to make this a memorable moment for you and your families, as we share the greatest of all celebrations with you: the Gift of our Savior, given to us. With that in mind, we take great pride in giving back through this Christmas tree lighting, as we show the love we have for this community and for our friends who have joined us here this year from all over the country. Like the many years before—

(*NEWS REPORTER enters quickly and interrupts, taking notes on a digital tablet*)

REPORTER: Mr. Wiseman! Mr. Wiseman! Is it true that the Bethlehem Inn is currently facing financial difficulties?

MR. WISEMAN: (*stunned*) Well . . . I—

REPORTER: And is it true that because of these difficulties this will probably be the last Christmas tree lighting of the Bethlehem Inn?

MRS. WISEMAN: (*indignant*) Now, just where did you hear *that*?

(*GUESTS and STAFF seem confused, asking questions of each other*)

REPORTER: And is it true that after Christmas, you'll have to close the doors of the Bethlehem Inn?

(*GUESTS and STAFF noisily discuss*)

MR. WISEMAN: Wait! Wait! Everyone, please! Please! As much as I've wanted to deny it, it's true. I'm sorry, (*GUESTS gasp*) but this will probably be our last Christmas together . . . at the Bethlehem Inn. (*GUESTS and STAFF react*)

FRANCES: And you were going to tell us...when?

JAMIE: You were just gonna post it on, like, the front door one day?

MR. WISEMAN: No. It's not like that. I . . . I planned on talking with each of you.

(ADAM begins recording MR. WISEMAN's speech on his phone. As GUESTS move to hear him better, MEGAN crosses quietly, making her way quietly towards the door. As she crosses, she is caught in the frame of ADAM's video. As before, she is bundled in her coat and has her hat pulled down low. She turns to look towards the phone camera briefly as she crosses. RICHARD, AUDREY, BAILEY, and the other guests do not notice her as she leaves.)

But first, I was really hoping we could save the hotel, and I wouldn't have anything to talk to you about. You all know as well as I do that the Bethlehem Inn is more than just a pretty building or a Christmas tree lighting or my attempts at magic tricks. The Bethlehem Inn is...well, *(pauses)* it's family.

When most people think of Christmas,   music begins to "Monologue Underscore") they think of being with the people they love, reliving their favorite traditions, and making unforgettable memories. They think of the smell and taste of their favorite foods and hum the familiar notes of their favorite Christmas carol. They can almost see that special gift their mom and dad gave them as a child, some of which have been handed down to their children and to their children's children. And when they hear the laughter that echoes in these walls from years gone by, they can't help but smile.

Dozens of nervous young men have dropped to their knee right here in this lobby in hopes they would hear a "yes" to their proposal, and to this day, "yes" has been the answer every time. We watched families spend their very first Christmases together here. And we've been there as they struggled through their first Christmas without the one they loved. *(RICHARD pulls AUDREY close.)*

I guess what I am trying to say is, the Bethlehem Inn has been more than just a hotel to these families. When they think of Christmas, they think of all the memories they've made in these halls.

Look around you at these children. They're *our* children. That's why we take such care to make staying here extra special. From the greeting when you first walk through these doors to the turn-down service when you return to your room at night, we are family. The Bethlehem Inn is family. And I'm heartbroken at the thought that we won't have the opportunity to make even more families a part of our own.

Monologue Underscore

with **Silent Night! Holy Night!**

DVD 6

Somberly ♩ = 60

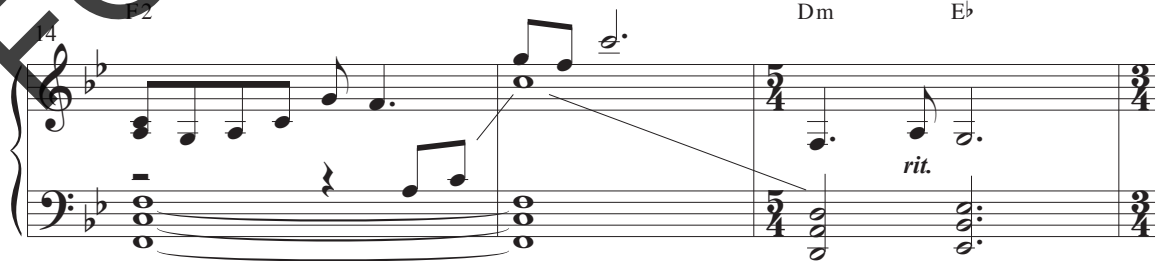
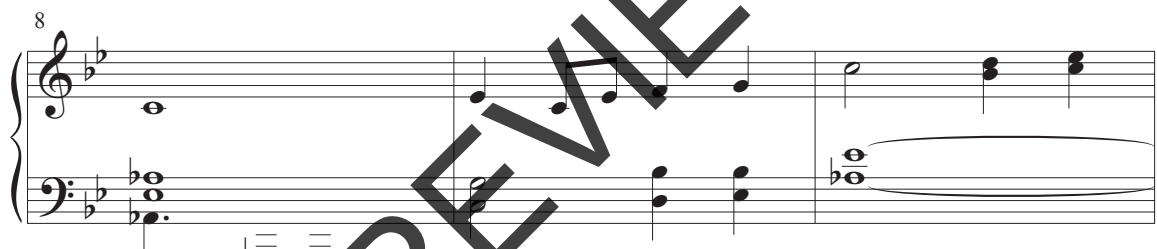
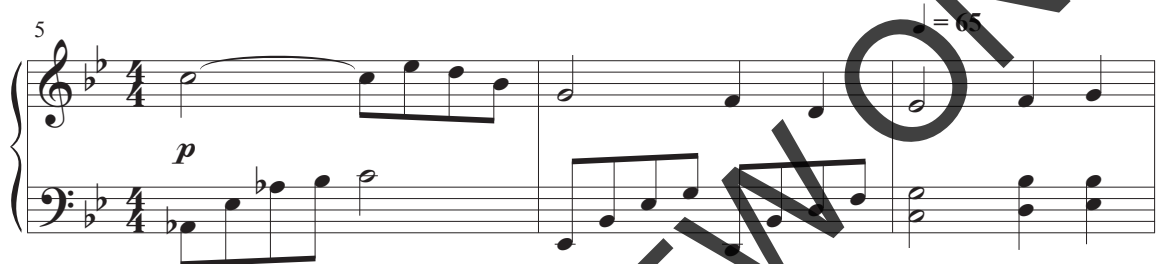
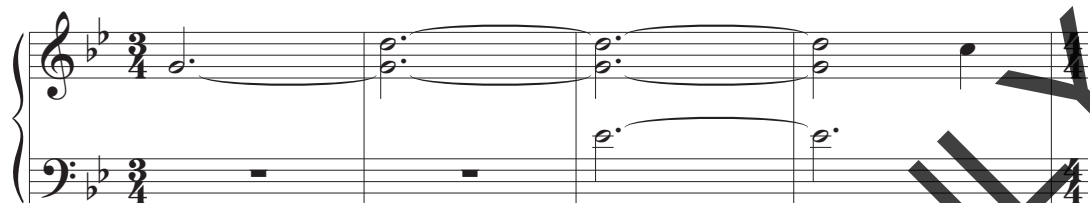
DANIEL SEMSEN

Arranged by Daniel Semsen

29

MR. WISEMAN: "... they think of being ...

N.C.



♩ = 60
Dm Eb

♩ = 68
Bb

F
Bb

17

21

Eb Bb F Bb Bb F Bb

25

Eb Bb F Bb Gm Eb

30

29

Cm7 Dm7 Eb Dm7

cresc.

♩ = 74

MR. WISEMAN: ... a part of our own."

N.C.

33

Eb F sus

SILENT NIGHT! HOLY NIGHT! (Joseph Mohr/Franz Grüber)

Child SOLO

mp

(1 or 2 other people join)

37

Si - lent night, ho - ly

37

a cappella (vocal cues for rehearsal only)

41

(Crowd gradually joins, reverently)
unison

night, all is calm, all is

unison *div.*

41

45

div.

bright, round yon vir - gin moth - er and

45

49

Child. Ho - ly In - fant so ten - der and

49

53

mild, sleep in heav - en - ly peace,

53

57

rit. unison

sleep in heav - en - ly peace.

unison

57

rit.

(Segue directly to "We Need a Silent Night Again")

(**DVD 7** **31** music begins to "We Need a Silent Night Again")

(During the beginning of this song, ADAM is on his phone uploading the video clip of MR. WISEMAN's speech to the internet.)

We Need a Silent Night Again

DVD 7

31

Ballad ♩ = 65

Words and Music by
JOEL LINDSEY, JEFF BUMGARDNER
and WAYNE HAUN

Arranged by Daniel Semsén

MRS. WISEMAN (freely) *mp*

FOR PREVIEW ONLY

31 Ballad ♩ = 65

Words and Music by
JOEL LINDSEY, JEFF BUMGARDNER
and WAYNE HAUN
Arranged by Daniel Semsén
MRS. WISEMAN (freely) *mp*

In these

ver - y nois - y days, we need re - mind - ing, of

shep - herds and of stars and a King Who came so far to bring sal - va -

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32

(Mrs. Wiseman)

7

- tion to a world that was in need. And so once more

7

Gm B $\flat$ /F C/E

9

I'm pray - ing, Lord. Si - lent night,

rit. CHOIR (lightly, blended) *p*

Si - lent night,

9

E $\flat$ /G F sus F B $\flat$ /D

rit.

(Mrs. Wiseman)

a tempo

11

come to me. —

Calm my heart_

(Choir)
*a tempo**div.*

come to me.

div.

11

a tempo

13

with Heav - en's peace.

Let it be_

Ooo

Heav - en's peace.

13

*E♭**F
A**B♭**B♭
D*

15 (Mrs. Wiseman)

as it was then; we need a

(Choir)

CHOIR: unison

Let it be as it was then;

we need a

15 Eb D F# G m Eb

17 rit. (may join Choir)

si - lent night a - gain.

rit.

mf Si - lent night, _

si - lent night a - gain.

Si - lent night, _

17 Bb F F sus Bb B D#

rit.

(Choir)

A little slower ♩ = 63

19 *mf* — *div.* come to me. —

— si - lent night, — come to me. — Calm my heart —

div.

19 E F# A# B B D#

mf

21 with Heav ens peace. Let it be —

21 E B B D#

23 as it was then. We need a —

slight rit. *unison*

unison (harm.)

23 E D# F# G#m G#m F# E2

slight rit.

CHOIR: unison
mp rit.

33

slight rit.

25

si - lent night a - gain. We need a si - lent night a -

25

B F# F#sus G#m7 B D# E2 B F# F#sus

rit. mp slight rit.

Faster, still flowing ♩ = 80

28

gain.

28

B Emaj7 D#m7 Emaj7

32

p *div.* SILENT NIGHT! HOLY NIGHT! (Joseph Mohr/Franz Grüber)

Si - lent night, ho - ly night,

div.

32

B Emaj7 D#m7 G#m G#m F#

p

building

36

Son of God, love's pure light

36

C#
E#

F#
E

B
D#

F#m7

A
B

mf

40

ra - diant beams from Thy ho - ly face,

40

Emaj7

F#
E

D#m7

G#m G#m7
F# F#7(b9#11)

mf

CHOIR: unison

44

with the dawn of re - deem - ing grace,

44

Emaj7

F#
E

D#m7

G#m7

G#m
F#

48 *mp div.* *molto rit.* *p*

Je - sus, Lord at Thy birth. We need a

(harm.) *div.* (Ten. only)

48 *mp* *molto rit.*

C# *F#* *G#m* *G#m* *E#m7(b5)* *E#m7*
E# *E* *F#*

52 *Rubato* ♩ = 70 *rit.* *pp unison* ♩ = 75

si - lent night a - gain.

(add Basses) *p* *rit.* *pp*

52 *p* *rit.* *pp*

B *F#* *F#sus* *F#* *F#sus* *B*

55 *div. molto rit.* **(5)*

Ooo

div.

E *D#m7* *E* *F#* *B* (11)

molto rit.

*Vocals cut off before accompaniment track.

SCENE 6

(JAMIE, FRANCES, and ADAM are gathered around the front desk. GUESTS may stay onstage, playing checkers, reading magazines, etc.)

JAMIE: So, what are we gonna do? Nobody's hiring in this town, especially right after the holidays.

FRANCES: Uh, yep. *(sarcastically)* Merry Christmas to us.

ADAM: This isn't just a job, it's my life! Mr. Wiseman's like a dad to me!

JAMIE: Boy, I never saw this one comin'.

FRANCES: I'm kinda sorry we found out when we did. Maybe it would have been better to go through the holidays not knowing this was about to happen.

(MRS. WISEMAN enters and approaches the trio.)

JAMIE: Well, that's that . . .

( 34 music begins to "This Time Next Year")

MRS. WISEMAN: Yes, maybe "that's that." But if I've learned anything in my life, it's that I'm not in control. God is. Now His plan might not be what I thought I wanted, but His plan is good. My job is to trust Him.

JAMIE: Easy for you to say, Mrs. Wiseman. You don't have student loans or a car payment.

MRS. WISEMAN: *(quietly)* No, I just have a hotel that I love.

ADAM: *(music changes, meas. 9)* But you guys, the story isn't over yet! Hey, who *knows* what could happen in a few minutes or hours or days? Who knows where we could all be this time next year?

This Time Next Year

Words and Music by
JOEL LINDSEY
and JEFF BUMGARDNER
Arranged by Daniel Semsén

Ballad feel ♩ = 73



MRS. WISEMAN: "Yes, maybe..."

34

E B D# C#m 3 B A2

mp

MRS. WISEMAN: "... hotel that I love."

F#m E B D# 3 B F#m A B sus

rit.

35

ADAM: "But you guys, ..."

C2 Fmaj7 C2

a tempo

12 ... time next year?" ADAM *mp*

Who knows?_ Who can say_

Fmaj7 C

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14 (Adam)

how the world can change in just a few short.

F2 Dm

JAMIE *mp*

Weeks and months rac - ing by,

days.

Am A $\flat$ E $\flat$ maj7 G

just like pag - es quick - ly turn - ing in the

F2 Dm

JAMIE, FRANCES and MRS. WISEMAN

20 (Jamie) *mf*

sto - ry of our lives. This time next year;

ADAM (mel.)

This time next year;

20 B $\flat$ Gsus G

22

I won - der where we all will be this time next year.

(mel.)

I won - der where we all will be this time next year.

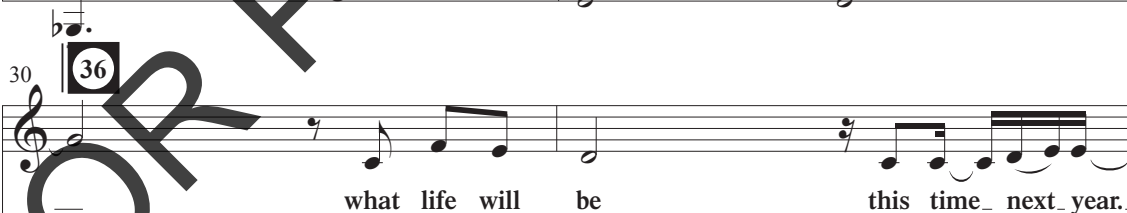
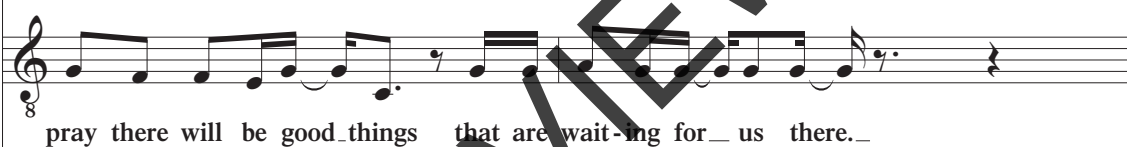
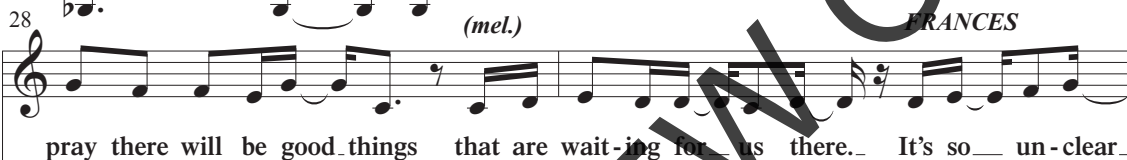
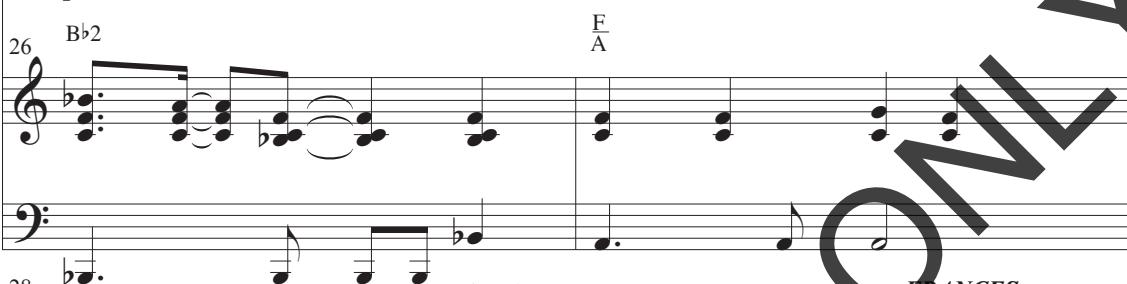
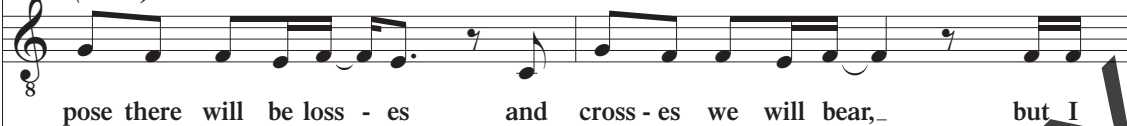
22 F2 *mf*

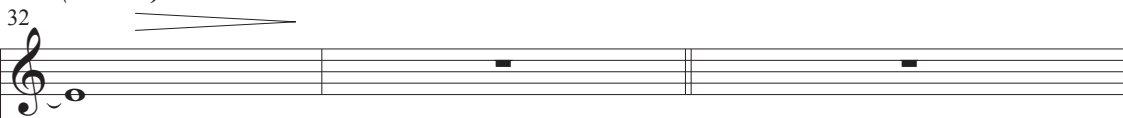
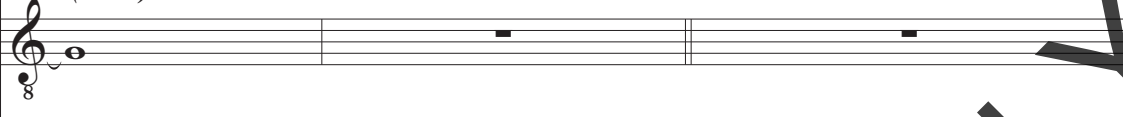
24

The fu-ture's such a mys - ter-y. I sup-

The fu-ture's such a mys - ter-y. I sup-

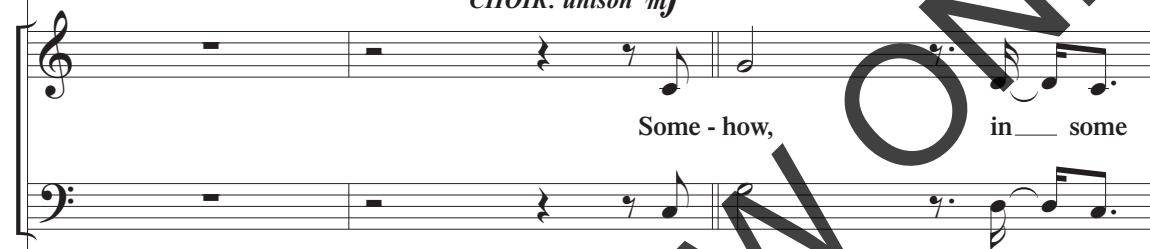
24 C

26 *(Jamie, Frances and Mrs. Wiseman)**(Adam)**(Adam)*

(Frances)*(Adam)**CHOIR: unison mf*

Some - how,

in__ some



C2

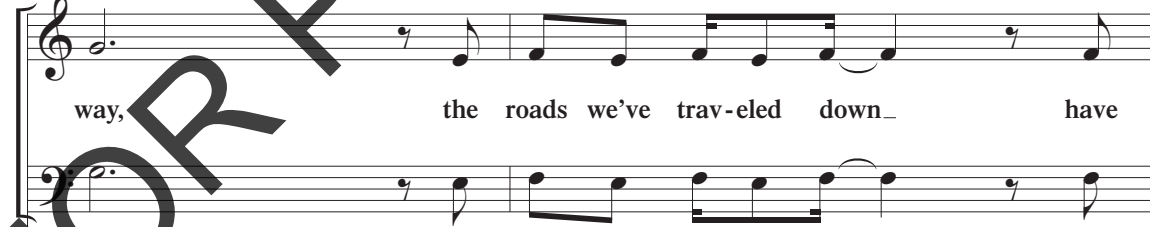
Fmaj7

*(Drum fill)**mf**(Choir)*

way,

the roads we've trav-eled down_

have



F2

Dm



(Choir)

led us to__ this place. Day_ will fade, night_ will

div.

Day_ will fade,

Am A $\flat$ E $\flat$ maj7
G C

39 come, and sud-den-ly_ we've made an-oth-er trip_

night_ will come,

39 F2 Dm

41 *div.* *f*

_ a-round_ the sun. This time_ next year, I won - der

41 B $\flat$ G sus F2 *f*

43

where we all will be this time next year. The fu-ture's

43

C

45

such a mys-ter-y. I sup-pose there will be loss-es and

45

Bb2

47

cross-es we will bear, but I pray there will be good things that are

unison *unison* (harm.)

47

E/A Bb2 F2/A

49 *mf*

wait - ing for_ us there.. It's so_ un - clear_ what life will

mf

It's so_ un - clear_

49 *G* *sus* *G* *F2*

51 *div.*

be this time_ next_ year.

div.

what life will be this time_ next_ year.

51 *G* *(add4)* *C*

53 *f*

So hold on - to the ones_ you love and

53 *F2* *f*

55 *unison*

love with all_ you have, 'cause once the chance_ is gone there's no

unison

55 C2 E Bb2 F2 A

57 *div.* *mp unison*

way to get_ it back. This time_ next

(harm.)

57 G sus

59 39

year.

59 F2 8va- (loco) C

p *mp*

62 *mf* *div.* *f*

This time_ next year; I won - der

62 *mf* *f* F2

64 where we all_ will be_ this time_ next year. The fu-ture's

64 C

66 such a mys - ter - y. I sup - pose there will be loss - es and

66 Bb2

68 *unison* *mf*

cross - es we will bear, but I pray there will be good things that are
(harm.)

unison

68 *F/A* *Bb2* *F2/A*

70 *mf* *FRANCES*

It's so un - clear what life will be

(Choir) *(Choir out)*

wait - ing for us there.

70 *Gsus* *G* *F2*

mf *mp*

(Frances)
rit.

mp

a tempo

72

this time next year,

mp ADAM

this time next

G sus

G (add4)

N.C.

72

rit.

p a tempo

75

p JAMIE, FRANCES and MRS. WISEMAN
adv.

this time next year.

ADAM

year,

this time next year.

75

78

(6)

78

SCENE 7

(As the GUESTS and STAFF are finishing up the song, BAILEY is looking at her phone. She jumps up and excitedly tries to get her parents' attention.)

BAILEY: Mom! Dad! I want to show you something.

RICHARD: Not now.

AUDREY: Honey, please put your phone away.

BAILEY: But it's really important. Look! *(showing them)* So, I'm following the Bethlehem Inn online and somebody posted a video of Mr. Wiseman giving his speech a little bit ago. See?

RICHARD: We were here, Bailey. We don't need to watch the speech again.

BAILEY: Wait! But look, in the beginning of the video. Look close in the background. See when the girl walks behind him and looks this way? *(pauses)* See? Here, I'll go back. *(pauses)* Now . . . there! I paused it. Look at her face. I'll zoom in. Look! Doesn't it look just like . . .

AUDREY: Like who?

BAILEY: I know this is crazy. But doesn't it look just like Megan? *(looking up)* Doesn't it?

RICHARD: No, it looks like a homeless girl. Your sister is not homeless. She's got that boyfriend now, and I'm sure she's fine. Somewhere. *(quietly to himself)* At least, I hope she's fine.

AUDREY: Let me see that! *(taking the phone, AUDREY covers her mouth in surprise when she recognizes MEGAN in the video)* Richard, do you think it could—

RICHARD: *(interrupting her)* Honey, if she were here, we would know.

AUDREY: Unless she didn't want us to know.

BAILEY: Why wouldn't she want us to know?

AUDREY: I don't know, honey. Probably *(pauses)* . . . shame. It's the biggest reason why we hide from each other. *(pauses)* Wait! *(suddenly thinks of something)* Oh, Bailey, let me see that video

again. Can you go back to the beginning? (*taking a moment to view the video, then turning to RICHARD*) Honey, look closer. Doesn't it look like— No . . . please, God. She's, she's . . . (*begins to cry*) . . . she's going to have a baby.

RICHARD: (*prayerfully looking up*) Oh, Lord! Help us!

BAILEY: If she needs help, I want to help her!

RICHARD: (*quickly putting on his coat*) And so do I. If she left during Mr. Wiseman's speech, she couldn't have gotten far.

BAILEY: Can I come, too?

AUDREY: Of course, honey, we're a family. And we always will be.

(*RICHARD, AUDREY, and BAILEY exit to the hotel exterior.*)

(  music begins to "Hope")

Hope

Words and Music by
JOEL LINDSEY
and JEFF BUMGARDNER
Arranged by Daniel Semsén



Gospel feel ♩ = 74

B♭m7

The piano introduction is in 4/4 time with a key signature of three flats (B♭, E♭, A♭). It begins with a treble clef staff and a bass clef staff. The treble staff starts with a whole rest, followed by a series of eighth and sixteenth notes. The bass staff starts with a whole rest, followed by a series of eighth and sixteenth notes. The music is marked *mf* (mezzo-forte). The key signature changes to B♭m7.

WOMEN: unison *mf*

The vocal entry is in 4/4 time with a key signature of three flats (B♭, E♭, A♭). It begins with a treble clef staff. The first staff has a whole rest, followed by a series of eighth and sixteenth notes. The second staff has a whole rest, followed by a series of eighth and sixteenth notes. The music is marked *mf* (mezzo-forte). The key signature changes to B♭m7. The lyrics "Does it seem like the" are written below the staff.

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(Women)

6

cards are stacked a - gainst_ you, — like you lose be - fore you

6 E_b $Fm7$

8

have the chance_to win?

8 D_b A_b

MEN: unison mf

Does it seem that you'll

10

nev - er get_ it right? No mat - ter how_ you try, it's just

10 E_b $Fm7$

CHOIR: unison

12

But when we fall _ we see the

how the sto - ry ends._

12

$D^b\text{maj}7$ B^bm7

14

41

chance to get _ back up, _ 'cause there is some - thing great - er that's in -

14

A^b
 C D^b

16

side of each _ of us: _ Hope, *div.* when you face the dark - ness.

div.

16

E^bsus E^b Hope, A^b

18

Hope, Hope, like a new day dawn-ing.

Hope, when your life is hard - est. Hope.

18

Bbm7

Ab
C

FOR REVIEW ONLY

20

Keep hold-ing on to hope; is the strength that finds you.

FOR REVIEW ONLY

Don't give up, keep hold-ing on to hope.

20

Dbmaj7 Eb Ab

FOR REVIEW ONLY

22

Hope. When it seems_ you just can't go on,—

Hope, it is what de-fines you. When it seems_ you just can't go on,—

Bbm7 Db

22

42 *f* CHOIR: unison

24

there's al - ways_ hope.

24

Ebsus Eb Ab Gb Db

f *ff*

27 *mf*

Do you feel like you're search-ing for the an - swers

27

Ab Eb

mf

29

ev - 'ry - bod - y else_ just seems to al - ways know?
(harm.)

29

Fm7 D $\flat$

Fm7 D $\flat$

31

div.

Do you wish you had some - one who would share the

31

A $\flat$ E $\flat$

A $\flat$ E $\flat$

33

stuff you have_ to bear? But you face it all_ a - lone._

33

Fm7 D $\flat$ maj7

Fm7 D $\flat$ maj7

building
CHOIR: unison

35

What if you_ reach out to some - one else who needs_ a friend, _ and

35

building

37

some - how you find heal - ing in the things_ you of - fer them. _

37

div.

div.

37

Db *Ebsus* *Eb*

39

Hope, when you face the dark - ness. Hope,

39

Hope. Hope, when your life is hard - est. _

39

f *A^b* *B^bm7*

The musical score is for page 126 and consists of four systems of music. Each system includes a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The tempo and style are indicated by the 'building' marking. The lyrics are: 'What if you_ reach out to some - one else who needs_ a friend, _ and some - how you find heal - ing in the things_ you of - fer them. _ Hope, when you face the dark - ness. Hope, Hope. Hope, when your life is hard - est. _'. The score includes various musical notations such as rests, notes, chords, and dynamic markings like *f* (forte). Chord symbols *B^bm7*, *A^b*, *C*, *Db*, *Ebsus*, and *Eb* are provided for the piano accompaniment. The vocal line has a 'div.' (divisi) marking at measure 37. A large 'PREVIEW ONLY' watermark is overlaid diagonally across the page.

41

Hope, like a new day dawn-ing. Keep hold - ing on to

41

Hope. Don't give up, keep hold-ing on to

$A\flat$
C

$D\flat$ maj7

$E\flat$

43

hope; is the strength that finds you. Hope.

43

hope. Hope, it is what de - fines you.

$A\flat$

$B\flat$ m7

43

45

When it seems_ you just can't go on,____

there's al - ways_

When it seems_ you just can't go on,____

D^bE^bsusE^b

45

47

hope.

With conviction!

There's a high - er pur - pose that

47

A^bG^b

49

may - be you_ can't see,____ but God has placed in - side us all a ray of

49

D^bB^bm7A^b
C

rit. *ff a tempo*

51 pos - si - bil - i - ty — called... Hope, when you face the dark - ness.

51 D $\flat$ E $\flat$ sus E $\flat$ F B $\flat$ N.C.

rit. *ff a tempo* (Drums continue)

53 Hope, when your life is hard - est. Hope, like a new day dawn - ing.

53

55 Don't give up, keep hold - ing on to hope; is the strength that finds you.

55 E $\flat$ maj7 F B $\flat$

57 Hope, it is what de-fines you. When it seems you just can't go on, —

57 Cm7 Eb F sus

59 when it seems you just can't go on, —

59 F Eb Eb Bb D Bb F sus

61 *sub. p unison* there's al - ways hope. *unison*

61 F N.C. Bb *mp slowly building to end*

63 *building to end*

MEN: unison
mp

There is hope, there is al-ways hope. Don't give up, there is al - ways hope.

63 Cm7 B $\flat$ D

65 *mp SOPRANOS*

mp ALTO

Don't give up, keep hold - ing on to hope. There is hope,

MEN

There's al - ways hope.

65 E $\flat$ F B $\flat$ *mf*

67 (Sopranos)

there's hope.____

(Altos) *mf*

There is hope.____

mf (Men)

There is hope, there is al-ways hope. Don't give up, there is al-ways hope.~

67 Cm7 B $\flat$ /D

69 *mf*

Don't give up, keep hold-ing on__ to hope. Don't give up,~

There is hope.____

There's al - ways_ hope.

69 E $\flat$ F B $\flat$

f

71 (Sopranos)

there's hope. —

(Altos) *f* There is hope. —

f (Men) There is hope, there is al-ways hope. Don't give up, there is al-ways hope. —

71 Cm7 B $\flat$ D

73 *f* molto rit.

Don't give up keep hold - ing on to hope! —

ff Keep hold - ing on to hope! —

73 E $\flat$ Fsus F B $\flat$

molto rit. *fff*

SCENE 8

(After song ends, FRANCES and ADAM enter quickly to address the rest of the STAFF.)

FRANCES: **We need everyone who's trained on the phones to head to the back office . . . and quick!!**

MR. WISEMAN: *(putting on his managerial hat)* **What's going on?**

ADAM: **I don't know, but the phones are ringing off the hook!**

MRS. WISEMAN: **Is there an emergency?**

FRANCES: **I guess you could call it that, but people are calling to book rooms for weddings and family reunions and for all kinds of things! Can you believe it? *(laughing with glee)***

JAMIE: **Are you serious?**

ADAM: *(looking at his phone)* **Whoa! Whoa! WHOA!!**

MRS. WISEMAN: **"Whoa" what?**

ADAM: *(holding up his phone)* **Check this out! I posted Mr. Wiseman's speech from the Christmas tree lighting, and it's already got 12,132 likes. *(STAFF reacts with excitement)* And . . . 217 people have shared it! It's going viral!**

FRANCES: **It's like magic, Mr. Wiseman!**

ADAM: **Oh, it's not magic; it's social media!**

MRS. WISEMAN: **It's not social media . . . it's a miracle!**

MR. WISEMAN: *(laughing)* **Adam, you and your blasted phone! *(hugging ADAM)***

MRS. WISEMAN: *(to JAMIE and FRANCES)* **If we have a full calendar, guess what?**

JAMIE: **What?**

MRS. WISEMAN: *(with joy)* **We're still in business!**

FRANCES: *(looking up from a phone call)* **Oh, we have a full calendar all right!**

(MR. WISEMAN resumes his role as a magician as dramatically he takes out a large, colorful ball and cup magic trick. Initially, the cup is empty.)

MR. WISEMAN: **One minute you think you're out of hope . . . empty . . . washed up . . . not a chance for things to turn around this time.** *(dramatically showing the STAFF an empty cup)* **And then . . .** *(putting the lid on the cup, he takes it off to reveal a ball inside)* **. . . BAM! There it is—Hope!**

ADAM: **We are at the Bethlehem Inn, after all. Isn't Bethlehem where hope started in the first place?**

MR. WISEMAN: **That's true.**   *music begins to "O Little Town of Bethlehem Medley"* **Hope to keep a hotel afloat is one thing. Hope for our drowning souls is quite another. I remember being empty, washed up, not a chance for things to turn around . . . no way back to a holy God after the mess I had made of my life. But He sent His perfect Son, Jesus, into our broken world, into my broken life, into a little town called Bethlehem. And it's through Him that every one of us has hope.**

O Little Town of Bethlehem Medley

with **It Came upon the Midnight Clear**
and **Angels We Have Heard on High**

PHILLIPS BROOKS

LEWIS H. REDNER

Arranged by Daniel Semsén

DVD 10

Gently ♩ = 86

MR. WISEMAN: "Hope to keep . . .

45

... us has hope."

CHOIR: unison *mp*

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16

Beth - le - hem, how still we see thee lie! A -

div.

16

A^b B^bsus B^b7 E^b

19

div.

bove thy deep and dream - less sleep the si - lent stars go

19

E^b E^b/D^b C $C7$ Fm E^b/B^b B^b6

22

by Yet in thy dark streets shin - eth the

22

E^b Cm C^m/B^b A^bmaj7 G

25 *unison*

ev - er - last - ing Light; the hopes and fears of

unison

25 Cm B♭ A♭maj7 Fm G E♭

28 *div. rit.*

all the years are met in thee to - night.

div.

47 ♩. = 45 **CHOIR: unison**

28 A♭2 E♭ B♭ B♭6 E♭

rit.

IT CAME UPON THE MIDNIGHT CLEAR (Edmund H. Sears/Richard S. Willis)

31 *mf*

It

31 Fm7 B♭m7 B♭m7 E♭

34

came up - on the mid - night clear, that glo - rious song of

div.

div.

34 A^b A^bsus A^b D^b

37

old, from an - gels bend - ing near the earth to

37 E^b A^bsus A^b

40

touch their harps of gold: "Peace on the earth, good -

40 D^b E^b A^b C C/D C/E

43

will to men, from heav'n's all - gra - cious King!" The

43 Fm C/E Fm Eb/Bb Bb7 Eb

46 *CHORUS: unison rit.*

world in sol - emn still - ness lay to hear the an - gels

46 Ab Absus Ab Absus Ab Db Eb

rit.

49 **48** ♩ = 93

sing.

49 Ab Fm Bbm7 Eb Ab Db Eb

ANGELS WE HAVE HEARD ON HIGH (Trad. French carol/Trad. French melody)

[illegible]

56

The musical score consists of three systems. The first system shows a vocal melody starting on a whole note G4, followed by eighth notes A4-B4, C5-D5, E5-F5, and ending on a half note D5. The piano accompaniment features chords: Bb4-Cb5 (F#), Eb5 (G), Ab5 (A), and Bb5 (B). The second system continues the vocal melody with a half note D5, followed by quarter notes E5, F5, G5, and A5. The piano accompaniment has chords: Bb4-Cb5 (F#), Eb5 (G), Ab5 (A), and Bb5 (B). The third system shows the vocal melody with a half note D5, followed by quarter notes E5, F5, G5, and A5. The piano accompaniment has chords: Bb4-Cb5 (F#), Eb5 (G), Ab5 (A), and Bb5 (B).

- ri - a in ex - cel - sis De - o,

B $\flat$ A $\flat$ E $\flat$ G B $\flat$ E $\flat$ A $\flat$ E $\flat$ B $\flat$ B $\flat$

59 *ff*

Glo - - -

59 *ff*

E♭ Cm Fm B♭ E♭ A♭

62 *rit.* *Slower* ♩ = 83 *rit.*

- ri - a in ex - cel - sis De - o!

62 *rit.* *rit.*

B♭ B♭/A♭ E♭/G B♭ E♭ A♭ E♭/B♭ B♭7 E♭

8va - 1

SCENE 9

(ABBY enters and approaches the front desk holding out the lost glove to FRANCES.)

ABBY: Excuse me, my grandma thought this was my glove, but it's not. Looks a lot like it, but I have both of mine right here.

FRANCES: Alright sweetie, thank you. I'll put it in my drawer. I'm sure the rightful owner will turn up soon, with how cold it is outside tonight. *(offering candy)* Would you like a piece of chocolate?

ABBY: Umm . . . maybe. How old is it?

FRANCES: Just made it yesterday.

ABBY: Then, yes, I'll take a piece. Thanks. *(taking chocolate from the candy bowl and eating it)*

FRANCES: And so will I! *(cheerfully pops a chocolate in her mouth)*

(MEGAN enters, still looking around nervously, and approaches the front desk.)

MEGAN: Excuse me, I think I left my glove here. Did anyone turn one in?

FRANCES: Why, yes! It's right here. *(handing her the glove)*

MEGAN: *(turning to leave)* Also . . . umm . . . could you please tell me if the Jorgensens are staying here? A Richard, Audrey, and a little girl named Bailey?

FRANCES: Hmm . . . let me check. *(checking)* Yes, they sure are! Would you like me to ring their room?

MEGAN: No! Please, don't! I mean . . . no, thank you. *(briskly crossing to the door to exit, nearly running into MR. WISEMAN)*

MR. WISEMAN: May! You came back!

MEGAN: I just came back to get my glove. I must have dropped it.

MR. WISEMAN: Please don't spend the night outside. It's cold, and it's not safe. I'm sure we have a room available . . . on the house. *(to FRANCES)* We have a room available tonight for this young lady, don't we, Frances?

FRANCES: I'm sorry, sir. But we are completely full tonight.

MR. WISEMAN: *(sighing)* Well, let's see . . . since there's no room in the Inn, we just might have a stable out back. *(seeing FRANCES' shocked expression)* Oh, I'm just kidding. We'll come up with something. And not a stable, I promise.

MEGAN: Wait . . . is that what this is? I'm some kind of *(pauses)* "stand-in" for Mary?

MR. WISEMAN: No, no, please. I'm so sorry. I was just . . .

MEGAN: *(interrupting)* No, I get it. I'm a charity case, and you'll get extra gems in your crown someday if you help me. I already told you, I don't need your help. I don't need *anyone's* help! *(turning quickly to run for the door; MRS. COOPER stands in her way.)* Get out of my way!

MRS. COOPER: *(blocking MEGAN)* I can't do that.

MEGAN: Why not?

MRS. COOPER: Because *(pauses)* I . . . because I see myself in you, young lady. Believe me, I haven't wanted to. But years ago, I *was* you! Scared. Pregnant. Running for the door. And I want to tell you that beyond that door is just more pain.

MEGAN: I can do this on my own. I *have* to do this on my own!

MRS. COOPER: Oh, I know. I thought I had to do it on my own, too. But I see now that there were scores of people in Forsyth County, Georgia who would have given their eyeteeth to help me.

MR. WISEMAN: *(stepping forward)* And I'm one of those people right here, right now. Would you let me help you, May?

MEGAN: *(angrily)* My name isn't May, okay? And I don't know why I keep ending up back here where I don't want to be, but I do. *(pauses)* Because you invited me, that's why! I came here because *you* invited me. *(breaking down)* And I know you. And you know me, Mr. Wiseman. The Bethlehem Inn is where I spent every Christmas since I was little. I . . . *(sighing)* I love this place. I always have. And I miss it. But . . . I don't belong here anymore. It's all too . . . perfect. I . . . *(sighing)* I just don't belong here anymore.

MR. WISEMAN: *(with sudden realization)* **Megan Jorgensen! I remember you now. You know, Megan, you might think you don't belong here, but this is *exactly* where you belong. The Bethlehem Inn isn't for people who have it all together. It's for people who need to be loved! And that's me, and you, and Mrs. Cooper.**

MRS. WISEMAN: **And me.**

JAMIE: **Me, too.**

FRANCES: **Yeah, I need a lot of love. And coffee.**

(MEGAN pauses, looking with confusion at the STAFF.)

MEGAN: **Why do you want to help me so bad? I'm just a big mess.**

MR. WISEMAN: **Because we're all a big mess. And that's why we *all* need Bethlehem. (DVD 11 49 *music begins to "You Have Changed the World"*) I needed to be reminded tonight that even though it looks like everything has fallen apart, God is always at work behind the scenes, making something beautiful out of our mess. You know, it's okay to feel a little lost sometimes, but it's not okay to feel like you'll never be anything more than your mistakes. That's the beauty of Christmas. You know the story—an unwed mother, an unexpected pregnancy; turns out the thing was planned all along.**

MEGAN: **You really think so?**

MR. WISEMAN: *(with assurance)* **I really do.**

You Have Changed the World

(Duet)

Words and Music by
JOEL LINDSEY
and JEFF BUMGARDNER
Arranged by Daniel Semsen

DVD 11 Ballad ♩ = 69

49 MR. WISEMAN: "I needed to be reminded . . .
N.C.

MR. WISEMAN: "... That's the beauty of Christmas . . .

50

C

8va

MR. WISEMAN: "... I really do."

MEGAN (with freedom) *mp*

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13 (Megan)

al-ways heard there's good in ev - 'ry - one. I've al-ways

13 C2

won - dered if ev - 'ry - one meant me. I've

15 Fmaj7 C

made my share of blun - ders, mis - steps, mis - haps; no won - der I

17 E G# Am C G

found my - self out on the streets. Like a

19 D F# F G

(Megan)

21 riv - er finds its way to the o - cean, it

21 Dm7 C
E

23 sud - den - ly be - comes more than it seemed

23 F2 C G
B

25 You may feel that you could nev - er change the world,

25 Am G
B C C
E

27 but you have changed the world for

27 F Dm7 G sus

29 (Megan)

me. —

MR. WISEMAN (with freedom) mf

I've

29 $A\flat\text{maj}7$ $A\flat/B\flat$

(Light drum fill)

31 (Mr. Wiseman)

al - ways heard suc - cess is what you do; — I've

31 $E\flat 2$ *mf*

33 al - ways known suc - cess is who you are. — There's

$A\flat\text{maj}7$ $E\flat$

35 (Mr. Wiseman)

no one who is per - fect, but show-ing love is al - ways worth it,

B $\flat$
D Cm

for it's just a mat - ter of the heart. Like a

A $\flat$ A $\flat$ B $\flat$

fa - ther who wants more for his chil-dren, he

Fm E $\flat$
G

works pro-vid - ing ev - 'ry-thing they need. I've

A $\flat$ 2 E $\flat$ B $\flat$
D

52

43 (Mr. Wiseman)

al - ways hoped some-how that I could change your

Cm B $\flat$ D E $\flat$ G

45 world, but you have changed the world for me.

A $\flat$ 2 Fm7 B $\flat$ sus E $\flat$

DUET
(Megan)

48 Is - n't it a-maz - ing how two worlds can col-lide, and

(Mr. Wiseman)

Is - n't it a-maz - ing how two worlds can col-lide, and

Fm7 E $\flat$ G

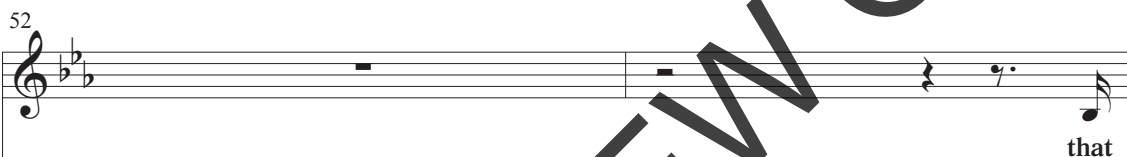
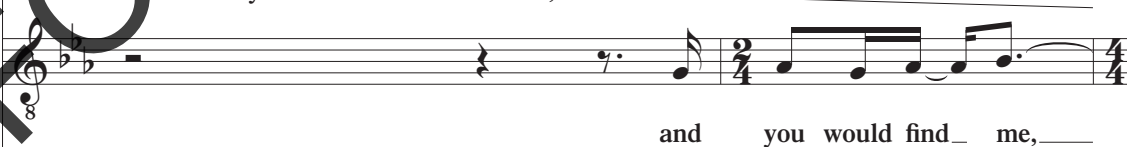
50 (Megan)



(Mr. Wiseman)



God

A $\flat$ 2E $\flat$ D $\flat$ 9B $\flat$
DE $\flat$ *rit.*

Fm7

E $\flat$
GA $\flat$ 

56 *(Megan)* *rit.* *a tempo, slightly broader* $\text{♩} = 65$ *f*

find me, too.____ Like a riv - er to__ the o -

(Mr. Wiseman) *f*

____ too.____ Like a fa - ther who wants__ more__ for his

56 *B^bsus* *C sus* *C* $\text{♩} = 65$ *A m*

rit. *f a tempo, slightly broader*

58 *3*

- cean, sud-den-ly____ it be - comes_ more than it____

chil-dren, he works pro-vid - ing ev - 'ry - thing_ they_

58 *B^b2* *F A*

60

seemed.____ You may feel that you could

need.____ You may feel that you could

60 *F C* *C* *B^b* *C*

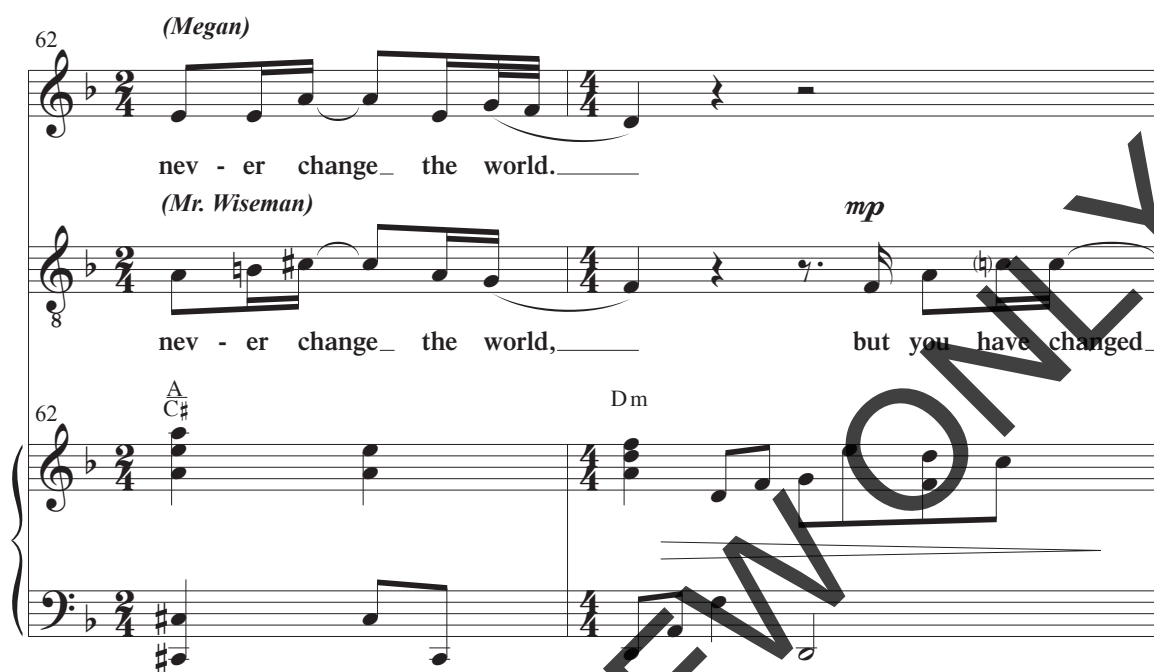
62 (Megan)

nev - er change_ the world._____

(Mr. Wiseman) *mp*

nev - er change_ the world,_____ but you have changed_

62 $\text{A} \text{ C}\sharp$ Dm

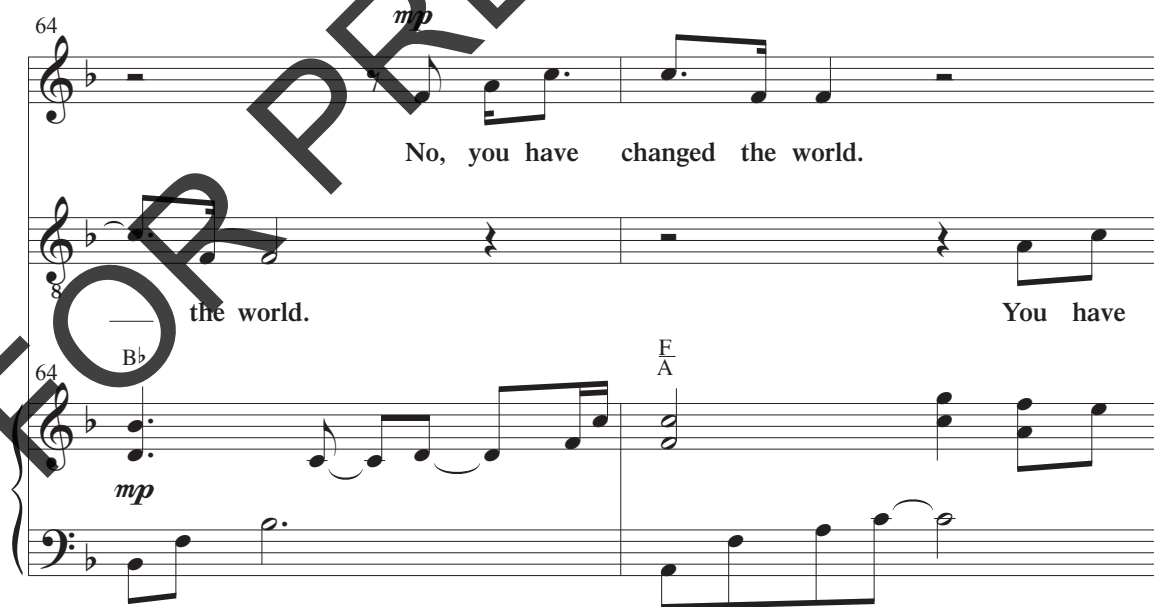


64 *mp*

No, you have changed the world.

_____ the world. You have

64 $\text{B}\flat$ $\text{E} \text{ A}$ *mp*



66 *molto rit.* *p* (Megan) ♩ = 62

(Mr. Wiseman) for me.

changed the world for me.

♩ = 62

66 B $\flat$ C F

molto rit. *p*

68 *MR. WISEMAN: "You know..." *rit.* (8)

68 B $\flat$ F F B $\flat$ F

rit.

*Dialogue found on page 156

SCENE 10

(MRS. WISEMAN enters)

MR. WISEMAN: *(turning compassionately to MEGAN)* You know, your family is staying here this Christmas.

MEGAN: I know. *(looking down with shame)* But they wouldn't want to see me. I burned that bridge last summer.

MRS. WISEMAN: Oh, but you never know. *(gently)* They just might be some of the people who would want to help you. *(music ends)*

FRANCES: I know your little sister misses you. She even came to the front desk and got a piece of chocolate for you.

MEGAN: *(smiling in surprise)* She did? *(nodding)* Yeah, she knows how much I love your chocolate. *(laughs)*

MR. WISEMAN: Should we ring their room?

MEGAN: I don't know. *(pauses and looks up for support)* You'll be here, right?

MR. WISEMAN: I'm not going anywhere.

MEGAN: Okay . . . you can call their room.

FRANCES: *(calling)* It's ringing.

(MEGAN is facing the front desk watching FRANCES when RICHARD, AUDREY, and BAILEY enter through the front door.)

ADAM and JAMIE: *(welcoming the Jorgensens)* Welcome to Bethlehem!

(MEGAN turns around to see her family enter and immediately turns back around, ashamed.)

RICHARD: Thanks. *(taking off his coat and approaching MR. WISEMAN)* Mr. Wiseman, we have reason to believe that earlier this evening, our daughter, Megan, was here.

AUDREY: She really needs our help, and now she's out there somewhere in the cold.

BAILEY: Can you please help us find my sister?

MR. WISEMAN: **I believe I can.**

[ 12  music begins to “Everything Christmas Can Be (Finale),” found on page 159. MR. WISEMAN crosses to the front desk and stands next to MEGAN. He puts his hand on her shoulder. She slowly turns around to face her family.]

MEGAN: (with apprehension) **Hi.**

AUDREY: **Megan!**

(RICHARD, AUDREY and BAILEY run to embrace her.)

MEGAN: **I’m so sorry.**

BAILEY: **For what?**

MEGAN: **I’m going to have a baby.**

RICHARD: **No, honey, we’re *all* going to have a baby.**

[Choir begins singing “Everything Christmas Can Be (Finale)”]

(During the instrumental break starting on p. 164, ms. 47, RICHARD approaches MR. WISEMAN.)

RICHARD: (page 164, ms. 49) **Mr. Wiseman, I can’t thank you enough for being so instrumental in bringing my daughter back to us. As a token of my appreciation, (taking out his checkbook) do you accept corporate sponsorships?**

MR. WISEMAN: (taken back) **Corporate sponsorships? Well, I . . .**

MRS. WISEMAN: (stepping forward) **Yes, we do, Dr. Jorgensen! In fact, I can help you set that up right over here. (MRS. WISEMAN leads RICHARD to the front desk.)**

BAILEY: (to MEGAN) **So you can stay with me in our room? It’s perfect because I drew you in my picture, but then I lost it. (turning to MR. WISEMAN) Mr. Wiseman, have you seen my drawing of my family? I’m sure I left it on that little table. It had me, my mom, . . .**

MR. WISEMAN: (interrupting) **Oh, the drawing! That was yours! Yes, now, let’s see, I picked it up here and gave it to . . . uh, May . . . I mean, Megan. And then . . . oh no, it was part of my “Tear and Repair” trick which, as I recall, I had only mastered the**

“tear” part of the trick up until that point. The “repair” failed miserably.

MEGAN: *(regretfully)* Mr. Wiseman asked me to tear it up, and I did. I’m sorry, Bailey.

MR. WISEMAN: And it floated to the floor in a million pieces.

ADAM: *(jumping forward)* But then I picked up the pieces and I . . . I handed them *(to MEGAN)* to you.

MEGAN: *(to BAILEY)* And I took them because I thought they might be yours and I put them *(remembering)* . . . in my pocket! *(pulling her hand in her coat pocket)* And here they . . . *(pulling out a beautiful, sparkling handkerchief with BAILEY’s drawing of the family intact)* Wait! How did . . . ? Mr. Wiseman! *(looking up)* You did it! Look at this!

MR. WISEMAN: I did? *(inspecting the handkerchief)* How did I . . . ? *(laughing)* Oh . . . no, my friends. This wasn’t *my* doing. There is only One Who can take what has been truly torn and turn it into something this beautiful!

(MR. WISEMAN hands the magic handkerchief to BAILEY, who dances over to show it to AUDREY and RICHARD. The family tightly hugs MEGAN.)

Everything Christmas Can Be (Finale)

Words and Music by
JOEL LINDSEY
and JEFF BUMGARDNER
Arranged by Daniel Semsen



Brightly, with energy ♩. = 61

MEGAN: "Hi..."

53

B $\flat$

E $\flat$
B $\flat$

A $\flat$
B $\flat$

E $\flat$
B $\flat$

B $\flat$

E $\flat$
B $\flat$

RICHARD: "... have a

7 baby."

CHOIR: unison (lightly)

mf

Come, gath - er 'round!

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10

This is the sea - son of love!

10

A^b/B^b E^b/B^b B^b E^b/B^b A^b/B^b E^b/B^b

13

Come, join the song ring - ing with - in all of us.

13

B^b E^b/B^b A^b/B^b E^b/B^b B^b E^b/B^b

16

mp

This is the mo - ment we've all wait - ed for,

16

A^b/B^b E^b/B^b Cm G/B E^b/B^b F/A

19

ev - 'ry - thing we have im - ag - ined and more!

19

Cm G/B E $\flat$ /B $\flat$ F/A

And

22

mf div.

Come, gath - er 'round! Oh, what a trea - sure we

div.

more!

22

F B $\flat$ E $\flat$ /B $\flat$ A $\flat$ /B $\flat$ E $\flat$ /B $\flat$

mf

25

share! Is it just me? Can

25

B $\flat$ E $\flat$ /B $\flat$ A $\flat$ /B $\flat$ E $\flat$ /B $\flat$ B $\flat$ E $\flat$ /B $\flat$

28

you feel the joy — in the air?

28

$A\flat/B\flat$ $E\flat/B\flat$ $B\flat$ $E\flat/B\flat$ $A\flat/B\flat$ $E\flat/B\flat$

31

CHOIR: unison
mp

Let there be laugh - ter and grace and good - will.

31

Cm G/B $E\flat/B\flat$ F/A

mp

33

Learn to the Voice that is call - ing us still.
(harm.)

div.

33

Cm G/B $E\flat/B\flat$ $Fsus$

36 *f*

Hope ev - 'ry hope_ you can hope for.

36 F B $\flat$ F $\frac{F}{A}$ B $\flat$ $\frac{B\flat}{D}$

f

39

Dream ev - 'ry dream_ you can dream

39 F $\frac{F}{A}$ B $\flat$ $\frac{B\flat}{D}$

41

When love a - bounds_ you will find that you've found_

41 E $\flat$ F $\frac{B\flat}{D}$ E $\flat$

CHOIR: unison

55

44

ev - 'ry-thing Christ-mas can be!

44

E^b F B^b E^b/B^b A^b/B^b E^b/B^b

47

B^b E^b/B^b A^b/B^b E^b/B^b B^b E^b/B^b A^b/B^b E^b/B^b

**RICHARD: "Mr. Wigman, I can't..."*

mf grad. slowing

51

B^b E^b/B^b A^b/B^b E^b/B^b B^b E^b/B^b

mp

54

A^b/B^b E^b/B^b B^b E^b/B^b A^b/B^b E^b/B^b B^b E^b/B^b

♩ = 74

BAILEY: "... It's perfect because ...

58 $\text{A}^{\flat}_7$ $\text{B}^{\flat}$ $\text{E}^{\flat}_7$ $\text{B}^{\flat}$ $\text{B}^{\flat}$ Cm7

p

61 $\text{B}^{\flat}_7$ D $\text{E}^{\flat}\text{maj7}$ F $\text{B}^{\flat}$

64 F Gm7 $\text{E}^{\flat}$

67 $\text{B}^{\flat}$ F Gm7

70 $\text{E}^{\flat}\text{maj7}$ Cm7 $\text{B}^{\flat}_7$ D

MEGAN: ... Wait!

73 $E\flat$ F sus

How did ... ? Mr. Wiseman! ...

56

76 $B\flat$ Cm7

mp gradually building

79 $B\flat$ D $E\flat$ maj7 F Cm7

mf

MR. WISEMAN: ... something this beautiful!"

(MR. WISEMAN hands the magic handkerchief to BAILEY, who dances over to show it to AUDREY and RICHARD. The family tightly hugs MEGAN.)

CHOIR

82 HOPE (Joel Lindsey/Jeff Bumgardner) *f*

Hope, when you face the dark - ness.

82 F sus F $B\flat$

f

84

Hope, when your life is hard - est... Hope, like a new day dawn-ing.

84

Cm7

Bb
D

86

Don't give up, keep hold - ing on to hope; is the strength that finds you.

86

Ebmaj7

F

Bb

88

Hope, it is what de - fines you. When it seems you just can't go on, _

88

Cm7

Eb

Fsus

90

when it seems_ you just can't go on, _

F E $\flat$ B $\flat$ D B $\flat$ F sus

90

92

molto rit. ff

there's al - ways

92

ff molto rit.

94

rit.
(1 or 2 sopranos sing cues)

hope!

94

(Drum fill)

rit.

fff

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WELCOME TO BETHLEHEM (OPENER)

WE COME HERE EVERY CHRISTMAS

BACK AT HOME

WHEN I THINK OF BETHLEHEM

EVERYTHING CHRISTMAS CAN BE

MONOLOGUE UNDERSCORE

with
SILENT NIGHT! HOLY NIGHT!

WE NEED A SILENT NIGHT AGAIN

THIS TIME NEXT YEAR

HOPE

O LITTLE TOWN OF BETHLEHEM MEDLEY

with
IT CAME UPON THE MIDNIGHT CLEAR
and

ANGELS WE HAVE HEARD ON HIGH

YOU HAVE CHANGED THE WORLD

EVERYTHING CHRISTMAS CAN BE (FINALE)



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