

SHEPHERDS AND KINGS

A Dramatic Musical
for Christmas



Created by
Joel Lindsey, Jeff Bumgardner, Heidi Petak and Daniel Semsen

Arranged and Orchestrated by Daniel Semsen

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Performance Time: 55 Minutes

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for your choir members to have their own copy of the recording.

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INSTRUMENTATION:

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

* Simplified parts included as needed

** Instrument doubling
may vary by song

Edited by SARAH HUFFMAN

Music Engraved by BRENT ROBERTS

Cover Design by DAN HARDING

Art Production by FUDGE CREATIVE



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FOREWORD

This isn't the musical we set out to write. My co-writer, Jeff Bumgardner, and I were writing a completely different Christmas musical and we were pretty excited about it. Then life happened, as it does. When I should have been Christmas shopping, decorating the tree and preparing to host the annual Christmas Carol Sing-Along at my house, I was instead visiting doctors, having tests run and enduring chemotherapy treatments. This is not at all what someone who loves Christmas as much as I do wanted to be doing during the holiday season!

I admit, it got me down a little. The season of joy certainly wasn't living up to *my* expectations.

As I was getting ready to fly from my home in California to Tennessee for yet another chemo treatment, a real "God-moment" in a diner not only changed the course of my own personal Christmas, but also changed the storyline behind this very musical. I was reminded that God shows up in the middle of our sorrows, our struggles and our weakest moments. I was reminded that I wasn't alone in my suffering and that other people were suffering as well.

For a lot of us, the holidays are not always happy times. People facing sickness, loneliness, financial distress and so many other things can often feel separated from the joy we're supposed to be feeling at Christmas.



I hope this musical reminds you that God came to know us in our joys and in our pain. He sees us where we live, and He embraces us with the same grace and mercy that brought Him to us that very first Christmas.

Joel Lindsey

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EVERLASTING LIGHT	75	<i>with We All Need Christmas: Christmas Makes Us One; O Come, All Ye Faithful; and Shepherds and Kings</i>	

(  music begins to “Christmas All Over the World”)

(While the choir and carolers sing this opening song, Extras are crossing the stage with their shopping bags, putting money in the bucket in front of the carolers, coming into the diner, being seated and served. A few diners are already seated, eating. A teen waitress, Caroline, serves the diners. Mr. Mattiello, the owner of the diner, adds a Christmas decoration to the cashier's counter. Susanna crosses the stage toward the front door of the diner. She sees her friends from church singing, stops to listen, then claps for them as they finish.)


Christmas All Over the World (Opener)

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

 DVD 1

With wonder and excitement! ♩ = 62

N.C.



F2

4

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CHOIR: unison *mf*

7

Light the lights, _

7

C Dsus N.C.

f

10

deck the halls, _ see the shop - pers _ at the malls.

10

C2 G/B C2

mf

13

It's that time of year _ that we call

13

G/B F2 C2

16

Christ-mas! _____ Can-dle-light, _____ mis - tle-toe,

16

Dsus D Dsus C2

19

_____ moon-beams on fallen snow;

19

G/B C2 G/B

22

div.

joy is ev - 'ry - where you go. It's Christ-mas! _____

22

F C/E C Dsus

25

MEN: unison

It may look dif-frent from your point of view, but the

25 D Am G(add4) Em D

28 **2**

Shine down on

same stars that shine on me— shine down on you.

28 Am G C Dsus

31

you. It's Christ-mas, it's peace on the earth. It's

31 Dsus C2 G B D

f

34

Christ-mas, our Sav - ior's birth, the won - der that's found in

C2 G/B D Em Bm

37

ev - 'ry boy and girl. It's

C G/B Dsus D

40

unison Christ-mas, all o - ver the world!

unison

C2 F2 C G

43 *mf* *div.*

Ev - 'ry-one _____ ev - 'ry-where, _____ sing a

43 *C* *G/B* *mf* *(Drum fill)*

46 *div.*

song, say a pray'r. Feel the hope that's

sing a song, say a pray'r.

46 *C* *G/B* *F*

49

in the air. It's Christ-mas! _____ Ring the bells_

49 *C/E* *C* *Dsus* *D*

52

loud and clear_ with the news for all to

Ring the bells,_ loud and clear_ with the news

52 C2 G/B C2

Detailed description: This block contains measures 52 to 54 of a musical score. The top system features two vocal staves. The upper staff has lyrics: 'loud and clear_ with the news for all to'. The lower staff has lyrics: 'Ring the bells,_ loud and clear_ with the news'. The bottom system shows piano accompaniment for measures 52, 53, and 54. Chord symbols C2, G/B, and C2 are written above the piano staff for measures 52, 53, and 54 respectively. A large, semi-transparent watermark 'FOR REVIEW ONLY' is oriented diagonally from the bottom left to the top right, passing over the musical notation.

55

hear. Love is spo - ken far and near. It's

for all to hear.

55 G/B F C/E C

Detailed description: This block contains measures 55 to 57 of a musical score. The top system features two vocal staves. The upper staff has lyrics: 'hear. Love is spo - ken far and near. It's'. The lower staff has lyrics: 'for all to hear.'. The bottom system shows piano accompaniment for measures 55, 56, and 57. Chord symbols G/B, F, C/E, and C are written above the piano staff for measures 55, 56, 57, and 58 respectively. A large, semi-transparent watermark 'FOR REVIEW ONLY' is oriented diagonally from the bottom left to the top right, passing over the musical notation.

CAROLERSmp*

58

Let's join to-geth - er

(CHOIR)

Christ-mas!

58

Dsus

D

Am

G(add4)

*(Drum fill)**mp*

61

in har - mo - ny and lift up a song of love_ for all to

61

Em

D

Am

 $\frac{G}{B}$

C2

64

64

sing. _____

(CHOIR) *mf* *f*

For all to sing. It's Christ-mas, it's

64 Dsus

(Drum fill)

f

62

67

peace on the earth. It's Christ-mas, our Sav - ior's birth, the

67

G/B D C2 G/B D

The musical score for 'The Rose Tree' is presented in a two-staff format. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The score is divided into measures by vertical bar lines. Above the staff, the chords G/B, D, C2, G/B, and D are indicated. The melody consists of eighth and quarter notes, while the bass line features quarter and eighth notes. The score is marked with a '67' in the top left corner, indicating the page number.

70

won - der that's found in ev - 'ry boy and girl.

70

Em Bm C $\frac{G}{B}$ Dsus

73

5

unison

It's Christ-mas, Christ-mas all o - ver the

unison

73

D C2 F2 C

76

mf

world! O come, let us a -

76

G G Gmaj7 G G2

mf

80

dore Him. O come, let

mf *div.*

Joy to the world, the Lord has come!

80

G C2

83

us a dore Him.

div.

Let earth re - ceive her new - born

83

G

Joy to the world! _____ Joy to the

Joy to the world! _____

King! _____ O come,

86 *f* *Em7*

unison

world! The Lord has come! _____

Joy to the world! Joy to the

come let us a - dore Him! _____

89 *C2*

rit.

ff

91

The Lord has come, has come! It's
world! Joy to the world, has come!

div.

The Lord has come, has come!

Dsus

Esus

E

rit.

91

Broader, majestically $\text{♩} = 57$

94

Christ-mas, it's peace on the earth. It's Christ-mas,

94

ff

A
C#

E

D2

97

our Sav-ior's birth, the won-der that's found in ev - 'ry boy and

A Bm7 A C# E F#m C#m D A C# A E#m7

100

girl. _____ It's Christ-mas, unison

Esus E D2

103

Christ-mas all o - ver the world. It's Christ-mas all o - ver the

div. div.

G D A G D

106

world. It's Christ-mas, Christ-mas all o - ver the

A G2 D

106

world. It's Christ-mas, Christ-mas all o - ver the

109

world!

A G A F# A G A

109

world!

Underscore 1

(Susanna Arrives)

Music by
JOEL LINDSEY
and **JEFF BUMGARDNER**
Arranged by Daniel Semson



6

Bright and cheerful ♩. = 64

"That was wonderful . . ." (page 20)

D2

A
C#

D2

mp

4

A
C#

G2
B

D2

7

E sus

D2

10

A
C#

D2

A
C#

G

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14

D^{F#} D Esus E Bm A(add4)

18

F#m E Bm A D

21

Esus E D2 A C# E

25

D2 E F#m C#m

28

D A C# Esus E

31

D2 G2 D A

SCENE 1

( "Underscore 1" begins, p. 18)

SUSANNA: **That was wonderful! Lisa, you did it! You got everyone here. Thank you. This is such a special night.**

LISA: *(crosses to Susanna, they hug)* **I'm so glad you asked us. Is she here yet?**

SUSANNA: **I hope not. She usually doesn't get here for at least another half hour.**

DAN: **How are you feeling?**

SUSANNA: **Tired. My treatment on Tuesday completely zapped me. So pray I have the energy to get through tonight, okay?**

LISA: **Oh, believe me, we are.**

(Another choir member, Chris, is looking in their tip bucket)

CHRIS: **Look at this! We made 11 smackaroos so far! And it's all for you!**

SUSANNA: **For me?! *(laughing)* Thank you! I will spend it on something special. Or maybe *(looking at the restaurant)* on someone special. Thank you. *(she puts the money in her coat pocket and checks the time on her phone)* Ooh, I should go in.**

(Susanna enters the diner, takes off her coat, hangs it up, begins to tie on her apron. Mr. Mattiello crosses to her.)

("Underscore 1" ends)

MR. MATTIELLO: **Susanna King, you are two minutes late.**

SUSANNA: **I know. I'm sorry.**

MR. MATTIELLO: **In Italia we say, "Those who sleep . . . don't catch any fish."**

SUSANNA: *(with him)* . . . **don't catch any fish.** *(continuing)* **I know, but last week you said, "Better late than never"!** *(smiling)* **I was just thanking my friends from church for being our carolers tonight.**

MR. MATTIELLO: **Those are your friends?** *(pretending to be angry)*

SUSANNA: *(a little worried)* **Yes.**

(  *music begins to "Underscore 2," p. 23)*

MR. MATTIELLO: *(still looking angry)* **I have one word for them . . .** *(suddenly smiling)* **Sopraffino! Tell them they can sing at Mattiello's anytime!** *(pretending to be stern)* **If . . . they don't make you late for work.**

SUSANNA: *(smiling)* **I'll do that.** *(taking a pen and small notepad out of the pocket of her apron, then suddenly seeing Mrs. Shepherd, she gasps)* **She's here already?**

MR. MATTIELLO: **Earlier than usual.** *(elbows her)* **I guess she was really looking forward to the special.**

SUSANNA: **She's had the special on the same night every week for the past, what, five years? Why did she have to come early tonight? It's just mostaccioli!**

MR. MATTIELLO: **Just mostaccioli? Just mostaccioli? No, not "just mostaccioli"! Mattiello's Marvelous Mostaccioli! Glorious pasta, beef, and ricotta, baked under a trio of the most beautiful cheese the Italian cow has to offer.**

SUSANNA: **But Mr. Mattiello, this is not good! What if she isn't here for her surprise?**

MR. MATTIELLO: **Ah, we will find a way. Perhaps her tiramisu will take a loooong time to prepare tonight** *(winks).*

(Caroline, the other waitress, crosses past them.)

CAROLINE: **Now that *you're* finally here, your favorite diner is all yours. I'm crowning her the Queen of Grouchland.**

(Caroline gives Mrs. Shepherd's check to Susanna. Susanna puts it in her apron pocket.)

SUSANNA: **If she's extra grouchy, I'm not surprised. Today is her birthday, remember? And she has no idea what she's in for. She just needs a little Christmas, and she's about to get it. *(pause)* Come to think of it, we could *all* use a little Christmas. *(pause)* I'll go say hello.**

CAROLINE: *(in passing again)* **Good luck.**

MR. MATTIELLO: **In Italia we say, "In bocca al lupo." May you be eaten by a wolf.**

SUSANNA: **Then I'm glad we're not in Italy!**

("Underscore 2" ends. Mr. Mattiello exits backstage to the "kitchen." Susanna crosses to Mrs. Shepherd's table with a coffee pot.)

Underscore 2

(Mattiello's)



Italian feel ♩ = 163

Music by
DANIEL SEMSEN
Adapted from CAROL
Arranged by Daniel Semsen

Sheet music for piano, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is marked with dynamics: *pp* (pianissimo) and *mf* (mezzo-forte). Chord symbols are provided above the staff: A, A²/E, A, A, B, B^b/F#, E, E/B, A, A²/E, A, A, D, D/C#, Bm7, E, C#, F#m. The piece is marked with a tempo of 163 beats per minute and an Italian feel. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the page.

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N.C.

24

29

34

39

43

48

53 9 A

57 Slower, gently ♩ = 100 A $\frac{A}{G}$

60 $\frac{D}{F\#}$ $\frac{A}{E}$ A

63 $\frac{A}{G}$ $\frac{D}{F\#}$ Esus E

66 Em D Bm $\frac{A}{C\#}$

69 D A2 rit.

SUSANNA: *(spoken dry)* Well, hello, Mrs. Shepherd! That's a beautiful scarf. Would you like some more coffee?

MRS. SHEPHERD: No.

SUSANNA: Alrighty. And how was everything? Did you enjoy your mostaccioli?

MRS. SHEPHERD: I did not.

SUSANNA: I'm so sorry. *(picking up her empty plate and looking at it pointedly)* I'm glad you were somehow able to . . . get it all down.

MRS. SHEPHERD: The singing is too loud and *(pointing up)* that vent is blowing hot air directly on my head.

(Mrs. Shepherd takes off her scarf and sets it on the seat next to her.)

SUSANNA: Oh. I was hoping you would like the carolers. Can I bring you some tiramisu to make it up to you?

MRS. SHEPHERD: No. I hate tiramisu.

SUSANNA: You liked it last week.

MRS. SHEPHERD: And this week, I don't. Are you planning to give me my check? *(holding out her hand)*

SUSANNA: Yes, of course. *(stalling)* I mean, no, I can't give it to you yet. You sure you wouldn't like some tiramisu?

MRS. SHEPHERD: Do I look sure?

SUSANNA: Well, yes . . . yes, you do. Okay, I have your check right here. *(She moves very slowly, finding the check in her apron pocket and handing it to Mrs. Shepherd. Mrs. Shepherd reaches for it. Susanna pulls it back.)* Actually, on second thought . . . I'm sorry, but I can't let you pay for your dinner tonight.

MRS. SHEPHERD: Oh, you can't? And why not?

SUSANNA: First of all, you said you hated the mostaccioli. Which I would not tell Mr. Mattiello, by the way. He would be . . . deeply hurt.

MRS. SHEPHERD: *(waving her off)* **I didn't hate it. It was fine. Now, give me my check.**

SUSANNA: **And second, it's almost Christmas, so . . . I would like to buy your dinner tonight!**

MRS. SHEPHERD: **You? I don't need your charity.** (  *music begins for "We All Need Christmas," p. 28*) **I have plenty of money.**

SUSANNA: **I know you do, Mrs. Shepherd. But my friends gave me a gift a little bit ago, and I told them I would spend it on something special. And I've decided . . . that's you! So tonight, your dinner is on me. Please stay as long as you like. Merry Christmas!**

(Mrs. Shepherd tries to object, but Susanna smiles, pats her shoulder and walks away. Mrs. Shepherd sits, shocked. She stays at her table, still grouchy, sipping her coffee. Susanna finds her coat, takes the money she received from the carolers out of her pocket and goes to the register to pay Mrs. Shepherd's bill. Caroline and Susanna continue to serve guests during the song. Out front, a shopper stops to show a friend a gift that he/she bought for a loved one. Mr. Mattiello sets out a sign that reads, "Free Mattiello's Merry Mochas Tonight!" A few passersby put money in the bucket in front of the carolers. At the end of the song, Dan enters the diner and approaches Mr. Mattiello.)

We All Need Christmas

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

DVD 4

Ballad ♩ = 85

10

Chords: F, Eb/G, Bb, F

Staff 1: Treble clef, 4/4 time. Notes: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half).

Staff 2: Bass clef, 4/4 time. Notes: F2 (half), G2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half).

Dynamic: *p*

11

Chords: Cm, Bb, Gm, E

Staff 1: Treble clef, 4/4 time. Notes: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half).

Staff 2: Bass clef, 4/4 time. Notes: F2 (half), G2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half).

8 SUSANNA (with freedom) *mp*

It's

Chords: Bb2, C sus, C

Staff 1: Treble clef, 4/4 time. Notes: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half).

Staff 2: Bass clef, 4/4 time. Notes: F2 (half), G2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half).

11 more than lights that dance in bright-est red and green, or

Chords: F, F2/Eb

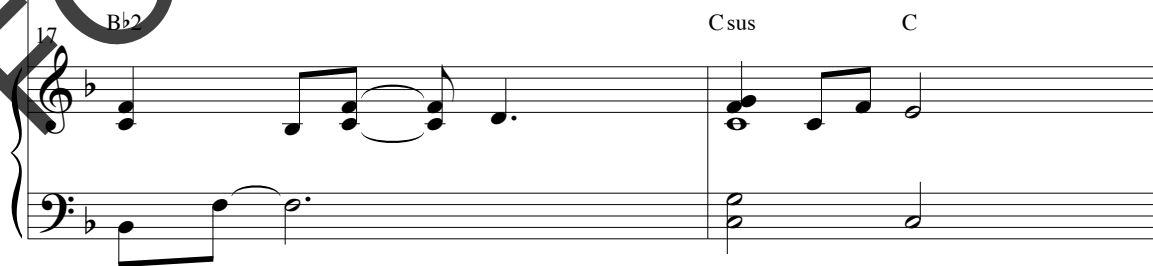
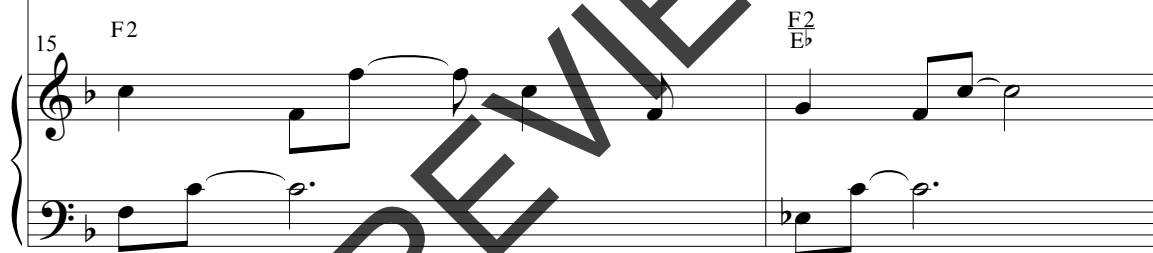
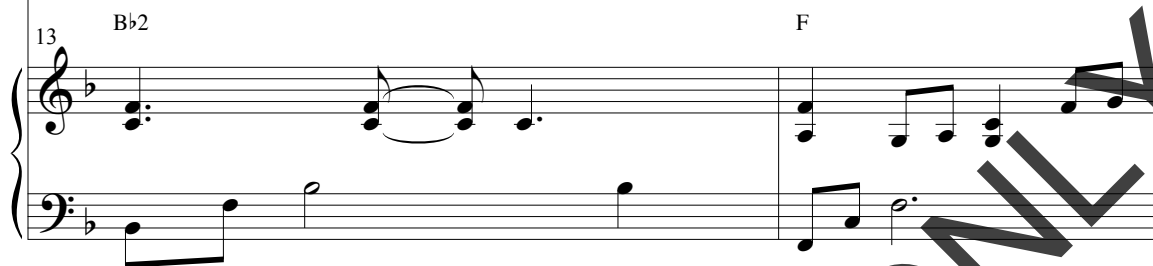
Staff 1: Treble clef, 4/4 time. Notes: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half).

Staff 2: Bass clef, 4/4 time. Notes: F2 (half), G2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half).

Dynamic: *mp*

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19

mat - ter who you are or e - ven where you live; it's the

Cm Bb2

21

12

sea - son to re - mind us it's more bless - ed to give.

Gm F/A Bb2 Csus

24

(SOLO) *mf*

A lit - tle more love, a lit - tle more hope,

CHOIR *mf*

A lit - tle more love, a lit - tle more hope.

24

C C(no3) F

mf

26

a help-ing hand to show some-one they're not a - lone.

Ooo

26

$E\flat$
G

$E\flat$ $B\flat$

Ooo

28

We can be the ones who make a unison

Not a - lone. We can be the ones who make a unison

28

F(no3) Cm

Not a - lone. We can be the ones who make a unison

30

dif - frence. We all need, _____ we all need

div. *unison*

dif - frence. We all need, we all need

div. *unison*

30

B \flat Gm $\frac{F}{A}$ B \flat

33

13

Christ - mas.

Christ - mas.

33

F Cm F

CHOIR: unison *mf*

36

The world can make us cyn - i - cal and

Cm F

mf

38

so a - fraid, and all of us have felt that way be - fore.

F2
E♭ B♭2

40

'Cause life can some - times be a lit - tle

F F2

42

hard to take and we don't al - ways know what is in

42

42

42

42

42

44

store. So if we start to feel a

44

44

44

44

46

lit - tle o - ver - whelmed, re - mem - ber there's a gift that

46

46

46

46

48 *div.* *f*

we can give our - selves A lit - tle more love,

div.

48 B \flat 2 C sus C

(Drum fill)

51

a lit - tle more hope a help - ing

51 F E \flat G E \flat

f

53

hand to show some - one they're not a - lone.

53 B \flat F(no3)

55 We all

We can be__ the ones__ who make__ a dif - frence__

55 Cm Bb

15 need,

57 We all need we all__ need

57 Gm F/A Bb

59 Christ - mas. Why don't we see how much

59 F C

f

The image shows a musical score for page 36. It consists of four systems of music. The first system (measures 55-56) has a vocal line and a piano accompaniment. The vocal line has the lyrics 'We can be__ the ones__ who make__ a dif - frence__' and ends with 'We all'. The piano accompaniment has a treble and bass staff. The second system (measures 57-58) also has a vocal line and piano accompaniment. The vocal line has the lyrics 'need,' and 'We all need we all__ need'. The piano accompaniment has a treble and bass staff. The third system (measures 59-60) has a vocal line and piano accompaniment. The vocal line has the lyrics 'Christ - mas.' and 'Why don't we see how much'. The piano accompaniment has a treble and bass staff. The fourth system (measures 61-62) has a piano accompaniment. The piano accompaniment has a treble and bass staff. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the entire page.

61

joy we can bring _ to the hurt-ing, the lone - ly

Dm F B \flat /F F

This system contains measures 61 and 62. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. A large 'FOR PREVIEW ONLY' watermark is diagonally across the page.

61

Dm F B \flat /F F

This system contains measures 61 and 62, continuing the piano accompaniment from the previous system.

63

and the suf - fer - ing? _ I have a feel-ing that we

F B \flat /F F C

This system contains measures 63 and 64. The vocal line continues with the lyrics. The piano accompaniment includes a C major chord in measure 64.

63

F B \flat /F F C

This system contains measures 63 and 64, continuing the piano accompaniment from the previous system.

65

all would _ find _ a much sweet - er Christ-mas for

16

This system contains measures 65 and 66. Measure 65 is marked with a box containing the number 16. The system concludes with a 2/4 time signature.

65

Dm Gm F/A

This system contains measures 65 and 66, continuing the piano accompaniment from the previous system. It concludes with a 2/4 time signature.

67 *ff*
all of man-kind. A lit-tle more love, _

67 B \flat C sus D sus (Drum fill)

70 a lit - tle more hope, a help - ing

70 G *ff* E A F

72 hand to show some-one they're not a - lone. _

72 C N.C. (Drum fill)

74 We all

We can be the ones who make a dif - frence.

74 Dm C

76 need, we all need, We all need, we all

76 Am G/B C2 Am G/B

79

need, we all need, yes, we all need,

79 C2 Am G/B C2

82

CHOIR: unison mp

we all need Christ - mas. We all need

82 G2 F C

mp

mf MR. MATTIELLO

85 *rit.*

Christ - mas. We all__need Christ - mas.

G F C G

rit. *p*

This block contains the musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment has both treble and bass staves. The tempo is marked 'rit.' (ritardando). The dynamics are 'mf' (mezzo-forte) and 'p' (piano). The key signature is one sharp (F#). The time signature is 8/8. The lyrics are 'Christ - mas. We all__need Christ - mas.'.

17 "Welcome to Mattiello's and Merry Christmas!"

Lighter, Briskly ♩ = 113

(Sleigh bells)

(W.W. cues)

88 *mp*

This block contains the musical score for the second system. It features a piano accompaniment with sleigh bells in the right hand. The tempo is marked 'Lighter, Briskly' with a quarter note equal to 113 beats per minute. The dynamics are 'mp' (mezzo-piano). The key signature is one sharp (F#). The time signature is 8/8. The lyrics are '(Sleigh bells)' and '(W.W. cues)'.

91

This block contains the musical score for the third system. It features a piano accompaniment with sleigh bells in the right hand. The key signature is one sharp (F#). The time signature is 8/8.

94 *rit.*

This block contains the musical score for the fourth system. It features a piano accompaniment with sleigh bells in the right hand. The tempo is marked 'rit.' (ritardando). The key signature is one sharp (F#). The time signature is 8/8.

SCENE 2

MR. MATTIELLO: *(to Dan) (p. 41)* Welcome to Mattiello's and Merry Christmas! In Italia we say, "Buon Natale!" What can I get for you? Mattiello's Marvelous Mostaccioli? Mattiello's Magnificent Manicotti?

DAN: Actually, can I get two Mattiello's Merry Mochas for me and my wife? *(motioning outside the diner)*

MR. MATTIELLO: *(pretending to be angry)* You are one of Susanna's carolers, yes?

DAN: Yes.

MR. MATTIELLO: *(still pretending to be angry)* I have one word for you . . . *(suddenly happy)* Sopraffino! You are making my restaurant a very popular place tonight. And because of that, I will bring Mattiello's Merry Mochas out to every one of you . . . on the house!

DAN: Are you sure?

MR. MATTIELLO: In Italia we say, "Don't look a gift horse in the mouth."

DAN: Okay, then here in our country, we just say, "Thank you!" *(laughs)*

(Dan then sees Susanna stop to lean against the counter, closing her eyes for a moment and breathing deeply. Mr. Mattiello turns away from Dan and begins assembling the mochas. Dan looks at Susanna, then back at Mr. Mattiello.)

DAN: Mr. Mattiello, you know about Susanna's diagnosis, right?

MR. MATTIELLO: I know, I know. She told me a few weeks ago. Thanks for ruining my night with the reminder.

DAN: Oh, I'm sorry, I didn't mean . . .

MR. MATTIELLO: *(interrupting)* Why good people like Susanna get cancer is . . . out of my mind. I hate to see her this way.

DAN: We all do. Turns out cancer runs in her family. But she's taking the treatments like a champ and fighting for all she's worth. And we're fighting with her.

- MR. MATTIELLO: Well, between you and me, I don't know how long she can keep working here. The job might look easy, but in Italia we say, actually doing it is "another pair of sleeves."
- DAN: Oh, but sir, she needs this job, for the health insurance benefits. As a single woman, there would be no way she could pay for her treatments.
- MR. MATTIELLO: I know, I know. She told me. And I told her she can work here as long as she likes.
- DAN: Well, go easy on her, okay?
- MR. MATTIELLO: No worries. Susanna is . . . special to me. My wife and I never could have children.
- DAN: I'm sorry, sir. My wife and I have one son. A teenager.
- MR. MATTIELLO: Then, I'm sorry for you, too! *(laughs)*
- DAN: *(laughs)* Thanks. *(pointing to Mrs. Shepherd)* Is that Mrs. Shepherd?
- MR. MATTIELLO: Yes . . . and she'd better treat Susanna well tonight. She has no idea how much trouble that girl has gone to for her.
- DAN: Susanna has a big heart. Thanks again for the mochas!
- MR. MATTIELLO: It is nothing. *(loudly)* Many Mattiello's Merry Mochas coming right up!
- (Mr. Mattiello exits to the "kitchen" to finish making the mochas. Dan exits the front door of the diner to join the carolers again. The focus shifts to Susanna, who takes a deep breath, rubs her forehead, and then approaches Mrs. Shepherd's table with a coffee pot again.)*
- SUSANNA: Looks like you need a warm up on your coffee. *(refilling her coffee)* I've heard it's supposed to be chilly tonight.
- MRS. SHEPHERD: Cold, but no snow. Never any snow. We haven't had snow on this day in twenty years.
- SUSANNA: 20 years? Wow. You have a good memory.

MRS. SHEPHERD: **I was married then. My son was just a boy. It was snowing. And it was my 40th birthday.**

SUSANNA: **Wait. (*pretending she doesn't know*) If twenty years ago today was your fortieth birthday . . . that means today is your birthday and you're . . . you're sixty! Happy Birthday, Mrs. Shepherd!**

MRS. SHEPHERD: (*still grouchy*) **I figured you knew . . . buying my dinner and all that rigamarole.**

SUSANNA: **Okay, maybe I did know. But it's still exciting.**

MRS. SHEPHERD: **Well, I'm not celebrating.**

SUSANNA: **Then we'll celebrate *for* you! A sixtieth birthday is a milestone! Hey—I could get Mr. Mattiello to sing.**

MRS. SHEPHERD: **No thank you. I've heard him sing. And I said I'm not celebrating.**

(  *music begins to "Hopes and Fears," p. 46*)

SUSANNA: **Why not?**

MRS. SHEPHERD: **Because it's not snowing. And my husband is gone. And my son is stationed overseas.**

SUSANNA: **I know, Mrs. Shepherd. I'm so sorry. That must be very hard.**

MRS. SHEPHERD: **I don't need your pity.**

SUSANNA: **I'm not giving you my pity, just my concern. How long has he been gone?**

MRS. SHEPHERD: **Which one? My husband or my son?**

SUSANNA: **Either. Both.**

MRS. SHEPHERD: **My husband, John—six years. Died of cancer. (*pauses, takes a drink of her coffee*) My son, Michael, left in that uniform of his 3 years ago. (*hands her a photo from her purse*) He writes me emails, but I don't know where he is exactly. I guess he can't even tell his own mother his whereabouts.**

SUSANNA: *(looking at the photo)* **This is him? Sooo handsome! I know you must miss him a lot. *(pause, handing the photo back)* I guess we all have our secret pain, don't we?**

MRS. SHEPHERD: **You're young. What do you know of pain?**

SUSANNA: **Oh, I suppose I don't know much yet. Believe me, I'm learning more every day. But I'm trusting God that whatever pain lies ahead, He'll carry me through it.**

MRS. SHEPHERD: *(cynically)* **Sounds like you've got some kind of faith.**

SUSANNA: **That's all I have.**

(During this song, Susanna puts the coffee pot away. She leans against the counter again to rest, then serves other customers while she sings. The customers continue eating as if the two women were not singing.)

Hopes and Fears

(Duet)

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

DVD 5

18

Gently ♩ = 56

Chords: G \flat 2, G \flat /A \flat , D \flat 2, B \flat m7

Measure 1: Treble clef, 4/4 time, key of B \flat major (three flats). Bass clef, 4/4 time. Dynamics: *p*.

Measure 4: Treble clef, 4/4 time. Chords: A \flat , G \flat , D \flat , D \flat /F, G \flat 2. Bass clef, 4/4 time.

Measure 7: Treble clef, 4/4 time. Chords: F7, E \flat , B \flat m, B \flat m/A \flat , E \flat 7/G. Bass clef, 4/4 time.

19

O LITTLE TOWN OF BETHLEHEM (Redner)

Slightly faster ♩ = ca. 63

Measure 10: Treble clef, 4/4 time. Chords: G \flat 2, G \flat /A \flat , A \flat , D \flat . Bass clef, 4/4 time.

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13 $G\flat 2$ $D\flat$ $A\flat$ $A\flat$ $D\flat$

16 $D\flat$ $B\flat$ $E\flat m$ $D\flat$ $A\flat$ Fm $A\flat$

19 $D\flat$ $D\flat$ F

22 $B\flat m$ F $D\flat$

... that's all I have."

20

$\text{♩} = 72$

25 $G\flat$ $D\flat$ $A\flat$ $D\flat$ $A\flat$ $A\flat$

poco accel.

SUSANNA

mp

28 *mp* 3
God Who knows all things can see I'm

28 B \flat 2 B \flat sus B \flat F
mp

31 try - ing to be strong, to get by. But

31 Gm7 F2 E \flat 2

33 3
ev - 'ry day is hard and I am tired of the strug- gle to

33 B \flat F Gm7 F2

35 sur - vive. I want to think to - mor - row will be a

35 E \flat 2 Cm B \flat /D

37

bet-ter day, and yet I can't help but trem-ble at

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

37

39

21

what may lie a head I have these

$E\flat$ F sus F

39

mf

41

hopes, I have a

41

MRS. SHEPHERD *mf*

I have these fears,

$E\flat 2$ $B\flat 2$

mf

43

life - time full of joy. God,

43

but all I see right now are tears. God,

43

E \flat B \flat 2 G m F

45

give me strength to see be-yond this pain that finds me here. I have these

45

give me strength to see be-yond this pain that finds me here.

45

Cm B \flat D E \flat B \flat

47

hopes.

47

I have these fears.

47

E \flat F E \flat G B \flat

MRS. SHEPHERD

mf

50 They say God_ hears my cries, but I am

50 B \flat sus B \flat F

52 not con-vinced_ that He is e - ven there. My

52 Gm7 F2 E \flat 2

54 son is_ far a-way and I want so much_ to hope; but do_

54 B \flat F Gm7 F2

56 _ I dare_ to think some - how to - mor - row he'll come

56 E \flat 2 Cm B \flat /D

58

walk - ing through the door? If I could on - ly hold him like a

58 Eb F Cm Bb/D

60

SUSANNA *mf*

I have these

60

lit - tle boy _____ once more.

60

Eb

Fsus

F

62

hopes,

I have a

62

MRS. SHEPHERD *mf*

I have_ these fears,

62

Eb2

Bb2

64 ³
life - time full of joy. God,
64 but all I see right now are tears. God,
64 ^{E \flat} ^{B \flat 2} ^{G m} ^F
66 ³
give me strength to see be-yond this pain that finds me here. I have these
66 ³
give me strength to see be-yond this pain that finds me here.
66 ^{C m} ^{$\frac{B\flat}{D}$} ^{E \flat} ^{B \flat}
68 ²³
hopes. If
68 I have these fears. If
68 ^{E \flat} ^F ^{$\frac{E\flat}{G}$} ^{B \flat}

71

Christ-mas real - ly is a time_ for___ mir - a - cles, then I

71

Christ-mas real - ly is a time_ for___ mir - a - cles, then I

71

F2 Bb2

73

sure could use Christ-mas right now. I have these

73

sure could use Christ-mas right now. They

73

Eb Fsus F/G

75

a tempo

hopes; I'm try-ing to_ be strong._ I have a

75

say God hears my cries;_ I have_ these fears but I am

75

F2 C2

f a tempo

FOR PREVIEW ONLY

77



life - time_ full of joy and yet I trem - ble.____ God,

77



not con - vinced He's_ there, and all I see right now are tears. God,

77



F C2 Am G

not con - vinced He's_ there, and all I see right now are tears. God,

79 give me strength to see be - yond this pain that finds me here. I have these

79 give me strength to see be - yond this pain that finds me here. Please

Dm C E F C

81 hopes. _____

81 keep my son_ safe while he's_ a - way. _____ I have these

mf

81 F G E A

83 *mp* 3 *rit.* I have these hopes. _____

83 fears. _____

83 C F G E A

mp *rit.*

24 "She's putting on her lipstick . . ." (p. 58)

Faster, with a little suspense ♩ = 123

86 *p a tempo*

89

FOR PREVIEW ONLY

92

FOR PREVIEW ONLY

95

FOR PREVIEW ONLY

99

FOR PREVIEW ONLY

103

FOR PREVIEW ONLY

SCENE 3

(**24** Mrs. Shepherd is putting on her lipstick.)

SUSANNA: *(to Caroline)* She's putting on her lipstick. That means she's getting ready to leave.

CAROLINE: There goes your surprise.

MR. MATTIELLO: The tiramisu!

SUSANNA: I already tried that. She doesn't want any. *(pause)* I guess we'll have to let her go and . . . trust that God has another plan.

(Susanna crosses to Mrs. Shepherd's table.)

SUSANNA: You're leaving already?

MRS. SHEPHERD: No reason to stay.

SUSANNA: I'm sure the carolers have more songs for you.

MRS. SHEPHERD: They can keep their songs. I'm going home.

SUSANNA: Okay. Good night. Happy birthday, Mrs. Shepherd. And . . . Merry Christmas.

(music ends. Mrs. Shepherd puts on her coat, grabs her purse, and exits. However, she accidentally leaves her scarf behind. As she crosses in front of the carolers, Dan notices her leave.)

DAN: *(dry)* That was her!

LISA: Mrs. Shepherd? That can't be good.

(Mr. Mattiello and Caroline come through the diner carrying mochas. They bring them outside to the carolers.)

DAN: Excuse me, but was that just Mrs. Shepherd, leaving?

MR. MATTIELLO: Unfortunately, yes. In Italia we say, "Che sera sera." What will be will be. *(to all the carolers)* Buon Natale! Merry Christmas! *(passing out the mochas)* Here is a Mattiello's Merry Mocha for you, and a Mattiello's Merry Mocha for you . . .

CAROLINE: And one for you, and one for you . . .

CHRIS: Es muy fantastico! Gracias!

LISA: I think that's Spanish, Chris. He's Italian.

DAN: In Italy we say, "Sopraffino!"

MR. MATTIELLO: He's a-speakin' my language! *(to Lisa)* You've got a keeper, young lady.

LISA: I know I do.

MR. MATTIELLO: Never take a good marriage for granted. *(pause)* At least that's what my wife always says.

(They all laugh)

CAROLINE: *(cynically)* Yeah, from what I've seen, the term "good marriage" is an oxymoron. Enjoy your mochas. *(goes back inside the diner)*

CHRIS: What's with her?

MR. MATTIELLO: Her parents split last year and she's taking it hard this Christmas. They used to all come to Mattiello's together. They'd sit at the table right by the window. *(points to a particular table)* And she just broke up with her boyfriend. It's tough being a kid.

(Mr. Mattiello sees that Susanna is trying to serve customers, but she's rubbing her forehead and the back of her neck and looking around for him)

MR. MATTIELLO: I should get back in. Please come inside whenever you like. *(to Dan)* I hear Mattiello's Marvelous Mostaccioli calling your name. *(pause)* What's your name?

DAN: *(laughs)* Dan. I might take you up on that. Thanks again for the mochas, Mr. Mattiello.

(All carolers thank Mr. Mattiello)

LISA: *(to Dan)* Funny, I've seen that waitress here before, and I always thought she was just a typical punk kid with a bad

attitude.

DAN: Yeah, and we know all about those.

(  music begins to “Mercy for Me,” p. 62)

CHRIS: Come to find out, she’s just heartbroken. *(turns back to talk with the other carolers)*

(A single passerby crosses the stage. Then another crosses the other direction.)

DAN: Mr. Mattiello just told me he and his wife could never have children. And then there’s Susanna, and Mrs. Shepherd, too. Makes you wonder how many heartbroken people cross your path at Christmastime.

LISA: For you, at least one.

DAN: Who?

LISA: Well . . . me.

DAN: You’re heartbroken?

LISA: Sure. I pray every day that Alex will be drawn to the light. I know he’s only 16, but I see things in him that really worry me. Like this new girlfriend. We haven’t even met her yet.

DAN: God’s writing his story, honey. We just have to trust Him.

LISA: I know, and I do. But it still makes me sad. Especially this time of year.

(Dan hugs her)

DAN: I know.

LISA: What makes *you* sad?

DAN: **Me, personally? . . . Hmm. Good question. (*puffs out chest*) Nothing! I'm a man! I'm invincible! (*pause*) No, let's see. Well, my job, for one. It's definitely not what I thought it would be. You know, I'm a people-person, and there I am stuck in a cubicle all day.**

LISA: **(*m. 23*) I guess even in the midst of our happy Christmas songs, we're all a little heartbroken about something, aren't we? (*pause*)**

DAN: **Yeah, I guess we are. I guess we are.**

(Various carolers sing parts of this song, perhaps including the characters in the diner, Susanna, Caroline, and Mr. Mattiello.)

FOR PREVIEW ONLY

Mercy for Me

(Carolers)

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



Blues ballad ♩ = 85

25

N.C.

p (String cues)

(Play)

5 G2 A sus D

mp

8 C E G2 D

11 A m7 G2 Em7 D F#

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G2

D
F#

A

14

G2

D
F#

A

B m

F#m

17

G2

D

A sus

A

20

26

"I guess even in the midst..."

... I guess we are."

G

D2
F#

G2

G
A

G

D2
F#

23

26

LISA *mp*

I've got pres-ents for_ the chil - dren_

Em7

A 7sus

D

D
F#

26

8vb

(loco)

28

wrapped be-neath the tree. And I've got dec-o-ra - tions all lit up; you can

28

Em G D D Bm7

30

see 'em down the street. I've got cook-ies baked and Mom's fruit-cake—it's a

30

E7 G A F#7 A# Bm7 Am7 D7

32

fam - 'ly rec - i - pe. But I could use

32

G E7

34

DAN mf

a lit-tle mer - cy for me. I'll go

34

G2 G A G D F# Em7 D

36
sle-ding with_ the neigh - bors down the Tay - lor's hill. And I'll

36
D D F# G D
mf

38
sing a-long_ with car - o-lers, It's al-ways such_ a thrill_ I'll send

38
D Bm7 E Asus F# A#

40
Christ-mas cards_ and in the yard_ put a life - size_ man-ger

40
Bm Am D7 G2

42
27 *CAROLER 2 mf*
scene. But I could use a lit-tle mer - cy for_ me._

42
E7 G2 G A

44

CAROLERS *mf*

In the mid - dle of__ the joys__ I feel at Christ-

44 G D Bm7 G2 *mf*

46

- mas, I'd be ly - ing if I said_ I did-n't have_

46 D2 Bm7 G2

48

CAROLER 3 mf

That does-n't mean that I__ don't love_ the sea -
 _ this ache in - side._

48

D2

A

F#
A#

Bm7

Am7

D7

50

SUSANNA mf

- son,_

but there's a

rea - son why_ I try_ so hard_ to

50

G2

E7

52

28

make the sea - son bright._

Em
A

A

Em7

A

54 *rit.* *DAN mp* *a tempo*

I'll play Frank Si-na - tra rec - ords_ of my

54 *Em7* *A sus* *D2* *D2 F#*

rit. *mp a tempo*

56 *CAROLER*

fav-'rite Christ-mas songs. And I'll put can-dles in_ the win - dows_'cause it's

56 *Em7 G* *D* *D* *B m7*

58 *LISA mp*

what we did_ back home._ And I'll stay up late to cel - e - brate an-oth-

58 *Em7* *A sus* *F# A#* *B m7* *A m7* *D7*

60

er Christ-mas Eve.

CAROLERS: unison
mp

But I could use

60

G2 E7

62

a lit-tle mer - cy for me. I could use

62

G2 A sus Bm7 E7 G#

3

SUSANNA
mp

Fa-ther, send

a lit-tle mer - cy for_ me.____

a lit-tle mer - cy for_ me.____

rit.

slowing

slowing

slowing

(SUSANNA)

G 2

A sus

B m7

E7
G#

G 2

G
A

G

D
F#

Fm6

Em7

Em7
A

D2

Freely, with sensitivity ♩ = 71

29 N.C. "Well, it's over . . .

71 (Clarinet cues) (String cues)

p

76 *p* (Play)

ped. *

SCENE 4

SUSANNA: (to Mr. Mattiello) Well, it's over before it even started. And I can't even come up with a Plan B. It's just (sighs) . . . I've anticipated this night for so long. (she closes her eyes and rubs her head)

MR. MATTIELLO: (interrupting her) "Che sera sera." Take a break, Susanna. You have a seat. You need to rest.

SUSANNA: I am tired. Thanks, Mr. Mattiello.

(She crosses the stage and sits in the place where Mrs. Shepherd had been sitting earlier. Mr. Mattiello brings her a glass of water. Suddenly, she sees the scarf Mrs. Shepherd left behind.)

SUSANNA: *(standing to get the scarf)* Wait. Mr. Mattiello. Look at this! Mrs. Shepherd left her scarf! Thank you, Jesus. *(laughing to Caroline)* She left her scarf, Caroline! That means she just might come back for it! And then maybe she'll be in the mood for tiramisu and it will be the perfect timing for when . . .

CAROLINE: *(interrupting)* If she comes back for it. What if she doesn't?

SUSANNA: Oh, if I know Mrs. Shepherd, she will.

(The focus shifts to the carolers outside the diner, who are visibly chilly.)

CHRIS: *(shivering)* I'm a little chilly. Would you all mind if we took Mr. Mattiello up on his offer to go inside?

LISA: Not at all.

(Other carolers agree: "Yeah," "Let's go," "Good thinking," etc. They all enter the diner.)

MR. MATTIELLO: Ah, there you all are! Benvenuti a casa! Welcome home! Come in, come in! Make yourselves comfortable! Put up your feet! Have some manicotti!

(Caroline begins to seat them. Lisa sees Susanna sitting and approaches her, sitting down at her table.)

LISA: Hey, friend. We saw Mrs. Shepherd leave. I'm so sorry.

SUSANNA: She's never come that early for dinner!

LISA: Does that mean it's not gonna happen?

SUSANNA: Not necessarily, because . . . *(presenting the scarf)* Look at this, Lisa! She left her scarf!

LISA: Her scarf?

SUSANNA: Which means she just might come back for it.

LISA: The party's not over till it's over!

SUSANNA: Right!

LISA: So, how are you feeling?

SUSANNA: Not so great. But I've really enjoyed the music. Thanks so much for coming.

LISA: Sure. We've had fun out there tonight.

SUSANNA: Is Alex with you?

LISA: No, he's . . . he's at home. Grounded, actually. *(sighs)* Again.

SUSANNA: I've been praying for him. And for you. I know you need a lot of wisdom.

LISA: Yeah, we do. Thanks. Hey, will you see your parents this Christmas?

SUSANNA: Yeah, they come into town next week, thankfully. I'll be glad for the help. *(pause)* Well, speaking of help, I guess I should probably get up and help.

LISA: No, you will not! We can take care of ourselves.

(Other carolers come to sit with Susanna. Chris brings her the money from their tip bucket. She is thrilled and mimes asking her/him to go put it in her coat pocket. Chris does so. Lisa crosses to Dan, who is standing, talking with Mr. Mattiello)

LISA: *(to Dan and Mr. Mattiello)* I told Susanna to stay put. She really should rest.

DAN: Hey, I could wait tables, Mr. Mattiello! Give me a notepad!

MR. MATTIELLO: It's a tough job. And in Italia we say a tough job is like being in a ditch with lions.

DAN: I am not afraid of lions!

(The lights suddenly go black. Voices are heard in the dark.)

DAN: But I am a leeeetle bit afraid of the dark.

CAROLERS: Hey! What's going on? Who turned off the lights?

MR. MATTIELLO: **The power's out, my friends. I'll go check the breaker box. Caroline, the candles and the matches are in the drawer under the register.**

DAN: **Honey, where are you?**

LISA: **I thought you said you were invincible.**

DAN: **Yeah, well, I'm not.**

LISA: **I'm right here!**

DAN: **Oh, good. Is this you?**

CHRIS: **No, that's me.**

DAN: **Sorry.**

LISA: ***This* is me.**

DAN: **Oh! You look different in the dark.**

CAROLINE: **OW!**

LISA: **Who's that? Are you okay?**

CAROLINE: **Ugh! It's me, Caroline. And no, I'm not. I just ran into the counter.**



SUSANNA: **Lisa, could you all sing something? I think that would help me feel better.**

LISA: **What do you want us to sing?**

(Dan begins to make up a song with the words "Let there be light")

LISA: **Very funny.**

BRETT (or CHRIS): **Okay, how about this one?**

(  music begins to "Everlasting Light," p. 75. During the song, Caroline lights candles and puts them on the tables. At the end of the song, the lights in the diner come back on. The people cheer and applaud, and the song ends abruptly.)

Everlasting Light

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

DVD 7

30

Hip gospel ♩ = 130

CAROLER *mf*

8

Dawn is break-ing,

N.C. G7 C7

ff *mf*

3

8

see the dark - ness flee. Hope is dawn - ing, let cre-a - tion sing.

3

G7 C7

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6

8

Love is shin - ing all a - cross the sky. _____

G7 F2 Dsus

9

f CAROLERS (prime unison)

He is the Ev - er - last - ing Light

N.C.

f

(Drum fill)

12

mf CHOIR

Dawn is break - ing, see the dark - ness flee.

G7 C7

mf

14

Hope is dawn - ing, let cre - a - tion sing. Love is shin - ing

14 G7 C7 G7

31

17 *div.*

all a - cross the sky. He is the Ev - er - last-

17 F2 Dsus N.C.

20

CHOIR and CAROLERS

- ing Light. Ev - er - last - ing Hope, Ev - er - last - ing Truth,

20 7 D C2 Bbmaj7

23

Ev - er - last - ing Joy for me and you. Ev - er - last - ing Peace,

23

N.C. G7 F2

26 **32**

Ev - er - last - ing Might. _____ He is the Ev - er - last -

unison unison

26

Dsus N.C.

f

29

mf

- ing Light. Shad - ows van - ish in a - maz - ing grace.

(harm.)

29

G7 C7

(Drum fill) *mf*

32

Doubt and sor - rows have all been re - placed.

32

G7 C7

34

div.

Love is shin - ing all a - cross the sky.

div.

34

G7 F2 Dsus

37

f

He is the Ev - er - last - ing Light. Ev - er - last - ing Hope,

37

N.C. 7 D C2

f

40

Ev - er - last - ing Truth, Ev - er - last - ing Joy for me and you.

40

B♭maj7

43

Ev - er - last - ing Peace, Ev - er - last - ing Might.

33

43

G7 F2 D sus

46

He is the Ev - er - last - ing Light.

46

N.C.

f

(Drum fill)

CAROLERS

mp

49

Shine down, shine down on us.

49

mp

Em B D# G D

52

Shine down,

52

C Em B D#

55 (Carolers) *mf* unison

shine down_ on us. Oh, shine

unison

(Choir) *CHOIR mf*

Shine

55 C Dsus B D# Em

mf

58

down, shine down on us.

down, shine down_ on us.

58 B D# G D A C#

61

Shine down

Shine

down,

shine

down on

us!

61

Em

B
D#

C

64

f

on

us!

ALL f

Ev - er - last - ing Hope,

64

D sus

D

C 2

f

67

Ev - er - last - ing Truth, Ev - er - last - ing Joy for me and you.

67

B \flat maj7 N.C.

70

Ev - er - last - ing Peace, Ev - er - last - ing Might.

70

G7 F2 Dsus

73

He is the Ev - er - last - ing Light.

(Basses) *mf* He is the Light,

N.C. G7 C7

f (Drum fill) *mf*

76

the Ev-er-last - ing Light. He is the Light for - ev - er

G7 C7

79 *mf* (Altos)

He is the Light. He is the Light

He is the Light, the Ev-er-last - ing Light. He is the Light

G7 C7 G7 C7

82

— for - ev - er - more. He is the Light. Shine on us.

(Tenors)

for - ev - er. He is the Light,

82

G7 C7

84

He is the Light. Shine on us. Lord, let Your Light.

the Ev - er - last - ing Light. He is the Light

84

G7 C7

86 (Sopranos) Shine_____ Your Light._
_____ for - ev - er - more. (Altos) He is the Light._
_____ shine down_ on us. Shine_ on us.
for - ev - er. He is the Light,

86 G7 C7

88 Shine_____ Your Light_
_____ Shine_ on us._____ He is the Light_
_____ Lord,_ let Your Light_
the Ev - er - last - ing Light. He is the Light

88 G7 C7

90 for - ev - er - more. Shine Your Light.

90 for - ev - er on - more. He is the Light.

 shine down on us. Shine on us.

 for - ev - er. He is the Light,

90 G7 N.C.

f (Drums continue)

92 Shine Your Light

 Shine on us. He is the Light

 Lord, let Your Light

the Ev - er - last - ing Light. He is the Light

92

35

94 — for - ev - er - more. Shine — Your Light.

(Alto)

— for - ev - er - more. He is the Light.

— shine down on us. Shine on us.

for - ev - er. He is the Light,

C7 G7 C7

96 — Shine — Your Light.

He is the Light.

Shine on us. Lord, let Your Light.

the Ev - er - last - ing Light. He is the Light

G7 N.C.

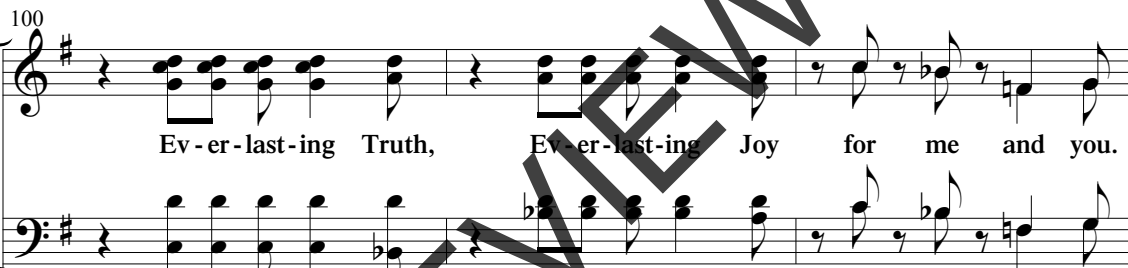
— for - ev - er - more.



— for - ev - er on - more.
— shine down on us.

Ev - er - last - ing Hope,

for - ev - er.



Ev - er - last - ing Truth, Ev - er - last - ing Joy for me and you.



Ev - er - last - ing Peace, Ev - er - last - ing Might.



G7

F2

Dsus

106

He is the Ev - er - last - ing Light. He is the Ev - er - last -

unison

106

N.C.

(Drum fill)

109

- ing Light. He is the Ev - er last -

div.

109

D sus

(Drum fill)

*Power/lights suddenly come
back on in the diner and everyone
cheers and applauds!*

112

ing.

112

D G

SCENE 5

(Mr. Mattiello enters, dragging Alex, Tyler and Barrett with him)

MR. MATTIELLO: *(dry)* Well, I figured out the problem! It was this riffraff, vandalizing the breaker box!

DAN: Alex?

LISA: Alex!

ALEX: Mom? Dad? What are you doing here?

CAROLINE: What are you doing here?

DAN: *(to Caroline)* You know him?

ALEX: *(to Caroline)* I thought it would be funny, okay?

CAROLINE: Well, it wasn't.

LISA: You're supposed to be at home, Alex. You're grounded, remember?

MR. MATTIELLO: It's against the law, that's what it is! Tampering with someone's breaker box!

BARRETT: I told you they wouldn't think it was funny.

TYLER: I never thought it was funny.

ALEX: That's my girlfriend, Dad.

MR. MATTIELLO: He's your son?

LISA: She's your girlfriend?

CAROLINE: Ex-girlfriend, remember? Ugh! I can't believe you would do this to me!

MR. MATTIELLO: And to Mr. Mattiello!

DAN: That was a dangerous prank. I'm so disappointed in you.

MR. MATTIELLO: **Dangerous? It is criminal mischief! I'm calling the police!**

(Alex, Barrett and Tyler break free of the crowd and run toward the front door of the diner. Dan tries to catch his son but misses. The teens run in front of the diner, exiting stage left. Dan chases them, running out of the diner and also exiting stage left.)

DAN: *(shouting after him)* **Alex!** *(exits)*

SUSANNA: *(closing her eyes)* **No, no, no. This night is completely falling apart. Please, Lord. I need You.**

(Mr. Mattiello crosses to the counter to get his phone. Mrs. Shepherd enters the stage angrily and marches through the entrance into the diner, right up to the table where she was sitting earlier and where Susanna is sitting now.)

([36] [DVD 8] music begins to "Underscore 3," p. 95)

MRS. SHEPHERD: *(to Susanna)* **You really liked my silk scarf, didn't you?**

SUSANNA: **What?**

MRS. SHEPHERD: **You said it was beautiful. And then you stole it!**

SUSANNA: *(horrified)* **Mrs. Shepherd! No! You've got this all wrong!**

MRS. SHEPHERD: **Get up! You're hiding it!**

SUSANNA: *(standing, holding out her scarf)* **I'm not hiding anything. Your scarf is right here.** *(handing it to her)*

MRS. SHEPHERD: *(taking the scarf)* **I should have known better than to trust a common waitress.**

SUSANNA: **Please, Mrs. Shepherd, you have to believe me. You just forgot it, and I was holding it for you.**

MRS. SHEPHERD: **I don't believe you.**

(Mr. Mattiello approaches)

MR. MATTIELLO: **What's the problem here?**

MRS. SHEPHERD: **Your waitress stole my silk scarf.**

MR. MATTIELLO: **You will not call Susanna a thief! Not after all she has done for you.**

MRS. SHEPHERD: **She is a thief, and I'm calling the police to report blatant theft of my personal property!** *(she pulls her phone out of her purse)*

MR. MATTIELLO: *(pointing outside)* **Get out of my restaurant!**

SUSANNA: **No!** *(grabbing his arm)*

(With Susanna's word, "No!" and her grab of Mr. Mattiello's arm, the music stops and all characters onstage freeze. After a few moments of silence, music to "Prince of Peace" begins, p. 97. Lights fade to a single spot on Susanna as she slowly lets go of Mr. Mattiello's arm, steps out of the frozen scene, and sings.)

(When the song ends, Susanna falls to the floor, downstage center. After a moment of silence, suspenseful underscore begins, p. 105)

Underscore 3 (Accusations)

Music by
DANIEL SEMSEÑ
Arranged by Daniel Semsen

DVD 8

36

Suspenseful ♩ = 130

(String cues)

The musical score is for a piano piece in 4/4 time, key of B-flat major (three flats). It begins with a piano (*p*) dynamic and a crescendo leading to a mezzo-piano (*mp*) dynamic. The right hand (R.H.) features a melodic line with a simile (*sim.*) marking. The left hand provides a steady eighth-note accompaniment. The score is divided into measures 4, 7, and 10, with repeat signs and first/second endings indicated. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the score.

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13

13 14 15

16

16 17 18

19

19 20 21 22

37

A little faster ♩ = 134

23

23 24 25

26

26 27 28

Prince of Peace

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



38

Tenderly ♩ = 63

Chords: D \flat 2, G \flat 2, B \flat m7, D \flat 2/A \flat

mp

4 *rit.* *SUSANNA (freely throughout)* *a tempo*

Ev-'ry-where I look, lives are torn a-part;

Chords: G \flat 2, G \flat /A \flat , D \flat 2, A \flat /C

4 *rit.* *a tempo*

7

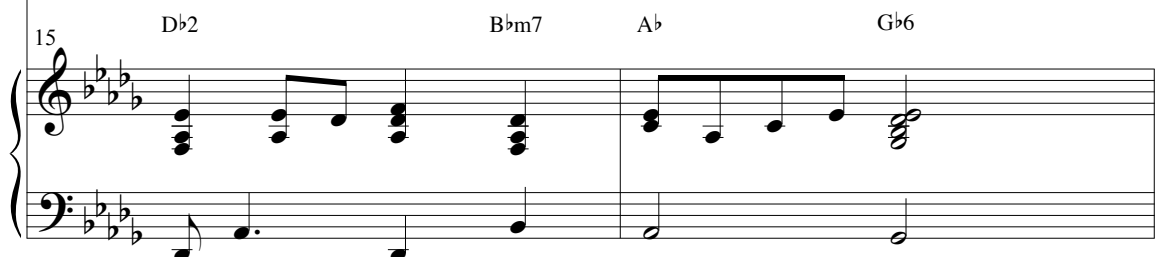
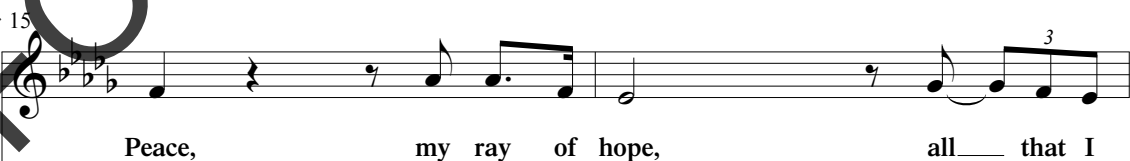
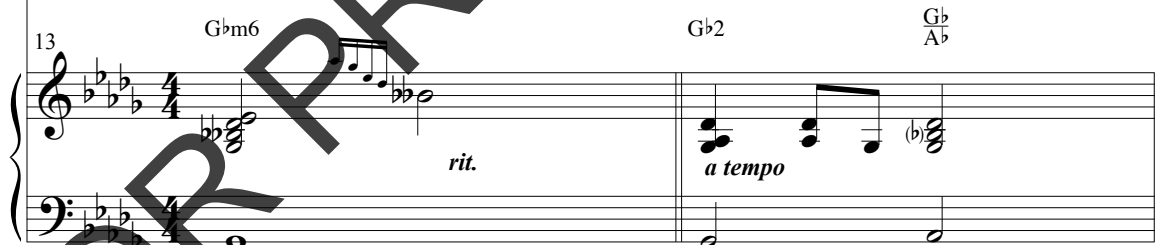
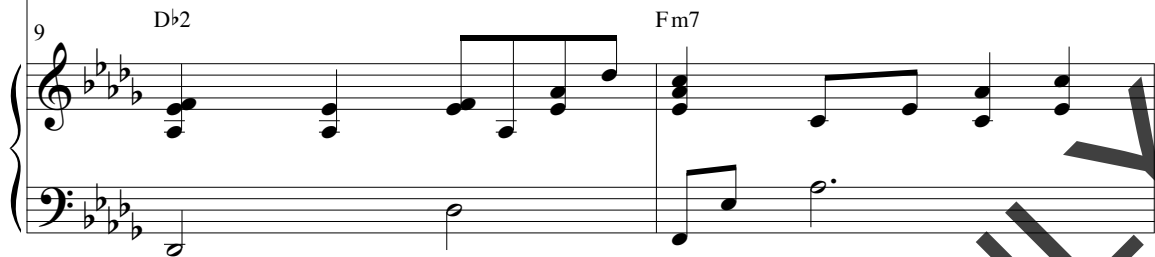
fight-ing in our streets, war with-in our hearts.

Chords: G \flat 6, G \flat /A \flat , A \flat 7

7

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17

need; on - ly You can take_ a bro-ken

17 $D\flat 2$ $D\flat$ F $G\flat 2$

19

world and make it whole. O_ Prince_

19 $F7sus$ $F7$ F A Bbm Bbm $A\flat$ $E\flat 7$ G

22

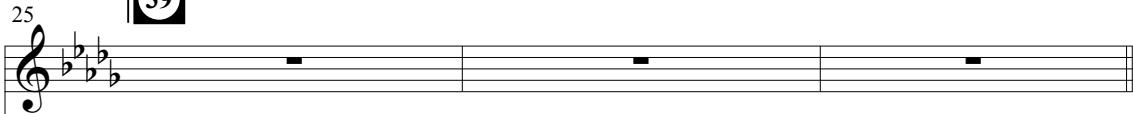
O Prince_ of Peace.

22 $G\flat 2$ $G\flat$ $A\flat$ $A\flat$ $D\flat 2$

mp

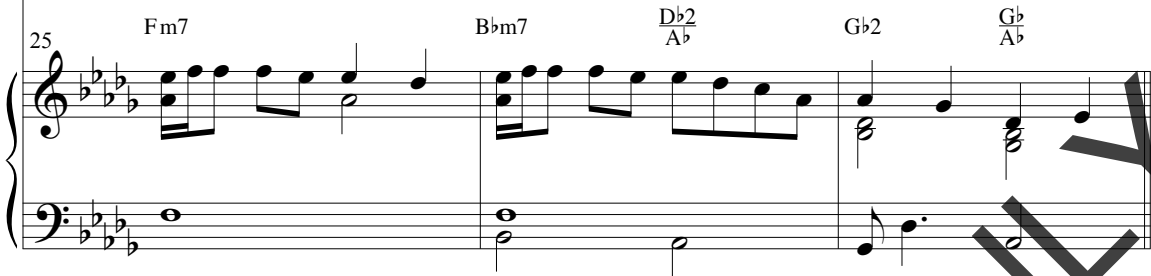
39

25



25

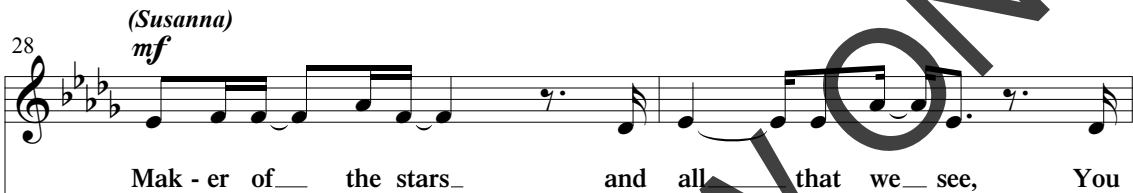
Fm7 Bbm7 Db2 A^b Gb2 G^b A^b



28

(Susanna) *mf*

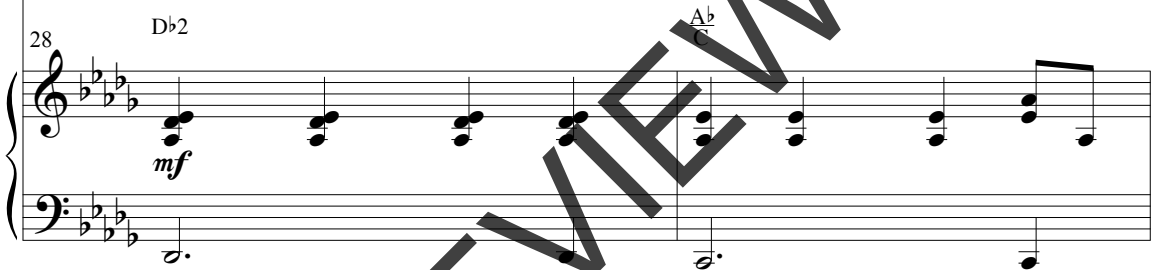
Mak - er of the stars and all that we see, You



28

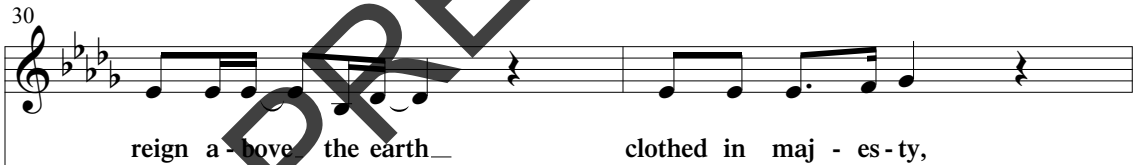
Db2 A^b G^b

mf



30

reign a - bove the earth clothed in maj - es - ty,




CHOIR *mp*

Ooo in maj - es -



30

G^b6 G^bm6





Sav - ior of the world

and might - y King of kings,

but



ty,

my

Sav - ior.

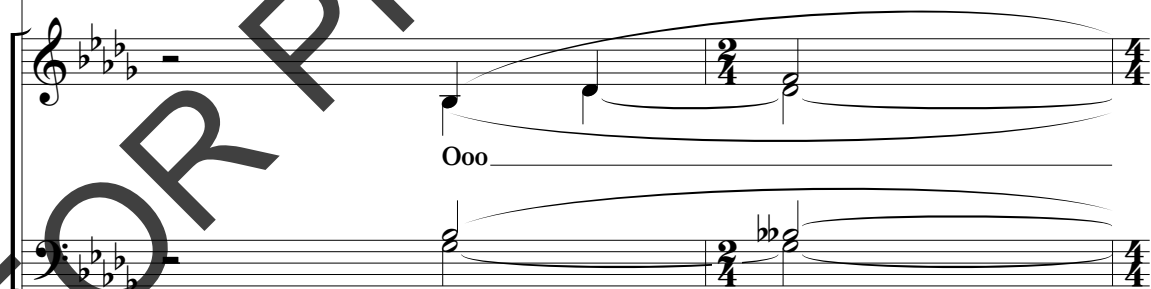
D \flat 2

Fm7

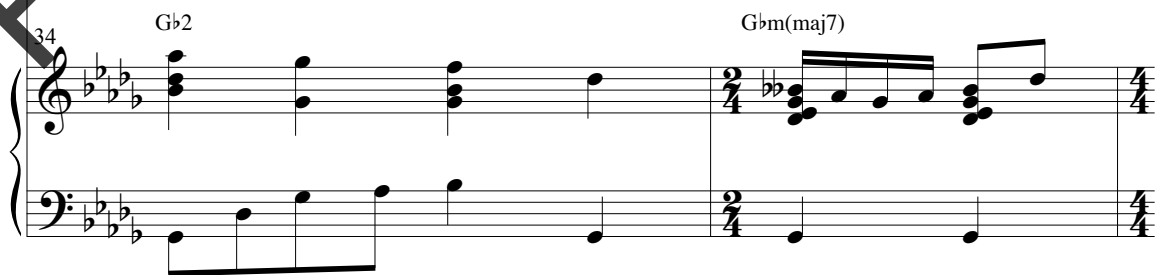


right here in this mo ment,

I need You to be



Ooo

G \flat 2G \flat m(maj7)

36 *rit.* *a tempo mf*

my Prince of Peace. O Prince of

rit. *a tempo mp*

My Prince of

36 *Gbm6* *Gb2* *Gbm6*

rit. *mf a tempo*

38

Peace, my ray of hope, all that I need, on-ly

Peace, Ooo all that I

Db2 *Bbm7* *Ab* *Gb6* *Db2* *Db F*

41

41

You can take_ a bro-ken world and make it whole,

mf

need, Ooo_ and make it

41

G \flat 2

F7sus

F7

F
AB \flat mB \flat m
A \flat

44

mp

O Prince,_ O Prince_ of

whole

44

E \flat
GG \flat 2G \flat
A \flat F
A*mp*

47

Peace. My Prince, my Prince

p prime unison

O Prince of Peace.

47 Bbm Ab(add4) Eb/G G7

50

of Peace.

molto rit.

50 Gb/Ab Ab Db2 Fm7 Gb Gb/Ab Db

mp

molto rit.

Underscore 4 (Realization)

DVD 10

Gently ♩ = 80

42

N.C.

"Look what you have done . . ." (p. 106)

Music by
DANIEL SEMSEN
Arranged by Daniel Semsen



. . . God, forgive me."

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SCENE 6

(All characters unfreeze. Mr. Mattiello sees Susanna on the floor.)

MR. MATTIELLO: **Susanna!** (  *music begins to “Underscore 4,” p. 105. He goes to his knees. Then, to Mrs. Shepherd*) **Look what you have done.**

MRS. SHEPHERD: **What’s wrong with the girl?**

(Lisa runs to Susanna and kneels down by her)

MR. MATTIELLO: **Her chemotherapy treatments make her very weak.**

(Mr. Mattiello helps to lift Susanna’s head and shoulders. Lisa cradles her.)

MRS. SHEPHERD: **Chemotherapy treatments? So she has . . .**

MR. MATTIELLO: **Cancer, yes.** *(looking up at her)* **But what do you care? You think she’s a thief. She would never steal from you. She was living for this night. This night when she could surprise you with good things for your birthday.** *(standing to face her)* **Good things you don’t deserve. To you, she is just a waitress. To me, she is the daughter I never had.** *(sinks back down to his knees next to Susanna)*

MRS. SHEPHERD: **Cancer. The girl has cancer.** *(crosses stage left to sit in a chair)* **I am a miserable woman. God forgive me.** *(“Underscore 4” ends)*

LISA: **Susanna, can you hear me?**

SUSANNA: *(stirring, restless, troubled)* **Jesus, please. Please. We need your light. Your white. She needs your white. Your snow. Please, Jesus, she needs Your snow. She needs Your . . . white . . . snow.**

MR. MATTIELLO: **She’s praying.**

MRS. SHEPHERD: **For who?**

LISA: **For you. That it would snow.**

(  *music begins for “Winter White,” p. 108)*

MRS. SHEPHERD: *(softly)* **For me? It hasn't snowed on this day in twenty years. She's praying for . . . me.**

MR. MATTIELLO: **Her name is Susanna.**

MRS. SHEPHERD: **Susanna.** *(kneeling near her, reaching out her hand)* **Forgive me, Susanna.**

SUSANNA: *(touches her hand, then says weakly)* **Oh, Mrs. Shepherd, I forgive you.**

(As Lisa and other carolers sing, they and the Extras begin to move towards the front of the stage as if looking out the windows at the snow. During the song, the following dialogue occurs)

MR. MATTIELLO: **Susanna, look! It's snowing. Just like you wished for.**

SUSANNA: *(still weak)* **I didn't wish, Mr. Mattiello. I prayed.** *(she rises, with Mr. Mattiello and Lisa's help, to look out the window. As she gains strength, she sings along with the carolers and choir)*

(Dan and Alex enter stage left as if they have been talking and now Alex has agreed to come back to apologize. Dan puts his arm around his son as they watch the snow. They slowly cross to stage right.)

Winter White

Words and Music by
JOEL LINDSEY
and **JEFF BUMGARDNER**
Arranged by Daniel Semson

DVD 11

43

Sweetly ♩ = 56

N.C.

p *rit.* *a tempo*

6 *rit.* *mp a tempo*

10

44

13

The musical score is written for piano in 6/8 time. It begins with a key signature of one flat (Bb) and a tempo marking of 'Sweetly' with a quarter note equal to 56 beats per minute. The score is divided into measures, with measure numbers 6, 10, and 13 indicated. Dynamics include piano (p), mezzo-piano (mp), and markings for 'rit.' (ritardando) and 'a tempo'. The score features a mix of single notes, chords, and sixteenth-note passages. A large, diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the entire page.

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LISA
mp

16
Look, it's snow - ing,

16
F2 F2
E

19
win - ter's blow - ing in.

19
F2 D F2 C F2 B \flat

CAROLER 1 *mp*

22
8 Light the fire,

22
F2 B \flat F2 F2
E

25
8 let the sea - son be - gin.

25
F2 D F2 C F2 B \flat

28 *CAROLER 2*

In this mo-ment the world just feels_

28 $\begin{smallmatrix} F2 \\ B\flat \end{smallmatrix}$ $E\flat$ $\begin{smallmatrix} B\flat \\ D \end{smallmatrix}$

45

31 (*CAROLER 2*) *LISA and CAROLER 2*

— right, — win-ter — white.

31 (*CAROLER 1*)

8 Win-ter — white.

31 C_{sus} C $F2$ $B\flat$ C

35 *CAROLERS*
ma

Some - thing sa - cred here is

35 $F2$ $\begin{smallmatrix} F2 \\ E \end{smallmatrix}$ $\begin{smallmatrix} F2 \\ D \end{smallmatrix}$

mf

38

tak - ing place.

Measures 38-40 of the vocal line. Measure 38 has two chords: E2 (C) and Bb2. Measure 39 has one chord: Bb2. Measure 40 is a whole rest.

38

Measures 38-40 of the piano accompaniment. Measure 38 has two chords: E2 (C) and Bb2. Measure 39 has one chord: Bb2. Measure 40 is a whole rest.

41

In the snow - fall there's a

Measures 41-43 of the vocal line. Measure 41 has two chords: E2 (C) and Bb2. Measure 42 has one chord: Bb2. Measure 43 is a whole rest.

41

Measures 41-43 of the piano accompaniment. Measure 41 has two chords: E2 (C) and Bb2. Measure 42 has one chord: Bb2. Measure 43 is a whole rest.

44

glim - mer of grace.

Measures 44-46 of the vocal line. Measure 44 has two chords: E2 (C) and Bb2. Measure 45 has one chord: Bb2. Measure 46 is a whole rest.

44

Measures 44-46 of the piano accompaniment. Measure 44 has two chords: E2 (C) and Bb2. Measure 45 has one chord: Bb2. Measure 46 is a whole rest.

47 *CHOIR*

See the beau-ty of Hope shin - ing bright,

47 E^b B^b D C sus

50 *mf*
win - ter white. I

50 C F2 $\frac{F}{A}$

53 stare out the win - dow and take it all in, the fall - ing, si - lent

53 B^b maj7 $\frac{F}{A}$ Gm *mf*

56

flur - ries. I pull tight my sweat-er and gaze at the sky, - and

B \flat C Dm E/C

59

all of my wor-ries just whis - per - good - bye.

Bm7(b5) Bbm6 C sus C

63

N.C. **46** "Susanna, look! It's snowing . . .

p

66

CHOIR
mf

69 In the moon - light, danc - ing

69 F2 F2 E F2 D

72 through the stars,

72 F2 C Bb2

75 drift - ing soft - ly to this

75 F2 F2 E F2 D

78

world of ours.

78

F2
C

Bb2

FOR PREVIEW ONLY

81

May this sea-son of love hold us tight

81

Eb

Bb
D

C sus

84

like a blan-ket of peace in the

84

C

Gm

E
A

CHOIR: unison

87

night, _____ un-til all of the world is cov-ered

87

B \flat E \flat B \flat D

91

by win-ter _____ white, _____ win-ter _____

91

Csus C F

p

95

rit. *MRS. SHEPHERD* *p*

_____ white. _____ Look, it's snow - ing.

95

B \flat C N.C.

rit. *pp*

SCENE 7

(dry)

MR. MATTIELLO: *(to Lisa)* I will tell you how often it snows outside Mattiello's.

LISA: How often?

MR. MATTIELLO: In Italia, we say, "As often as the Pope dies!"

(They all laugh. Dan and Alex enter the diner. Alex crosses downstage to Mr. Mattiello)

MR. MATTIELLO: And here's something else that happens as often as the Pope dies.

ALEX: I'm sorry I messed with your breakers, sir. I shouldn't have done it.

MR. MATTIELLO: I forgive you, and I will tell you how you can make it up to me.

ALEX: How?

MR. MATTIELLO: You can wash dishes! Mattiello's Marvelous Mostaccioli tends to be a leeettle bit messy. The kitchen is that way. *(pointing)*

CAROLINE: *(exasperated)* Don't tell me *he's* going to work here.

ALEX: Hey, that wouldn't be so bad.

DAN: I'll help you out, son. We'll wash dishes together.

ALEX: Thanks.



(Alex and Dan exit upstage)

SUSANNA: *(to Mrs. Shepherd)* Mrs. Shepherd, do you believe me that I didn't take your scarf?

MRS. SHEPHERD: I do. I believe you. *(pause)* Tell me, why have you been kind to this miserable woman?

SUSANNA: Because, it's your birthday. And it's Christmas. But, more than that, I think it's because we're a lot alike.

MRS. SHEPHERD: **Alike? How are we alike? I'm old, you're young. I'm rich, you're . . .**

(  *music begins to "Shepherds and Kings," p. 119*)

SUSANNA: **Poor. (laughing) I know. You're right—I am poor. Oh, but I'm not really poor. I'm actually rich in so many ways. No, I think you and I are alike because we're both . . . heartbroken. Sure, our pain looks different, but we both need Jesus to heal us. And that's why I love Christmas. Because we remember how God sent His only Son to our broken world to heal our hearts.**

MRS. SHEPHERD: *(deep in thought)* **I've been so angry. So angry that God doesn't seem to care that I'm all alone.**

SUSANNA: **Oh, but you're not alone, Mrs. Shepherd. Not ever. It's Christmas. And He is here. God is with us!**

[Joseph and Mary enter from stage right, with Mary holding Baby Jesus. Extras begin to cross from left to right, one at a time, (as various biblical, then modern characters) to meet the baby. At the end of "Shepherds and Kings," underscore continues.]

Shepherds and Kings

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

DVD 12

Gently ♩ = 56

47

E \flat 2

F \flat m
E \flat

E \flat

Cm7

Measures 1-3 of the piano introduction. The key signature has three flats (B \flat , E \flat , A \flat). The time signature is 4/4. Measure 1 starts with a whole rest in the treble and a half note E \flat in the bass. Measure 2 has a half note F \flat in the treble and a half note E \flat in the bass. Measure 3 has a half note E \flat in the treble and a half note C in the bass. The tempo is marked 'Gently' with a quarter note equal to 56 beats per minute. The dynamic is 'p' (piano).

Measures 4-6. Measure 4 has a whole note F7 in the treble and a half note E \flat in the bass. Measure 5 has a whole note A \flat B \flat in the treble and a half note G \flat in the bass. Measure 6 has a whole note Cm7 in the treble and a half note B \flat in the bass. The tempo is marked 'Gently' with a quarter note equal to 56 beats per minute.

Measures 7-9. Measure 7 has a whole note F in the treble and a half note E \flat in the bass. Measure 8 has a whole note A \flat 2 in the treble and a half note B \flat in the bass. Measure 9 has a whole note A \flat 2 B \flat in the treble and a half note C in the bass. The tempo is marked 'Gently' with a quarter note equal to 56 beats per minute.

Faster, in two ♩ = 56

10

Cm

B \flat

Measures 10-12. Measure 10 has a whole note Cm in the treble and a half note E \flat in the bass. Measure 11 has a whole note B \flat in the treble and a half note C in the bass. Measure 12 has a whole note B \flat in the treble and a half note C in the bass. The tempo is marked 'Faster, in two' with a quarter note equal to 56 beats per minute.

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15

$A\flat 2$

8^{va} (loco)

20

48 Cm Gm $B\flat$ $A\flat 2$

24

CHOIR: unison
mp

Years a - go proph - ets told that a day would

24

Cm Gm $B\flat$ $A\flat$

27

come when Mes - si - ah King would come to earth, and

27

Cm Gm $B\flat$

30

it was done. Who could have

A^b B^b/A^b A^b B^b/A^b $Fm7$

33

guessed, who would have known that

B^bsus B^b $Fm7$ B^b

36

He would choose a sta - ble and a man - ger for His

Cm B^b E^b

div. div.

39 *mf*

throne? He came for shep-herds and

39 Gsus G F *mf*

42 kings, for the rich and the poor and those in be -

42 C E Gm Dm Gm

45 tween. No great-er Love has ev - er been seen than a

45 Csus C F C E

50

48

God Who'd come down to earth for shep-herds and

48

Gm F G/B Bb

51

kings. Bring-ing peace to

mf

51

F Cm Bb D A Eb G Cm

ff *mf*

54

you and me, He brought hope to life, choos-ing

54

Gm/Bb Ab

57

to be born when He knew He'd have to

Cm Gm/Bb Ab Bb/Ab

60

die. Who could have guessed,

Ab Bb/Ab Fm7 Bbsus Bb

63

who would have known that He would choose a

Fm7 Bb Cm

51

66 sta - ble and a man - ger for His throne?

66 B♭ E♭ Gsus

69 *f* He came for shep-herds and kings, for the

69 G F C *f*

72 rich and the poor and those in be - tween.

72 Gm Dm Gm Csus C

75

No great-er Love has ev - er been seen than a God Who'd come down to

75

F C E Gm F

78

unison

earth for shep-herds and kings.

unison

78

G B Bb F

81

mp

We may find our - selves on moun - tains tall or

81

Dm Dm C

mp

84 *building div.*

in a low - ly cat - tle stall, but God has come for

84 *B \flat* *G/B*

building

87 **52** *cresc.* *rit.*

great and small. And now we all can sing! sing, can

G *G/B* *B \flat* *Csus*

cresc. *rit.*

90 *rall.* ***ff*** Broader, majestic $\text{♩} = 54$

sing! He came for shep-herds and kings, for the

C *G* *D*

90 *rall.* ***ff*** Broader, majestic *3*

93

rich and the poor_ and those in be - tween.

93

Am Em Am $\frac{G}{B}$ C Dsus D

96

No great-er Love has ev - er been seen than a God Who'd come down to

96

G $\frac{D}{F\#}$ Am G

99

unison

earth for shep-herds and kings,

unison

for shep-herds and kings, shep-herds and

99

A $\frac{C\#}{C}$ C2 G

102 *div.*

for shep-herds and kings, for shep-herds and

kings, for shep-herds and kings,

Ebmaj7 *G* *Ebmaj7* *G*

102 *rit.*

kings, for shep - herds and

for shep - herds and kings,

G *Ebmaj7* *Ebmaj7* *G*

105 *rit.*

kings!

107 *fff*

53

“You know you . . .” (p. 131)

Gently ♩ = 75

111

G G²/_F C²

p

115

G G² G²/_F

118

C² D^{sus} G E⁷/_A F

122

C G(♯o3) D^m C

126

A^m G⁷/_B C² G

rit.

pp

SCENE 8

MRS. SHEPHERD: **You know you shouldn't be working here. You should be at home resting.**

SUSANNA: **I don't have a choice. I need this job for the health insurance.**

MRS. SHEPHERD: **And if it wasn't for the insurance, you would be at home?**

SUSANNA: **Yes.**

MRS. SHEPHERD: **I will pay for your treatments.**

SUSANNA: *(pause)* **Wait. What did you say? I thought I heard you say something crazy like you would pay for my treatments.**

MRS. SHEPHERD: **I did. It's the least I can do.**

SUSANNA: **Mrs. Shepherd! Are you sure?**

MRS. SHEPHERD: *(grouchily)* **Do I look sure?**

SUSANNA: *(laughing)* **Yes . . . yes, you do. How can I ever thank you?**

MRS. SHEPHERD: **You already have.**

SUSANNA: **Mr. Mattiello! *(standing)* I'm officially putting in my notice. *(sitting back down)***

MR. MATTIELLO: **I knew the time would come. Whatever will I do without you?**

(music fades)

(Dan enters the diner from the kitchen. He's wearing an apron.)

DAN: **Mr. Mattiello! We finished the dishes. Can I try my hand at waiting tables now?**

MR. MATTIELLO: **You sure you're ready to be in a ditch with lions?**

DAN: **I'm not afraid of lions. Cubicles, yes. Lions, no. In Italy we say, "Sopraffino!" Does that mean "Bring it on"?**

MR. MATTIELLO: **No, it does not. Your Italian will need a little work.**

(He notices his cell phone ringing or vibrating and he answers it.)

MR. MATTIELLO: **Merry Christmas!** *(music begins to "Christmas Makes Us One," p. 133)* **Yes, she is here.**

MR. MATTIELLO: *(continues)* **Yes, it is a perfect time.** *(pause)* **We have been looking forward to it.** *(hangs up phone, then)* **It's time, Susanna.**

SUSANNA: **It's time?** *(standing, then, to Mrs. Shepherd, smiling)* **Mrs. Shepherd, it's time!**

MRS. SHEPHERD: **Time? For what?**

SUSANNA: **Time for your surprise. It is your birthday, remember?**

MRS. SHEPHERD: **Well, you already paid for my dinner.**

SUSANNA: **Oh, this isn't from me. It's from someone who's come a long way, just to be with you.**

(Michael enters stage right in his military uniform, holding his phone as if he was just talking to Mr. Mattiello. He puts the phone in his pocket and then crosses upstage and enters the diner. Mrs. Shepherd sees him, covers her mouth in disbelief. Michael crosses to her and they embrace. She releases to look at his face, touches his cheeks, hugs him again.)

(All Cast and Choir sing this final song together, raising their arms to heaven at the very end.)

Christmas Makes Us One

with **We All Need Christmas;**
Christmas Makes Us One;
O Come, All Ye Faithful
 and **Shepherds and Kings**

DVD 13

54

Suspenseful ♩ = 125

N.C.

(Sleigh bells)

Arranged by Daniel Semson

pp
(String cues)

(sim.)

4 (String cues)

mp

8

12

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16

poco cresc.

20

♩ = 120

55

Gently ♩ = 130

p
(play tenderly)

25

♩ = 150

C

Em

mf

28

G
F

F

F
G

rit.

32

Moving ♩ = 143

C

f

B^b
D

56

36 $B\flat$ F Dm $\frac{C}{E}$

accel.

♩ = 80 (♩ = ♩)

WE ALL NEED CHRISTMAS (Lindsey/Bumgardner)

ALL f

41

A lit - tle more love, — a lit - tle more hope, —

41 $B\flat$ $\frac{B\flat}{C}$

43

a help-ing hand to show some-one they're not a - lone.

43 $\frac{E\flat}{G}$ $E\flat$ $B\flat$

45

We can be__ the ones__ who make_ a

45 F(no3) Cm

47 **57**

We all need, *rit. unison*

dif - f'rence.. We all need, we all__ need *unison*

47 B \flat Gm F/A B \flat

rit.

♩ = 69
SUSANNA
mp

SUSANNA and
MRS. SHEPHERD

50

Christ - mas makes us one, Christ-mas makes us one. The

Christ - mas.

50

F2 Gm7 C F

mp

52

Sav - ior's love is born in us, Em - man - u - el has come.

52

Dm Am Bb2 Bb

mp

54

add CAROLERS

Christ - mas makes us one.

Gm Csus Fsus F Bb/C

mp

56 *ALL*
mf *div.*

Christ-mas makes_ us one,_ Christ-mas makes_ us one._ The *div.*

56 F2 Gm7 C F

58

Sav - ior's love_ is born in us,_ Em - man - u - el_ has come.

58 Dm $\begin{smallmatrix} A\flat m \\ C \end{smallmatrix}$ B \flat 2 B \flat

60 *slight accel.*

Christ - mas makes us one. O

60 Gm C sus F sus F

slight accel.

The image shows a musical score for a Christmas song. It consists of three systems of music. The first system (measures 56-57) features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal line has lyrics 'Christ-mas makes_ us one,_ Christ-mas makes_ us one._ The' and is marked with 'ALL', 'mf', and 'div.'. The piano part has chords F2, Gm7, C, and F. The second system (measures 58-59) continues the vocal melody with lyrics 'Sav - ior's love_ is born in us,_ Em - man - u - el_ has come.' and piano accompaniment with chords Dm, A-flat m over C, B-flat2, and B-flat. The third system (measures 60-61) features a vocal melody with lyrics 'Christ - mas makes us one. O' and piano accompaniment with chords Gm, C sus, F sus, and F. The piano part in the third system is marked with 'slight accel.'.

62 ♩ = 75

come, let us a - dore Him! O come, let us a -

62 $\frac{E}{C}$ C $\frac{E}{C}$ C7 $\frac{E}{C}$ $\frac{E}{C}$ C $\frac{E}{C}$ C7

65 dore Him! O come, let us a - dore Him,

65 $\frac{E}{C}$ C $\frac{C}{Bb}$ $\frac{E}{A}$ Gm F $\frac{C}{E}$ $\frac{G}{D}$ C $\frac{C}{Bb}$ $\frac{E}{A}$ Bb

68 Christ the Lord! Oh,

68 $\frac{E}{C}$ C F $\frac{C}{D}$

rit. *f*

rit.

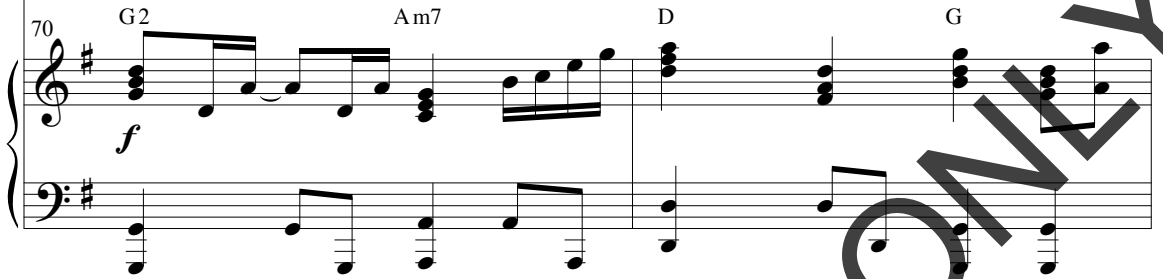
♩ = 69



Christ-mas makes us one,

Christ-mas makes us one.

The

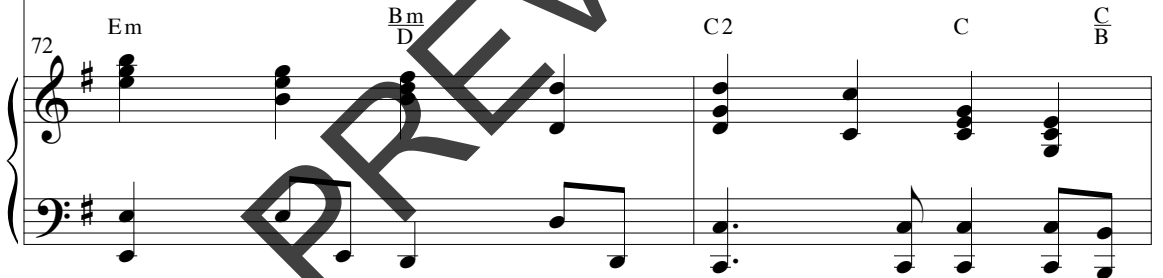


59



Sav-ior's love is born in us,

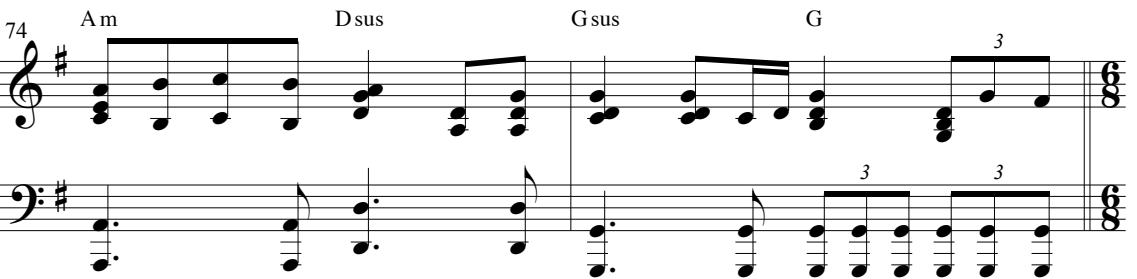
Em-man-u-el has come.



Christ-mas makes

us one.

We may



76 *L'istesso tempo* ♩ = ♩.

find our - selves on moun - tains tall or in a low - ly

76 *f* Em Em D C

79 *div.*

cat - tle stall, but God has come for great and small. And

79 A C# A A G

82 *cresc. rall. rit.*

now we all can sing!

82 *rall. rit.* F Dsus D

now we all can sing, can sing!

ff Broader, majestic

85

He came for shep-herds and kings, for the

85

A E

ff Broader, majestic

rich and the poor_ and those in be tween._

87

rich and the poor_ and those in be tween._

87

B m F#m B m A C# D Esus E

No great - er Love has ev - er been seen than a

90

No great - er Love has ev - er been seen than a

90

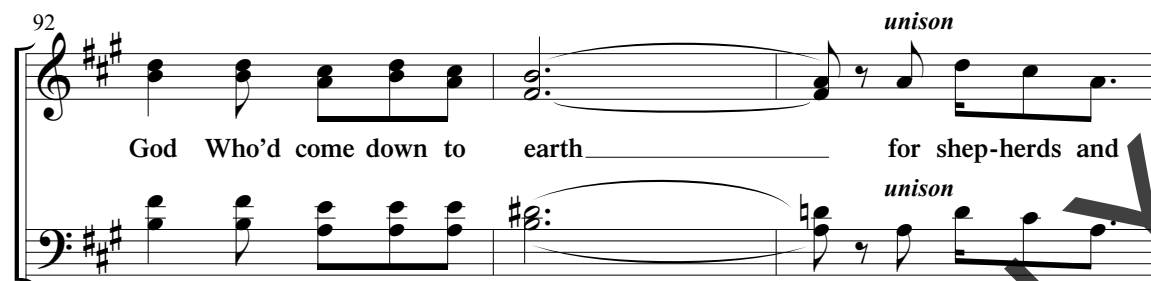
A E/G#

No great - er Love has ev - er been seen than a

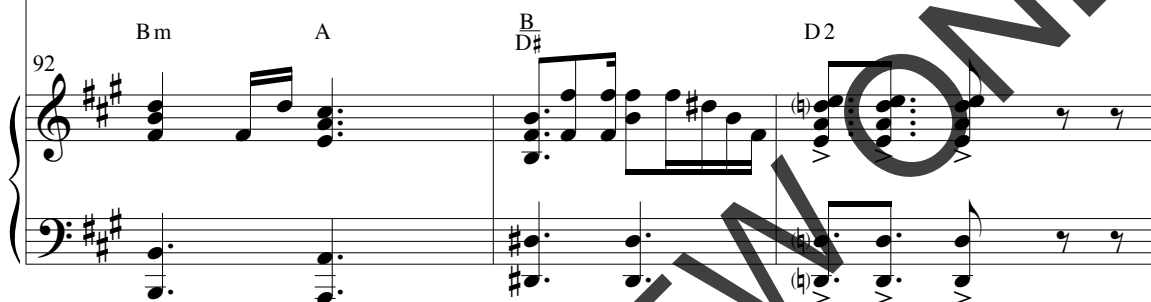
92 *unison*

God Who'd come down to earth _____ for shep-herds and

unison



92 Bm A B D# D2

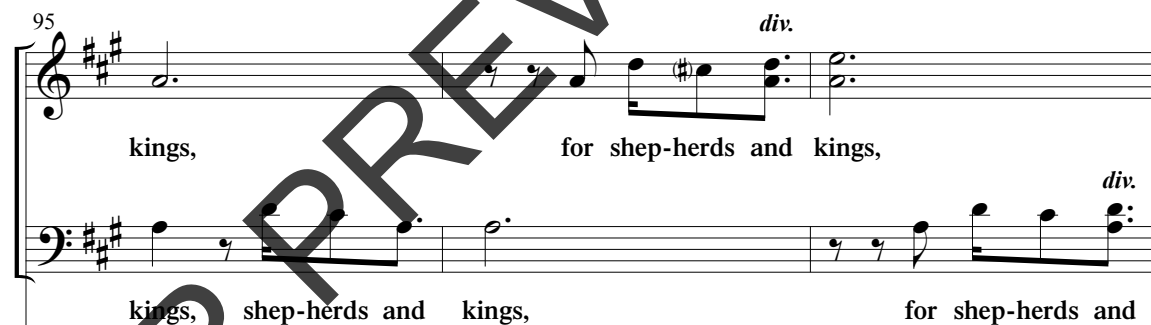


95 *div.*

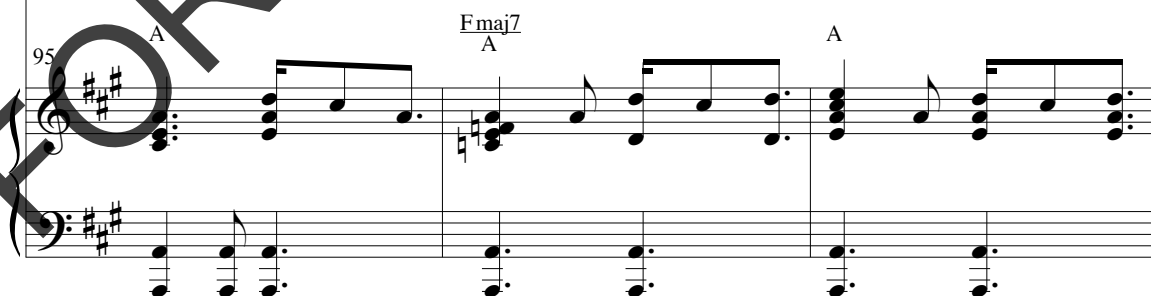
kings, for shep-herds and kings,

div.

kings, shep-herds and kings, for shep-herds and



95 A Fmaj7 A A



98 *rit.*

for shep-herds and kings,

kings, for shep - herds and

98 *Fmaj7*
A *A*
rit.

100

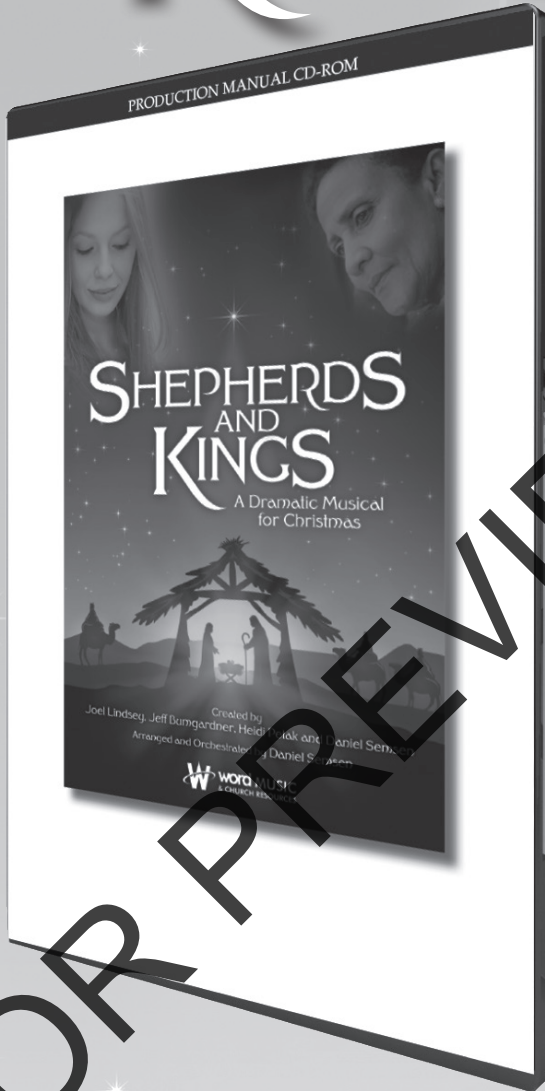
for shep-herds and kings!

kings

100 *Fmaj7*
A *F*
A *fff*

SHEPHERDS AND KINGS

PRODUCTION MANUAL



Packed full of
resources to make
presenting your
musical easier!



THE PRODUCTION MANUAL INCLUDES PDF DOCUMENTS OF THE FOLLOWING:

- Plot Synopsis
- Detailed Character Profiles
- Costuming Ideas
- Suggested Prop List
- Set Design and Staging Suggestions
- Lighting, Audio and Video Suggestions
- Other Special Effects Suggestions
- Running Script
- Discussion Points

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From award-winning creative songwriting team Joel Lindsey and Jeff Bumgardner, with script by Dr. Heidi Petak, *Word Music & Church Resources* proudly presents the new *Dramatic Christmas Musical for Choir, Orchestra, Soloists, Actors and Carolers*—**SHEPHERDS AND KINGS**.

For many of us, Christmas is a time of joy and celebration, a time to be spent with family and friends...a festive, happy time. But for others, the same holiday season only serves to underscore the loneliness, pain, and hopelessness of their own lives.

In our story, Susanna King's bright spirit and love for life overrides her circumstances; you see, Susanna has been recently diagnosed with cancer. But in spite of bad news and challenging times, she lives with the joy of Christmas in her heart.

Others (like our character Mrs. Victoria Shepherd, in spite of being wealthy and in good health) find no reason to celebrate the Christmas season, largely because they have no joy in their lives.

It is with this premise that our story begins. Mrs. Shepherd is a regular customer at Mattiello's Diner. Susanna, a waitress at the diner, has discovered that today is Mrs. Shepherd's birthday. Despite her battle with cancer, Susanna has made it her goal to help Mrs. Shepherd celebrate her birthday and hopefully impart a little Christmas spirit in the process. Susanna, her group of friends from church who are singing carols just outside the diner, and Mr. Mattiello, the owner of the diner, are all "in on" the plan to bring some special joy into Mrs. Shepherd's life. But they are in for a challenge, as Mrs. Shepherd is a reluctant participant in any kind of celebration—birthday or Christmas! Susanna is determined to show love and share the message of Christmas with someone who is in desperate need to know that God loves and cares for her.

This is an emotion-filled story, rich with heart. It comes alive with great new songs that are sometimes powerful, sometimes celebratory, sometimes poignant; sometimes happy, sometimes sad; songs that propel the story along while speaking to our hearts with the love language of God's Christmas story...the birth of our Savior, Jesus.

Designed to bring your music and drama ministries together, **SHEPHERDS AND KINGS** proclaims a strong, vibrant message about the power of love—our love for one another, our love for God, and most importantly, God's desire that ALL would come to know of His great love for us. Share the hope and good news of Christmas with your church and community this year, through your presentation of **SHEPHERDS AND KINGS**.

CHRISTMAS ALL OVER
THE WORLD (Opener)

UNDERSCORE 1
(Susanna Arrives)

UNDERSCORE 2 (Mattiello's)

WE ALL NEED CHRISTMAS

HOPES AND FEARS (Duet)

MERCY FOR ME

EVERLASTING LIGHT

UNDERSCORE 3 (Accusations)

PRINCE OF PEACE

UNDERSCORE 4 (Realization)

WINTER WHITE

SHEPHERDS AND KINGS

CHRISTMAS MAKES US ONE
with

*We All Need Christmas
Christmas Makes Us One
O Come, All Ye Faithful
and
Shepherds and Kings*