

Under a Starry Sky

A Dramatic Musical for Christmas

FOR PREVIEW ONLY



Created by Joel Lindsay and Jeff Bumgardner

Script by Heidi Petak

Arranged and Orchestrated by Daniel Semsen

Under a
Starry Sky

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INSTRUMENTATION:

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

*simplified parts included as needed

** instrumentation may vary by song

1

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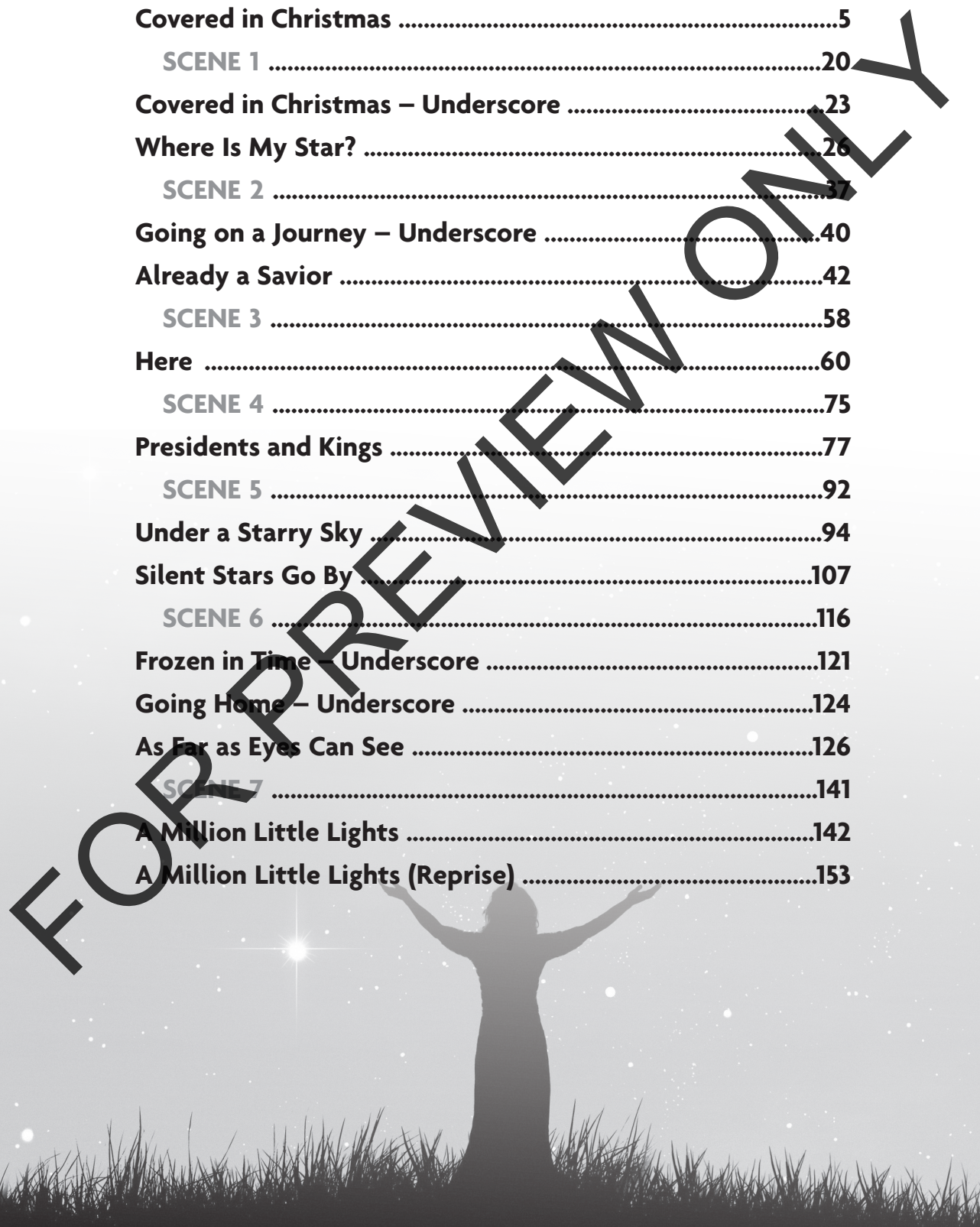
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Covered in Christmas

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

DVD 1

Festive! ♩. = 61

1

N.C.

(Violin/W.W. cues)

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12 *mp* N.C.

15 *Female SOLO mp*

Ev - 'ry-thing's cov - ered in Christ - mas! Cheer and good wish - es a - bound...

18 All of the neigh - bors who vis - it bring

21 *mf*

laugh - ter and cook - ies and pres - ents a - round. It's the

G D F# C Asus A

24

sea - son where love's all that mat - ters, _ so let us give love where we

24 G2 D2/F# G2

mf

27

can. _____ Ev - 'ry-thing's cov - ered in Christ - mas, and Christ - mas is

27 D/A A Bm Bm/A G2 D/F#

30

peace and good - will to all men.

30 Em C G D C G D D

30

(Drum fill)

ff

f CHOIR

33

Ev - ry-thing's cov - ered in

33

mf *f*

36

Christ-mas! Cheer and good wish - es a - bound.

36

E A Bsus B

39

All of the neigh - bors who vis - it bring laugh - ter and cook - ies and

39

E A E/G#



42 *unison*
 pres-ents a - round. It's the sea - son where love's all that
unison

42 D A C# B sus B A2
 Ooo

45 mat-ters, so let us give love where we can.

45 E2 G# A2 E/B B
 can.

48 *CHOIR: unison*
 Ev - 'ry-thing's cov - ered in Christ - mas, and Christ - mas is

48 C#m C#m/B A2 E/G#



50 4

peace and good will to all men.
(harm.)

50 F#m D2 A E

53 *WOMEN: unison*
mf

Twin-kl-ing_ lights are danc-ing with joy, like some en-chan - ting

53 B C#m7 A2

56

dream. Ev - e-ry heart_ is com - ing a - live_

56 E B C#m7

59
 with - in a win - ter - y scene, _____

MEN: unison

as car - ol - ers sing fa

59 A Bsus B A

62

mil - iar songs that ring in our hearts as we sing a -

62 B C#m B A

65 *f* **CHOIR**
 We sing a - long! Ev - 'ry - thing's cov - ered in

div.

long! _____

65 Bsus B C F *f*

68

Christ-mas! Cheer and good wish-es a-bound.

68

F B♭ Csus C

71

All of the neigh-bors who vis-it bring laugh-ter and cook-ies and

71

F B♭ F/A

74

pres-ents a-round.

unison

74

E♭ B♭/D Csus C B♭2

It's the sea-son where love's all that

77 *unison*

Love's all that mat-ters...

mat-ters, — so let us give love where we can. —

77 $\frac{E2}{A}$ $Bb2$ $\frac{F}{C}$ C

80

Ev - 'ry-thing's cov - ered in Christ - mas, and Christ-mas is

80 Dm $\frac{Dm}{C}$ $Bb2$ $\frac{F}{A}$

82

peace and good - will to all men.

82 Gm Eb Bb F

WOMEN: unison

mf

85

Ev - e - ry__ star shines brigh - ter with - in__ a cold__ De - cem - ber

C Dm Bb

85

88

sky. Win - dows glow with warm mem - o - ries

F C Dm

88

91

wrapped up in can - dle - light. We've wait - ed for this

MEN

Ooo

Bb C Bb

91

94

al-most a year, — so let's hold on tight while Christ-mas is

94

C Dm Dm C Bb

97

slight rit. **ff** Broader ♩ = 58

here, — is here! — Ev - 'ry-thing's cov - ered in

97

Csus C Dsus D G

slight rit. **ff** Broader

100

Christ-mas! Cheer and good wish - es a - bound.

100

G C Dsus D

103

All of the neigh - bors who vis - it bring laugh - ter and cook - ies and

Detailed description: This block contains the vocal line for measures 103 to 105. The melody starts on a G4 note, moves to A4, then B4, and has a quarter rest in measure 104. It ends on a G4 note in measure 105. The lyrics are: "All of the neigh - bors who vis - it bring laugh - ter and cook - ies and".

103

G C G/B

Detailed description: This block contains the piano accompaniment for measures 103 to 105. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Chord symbols G, C, and G/B are indicated above the staff.

106

pres - ents a - round. It's the sea - son where love's all that

Detailed description: This block contains the vocal line for measures 106 to 108. The melody starts on a G4 note, moves to A4, then B4, and has a quarter rest in measure 107. It ends on a G4 note in measure 108. The lyrics are: "pres - ents a - round. It's the sea - son where love's all that".

106

F C Dsus D C2

Detailed description: This block contains the piano accompaniment for measures 106 to 108. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Chord symbols F, C, Dsus, D, and C2 are indicated above the staff.

109

mat - ters, so let us give love where we can.

Detailed description: This block contains the vocal line for measures 109 to 111. The melody starts on a G4 note, moves to A4, then B4, and has a quarter rest in measure 110. It ends on a G4 note in measure 111. The lyrics are: "mat - ters, so let us give love where we can.".

109

G2/B C2 G/D D

Detailed description: This block contains the piano accompaniment for measures 109 to 111. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Chord symbols G2/B, C2, G/D, and D are indicated above the staff.

112 *unison*

Ev - 'ry-thing's cov - ered in Christ - mas, and Christ-mas is

unison

112 Em Em/D C2 G/B

114 **8**

peace and good-will to all men.

(harm.) *mp*

It's the

114 Am F C G

117 *mp*

Love's all that mat - ters; _

sea - son where love's all that mat - ters, _ so

117 C2 G2/B

mp

119

where we can.

let us give love where we can.

119

C2 G D D

121 *f* unison

Ev - 'ry-thing's cov - ered in Christ - mas, and Christ - mas is

121

Em Em D C2 G B

123

peace and good - will to all men.
(*harm.*)

123

F C G



125

ff

Good - will to all men!

125

F

C

G

ff

127

Ev - 'ry-thing's cov - ered in Christ - mas!

127

F

C

G

G

F2

F/C

C

130

130

G

fff

FOR PREVIEW ONLY

SCENE 1

(music begins to “Covered in Christmas-Underscore,” page 23



MICKEY: **Nice work, choir! Let’s take a break and be back in five.**

(CHOIR members check their phones, talk quietly with each other, drink water, etc.)

MELODY: *(stepping down from risers)* **Mickey, I’m sorry, but I need to leave early tonight. We have Travis’s company party at 7.**

MICKEY: *(teasing)* **Since when does a company party trump choir rehearsal?**

MELODY: **Since unemployment rates went up again this month.**

MICKEY: **Good point. *(waving her off)* Trump away.**

MELODY: *(putting on her coat)* **Thank you! *(to her friend)* Oh, April, I’m getting the gifts tomorrow for the “Share the Light” gift drive. I’ll bring them by your house.**

APRIL: **Great! Thanks, Melody.**

MELODY: **Hey, I’ve been where they are. It’s just nice to finally be in a place to be able to *(making quotation marks with her fingers)* “Share the Light.”**

APRIL: **I’m with ya. See you tomorrow.**

(They hug. Melody exits. Lights fade out on the choir and rise on a living room set where Travis is chasing his young children, Evie and Josiah.)

JOSIAH: *(laughing)* **Daddy! You can’t catch me!**

EVIE: *(squealing)* **Over here, Daddy!**

TRAVIS: **You two are fast! Good thing I’m faster! *(catches them both)* Now, listen, your mommy will be home in a few minutes and I need to talk to her about something, so . . . head downstairs. *Frosty* is waiting.**

EVIE: **Yay! *Frosty*!**

JOSIAH: **Awesome! Let’s go, Evie!**

(They exit. “Covered in Christmas - Underscore” ends.)

TRAVIS: *(looking on his phone)* **How to deliver bad news. First, wear a funny hat.** *(he reaches for a silly Christmas hat on the lamp table and puts it on).* **Second, begin by stating something positive.** *(thinking)* **Positive, positive. Hey!** *(He pulls a mug out of a giftbag.)* **We have a new mug! Third . . .**

(We hear Melody singing or humming offstage as she “travels,” arrives home, and enters.)

TRAVIS: *(standing)* **Hi, honey! Welcome home!**

MELODY: **Ooh, nice hat.** *(taking off her coat)* **What do you think of getting Evie an Easy-Bake Oven®? I’ve heard it heats up to 300 degrees with a light bulb.**

TRAVIS: **Sounds dangerous. And expensive.**

MELODY: **But this year, money is no object because *you* *(pokes his chest)* have a job.** *(giggles)* **Tomorrow I’m getting gifts for needy families, poinsettias for the neighbors, gifts for the kids, and *(she smiles)* something for you.** *(beat)* **Hey—don’t we need to leave in a few minutes? Tell me that’s not what you’re wearing.**

TRAVIS: **Nope, we are doing just fine on time.**

MELODY: **I thought your party started at 7?**

TRAVIS: **It does. It did. I mean, for those who are going, it will.**

MELODY: **What?**

TRAVIS: *(pulls out the mug)* **Look! We got a new mug!**

MELODY: **Nice. What does that have to do with your company party?**

TRAVIS: **We got the mug instead of the party.**

MELODY: **You’re funny. If that was true, I’d say your company is really cheap. And the kids are already at the sitter’s.**

TRAVIS: **No, they’re actually downstairs watching *Frosty*.**

MELODY: **Okay, now I’m really confused. Can you please tell me what’s happening?**

TRAVIS: **The company decided they were . . . overstaffed.**

MELODY: **Overstaffed. Meaning . . . ?**

TRAVIS: **They . . . let me go.**

MELODY: **They . . . let you go? You're saying you lost your job? Today?**
(beat) **No, no, no, you did not lose your job!**

(music begins to "Where Is My Star?," page 26 

TRAVIS: **I did.**

MELODY: **Right before Christmas? Well, of all the cheap, low down things . . .**

TRAVIS: **Honey . . . Honey, look on the bright side . . .**

MELODY: **What bright side? There is no bright side!**

(Travis turns on a light on his hat)

MELODY: **Please take off that hat.**

TRAVIS: *(taking off the hat)* **I'm just trying to make you smile, Mel. It's going to be okay. Really. We always tell the kids Christmas isn't about presents, anyway.**

MELODY: **Yeah, well, a Baby in a manger and a star that showed some wise men which way to go seems a little far away right now. *(beat)* It's not fair! *(agitated)* I want to buy poinsettias and mail Christmas cards and surprise the kids with fun gifts . . . and now what are we gonna do? Sit around and sing carols? *(beat)* And then what? And then I go back to work again, which we both decided I wouldn't do while the kids were still young!**

TRAVIS: **I'm sorry, honey. I wish it were different, too.**

MELODY: **I need some fresh air. I'll be back in a while.**

(Melody puts on her coat and exits. Travis throws the hat on one end of the couch and sits down hard on the other end, his head in his hands. Melody crosses the stage and stops to look up at the sky.)

Covered In Christmas-Underscore

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

DVD 2

9

Gently ♩. = 56

MICKEY: "Nice work, choir! . . ."

(Flute)

mp

D

mf (Sleigh Bells)

mp detached

4

4

G Asus A

7

7

D G D/F#

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10

C G/B Asus A G2

13

D2/F# G2 D/A A Bm Bm/A

APRIL: ... See you tomorrow."

17

G2 D/F# Em G2(#4) G2 G2 G

Playful ♩ = 110

JOSIAH: "Daddy! You can't catch me! ..."

10

21

D mp

JINGLE BELLS (Pierpont)
(W.W. mel.)

25

25

29

C G

sim.

33

A D G

37

JOSIAH: Awesome! Let's go, Evie!"

C G D

42

C/D D Gunis.

Where Is My Star?

(Duet)

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

DVD 3

Sweetly ♩ = 70

11

TRAVIS: "I did. . ."
 Bunis.

MELODY: "What bright side? . . ."
 C#m

"... and surprise the kids . . ."

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TRAVIS: "I'm sorry, honey. . .

14 C#m B(add4) A Bsus B F#m7 E/G#

MELODY: . . . back in a while."

17 A2 F#m7 Bsus

20 E Cmaj7 Bunis.

23 E B/D#

12

p

26 Bm/D A/C# B5

Female SOLO (Melody)
mp

29

Where is my star? Where is my sign?

29

E B
D#

31

Where is a Christ - mas that I can call mine?

31

C#m B(add4) A2 B

33

Two thou - sand years is a might - y long time.

33

F#m7 E2
G# Amaj7

35

piu mosso

Where is my star?

35

F#m7 B

piu mosso



♩ = 75
DUET
(Female)

37

Where is__ this Child? Where is__ this King?

Male SOLO (Travis) mf

8

Where is__ this Child? Where is__ this

37

E B
D#

39

Where are__ the an - gels they said they heard__ sing?_

8

King?

39

C#m B(add4) A2 Bsus B

13

41

It's a__ nice sto - ry,__ but is it__ for me? Where is my star?_

8

It's a__ nice sto - ry,__ but is it__ for me?

41

F#m7 E2
G# Amaj7 F#m7

$\text{♩} = 79$
mf

44 *piu mosso* (Melody) *mf*

A mil - lion lights up in the

(Travis)

A mil - lion lights up in the

44 *Bsus* *piu mosso* *mf*

E

46

sky; I wish there was one that I could see

sky; I wish there was one that I could see

46 *B* *D#* *Bm* *D*

48

shin - ing just for me so I could be -

shin - ing just for me so I could be -

48 *A2* *C#* *F#m7*

14

♩ = 84

50

lieve. Where is my star?

8

lieve.

50

B E B D#

mp

53

mf Male SOLO (Travis)

♩ = 82

If it's all true,

53

Bm D A2 Bsus B E

56

where is He now, with so much sor - row and

56

B D# C#m B(add4)

58

pain all a - round?_ If He is there, can_ He

58 A2 Bsus B F#m7 E2 G#

60

show me_ some-how? But where is my star?_

60 Amaj7 F#m7

(DUET)
(Melody)

62

A mil - lion lights up in_ the

(Travis)

8 A mil - lion lights up in_ the

62 Bsus E

f

64

sky; I wish there_ was one that I could_ see

8

sky; I wish there_ was one that I could_ see

64

B
D#

Bm
D

66

shin - ing just for me so I could_ be -

8

shin - ing just for me so I could_ be -

66

A2
C#

F#m7

68

lieve. Where is__ my star? Oh,___

8

lieve. Where is__ my star? Oh,___

68

B

E

rit.

f

f

rit.

Slightly Broader ♩ = 72

71

may - be it's_ a dream to think_ that wish - es will_ come true._

8

may - be it's_ a dream to think_ that wish - es will_ come true._

71

G#m7 A2 E/B B

f

73

Some - where in my heart_ I'm hop - ing one__ day,

8

Some - where in my heart_ I'm hop - ing one__ day,

73

G#m7 A E/D D

mp

75

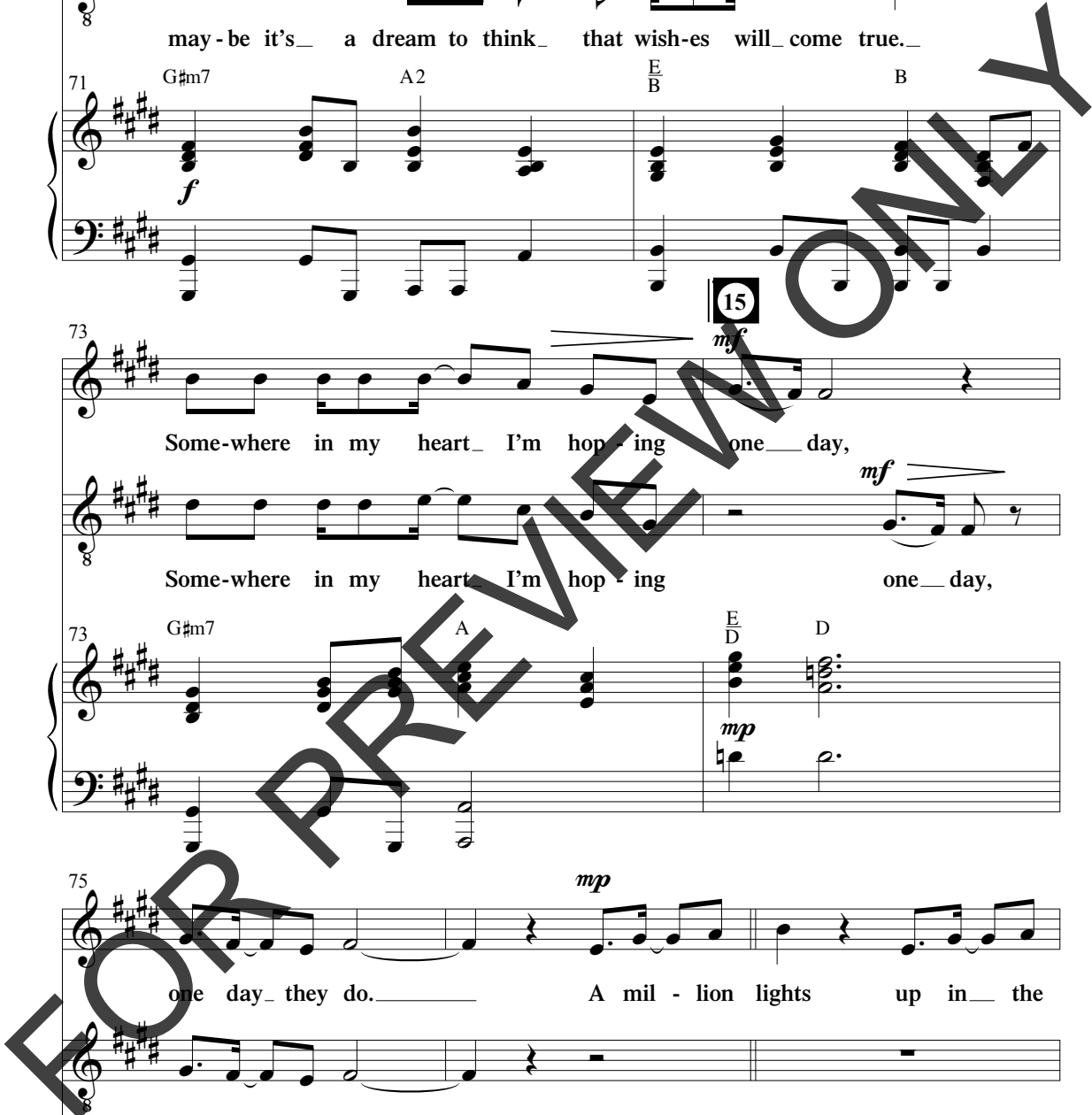
one day_ they do._____ A mil - lion lights up in__ the

8

one day_ they do._____

75

E/B B sus B E



78 *(Melody)*

sky; I wish there_ was one that I could_ see

78 $\frac{B}{D\#}$ $\frac{Bm}{D}$

80 shin - ing just for me so I could be - lieve. Where is__ my__

80 $\frac{A2}{C\#}$ $F\#m7$ B

83 star?_____ I wish there_ was

(Travis)

8 Where is__ my star,

83 E

85

one shin - ing_ for me.

one shin - ing, shin - ing_ for

85 F#m7 Bsus

87 *molto rit.* (freely) *a tempo*

Where is_ my star?

me?

B E B D#

87 *molto rit.* *a tempo*

90 *molto rit.*

90 Bm D A2 C# Bsus B E

molto rit.

SCENE 2

(music begins to “Going on a Journey-Underscore,” page 40

(16 DVD 4) *) In living room set, Travis is sitting back down on the couch, with his head in his hands. Evie and Josiah enter and run to Travis. Josiah hugs him.)*

JOSIAH: **Are you okay, Daddy?**

EVIE: **Where’s Mommy?**

TRAVIS: **I’m okay, bud. Mommy just went for a walk.**

JOSIAH: **At night?**

TRAVIS: **Yep.**

EVIE: **Should I pray for her?**

TRAVIS: **You can pray for all of us.**

(Josiah pulls Travis offstage and they exit together. Evie bows her head. Music and lights begin to create a swirling, “magical” effect in response to Evie’s prayer. Melody, still “outside” the house, turns around, disoriented. A few extras may cross the stage quickly and intently, carrying shopping bags and packages. Some are dressed modern, some in Biblical fashion. Melody crosses the stage, looking at each of them as they pass, searching for answers. She accidentally bumps into Anna, upsetting the bundle of wrapped items Anna is carrying. The outro/swirling music ends with a dissonant crash. The swirling lights begin to subside.)

ANNA: **Oh! Well, honey, whoever said women had eyes in the back of their heads never met *you!***

MELODY: **I’m so sorry. *(helping her pick things up)***

ANNA: **No matter, no matter. Now, are you lost?**

MELODY: **You could say that.**

ANNA: **Or *you* could say that. It wouldn’t be my place to say that, though if it were *my* place, I’d say . . . you look lost. Where are you headed?**

MELODY: **I don’t really know.**

ANNA: Well, where was your husband born?

MELODY: Why.

ANNA: Because that's where you need to go. Now, where was he born?

MELODY: I said, Why.

ANNA: No, honey, you don't *say* why, you *ask* why.

MELODY: My husband was born in the very small town of Why, Arizona. Why is the name of the town.

ANNA: Hmm. Well, I've never heard of it, but my inclination is that it's inhabited by an overwhelming number of curious 3-year olds. *(beat)* My daughter is headed to Bethlehem . . . with her fiancé.

MELODY: Bethlehem, Pennsylvania?

ANNA: No, Bethlehem, the City of David.

MELODY: Why?

ANNA: Not Why. Bethlehem. You know why—because of the tax-hungry C.A. who wants a census of all the inhabited earth. Which, of course, includes my daughter, who is greatly with child.

MELODY: Wait. *(she looks around)* I must be dreaming. This is crazy. Who are you, really?

ANNA: Just a mother, just a mother. No matter. As if it wasn't enough that she turned up pregnant—that was a punch in the gut—and now I had to bless her head as she goes to Bethlehem to have this baby . . . *without her mother!* That's a punch in the heart! At least she has my freshly baked rosemary bread. I would have sent along this olive loaf and these figs and this skin of water and these extra linens but she said they had quite enough to carry. In my opinion they could have used them, but no matter, no matter. *(beat)* Here, I want you to have them. Who knows? You might need them for your journey. *(pushing them towards her)*

MELODY: Thank you, but I'm not on a journey. *(taking the bundle of items)*

(music begins to "Already a Savior," page 42  )

ANNA: **Oh, yes, honey, we are all on a journey. From Why to Bethlehem, and everywhere in between. If I know anything, I know this: the good Lord knows what He's doing. We can only trust Him. I can only trust my Mary and my precious grandbaby to Him tonight.**

(Light fades out on Anna and Melody as they exit. Light fades in on Mary and Joseph as they "travel to Bethlehem.")

(During "Already a Savior," Travis is looking at his computer and writing on a tablet, crunching numbers in their budget to see if they can have any money for Christmas gifts. He comes up empty. Josiah and Evie are setting up a Nativity scene on a table and playing with the characters.)

FOR PREVIEW ONLY

Going on a Journey-Underscore

Music by
DANIEL SEMSEN

DVD 4

Gently ♩ = 120

16

JOSIAH: "Are you okay, Daddy? . . .

N.C.

9 TRAVIS: "... for all of us."

14 (String cues) (W.W. cues)

(Low brass cues)

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(String cues)

16 32

8^{va} - - ,

(Play)

(Chaotic effects)

(chaotic gliss.)

ANNA: "Oh! Well, honey, ..."

18 ff

18 ff
8^{vb} - ,

Already a Savior

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

Flowing ballad ♩ = 79

DVD 5

17

ANNA: "Oh, yes, honey, we are . . .

N.C.

F

Gm7

18

ANNA: . . . to Him tonight."

E/A

Bb

F

Gm7

8

E/A

Bb2

F

Gm7

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Female SOLO (Mary)
mp

10

The night is cold_ and long,_ and

10 B \flat 2 Csus F C

12

I feel strange - ly strong. Who knew it_ would all_ turn out_ this way?_

12 Dm B \flat F B \flat

14

To hear the an - gel's voice;_ I

14 Csus C F C

16
 can't be-lieve I__ was_ God's choice!_ But we've come so far_ since that_ first day_

16 Dm Bb F Bb

18
 — I can feel_ the dif - frence that You're

18 Csus C Dm Dm/C

19

20 making in__ my life._ I can't wait un-til__ You fi - nal-ly__ ar-rive_

20 Bb F/A Gm7 Bb

22

Soon You'll save the world, -

CHOIR mp

Ooo

22

Csus C G

24

though I don't know how. - But it seems Your pres - ence is e-

Ooo

24

Am7 G/B

26

nough for me_ right now._ Oh, to see_ the Fa - ther's face when You

26 C Dsus D Em Em
D

28

o - pen up_ Your eyes!_ You're al -

mf

O - pen up_ Your eyes.

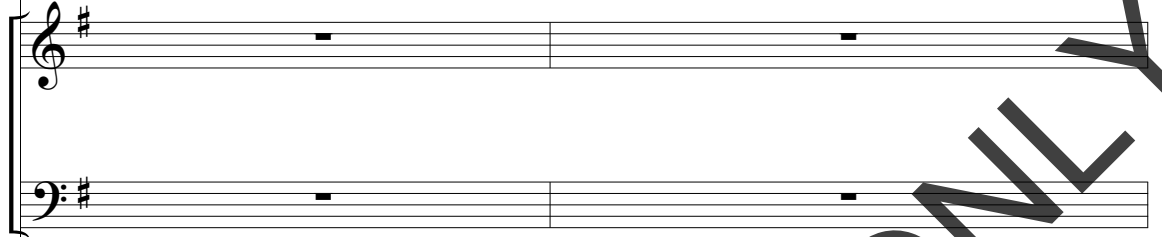
28 Cmaj7 A C# A

30



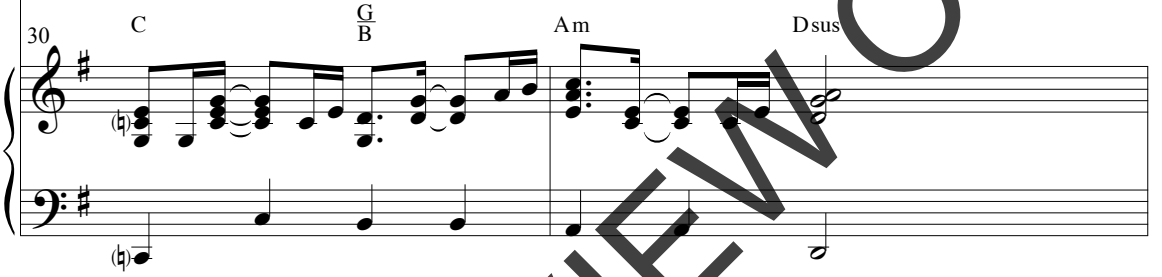
read - y a Sav - ior, and I'm so glad You're mine.

This block contains the vocal line for measures 30 and 31. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "read - y a Sav - ior, and I'm so glad You're mine." The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).



This block contains the piano accompaniment for measures 30 and 31. The right hand is on a treble clef staff and the left hand is on a bass clef staff. Both staves show whole rests for both measures.

30



C G/B Am Dsus

This block contains the piano accompaniment for measures 30 and 31, including chord markings. The right hand is on a treble clef staff and the left hand is on a bass clef staff. Chord markings are: C (measures 30-31), G/B (measure 30), Am (measure 31), and Dsus (measure 31). The notes are: C4 (quarter), G3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), G3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), G3 (quarter), F#3 (quarter), G3 (quarter).

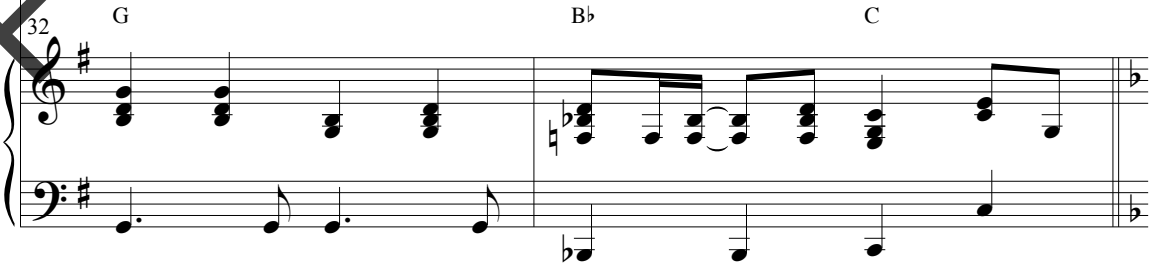
32



mp Oh

This block contains the vocal line for measure 32. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "Oh". The notes are: G4 (half), A4 (half), B4 (half), C5 (half), B4 (half), A4 (half), G4 (half). The dynamic marking is *mp*.

32



G Bb C

This block contains the piano accompaniment for measure 32. The right hand is on a treble clef staff and the left hand is on a bass clef staff. Chord markings are: G (measures 32-33), Bb (measure 32), and C (measure 32). The notes are: G3 (quarter), B2 (quarter), C3 (quarter), G3 (quarter), B2 (quarter), C3 (quarter), G3 (quarter), B2 (quarter), C3 (quarter), G3 (quarter), B2 (quarter), C3 (quarter), G3 (quarter), B2 (quarter), C3 (quarter), G3 (quarter).

(Solo continues)
mf

34

Will You look like me— brown eyes, may-be green? Or

34

F C Dm Bb

36

will You e - ven look like me at all? To

36

F Bb sus C

20

38

fin - ily hold You close, to see You smile, to kiss Your nose—

38

F C Dm Bb

40

it's a day_ I've wait - ed for_ so long. My

(CHOIR) *mp*

Ooo

40

F B \flat C_{sus} C

42

heart is beat - ing fas - ter with a love I've nev - er seen, and

unison

Oh

Ooo

unison

42

D m D m B \flat F 2
C C A

44

ev - 'ry-thing_ with-in__ me just__ be-lieves._

Just be - lieves._

44 Gm7 Bb Csus C

46

Soon You'll save_ the world, though I don't_ know how._

Soon you'll save the world, though I don't know how.

G Am7

48

But it seems Your pres - ence is e - nough for me_ right now._

div.

Ah

div.

48

G B C Dsus D

50

Oh, to see_ the Fa ther's face when You o - pen up_ Your eyes._

50

Em D Cmaj7

52

You're al - read - y a Sav - ior,

O - pen up Your eyes.

52

A C B

54

and I'm so glad You're mine! Hold

You are mine!

54

Am Dsus G

21

56 (SOLO)

on a lit-tle long - er; I can see the cit-y lights. Oh, how

56 F C

f

58

won - der - ful it would be if You came to us to - night!

58 Am7 G/B C

60 (SOLO) *rit.* Slightly broader ♩ = 72 *ff*

(CHOIR) *rit.* *ff*

To - night! Soon You'll save the world,

To - night! Soon You'll save the world,

60 Dsus D A

rit. *ff* Slightly broader

62 *poco accel.*

though I don't know how. But it seems Your pres - ence is e-

though I don't know how; is e-

62 *poco accel.*

64

nough for me right now. Oh, to see the Fa - ther's face when You

nough for me right now. Oh, when You

64

66

o - pen up — Your eyes! — You're al -

o - pen up — Your eyes;

Detailed description: This block contains the first system of music, measures 66 and 67. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line starts with a half note 'o - pen up' followed by a quarter note 'Your eyes!' and a half note 'You're al -'. The piano accompaniment consists of chords and moving lines in both hands.

Dmaj7

B
D#

N.C.

66

Detailed description: This block shows the piano accompaniment for measures 66 and 67. It includes chord symbols: Dmaj7, B, and D#. A circled 'N.C.' (No Chords) is placed above the piano part in measure 67. The notation shows the left and right hand parts with notes and rests.

68

read - y — a Sav - ior, — and I'm so glad — You're mine! —

a Sav - ior.

Detailed description: This block contains the second system of music, measures 68 and 69. The vocal line continues with 'read - y — a Sav - ior, — and I'm so glad — You're mine! —'. The piano accompaniment features sustained chords and moving lines. The key signature and time signature remain the same as in the previous system.

68

D

A
C#

Bm

Esus

Detailed description: This block shows the piano accompaniment for measures 68 and 69. It includes chord symbols: D, A, C#, Bm, and Esus. The notation shows the left and right hand parts with notes and rests.

70

70 F#m F#m E D A/C#

You're al -
I'm so glad You're mine! You're al -

72

72 Bm A/C# D A/E Asus E E

read - y a Sav - ior, and I'm so glad
read - y a Sav - ior, and I'm so glad.

75 *(Mary)*
mp

You're mine. _____

75 A Bm7 A/C# D2

mp

78 *rit.*

78 A Bm7 A/C# D2 A

rit.

SCENE 3

(Mary and Joseph continue crossing the stage on their way to Bethlehem. Melody passes them, still carrying her bundle. Extras, dressed in Biblical costuming, may cross the stage as fellow travelers. Melody stops.)

MELODY: **Well, now I am officially lost. *(looking up)* That star would really come in handy now, God.**

(Cleo enters, looking around nervously. Melody approaches him.)

MELODY: **I'm sorry, but can you tell me where I am? I have a feeling it's getting late.**

CLEO: **Gettin' late? What time is it?**

MELODY: *(looking in her pocket for her phone)* **I don't know. I had a phone, but now it's gone. I'm sorry.**

CLEO: **Full of thieves, these streets are. Forget about it. It's a wonder the Big Man don't incinerate the whole lot of 'em. If it were me, . . .**

MELODY: **Sounds like the Mafia. *(nervously)* Who's the Big Man? The Godfather?**

CLEO: **You could call him that. No, I'm not with the Mafia. *(proudly)* I'm a proud lifetime member of the MOTHHS.**

MELODY: *(chuckling)* **The Moths? Now that doesn't sound so scary.**

CLEO: **Hey! Don't knock it. I can scare people, I tell ya. Biggest night of my life tonight. Just waitin' for the word from the Big Man. I tell ya what, those folks are gonna be sore afraid. Sore afraid! *(beat)* Forget about it. Why the Big Man is goin' to all this trouble is beyond me. Like I said, if it were me, I'd incinerate the whole lot of 'em.**

MELODY: **Going to all this trouble to what?**

CLEO: **Show 'em some love. They've been waitin' a long time for this—700 years to be exact.**

MELODY: **Wait, wait. The Big Man . . . 700 years . . . sore afraid . . . you're . . . you're *the* angel! And you're about to announce the news to the shepherds!**

CLEO: Now, watch it, sister. I'm not *the* angel. No, I'm *an* angel. One of the esteemed MOTHHS.

MELODY: Where I come from, moths are not esteemed.

CLEO: Oh, but where I come from, they are! It's an honor! I'm part of the (*spelling it out*) M.O.T.H.H.s! Multitude Of The Heavenly Hosts! (*he puts his finger to his ear suddenly*) Hang on. (*beat*) Yes, sir. Yes, I found her. (*beat*) No, I won't forget. (*beat*) It's time! (*whispering to Melody*) It's time! (*excitedly*) Oh, yes, sir, I'm ready, alright! (*beat*) Yes, sir. Over and out.

MELODY: Wait. Before you go, can you please tell me how I can get home? I really am lost.

CLEO: Ah, you only think you're lost. Forget about it. (*begins to exit, then turns around suddenly*) Forget? I almost forgot to tell ya why I was sent to see ya.

MELODY: You were sent to see me?



CLEO: Somewhere out there, a little girl is praying for ya.

MELODY: For me? (*realizing, then whispering to herself*) Evie! (*to CLEO*) Can I ask what she's praying for?

CLEO: You can ask, but I can't tell. It's not an Easy-Bake Oven®, I can tell ya that much.

MELODY: Wait. How did you know . . .

CLEO: (*interrupting*) No more detours for me. I'm off to the biggest night of my life!

(*music begins to "Here," page 60*  )

(*Cleo exits. Melody exits.*)

(*During "Here," a light shines dimly on the "real" Mary and Joseph as they create the "real" Nativity scene stage left. A light also shows dimly on Josiah and Evie as they use towels and bathrobes to dress up like Mary and Joseph, creating their own Nativity, complete with stuffed animals and a doll for Jesus. Travis enters, surprised. He takes a picture with his phone. Then Evie stands and begins to dance with her doll.*)

Here

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

Driving rock ♩ = 140



C(no3)

Csus

C

Musical notation for measures 1-3. Treble clef, 4/4 time. Bass clef accompaniment. Dynamics include *mf*. Chord changes: C(no3), Csus, C.

4 Csus

C(no3)

Csus

Musical notation for measures 4-6. Treble clef, 4/4 time. Bass clef accompaniment. Chord changes: Csus, C(no3), Csus.

7

SOLO
mf

This is the day_ we've long_

7

C

Csus

C(no3)

Musical notation for measures 7-9. Treble clef, 4/4 time. Bass clef accompaniment. Chord changes: C, Csus, C(no3). Includes vocal line for 'This is the day_ we've long_'. Dynamics include *mf*.

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10

— a-wait - ed; this is the mo - ment we've been pray - in' for.

10 Csus C(no3) Csus

13 **23**

— Un-to us a Child is born.

13 F2 F2 C(no3)

16

CHOIR: unison
mf

Join in the grate - ful cel - e - bra - tion;

16 Csus C(no3) Csus

19

tid - ings of joy ___ flow now ___ from Heav - en's throne.

Vocal line for measures 19-20. The melody is in a treble clef with a key signature of one flat. The lyrics are: "tid - ings of joy ___ flow now ___ from Heav - en's throne." The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

19 C(no3)

Csus

Piano accompaniment for measures 19-20. The right hand plays chords in a treble clef, and the left hand plays a bass line in a bass clef. The chords are C(no3) and Csus.

21

Un-to us ___ a Child is born.

Vocal line for measures 21-22. The melody is in a treble clef with a key signature of one flat. The lyrics are: "Un-to us ___ a Child is born." The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

21 F2

C(no3)

Piano accompaniment for measures 21-22. The right hand plays chords in a treble clef, and the left hand plays a bass line in a bass clef. The chords are F2 and C(no3).

24

Word of ___ the Fa - ther, now

Vocal line for measures 24-25. The melody is in a treble clef with a key signature of one flat. The lyrics are: "Word of ___ the Fa - ther, now". The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

24 Csus

F

G(no3)

Piano accompaniment for measures 24-25. The right hand plays chords in a treble clef, and the left hand plays a bass line in a bass clef. The chords are Csus, F, and G(no3).

27 *f*
 in flesh ap - pear - ing. He is here!

27 Am7 G(no3)

30 Let the an - gels sing

30 C G

33 *CHOIR: unison*
 to the new - born King. Em-man -

33 Am7 G

36

- u - el, our God has come to us.

Detailed description: This block contains the vocal line for measures 36 to 38. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are: "u - el, our God has come to us." The music ends with a quarter rest.

36 F2 C Bb

Detailed description: This block contains the piano accompaniment for measures 36 to 38. Measure 36 has a treble clef with chords F2 and C, and a bass line with eighth notes. Measure 37 has a treble clef with chords C and Bb, and a bass line with eighth notes. Measure 38 has a treble clef with chord Bb and a bass line with eighth notes.

39

Let the world re - joice! He is here. (mel.)

Detailed description: This block contains the vocal line for measures 39 to 41. Measure 39: "Let the world re - joice!" (half note G4). Measure 40: "He is here." (half note G4). Measure 41: "(mel.)" (quarter note G4, quarter note A4, quarter note B4, quarter note C5). The music ends with a quarter rest.

39 E A Gsus G

Detailed description: This block contains the piano accompaniment for measures 39 to 41. Measure 39: Treble clef with chords E and A, bass line with eighth notes. Measure 40: Treble clef with chord Gsus, bass line with eighth notes. Measure 41: Treble clef with chord G, bass line with eighth notes, ending with a fermata.

42 25

Detailed description: This block contains the piano accompaniment for measures 42 and 43. Measure 42: Treble clef with a whole note chord, bass line with a whole note chord. Measure 43: Treble clef with a whole note chord, bass line with a whole note chord.

42 C(no3) Csus C

Detailed description: This block contains the piano accompaniment for measures 42 to 44. Measure 42: Treble clef with chords C(no3) and Csus, bass line with eighth notes. Measure 43: Treble clef with chord C, bass line with eighth notes. Measure 44: Treble clef with chord C, bass line with eighth notes. The dynamic marking 'mf' is present at the start of measure 42.

45 *mf*

This is the day we've long a - wait - ed.

(harm.)

45 Csus C(no3) Csus

mf

48

This is the mo - ment we've been pray - in' for. Un-to us

48 C Csus F2

51

a Child is born.

51 F2 C(no3) Csus



54

Join in the grate - ful cel - e - bra - tion; tid-ings of joy__ flow now_

A vocal line in treble clef with lyrics: "Join in the grate - ful cel - e - bra - tion; tid-ings of joy__ flow now_". The melody consists of eighth and quarter notes.

54 C(no3) Csus C

Piano accompaniment for measures 54-56. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. Chord changes are marked as C(no3), Csus, and C.

57

_ from Heav - en's throne._ Un-to us__ a Child. is born._

A vocal line in treble clef with lyrics: "_ from Heav - en's throne._ Un-to us__ a Child. is born._". The melody continues with eighth and quarter notes.

57 Csus F2

Piano accompaniment for measures 57-59. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. Chord changes are marked as Csus and F2.

60

Word of__ the

A vocal line in treble clef with lyrics: "Word of__ the". The melody consists of quarter notes.

60 C(no3) Csus F

Piano accompaniment for measures 60-61. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. Chord changes are marked as C(no3), Csus, and F.



26

63

Fa - ther, now in flesh ap - pear - ing.

Detailed description: This block contains the vocal line for measures 63 to 65. The melody starts with a quarter rest, followed by a quarter note 'Fa', a quarter note 'ther', a quarter rest, a quarter note 'now', a quarter note 'in', a quarter note 'flesh', a quarter note 'ap', a quarter note 'pear', and a quarter note 'ing'. The notes are mostly quarter notes with some ties. The lyrics are 'Fa - ther, now in flesh ap - pear - ing.'.

63 G(no3) Am7 G(no3)

Detailed description: This block contains the piano accompaniment for measures 63 to 65. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Chord changes are indicated as G(no3) at measure 63, Am7 at measure 64, and G(no3) at measure 65.

66 *f*

He is here! Let the an -

Detailed description: This block contains the vocal line for measures 66 to 68. The melody starts with a quarter rest, followed by a quarter note 'He', a quarter note 'is', a quarter note 'here!', a quarter rest, a quarter note 'Let', a quarter note 'the', and a quarter note 'an'. The notes are mostly quarter notes with some ties. The lyrics are 'He is here! Let the an -'. A dynamic marking of *f* (forte) is present at the beginning of measure 66.

66

Detailed description: This block contains the piano accompaniment for measures 66 to 68. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The accompaniment features a mix of chords and moving lines.

69

- gels sing to the new - born King.

Detailed description: This block contains the vocal line for measures 69 to 71. The melody starts with a quarter note 'gels', a quarter note 'sing', a quarter rest, a quarter note 'to', a quarter note 'the', a quarter note 'new', a quarter note 'born', and a quarter note 'King'. The notes are mostly quarter notes with some ties. The lyrics are '- gels sing to the new - born King.'.

69 G Am7

Detailed description: This block contains the piano accompaniment for measures 69 to 71. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Chord changes are indicated as G at measure 69 and Am7 at measure 70.



72 *unison*

Em-man - u - el, our God has come to us.

72 G F2 C

75 *div.* 27

Let the world re-joice!

75 Bb F Gsus

78

He is here.

78 G C *f*



CHOIR: unison

sub. *p*

81

Prom - ise of Heav - en, the Hope of the Na - tions.

81

Dm

C
E

F2

G(no3)

sub. *p*

85

Come and be - hold Him, come, all ye

85

Am7

B

F2

88

mp

mf

faith - ful. Prom - ise of Heav - en, the

(harm.)

88

G(no3)

Dm

C
E

mp grad. building

91 *f*

Hope of the Na - tions. Come and be -

91 *mf* *f*

F2 G(no3) Am7

94 hold Him; come, all ye faith - ful.

94 *G* *B* *F2* *G*

97 *ff*

He is here! Let the an -

97 *ff* *D*



100

- gels sing to the new - born King.

100

A Bm7

103

unison

Em-man - u - el, our God has come to us.

103

A G2 D

106

div.

Let the world re - joice!

106

C G/B A sus

109 *f*

He is here! Let the an -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *f* is present.

109 A D

Detailed description: This system shows the piano accompaniment for measures 109-111. The right hand plays chords, with a chord change from A to D between measures 110 and 111. The left hand plays a consistent eighth-note bass line.

112

- gels sing to the new - born King.

Detailed description: This system contains the next two measures. The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment continues with the same eighth-note bass line and chords.

112 A Bm7

Detailed description: This system shows the piano accompaniment for measures 112-114. The right hand plays chords, with a chord change from A to Bm7 between measures 113 and 114. The left hand continues with the eighth-note bass line.

115 *unison*

Em-man - u - el, our God has come to us.

Detailed description: This system contains the final two measures. The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the eighth-note bass line and chords.

115 A G2 D

Detailed description: This system shows the piano accompaniment for measures 115-117. The right hand plays chords, with a chord change from A to G2 between measures 116 and 117, and then to D. The left hand continues with the eighth-note bass line.

118 *div.*
Let the world re - joice!

118 C G/B Asus

121 *mf unison*
He is here.

unison

121 A D(no3) Dsus

mf

124 *mp prime unison*
He is here.

124 D Dsus D(no3)

127

127

Dsus D Dsus

Much slower ♩ = 70

130 D(no3)

p

TRAVIS: "Quite a while ago..."

133 A C# Am C G B

136 Em7 Asus D

rit.

... knew you'd wanna know...

SCENE 4

(Light rises on Travis, who is alone in the living room, talking on his phone)

TRAVIS: **Quite a while ago. *(beat)* I know, it's getting late now. Hopefully she'll be back soon. *(beat)* Yeah, it's not quite the Christmas gift she was expecting this year. *(beat)* No, you're right. It's been a tough couple of years for us. *(beat)* Thanks, April. *(beat)* Yeah, I knew you'd wanna know.**

(Josiah enters, obviously searching for something. Travis doesn't see him.)

TRAVIS: *(still on phone)* **Okay, I will. *(beat)* Yep. You, too. *(beat)* Bye. *(music ends. He puts phone down, sighs loudly, talking to himself)* This just kills me.**

JOSIAH: **What kills you, Dad?**

TRAVIS: *(turning around quickly)* **Oh! Hey, Josiah. No, no, it's just an expression. Nothing is actually killing me. It's just, as men we have this desire to take care of our families. And sometimes, it's really hard. Sometimes it seems like . . . everything is against us.**

JOSIAH: *(still looking for something)* **Like God?**

TRAVIS: *(laughing)* **No, no, not like God. We know He's never against us. *(beat)* Okay, yeah, sometimes when bad things happen it does seem like God is against us.**

JOSIAH: **But He's not.**

TRAVIS: **Right. He's not. I know He's not.**

JOSIAH: *(finds what he was looking for)* **Hey, I found my monkey!**

TRAVIS: *(chuckling)* **Was he one of the Nativity animals?**


JOSIAH: **Yep!**

TRAVIS: **Nice choice. *(beat, then claps his hands)* All right, young man, it's time for you to follow your sister and go to bed.**

JOSIAH: **I don't wanna go to bed. I hate going to bed!**

TRAVIS: **Gotta go to bed.**

JOSIAH: **Why?**

(music begins to “Presidents and Kings,” page 77 )

TRAVIS: **Because I love you.**

JOSIAH: *(frustrated)* **Sometimes the way you love me doesn’t make any sense.**

TRAVIS: **I know. You just have to trust me, buddy. I want you to grow strong, so you have to go to bed.**

JOSIAH: **Okay, I’m going.** *(turns to go to bed)*

TRAVIS: **I’ll be in in a minute.** *(Josiah exits, Travis stands for a moment and looks up, praying)* **Sometimes, Father, the way You love me doesn’t make any sense.** *(chuckling)* **But then, do angels singing to shepherds make any sense? No. Does a King born in a stable make any sense? No.** *(beat)* **I know. I just have to trust. I just have to trust. Help me, Father, please.**

(Light fades on Travis. He exits.)

(During the next song, “Presidents and Kings,” a small group of shepherds enter the stage to join Mary and Joseph.)

FOR PREVIEW ONLY

Presidents and Kings

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

DVD 7

Reflective ♩ = 90

TRAVIS: "Because I love you. . .

30

N.C.

Bm

"Sometimes, Father, the way. . .

"Help me,

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16 *Father, please."*

WOMEN: unison
p

Musical score for measures 16-18. The vocal line (treble clef) begins with a whole rest in measure 16, followed by quarter notes in measures 17 and 18. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line with whole notes in the left hand. Chords are indicated above the piano staff: Asus, A, Bm, and G.

No crown of glo - ry, no re-gal splen - dor,

Musical score for measures 19-20. The vocal line continues with quarter notes and a half note. The piano accompaniment continues with the same rhythmic pattern. Chords are indicated above the piano staff: Bm, Asus, and A.

no roy - al pal - ace for You to call home...

Musical score for measures 21-22. The vocal line continues with quarter notes. The piano accompaniment continues with the same rhythmic pattern. Chords are indicated above the piano staff: Bm and G maj7.

But You chose sta - bles and You chose shep - herds,

23

a low - ly man - ger to serve as Your throne... Oh, but

MEN: unison

Bm Asus A6

32

25 *accel.* *Faster, driving* ♩ = 115

one day, one day

(harm.)

Em9 G2

accel. *Faster, driving*

28

CHOIR: unison
mf

Pres - i - dents and kings

D

mf

30

will bow be - fore Your throne.

Detailed description: This block contains the vocal line for measures 30, 31, and 32. The melody is written in a treble clef with a key signature of one sharp (F#). The lyrics are "will bow be - fore Your throne." The notes are: 30: G4, A4, B4, A4, G4, F#4, E4, D4; 31: C4, B3, A3, G3, F#3, E3, D3; 32: C4, B3, A3, G3, F#3, E3, D3. The notes are connected by slurs and ties.

Em7 Bm A(add4)

Detailed description: This block contains the piano accompaniment for measures 30, 31, and 32. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Chord changes are indicated below the staff: Em7 at measure 30, Bm at measure 31, and A(add4) at measure 32.

33

Fac - es to the ground, they'll wor - ship You

Detailed description: This block contains the vocal line for measures 33, 34, and 35. The melody is written in a treble clef with a key signature of one sharp (F#). The lyrics are "Fac - es to the ground, they'll wor - ship You". The notes are: 33: G4, A4, B4, A4, G4, F#4, E4, D4; 34: C4, B3, A3, G3, F#3, E3, D3; 35: C4, B3, A3, G3, F#3, E3, D3. The notes are connected by slurs and ties.

D Em

Detailed description: This block contains the piano accompaniment for measures 33, 34, and 35. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Chord changes are indicated below the staff: D at measure 33 and Em at measure 34.

35

a - lone.

Detailed description: This block contains the vocal line for measures 35, 36, and 37. The melody is written in a treble clef with a key signature of one sharp (F#). The lyrics are "a - lone.". The notes are: 35: G4, A4, B4, A4, G4, F#4, E4, D4; 36: C4, B3, A3, G3, F#3, E3, D3; 37: C4, B3, A3, G3, F#3, E3, D3. The notes are connected by slurs and ties.

Bm A(add4)

Detailed description: This block contains the piano accompaniment for measures 35, 36, and 37. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Chord changes are indicated below the staff: Bm at measure 35 and A(add4) at measure 36.

37

Na - tions will pro - claim there is

(harm.)

Detailed description: Vocal line for measures 37-38. The melody starts on G4, moves to A4, B4, C5, then descends to B4, A4, G4. There is a fermata over the final G4. The bass line follows a similar contour, starting on G3 and ending on G3.

37

G A (no3)

Detailed description: Piano accompaniment for measures 37-38. Measure 37 features a G major chord in the right hand and a G bass note in the left hand. Measure 38 features an A major triad (A, C#, E) in the right hand and an A bass note in the left hand.

39

no oth - er Name They will

Detailed description: Vocal line for measures 39-40. The melody starts on G4, moves to A4, B4, C5, then descends to B4, A4, G4. There is a fermata over the final G4. The bass line follows a similar contour, starting on G3 and ending on G3.

39

Em7 C

Detailed description: Piano accompaniment for measures 39-40. Measure 39 features an E minor 7th chord (E, G, Bb, D) in the right hand and an E bass note in the left hand. Measure 40 features a C major chord (C, E, G) in the right hand and a C bass note in the left hand.

41

33 *CHOIR: unison*

bow down; they'll bow be - fore You.

Detailed description: Vocal line for measures 41-43, marked 'CHOIR: unison'. Measure 41 starts with a fermata over a G4 note. The melody then moves to A4, B4, C5, B4, A4, G4. Measure 42 continues with G4, F#4, E4, D4. Measure 43 continues with C4, B3, A3, G3. There is a fermata over the final G3 note.

41

Bm G Bm

mp

Detailed description: Piano accompaniment for measures 41-43. Measure 41 features a B minor chord (B, D, F) in the right hand and a B bass note in the left hand. Measure 42 features a G major chord (G, B, D) in the right hand and a G bass note in the left hand. Measure 43 features a B minor chord (B, D, F) in the right hand and a B bass note in the left hand. The dynamic marking *mp* is present in measure 43.

44 *mp* *mf*

Ooo

44 G Bm G

47 *mf*

You could have come like a might - y riv - er,

47 Bm G

mf

49

with pow'r to move ev - 'ry heart in its flow, but

49 Bm Asus A



51

You trad - ed mer - cy for our trans - gres - sions,

Bm Gmaj7

53

our cross of suff - 'ring to take as Your own... But

Bm Asus A6

55

one day, one day

div. div.

Em9 G2

FOR PREVIEW ONLY

58 *f*

Pres - i - dents and kings will bow be - fore

Detailed description: This system contains the first two measures of music. The vocal line starts with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

58 D Em7

f

Detailed description: This system contains the piano accompaniment for measures 58-60. It shows the chord progression from D major to E minor 7th. The right hand plays chords with some melodic movement, while the left hand continues with eighth notes.

61 Your throne.

Detailed description: This system contains the vocal line for measures 61-62. The lyrics 'Your throne.' are underlined. The vocal line has a melodic line with some ties. The piano accompaniment continues with eighth notes.

61 Bm A

Detailed description: This system contains the piano accompaniment for measures 61-62. It shows the chord progression from B minor to A major. The right hand plays chords, and the left hand continues with eighth notes.

63 Fac - es to the ground, they'll wor - ship You

Detailed description: This system contains the vocal line for measures 63-64. The lyrics 'Fac - es to the ground, they'll wor - ship You' are underlined. The vocal line has a melodic line with some ties. The piano accompaniment continues with eighth notes.

63 D Em

Detailed description: This system contains the piano accompaniment for measures 63-64. It shows the chord progression from D major to E minor. The right hand plays chords, and the left hand continues with eighth notes.

65

a - lone

Bm A

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in bass clef. The lyrics 'a - lone' are written below the vocal line. Chord markings 'Bm' and 'A' are placed below the piano staff.

65

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and a steady eighth-note bass line.

67 *unison*

Na - tions will pro - claim there is

unison

Na - tions will pro -

This system contains the third and fourth staves of music. The top staff is a vocal line with the lyrics 'Na - tions will pro - claim there is'. The bottom staff is a piano accompaniment. A 'unison' instruction is written above the vocal line. Chord markings 'G' and 'A(no3)' are placed below the piano staff.

67

This system shows the piano accompaniment for the second system, continuing the eighth-note bass line and chord accompaniment.

69

no oth - er Name. They will

claim there is no oth - er

This system contains the fifth and sixth staves of music. The top staff is a vocal line with the lyrics 'no oth - er Name. They will'. The bottom staff is a piano accompaniment. Chord markings 'Em7' and 'C' are placed below the piano staff.

69

This system shows the piano accompaniment for the third system, concluding with a final chord in the right hand.

71

bow down;_ they'll bow be - fore_ You._____

Name,

Bm

G

Bm

71

74

74

f

G Bm A(add4)

77

CHOIR: unison
mp

You are high - er than the high - est and for - ev - er

Bm

G

Bm

77

mp

80

You will reign. You are ev - 'ry Hal - le - lu - jah!

G A Bm G

83

Let the earth de - clare Your Name. (simile) You are high - er
(harm.)

Bm G A Bm

mf

86

than the high - est and for - ev - er You will reign. *div.*

G Bm G A

89 *f*

You are ev - 'ry Hal-le-lu - jah! Let the earth de -

div.

89 *f*

Bm G Bm

92

clare Your Name! Pres - i - dents and kings

92 G A E

ff

95

will bow be - fore Your throne.

95 F#m7 C#m

37

97

Fac - es to the ground,

Detailed description: This block contains the vocal line for measures 97 and 98. The key signature has three sharps (F#, C#, G#). The melody starts with a quarter rest, followed by a half note G#4, a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G#4. The lyrics are "Fac - es to the ground,".

97

B E

Detailed description: This block contains the piano accompaniment for measures 97 and 98. The right hand plays chords in the treble clef, and the left hand plays a steady eighth-note bass line in the bass clef. Chords B and E are indicated above the staff.

99

they'll wor - ship You a - lone.

Detailed description: This block contains the vocal line for measures 99 and 100. The melody continues with a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G#4. The lyrics are "they'll wor - ship You a - lone.".

99

F#m C#m

Detailed description: This block contains the piano accompaniment for measures 99 and 100. The right hand plays chords in the treble clef, and the left hand plays a steady eighth-note bass line in the bass clef. Chords F#m and C#m are indicated above the staff.

101

Na - tions will pro - claim

Detailed description: This block contains the vocal line for measure 101. The melody starts with a quarter rest, followed by a half note G#4, a quarter note A4, a quarter note B4, and a quarter note A4. The lyrics are "Na - tions will pro - claim".

101

B A

Detailed description: This block contains the piano accompaniment for measure 101. The right hand plays chords in the treble clef, and the left hand plays a steady eighth-note bass line in the bass clef. Chords B and A are indicated above the staff.



103

there is no other Name.

unison

Na - tions will pro - claim there

B(no3) F#m7

105

unison *CHOIR: unison to end*

They will bow down; they'll bow be - fore You.

is no other Name;

D C#m A

108

108

C#m A C#m

111 *rit.* *Slower*
p

No crown of glo - ry, no re-gal splen - dor,

B(add4) C#m A maj7

rit. *p Slower*

114 *rit.*

no roy-al pa-lace for You to call home. —

C#m A Bsus C#m

rit. *pp*

(Light fades out on the Nativity)

SCENE 5

(Light rises on Melody, walking backwards, retracing her steps across the stage)

MELODY: **And then I walked this way, and then I turned here** *(she turns around)* **past that tree, or . . . did I? Oh, I'm so lost!**

(Harvey enters, yawning. He is wearing overalls and has a thick southern accent. He approaches Melody, surprising her.)

HARVEY: **Pardon me, ma'am?**

MELODY: *(jumps)* **Ah! Who are you?**

HARVEY: **I'm a shepherd.**

MELODY: **Well, thanks for not making me guess.**

HARVEY: **I coulda toldja I was a lost ball in high weeds, but that mighta confused ya.**

MELODY: *(skeptically)* **I always thought there were a bunch of shepherds.**

HARVEY: **They is a bunch. But I'm sa dad-blamed tah'rd I'm movin' slower than a bread wagon with biscuit wheels. How 'bout dis rat'cheer: I lost 'em . . . plum lost 'em. After dem angels got done with dat dare singin,' all dem yahoos "ran in haste"- they skedaddled like they's got bees in they britches.**

MELODY: **And you didn't go with them?**

HARVEY: **No ma'am. I's puttin' on my clodhoppers. You'd have to pin my tail and call me a donkey 'fore you'd catch me runnin' through dat dare sheep field in bare feet.**

MELODY: **I get it. *(beat)* I'm actually lost, too.**

HARVEY: **Well, now, I ain't lost. I've lived in dis here town since I was knee high to a grasshopper. But I reckon I ain't got no idear how to find the little feller in the feed trough.**

MELODY: **The little feller in the feed trough...you mean the Baby in the manger?**

HARVEY: **You know 'bout Him? You might could know where I could find Him?**

MELODY: **I know about Him, yes. But I don't know how to find Him. Sorry.**

HARVEY: **Well, dadburnit anyway! If that ain't enuff to harelip the gov'nor.**

MELODY: **Hang on. This might help. From what I understand, He'll be in a stable, because there was no room in the inn.**

HARVEY: **Well, slap my head and call me a sandwich. I reckon Mack and Mabel's Inn's got a stable out yonder. Whatcha say we check it out?**

MELODY: **Me?**

HARVEY: **Well, you's comin' along aint'cha?**

MELODY: **No, thank you.**

HARVEY: **Come to think of it, I ain't got nothin' to give Him.**

MELODY: **Here...you can give Him an olive loaf, water, linens, and figs.**
(handing it to him, happy to get rid of the whole bundle)

HARVEY: **Well, bless your soul. That's mighty generous of you, little lady, but**
(handing back the linens) . . . you'd best keep somethin' to give Him, too.

MELODY: **Thanks. I said, I'm not coming. I just want to go home.**

HARVEY: **Purty please? A little company'd make me happy as a ol' pig in the sunshine. Besides, you'd get to see the little feller, too. Whatcha gonna do? Stand around, lookin' as lost as a sheep in a snowstorm? How 'bout dis 'ere: you help me find the little feller, an' I help you, so you ain't lost no more. *(beat)* Deal?**

(she looks around, sighs)

(music begins to "Under a Starry Sky," page 94 

MELODY: *(weary sigh)* **I'm out of options. *(beat)* Deal.**

(As the song begins, Melody and Harvey cross the stage as if traveling, and eventually enter the nativity scene. Harvey gives his gifts to Mary and Joseph, and then kneels with the other shepherds at the manger. Melody then gives Mary the linens. Mary presses them to her face and smells them. She smiles at Melody. Then, she lays the linens on "Baby Jesus" in the manger. Melody sits, watching, but doesn't look in the manger.)

Under a Starry Sky

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



Country folk feel ♩ = 112



MELODY: "I'm out of options. (beat) Deal."

D(no3)

Dsus

Musical notation for measures 1-3. Treble clef, 4/4 time signature. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line is mostly rests. Dynamics include *mf*.

Musical notation for measures 4-6. Treble clef, 4/4 time signature. The melody continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line has a simple accompaniment of quarter notes. Chord *D(no3)* is indicated above the staff. Measure 6 is marked with a circled 39.

Vocal melody for measures 7-8. Treble clef, 4/4 time signature. The melody starts with a whole rest in measure 7, followed by eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Dynamics include *mf* and *WOMEN: unison*. The lyrics "Love has come to earth;" are written below the notes.

Musical notation for measures 9-11. Treble clef, 4/4 time signature. The melody continues with eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line has a simple accompaniment of quarter notes. Chords *G(no3)/D* and *D(no3)* are indicated above the staff.

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10

an-gels sing the Sav - ior's birth to - night

10 G(no3)/D D(no3)

13

un - der a star - ry sky.

13 G(no3)/D D(no3)

16

MEN: unison mf

Here in Beth - le - hem,

16 G(no3)/D

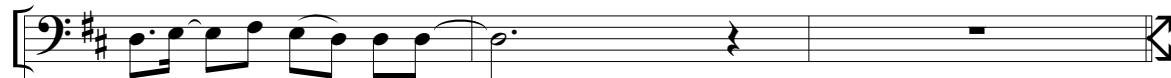
19

shep-herds kneel be - side the Lamb to - night

19 D(no3) G(no3)/D

22

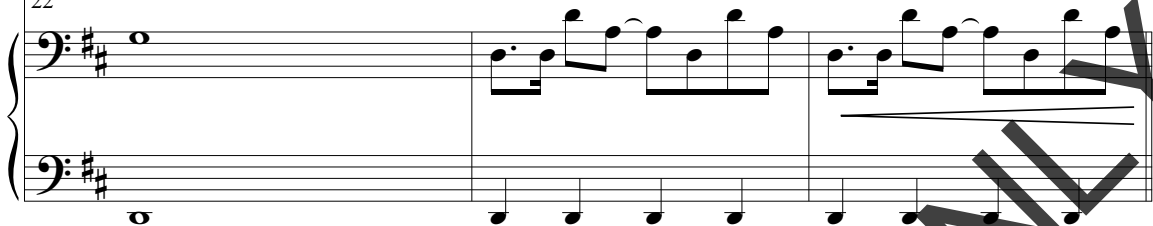
40



un-der_ a star - ry sky.____

22

D(no3)



25

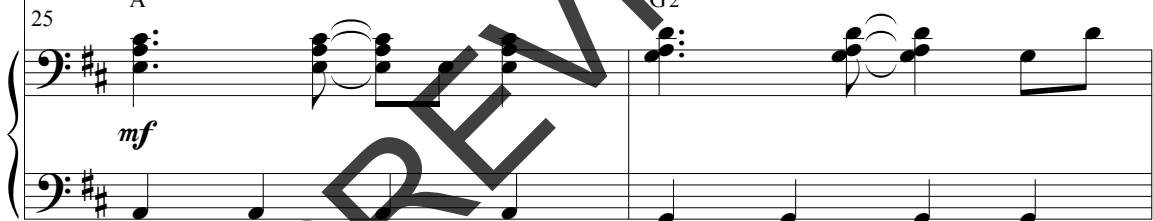
*CHOIR: unison**mf*

Come see_ the won - der, come hear_ the sounds! The

25

A

G2

mf

27



earth reach - es up, the heav - ens_ reach down.

27

D(no5)



29

All of cre - a - tion sings Love's lull - a - by

(harm.)

29

G2
E

D
F#

G2

32

un - der a star - ry sky.

41

32

G2

B(no3)

35

CHOIR: unison
mf

Hope has fin - 'lly come;

35

G(no3)

D

38

Ma-ry holds her new - born Son to - night

38 G D

Detailed description: This system contains measures 38, 39, and 40. The vocal line starts with a whole rest in measure 38, followed by a half note G4 in measure 39, and a half note A4 in measure 40. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords G and D are indicated above the piano part.

41

un - der a star - ry sky

(*arm.*)

41 G D

Detailed description: This system contains measures 41, 42, and 43. The vocal line has a whole rest in measure 41, followed by a half note G4 in measure 42, and a half note A4 in measure 43. The piano accompaniment continues with eighth-note bass lines and chords. Chords G and D are indicated above the piano part.

44

Soon our Prince of Peace,

44 D

Detailed description: This system contains measures 44, 45, and 46. The vocal line has a whole rest in measure 44, followed by a half note G4 in measure 45, and a half note A4 in measure 46. The piano accompaniment features eighth-note bass lines and chords. Chord D is indicated above the piano part.

46

but in His Moth - er's

Detailed description: This block shows the vocal line for measures 46 and 47. The key signature has two sharps (F# and C#). The melody starts with a whole rest in measure 46, followed by a quarter note G4 in measure 47. The lyrics "but in His Moth - er's" are written below the staff.

46

G D

Detailed description: This block shows the piano accompaniment for measures 46 and 47. Measure 46 features a G major chord (G-B-D) in the right hand and a bass line of G2-A2-B2. Measure 47 features a D major chord (D-F#-A) in the right hand and a bass line of D2-E2-F#2. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

48

arms_ He'll sleep to - night

42

Detailed description: This block shows the vocal line for measures 48 and 49. The melody continues from measure 47. The lyrics "arms_ He'll sleep to - night" are written below the staff. A circled number "42" is placed above the staff in measure 49.

48

G

Detailed description: This block shows the piano accompaniment for measures 48 and 49. Measure 48 features a G major chord (G-B-D) in the right hand with a triplet of eighth notes (G4-A4-B4) and a bass line of G2-A2-B2. Measure 49 features a G major chord (G-B-D) in the right hand and a bass line of G2-A2-B2.

50

un - der_ a star - ry sky. Oh,

Detailed description: This block shows the vocal line for measures 50 and 51. The melody continues. The lyrics "un - der_ a star - ry sky. Oh," are written below the staff. The piece ends with a double bar line and repeat sign in measure 51.

50

D

Detailed description: This block shows the piano accompaniment for measures 50 and 51. Measure 50 features a D major chord (D-F#-A) in the right hand and a bass line of D2-E2-F#2. Measure 51 features a D major chord (D-F#-A) in the right hand and a bass line of D2-E2-F#2.

53 *f*

come see the won - der, come hear the sounds! The

53 *f* A G2

55 earth reach - es up, the heav - ens reach down.

55 D(no5)

57 All of cre - a - tion sings Love's lull - a - by

57 G2 E D F#



59

un - der a star - ry sky.

59 G2

O LITTLE TOWN OF BETHLEHEM (Brooks/Redner)

61

O lit - tle town of

61 D(no3) Dm D

64

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

64 G2 D A D

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67

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

67

D D C# B B7 D# Em7 G2 A

70

SOLO mf

Oh, Light of the World, sleep-ing

by.

70

G2 Em

mf

73

un - der the stars, has come wrapped in glo - ry to

73

C D

FOR PREVIEW ONLY

44

75

75

this world of ours. Light of the stable, so fragile and small,

75

D Em C

78

78

who could believe He is Lord o - ver all?

mp CHOIR: unison

Come see the won - der,

78

A sus A

mp

81

81

come hear the sounds! The earth reach - es up, the

81

G2 D(no5)

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83 *div.*

heav-ens reach down. All of cre-a - tion sings Love's lull - a - by..

(harm.) *div.*

83

G2 E D F#

86 *f*

Oh, come see the won - der,

86 G2 A/G G2 A/G A

f

89

come hear the sounds! The earth reach - es up, the

89 G2 D(no5)

45

91

heav - ens_ reach down. All of_ cre - a - tion

G2
E

91

93 *unison*

sings Love's lull - a - by_ un - der_ a star - ry sky, *unison*

D
F#

G2

93

96

un - der_ a star - ry sky, _

D(no3)

G2

96

99 *div.*

un - der a star - ry sky,

div.

99 D(no3)

101

un - der a star - ry sky

101 G2

103 *unison* *slight rit.*

un - der a star - ry sky.

103 D

slight rit.

(Option: During "Silent Stars Go By," add beauty and elegance to the scene with a worship dance performance by a solo dancer or a trained group of young dancers)

Silent Stars Go By

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



46

Jazz ballad ♩ = 103

E♭maj7

(light Solo ad lib)

A♭maj9

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13
 as hope - ful hearts lie fast a - sleep. Cre-

13 Ebmaj9 Cm7 Fm9 Bb9

17
 a - tion sings, a Ba by cries as

17 Eb Baug Cm7 C7

21 47
 si - lent stars go by.

CHOIR: unison mp
 A

21 F7 Abm6 Bb7

25

fall - en plan - et, un - a - ware, now

Detailed description: This block shows the vocal line for measures 25 through 28. The melody starts on a half note 'fall', followed by quarter notes 'en', 'plan', and 'et', then a quarter rest, followed by quarter notes 'un', 'a', and 'ware', and finally a quarter note 'now'. The bass line consists of half notes: 'fall' (F3), 'en' (E3), 'plan' (D3), 'et' (C3), 'un' (B2), 'a' (A2), 'ware' (G2), and 'now' (F2).

25

mp

E♭maj7 Baug Cm7 D♭9

Detailed description: This block shows the piano accompaniment for measures 25 through 28. The right hand plays chords: E♭maj7 (F3, A♭3, B♭3, D4), Baug (B♭2, A♭2, G2, F2), Cm7 (C3, E♭3, F3, G3), and D♭9 (B♭2, A♭2, G2, F2, E♭3, D3). The left hand plays a simple bass line with half notes corresponding to the lyrics.

29

holds the ti - ny in - fant King. Soon

Detailed description: This block shows the vocal line for measures 29 through 32. The melody starts on a half note 'holds', followed by quarter notes 'the', 'ti', and 'ny', then a quarter rest, followed by quarter notes 'in', 'fant', and 'King', and finally a quarter note 'Soon'. The bass line consists of half notes: 'holds' (F3), 'the' (E3), 'ti' (D3), 'ny' (C3), 'in' (B2), 'fant' (A2), 'King' (G2), and 'Soon' (F2).

29

E♭maj7 Cm7 D♭9

Detailed description: This block shows the piano accompaniment for measures 29 through 32. The right hand plays chords: E♭maj7 (F3, A♭3, B♭3, D4), Cm7 (C3, E♭3, F3, G3), and D♭9 (B♭2, A♭2, G2, F2, E♭3, D3). The left hand plays a simple bass line with half notes corresponding to the lyrics.

33

thongs of an - gels fill the skies as

Detailed description: This block shows the vocal line for measures 33 through 36. The melody starts on a half note 'thongs', followed by quarter notes 'of', 'an', and 'gels', then a quarter rest, followed by quarter notes 'fill', 'the', and 'skies', and finally a quarter note 'as'. The bass line consists of half notes: 'thongs' (F3), 'of' (E3), 'an' (D3), 'gels' (C3), 'fill' (B2), 'the' (A2), 'skies' (G2), and 'as' (F2).

33

E♭maj7 Baug Cm7 C7

Detailed description: This block shows the piano accompaniment for measures 33 through 36. The right hand plays chords: E♭maj7 (F3, A♭3, B♭3, D4), Baug (B♭2, A♭2, G2, F2), Cm7 (C3, E♭3, F3, G3), and C7 (C3, E3, F3, G3). The left hand plays a simple bass line with half notes corresponding to the lyrics.

48

poco accel.

37 *mf*

si - lent stars go by. The

37 *poco accel.*

F7 Bb7sus Bb7

41 *div.* ♩ = 103

won - drous Gift is giv - en. Oh,

41 *mf*

Abmaj9 Bb Ab Eb

45

Ho - ly Child of Heav - en!

45

Abmaj9 Bb Ab Eb



49 *unison*
 Come to the man - ger and fol - low the light as
unison

Cm7 Eb/Bb F9/A F9

49

53 *div.*
 si - lent stars go by
div.

Abmaj9 Bb9sus Ebmaj7

53

49

57

Abmaj9 Ebmaj9

57



61 *WOMEN: unison*

Ooo _____

MEN: unison

A crown of thorns a -
Baug (loco)

A^bmaj7 *E^bmaj7*

8va- - - - -

3 3 3

65 Ooo _____

round the cross will soon be -

Cm7 *D^b9* *E^bmaj7*

68 *div*

Gift of Love. Ooo _____

come His gift of Love, a Ho - ly
(loco)

Cm7 *D^b9* *E^bmaj7*

8va- - - - -

3

50

72

as si - lent

Prom - ise kept to - night

72

Baug Cm7 C7 F7

76

stars go by. The won - drous

76

Bb7sus Bb7 Abmaj9

80

Gift is giv - en. Oh, ho - ly

80

Bb Ab/Eb Eb Abmaj9

51

84

Child of Heav - en! Come to the

84

Bb Ab Eb Cm7

88

man - ger and fol - low the light as si - lent

88

Eb Bb F9 F9 Abmaj9

92

unison stars go by, *unison*

92

Bb9sus Cm7 F9sus



96 *rit.* *div. a tempo*

as si - lent stars go by.

div.

96 F9 A \flat maj9 B \flat 9sus B \flat 9 E \flat maj7

rit. *a tempo*

100

100 A \flat maj9 E \flat maj9

104 *rit.* *rit.* *(may ad lib)*

A \flat maj7 D \flat 9 E \flat maj13

(During the last few measures of "Silent Stars Go By," Harvey and the other Shepherds begin to leave the stable. Melody says her goodbyes to Mary and Joseph and follows Harvey out. She doesn't say goodbye to Baby Jesus. All Shepherds except Harvey exit.)

SCENE 6

MELODY: *(stopping Harvey)* Not so fast, Mister. You said if I helped you, you would help me. Now, I need to get home. I have a family.

HARVEY: *(wiping his eyes, not listening to her)* There ain't nothin' like 'at.

MELODY: I know! That's why I need to get home.

HARVEY: There ain't nothin' like seein' the face of that little feller—my Savior. An' ta think God wanted me to see Him! Sendin' angels to my neck-of-the-woods. Wanted *me* to be one of the first to lay my two eyes on Him! Who am I? I'm a nobody. A sinner. A good-for-nothin' buzzard on a manure pile. An' ta think He thinks I'm somethin'! Ta think God loves me! I coulda knelt by dat manger for the rest of my life. I was home. *(beat)* Well, it was nice to meetcha, ma'am. *(putting out his hand)*

MELODY: *(refusing his hand)* Oh, no you don't! You can't leave me here. You said you would help me get home!

(Mary and Joseph exit with their baby. Another shepherd, Vance, enters and calls to Harvey.)

VANCE: Harvey! We gotta get back! Who knows how many sheep have wandered off by now. We could lose our jobs! *(exits)*

MELODY: *(yelling after him)* Yeah, well, sometimes that's just life!

HARVEY: Ma'am?

MELODY: You know, you do the best you can and you think you're following God and then suddenly your husband loses his job and you're lost. And you have no idea where to go or what to do. And I tell you what, if I was God, I would reward people who follow Him. I would make good things happen in their lives, not bad things. *(beat)* You know what I mean?

(music begins to "Frozen in Time-Underscore," page 121   *)*

(There is no response. Harvey has frozen. She looks closely at him.)

MELODY: **Hello? What in the world?** *(she waves her hand in front of his face)*
Hello! Oh, this is fabulous. The one person who maybe could've helped me get home and now he's a . . . a statue? What is this? A dream? *(crossing downstage away from Harvey and looking up)*
Is this supposed to be a funny dream, God? Because it's not funny anymore! I want to wake up now! I just want to go home. Please *(Nothing happens.)*
I have tried so hard to follow You . . . and obey You . . . and please You. Don't I deserve more? Don't I deserve better?

(In the next sequence, a dim light rises on each of the characters who stand in different parts of the stage. Their voices should have reverb on them to sound "in the past." They freeze after they say each line. Melody turns to look at them, even moves toward them when they speak.)

CLEO: *(repeating the exact same way he said it before)* *(ms. 18)* **Forget about it. It's a wonder the Big Man don't incinerate the whole lot of 'em!**

HARVEY: *(ms. 19)* **Who am I? I'm a nobody. A sinner. A good-for-nothin' buzzard on manure pile.**

MELODY: **You might be, but I'm a good woman. I'm a good person. Aren't I?**

CLEO: *(repeating the exact same way he said it before)* *(ms. 20)* **Forget about it. It's a wonder the Big Man don't incinerate the whole lot of 'em.**

HARVEY: *(repeating the exact same way he said it before)* *(ms. 21)* **Who am I? I'm a nobody. A sinner. A good-for-nothin' buzzard on a manure pile.**

MELODY: *(starting to crack)* **Okay, me too. Me, too.** *(ms. 22)* **I'm a sinner. A good-for-nothin' buzzard on a manure pile. So, incinerate me. Why don't You just incinerate me?**

CLEO: *(ms. 25)* **Why the Big Man is goin' to all this trouble is beyond me.**

HARVEY: *(ms. 26)* **An' ta think He thinks I'm somethin'!**

CLEO: *(ms. 27)* **Why the Big Man is goin' to all this trouble is beyond me.**

HARVEY: *(ms. 28)* **An' ta think He thinks I'm somethin'!**

MELODY: *(pauses, thinking)* (ms. 29) **You do? You think I'm somethin', God? Then why did Travis lose his job? Why?**

ANNA: *(repeating the exact same way she said it before)* (ms. 32) **Honey, on a journey. From Why to Bethlehem, and everywhere in between.** *(repeating)* (ms. 33) **Honey, we are all on a journey. From Why to Bethlehem, and everywhere in between.**

MELODY: **Yeah, well now I've been to both Why and Bethlehem.**

ANNA: (ms. 34) **If I know anything, I know this: the good Lord knows what He's doing. We can only trust Him.** *(repeating exactly the same)* (ms. 35) **If I know anything, I know this: the good Lord knows what He's doing. We can only trust Him.**

MELODY: (ms. 36) **Is that what this is about? You just want me to say I trust You and then you'll let me go home? Okay, I trust You. There, I said it.** *(nothing happens)* **I trust You.** *(nothing happens)* **What do You want from me?**

(pause)

CLEO: (ms. 44) **Somewhere out there, a little girl is praying for ya.**

(Anna exits)

MELODY: *(whispers)* **Evie!**
(A dim spotlight rises on Evie)

EVIE: (ms. 46) **Dear God, I pray for my Mommy.**

(Melody sees her, runs towards her but can't pass an invisible barrier to get to her.)

MELODY: **Evie, baby, what are you praying for me? What?**

EVIE: **I pray that my Mommy would know . . .**

MELODY: **That I would know what?**

EVIE: (ms. 48) **That she is** *(pause)* **. . . loved.**

(Light fades on Evie. Melody stops, pauses, letting this sink in. She begins to back up, crossing back to center.)

MELODY: *(pause) (ms. 50)* That I'm loved? That Evie loves me? I know she loves me. *(pauses, then turns to look up, slowly)* That You . . . that You love me, God? That You love me? Is that why You've brought me here?

HARVEY: *(ms. 56)* There ain't nothin' like seein' the face of that little feller. My Savior. An' ta think God wanted me to see Him! Ta think God loves me! I coulda knelt by dat manger for the rest of my life.

(Underscore, fades out. Melody's next lines are said dry, with no music.)



MELODY: You wanted me to see Him? To see Jesus? *(beat)* And I . . . I missed it! I was so bottled up with being mad that I missed it! I never even looked in His eyes. I want to go back! I want to go back to the manger. I want to look in Jesus' eyes. *(she tries but can't pass the invisible barrier.)* I want to tell Him thank you! I want to tell Him thank You for saving me! Can't I go back? Please! Please, let me go back! *(She crosses downstage center, slowly.)*

(music begins to "Going Home-Underscore," page 124   *)*

Oh, Father . . . oh, Father, I can't kneel at the manger, but I can kneel here, now. *(kneels)* I'm sorry. I'm sorry for how I misjudged You. For how I doubted You. Help me trust You, for real. Thank You. Thank You for sending Your Son . . . for me. To show me how much You love me. You love me.

(She bows her head, weeping. Light rises dimly on Harvey. Melody continues to bow her head while he speaks.)

HARVEY: *(repeating exactly the same way)* Ta think God loves me! I coulda knelt by dat manger for the rest of my life. I was home. *(repeating)* Ta think God loves me! I coulda knelt by dat manger for the rest of my life. I was home. *(repeating)* I was home. *(repeating)* I was home. *(repeating)* I was home.

(As Harvey repeats his last line, swirling music and lights begin as in SCENE 2, magically bringing Melody back to the present. Segue into "As Far as Eyes Can See," page 126   *)* Travis enters hurriedly, wearing his coat. Melody is still kneeling, her head bowed.)

TRAVIS: Melody! There you are! Are you okay?

MELODY: *(standing)* **I'm home! Oh, Honey, am I ever glad to see you! I'm more than okay.** *(She pauses a moment. This is the first time she has asked him since he lost his job, so she asks slowly and thoughtfully.)*
Are you okay?

TRAVIS: **I'm fine. But I've been worried about you.**

MELODY: **God had to take me on a journey.**

TRAVIS: **A journey? What kind of journey?**

MELODY: *(laughing)* **From Why to Bethlehem and everywhere in between.**

TRAVIS: **I'm just glad you're back.**

MELODY: **Me, too.**

TRAVIS: **It's gonna be okay, you know?**

MELODY: **Yeah, I know.**

TRAVIS: **You do? How?**

MELODY: **Because I know . . . God loves us.**

FOR PREVIEW ONLY

Frozen in Time-Underscore

Music by
DANIEL SEMSEN

DVD 10

Gently ♩ = 120

52

MELODY: "Hello? What in the world? ..."

N.C.

Slower ♩ = 75

"The one person ..."

"Don't I deserve better? ..."

Csus

14

* 14

*

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C: "Forget about it.lot of 'em. H: "Who am I? . . . M: "... aren't I? C: "Forget about it.lot of 'em.

Musical notation for measures 18-20. Treble and bass clefs, 4/4 time signature. Chords are indicated by circles with notes inside.

53

H: "Who am I? . . . M: "I'm a sinner. . .
M: "... too. Me too. . . F(no3)

Musical notation for measures 21-23. Treble and bass clefs, 4/4 time signature. Includes a key signature change to 2/4 at the end of measure 23.

just incinerate me? C: "Why the Big . . . H: "An' ta think . . .
Csus . . . beyond me. . . I'm somethin'!

Musical notation for measures 24-26. Treble and bass clefs, 2/4 time signature. Includes a key signature change to 4/4 at the start of measure 25.

C: "Why the Big Man . . . H: "An' ta think . . . M: "You do? You think . . .
. . . is beyond me. . . I'm somethin'! N.C.

Musical notation for measures 27-29. Treble and bass clefs, 4/4 time signature.

Travis lose . . . Why? . . . A: "Honey, we . . . "Honey, we . . . in between.
Csus . . . in between. M: "Yeah, well now . . .
. . . and Bethlehem.

Musical notation for measures 30-32. Treble and bass clefs, 4/4 time signature.

FOR PREVIEW ONLY

A: "If I know anything . . . only trust Him.

If I know anything . . . only trust Him.

34

♩ = 80

M: "Is that what . . .

want from me?"

36

N.C. F2 F F2 E F E D(4) Dm7 C Bb

C: "Somewhere out there . . . praying for you.

E: "Dear God, . . . M: "... know what?

44

54 Csus

Camis.

p

E: "That she is . . . loved."

M: "That I'm loved? . . .

48

N.C. F2 C(no3)

brought me here? H: "There ain't nothin' . . ."

53

Bbmaj7 Csus

Leo.



Going Home-Underscore

Gently ♩ = 100

Arranged by Daniel Semsen

DVD 11

55 MELODY: "Oh, Father . . ."

C F C

mp

5 F C F

3

9 C

"You love me. . . HARVEY: "Ta think God . . ."

3

13 C(no3) FASTER ♩ = 120

"Ta think God . . ." HARVEY: "I was home. I was home. N.C.

p (Wind sound effect)

20 "I was home. (string cues) (W.W. cues)

mf 5 7 5 6 6 6

(Low brass cues)

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(String cues)

22

32

22

8va - - ,

(Play)

(Chaotic effects)

32

23

32

23

24

(chaotic gliss.)

32

24

ff

24

ff

8vb - -

32

As Far as Eyes Can See

(Duet with Choir)

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

Tenderly ♩ = 65

DVD 12

56

TRAVIS: "Melody! There you are! . . ."

Musical notation for the first system, measures 1-3. Treble clef, 4/4 time. Chords: C, G/B, Am, Am/G. Dynamics: p.

Musical notation for the second system, measures 4-7. Treble clef, 4/4 time. Chords: F2, C, G/B, Am, G.

TRAVIS: "You do? How? . . ."
G sus

Musical notation for the third system, measures 8-10. Treble clef, 4/4 time. Chords: D2/F#, F2, G sus.

MELODY: "Because I know . . . God loves us."

57 Power ballad ♩ = 77

N.C.

Musical notation for the fourth system, measures 11-12. Treble clef, 4/4 time. Chords: 8, #8.

13 *Male SOLO (Travis) mf*

How

15
8 big is the sky? How far does it reach? A

15 C D
mp

17 *Female SOLO (Melody) mf*

Who

8 mil-lion stars I can - not count, and yet they all shine down on me.

17 F G sus G

DUET (Melody and Travis)

19 hangs them there? What makes them glow? With-

8

19 C D/C

8

This system contains the first two staves of music. The top staff is a vocal line starting at measure 19 with the lyrics 'hangs them there? What makes them glow? With-'. The second staff is a piano accompaniment line starting at measure 19 with the lyrics 'With-'. The piano part features a treble clef with a key signature of one flat and a common time signature. It includes a piano dynamic marking '8' and a 'FOR PREVIEW ONLY' watermark.

21 in the soul of who I am, I believe I know. It's

8

21 F Gsus G

8

This system contains the second two staves of music. The top staff is a vocal line starting at measure 21 with the lyrics 'in the soul of who I am, I believe I know. It's'. The second staff is a piano accompaniment line starting at measure 21 with the lyrics 'in the soul of who I am, I believe I know. It's'. The piano part features a treble clef with a key signature of one flat and a common time signature. It includes a piano dynamic marking '8' and a 'FOR PREVIEW ONLY' watermark.

23 love, as far as eyes can see— love that goes be - yond

8

23 C G/B

mf

This system contains the third two staves of music. The top staff is a vocal line starting at measure 23 with the lyrics 'love, as far as eyes can see— love that goes be - yond'. The second staff is a piano accompaniment line starting at measure 23 with the lyrics 'love, as far as eyes can see— love that goes be - yond'. The piano part features a treble clef with a key signature of one flat and a common time signature. It includes a piano dynamic marking 'mf' and a 'FOR PREVIEW ONLY' watermark.

25
 — what I thought love_ could be. The Fa - ther's

8
 — what I thought love_ could be. The Fa - ther's

25 Am Am G F F2

27
 grace shines through His Son Who came to me, _ and

8
 grace shines through His Son Who came to me, _ and

27 C G B

29
 lights the sky with love. _

8
 lights the sky with love _ as far as eyes_ can.

29 Am G D F# F E G



SOLO (Melody)

32

How

see.

32

34

great and how wide, how perfect and free, this

34

36

un-re-lent-ing Love that some-how reach-es out, em-brac-ing me.

DUET (Travis)

that some-how reach-es out, em-brac-ing me. I'm

36

38

To

o - ver - whelmed, I'm swept a - way, to

38

40

think the God of Heav - en has come to earth to - day. It's

think the God of Heav - en has come to earth to - day. It's

CHOIR f

It's

40

42 *f*
 love as far as eyes_ can see, love that goes_ be - yond_

8 *f*
 love as far as eyes_ can see, love that goes_ be - yond_

love far as eyes can

42 *f* C G B

44
 — what I thought love_ could be. The Fa - ther's

8
 — what I thought love_ could be. The Fa - ther's

see, what love could

44 Am Am G F F2

46
 grace shines through His Son Who came to me, and

8
 grace shines through His Son Who came to me, and

be; and

46 C G/B

48 lights the sky with love

8 lights the sky with love as far as eyes can.

lights the sky with love.

lights the sky with love.

48 Am G D/F# F FG



51 *Melody*

as far as eyes can see.

(Travis)

see! I stand un - der a star - ry sky be -

51 C Bb2

53 (Travis)

hold - ing Heav - en's glo - ry, so thank - ful to the Lord that I can

53 F C

55

be part of the sto - ry. To see the glo - ries Heav - en - sent and

55 Bb F G Am

57
 8 hear the an - gel voic - es, with ev - 'ry breath I dare to take, my

57 G F

59 (DUET) (Female) mp
 8 trem - bling heart re - joic - es! It's
 It's mp

59 G sus G

61 61
 love as far as eyes can see, love that goes be - yond
 love as far as eyes can see, love that goes be - yond

61 C G/B mp

63 *ff*
 what I thought love_ could be! The Fa - ther's

8 *ff*
 what I thought love_ could be! The Fa - ther's

CHOIR ff

The Fa - ther's

Am

Am
G

N.C.

G

63 *ff*

65
 grace shines through His Son Who came to me, and

8
 grace shines through His Son Who came to me, and

grace,

Who came to me, and

65 C

G
B

67
lights the sky with love. —

lights the sky with love — as far as eyes can

lights the sky with love. —

lights the sky with love. —

Am G D F# G

70 Love that goes — be-yond.

8 see.

love as far as eyes can see, love that goes — be -

70 C G/B

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72

The Fa - ther's

8

Goes be - yond _____ what love _____ could be. _____ The Fa - ther's

yond what I thought love_ could be. The Fa - ther's

72

Am Am G F E G

74

grace shines through His Son Who came to me, _____ and

8

grace shines through His Son Who came to me, _____ and

grace shines through His Son Who came to me, _____ and

74

C G B

76
lights the sky with love _____ as far as

lights the sky with love _____ as far as

lights the sky with love _____ as far as

Am G D F# N.C. F2

76

79
eyes can see,

eyes can see,

(Choir out)

eyes can see!

Fmaj7 G C C G/B Am Am G

79

(DUET)

82 *mf* _____ *mp* _____

as far as eyes can see.

as far as eyes can see.

82 F2 Fmaj7 G C D C

sub. mf _____ *mp* _____

86 TRAVIS: "You ready to . . . MELODY: "Yes."

86 C D C C

p _____ *p* _____

FOR PREVIEW ONLY

SCENE 7

(During the last few measures of “As Far As Eyes Can See”)

TRAVIS: *(ms. 86)* **You ready to go in?**

MELODY: **Yes.**

(They cross the stage and enter the living room set. Music ends. April, Josiah, and Evie enter as if from another area of the house. Choir members also enter, holding bags of groceries and other items.)

APRIL: *(and other choir members)* **Surprise!!!**

MELODY: **What’s all this?**

APRIL: **Groceries, and a few things for the kids. More to come, my friend. More to come.**

MELODY: **You are *too* much! You didn’t have to do all this.**


APRIL: **I know. We wanted to. We heard you needed to feel a little love tonight.**

MELODY: **Thank you, April.**

APRIL: **And please don’t worry about getting the gifts for the gift drive. We’ll have plenty.**

MELODY: **Okay. *(sighs)* I was really looking forward to helping.**

APRIL: **Oh, but you can still help! We’ll need someone to deliver the gifts and just spend time with people. There are a million ways to “Share the Light.”**

MELODY: **So true. *(music begins to “A Million Little Lights,” page 142***
63  13) **Light. I was asking God earlier for a light, for a star to show me the way. And He took me back to Bethlehem. To a Baby in a manger Who is . . . the Light of the World. Jesus. He’s our Light. And no matter our situation, we can offer His light, His love, to the world.**

(During this song, the other cast members can enter the stage. By the end of the song, the entire cast should be out on the stage together, singing.)

A Million Little Lights

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



Ballad feel ♩ = 80



MELODY: "Light. I was asking . . ."

N.C. F B♭

p *mp*

Musical notation for measures 1-4, including treble and bass clefs, a 4/4 time signature, and dynamic markings *p* and *mp*. Chords N.C., F, and B♭ are indicated above the staff.

"Jesus. He's our Light.

5 Dm C/B B♭ C/sus C 64 F B♭2

Musical notation for measures 5-8, including treble and bass clefs, a 4/4 time signature, and dynamic marking *mp*. Chords Dm, C/B, B♭, C/sus, C, F, and B♭2 are indicated above the staff.

to the world." WOMEN unison *mp*

9 Dm7 C/B B♭2 C/sus C F

Light of the World,

Musical notation for measures 9-11, including treble and bass clefs, a 4/4 time signature, and dynamic marking *mp*. Chords Dm7, C/B, B♭2, C/sus, C, and F are indicated above the staff.

Light of the Stars, You brought Your hope to this world of ours.

12 B♭2 Dm7 B♭2 C/sus C

Musical notation for measures 12-14, including treble and bass clefs, a 4/4 time signature, and dynamic marking *mp*. Chords B♭2, Dm7, B♭2, C/sus, and C are indicated above the staff.

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15

All the shad - ows_ have passed,

MEN: unison

15

Bb F Csus C

17

65

so with o - pen hands_ we ask:

17

Bb F Csus C

19

CHOIR
(mel.) mf

Fill our_ voic - es with Your_ prais - es, a

(mel.)

19

F Bb2

mf

21

mil - lion lit - tle lights that are shin - ing to the na - tions.

21

Dm7 C D Bb2 Csus

23

Fill our voic - es with Your prais - es, a

23

F Bb2

25

CHOIR: unison 66

mil - lion lit - tle lights that are shin - ing to the na - tions.

25

Dm7 Bb2 Csus

27 *mf*

Let ev - 'ry flame

F B \flat F F

mp *mf*

30 break through the dark, scat - ter the night with a

(harm.)

30 B \flat 2 Dm7

32 *div.* 67

ra - di - ant spark. A cit - y set on a hill,

32 B \flat 2 Csus C B \flat F Csus C

35

let Your Love be re - vealed!

35

B \flat F Csus C

37

(mel.) f

Fill our voic - es with Your prais - es, a

(mel.)

37

F B \flat 2

f

39

mil lion lit - tle lights that are shin - ing to the na - tions...

39

Dm7 B \flat 2 Csus

41

Fill our_voic - es with Your prais - es, a

41 F Bb2

43 **68**

mil - lion lit - tle lights that are shin - ing to the na - tions.

43 Dm7 Bb2 Csus

45 *CHOIR: unison f*

We will take this Light in - to the

45 F(no3) Bb2 Dm7

f detached

48 *div.*

dark - ness. We will take this Hope

48 C F F/E Dm7 Bb2

51 **69** *rit.*

to the cor - ners of the world!

51 Dm7 Csus C C/D

rit.

53 *ff* Broader = 74

Fill our voic - es with Your prais - es, a

53 G C2

ff Broader

55

mil - lion lit - tle lights that are shin - ing to the na - tions...

55

Em7 C2 Dsus

57

Fill our voic - es with Your prais - es, a

57

G C2

59

mil - lion lit - tle lights that are shin - ing to the na - tions.

59

Em7 C2 Dsus

61

Fill our_voic - es with Your_prais - es, a

61

G C2

63

70

mil - lion lit - tle lights that are shin - ing to the na - tions...

63

Em7 C2 Dsus

65

Fill our_voic - es with Your_prais - es, a

65

G C2



67

mil - lion lit - tle lights that are shin - ing to the na - tions.

67

Em7 D N.C. C2 Dsus

69

We are shin - ing to the na - tions.

69

Em7 D(no3) C Dsus

71

rit.

We are the lights that are shin - ing to the na - tions!

71

Em7 D D(no3) C D(no3) Dsus

rit.

73 *a tempo*

73 *a tempo* *mf* *ff*

(Optional candle-lighting segment)

(music begins to "A Million Little Lights—Reprise," page 153)

(71) **DVD 14**

PASTOR: The Light began as one Candle, Jesus, (*lighting his candle*) the Light of the World. After His death and resurrection, Jesus told His disciples to take His light, His love, to their neighborhoods, their communities, and to the far corners of the world.

And so tonight, we will each take our candle and share our light with someone else until this whole room is filled with a million little lights. But the sharing of light and of love won't end here in this room tonight, because we have the love of Christ here in our hearts. So tomorrow, and the next day, and the day after that, may each one of us share the Light of Jesus, the Hope of the Gospel, so that the people around us will know . . . they are loved.

A Million Little Lights (Reprise)

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

DVD 14

Gently ♩ = 66

71

PASTOR: "The Light began . . .

Chords: F, B \flat 2, Dm7

Chords: B \flat 2, C sus, C, B \flat , F, C sus, C

"And so tonight, . . .

Chords: B \flat , F, C sus, C, F

Chords: B \flat 2, Dm7, B \flat 2, C sus

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72

13 F B \flat 2 Dm7 "They

16 *are loved."* * $\text{♩} = 76$ **CHOIR**
(mel.) *mf*
Fill our voic - es

16 B \flat 2 Csus * C(no3) F
mf

19 with Your prais - es, a mil - lion lit - tle lights that are

19 B \flat 2 Dm7

21

shin - ing to the na - tions. Fill our voic - es

21

Bb2 Csus F

23

73

with Your prais - es, a mil - lion lit - tle lights that are

23

Bb2 Dm7

25

CHOIR: unison
f

shin - ing to the na - tions. We will

25

Bb2 Csus F(no3)

27

take this Light in - to the

Detailed description: This block contains the vocal line for measures 27 and 28. The melody starts on a whole note G4, followed by a quarter note A4, a quarter note Bb4, and a dotted quarter note C5. The lyrics are "take this Light in - to the".

27 Bb2 Dm7

Detailed description: This block contains the piano accompaniment for measures 27 and 28. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a sequence of eighth notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3. Chords Bb2 and Dm7 are indicated above the staff.

29 *div.* dark - ness. *div.* We will

Detailed description: This block contains the vocal line for measures 29 and 30. Measure 29 features a long note with a fermata and the word "dark" followed by a dash and the word "ness." in measure 30. The melody continues with a quarter note G4, a quarter note A4, and a quarter note Bb4. The lyrics are "dark - ness. We will".

29 C F E Dm7

Detailed description: This block contains the piano accompaniment for measures 29 and 30. The right hand plays chords C, F, and E in measure 29, followed by a sequence of eighth notes in measure 30. The left hand plays a sequence of eighth notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3. Chords C, F, E, and Dm7 are indicated above the staff.

31 74 take this Hope to the cor - ners of the world,

Detailed description: This block contains the vocal line for measures 31 and 32. Measure 31 starts with a whole note G4 and the word "take". Measure 32 has a complex melodic line with eighth and sixteenth notes. The lyrics are "take this Hope to the cor - ners of the world,".

31 Bb2 Dm7

Detailed description: This block contains the piano accompaniment for measures 31 and 32. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a sequence of eighth notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3. Chords Bb2 and Dm7 are indicated above the staff.

rit.

33

the world!

Csus C Dsus D E(no3)

rit.

Broader ♩ = 74

35

ff

Fill our voic - es with Your prais - es, a

A D2

ff Broader

37

mil - lion lit - tle lights that are shin - ing to the na - tions.

F#m7 D2 Esus

39

Fill our voic - es with Your prais - es, a

39

A D2

41

75

unison

mil - lion lit - tle lights that are shin - ing to the na - tions.

unison

41

F#m7 E A D2 Esus

43

div.

We are shin - ing to the na - tions.

div.

43

F#m7 E(no3) D Esus

45 *molto rit.*

We are the lights that are

F#m7 N.C.

molto rit.

47 (8)

shin-ing to the na-tions!

D E A

ff *fff*

*Accompaniment track cuts off on beat 8 of fermata.

Notes

FOR PREVIEW ONLY

*The Christmas Story – originally experienced for real,
in real-time; beneath a starlit sky; in the tiny, biblical town
of Bethlehem; with players familiar to all...*

Mary, Joseph, the Baby Jesus, the shepherds. Over time we have even “created” some characters who, though not actually present at His birth, have become part of the fabric of the Christmas story. Characters like the little drummer boy; try though you might, you won’t find him anywhere in the Bible. Yet he has earned his place in the story as being representative of those not mentioned in the Bible, but who could have easily encountered the Savior and His family the night of Christ’s birth.

We are a culture and a people who love stories. And historical, biblically-accurate accounts of Jesus’ birth are where we anchor our telling (and retelling) of His coming. It is in that spirit that we take the reality of His coming, and the telling of His story, and connect it to a cast of modern-day characters who encounter the true meaning of Christmas as their own life story is being lived out. Our main character, Melody, then begins to “encounter” fictional, Bible-time characters who lead her to the place where Christ was born. Along the way, she finds the answers to the challenges and pressures of her family’s current-day crisis.

Word Music & Church Resources presents “*Under a Starry Sky*” – a powerful, new dramatic musical designed for a small cast of players, soloists, choir and orchestra. From the skillfully crafted, powerfully written script by Heidi Petak; to the distinctly different, theatrically-styled new songs brilliantly written by award-winning composers Joel Lindsey and Jeff Bumgardner; to the unique, sophisticated, emotionally-charged arrangements and orchestrations by Daniel Semsen, this new Christmas musical represents an important achievement in modern church music. Created for churches with a passion for bringing the worlds of music ministry and musical theater together in an innovative setting, “*Under a Starry Sky*” is a breath of dramatically fresh air!

Set the stage for your Christmas production with the use of the visually enhancing DVD Accompaniment Track, making your presentation even more memorable and effective. Orchestrations, Stem mixes, Data Discs and more are available to help make yours a once-in-a-lifetime experience for your church and community!

Covered in Christmas

Covered in Christmas – Underscore

Where Is My Star?

Going on a Journey – Underscore

Already a Savior

Here

Presidents and Kings,

Under a Starry Sky

Silent Stars Go By

Frozen in Time – Underscore

Going Home – Underscore

As Far as Eyes Can See

A Million Little Lights

A Million Little Lights (Reprise)