

Actor's Script

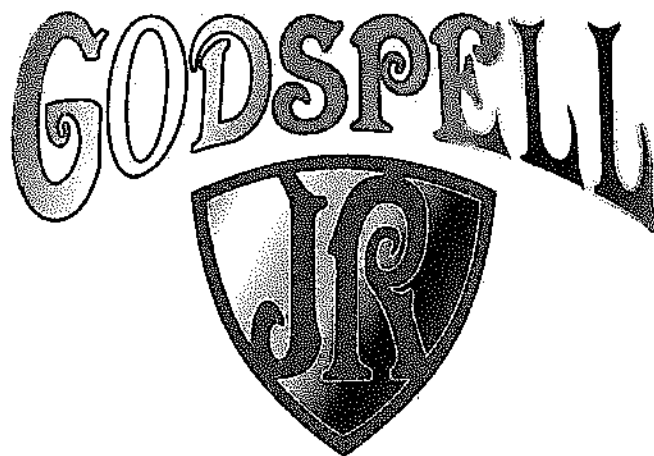


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Godspell JR.

plot synopsis

The players enter and **JESUS** addresses the audience. The sound of a shofar is heard and **JOHN THE BAPTIST** enters, baptizing the others in preparation for the coming of Jesus (*Prepare Ye – The Way of the Lord*). Jesus is baptized and welcomes the others as the **DISCIPLES** (*Save The People*). He selects one of them to be the Judge in the first parable. The story of "The Judge and the Widow" teaches us that God shall "vindicate his chosen, who cry out to him day and night." A new parable, the story of a Servant who owed a debt to his Master, begins with one player narrating and the others performing the action. Jesus shares the moral with the Disciples and one steps forward, declaring loyalty to Jesus (*Day By Day*).

When Jesus suggests that you should turn the other cheek to someone who does you wrong, **JUDAS** needs some convincing. The players act out the story of "The Good Samaritan." The lesson continues with Jesus reminding everyone to love not just our friends, but our enemies too (*Learn Your Lessons Well*). One of the Disciples tells the story of a Rich Man whose worldly possessions amount to nothing on the day of reckoning. The importance of blessing God for giving and sustaining life is expressed by the group (*O, Bless the Lord, My Soul*).

The Disciples play a "complete-the-sentence" game with Jesus, reciting the beatitudes (Matthew 5:3 – 5:10). Judas angrily shouts the final blessing at Jesus, foreshadowing what is to come. Jesus reminds everyone that the ultimate reward awaits them in Heaven (*All For the Best*). Jesus selects a shy child to narrate the next parable of a

sower who sows some seeds. This story inspires a song of thanks (*All Good Gifts*). The cast members are separated into sheep, who have done good for the Lord and will be welcomed into heaven, and goats, who will be condemned to the eternal fire for all that they did not do for the Lord. The goats lead the group in begging for mercy (*We Beseech Thee*).

A company member steps forward to narrate the story of "The Prodigal Son," which the rest of the company acts out. Following the parable, Jesus leads the Disciples in a chant illustrating the "Golden Rule." They encourage everyone to spread their "light" to others (*Light Of the World*). The celebratory mood is interrupted by Jesus declaring, "This is the beginning." Suddenly somber, Jesus moves away. One of the followers stops Jesus and reminds him of all that has been done and the community that has been built to prepare for what is to come (*Beautiful City*).

Jesus reveals that Judas will betray him. Judas exits and the others join Jesus in "The Last Supper." When the supper ends, Jesus removes himself from the group to pray. Judas returns and crucifies Jesus. Jesus cries out to God as he dies (*Finale*). When it is over, there is stillness, followed by mourning. Finally, the Disciples rejoice and celebrate God as they triumphantly carry Jesus from the stage. The full company returns to the stage and the show ends with a joyful reprise of "Day By Day" (*Bows*).



(As the house lights dim, the CAST enters.)

SCENE ONE

JESUS

My name is known: God and King. I am most in majesty, in whom no beginning may be and no end. Highest in potency I am, and have been ever. I have made stars and planets in their courses to go. I have made a moon for the night and a sun to light the day also. I have made earth where trees and grasses spring, beasts and fowl, both great and small, all thrive and have my liking. I have made all of nothing for Man's sustenance, and of this pleasant garden that I have mostly goodly planted, I will make him Gardener for his own recreation.

(They freeze. Suddenly the sound of a shofar is heard from the back of the theater. JOHN THE BAPTIST enters blowing the shofar, he sings as he slowly makes his way towards the stage.)

PREPARE YE (THE WAY OF THE LORD)

$\text{♩} = 108$ 3 Solemnly-slowly

JOHN THE BAPTIST:

p Pre - pare ye— the

Detailed description: This block contains the first line of musical notation for John the Baptist's part. It starts with a tempo marking of quarter note = 108 and a dynamic marking of piano (p). The music is in 4/4 time and begins with a whole rest for two measures. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The lyrics 'Pre - pare ye— the' are written below the notes.

(The OTHERS regard JOHN as he approaches the stage. He carries a plastic bucket with a wet sponge inside it.)

5

way of— the Lord! Pre - pare ye— the

Detailed description: This block contains the second line of musical notation. It begins with a measure rest marked '5'. The melody continues with quarter notes D4, E4, F4, and G4, then a half note F4, and finally a quarter note E4. The lyrics 'way of— the Lord! Pre - pare ye— the' are written below the notes.

9

way of— the Lord! Pre - pare ye— the

Detailed description: This block contains the third line of musical notation. It begins with a measure rest marked '9'. The melody continues with quarter notes D4, E4, F4, and G4, then a half note F4, and finally a quarter note E4. The lyrics 'way of— the Lord! Pre - pare ye— the' are written below the notes.



13 *cresc.*
 way of the Lord! Pre - pare ye the

17 **18** *Fast* 2
 way of the Lord!

(The CAST erupts into cheers and leaps of joys. The lights become full of color and intensity. It is as if a black-and-white film has suddenly turned into color. During the following, JOHN comes onstage and each CAST MEMBER comes forward in turn to be baptized by JOHN in an individual and amusing way.)

22 **ALL:**
f Pre - pare ye the way of the Lord!

26
 Pre - pare ye the way of the Lord!

30 **GROUP 1:**
 Pre - pare ye the way of the Lord!

GROUP 2:
 Pre - pare ye the way of the Lord!



34

1., 2.

Pre - pare ye the way of the Lord!

Pre - pare ye the way of the Lord!

38

3. rit.

Lord!

rit.

Lord! The Lord!

Detailed description: The image shows a musical score for a song. It consists of two systems of two staves each. The first system starts at measure 34 and ends with a first and second ending bracket. The lyrics are 'Pre - pare ye the way of the Lord!'. The second system starts at measure 38 and includes a '3.' measure with a 'rit.' (ritardando) marking. The lyrics are 'Lord!', 'Lord! The Lord!'. The music is in a key with one flat and a 4/4 time signature.

(As the last note is sung, JOHN turns and begins an impassioned sermon to the audience, not noticing JESUS. JESUS watches JOHN curiously during his sermon.)

JOHN THE BAPTIST

You vipers' brood! Who warned you to escape from the coming retribution? Then prove your repentance by the fruit it bears; and do not presume to say to yourselves, "We have Abraham for our father." I tell you that God can make children for Abraham out of these stones here. Already the ax is laid to the roots of the trees; and every tree that fails to produce good fruit is cut down and thrown on the fire. I baptize you with water, for repentance sake...

(JESUS picks up the baptismal bucket and looks at it curiously as JOHN continues.)

But he who comes after me is mightier than I. I am not fit to take off his shoes.

(JESUS lifts up one of his shoeless feet and looks at it.)

He will baptize you with the Holy Spirit and with fire.



(JOHN turns and sees JESUS standing there, holding out the baptismal bucket. JOHN is surprised to see JESUS.)

(JOHN THE BAPTIST)

Do you come to me?

JESUS

Yeah, I wanna get washed up.

JOHN THE BAPTIST

(kneels reverently before JESUS)

I need to be baptized by you.

JESUS

(gently brings JOHN back to his feet)

No, no. Let it be so for the present. We do well now to conform with all that God requires.

(During the following, as JESUS sings, JOHN baptizes him by giving him a light sponge bath. JESUS seems to have the freshness and simplicity of a newborn. Throughout the following the rest of the CAST looks through an old trunk upstage, sorting through various clothes and props.)

SAVE THE PEOPLE

Brightly $\text{♩} = 172$ 9

The musical score is written on three staves in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'Brightly' with a quarter note equal to 172. A rehearsal mark '9' is placed above the staff. The melody starts with a whole rest for 8 measures, then begins with the lyrics 'JESUS: When wilt thou save the peo - ple?'. The second staff starts at measure 11 with the lyrics 'O God of mer - cy, when? Not Kings and Lords,'. The third staff starts at measure 14 with the lyrics '— but na - tions, Not thrones and crowns, but men!—'. The music is marked with a piano 'p' dynamic.

p When wilt thou save the peo - ple?

11 O God of mer - cy, when? Not Kings and Lords,

14 — but na - tions, Not thrones and crowns, but men!—



18
 — Flow'rs of thy heart, — O God, are they;

22
 — Let them not pass, — like weeds, a way, —

26
 — Their her-i-tage — a sun-less day. —

31
 God save the peo - ple. *accel.*

Faster tempo *(The music becomes more rhythmic. JESUS calls his followers to him. They each greet him in an individual and distinct way.)*

35
 4

39
JESUS:
 When wilt thou save the peo - ple? O God of

42
 mer-cy, when? The peo-ple, Lord, — the peo - ple,

45
 Not thrones and crowns, but — men! —

49
 God save the peo - ple, for thine they are,



52

Thy chil-dren as— Thy an - gels— fair—

56

God save the peo - ple— from de-spair—

61 (JESUS:)

God save the peo - ple.

ALL:

O, God— save the peo-ple.

(The CAST has changed their clothes and now wears brightly-colored costumes.)

65

God save the peo - ple!

rit. (last time)

O, God— save the peo-ple.

69 Slower ♩ = 132 (As they sing, JOHN gets the rest of JESUS' clothes and helps him to dress.)

GROUP 1:

When wilt thou save the peo - ple? O, God of

GROUP 2:

When wilt thou save the peo - ple? O, God of



72 (GROUP 1:)
 mer-cy, when? The peo-ple, Lord, the peo - ple,
 (GROUP 2:)
 mer-cy, when? The peo-ple, Lord, the peo - ple,

75 Fast ♩ = 188
 Not thrones and crowns, but men!
 Not thrones and crowns, but men!

79 (During the following they establish the set of the show.)
 God save the peo - ple, for thine they are,
 God save the peo - ple, save us, for thine they

83
 Thy chil-dren as Thy an - gels fair.
 are, O, God



86

Save the peo - ple, ————

—save the peo-ple, God save the peo-ple,

89

JESUS:

from de-spair. ———— God save the peo-

God — save the peo-ple!

93

95

ple! ———— God save the peo-

ALL:

O, God — save the peo-ple.

97

ple, ————

O, God — save the peo-ple, ————





102 **GROUP 1:**

God save the peo - ple, _____ God save the

GROUP 2:

God save the peo - ple, _____ God save the

107

peo - ple, _____ God save the peo - ple. _____

peo - ple, _____ God save the peo - ple. _____

112

peo - ple, _____ God save the peo - ple. _____

(During the following, JESUS gives the others an insignia to show they are his "apostles": a costume piece, badge, or make-up on their faces, etc.)

JESUS

Now, do not suppose that I have come to abolish the Law and the prophets. I did not come to abolish but to complete. I tell you this: So long as heaven and earth endure not a letter, not a stroke will disappear from the Law until all that must happen has happened. If any man, therefore, sets aside even the least of the Law's demands he will have the lowest place in the kingdom of Heaven.

(A disappointed reaction from ALL.)

(JESUS)

But he who keeps the law and teaches others so, he will have the highest place in the kingdom of Heaven.

(A joyous reaction from ALL.)

SCENE TWO

(JESUS)

There once was a judge...

(JESUS selects a CAST MEMBER to play the JUDGE.)

...Who cared nothing for God nor man... And in the same town there was a widow...

(JESUS now selects another CAST MEMBER to play the WIDOW.)

...who constantly came before him demanding justice against her rival. For a long time he refused, but in the end he said to himself...

JUDGE

"True. I care nothing for God nor man. But this widow is so great a nuisance, I will see her righted before she wears me out with her persistence."

JESUS

You hear what the unjust judge says: And will not God vindicate his chosen, who cry out to him day and night while he sits listening patiently to them?

OTHERS

Will he, Jesus? Will he, will he? *(et al)*

JESUS

I tell you, he will vindicate them, soon enough.

OTHERS

Yay!

(JESUS selects a NARRATOR for the next parable.)



SCENE THREE

(In rhythm – this could be rap style!)

KING NARRATOR 1

There once was a king...

(A CAST MEMBER portrays the KING.)

ALL

Yeah, yeah!

KING NARRATOR 1

...Who decided to settle accounts with the men who served him.

ALL

Yeah, yeah, yeah!

KING NARRATOR 1

Well, at the outset there appeared before the master a man whose debt ran into the millions.

(Another CAST MEMBER portrays the DEBTOR.)

ALL

What?

KING NARRATOR 1

I said the millions!

ALL

Whoa!!

KING NARRATOR 1

Since the man had no means of paying the money, the master ordered him to be sold to meet the debt with his wife...

ALL

No!

KING NARRATOR 1

...And his child...

ALL

Whoa!

11



KING NARRATOR 1

...And everything he had. Well, the man threw himself down at the master's feet and went:

ALL

Unh!

DEBTOR

"Oh, be patient with me..."

KING NARRATOR 1

...He said,...

DEBTOR

"...and I will pay you in full."

KING NARRATOR 1

(no longer talking in rhythm)

And so moved with pity was the master, that he decided to free the man and remit the debt, and let's hear it for the master!

ALL

(to each other and audience)

Yay! Huzzah! What a great master!! *(etc.)*

JUDAS

Wait a minute! That's not the end of the story. No sooner had the man gone out than he met a fellow servant who owed him a few dollars. He gripped him by the throat and said:

(DEBTOR crosses to the FELLOW SERVANT and grabs him by the collar.)

DEBTOR

"Pay me what you owe me!"

JUDAS

The man threw himself at his fellow servant's feet and begged him, saying:

FELLOW SERVANT

(falls to his knees)

"B-b-b-b-be patient with me and I shall p-p-pay you."

JUDAS

But he refused and had him jailed until he could pay the debt.



(DEBTOR "kicks" FELLOW SERVANT and he crawls under the table into the "jail.")

KING NARRATOR 2

Well! The other servants were deeply distressed when they saw what had happened.

(ALL jump.)

They ran and they told their master the whole story!

(ALL jump twice.)

Accordingly he sent for...

(The CAST drums their hands on the stage in a drum roll.)

...The Man!!!

(DEBTOR throws herself to the ground in front of the KING.)

THE KING

"You scoundrel!"

KING NARRATOR 2

...He said to him.

THE KING

"I remitted the whole of your debt when you appealed to me. Were you not bound to show your fellow servant the same pity I showed you?"

KING NARRATOR 1

And so fricken was the skrickpocket that he clickened the stortz and furplunkt the schmontz!

ALL

WHAT????

KING NARRATOR 1

(as someone "scary" and associated with horror movies, like Bela Lugosi or Vincent Price)

And so angry was the master that he condemned the man to torture until he could pay the debt in full.



(ALL lean threateningly over the table towards the DEBTOR.)

ALL

Unh-unh-unh.

(JESUS stands up and gently delivers the moral to the others.)

JESUS

And that is how my Heavenly Father will deal with you, unless you each forgive your brothers from your hearts.

(SOLOIST shyly comes forward and faces JESUS, becoming the first disciple to declare loyalty.)

SOLO

Master...

DAY BY DAY

Easy waltz feel ♩ = 98. *freely*

4 SOLO:

Day by day, Day by day,

Oh, dear Lord three things I pray:

To see thee more clear - ly, Love thee more dear - ly,

Fol-low thee more near - ly, Day by day.





21 (SOLO:)

Day by — day, Day by — day,

GIRLS:

Ah, — ah, —

25

Oh, dear Lord three things I — pray: —

Ah, — ah, —

(SOLO:)

29

To see thee more clear - ly, Love thee more dear - ly,

GUYS: (8vb)

Ah, — ah, —

(SOLO:)

33 *rit.* Light rock feel ♩ = 136

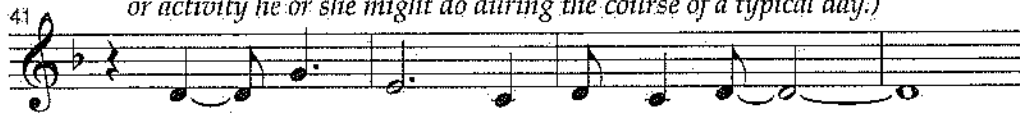
Fol-low thee more near - ly, — Day by day. —

(The music becomes more rhythmic as ALL now join the song, singing in unison.)


37 ALL:


— Day by day, — Day by day, —

(In the original production, the staging involved each miming a task or activity he or she might do during the course of a typical day.)

41 
Oh, dear Lord three things I pray:_____

45 
To see thee more clear - ly, Love thee more dear -

48 
ly, Fol-low thee more near - ly,_____

51 
Day by day,_____ Day by day,_____

55 
Day by day,_____ Oh, dear Lord three

59 
things I pray:_____ To see thee more clear - ly,

63 
Love thee more dear - ly, Fol-low thee more

66 
near - ly,_____ Day by day,_____ Day by day,

69 SOLO:



70 (SOLO:) Day by day,—

OTHERS: Day by day.— Day by day— by

73 Oh, dear Lord three things I pray:—

day.— Three things I pray.—

77 To see thee more clear - ly, Love thee more dear-

Day by day, —

80 ly,— Fol-low thee more near - ly, —

— Day by day, —



83 (SOLO:) (ALL-claps) x x x x x x x x

Day by day, — Day by day, —

(OTHERS:)

Day by day, — Day by day, —

87 x x x x x x etc.

Day by day, — Oh, dear Lord three

Day by day — by day, —

91

things I pray: —

Three things I pray: —

93

To see thee more clear — — ly,

Day by day,



95

Love thee more dear - ly,

Day by

97

Fol-low thee more near - ly. Day by day,

day.

101 ALL: rit.

Day by day, By day, By day, By day.

(The SOLOIST and JESUS smile at each other. At some point before the end of the song, the SOLOIST and JESUS should share a specific gesture that can be repeated during the "Good-bye" scene.)

JESUS

So, judge not, that you yourself shall not be judged. For whatever you deal out to others...

(The SOLOIST "punches" whomever is next to her. The "punch" travels down the line of the others, in various forms of comic "violence," accompanied by a vocal noise for each one. Once the SOLOIST has started the chain reaction, JESUS takes her and they run around the line, so that the SOLOIST is now at the end. Needless to say, she is there to receive the last "punch." She falls back into JESUS' arms.)

...will be dealt back to you.



(The CAST reacts.)

(JESUS)

Therefore, never set yourself against a man who wrongs you.
So if someone slaps you on the right cheek, turn and offer him
your left.

JUDAS

(reacting as if this is the most ridiculous thing ever heard)
Oh, Jeeeee...

*(A CAST MEMBER claps a hand over JUDAS' mouth.
JESUS turns to look at him, then approaches JUDAS as the
others chant.)*

ALL

Slowly I turn, step by step, inch by inch...

*(JESUS slaps JUDAS across the face. The OTHERS gasp
and JUDAS angrily raises his hand to strike back. He
freezes with his hand in the mid-air. Looking at his hand,
he suddenly turns it into a "telephone" and pretends to get
a call.)*

JUDAS

Hello.

(pretends to listen; then to JESUS)

It's for you... It's your father. He says "you've just won tickets
to The Good Samaritan Show!"

SCENE FOUR

*(JESUS and JUDAS smile at each other and hug. The
OTHERS set up for the "show." During the following, the
story is acted out in an imaginative theatrical way with
different actors, playing the roles.)*

SAMARITAN NARRATOR

A man was on his way from Jerusalem to Jericho, when he fell
in among robbers who beat him, stripped him, and left, leaving
him half-dead. It so happened that a priest came upon him,
but when he saw him he went past on the other side. So, too,
a judge came to the place and saw him and went past on the
other side. But, a Samaritan who was making the journey came
upon him, and when he saw him, was moved to pity. He went
up and bandaged his wounds, bathing them in oil and wine.



(SAMARITAN NARRATOR)

Then he put him onto his own beast, brought him to an inn, and looked after him there. The next day he produced two pieces of silver and gave them to the innkeeper and said, "Look after him, and if you spend any more, I will repay you on my way back."

(Those who acted out the story bow.)

JESUS

Now – you have learned that they were told, "Love your neighbor, hate your enemy." But what I tell you is this...

(During the above, two CAST MEMBERS have begun fighting over a prop from "The Good Samaritan Show." Their argument becomes intrusive enough to interrupt JESUS. The OTHERS start to take sides so that soon all are fighting. JESUS has to shout to be heard above the noise.)

Love, love, love, love your enemies.

(ALL freeze in place.)

And pray for your persecutors.

CAST MEMBER

(indicating the person he or she has been fighting with)
You don't mean...?

JESUS

I do! Only so can you be called Children of your Heavenly Father.

(The CAST begins "making up" with their enemies in a general love-fest that gradually gets noisier in an ostentatious display of how much they "love" one another. As this is occurring, JESUS tries to continue his lesson.)

If you greet only those who greet you, what reward can you expect? And if you love only those who love you, what is there extraordinary in that? No, your goodness must know no bounds, just as your Heavenly Father's goodness knows no limit.

(By now, the "love-fest" has become so noisy, JESUS must get their attention by making a large noise with a prop or set piece. ALL fall silent and turn to look at him.)



(JESUS)

But, be careful not to make a show of your religion before men.

(They hang their heads in shame.)

ALL

Oh.

JESUS

Because if you do, no reward awaits you in the kingdom of my Father. When you do some act of charity, don't announce it with a flourish of trumpets, as the heathen do in the synagogues and in the streets. I tell you they do it just to win admiration from men. No, when you do some act of charity...

(JESUS takes out a magic scarf.)

...don't let your right hand know... what your left hand is doing.

(JESUS changes color of the scarf.)

ALL

(in awe of the trick)

Ohhhhhhh.

CAST MEMBER

(to audience)

Did you see that?

JESUS

Your good deed must be in secret.

(ALL put their heads down and whisper.)

CAST MEMBER

(to audience, smugly)

It's a secret!

(JUDAS crosses down to the audience.)

JUDAS

(authoritatively)

What the Good Master is telling us is that when God tells a little secret on us, the angels write it down in a big book and then...



(NOTE: JUDAS' explanation of what JESUS is telling the others can be improvised, as long as it vaguely has to do with secrets. JESUS crosses to JUDAS.)

JESUS

No, no, no. Your Heavenly Father, who sees what is done in secret...

(turns to others)

...He will what?

ALL

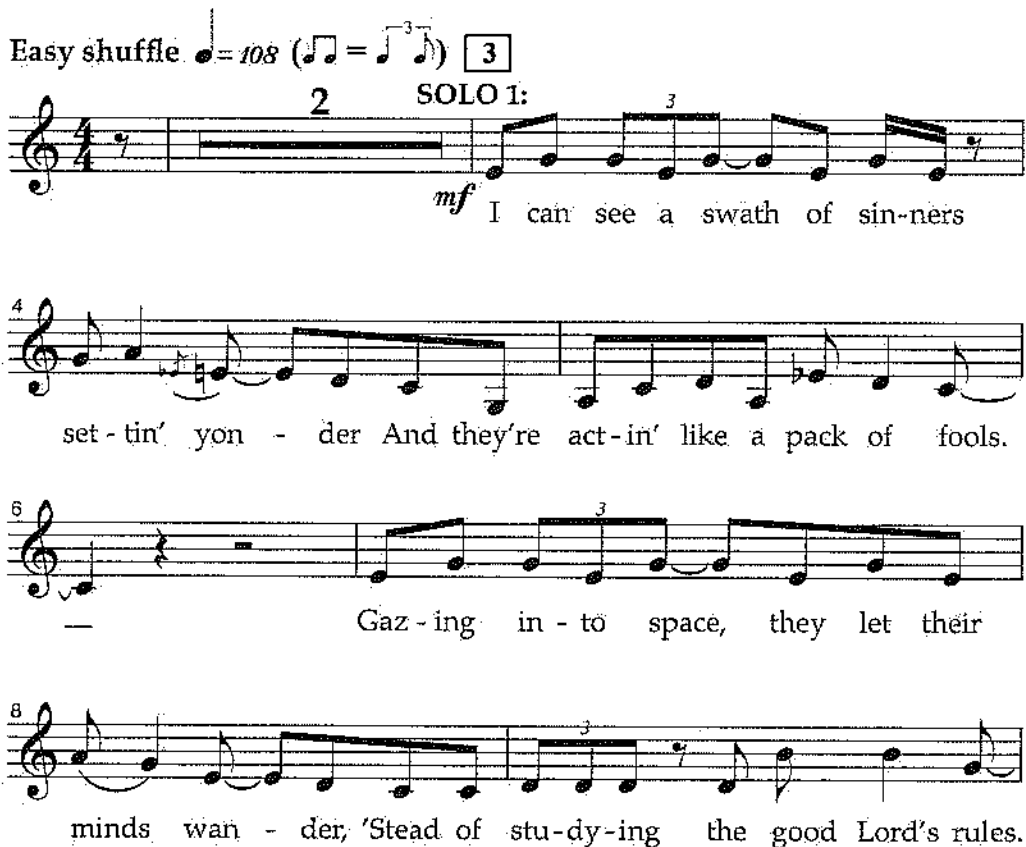
Reward you!!!

(JESUS pops a champagne popper behind JUDAS' back and JUDAS happily tries to catch the streamers.)

LEARN YOUR LESSONS WELL

Easy shuffle. ♩ = 108 (♩ = ♩³) 3

2 SOLO 1: 3



mf I can see a swath of sin-ners


set - tin' yon - der And they're act-in' like a pack of fools.

— Gaz - ing in - to space, they let their

minds wan - der; 'Stead of stu-dy-ing the good Lord's rules.

10

 — You bet - ter pay at - ten - tion, Build

12

 — your com - pre - hen - sion, There's gon - na be a quiz at

14


 your as - cen - sion. Not to men - tion an - y

16

 threat of hell, — But if you're smart, you'll learn your


18

 les - sons well. —

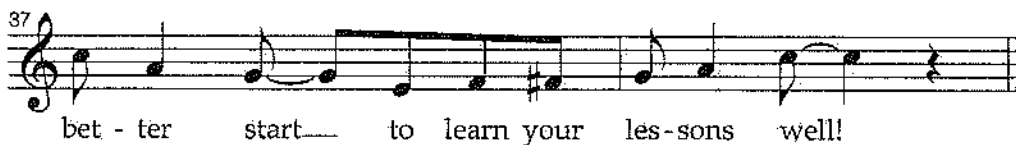
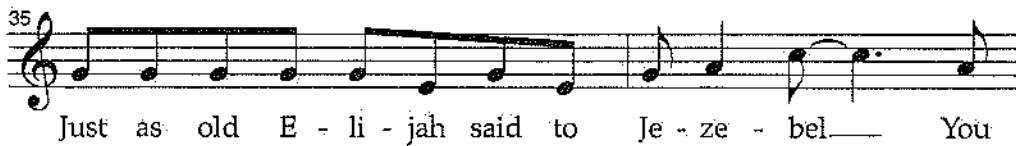
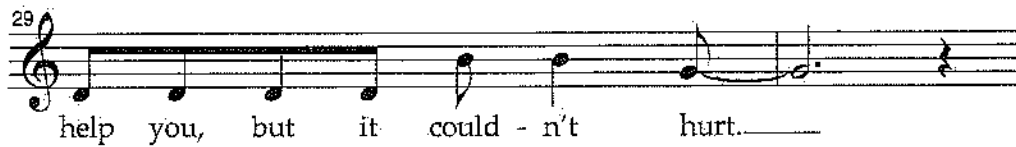
23 **SOLO 2:**

 Ev - ry bright de - scrip - tion of the prom - ised land Meant you can

25

 get there if you keep a - lert. —

27

 Know - ing ev - ry line, and ev - ry last com - mand - ment May not





(JESUS begins a new lesson. He recruits others to illustrate it in pantomime.)

SCENE FIVE

JESUS

Now, no servant can be the slave of two masters.

(A CAST MEMBER plays the SLAVE, two others play MASTERS. The SLAVE is pulled between the MASTERS.)

Either he will love the first...

(The SLAVE hugs one of the MASTERS.)

...and hate the second...

(The SLAVE pushes the MASTER away.)



(JESUS)

...or be devoted to the second...

(The SLAVE hugs the other MASTER.)

...and think nothing of the first.

(The SLAVE sticks out a tongue at the MASTER.)

No man can serve God...

ALL

What!?

JESUS

...and money!

ALL

Oh, money!

*(The CAST gets into position for the "Rich Man's Parable."
During this, JESUS assigns a CAST MEMBER to narrate the
story.)*

RICH MAN NARRATOR

There once was a rich man whose land yielded heavy crops. He debated with himself: "Oh, what am I to do?" he said. "I have not the room to store my produce. Ah, this is what I will do," he said. "I will tear down my storehouses and build them bigger. I will collect in them all my corn and popcorn and tuna surprise, and M&Ms...

(The specific items the person is planning to store, after the mention of corn, are up to the individual actor.)

And then I will say to myself: 'Man, you have plenty of good things laid by you, enough to last you many years. Take life easy. Eat. Drink. Enjoy yourself.' But, then God said to the man...

(The NARRATOR continues to mouth the words, but JESUS, actually says them.)



JESUS

"You fool! This very night you must surrender your life. You have made your money. Who will get it now?"

O, BLESS THE LORD, MY SOUL

Gospel swing 5

4 SOLO:

O, bless the Lord, my soul!

His grace to thee pro-claim! And all that is

—with-in me join, to bless His ho - ly name,

17

oh yeah! O, bless the Lord,

— my soul! His mer-cies bear in mind!

For-get not all his be - ne - fits, The





Brighter tempo

24 (SOLO:) 27

Lord, to thee is kind. He will not al-

GIRLS:
He will not al-

28

- ways chide; He will with pa - tience wait, -

- ways chide; He will with pa - tience wait, -

31

His wrath is ev - er slow to rise.

His wrath is ev - er slow to rise.

34 (SOLO:)

And read-y to a - bate.

(GIRLS:)

GUYS:
O, bless the Lord,

36 (SOLO:)
 And read-y to a - bate. And
 (GUYS:)
 O, bless the Lord, O, bless the

39 (SOLO:)
 read-y to... And
 (GIRLS:)
 And read-y to a - bate,
 (GUYS:)
 Lord. And read-y to a - bate,

43 Broader tempo

42
 read-y to a - bate, Oh, yeah!
 a - bate.
 a - bate.



47 **GIRLS:**
 He par-dons all — thy — sins; Pro-longs thy fee -
GUYS:
 All thy sins, —

50 **SOLO:**
 He heal - eth thine
(GIRLS):
 - ble — breath;
(GUYS):
 Fee - ble breath. —

52 **(SOLO):**
 — in-firm-i - ties. — And ran-soms thee from death.

55 **(SOLO):**
 Oh, yeah! —
GIRLS:
 O, bless the Lord, my soul. —
GUYS:
 O, bless the Lord,



58 (GIRLS:) He clothes thee with his love;

(GUYS:) my soul With his love,

61 SOLO: And like the ea -

(GIRLS:) Up-holds thee with his truth;

(GUYS:) With his truth;

64 (SOLO:) - gle he re-news. The vig-or of thy youth.

67 Brighter tempo

(SOLO:) Then bless His ho - ly name,

GIRLS: Then bless His ho - ly name,



71

Whose grace has made thee whole; Whose love and kind-
ness crowns thy days.

74

ness crowns thy days.

76 (SOLO:)

O, bless the Lord, my soul,

(GIRLS:)

O, bless the Lord,

(GUYS:)

O, bless the Lord,

78 (SOLO:)

O, bless the Lord, my soul, O,

(GUYS:)

O, bless the Lord, O, bless the



81 (SOLO:)
bless the Lord, _____ O,
GIRLS:
O, bless the Lord, my soul, _____
(GUYS:)
Lord, _____ And bless the Lord, my soul,

84 **85** Brighter tempo
bless the Lord, my soul. _____
_____ my soul. _____
_____ my soul. _____

89 SOLO & GROUP 1:
O, bless the Lord, — my soul! — O, bless the Lord,

92 (SOLO & GROUP 1):
— my soul! O, bless the Lord, — my soul! —
GROUP 2:
O, bless the Lord,



95

O, bless the Lord,— my soul!— O, bless the Lord,

— O, bless the Lord,—

98

— my soul! O, bless the Lord,— my soul!—

— O, bless the Lord, — O, bless the Lord,

101

O, bless the Lord,— my soul! O, bless the Lord,

— O, bless the Lord,—

104

105

SOLO:

— my soul! Bless the Lord! Bless the Lord!

ALL OTHERS:

— O, bless the... Bless the Lord! Bless the Lord!



107 (SOLO:) Bless the Lord! _____ My

(ALL OTHERS:) Bless the Lord! Bless the Lord! Bless the Lord! Bless the Lord!

111 (SOLO:) soul! _____ O, bless the

116 (SOLO:) Lord, _____ my soul!

GIRLS: (opt.) O, bless the Lord, my _____ soul!

GUYS: O, bless the Lord, my _____ soul!

120 O, bless the Lord, my soul!



Script Addendum #1 (After “Bless The Lord”)

JESUS

Therefore I bid you; put away anxious thoughts of food and clothes to cover your body. Surely life is more than food, and the body more than clothes...

Consider the lilies of the field.

(Magically, he makes pop flowers appear. The OTHERS react with the same astonishment with which they greet all his cheap magic tricks.)

They don't work, they don't spin, and yet I tell you, Solomon in all his splendor was not attired like one of these. Now if that's how God clothes the grass, will he not clothe you?

(OTHERS consider the question but aren't confident enough that God actually will clothe them to answer affirmatively. So, they all look away or down, somewhat guiltily. JESUS regards them gently.)

How little faith you have! So don't go around anxiously saying, “What am I to eat, what am I to drink?”

Cast Member

Well what are we to eat?

ALL

Don't ask that!

JESUS

Set your mind...where?

(ALL point up to heaven. Except CAST MEMBER who points to audience.)

ALL

God.

(JESUS gently corrects CAST MEMBERS arm to point up)

JESUS

God's kingdom and his justice and all the rest will come to you as well. So don't worry about tomorrow. Tomorrow will take care of itself. Each day has its own problems.

(ALL immediately begin telling the audience their problems)

(At the end of the number, in the original production, ALL threw their streamers into the air and hit a final pose.)

SCENE SIX

CAST MEMBER

Master, Master! Blessed are the poor in spirit...

JESUS

(imitating her)

For theirs is the kingdom of Heaven.

(The OTHERS like this "complete-the-sentence" game and begin to get into it, each one challenging JESUS in a rhythm that slowly escalates.)

CAST MEMBER

Blessed are they that mourn...

JESUS

For they shall be comforted.

CAST MEMBER

Blessed are the meek...

JESUS

For they shall inherit the earth.

CAST MEMBER

Blessed are they who hunger and thirst for justice...

JESUS

For they shall be filled.

CAST MEMBER

Blessed are the merciful...

JESUS

For they shall have mercy.

CAST MEMBER

Blessed are the pure in heart...

JESUS

For they shall see God.



CAST MEMBER

Blessed are the peacemakers...

JESUS

For they shall be called the children of God.

CAST MEMBER

Blessed are they who are persecuted for righteousness' sake...

JESUS

(opening his arms wide in an embracing gesture)

For theirs is the kingdom of Heaven!

(JUDAS has been watching, growing more and more upset. The mention of being "persecuted for righteousness' sake" is too much for him, for he fears this is precisely what will happen to JESUS. Finally he can stand it no more and bursts out:)

JUDAS

(pointing to JESUS with great intensity)

Blessed are you!

(ALL freeze. JESUS, his hands outstretched, is in a position suggestive of the Crucifixion. The lighting goes suddenly to red as JUDAS continues.)

...When men shall revile you and persecute you and say all manner of evil against you falsely.

(The OTHERS are stunned and upset. They look to JESUS for an explanation. He searches for a way to change the subject.)

JESUS

Did I ever tell you that I used to read feet?

(The OTHERS are confused by JESUS and react.)

No, it's true. Some people read palms or tea leaves, I read feet.

(General disbelief. JESUS picks up a CAST MEMBER's sneakered foot and looks at the bottom.)

Look what this foot says. It says: "Rejoice!"



CAST MEMBER

(looking at foot)
It says "Ree-bok."

(Groans from the OTHERS. JESUS tries to raise their spirits.)

JESUS

No, no, rejoice and be exceedingly glad. For great is your reward in Heaven.

(JESUS, in a spotlight, does a light soft-shoe on the table as he sings.)

ALL FOR THE BEST

Soft shoe tempo

JESUS:

When you feel

4 (JESUS:)

sad, Or un - der a curse,

COMPANY: *(tapping on table)*

7

Your life is bad, Your pros-pects are worse.

11 (JESUS:)

Your wife is sigh - ing, cry - ing, And your ol - ive



16 Fast

15 tree is dy - ing, Tem - ples are grey - ing, And

17 teeth are de - cay - ing, And cred - i - tors weigh - ing your

rall.

JESUS: Is everybody happy?
OTHERS: (unsure) Ehhh... (JESUS:)

19 purse; Your mood... and your

21 Soft shoe

robe Are both a deep blue, You'd bet that

25 Job Had noth - ing on you. Don't for - get that

29 when you get to heav - en, you'll be blest.

Brighter (in 2) $\frac{2}{2} = 120$ JUDAS:

33 Yes, it's all for the best. (JESUS looks to JUDAS for help.) Some men are

39 born to live at ease, Do - ing what they please, Rich - er than the

41
bees are in hon - ey; Nev - er grow - ing old, Nev - er

44
feel - ing cold, Pull - ing pots of gold from thin air. — The

47
best in ev - 'ry town, Best at shak - ing down, Best at mak - ing

49
moun - tains of mon - ey. They can't take it with — them, But

53 55
what do they care? — They get the cen - ter of the meat, Cush - ions

56
on their feet, Hous - es on a street where it's sun - ny,

59
Sum - mers at the sea, Win - ters warm and free, All of this and

61
we get the rest. — But who is the land — for? The

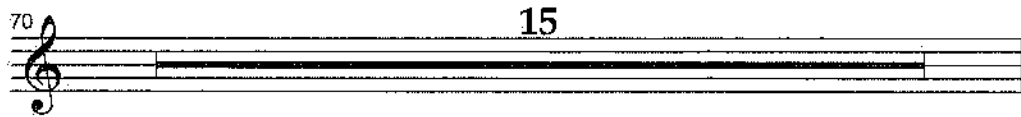




69

sun and the sand— for? You guessed— It's all for the best.

(JESUS comes down to join JUDAS and begins to perform another of his miraculous cheap-magic tricks. Showing us that he has nothing up either sleeve, he suddenly holds out his right hand and to an accompanying rim-shot, presto! A cane appears! JUDAS, not to be outdone, attempts to duplicate the feat. Twice, again accompanied by a rim shot, he holds out his right hand... but nothing happens. JESUS taps JUDAS' left hand with his cane, and accompanied by a last rim shot, a cane appears there. JUDAS and JESUS move downstage center with canes and sing their verses simultaneously while dancing a soft-shoe.)



15

<p>(2nd time even faster) (2nd time only JESUS:)</p> <p>85</p> <p>best.</p>	<p>JESUS: (2nd time JESUS and GROUP 1:)</p> <p>When you feel</p>
<p>(2nd time only JUDAS:)</p> <p>best.</p>	<p>JUDAS: (2nd time JUDAS and GROUP 2:)</p> <p>Some men are</p>

89

sad, Or un - der a
born to live at ease, Do-ing what they please, Rich-er than the



91

curse, Your life is bad,
bees are in hon - ey; Nev-er grow-ing old, Nev-er

94

Your pros-pects are worse. Your wife is
feel-ing cold, Pull-ing pots of gold from thin air.— The

97

sigh - ing, cry - ing,
best in ev-'ry town, Best at shak-ing down, Best at mak-ing

99

And your ol-ive tree is dy-ing, Tem-ples are grey-ing, And
moun-tains of mon - ey. They can't take it with



102

teeth are de - cay - ing, And cred - i - tors weigh - ing your
— them, But what do they care?

Detailed description: This block contains musical notation for measures 102 and 103. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the lyrics are placed below the notes. Measure 102 starts with a quarter rest, followed by eighth notes for 'teeth are de - cay - ing, And cred - i - tors weigh - ing your'. Measure 103 continues with '— them, But what do they care?'.

104

105

purse; Your mood and your robe
They get the cen - ter of the meat, Cush - ions

Detailed description: This block contains musical notation for measures 104 and 105. Measure 104 has a treble clef and a key signature of one sharp. The melody is on a single staff with lyrics 'purse; Your mood and your robe'. Measure 105 continues with 'They get the cen - ter of the meat, Cush - ions'.

106

Are both a deep blue, You'd bet that
on their feet, Hous - es on a street where it's sun - ny,

Detailed description: This block contains musical notation for measures 106 and 107. Measure 106 has a treble clef and a key signature of one sharp. The melody is on a single staff with lyrics 'Are both a deep blue, You'd bet that'. Measure 107 continues with 'on their feet, Hous - es on a street where it's sun - ny,'.

109

Job Had noth - ing on
Sum - mers at the sea, Win - ters warm and free, All of this and

Detailed description: This block contains musical notation for measures 109 and 110. Measure 109 has a treble clef and a key signature of one sharp. The melody is on a single staff with lyrics 'Job Had noth - ing on'. Measure 110 continues with 'Sum - mers at the sea, Win - ters warm and free, All of this and'.



111

you. Don't for-get that when you get to
we get the rest.— But who is the land for? The

115

heav-en, you'll be blest. Yes, it's all for the...
sun and the sand— for? You guessed— it's all for the...

119 **JESUS:** (*spoken*)
You must nev-er be— dis-tressed,
OTHERS:
Yes, it's all for— the...

123
All your wrongs will be re-dressed.
Yes, it's all for— the...



127 **JUDAS:** **JESUS, JUDAS:**

Some-one's got to be op-pressed! Yes, it's

OTHERS:

Yes, it's

131

all for the best!

all for the best!

SCENE SEVEN

(After the applause, JESUS begins to move on to the next lesson.)

JESUS

A sower went to sow some seeds...

(JESUS selects the shyest child to step forward and narrate the parable.)

SHY CHILD

(repeating, shyly)

A sower went to sow some seeds...

(JESUS encourages her to continue, and moves again to watch from the side of the stage. The SHY CHILD goes on, increasingly bravely.)

and as he sowed, some seed fell along the footpath...

(A CAST MEMBER plays the FALLING SEED. Coming downstage near SHY CHILD... and collapsing.)

...Where it was trampled on...



(The SHY CHILD makes trampling noises.)

(SHY CHILD)

...and the birds ate it up.

FALLING SEED

(enacting being eaten by birds)

Tweet, tweet, tweet.

(The SHY CHILD is pleased by the "power" she's had over this first character in her story, and she proceeds to the next with greater confidence.)

SHY CHILD

Some seed fell on a rock.

(A CAST MEMBER plays the ROCK SEED, crosses to the SHY CHILD and jumps into place. All the OTHERS jump as if the jump has made the stage bounce.)

...And after coming up, withered for lack of moisture.

(The ROCK SEED illustrates this with accompanying vocal grunts and groans. The SHY CHILD, now quite confident, crosses to the next group, which consists of the GOOD SEED, flanked by two WEED SEEDS.)

Some seed fell in among weeds...

(The GOOD SEED "grows.")

...and the weeds grew up with it...

(The two WEED SEEDS "grow" on either side of the GOOD SEED.)

...and choked it!

(The WEED SEEDS suddenly choke the GOOD SEED, who coughs feebly. The SHY CHILD crosses to the last group who have become distracted and are not paying attention.)

And some of the seed fell into good soil...



(There's a beat during which the GOOD SOIL GROUP don't react; then the GOOD SOIL LEADER realizes it's their turn.)

GOOD SOIL LEADER

Hey, that's us!

(The GOOD SOIL GROUP leaps up and begin waving their "leaves.")

SHY CHILD

(with a lavish gesture)

And it grew, and it yielded a hundred fold!

(The SHY CHILD, thrilled to have completed her storytelling successfully, bows repeatedly.)

JESUS

Now, if you have ears to hear, then listen... listen, for this is what the parable means. Do you know what the seed is?

SHY CHILD

A baby!

JESUS

Uh... no. The seed is the word of God...

(JESUS begins to explain the parable to the SHY CHILD, leading her from group to group. Until JESUS and the SHY CHILD get to them, each is frozen in the position in which they ended their previous pantomime.)

JESUS

(coming to the FALLING SEED)

...and that seed which fell along the footpath represents those who hear the Word, but then the Devil comes and carries them off for fear they should believe and be saved.

FALLING SEED

Oy!

JESUS

(coming to the ROCK SEED, still in a strangled position with his head down)

And that which fell upon the rock, oh, they receive the Word with joy when they first hear it, but they have no root and so in time of testing they desert.



(JESUS lifts the ROCK SEED's head and reacts with "Ugh!" to the strangled look on the ROCK SEED's face.)

(JESUS)

(coming to the GOOD SEED, still being choked by the WEED SEED)

And that which fell among the weeds, they hear the Word, but their further growth is impaired by cares...

("zaps" one WEED SEED)

...and wealth...

("zaps" the other WEED SEED)

...and pleasures of the world.

(JESUS makes thunder sound and the WEED SEEDS collapse. The GOOD SEED, thrilled to be released, starts to wave her arms about joyfully.)

(JESUS)

(to the GOOD SEED)

Oh, no, no, no! They bring nothing to fruit.

SHY CHILD

(smugly, to the GOOD SEED)

No fruit, *(name of ACTOR playing the good seed)*.

JESUS

(coming to the last group, which has once again lost interest and is drooping languidly)

But, that which fell among good soil... Hey, good soil, good soil!

(They perk up.)

...They hear the Word with a good and honest heart and through their perseverance yield a harvest.

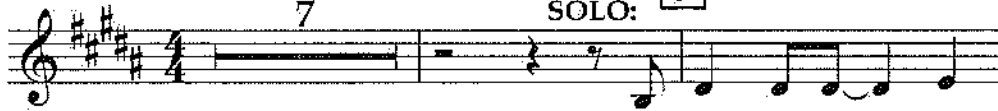


ALL GOOD GIFTS

Moderately

7

SOLO: 9



We plow the fields, and



scat - ter The good seed on the land, But



it is fed and wa-tered By God's al-might-y hand.



He sends the snow in win-ter The



warmth to swell the grain, The breez-es and the



sun-shine, And soft, re-fresh-ing rain.

26



All good gifts a - round us



30 Are sent from heav - en a - - bove.

33 Then thank the Lord, O, thank

36 the Lord For all his love.

(ALL form a group and sing to JESUS.)

40 10

50 **ALL:** We thank thee then O Fa - ther, For

53 all things bright and good, the seed time and the

56 har - vest, our life, our health, our food. No

59 gifts have we to of - fer For all thy love im -



62

parts, But that which thou de - sir - est, Our

65

(JESUS joins them in singing.)

hum - ble thank - ful hearts.

GROUP 1:
(opt. 8vb)

68

GROUP 2:
All good gifts a - round us

72

Are sent from heav-en a - bove.

76

SOLO:

So thank the Lord, O, thank the Lord

(GROUP:)

Ah.

79

for all his love. I

for all his love.





83 (SOLO:) 84

f real - ly want to thank you Lord, _____

(GROUP 1:)

(GROUP 2:)

All good

85

I _____ want to

gifts a - round _____ us _____

88

thank you Lord, Thank you for all _____ of your

Are sent from heav - en a - bove.

90

love. _____ I _____ want to thank _____ you Lord, _____

_____ All good

93

I want to thank you Lord, O,

gifts a - round us.

96 (SOLO:)

thank you Lord!

100

5

SCENE EIGHT

JESUS

Now, when the Son of Man comes in all his glory, with all his angels with him, he will sit in state on his throne, with all the nations gathered before him. And He will separate them into two groups, as a shepherd separates the sheep...

(JESUS indicates with a gesture that the GROUP should divide in half; he imitates a SHEEP.)

Maaaa!... from the goats... Baaah!

And then he will put the sheep on his right and the goats on his left...

(On the word "sheep" above, they become sheep and goats and mill around stage "baaa"-ing profusely. JESUS attempts to divide them into two groups, stage left and stage right.)

LOST SHEEP

Sheep on his right? Oh, that right!



JESUS

...And then he will say to those on his right: "Baa baa baa baa baa."

SHEEP

Baaaaaaa!

(JESUS quiets them, realizes the audience doesn't understand sheep language and resumes in English.)

JESUS

You have my Father's blessing. Come and enter the kingdom that has been ready since the world was made.

(The SHEEP file on all fours between JESUS' legs and under the sawhorse on which he is seated. JUDAS helps herd them behind the sawhorse.)

For when I was hungry you gave me food, when I was thirsty you gave me drink, when I was naked and without a home you took me to your house, and when I was ill and in prison, you came to my aid.

(A GOAT tries to sneak through. JESUS stops him.)

Hey, hey, hey get back there.

SNEAKY GOAT

Baah!

(The SNEAKY GOAT returns to his place in the goat line.)

JESUS

(referring to SHEEP, now gathered around his throne)
And then they will say to him:

SHEEP 1

Master, when was it we saw you hungry and gave you food, or thirsty and gave you drink?

SHEEP 2

Yeah, or in prison and helped you?



JESUS

(still referring to SHEEP)

And then he will say to them: Anything you did for one of your brothers here, however humble, you did for me.

SHEEP 3

Oh, I get it.

JESUS

(referring to GOATS)

And then he will say to those on his left...

GOATS

(hopefully)

Yeah?

JESUS

A curse is upon you!

GOATS

(cowering)

Baah!

JESUS

You go from my sight to the eternal fire...

(JESUS points stage left. The LOST SHEEP taps his knee and indicates stage right, JESUS stands corrected and points stage right.)

...to the eternal fire, that has been ready for you with the devil and all his angels. For when I was hungry, you didn't give me anything to eat; when I was thirsty, you didn't give me anything to drink; when I was naked and without a home, you didn't take me to your house; and when I was ill and in prison, you didn't come to my aid. And they will say to him:

GOAT LEADER

Aw, Master, if we'd a known it was you, we woulda taken you out...

(venomously to the SHEEP)

...for a couple of Lamb Chops!

(The SHEEP cower and the GOATS "baah" and "maah" angrily at each other.)



JESUS

And then he will say to them: Anything you did not do for one of my brothers here, however humble, you did not do for me.

GOATS

Baah!

JESUS

(to GOATS)
Go take your place in eternal punishment!

GOATS

Baah!

JESUS

But the righteous shall have everlasting life!

WE BESEECH THEE

Brightly 2 3 SOLO:

Fa-ther, hear Thy chil-dren's call,—

Hum-bly at Thy feet we fall,— Prod-i-gals, con-

(SOLO:)

fess-ing all,—

ALL:

We be-seech thee, hear us!

Detailed description: The musical score is written in G major (one flat) and 4/4 time. It consists of three systems of staves. The first system starts with a key signature change to G major and a 4/4 time signature. It includes a first ending bracket with a '2' and a second ending bracket with a '3'. The lyrics are 'Fa-ther, hear Thy chil-dren's call,—'. The second system continues the melody with lyrics 'Hum-bly at Thy feet we fall,— Prod-i-gals, con-'. The third system features a solo section with lyrics 'fess-ing all,—' and an all section with lyrics 'We be-seech thee, hear us!'. The music is primarily composed of eighth and quarter notes with some rests.





11 **SOLO:**

We Thy call have dis-o - beyed, In - to paths of

14

sin have strayed; And re-pen-tance have de - layed,

17 **(SOLO:)**

Come sing a-bout

ALL:

We be-seech thee, hear us!

19 **(SOLO:)**

love That caused us first to be.— Come sing a-bout

21

love That made the stone and tree. Come sing a-bout love

24 **ALL:**

That draws us lov - ing - ly, We be-seech thee,

26 27 (SOLO:) We come to

(ALL:) (spoken) hear us! Sick!

28 thee for cure, We seek thy mer-cy sure.

Guil-ty!

31 We long to be made pure, We be-seech thee,

E-vil! We be-seech thee,

34 hear us! We pray that we may see,—

hear us! Blind!



37 (SOLO:) We pray to be made free. We pray for

(ALL:) Bound! Stained!

40 sanc-ti - ty,— We be-seech thee, hear us! Come sing a-bout

We be-seech thee, hear us!

43 love That caused us first to be.— Come sing a-bout

Love!

45 love That made the stone and tree.— Come sing a-bout

Love!



47

love That draws us lov-ing - ly,—

Love! Love! That draws us lov-ing - ly,—

49 (SOLO:)

We be - seech thee, hear us!

(ALL:)

We be - seech thee, hear us!

51

Grant us hope from earth to rise, And to strain with

Grant us hope from earth to rise, And to strain with

54

ea-ger eyes, T'wards the prom-ised heav'n-ly prize;

ea-ger eyes, T'wards the prom-ised heav'n-ly prize;



57

We be-seech thee, hear us! Come sing a-bout
We be-seech thee, hear us!

Detailed description: This block contains musical notation for measures 57 and 58. The top staff is a vocal line in G major with lyrics: "We be-seech thee, hear us! Come sing a-bout". The bottom staff is a piano accompaniment line with lyrics: "We be-seech thee, hear us!".

59

love That caused us first to be,— Come sing a-bout.
Love!

Detailed description: This block contains musical notation for measures 59 and 60. The top staff is a vocal line with lyrics: "love That caused us first to be,— Come sing a-bout.". The bottom staff is a piano accompaniment line with lyrics: "Love!".

61

love That made the stone and tree.— Come sing a-bout
Love!

Detailed description: This block contains musical notation for measures 61 and 62. The top staff is a vocal line with lyrics: "love That made the stone and tree.— Come sing a-bout.". The bottom staff is a piano accompaniment line with lyrics: "Love!".

63

love, Love, Love. Come on sing a-bout
Love! Love! Love! Love!

Detailed description: This block contains musical notation for measures 63 through 66. The top staff is a vocal line with lyrics: "love, Love, Love. Come on sing a-bout". The bottom staff is a piano accompaniment line with lyrics: "Love! Love! Love! Love!".



65

love, Love, Love. Come on sing a-bout

Love! Love! Love! Love!

67

love, love._____

Love! Love! That draws us lov-ing - ly;—

69

We be - seech thee, hear us!

We be - seech thee, hear us!

71

ALL:

Boom, chic - a-boom, chic - a-boom chic - chic, chic - a -

72

boom-a, chic - a - boom - a, chic - a - boom chic - chic,

73

Chic-chic! Boom-chic!



SCENE NINE

FIRST NARRATOR

(the following story is enacted by the OTHERS)

Once upon a time there was a man who had two sons, and the younger said to his father: "Father, give me my share of the property." So, he divided his estate between them. A few days later, the younger son turned the whole of his share into cash and left home for a distant country, where he squandered it in reckless living. He had spent it all, when a severe famine fell upon the country, and he began to feel the pinch. (Ouch!) So he decided to attach himself to one of the local landowners...

(The SON attaches himself with a sucking sound to the LANDOWNER.)

...Who sent him on the farm to mind the swine.

LANDOWNER

(ordering the SON)

Swine!

SON

Swine?

PIGS

Pigs!

FIRST NARRATOR

He would have been glad to have filled his belly with the pods that the pigs were eating...

(The SON gets down to try to eat with the PIGS, but they shoo him off.)

PIGS

Oink, oink, buster!

FIRST NARRATOR

...But no one gave him anything. Then he came to his senses (BOING!) and said: "How many of my father's paid servants have more food than they can eat, and here I am starving to death? I will set off and I will go to my father and I will say to him: 'Father, I have sinned against God and against you; I am no longer fit to be called your son; treat me as one of your paid servants.'"



(FIRST NARRATOR)

So he set out for his father's house, but while he was still a long way off, his father saw him and his heart went out to him. (Lub-dub, lub-dub, lub-dub, lub-dub) The son ran to meet his father, threw his arms around him, and kissed him, saying: "Father, I have sinned against God and against you; I am no longer fit to be called your son; treat me as one of your paid servants." But the father called to one of his servants: "Quick, fetch me my robe, my best one. Put a ring on his finger and shoes on his feet and bring the fatted calf and kill it. And let us have a feast to celebrate the day, for this son of mine was lost and is found." And the festivities began!

(ALL begin enacting festivities. The ELDER SON joins the action as a SECOND NARRATOR takes over the dialogue.)

SECOND NARRATOR

Now, the elder son was out on the farm, working. (Whew!) And on his way back, as he approached the house, he heard music and dancing. He called to one of the servants and asked him what it meant. The servant said: "Uh, uh, uh, your nephew – nope, nope, nope, your cousin – nope, nope, your brother, yup, your brother's come back home again and your father's killed the fatted calf 'cause he has him back safe and sound, yup, yup, yup!" But the brother was...

(The ELDER SON enacts being boiling mad. The SECOND NARRATOR watches him, searching for the right word to describe what he sees.)

...irritated.

ELDER SON

Oh, c'mon!

SECOND NARRATOR

He was pretty darned mad! And refused to go in the house. The father came out and pleaded with him but he retorted, saying:

(The ELDER SON elaborately acts out the speech, illustrating virtually every word.)



(SECOND NARRATOR)

"You know how I've worked for you all these years and I never once disobeyed your orders and you never gave me so much as a kid for a feast with my friends. But! Once this son of yours turns up, after running through your money with his women, you kill the fatted calf for him!"

(After the ELDER SON's excitement, he strides away grandly, hopefully accompanied by audience applause. The FATHER, acts out the next section.)

"My boy," said the father, "You are always with me and everything I have is yours. Now, how could we help but celebrate this happy day, for your brother here was dead and has come back to life" - metaphorically speaking - "was lost and is found."

(As pantomime continues, the FATHER attempts to reconcile the two SONS. The ELDER BROTHER is extremely unwilling. Twice he is brought to his BROTHER, and twice he can't help but visit some sort of comic pantomime violence upon him. Finally JESUS steps in to urge the reconciliation also.)

ELDER BROTHER

No, I don't wanna. Please don't make me, Jesus... Oh, all right!

(And the SONS make up and embrace as all cheer. JESUS begins a high energy transition, chanting in rhythm. The beat is that of "Light of the World," and eventually the music will enter in the same tempo in which JESUS starts it.)



LIGHT OF THE WORLD

Funk ♩ = 108

3

JESUS:

Is there a

5

man am - ong you Who would of - fer his son A stone

6

— if he asks for bread?

ALL:

Is there a

7

man am - ong you Who would of - fer his son A stone

8

(JESUS:)

A

(ALL:)

— if he asks for bread?



9

snake if he asks for fish? Well if

No!

10 (JESUS:)

you then— Bad as you are— Now

11

know how to give your chil-dren What is good for them—

12

How much more will your heav-en-ly father give good things...

14 JESUS:

...To

ALL:

Good things, Good things, Good things, Yeah!

15

those who ask— for them. Al - ways treat



16 (JESUS:)

oth-ers As you would have them treat you! Well

ALL:

Oh Yeah!

18

that is the law and the proph - ets.

The law and the

(ALL:)

19

proph - ets, The law and the proph - ets, The law and the

20 (Music comes in. The CAST continues to chant over the intro.)

pro - phets, The law and the pro-phets, The law and the

21

pro-phets, The law and the pro-phets, The law and the

22 SOLO 1: (The lyric, "You are the light of the world" is addressed to the audience.)



You are the light of the world! —



pro - phets



24 **SOLO 2:**


 You are the light of the world.

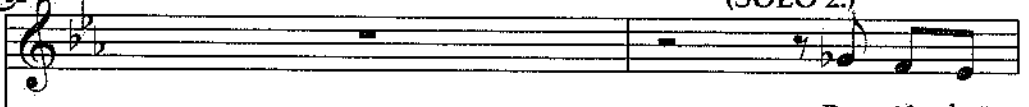

25 **SOLO 1:**

 But if that light's un-der a bush-el, It's lost
(SOLO 2:)


27

 some-thing kind of cru-cial.
ALL:

 You've got-ta stay bright To be the

29 **(ALL:)**

 light of the world.

30 **SOLO 2:**

 You are the salt of the earth.

32 **(SOLO 2:)**

 But if that
SOLO 1:

 You are the salt of the earth.



34 (SOLO 2):

salt has lost its flav - or, It ain't got—

35

much in its fav - or.

ALL:

You can't have that fault And be the

37 (ALL:)

salt of the earth. So let your light so

39

shine be - fore men. Let your light so

41

shine, So that they might know some kind-ness a - gain.

44

We all need help to feel fine.—

46 SOLO 1:

You are the Cit-y of God.—



48 (SOLO 1):
But if that

SOLO 2:
You are the Cit-y of God.---

50 (SOLO 1):
cit - y's on a hill,--- It's kind of hard---

51 (SOLO 1):
--- to hide it well.---

ALL:
You've got-ta stay pret - ty in the

53 GROUP 1:
light so

GROUP 2:
Cit-y of God. So let your light so

55
shine be - fore men.--- Let your

shine be - fore men.--- Let your





56 (GROUP 1:)

light so shine, So that they

(GROUP 2:)

light so shine, so that they

58

might know some kind - ness a - gain.

might know some kind - ness a - gain.

60

We all need help to feel fine._____

We all need help to feel fine._____

62 SOLO 2:

You are the light of the world._____

54 (SOLO 2:)

But... the

SOLO 1:

You are the light of the world._____

66

tall-est can-dle-stick Ain't much good— with-out a wick.—

ALL:

You've

68

got-ta live right To be the light of the world.

(The CAST dances as the music continues. Their mood is light-hearted and celebratory. Now that they are a community they expect their joy to go on forever. JESUS watches them for a moment, pensive. Clearly, he is hesitant to embark on the next stage of the journey. He finally breaks into their merriment.)

JESUS

Stop!

SCENE TEN

(The music stops and all turn to look at him.)

(JESUS)

This is the beginning.

(And with that one sentence, we realize that all that has gone before has been preparation. He has spent this time forging a community of these people so that now they can join him in the real work he has come here to do.)

(JESUS begins to cross away and the SOLOIST stops him with her voice.)



Script Addendum #2 (After “Light of the World”)

[During the preceding celebrations of Light of the World, some of the cast have set up the Pharisees scene. The Pharisees have dressed themselves with additional costume pieces and accessories and positioned themselves on the trunk to resemble a three-headed idol. The Pharisees are grand, grandiose, and self-important, yet highly aware of public opinion – in other words, they’re politicians.]

PHARISEE #1

By whose authority are you acting like this?

PHARISEE #2

Who gave you this authority?

JESUS

Well, I have a question for you. Answer it and then I’ll tell you by whose authority I act. The baptism of; was it from God or was I from man?

(The Pharisees nervously confer among themselves)

PHARISEE #3

If we say, “from God,” he will say, “Then why did you not believe?”

PHARISEE #2

But if we say “from man” ...

PHARISEE #3

...the people will be angry...

PHARISEE #1

...for they took John as a prophet.

(The Pharisees reach a decision and, thinking they have avoided a trap, reply smugly.)

PHARISEES

We do not know.

JESUS

Then neither will I tell you by whose authority I act, but I have a story for you: A man had two sons.

(He motions to JUDAS, who crosses to JESUS and enacts the story it in pantomime.)

He went to the first, and said, “My son, go and work in the vineyard today.” “I will go,” said the boy, but he never went. Then the father said to the second,

“Now go my son, go and work in the vineyard today.” “I will not go,” said the son, but later on he changed his mind and went. Now which of these two did as his father wished?

PHARISEES

The second.

JESUS

And I tell you this: Tax gatherers are entering the kingdom of heaven ahead of you because when Jogn came and showed you the right way to live, you didn't believe him, but the tax gatherers did. And when you saw this, you did not change your minds and follow him.

PHARISEE #2

Master, you are “honest.” Give us your ruling on this: Are we or are we not permitted to pay taxes to the Roman emperor?

JUDAS

Hypocrites!

JESUS

Show me the money in which the tax is paid.

(The Pharisees behave as a register/ATM and produce an invisible coin they flip to Jesus.)

Well, now, whose head is on here, whose inscription?

PHARISEE #1

Caesar's

JESUS

The pay Caesar what is due Caesar but pay God what is due God.

PHARISEE #3

Master, what is the greatest commandment of them all?

JESUS

Thou shalt love the Lord, your God, with all your heart and soul this is the greatest commandment. And the second is like it: thou shalt love thy neighbor as thyself. All the rest of the law, and all that the prophets have written, is based on these first two.

(JESUS turns away from the Pharisees and addresses the audience in frustration.)

The doctors of the law and the Pharisees sit in the chair of Moses therefore listen to what they say, but do not follow their practices. For they say one thing and do another. Everything they do is done for show. They like to be greeted respectfully in the streets and to be called “teacher,” but you must not be called teacher for you have one teacher: the Messiah, and you must call no man on earth “rabbi” for you have one Rabbi and He is in Heaven.

“ALAS FOR YOU”

ALAS, ALAS, FOR YOU LAWYERS AND PHARISEES
HYPOCRITS THAT YOU ARE
SURE THAT THE KINGDOM OF HEAVEN AWAITS YOU
YOU WILL NOT VENTURE HALF SO FAR
OTHER MEN THAT MIGHT ENTER THE GATES YOU
KEEP FROM PASSING THROUGH!
DRAG THEM DOWN WITH YOU!

JUDAS

Hypocrites!

JESUS

YOU SNAKES, YOU VIPER'S BROOD
YOU CANNOT ESCAPE BEING DEVIL'S FOOD!
I SEND YOU PROPHETS, I SEND YOU PREACHERS
SAGES AND RAGES AND AGES OF TEACHERS
NOTHING CAN MAR YOUR MOOD

ALAS, ALAS, FOR YOU LAWYERS AND PHARISEES
HYPOCRITS TO A MAN
SONS OF THE DOGS WHO MURDERED THE PROPHETS
FINISHING OFF WHAT YOUR FATHERS BEGAN
YOU DON'T HAVE TIME TO SCORN AND TO SCOFF
IT'S GETTING VERY LATE!
VENGEANCE DOESN'T WAIT!

YOU SNAKES, YOU VIPER'S BROOD
YOU CANNOT ESCAPE BEING DEVIL'S FOOD!
I SEND YOU PROPHETS, I SEND YOU PREACHERS
SAGES AND RAGES AND AGES OF TEACHERS
NOTHING CAN MAR YOUR MOOD

BLIND GUIDES, BLIND FOOLS
THE BLOOD YOU SPILT
ON YOU WILL FALL!
THIS NATION, THIS GENERATION
WILL BEAR THE GUILT OF IT ALL!
ALAS, ALAS, ALAS, FOR YOU!
BLIND FOOLS!!

(All on the floor below stage begin wailing and moaning, representing the Wailing Wall. This continues until Jesus' clap.)

JESUS

Oh, Jerusalem!

ALL

Oh, Jerusalem!

JESUS

City that stones the prophets and murders the messengers sent to her. How often have I longed to gather your children... The birth pangs of a new age begin! For as things were in Noah's days...

"NOAH"

Happy Noah's Days!

JESUS

...So will they be when the son of man comes.

"NOAH"

C'mon animals. C'mon. There's a 73% chance of rain!

(Others become animals. They are ushered onto the stage, up to the "ark" and begin sailing)

JESUS

For in the days before the flood, men ate and drank and married and knew nothing until the flood came and swept them away.

(All enact drowning, whirling around in the waters as the ark is disassembled)

ALL (AD LIB)

Master, save us! Are you not afraid we shall be drowned! Save us!

JESUS

Have you no faith? Peace. Be still. *(And ALL are still)* For when the son of man comes, there will be men... *(Snaps, and MEN go SR)* ... Working in the fields. *(The pantomime working)* And of these men working, one will be taken and the others left. Women... *(Snaps, and WOMEN go SL)* ...Grinding at the wheel. *(They pantomime the churning of a wheel).* And of these women grinding, one will be taken and the others left. So, keep awake then, for you do not know on what day your Lord is to come.

ALL

Heyyy!

(ALL continue having fun with their working and grinding – Elliot has too much fun and three accusers bring her forward)

ACCUSER #1

Master, this woman was caught in the very act of sin and in the law that Moses laid down such women are to be stoned.

ACCUSER #2

Yeah, that's right. What do you say about that, partner?

JESUS

That the one of you who is without sin shall throw the first stone.

(ACCUSERS quickly raise their arms, each holding an item of garbage, prepared to throw it at ELLIOT. She cowers. They freeze with their arms in the air, each of them thinking about what JESUS has said. They indicate to each other, "Go ahead" and "You first")

ACCUSER #3

Oh, wow.

(They give up one by one and drop or toss away their garbage. Annoyed that their fun is ruined, and walk away ashamed. JUDAS picks up the garbage, exits, and ELLIOT is left alone. JESUS has observed all of this.)

JESUS

Where are they now? Has no one condemned you?

ELLIOT

No one.

JESUS

Nor do I condemn you. You may go. Do not sin again.

(JESUS crosses around her to go SL and is stopped by ELLIOT singing)

“BY MY SIDE”

ELLIOT

Where are you going?

Where are you going?

Can you take me with you?

For my hand is cold and needs warmth

Where are you going?

ELLIOT & VOICE 2

Far beyond where the horizon lies

Where the horizon lies

And the land sinks into mellow blueness

ELLIOT

Oh please, take me with you

Let me skip the road with you

I can dare myself

I can dare myself

I'll put a pebble in my shoe

And watch me walk

I can walk and walk

I shall call the pebble Dare

We will walk

VOICE 2

Oh, please

I can dare

Watch me walk

I shall call the pebble Dare

We will talk together

ALL

I can walk

BEAUTIFUL CITY

Moderately $\text{♩} = 90$ 5 SOLO:

4

Out of the ruins and rub - ble

7

Out of the smoke— Out of our night

10

— of strug - gle, Can we see— A ray of hope.

13

One— pale— thin ray— Reach - ing for— the day.

17

— We— can build— A beau - ti - ful cit - y, Yes,

19

— we can Yes, — we can, — We— can build— A



22


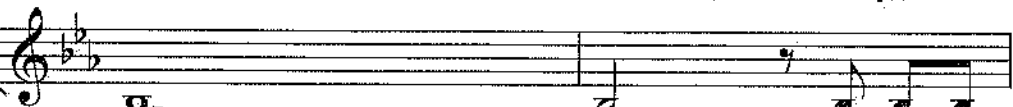
beau - ti - ful cit - y, — Not a cit - y of an - gels But





24 
 we can build a cit-y of man. When your trust

27 (SOLO:) 
 Is all but shat - tered, when your
 ALL: 
 Ooh, _____

29 
 faith is all but killed; You can

 Ooh, _____

31 
 give up Bit - ter and bat - tered, Or you can

 Ooh, _____ Or you can

33 
 slow - ly start to build A
 35 
 slow - ly start to build A



36 (SOLO:)
 beau - ti - ful cit - y, Yes, — we can Yes,
 (ALL:)
 beau - ti - ful cit - y, Yes, — we can Yes,

38
 — we can. — We — can build — A
 — we can. — We — can build — A

40
 beau - ti - ful cit - y, — Not a cit - y of an - gels. But
 beau - ti - ful cit - y, — Not a cit - y of an - gels

42 (SOLO:) *rall.* Moderately
 fi - nal - ly a cit - y of man.



JESUS

I tell you this: One of you among us will betray me.

(There is a moment of stunned silence. They each ask in turn:)

OTHERS

Can it be me, Lord?

(The last one to speak must be JUDAS.)

JUDAS

Rabbi, can you mean me?

JESUS

The words are yours. Do quickly what you have to do.

(JUDAS looks at JESUS and the others for a moment. All eyes are on him. Then he gets up and runs out. The sound of a door slamming is heard. JESUS turns back to the others, who sit there stunned and confused. He picks up a matzoh and says the Hebrew blessing for bread over it.)

Baruch atah Adonoy, Eloheinu melech ha-olum, Ha-mo-tzi lechem min ha-aretz.

(JESUS gives each of the others a piece of the matzoh.)

Take this and eat; eat for this is my body.

(The OTHERS eat the pieces of matzoh as JESUS pours wine into two paper cups, while saying the Hebrew blessing for wine.)

Baruch atah Adonoy, Eloheinu melech ha-olum, borei p'ri hagafen.

(He gives the cups to the people on either side of him.)

Take this and drink for this is my blood...

(They drink and pass the cups down so all can drink during the following.)



(JESUS)

...the blood of the covenant shed for the forgiveness of sins. And I tell you I shall never again drink from the fruit of the vine until I drink it again with you in the Kingdom of my Father.

(Each member of the CAST crosses to JESUS and says goodbye as they greeted him in the opening scene.)

Stay here while I go over there to pray. My heart is ready to break with grief.

(He starts to cross downstage left, turns back to the group, and asks them with some urgency:)

Stop here and stay awake with me.

(JESUS continues to downstage left and kneels there to pray. The OTHERS, still in their circle around the "Table," entwine arms and begin rhythmic breathing, indicating that they have fallen asleep, their right arms rising and falling in rhythm. Their rhythmic breathing continues under JESUS' next lines, gradually building.)

(He kneels and looks Heavenward.)

Father, if it be possible, let this cup pass me by.

(He pauses a moment, then accepts his fate, almost as if he has heard an answer.)

Yet not as I will, but as thou wilt.

(JESUS rises, and as he crosses back to upstage center, he sees that the others have fallen asleep and calls to them in anguish.)

What!? Could none of you stay awake with me one hour? Stay awake and be spared the test!

(Again looking Heavenward, he cries out.)

Oh, the spirit is willing but the flesh is weak.



ALL

(Reaching for him, they speak as if they are still dreaming, so that the lines overlap.)

Everyone else may fall away on your account, but I never will.

JESUS

(furious)

I tell you this. Tonight before the cock crows, you will all betray me three times.

(ALL resume their rhythmic breathing, increasing in tempo and volume, as JESUS crosses to downstage right and cries one last time to the heavens.)

Father, if it be not possible for this cup to pass me by without my drinking from it, THY... WILL... BE... DONE!

(JESUS lowers his head a moment, and then raises it and looks straight out. On his face is a look of serene acceptance. He is ready for what is to come. There is a moment of silence. And then, the sound of a door slam. The OTHERS wake, startled. JUDAS runs onto the stage. ALL watch him. He looks at JESUS for a moment and approaches him. But at the last moment, he changes his mind, turns and attempts to go. He runs into a pantomime wall. He feels the wall for a moment, in classic pantomime style, and finds it is solid and there is no way around it. He turns and tries to escape upstage, but runs into another wall. The same downstage. He is "walled in" on three sides. With horrified disbelief, he reaches toward JESUS and finds that there is no wall there. That is the only way open to him. Reaching, he falls in that direction. He puts his arms around JESUS and embraces him. JESUS holds him for a moment, then holds him away and looks into his eyes.)

Friend, do quickly what you have to do.



(JESUS kisses JUDAS on the cheek, and JUDAS flinches as if the kiss has burned him. JESUS kisses the other cheek, and then faces front, the serene expression still on his face. JUDAS pauses a moment, then gets to his feet and takes out a police whistle. He blows a shrill blast on the whistle. Loudly and harshly, JUDAS starts singing an old-style circus tune, as if he has now become the ringmaster. He rolls up his sleeves like a magician, revealing a red ribbon tied to each of his wrists. He stands above JESUS' arms outstretched and raises his eyes heavenward. Then with a sudden movement, he grabs JESUS under the arms and begins to drag him back towards the fence. The stage is flooded in white light. ALL rush to the wall, except a CAST MEMBER, who grabs a prop and raises it to strike JUDAS.)

(JESUS)

Put down the sword; he who lives by the sword, dies by the sword.

(The CAST MEMBER throws down the prop sword and throws himself on the fence. JUDAS drags JESUS upstage center and stands him on an orange-crate in preparation for the crucifixion. During the following, JUDAS takes the red ribbons and ties JESUS' outstretched arms to the fence.)

Do you not suppose that I could appeal to my Father, who would at once send to me twelve legions of angels to come to my aid? Do you take me for a bandit that you come after me with swords and cudgels? Day after day I sat teaching in the synagogue and you didn't come after me then.

(JUDAS' preparations are completed and JESUS is tied to the fence. JUDAS throws himself on the fence near JESUS, as JESUS cries out.)

But all this has happened to fulfill what the prophets have written!



(Searing electric music sounds as JESUS and the OTHERS writhe, as if electrified.)

FINALE

Slow and steady ♩ = 66

5 JESUS:
p Oh, God, I'm bleed-ing! Oh, God, I'm

9 ALL: (softly)
bleed - ing! Oh, God, — you're

(And once again, they writhe as if electricity courses through them.)
11 2 JESUS:
bleed - ing. Oh, God, I'm

15 ALL: (softly)
dy - ing. Oh, God, you're dy - ing.

18 JESUS:
Oh, God, — I'm dy - ing.

(There is a long music break, during which all writhe, screaming and wailing. Then, as if the electric current has suddenly been switched off, ALL drop to the floor, slumped near the fence, as JESUS' body slumps.)

20 9





poco rit. $\text{♩} = 60$ *meno mosso*
29 **30** JESUS: (*weakly*) ALL: (*softly*)
Oh, God, I'm dead!— Oh, God, you're dead!—

34
Oh, God, you're dead!— Oh, — God, you're

(There is a moment of stillness as the lights almost fade to black. Then very softly at first, we hear the OTHERS singing as the lights slowly begin to come up again.)

37
dead!—

$\text{♩} = 72$ *più mosso* (ALL slowly move to JESUS' body and begin a slow rhythmic pantomime walk downstage, as if leading a cortege.)
39 ALL: (*softly*)

Long live God, — Long live God, — Long live God, —

42
Long live God. Long live God, — Long live God, —

45 **47** $\text{♩} = 76$
Long live God, — Long live God. Long live God, —

48

Long live God, ——— Long live God, ——— Long live God.

(ALL continue to pantomime walk towards the audience, slowly moving to the apron of the stage.)

51

GROUP 1:

Pre - pare ye — the way of — the Lord,

GROUP 2:

Long live God, ——— Long live God, ———

53

55 Brisk.

pre - pare ye — the way of — the Lord. ———

Long live God, ——— Long live God. ———

57 *molto rall.*

The Lord!

The Lord!

(JESUS and COMPANY run back in for the curtain call, a rhythmic and joyous reprise of "Day By Day.")



BOWS

Bright $\text{♩} = 138$

4 5 ALL:

Day by day, —

7 Day by day, Oh, — dear

10 Lord three things I pray: —

13 To see thee more clear - ly, Love thee more dear -

16 - ly, Fol-low thee more near - ly, —

19 1. 2. GROUP 1:
Day by day, — Day by day, by day,
GROUP 2:
Day by day, —



The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of seven staves of music. The first staff includes a tempo marking 'Bright' and a metronome marking '♩ = 138'. There are two measures of rest, numbered 4 and 5, followed by the lyrics 'Day by day, —'. The second staff continues with 'Day by day, Oh, — dear'. The third staff has 'Lord three things I pray: —'. The fourth staff has 'To see thee more clear - ly, Love thee more dear -'. The fifth staff has '- ly, Fol-low thee more near - ly, —'. The sixth and seventh staves are for a group performance, with 'GROUP 1' and 'GROUP 2' parts. The first part of the sixth staff has two endings: '1. Day by day, —' and '2. Day by day, by day,'. The seventh staff has 'GROUP 2: Day by day, —'.



23

Day by day, by Day, by day, by

Day by day, by Day, by day, by

25

day. _____

day. _____

THE END

