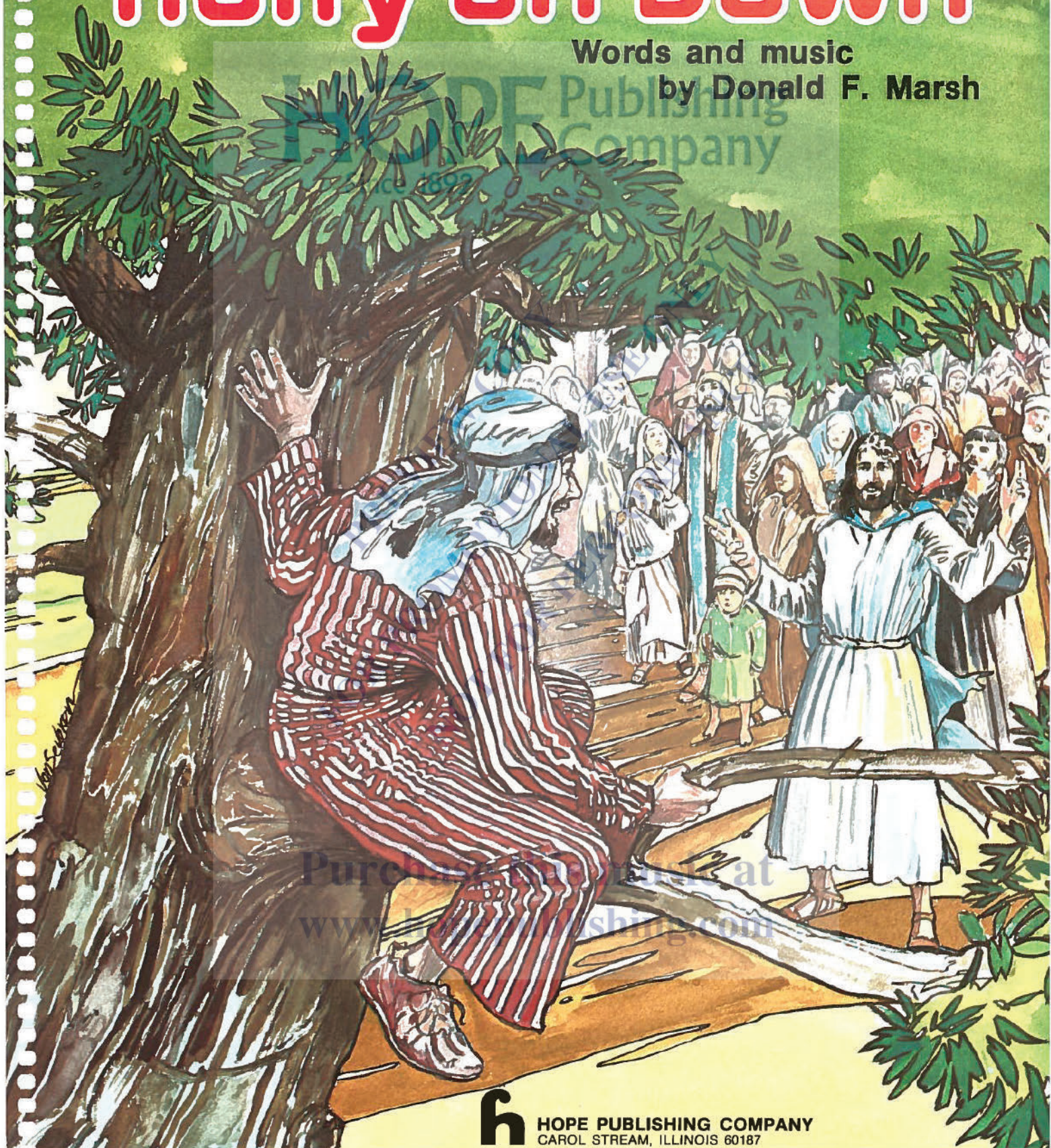


A MUSICAL FOR YOUNG VOICES BASED ON
THE STORY OF ZACCHAEUS (Luke 19:1-10)

Hurry on Down

Words and music
by Donald F. Marsh



HOPE Publishing Company

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by Donald F. Marsh

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FOREWORD

"Hurry On Down" tells the story of the transformation of the tax collector, Zacchaeus, when Jesus broke into his life. The Scriptures do not detail just how that change took place. But it's enough to know that Jesus wrought the change according to who, when and where Zacchaeus was, just as he relates to us today according to who we are in our contemporary circumstances. It is my hope that this re-telling of Zacchaeus' story may help set the stage for that kind of thing to happen in the lives of those who hear it - - and particularly in the lives of the children who present it! The story of Zacchaeus is found in Luke 19:1-10. The Today's English Version of the New Testament was used as the basis of "Hurry On Down." If the musical is presented in the context of a congregational worship service, you may want to read that passage of Scripture in preparation for hearing it sung.

"Hurry On Down" is dedicated to my wife, Helen, who has encouraged me greatly through the years in these endeavors at creative writing, and who has taught me much about how children learn and grow.

My thanks go to her and our sons, Steve and Dave, and to Shirley and Sue Jeambey, all of whom helped in putting together a trial production tape of "Hurry On Down," which proved to be very useful.

My special gratitude goes to the Sunshine Singers of St. Mark's United Methodist Church, Lincoln, Nebraska, to Linda Volland, their very capable director, and to their accompanist, Betty Whitney, for premiering "Hurry On Down," with all the helpful refining that brought it about. Thanks also to the Children's Choir of First United Methodist Church, Cozad, Nebraska, and their pastor-director, Rev. Ron Roemmich, for giving it a second trial run. And I have appreciated, as always, the helpful guiding hand and support of the Agape crew along the way.

CAST

Zacchaeus (pronounce "Zack-KEE-us")

Jesus

Zacchaeus' wife, children, servants, and others of his household

Choir/Citizens of Jericho

Soloists and one-liners as indicated or desired

Dancers (optional)

The Narrators (These can be combined for fewer persons, or spread out to include more. But they'll seem more real if you invest each of them with specific personality characteristics, such as:)

Steve: Enthusiastic, friendly - - a leader

Beth: Practical, initiator, wants everyone to be included

Paul: Your walking Bible encyclopedia - - but not a know-it-all

Anna: Bubbly, dramatic, with a flair for acting things out

Dan: The joker in the crowd - - but interested in what's going on

Martha: the poet - - introspective, with quiet wisdom and a way with words

INSTRUMENTS

Piano, rather than organ (could add organ for Nos. 7, 10 & 12)

Guitar (chords are marked)

Drums would help on the rhythm pieces (other rhythm instruments could be effective, if used judiciously: tambourines, blocks, sticks, castanets, bongos)

Special parts are included for:

B♭ trumpet; No. 4

Violin; No. 7

Descant instrument (flute, recorder, harmonica, violin, organ stop); No. 12

Some kind of funny noisemaker for No. 9

Add others as available in your group, at your discretion: for example, a harp could be nice for No. 8, accordion with Nos. 1 & 12.

A full accompaniment tape is available from the publishers.

PROPS

A tree, off to one side, for Zacchaeus to climb (ladder, stool, chair, pulpit, decorated with green branches and leaves).

Small table (not set) for Zacchaeus' home. (It may be put in place during the introduction to No. 8, and removed for No. 11.)



Can be done with no costuming or in choir robes. "Bible-time" costumes would add color and interest. Make Zacchaeus and Jesus stand out.

SOUND SYSTEM, LIGHTING, CHOREOGRAPHY

At your discretion, with what's available. Microphone(s) would help. (Some dancing could be especially nice with No. 6, beginning at Measure 24.)

PERFORMANCE HINTS

- Nos. 1 & 13 are the "bookends" for the story, and should be sung straightforwardly to the audience. Set an affirmative mood!
- No. 2: The words here should be spoken in a natural speaking rhythm.
- No. 4: Could be lifted as a Palm Sunday anthem - - perhaps as a "teaser" for the whole performance.
- No. 5: If you want to divide boys from girls in one song, this would work well. Stanzas 1 & 2 can be rather funny, with a switch to poignancy on the 3rd stanza.
- No. 6: This can be your big "production" number - - the title piece. Make it a real celebration of Jesus' coming.
- No. 7: While the thoughts are Zacchaeus', allowing another person to sing the words while Zacchaeus thinks them would spread the solos around. An interpretive dance could add a nice touch here.
- No. 8: Makes a nice table grace (in two-part canon form) on its own.
- No. 9: Ham this one up all you want, for a touch of humor.
- No.10: Is Zacchaeus' act of confession. Make it serious and meaningful, with lots of expression. Not too fast.
- No.11: Is the musical climax.
- No.12: Is the "message song."
- No.13: Is a kind of sending-out benediction.

As a rule, let the choir members sit during the Narrator's conversations.

REMEMBER: What happens during the preparation of a children's musical is probably more important than what happens during the performance. Make it a good experience for all!

HURRY ON DOWN

1. Zacchaeus Was His Name

Moderately; triplet feel (♩ = 138)

DONALD F. MARSH

E♭ Cm Fm7 B♭7 E♭ Cm Fm7 B♭7

5 E♭ Cm Fm7 B♭7 E♭ Cm Fm7 B♭7

CHOIR: mf E♭ 10 E♭7 A♭7 E♭

Once, in the cit - y of Jer - i - cho, Man - y long years_ gone by, — The

G7 Cm 15 Fm7 B♭7

chief tax col - lect - or was a He - brew man_ Who made his peo - ple cry. — He

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E_b *E_b7* *G7*

gath-ered the tax-es__ to send to Rome,__ Al-ways add-ing ex-tra pad-ding for his

(20) *Cm* *A_b* *B_b7* *Cm* *B_b7* *E_b* *E_bm* *C7*

own sweet home:___ Zac - chae - us___ was his name. Oh yes, Zac -

F7 *A_bm* *B_b7* *E_b* *B7* (25) *E*

chae - us was his name. ___ Je - sus was pass-ing through

E7 *A7* *E*

Jer - i - cho, ___ Need-ed ___ a place to stay. ___ He asked Mis-ter Mi-ser ___ to

(30) *G#7* *C#m* *F#m7* *B7* *E*

be his host, ___ And keep him through the day; ___ A man most re-gard-ed as a

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E7 (35) G#7 C#m A

com - mon crook_ For ex - tor - tion of a por - tion of the tax he took: - Zac -

B7 C#m B7 E Bm C#m F#7 Am B7 E (40) C7

chae - us_ was his name. Oh yes, Zac - chae - us was his name, -

F F7 Bb7

Hear, now, a stor - y of Jer i - cho, - Back in the Ho - ly Land. -

F (45) A7 Dm

Some peo - ple find_ it quite un - fair, - And

Gm7 C7 F

hard to un - der - stand, - They think it's a puz - zle, and com -

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(50) F7 A7 Dm Bb

plete - ly odd — That a ze - ro is a he - ro in the mind of God: — Zac -

C7 Dm C7 F Cm D7 (55) G7 Bbm C7 F Cm D7

chae-us — was his name. Oh yes, Zac - chae - us was his name. — Oh yes, Zac -

G7 Bbm C7 *rit.* F Bb7 (60) F6 (All sit except speakers.)

chae - us was his name. —

BETH: I didn't remember that Zacchaeus lived in Jericho. Lots of things happened in Jericho, didn't they?

STEVE: When you're talking about the oldest city in the world, I guess you could expect that lots of things would have happened there over the past nine-thousand years!

BETH: But really *special* things—in the *Bible*, I mean—that happened in and around Jericho.

PAUL: Sure, Steve, like Joshua fighting the Battle of Jericho, when the walls came tumbling down. That was when the Israelites were settling the Promised Land, after forty years of wandering in the wilderness.

MARTHA: And Jericho was where Elisha changed the brackish water into pure water.

DAN: What's "brackish"?

STEVE: What's it sound like?

DAN: Not good.

OTHERS: Right!

ANNA: (with a dramatic flair) And wasn't the Good Samaritan on the road from Jerusalem to Jericho when the thieves robbed him and beat him up? (Imagines fighting.)

PAUL: Right road, wrong character. It was the Good Samaritan who came along and *helped* the man who was robbed on the way to Jericho.

BETH: And like the song said, it was in Jericho that Jesus saw Zacchaeus up in a tree. So that's where our story begins today (night).

DAN: Up a tree?

BETH: No, not yet, Dan! But in Jericho. Jesus was on his way to Jerusalem when he went through Jericho and ran into—good old Zacchaeus!

PAUL: *Bad* old Zacchaeus, you mean. He was a traitor. He collected taxes from his own people to send to the Roman rulers. He was a *crooked* tax collector, at that. He probably even cheated his friends.

STEVE: What friends? I didn't think Zacchaeus *had* any friends.

2. It's Not Easy to Like a Tax Collector

With tongue-in-cheek exaggeration (♩ = 104)

*STEVE (speaking over music): DONALD F. MARSH

5 (Tacet except where marked.)

D Gm Cm D

It's not ea-sy, at best,

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10

D A D

to like a tax col-lect-or. E-ven when he's

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15

Gm Cdim Edim G/D

hon-est, and fair, and friend-ly, and tru-ly un-der - stand - ing,

20

Ab/C G F G

E - ven then,

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* This part could be spoken by two or more in unison.

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G (25) A \flat 7 Cm6 D7

you have to try pret-ty hard to real-ly like a tax col-lect-or.

Gm (30) F Gm

But, when that tax col-lect-or is

(35) F7 F \sharp 7 *cresc.*

mean. *(Like a school bul-ly!) And hard-heart-ed*(Like a dog-catch-er!) And a

G7/F (40) A \flat 7/F

tat-tle-tale, *(Like a teach-er's pet!) And he cheats, and lies, and

A7/E (3) Cm6/E \flat

steals, And col-lab-o-rates with a re-press-ive, a-lien

*These lines are spoken by various individuals, or by a unison group.

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45 D7 DAN: STEVE: DAN:

gov-ern-ment! What's that mean? What's it sound like? (thinks, then.....)

50 OTHERS: D7 Gm STEVE: Cm D

Not good? Right! Since 1892 Well, now, we're talk-in' a -

55 D CHOIR: D Gm

bout Zac - chae-us! Boo!

3. Nobody Likes Zacchaeus

CHOIR (becoming citizens of Jericho):

Sung with zeal (♩ = 104)

ho:

* SOLO:

DONALD F. MARSH

D7/F#

D7

Gm

Gm/Bb

D7/A

D7

Gm

Gm/Bb

No - bod - y likes Zac - chae - us. * We can't stand Zac - chae - us!
 ** No one, but Zac - chae - us!
 *** Not e - ven Zac - chae - us!

*1st SOLO: STEVE (Note: Choir sings the repeat, measure 10, 11, 12.)

**2nd SOLO: CITIZEN

***3rd SOLO: ZACCHAEUS

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5 CHOIR: D7/A D7 Gm Gm/Bb D7 Gm D7/F# D7

No - bod - y likes Zac - chae - us, That crook - ed lit - tle man, No - bod - y likes Zac -

10 Gm Gm/Bb D7/A D7 Gm Gm/Bb D7/A D7 Gm Gm/Bb

chae - us. 1. We can't stand Zac - chae - us!
 2. No one, but Zac - chae - us!
 3. Not e - ven Zac - chae - us!

No - bod - y likes Zac - chae - us, That

15 D7 Gm F7

crook - ed lit - tle man. 1. Like a fox hunts a
 2. "I my, mine!" is his
 3. *Da, da, da, da - da

20 Bb6 Bb Bb/D Bbm/Db Cm7 F7

1. bun - ny, Or a bee his hon - ey, All he wants is
 2. creed. He nev - er helps the need - y, For he is so
 3. da, da, Da - da - da - da - da, da, Da - da - da - da -

*Fold arms and strut on the "Da, da's," impersonating Zacchaeus.

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Bb Bbmaj7 Bb6 (25) D7 D7/A D7

1. mon - ey, mon - ey! Tax, tax, tax, till his
 2. greed - y, greed - y. Take, take, take! is his
 3. da, da, da, da. Da, da, da, da - da

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Gm A7 (30)

1. pock - ets o - ver - flow.
 2. one sce-nar - i - o. Yes, he's tak-in' in, He's rak-in' in the
 3. da, da-da, da, da.

1, 2 D (35) D CHOIR:

dough! 1. CITIZEN: Hey! - I ___ know some-one who likes Zac-chae-us. 1. $\dot{\sim}$ $\dot{\sim}$
 2. ZACCH.: Hey! Not e-ven Zac-chae-us ___ likes Zac-chae-us. 2. How do

D (40) D CHOIR:

1. Who? - CIT: Zac - chae - us Oh, *slur down*
 2. you know? ZAC: 'Cause I'm Zac-chae-us! (He sobs.)

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3

PART 1:
D D7/F# D7 Gm Gm/Bb (45) D7/A D7

dough! _____

PART 2:
No - bod - y likes Zac - chae - us. We can't stand Zac -

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Gm Gm/Bb D7/A D7 Gm Gm/Bb D7 (50) Gm

That's so! _____ Crook - ed lit - tle man! Oh,

chae - us! No - bod - y likes Zac - chae - us, That crook - ed lit - tle man,

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gradually faster

D7 Gm D7 Gm (55) D7

no! _____ Quite so! _____

No - bod - y likes Zac - chae - us. We can't stand Zac - chae - us! No - bod - y likes Zac -

gradually faster

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Gm D7 Gm D (60) D7 Edim

Crook-ed lit - tle man! That crook - ed lit -

chae-us, That crook-ed lit - tle man, That crook - ed lit -

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D7 D7/F# Gm (65) D7 Gm

tle man. (Spoken.) *Zac - chae - ussssSSSSS!
(End in big hiss.)

tle man. (Spoken.) *Zac - chae - ussssSSSSS!

f

*Make a mean face.

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- ANNA:** There must have been loads of excitement in Jericho that day, when word got around that Jesus was coming there on his way to Jerusalem! (Jumps up and down)
- MARTHA:** Yes, Anna, there was. Don't you remember how the streets were so crowded? That's why Zacchaeus couldn't see-being little, like he was.
- STEVE:** Wouldn't there be a lot of excitement here in (your town), if the word got out that Jesus was coming through town?
- OTHERS:** Yeah! I'll say! Sure would! (etc.)
(Trumpet sounds immediately. Don't leave a time lag.)

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*4. What's the Good Word?
(When Jesus Comes to Our Town)

TRUMPET: *With excitement!*
mf (Tacet)

DONALD F. MARSH

*This song may be lifted and used as a children's choir anthem for Palm Sunday.

5 (♩. = 84)

PART 1 (or Solo 1): (Each group leans forward to sing; cup hand to ear.)

10

What's the good word? _____

PART 2 (or Solo 2): *mf*
What's the good word? _____

PART 3 (or Solo 3): *mf*
What's the good word? _____

mf

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15

20

Have-n't you heard? _____

(Cup hand to mouth.) Have-n't you heard? _____

Have-n't you heard? _____

Have-n't you heard? _____

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25

(Raise arms.)

Je-sus is com-ing to our town! HOO - RAY! _____

(Stand tall.) Je-sus is com-ing to our town! HOO - RAY! _____

Je-sus is com-ing to our town! HOO - RAY! _____

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*Piano optional, measures 5 through 26.

Quick tempo (♩ = 120)

CHOIR:

mf E♭dim

B♭ (30) B♭7 E♭ B♭7

What's the good word?—

mf

(35) E♭ Fm7 B♭7 B♭6 B♭7 E♭

Did - n't you know?— Je - sus is com - ing to Jer - i - cho!

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(40) Fm7 B♭7 Gm/B♭ Bdim Cm

He's on his way to Je - ru - sa - lem. I

(45) Fm Fm7 Gm Cm Gm7 Cm

won - der what will hap - pen there?

(50) Gm7 Cm

no ritard.

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55

60

CHOIR: (Like a Palm Sunday parade!)

When Je - sus comes to

(broaden to full march tempo)

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TRUMPET: (Like a bugle call.)

65

our town, — We'll go pa - rad - ing — and ser - e - nad - ing!

Cmaj7 C6 G7

mf

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70

You'll do the same in your town, — With chil - dren

G9 G7 G9 G7

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C6 C/B C/A C/G C6 C/B C/A C/G C7

sing - ing, And church-bells ring - ing. And we will love one an - oth -
 *(play - ing, And branch-es sway - ing.)

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C9 Fdim F Fmaj7

- er Like a sis - ter or broth - er, What a won - der to

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CHOIR and TRUMPET: *mf*

SOLO(S) (or GROUP):
 Fm6 C
 tacet

see! The lame will rise and walk!
 The lame will rise and walk!

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*Optional Palm Sunday text.

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Am

90

The dumb will shout and talk! —

The dumb will shout and talk! — The blind will

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Dm

95 G7

The blind will look and see! —

look and see! — He'll set the cap - tive free!

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TRUMPET:

100

He'll set the cap - tive free! — *f*

FULL CHOIR: *f* C C/B

And we will all praise God to -

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C7/Bb F/A C/G F Fm6

geth - er in a heav - en - ly jam - bo - ree!

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N.C. C/G C6/G Cmaj7/G C6/G G7

When Je - sus comes to our town, And when he

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G9 G7 G9 C C/A C/G C

comes to your town. We'll all be free!

*(We'll all be free!)

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*This phrase is sung by the trumpet.

120

*(You'll see.)

Bb C C7 G7 Dm6/A Em/B

You'll see. You will

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125

** *dim.*

*(You will see.)

C C/A C/G C C/A C/G Cm Cm/A

see.

r. h. *dim.*

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130

Cm/G Bb7 Bb7/C Bb7 Ebdim

mf

What's the good word? _____

mf

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*These phrases are sung only in the absence of a trumpet
 **Measures 55-126 could be repeated, perhaps with instrumental only to measure 82, with marching up and down aisles, and palm branches waving.

(CHOIR:) E \flat 135 Fm7 B \flat 7 E \flat

Did - n't you know — Je - sus is com - ing to Jer - i - chol

Fm7 140 B \flat 7 Bdim Cm

He's on his way to Je - ru - sa - lem. I

Fm Gm 145 Cm Gm7 Cm Gm7

won - der what will hap - pen there? (ritard. this time)

150 TRUMPET: (With a touch of mystery.)

Cm Cm B \flat Cm

p *Mmm* *Slowly*

ANNA: You know where Zacchaeus went, so he could see over the crowd. . . (points upward)

DAN: Up a tree. (Anna nods.)

PAUL: Some people say that one reason Zacchaeus may have climbed the tree was his unpopularity. It was safer up there, out of the crowd.

ANNA: Anyway, he wanted to be up where he could see Jesus when he came by. (While singing "When you're too short to see," some of the taller choir members stand in a row facing the congregation, as if watching a parade. Zacchaeus moves along behind them, jumping up, head bobbing into view as he tries to see over them. At end of first stanza, he climbs the sycamore tree.)

5. When You're Too Short To See

Rather grandly (♩ = 73)

DONALD F. MARSH

PART 1 (or Solo):

E

1. When you're too short to see,
2. If you stretch ver-y high,

When you're
If you

PART 2 (or Choir):

1. When you're too short to see,
2. If you stretch ver-y high,

1. When you're too short to see,
2. If you stretch ver-y high,

mf

B

too short to see,
stretch ver-y high,

5

When you're too short to see,
If you stretch ver-y high,

E A

When you're too short to see,
If you stretch ver-y high,

When you're
If you

E A E/B A/C# E/B F#m/A E/G# A E

Climb a syc-a-more tree. _____ Oh, _____
You can see him go by. _____ Oh, _____

too short to see,
stretch ver-y high,

Climb a syc-a-more tree. _____
You can see him go by. _____

3

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10 B

1 (à la Figaro) E B7/F# E/G# A

1. Climb a syc-a-more, syc-a-more, syc-a-more, syc-a-more,
 2. Climb a syc-a-more, syc-a-more, syc-a-more, syc-a-more,
 3. Oh, Climb a syc-a-more, syc-a-more, syc-a-more, syc-a-more,
 2. Oh,

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E/B B7 E | 2 (à la Handel) E B7/F# E/G# A 15 E/B B7

syc-a-more, syc-a-more tree. Go by, You can
 syc-a-more, syc-a-more tree. Go by, You can

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E/B B7 E F ff pp

see him go by. Here he comes! I feel shy.
 see him go by. Here he

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f pp

20 (Jesus and his followers enter.)

Musical score for measures 20-24. It features a vocal line and a piano accompaniment. The vocal line starts with a rest, then sings "Here he comes! I feel shy." followed by another rest and "Here he comes! I feel shy." The piano accompaniment provides harmonic support with chords and melodic lines. Dynamics include *ff*, *pp*, and *ff*. A C7 chord is indicated above the first measure.

Here he comes! I feel shy. Here he comes! I feel shy.

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Musical score for measures 25-29. The vocal line continues with "comes! I feel shy." followed by "And I don't know why." and "Oh,". The piano accompaniment continues with chords and melodic lines. Dynamics include *pp*, *ff*, and *mf*. Chords F, Bb, F/C, Bb/D, Gm/Bb, F/A, and Bb are indicated. A triplet of eighth notes is marked with a '3' above it.

comes! I feel shy. And I don't know why. Oh,

Here he comes! I feel shy. And I don't know why.

(Wonderingly, like a folk song.)

Musical score for measures 30-34. The vocal line starts with a rest, then sings "And I don't know why." followed by another rest and "And I don't know why." The piano accompaniment features a triplet of eighth notes in the bass line. Dynamics include *mf*. Chords C, F, and Eb are indicated. A double bar line is present at the start of measure 30.

And I don't know why. And I don't know why.

Oh, And I don't know why.

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6. Hurry On Down

With boisterous spirit (♩ = 120)

DONALD F. MARSH

PART 1:

F (Gossiping excitedly, some with hands cupped to mouth.)

Jab-ber, jab-ber, jab-ber, jab-ber, jab-ber, jab-ber, jab-ber, jab-ber.

PART 2:

Fus-sy-fuss fuss, fus - sy -

Jab-ber, jab-ber, jab-ber, jab-ber, jab-ber, jab-ber, jab-ber, jab-ber.

fuss fuss, fus - sy - fuss.

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F (20) C7

Jab-ber, jab-ber, jab-ber, jab-ber,

Fus - sy - fuss fuss, fus - sy - fuss fuss, fus - sy - fuss.

jab-ber, jab-ber, jab-ber, jab-ber.

rit. La la

Fus - sy - fuss fuss, fus - sy - fuss - sy - fuss. La la

mf

UNISON CHOIR:

(25) Bbm Eb Ab C7 (30)

la, la la la la la, la la la la la, la la la

mf
(Very slowly, then gradually faster and faster, like a Hora)

Fm , N. C. Bbm Eb (35) Ab Fm

la la la. La la la, la la la la, la, La la

*Dancers form a circle or serpentine line to celebrate Jesus' coming. Tambourines or hand-clapping would add to the excitement, as the tempo increases.

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G7sus G7

1 C (40) tacet 2 C

la, la la la la la. La la la.

(Do not slow down on repeat.)

JESUS: tacet

Zac - chae us! Come

(Jesus looks at Zacchaeus. Others see him, and look, too.)

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F (50) C7

down!

(55) Bbm Fm C7 (60)

I must stay in your house to -

Fm Bbm Fm (65)

day. I must stay with

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CHOIR:

G7 C (70) C7 *mf* *F a tempo*

you to - day. Hur-ry on down, hur-ry

mf a tempo

mf (75) *F a tempo*

on down, hur-ry on down!

mf a tempo

F C7 (80) *mf* *F a tempo*

Hur-ry on down, hur-ry on down, hur-ry on down! Come

mf a tempo

Bb A (85) Dm Gm/Bb D7/A Gm

on, hop out of that tree! (Clap! Clap!) This Man is wait - in! to see you, So

F/C Dm E/C Gm (90) , C7

hur-ry on down, hur-ry on down, hur-ry on down, Right

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*These lines may be spoken by individuals or by small groups.

PART 1:

F

E \flat

now! Jab-ber, jab-ber, jab-ber, jab-ber, jab-ber, jab-ber, jab-ber.

PART 2:

now! Fus-sy - fuss fuss, fus - sy -

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E \flat

95

Jab-ber, jab-ber, jab-ber, jab-ber, jab-ber, jab-ber, jab-ber, jab-ber.

fuss fuss, fus-sy-fuss.

F

C7

Jab-ber, jab-ber, jab-ber, jab-ber,

Fus-sy - fuss fuss, fus - sy - fuss fuss, fus - sy-fuss.

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100

JESUS:

jab-ber, jab-ber, jab-ber, jab-ber. Zac -

Fus-sy - fuss fuss, fus - sy - fus - sy - fuss.

(Keep steady tempo.)

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(Voices: "Hey, what's keeping you up there?")

F Eb

chae us!

CHOIR:

Hur-ry on down, hur-ry on down, hur-ry on down!

110

F C7

Come down!

Hur-ry on down, hur-ry on down, hur-ry on down!

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(Voices: "Are you coming or aren't you?")

rit. *tacet* 115 Bb_m Eb

I _____ must

La la la, la _____ la la la

rit. (Begin slowly, then faster, as before. Be sure Jesus can be heard.)

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A_b $C7$ 120 Fm

stay _____ in your house _____ to - day.

la, la _____ la la la la, la _____ la la la la la la,

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N.C. Bb_m Eb 125 A_b Fm

I _____ must stay _____ with

La la la, la _____ la la la la, la, _____ La la

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130

G7sus G7 C

you to - day.

la.

la, la la la la (Some:) Come down! Come down!

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CHOIR:

F Eb (Voices: "Really, Zacchaeus!")

Hur - ry on down, hur-ry on down, hur ry on down!

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135

F

Hur-ry on down, hur-ry on down, hur-ry on

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140 (Voices: "Last chance, Zacchaeus!")

C7 Bb A

down! Come on, hop out of that tree! This (Clap! Clap!)

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145

Dm Gm/Bb D7/A Gm F Dm F/C

Man is wait - in' to see you, So hur-ry on down, hur-ry on down, hur-ry on

(Beckon to Zacchaeus.)

Gm F 150 C7 F Gm Bb C (Shout!) (Make a fist.) (Choir sits in place and "freezes.")

down, down, down, down, down, down-down, Right now!

f

(Narrators move to original places.)

- BETH:** People must have been really surprised when, out of all that crowd, Jesus picked Zacchaeus, and called to him.
- ANNA:** Of all people, the ornery old tax collector!
- STEVE:** I'll say! They probably thought Jesus would scold Zacchaeus for all the things he'd done. Instead, he asked to come to supper at his house!
- MARTHA:** The *people* were surprised? How do you think *Zacchaeus* must have felt when Jesus called him by name--with all those folks standing around, staring at him?
- DAN:** Yeah, right up there in plain sight on that sycamore branch!
- MARTHA:** I can just imagine what must have been going through his mind.
- ("I Only Meant to See Him" can be sung by Zacchaeus, or by Martha, or others. Whether or not he sings the song, Zacchaeus should be highlighted as he "wonders" the words being sung.)

7. I Only Meant to See Him as He Passed This Way

VIOLIN: *Thoughtfully* (♩ = 108) DONALD F. MARSH

p ZACCHAEUS (or MARTHA or other):

Fm Gm/Bb Fm Gm/Bb Fm7 Gm/Bb Bb7 Eb Cdim Eb7sus Bb7

p

mp

I

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5

on - ly meant to see him as he passed this way: I thought I'd watch un-

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10

no - ticed from this tree. I've heard so many sto-ries of the

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15

Naz - a - rene, I came here out of sheer cu-ri-os i - ty.

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20

Cdim Eb7 *mf* Ab C7 Fm Bb7 Eb G Cm

They say he is the ver-y Lord of his - to - ry Whose

mf HOPE Publishing Company Since 1892

25

Fm Fm7 Bb7 Eb Fm/Eb Eb7-5 Bbm6 Eb7
F G

com-ing was fore-told by a shin - ing star. My

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30

Ab Fm Bb7 Eb G7 Cm

heart leads me to won-der, Could these sto - ries be true? Yet, my

mf

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35

F9 F9-5 Fm7-5 Bb7

mind holds back, And I can't be-lieve they are. So,

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40

Eb Cdim Eb Ab Eb Fdim/Eb Fm

when I heard that Je - sus' path would lead him here, I ran a-head and

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Bb7 Eb Bb7sus Bb7 Eb Cdim Eb

climbed up_ on this limb. I on - ly meant to

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*Omit in piano, if violin is used.

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see him as he passed this way. But he called my name, — Now it's not the same, — And I

JESUS: *"Zacchaeus!" JESUS: *"Hurry down, Zacchaeus!"

Chords: Caug, C7, C7, Fm, C7, Fm, Gm/Bb, Fm, Gm/Bb

Performance directions: *rit.*, *pp*

*Spoken gently, not demandingly.

(As song ends, Zacchaeus descends slowly from tree, and bows as he is greeted by Jesus and his disciples. As introduction to No. 8 begins, Zacchaeus moves to that portion of the staging area representing his home, followed by Jesus and his disciples. A small, cloth-covered table may be brought out (if not already there). It need not be set with food. Zacchaeus, his wife, servants and children invite Jesus and his followers to gather with them around the table.)

* 8. Welcome, Jesus, to Our Table

DONALD F. MARSH

With simple reverence (♩ = 96)

(A Canon)

Chords: N.C., F, Gm, Am, Gm, N.C., C7, Gm, Am, Gm, C7, Gm, Am, Bb, C, Bb

Performance directions: *mf*

*This song may be used as a table grace. If you just happen to have a harpist in your group, that would make a lovely accompaniment for this little canon.

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ADULTS IN ZACCHAEUS' HOUSEHOLD:

C7 F C7 F C7 F C7 F

mf

Wel - come, Je - sus, to our ta - ble, With these mer - cies rich - ly spread.

mp

C7 F C7 F C7 F C7 F

By the pres - ence of your Spir - it, Feed us on the Liv - ing Bread.

Bb F C7 F C7 F Dm7 C/G Gm C7

Bless our loved ones, bless the need - y ones, Bless all the lit - tle ones ev - ery - where.

C7 F C7 F C7 F C7 N.C. F Gm Am Gm

Wel - come, Je - sus, to our ta - ble: Keep us in your lov - ing care.

ZACCHAEUS: Children, wouldn't you like to say a blessing before we eat our dinner?
 FIRST CHILD: I don't know any blessing, Father.
 SECOND CHILD: Neither do I. (Zacchaeus is embarrassed.)

N.C. C7 Gm Am Gm N.C. C7 Gm Am Bb C Bb Am Gm

p
 (softly, under dialogue)

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THIRD CHILD: None of us do. (Explaining to Jesus.) We never have time to say a blessing here. Father is too busy to spend much time with us.

FOURTH CHILD: That's right. "Gotta go collect the taxes! Gotta get the money!"

ZACCHAEUS' WIFE: Why don't you children just say the same words of welcome your Father and I spoke to Jesus? I think that would make a lovely blessing.

FIRST CHILD: But Mother, we can't remember all of that.

WIFE: Suppose we say the same words again, and you repeat them after us.

CHILDREN: (nodding) All right, Mother.

ADULTS (in Zacchaeus' household):

Wel - come, Je - sus, to our ta - ble, With these mer - cies rich - ly spread.

CHILDREN (in Zacchaeus' household):* Wel - come, Je - sus, to our ta - ble,

By the pres - ence of your Spir - it, Feed us on the Liv - ing Bread.

With these mer - cies rich - ly spread. By the pres - ence of your Spir - it,

*You may want to ask the entire choir to sing along in the background with Zacchaeus' family, the second time through.

B \flat F C7 F C7 F Dm7 ⁽⁶⁰⁾ C/G Gm C7

Bless our loved_ones, bless the need-y ones, Bless all the lit-tle ones ev - ery - where.

Feed us on_ the Liv - ing Bread. Bless our loved_ones, bless the need-y ones,

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F C7 F C7 F C7 F/C

Wel - come, Je - sus, to our ta - ble: Keep us in_ your lov - ing

Bless all the lit-tle ones ev - ery - where. Wel - come, Je - sus, to our ta - ble:

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⁽⁶⁵⁾ B \flat /F F/C C7sus/F C7 N.C. F Gm Am Gm F

care.

Keep us in_ your lov - ing care.

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rit.

(Townspople gather outside Zacchaeus' door, and some peek in. They appear shocked at seeing Jesus dining with Zacchaeus and his family, so they sing.)

9. Look At the Company He Keeps

DONALD F. MARSH

♩ = 92

CHORUS OF HYPOCRITICAL TOWNSPEOPLE:

(With broad humor and gesturing.)

(Guitar tacet)

G D7 N.C. Ddim

Look at the com-pa-ny he keeps. (Tsk! tsk!) Just

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a watermark for 'HOPE Publishing Company'.

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a watermark for 'HOPE Publishing Company'.

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a watermark for 'HOPE Publishing Company'.

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a watermark for 'HOPE Publishing Company'.

*Make a clunk, squawk, honk or rattle.

***"Tsk! Tsk!;" that clucking, "For shame!" sound made with tongue at top of mouth.

***Note to pianist: If some of these chords sound terrible, you probably have it right!!

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Am D7 G7 E7 (15) Am D7 G *

... well, ... Like - well Like us. (Point.)
 ... well, ... Like - well Like me. (Spoken.)

freely

D. C.

*Same sound, second stanza only.

(Zacchaeus moves to one side; Jesus follows him. The others sit. Zacchaeus turns to Jesus, hesitates, then with great tenderness and sincerity, sings, "Listen, Sir, I'm Sorry." The "Ooh" obbligato should be sung very softly, almost in a whisper.)

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10. Listen, Sir, I'm Sorry

Slowly, quietly, with deep feeling (tacet) (♩ = 66)

DESCANT (Choir, high voice or perhaps flute): G/B DONALD F. MARSH

ZACCHAEUS: *mf*

Ooh

Lis-ten, — sir, I'm sor-ry, — I've

p

Gm F Fm Csus C/G

Ooh

not been one to share. — I'll give one-half of all I own — To

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10

Cdim7/A Cdim7/D Dm7/G G7 C/G C G/B

Ooh

help the wretch-ed poor. Lis-ten, sir, I'm sor-ry If

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Gm/Bb 15 F/A Fm/Ab Csus/G C/G

Ooh

I have been un-fair, If I have cheat-ed an - y-one, I'll

Cdim G7sus G7 C C7 20 F Csus rit. C Aaug A7

Oh, I mean it, Je - sus!

pay him four times - more. I mean it! You know I mean it, Je - sus!

Cdim/D *a tempo* Dm7/G G7 C Cmaj7 C7 (25) C6 C

Ooh _____ Ooh _____

(With quiet intensity.) (Zacchaeus falls to his knees at Jesus' feet.)

Oh, how my heart wants to soar!

a tempo *rit.* *morendo*

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11. Salvation

Triumphantly (♩ = 156) (Move table out.) DONALD F. MARSH

F/C Gm/C C7 F/C Gm7/C C7

p *cresc.* *mf*

5 F/C Gm F/A Gm/Bb G7/B Gm/C Gm C7 JESUS: *mf*

(Jesus smiles, grasps Zacchaeus firmly by the arms, helps him to stand, and sings the Good News.) Sal-

(ZACCHAEUS AND HIS HOUSEHOLD 2nd time)

10 F Gm7 C7

va - tion, sal - va - tion has come to this place. The

mf

Gm7 C7 (15) F

whole, wide cre - a - tion is touched by God's grace. In

Cm7 F7 Cm7 F7 Bbmaj9 Bb Bbmaj7 Gm7/Db (20)

glad cel - e - bra - tion, join hands and em - brace, For the

F/C Gm C7 1 F ZACCHAEUS AND HIS HOUSEHOLD: Fdim Gm C7

day of sal - va - tion is here! Sal -

(25) 2 F G7 G7

here! *A bit slower*

rit. *mf* (Think dotted 8ths and 16ths as triplets, like a slow boogie.)

(30) *SMALL GROUP (or Solo or Choir): *mf* G7 C

It's hard to cheat, with Je - sus there be -

*An aside to the Congregation, like a Greek chorus.

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C G7

side you; You can't tell lies, when he hears all you say. It's

35 G7

not the guilt - y feel - ing That makes it un - ap - peal - ing; It's just be - cause you see a bet - ter

C G7 C

way. It's hard to feast, while oth - er folks go hun - gry; With

40

C G7

Je - sus there, you can't for - get the poor. When love is all a - round you, Your

G7 C

con - science will a - stound you. It's hard to cheat, with Je - sus at your door. Sal -

(The townsfolk join the celebration.)

ENTIRE CHOIR: *f* C7

Quicken tempo

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50

F Gm7 C7 Gm7

va - tion, sal - va - tion has come to this place. The whole, wide cre -

55

C7 C9 F Cm7/F F7 Cm7/F F7

a - tion is touched by God's grace. In glad cel - e - bra - tion, join

60

Bbmaj9 Bb Bbmaj7 Gm7/Db F/C Gm C7 F , Broaden

hands and em - brace, For the day of sal - va - tion is here - Yes, it's , Broaden

65

*PART 1: D7 D7 G Am7 D7

here! Sal - va - tion, sal - va - tion has come to this place, The

PART 2: here! Sal - va - tion has come to this

*Entire cast may sing Part 1, omitting Part 2.

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Am7 D9 G (70)

whole, wide cre - a - tion is touched by God's grace. In
 place. The whole world is touched by God's

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Dm7/G G7 Dm7 G7 Cmaj9 C Cmaj7 Cm6/Eb (75) G/D

glad cel - e - bra - tion, join hands and em - brace, For the day of sal -
 grace. Join hands and em - brace!

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Am/D D7 G/D Am/D D7 G/D rit.

va - tion, The day of sal -
 With glad cel - e - bra - tion, The day of sal -
 rit.

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(Choir sits or kneels quietly, as Narrators take their original places.)

Am/D D9 Daug G
a tempo

va - tion is here! Sal - va - tion.

va - tion is here! Sal - va - tion.

a tempo ff pp

STEVE: What a day for Zacchaeus!

ANNA: (*hands out front, trembling*) What a day for Jericho! I wonder what people thought about the changes in Zacchaeus' life?

MARTHA: I'll bet they could hardly believe it! I can just see those walls of hatred and fear come tumbling down!

BETH That's a neat way to say it, Martha. Of all that's happened in Jericho, I don't think anything could be better than what happened to Zacchaeus.

ANNA: (*gesturing grandly*) Or more dramatic!

DAN: Don't over-do it, Anna. But you're right.

BETH: I wonder why Jesus happened to be going through Jericho that day?

STEVE: I guess it was just on the way from Galilee to Jerusalem. That seems to have been a main route in those days.

PAUL: Maybe they went that way to get a drink and fill their water jugs at the springs in Jericho. Thousands of people have done that through the years. That's probably why Jericho's been there so long, you know--because the springs have kept running all that time.

DAN: Sure, Paul. Remember, that's where Elisha turned the, uh, *brackish* water good.

OTHERS: Right!

BETH: Yes, Dan. (*Pauses, then adds thoughtfully:*) And that's where Jesus turned Zacchaeus' *life* good.

STEVE: Great, Beth. I like that.

MARTHA: I was just thinking...That water has been flowing there through all of history, just waiting to be used for drinking, or watering the dry land. In a way, that's like God's love has always been flowing through history, waiting for people to accept it, to drink it in...

BETH: Zacchaeus accepted it when he invited Jesus into his home--and it changed his whole life. (*Music in*)

STEVE: It can happen to us, when we let Christ come into our own lives, and welcome him.

(Sing No. 12 while kneeling, sitting, or in informal clusters)

12. Like the Waters of Jericho

(Narrators sit or kneel with the others. This song can be sung effectively while kneeling or sitting, or in informal clusters.)

Prayerfully, but naturally (♩ = 84)

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DONALD F. MARSH

F Bb F/A Gm Gm7 Am/C C7 Bb/F F

p

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5 *INSTRUMENTAL DESCANT 2nd TIME ONLY (flute, violin, recorder, accordion, harmonica, etc.):

CHOIR: *mf*

1. Lord, come to my life Like a riv-er of peace; Like the wa-ters of
 (2.) flow from my life As an of fer - ing, Like the wa-ters of

mp

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F Dm G7 Em/G G7 C7sus C7 F Am/C F7

Jer - i-cho, Nev - er to cease. Bring hope to my life, Quench the
 Jer - i-cho Flow from the spring; I ask no re - ward In the

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15

F/Eb F/D F7/C Eb/Bb Bb Bbm6 F/C Dm Gm Am/C C7

thirst in my soul. Re - store me, en - a - ble me, Make me
 life I pur - sue, But on - ly to please you, In all I

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*If you have no other instruments, humming will do very well.

20

B \flat /F F F7 B \flat B \flat m/D \flat F/C A7/C# Dm F/C

whole. do. Re - fresh me, fill me, Pur - i - fy me, To

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B \flat F/A Gm Am/G Gm7 Am/C C7 B \flat /F F B \flat F/A Gm F Gm

be the dis - ci - ple You call me to be.

30

(Descant begins.) 2 *rit.* 35

F/C Dm C7sus C7 B \flat F Gm Am/G B \flat m/D \flat Am/C C7 B \flat m/F F

2. Lord, A - men. A - men.

rit.

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13. Reprise: Salvation

(As the introduction begins, all gather quickly toward front of stage in straight, formal lines to sing directly to the congregation or audience.)

With great rejoicing (♩ = 156)

DONALD F. MARSH

Introduction piano with chords: F/C, Gm/C, C7, F/C, Gm7/C, C7. Dynamics: *p*, *cresc.*, *mf*.

Choir entry with chords: F/C, Gm, F/A, Gm/Bb, G7/B, Gm/C, Gm, C7. Dynamics: *f*. Includes a large 'HOPE Publishing Company' watermark.

CHOIR:
Sal -

Choir line with lyrics: va - tion, sal - va - tion has come to this place. The. Chords: F, Gm7, C7. Measure 10 is circled.

Choir line with lyrics: whole, wide cre - a - tion is touched by God's grace. In. Chords: Gm7, C7, F. Measure 15 is circled.

Cm7 F7 Cm7 F7 Bbmaj9 Bb Bbmaj7 Gm7/Db

glad cel - e - bra - tion, join hands and em - brace, For the

F/C Gm C7 F broaden greatly D7

day of sal - va - tion is here, Yes, it's here!

broaden greatly

25 *STEVE: (speaking) G Jesus called Zacchaeus a child of Abraham! (CHOIR:) Am7 D7

Majestically

Sal - va - tion has come to this

STEVE: For Christ came to seek and to save the lost!

Am7 30 D9 G place! The whole world is touched by God's

*Don't worry if Steve doesn't always complete these lines before the choir comes in. Just shout out the Good News!

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STEVE: He invites us to be his disciples, too.

(35) (Join hands in rows.)

Dm7/G G7 Dm7/G G7 Cmaj9 C Cmaj7 Cm/Eb G/D

grace. Join hands and embrace, For the day of sal -

STEVE: The peace of God be with you always.

(40)

Am/D D7 G/D Am/D D7 G/D

va - tion, With glad cel - e -

cresc.

Am D7 STEVE: *Amen and amen and amen!

G/B Am7 G Am7 G Am/P#

bra - tion, The day of sal - va - tion, with

ff

G Am F# Em7 Am7 G C7 C/D D7

Daug G
*(Shout it!)

(50)

glad cel - e - bra - tion is here! Sal - va - tion!

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a tempo

fff

rit.

*Say "Ay-men," not "Ah-men."
**Arms up, hands still joined.

B \flat TRUMPET

4. What's the Good Word?

DONALD F. MARSH

With excitement!

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VIOLIN

7. I Only Meant to See Him as He Passed This Way

DONALD F. MARSH

Thoughtfully

rit.
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12. Like the Waters of Jericho

INSTRUMENTAL DESCANT (flute, violin, recorder, accordion, harmonica, etc.)

Prayerfully, but naturally (♩. = 84)

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DONALD F. MARSH

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