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Leading to Pentecost

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SAY WHAT?

Words & Music by
Allen Pote

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FOREWORD

In Genesis 11 and Acts 2 we read about two events where languages helped fulfill God's purpose. When the people of Babel built the tower, they were led by the human spirit and ended up in confusion, scattered over the earth and speaking different languages. At Pentecost, people from many nations, speaking different languages, were led by the Holy Spirit; and even in their diversity, they were united.

I am often reminded of the hymn by Peter Scholtes, "They'll Know We Are Christians by Our Love." If we follow the Great Commandments—loving God and loving our neighbors, no matter how different from us they are or what language they speak—we will surely be filled with the Holy Spirit.

In this 35-minute musical there are both humorous and serious moments. The staging can be as simple or as elaborate as needed; and of course, creativity is encouraged. My hope is that the music, words, and production will be meaningful to both young performers and audiences; and the essence of both the story of Babel and Pentecost will be captured.

Allen Pote

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GENESIS CHAPTER 11: *The Tower of Babel*

Now the whole world had one language and a common speech. ²As people moved eastward,^[a] they found a plain in Shinar^[b] and settled there.

³ They said to each other, “Come, let’s make bricks and bake them thoroughly.” They used brick instead of stone, and tar for mortar. ⁴ Then they said, “Come, let us build ourselves a city, with a tower that reaches to the heavens, so that we may make a name for ourselves; otherwise we will be scattered over the face of the whole earth.”

⁵ But the Lord came down to see the city and the tower the people were building. ⁶ The Lord said, “If as one people speaking the same language they have begun to do this, then nothing they plan to do will be impossible for them. ⁷ Come, let us go down and confuse their language so they will not understand each other.”

⁸ So the Lord scattered them from there over all the earth, and they stopped building the city. ⁹ That is why it was called Babel^[c]—because there the Lord confused the language of the whole world. From there the Lord scattered them over the face of the whole earth. (NIV)

ACTS CHAPTER 2: *The Holy Spirit Comes at Pentecost*

² When the day of Pentecost came, they were all together in one place. ² Suddenly a sound like the blowing of a violent wind came from heaven and filled the whole house where they were sitting. ³ They saw what seemed to be tongues of fire that separated and came to rest on each of them. ⁴ All of them were filled with the Holy Spirit and began to speak in other tongues^[a] as the Spirit enabled them.

⁵ Now there were staying in Jerusalem God-fearing Jews from every nation under heaven. ⁶ When they heard this sound, a crowd came together in bewilderment, because each one heard their own language being spoken. ⁷ Utterly amazed, they asked: “Aren’t all these who are speaking Galileans?” ⁸ Then how is it that each of us hears them in our native language? ⁹ Parthians, Medes and Elamites; residents of Mesopotamia, Judea and Cappadocia, Pontus and Asia,^[b] ¹⁰ Phrygia and Pamphylia, Egypt and the parts of Libya near Cyrene; visitors from Rome ¹¹ (both Jews and converts to Judaism), Cretans and Arabs—we hear them declaring the wonders of God in our own tongues!” ¹² Amazed and perplexed, they asked one another, “What does this mean?”

¹³ Some, however, made fun of them and said, “They have had too much wine.”

Peter Addresses the Crowd

¹⁴ Then Peter stood up with the Eleven, raised his voice and addressed the crowd: “Fellow Jews and all of you who live in Jerusalem, let me explain this to you; listen carefully to what I say. ¹⁵ These people are not drunk, as you suppose. It’s only nine in the morning! ¹⁶ No, this is what was spoken by the prophet Joel: ¹⁷ ‘In the last days, God says, I will pour out my Spirit on all people. Your sons and daughters will prophesy, your young men will see visions, your old men will dream dreams.

³⁶ ‘Therefore let all Israel be assured of this: God has made this Jesus, whom you crucified, both Lord and Messiah.’”

³⁷ When the people heard this, they were cut to the heart and said to Peter and the other apostles, “Brothers, what shall we do?”

³⁸ Peter replied, “Repent and be baptized, every one of you, in the name of Jesus Christ for the forgiveness of your sins. And you will receive the gift of the Holy Spirit. ³⁹ The promise is for you and your children and for all who are far off—for all whom the Lord our God will call.” (NIV)

Characters

Narrator: The narration could be divided between two or more speakers and could be members of the Cast or others. Adult narrators could also be used.

Leader: confident, speaking with authority, male or female

Cast 16/Supervisor: enthusiastic, take charge personality, male or female

Voice of God: an adult male with a commanding voice

High Priest: could be male or female

Peter: preferably a male, but could be played by a female

Cast 1-15; 17-20: lines can be divided up and do not have to correspond to Cast numbers in the score.

(Solos can be assigned on different parts of the Chorus numbers. Otherwise, everyone sings. The alto parts are optional.)

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Production Notes

Approximate Performance Time: 35 Minutes

The following notes apply to the original performance at First Baptist Church, Pensacola, Florida. They are offered as a guideline, which can be changed or adapted.

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Set

The performing area was set with several moveable wooden boxes which were used as seats and also for standing. Later, they were stacked to provide an altar during the Jewish section. For the building of the tower, cardboard boxes of various sizes, bought from an office supply store, were used in the choreography and were easily stackable. The altar for the Jewish section with the Menorah and two platters of bread was set during a blackout while the Narrator was in a spotlight. If lighting is not available, the altar can be set when the Cast enters on The Festival of Harvest.

Props

Cardboard boxes to be used as bricks
Two stepladders used to stack the boxes
Parchment scroll of the blueprint for the tower
Hard hat for the Supervisor
Two high visibility safety vests for builders on the step ladders (optional)
Menorah
Two large loaves of bread on platters
Baskets of flowers, fruit, etc.
Headless tambourines (metal jingles can be taped if several are used for dancers)
Sticks with long ribbons attached if ribbon dancers are used
Dove Kite (In the original performance, a white ripstop nylon dove with a red and white tail was used. It was mounted at the end of a flexible 13' fiberglass telescoping pole. A video of the dove in action can be seen on the web page of Friends of the Groom and it can be ordered from: www.friendsofthegroom.org.)

Costumes

Three different colors of T-shirts were used (purple, light blue, and lime green). Bottoms for the boys were black athletic pants with no stripes, and for the girls, black leggings. Shoes were soft black, perhaps tennis shoes but not dress shoes. Colorful sashes and some colored flower crown wreath headbands for the girls, and colored headbands for the boys were used for the Jewish section. The High Priest and Peter added long vests.

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Say What?

A Story of the Tower of Babel leading to Pentecost

Love Your Neighbor

Words and Music by

ALLEN POTE

Moderately (♩ = c. 104)

(CAST enters and forms a picture.)

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D G/D A/D D G/B A

5 D/F# G A Bm Em7 D/F# A sus A

9 D Em/D D Em/D D Em/D A

13 CHORUS: *mf*

List-en to a sto-ry of peo-ple ev-ery-where, scat-tered through-out the earth. —

D Em/D F#m/D Em/D D Em/D

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16

Dif-ferent fac - es in dif-ferent pla - ces,

D G D/F# Em7 D/F#

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19

each hav - ing hu - man worth. We may not speak the same or e - ven

G Em7 Asus9 A Bm

22

know your name but in the eyes of God we are one. When we are

D/A Em A F#m7 Bm

25

filled with the Spir - it and bond - ed in love, the king - dom of God has be -

Em7 A F#/A# Bm Em7 Asus9

mp

mp

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28

poco rit.

a tempo

mf

gun. Love.

D Dsus9 G

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31

love, love your neigh-bor.

A/G F#m7 Bm

34

Love as God has loved you.

G A7(9) F#m7

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37

Love, love

Bm G A/G

40 *f*

love from your heart. For this is what God

F#m7 Bm Em7

43 *mf*

wants you to do. We may not

A Asus9 D G/A

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speak the same or e - ven know your name but in the

Bm D/A

eyes of God we are one. When we are

Em7 A F#m7 Bm

filled with the Spir - it and bond - ed in love, the king - dom of

Em7 A F#/A# Bm Em7

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God has be - gun.

Asus9 D

f

(Narrator enters and stands facing the audience.)

Narrator: We read in the Bible that after the Great Flood and after God's Covenant with Noah,

56 *Slowly*
 D A/D G/D A/D
mf following narration
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clans were formed by his descendants and spread out over the earth.

Now the whole world had one language

58 D A/D G/D A/D B \flat F/B \flat

and a common speech. As groups of people moved eastward, they began looking for a place to live.

61 E \flat /B \flat F/B \flat B \flat F/B \flat E \flat /B \flat F/B \flat

The Journey

(The CAST is clumped together facing the audience and takes small steps moving right or left as a clump.)

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Sturdy tempo (♩ = c. 100)

G5 C E \flat /C D \flat /C C Fm

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5

CHORUS: *mf*

We're on a jour-ney in Ba-by-lon-i-a, a

mf

8

re-gion far and wide. We have been trav-el-ing in Ba-by-

Bm7 Gm7(b5) C Fm D Bm

11

lon-i-a, and we must soon de-cide. It's

Fm D Bm7 Gm7(b5) C

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14

time to set - tle down, and build an awe - some town. We've

B^bm7 E^b A^b D^b

16

grown so wea - ry as we roam. Search - ing ev - ery day to

Gm⁷5 C Fm C7/G F/A B^bm7 E^b

19

find a place to stay, a place to call our home.

A^b D^b Gm⁷5 C Gm7(b5)/F Fm

rit. mp

rit. mp

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(CAST breaks the clump and scatters around the stage looking around.)

- CAST 1: Do you think this is it?
- CAST 2: Yeah! We could be very happy here. (CAST agrees)
- CAST 3: Thank goodness! I thought we'd never find it.
- LEADER: Hold on! This is not it!
- CAST 4: Why? (CAST says things like "aw, huh?, why?" etc.)
- LEADER: It's not impressive enough.

CAST 4: Whadda ya mean... "it's not impressive enough?"

LEADER: It's not special. It's too barren. We need a more beautiful spot, with hills and trees.

CAST 5: You have got to be kidding.

LEADER: Sorry.

CAST 6: So now what?

LEADER: We keep moving. (sings a few bars of "On the Road Again.")

(CAST groans as they reluctantly form the clump again.)

22 Sturdy tempo (♩ = c. 100) CHORUS: *mf*

We're on a jour-ney in Ba-by-lon - i-a, a re - gion far and wide. It's time to set - tle down, and build an awe - some town. We've

f *mf*

Fm D^b B^bm

Fm D^b B^bm7 Gm7(b5) C

B^bm7 E^b A^b D^b

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30

grown so wea-ry as we roam, Search-ing ev-ery day to

Gm7^b5 C Fm C7/G F/A B^bm7 E^b

33

find a place to stay, a place to call our home, rit. mp

A^b D^b Gm7^b5 C Gm7(b5)/F Fm

(CAST breaks the clump and scatters around the stage looking around.)

CAST 7: Hey! How about here?

CAST 8: *(to the LEADER)* Well, what do you think? *(CAST gathers around eagerly awaiting the answer.)*

LEADER: Nope! It won't do. *(CAST groans.)* There's no river nearby. We can't be somewhere without water.

(The next few lines are spoken almost simultaneously in nasal, whiney voices.)

CAST 9: I've had it with walking.

CAST 8: I'm tired.

CAST 10: My feet have blisters.

CAST 11: I've pulled a muscle.

CAST 12: Can't we lie down?

CAST 8: Yeah, let's stay here.

LEADER: Listen...you grumpy nomads! All you do is gripe. We're looking for the perfect spot and this is not it. So come on, let's get this caravan moving again.

(CAST groans again as they even more reluctantly form the clump.)

36 **Slowly** (♩ = c. 84)

CHORUS: *mf*

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Ba-by - lon - i - a, Ba - by -

f *mf*

39

lon - i - a, we're wea-ry as we roam. Search-ing ev-ery day to

Fm D♭ B♭m7 Gm7(b5) C B♭m E♭

43

find a place to stay, a place to call our home.

A♭ D♭ Gm7♭5 C Gm7(b5)/F Fm

rit. mp

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(Cast breaks the clump and scatters around the stage looking around.)

CAST 13: *(to the Leader)* Well? *(Cast gathers around waiting eagerly for the answer.)* We're waiting!

LEADER: *(pacing and looking around)* You know what?...This is it! *(Cast cheers.)* We're in the land of Shinar. The land of two rivers!

CAST 14: Finally!

LEADER: Well, I'm glad you like it. OK everybody. Gather around. Let's decide how we're gonna build this city.

CAST 15: We want to make it a great city.

CAST 16: Right on! We don't want it to be like any other city. We want it to be different.

CAST 17: We need to make a name for ourselves, so our neighbors will envy us.

CAST 18: But how can we make it different?

CAST 19: We could build a wall around our city that's really tall.

CAST 20: But other people can do that. Plus they wouldn't be able to see our buildings.

CAST 1: How about putting up flashing neon signs? *(CAST turns immediately to CAST 1 and glares.) (feeling the stares)* Oh... sorry... they haven't been invented yet.

CAST 2: We've got to think of something that's unique.

LEADER: We're all going to have to come up with some good ideas...so start thinking!

Everybody Think!

Words and Music by
ALLEN POTE

Brightly ($\text{♩} = \text{c. } 76$)

Musical score for the first system of 'Everybody Think!'. It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The music begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a simple accompaniment of quarter notes.

5

Musical score for the second system of 'Everybody Think!'. It continues the grand staff from the first system. The melody in the treble clef continues with quarter and eighth notes. A large blue watermark is overlaid on the score, reading 'Purchase this music at www.hopepublishing.com'.

Light swing (♩ = c. 76)

9

mf CHORUS:

Think! Think! Ev - 'ry-bod - y think! Think as hard as you

E♭ Cm7 Fm7 B♭7 E♭ Cm7

12

can. Think! Think! Ev - 'ry-bod - y think!

Fm7 B♭7 A♭6 E♭/G Fm7 E♭/G

15

Come up with a plan!

A♭6 B♭7 E♭ 3 Cm7 Fm7 B♭7 E♭ 3 Cm7

19

It's a task we must pur - sue. There's noth - ing we can't

B♭7 A♭6 A dim E♭/B♭ A♭6 A dim

mp

23

do. We'll make our cit-y the best by far — to show just who we are! —

E^b/B^b C7 Dm7 C/E Fm7

27

Think! Think! Ev - 'ry-bod-y think!

B^b7 E^b Cm7 Fm7 B^b7

f mf

31

Think as hard as you can. Think! Think! Ev -

E^b Cm7 Fm7 B^b7 A^b6 E^b/G

34

- 'ry-bod - y think! Come up with a plan!

Fm7 E^b/G A^b6 B^b7 E^b Cm7

f

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opt. SOLO

Tell us if you have a clue. —

Fm7 B7 Eb Cm7 B7 A^b6 A dim

mp

We have to see this through. — For all we need is a

E^b/B^b A^b6 A dim E^b/B^b C7 Dm7

grand de-sign — to make our cit - y shine!

C/E Fm7 B7

f

Think! Think! Ev - 'ry-bod - y think! Think as hard as you

E^b Cm7 Fm7 B7 E^b Cm7

mf

52

can. Think! Think! Ev - 'ry-bod - y think!

Fm7 B^b7 A^b6 E^b/G Fm7 E^b/G

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55

Come up with a plan!

A^b6 B^b7 E^b ³Cm7 Fm7 B^b7 E^b ³Cm7

59

opt. SOLO

Try to keep an o - pen mind. — Then

B^b7 A^b6 A dim E^b/B^b

mp

62

may-be you will find the per-fect thing that will im-press and

A^b6 A dim E^b/B^b C7 Dm7 C/E

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lead to our suc-cess! Oh yes! Think! Think! Ev -

Fm7 B^b7 E^b Cm7

Since 1892 *mf*

- 'ry-bod-y think! Think as hard as you can.

Fm7 B^b7 E^b Cm7 Fm7 B^b7

Think! Think! Ev - 'ry-bod - y think! Think! Think! Ev -

A^b6 E^b/G Fm7 E^b/G A^b6 E^b/G

LEADER: Come on! Rack your brains! *f*

- 'ry-bod-y think! We've got to

Fm7 E^b/G A^b6 E^b/G Fm7 E^b/G A^b6 E^b/G

f

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80

come up with a plan!

Fm7 Bb7 Eb

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(CAST settles into a picture. CAST 16 is isolated, sitting on a box in the Rodin's "The Thinker" pose, and stays frozen through the next dialogue and music.)

LEADER: OK... let's hear your ideas. You! (*pointing to CAST 2*) Tell us your plans.

CAST 2: I don't have any.

LEADER: Oh, come on! (*pointing to CAST 3*) What about you?

CAST 3: I can't think of any.

LEADER: What! You mean we sang a whole song and you have nothing?

CAST 3: I'm sorry.

LEADER: What about the rest of you? (*CAST shakes their heads.*) No? I can't believe it! Well we're just going to have to sing the song again!

84

CHORUS: *mf*

Think! Think! Ev - 'ry-bod - y think! Think as

Eb Cm7 Fm7 Bb7 Eb

mf

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- CAST 16: *(jumping out of the "Thinker" pose, interrupting the song)* Wait! I think I have the perfect idea.
(CAST gathers around excitedly.)
- CAST 4: Well tell us.
- CAST 16: While we're building our city, let's build a tower!
- CAST 5: A tower? *(Other CAST members react with simultaneous phrases, such as "huh?, what, why?", etc.)*
- CAST 4: What's so special about a tower?
- CAST 16: This tower will go really, really high.
- CAST 5: But we can't build it very high with stones... it will fall down.
- CAST 16: I know. We'll use bricks instead. We'll make them and bake them in the fire. And use tar to hold the bricks together. Then the tower will be so strong it can reach up to heaven!
- CAST 6: And people will see it from miles around.
- CAST 7: They'll be so amazed at how great we are!
- CAST 16: It'll be a symbol that we rule this land.
- LEADER: And we won't need to keep scattering about the earth!
- CAST 8: Do you think it'll work?
- CAST 16: I know it will.
- CAST 9: Sounds good to me!
- LEADER: A terrific plan! *(holding a hard hat)* And since it was your idea, you'll be the Supervisor? *(CAST leans in to CAST 16 who becomes the SUPERVISOR.)*
- SUPERVISOR: *(hesitating for a moment)* Well... all right, I'll do it. *(CAST reacts affirmatively. LEADER places the hard hat on the SUPERVISOR. CAST will exit after receiving the following assignments.)*
- SUPERVISOR: *(to a few CAST members)* You start drawing some plans... *(to a few more)* You guys make bricks and bake them in the fire... *(to a few more)* I'm assigning you to find tar to use as mortar... *(to a few more)* You go get some ladders.
- LEADER: This is gonna be awesome!

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Building a Tower

Words and Music by
ALLEN POTE

(As the music begins, Cast re-enters the stage, bringing on their assignments.)

Swing tempo (♩ = c. 144)

F7 F7/E♭ F7/D F7/C F_{sus}

4 F7 B♭ Gm7 Cm7 F B♭ Gm7

8 CHORUS: mf Cm7 F B♭ Gm7 Cm7 E♭maj7(#11)/F

We're gon-na build a tow-er su-per high! —

11 B♭ Gm7 Cm7 F B♭ B♭7/A♭

The ver-y top of it will touch the sky. — Peo-ple all a-round won't be-

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14

lieve what they see. — They'll look at each oth - er, and then they'll a - gree.

Cm/G E^bm7/G^b B^b/F // F^{sus}9 //

17

We are the best, bet - ter than the rest. We'll make a name, we'll be

E^bM7 B^b/D Cm7

mp

20

liv - in' in fame. — Ev - ry - one else — will be in such a fuss, —

B^b/D E^b D7 Gm

23

Wish - ing they were us! — Cause we are the great - est, the

Cm7 F^{sus}9 F7 E^bM7

f *mf*

26

smart-est and the brav-est. Yes we are the great-est of the world!

*B*⁷/*D* *C**m*7 *E*^b*maj*7(*add*9)/*F* //

SUPERVISOR: OK everybody! Let's get to work! Form an assembly line.
 (Boxes are passed one by one. A few of the CAST begin stacking the boxes, building a tower.)

29

Moderate straight tempo (♩ = c. 126)

B^b *G**m*7 *C**m*7 *F*7 *B*^b *G**m*7

32

mf

Pass the bricks, one by one. We must

C sus7/*F* *B*^b

keep on work-ing till the job is done. What a feat! What a

B^o7 Cm7 F7 Am7(b5)/C F7(9)

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treat when we fin-ish and we see it all com-plete. Don't be

Cm7 F7 Cm7 D^b7 Cm7 F7

stressed, do not rest. We must al-ways try to do our ver-y

B^b B^b/D

best. This will be, wait and see, we can sure-ly guar-an-tee, we de-

E^b E^o7 B^b/F Cm7/F

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47

clare, fair and square, there is none to com-pare with the tall - est, fin - est,

Dm/F *E^b/F* *Fsus9 Dm7/F Fsus9 Dm7/F*

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50

struc-ture in the land! It will be

Fsus9 Fsus9 Dm7/F Fsus9 *F* *F7*

f *mf*

53

mar-vel-ous, (oh yes!) stu-pen-dous, (oh yeah!) fab-u-lous (you bet!) mi-

E^b *D7* *Gm7*

mf

56

ra-cu-lous, (Wow!) and ex-tra-or-di-nar-i-ly

F[#]dim *B^b/F* *F7sus* *poco rit.*

f

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59 Swing tempo (♩ = c. 144)

grand! We're gon-na build a tow-er

B^b Gm7 Cm7 F B^b Gm7

Since 1892 *mf*

su-per high!— The ver-y top of it will touch the sky.

Cm7 E^bmaj7(#11)/F B^b Gm7 Cm7 F

Peo-ple all a-round won't be-lieve what they see.—— They'll

B^b B^b7/A^b Cm/G E^bm7/G^b

look at each oth-er, and then they'll a-gree.—— We are the best.

B^b/F // F sus9 // E^bM7

www.hopecublishing.com *mp*

70

bet-ter than the rest. We'll make a name, we'll be liv-in' in fame.

B^b/D Cm7 B^b/D

73

Ev-ry-one else will be in such a fuss, wish-ing they were us!

E^b D7 Gm Cm7

mf

76

'Cause we are the great-est, the smart-est and the brav-est.

Fsus9 F7 E^bM7 B^b/D

f *mf*

79

Yes we are the great-est of the world!

Cm7 E^bmaj7(add 9)/F // B^b B^b/D

f

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CHORUS: Yeah!

82 Cm7/E^b Edim7 Csus9/F //

SUPERVISOR: OK everybody. Let's get back to work. (*CAST begins building actions.*)

CAST 10: (*unrolling a scroll of a drawing shown to the SUPERVISOR*) How about this?

SUPERVISOR: I hope they're the right dimensions.

CAST 10: At 5000 cubits, it's gonna reach heaven!

CAST 11: (*moving across the stage singing a few bars of "Nine to Five" until the SUPERVISOR stands in the way*) Oh... hey Boss. Do you think we'll finish by 2230 B.C ?

SUPERVISOR: We will if we stay on schedule and you quit singing!

CAST 12: (*who has been listening*) I think we should work weekends too. It's gonna be so fantastic when it's completed.

85 Freely (*CAST stops actions and begins looking around.*)

VOICE OF GOD: (*off stage mic with lots of reverb*) Now wait just a minute! (*CAST freezes looking upward.*) What do you think you're doing? Building a tower to reach to heaven? I don't think so. If you can do that, what else do you intend to do? You're glorifying yourselves instead of glorifying me. I'm going to have to teach you a lesson.

89 Slowly

(*CAST, looking stunned, begins carrying on silent animated conversations among themselves.*)

SUPERVISOR: Jeepers, that sure put a damper on things!

CAST 1: I wonder what lesson God is going to teach us.

SUPERVISOR: I don't know... but I say we get back to work. (to CAST 2) I want you to go get more tar.

CAST 2: Oo Lah Sah Mah Nee Nee.

SUPERVISOR: What did you say?

CAST 2: Oo Lah Sah Mah Nee Nee.

SUPERVISOR: Didn't you hear me? I said... get more tar!

CAST 2: *(walking away confused)* Hah mah noo noo.

SUPERVISOR: *(turning to a group of workers)* We need more tar. Will you go get it right now.

CAST 3: Chickalaka mooka?

SUPERVISOR: And what planet are you from?

CAST 3: Huh?

CAST 5: *(to the SUPERVISOR)* Nah mee kah ree, Nah mee.

SUPERVISOR: *(getting exasperated)* Don't get smart with me. Do what I say!

CAST 6: *(joining them)* Ankay ooyay alktay igpay atinlay? (Pig Latin)

SUPERVISOR: *(getting more irritated)* What is going on?

CAST 7: *(to the SUPERVISOR)* Size o polo vah nee.

SUPERVISOR: Who can tell me... *(suddenly surprised by the next words, with hands to the forehead)* Lah bee ahn kah zoo koo?

(CAST freezes as the following lines are spoken directly to the audience.)

(CAST begins animated, audible conversations.) CAST 8: I don't understand anyone.

CAST 9: Nobody hears me.

91 Moderately (♩ = ca. 120)

(CAST freezes before spoken lines.)

CAST 10: What's happening?

(CAST continues animated, audible conversations.)

CAST 11: I failed my foreign language class and now I'm paying for it.

94

(CAST freezes before spoken lines.)

CAST 12: Is this for real?

CAST 13: This is weird.

CAST 14: What a nightmare!

97

(CAST continues animated, audible conversations.)

(During the introduction to the next song, the CAST chooses one of the following words and begins repeating it simultaneously to each other:

Chickalaka mooka, Jibber jabber jee, Sizeopolovahnee, Biddle baddle bee, Nahmeekahree Nahmee, Lahbeeahnka zookoo, Hi ho hee ho, skit skat ski... or even other made up words.)

The cacaphony rises to a climax when the music begins and continues until the LEADER yells "Stop!")

Say What?

Words and Music by
ALLEN POTE

Moderately (♩ = c. 126)

LEADER: Stop!!

B maj7(b5)/B^b

B^b

5

CHORUS:

8 *mf*

Chick-a - la - ka moo - ka, Jib - ber jab - ber gee.

E⁷(9)

10

Why in the world is this hap - pen - ing to me?

D⁷(9)

12

Size - o - po - lo - vah - nee, a word I've nev - er heard.

Gm⁷

14

What could be the mean - ing of a word that's so ab -

C *Gm⁷5* *Gm⁷5/D^b*

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surd! I hear what you are say - ing. I

Gm7^b5/B^b C A

can - not com - pre - hend. I'm wor - ried and keep pray - ing this

Dm B

fool - ish - ness will end. I'm real - ly quite up - set. It's

Em F# F#/A#

hope - less to com - plain. It comes as such a threat. I

Bm Em7/G Dmaj7/G^b Em7

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24 *rit.* *a tempo*

feel like I'm in-sane! Nah mee kah ree, Nah mee,
B^bsus9 rit. *a tempo B^b E^b7(9)*

27 Bid - dle, bad - dle, bee. How can this be? Is it
D7(9)

29 true re - al - i - ty? Lah bee ahn kah zoo koo, a
Gm7

31 word I've nev - er heard. What could be the mean - ing of a
C Gm7^b5

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(CAST divides into two groups.)

word that's so ab-surd!

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Gm7b5/D^b C Gm7b5 Gm7b5/D^b C

Slightly faster
GROUP 1:

Chick-a - la - ka moo - ka, — Jib - ber, jab - ber gee.

GROUP 2:

Chick-a - la - ka moo - ka, — Jib - ber, jab - ber

E^b7(9)

Nah mee kah ree, Nah mee, Bid - dle, bad - dle, bee.

gee. Nah mee kah ree, Nah mee, Bid - dle, bad - dle,

E7(9)

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40

Size - o - po - lo - vah - nee, Lah bee ahn kah zoo koo.

bee. Since Size o - po - lo - vah - nee, Lah bee ahn kah

F 7(9) Gb7(9)

42

Hi ho hee ho, Skit skat ski!

zoo koo. Hi ho hee ho, Skit skat

Bm7(b5)/D Cm7(b5)/Eb Dm7(b5)/E Dm7(b5)/F G7(#5)

44

Louder and gradually faster

Chick - a - la - ka moo - ka, Jib - ber, jab - ber gee.

ski! Chick - a - la - ka moo - ka, Jib - ber, jab - ber

Eb7(9)

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40

46

Nah mee kah ree, Nah mee, Bid - dle, bad - dle, bee.

gee. Since Nah mee kah ree, Nah mee, Bid - dle, bad - dle,

E7(9)

48

Size - o - po - lo - vah - nee, Lah bee ahn kah zoo koo.

bee. Size - o - po - lo - vah - nee, Lah bee ahn kah

F7(9) Gb7(9)

50

Hi ho hee ho, Skit skat ski!

zoo koo. Hi ho, Skit skat ski!

Bm7(b5)/D Cm7(b5)/E^b D^bm7(b5)/E Dm7(b5)/F G7(#5)

f

Say What?

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(CAST turns toward the
back of the stage with
hands on their heads.)

(CAST turns silently and
slowly back around.)

52 GROUPS 1 & 2: Moderately slow (♩ = c. 96) *mf* CHORUS:

(scream out of
desperation)

We try to un-der-stand, a

Since 1892

f *mf*

56

cause we may lose. We can - not work to - geth - er. We're

Dm *B*

58

ut - ter - ly con - fused. I guess we'll have to sep - a - rate and

Em *F#* *F#/A#*

60

go our dif-f'rent ways. And who knows what will hap - pen as we

Bm *Em/G* *Dmaj7/G⁹* *Em7* *rit.*

rit.

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face the com - ing days. Dear

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Slower, with reverence

God we are so sor - ry we filled our - selves with pride. We

Bm F#m Em7 A D

tried to live with - out you, but we need you by our side. We're

Bm F#m Em7 A

leav - ing now to look a - gain for plac - es to re - side. We

Bm7 D/A G A Bm

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70

pray you will go with us and will al-ways be our Guide.

Em7 D/F# Em7 A D

Moderately slow (♩ = c. 76) *(CAST solemnly leaves the stage in groups, going in different directions.)*

73

Bm F#m Em7 A D Bm F#m Em7 A

77

Bm7 D/F# G A Bm Em7 D/F# Em7 A

NARRATOR: So it was that the people stopped building the tower and left the town,

81

D Am G/A F/A

which became known as Babel. They scattered over the earth, speaking different languages.

85 G/A Am G/A Am G/A

(following narration)

Since 1892

Many centuries passed... hundreds of years!

88 Cm B^b/C Cm

Tribes, kingdoms, empires were formed. Judaism became a religion.

Then one day, something miraculous happened.

91 B^b/C Cm Cm

It was the Festival of Harvest* and Jews from many nations, speaking different languages, were gathering in Jerusalem to celebrate!

94 B^b/C Cm B^b/C Cm F/C G5

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*This Jewish festival, also called the Feast of Weeks or Shavuot, celebrates the early wheat harvest. Christians know it as Pentecost, the birthday of the Church.

The Festival of Harvest

Words and Music by
ALLEN POTE

Moderately (♩ = c. 108)
N.C.

(CAST makes a lively entrance carrying baskets of flowers, fruit, etc. converting the set for the Jewish section.)

Since 1892

f

4

mf

6 CHORUS: *mf*

We have come from far a-way to com-mem - o - rate this day, a

Gm Cm Gm

9

ve - ry spe - cial time of year. We have

E^b7(add maj7)/D D Gm

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The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately' with a tempo of approximately 108 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into measures, with measure numbers 4, 6, and 9 indicated. A large diagonal watermark reads 'PREVIEW COPY NOT FOR PERFORMANCE'. The chorus begins at measure 6 with the lyrics 'We have come from far a-way to com-mem - o - rate this day, a'. The piano accompaniment includes chords Gm, Cm, and Gm. The score continues with the lyrics 've - ry spe - cial time of year. We have' and includes chords E^b7(add maj7)/D, D, and Gm. The score concludes with a final piano accompaniment line.

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Since 1892

come to of - fer bread, by God's boun - ty we are fed. The

Gm Cm Gm

Fes - ti-val of Har-vest is here! Dance and sing,

Cm6 D Gm Cm

Clap right and hold

Clap left and hold Clap right and hold Clap left across body

dance and sing, dance and sing and let the mu - sic ring.

Gm D Gm

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19

La la la la la la la la la. The Fes - ti - val of Har - vest is

Cm Gm Cm6 D

22

here! We love the cel - e - bra - tion. We're filled with jub - i - la - tion, a

Gm Gm Cm Gm

25

ve - ry spe - cial time of year. It's a joy - ful hap - py scene as we

E^b7(add maj7)/D D Gm Gm

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hear the tam-bou-rine. The Fes-ti-val of Har-vest is here!

Cm Gm Cm6 D Gm

31 Clap right and hold Clap left and hold Clap right and hold

Dance and sing, dance and sing, dance and sing and let the

Cm Gm D

34 Clap left across body

mu-sic ring. La la la la la la

Gm Cm

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36

la la la. The Fes - ti - val of Har - vest is

Gm Cm6 D

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Haida*

Arranged by
ALLEN POTE

With a strong rhythmic feeling (♩ = c. 90)

here!

Gm

f

3 *mf*

Hai - da, hai - da, hai - di - di - dai - da, hai - da, hai - da, hai - da.

Gm D7 Gm

mf

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* Haida, (pronounced high duh, high dee dee digh duh) is a Chassidic round. The word has no specific meaning.

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5

Hai - da, hai - da, hai - di - di - dai - da, hai - da, hai - da, hai - da.

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D7 Gm

7

Hai - da, hai - di - di - dai - da, hai - da, hai - da, hai - da.

D7 Gm

9

Hai - da, hai - di - di - dai - da, hai - da, hai - da, hai - da.

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D7 Gm

11 **Faster** (♩ = c. 100)

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Hai - da, hai - da, hai - di - di - dai - da, hai - da, hai - da, hai - da.

Hai - da, hai - di - di - dai - da, hai - da, hai - da, hai - da.

D7 Gm

13

Hai - da, hai - da, hai - di - di - dai - da, hai - da, hai - da, hai - da.

Hai - da, hai - di - di - dai - da, hai - da, hai - da, hai - da.

D7 Gm

Very fast (♩ = c. 128)

15

Clap **accel. al fine**

f Hai - da, hai - di - di - dai - da, hai - da, hai - da, hai - da. Hai - da, hai - di - di - dai - da, **accel. al fine**

Gm D7 Gm

f

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hai-da, hai-da, hai-da!

D7 Gm N.C. Gm

ff

(When the song finishes, the CAST claps, cheers, and gives "high fives".)

HIGH PRIEST: (quieting the crowd) My fellow Jews... my fellow Jews.... Quiet, please. It is time for the ceremony of our thanksgiving offering. Please take your places.

(CAST settles into a picture while the HIGH PRIEST retrieves two loaves of bread from the altar.)

HIGH PRIEST: (holding up the two loaves of bread) These two loaves of freshly baked bread have come from our newly harvested wheat. We offer them up to

21

Fm Cm/E^b D⁹ Cm

mp

celebrate the bountiful goodness of our Lord. Hallelujah!

25

B^bm Gm7^b5 C Fm

Hallelujah*

Arranged by
ALLEN POTE

Slowly (♩ = c. 120)

CHORUS:
mp

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Hal - le - lu - jah, Hal - le - lu - jah. Hal - le lu, av - dey A - do -
Fm Bbm/F Fm Gm7(b5)/Bb Gm7(b5)/G

(The HIGH PRIEST lifts the two bread platters up, then down, then left and right, symbolizing east, west, north, and south.)

4

nai. Hal - le - lu - jah, Hal - le - lu - jah. Hal - le
C Fm

7

lu, av - dey A - do - nai. Hal - le - lu - jah,
Eb C Fm Cm7/Eb

*A Hebrew folk song, translated as "Praise, O servants of the Lord".

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(The HIGH PRIEST places the platters of bread back on the altar and remains facing the altar.)

10

Hal - le - lu - jah. Hal - le - lu - jah, Hal - le - lu - jah.

D^b C Gm7^b5 C

13

Hal-le-lu-jah, Hal-le-lu-jah. Hal-le-lu-jah, Hal-le-lu-jah.

Fm Cm7/E^b D^b C Gm7^b5 Fm

mp rit. mp rit.

HIGH PRIEST: *(turning away from the altar and facing the Cast)* Amen!

ALL CAST: Amen!

HIGH PRIEST: Shalom!

ALL CAST: *(turning to each other, some embracing)* Shalom!

(CAST breaks into smaller casual groups, miming conversations. CAST 6, 7, 8, and 9 are downstage in a conversational group.)

CAST 6: This has been a wonderful Festival.

CAST 7: I'm so glad we were able to come.

CAST 8: How long was your pilgrimage?

CAST 9: It took us fourteen days. *(They are suddenly interrupted by the sound of wind.)*

Pentecost Scene

Music by
ALLEN POTE

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Freely N.C. CAST 6: What is that sound?
Em

mf adjust tempo to follow the dialogue

CAST 7: It sounds like the wind! CAST 8: Where did it come from? CAST 6: I don't know.

3 Cmaj7 A5

CAST 9: It's getting stronger!
CAST 10: (joining them) What's happening?

5 B5 C7(b9)

CAST 11: Hey look! Over there! (running to the edge of the stage, pointing out to the audience, as the CAST joins.)

r.h.

CAST 12: Who are they? CAST 13: Aren't they Galileans? CAST 14: What's on their heads? ...what is that?

8 CsusM7b9

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CAST 15: Are those flames of fire?

CAST 16: They're not speaking Hewbrew.

CAST 17: They're talking about the wonders of God in my language.

11

N.C.

CAST 18: No, it's my native tongue.

CAST 19: No, they're not. I'm from Rome. They're speaking Latin.

CAST 20: No, Arabic.

14

Em(add9)/G^b G^b Em(add9)/G^b G^b Em(add9)/G^b G^b

CAST 1: I'm from Cappadocia. It's Greek.

CAST 2: No, it's Sumerian.
cresc. e accel. poco a poco

17

Em(add9)/G^b G^b Em(add9)/G^b

(Cast members speak simultaneously with phrases such as: What's happening? I don't understand. What's going on? How could this be? They're talking in my native tongue.)

CAST 3: (shouting over the top) Wait! I know! They're all drunk.

CAST 4: Yeah, they've had too much wine!

20

G⁷/5

f *mp*

PETER: (*standing on a box*)
 Now hold on everyone!
 Quiet! (*CAST stops and listens.*)

They are not drunk as you suppose. Listen carefully to what I say. Do you remember what the prophet Joel said?

23

(*CAST laughs and agrees.*)

PETER: "In the last days, declares God, I will pour out my Spirit on all people."

CAST 4: "Your sons and daughters will prophesy."

CAST 6: "And your old men will dream dreams."

Slowly (♩ = c. 78)
 N.C.

CAST 5: "Your young men will see visions."

26

p following narration

PETER: This Jesus whom you crucified has been raised from the dead, and God has poured out his Holy Spirit. That is what you have witnessed today.

30

(*CAST looks at each other, and then toward PETER.*)

CAST 16: So what shall we do?

PETER: Repent and be baptized in the name of Jesus Christ.

34

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Your sins will be forgiven and you will receive the Holy Spirit.

Since 1892

The promise is for you and your children and for everyone who is far away, as many as the Lord our God will call.

PETER: (after a pause) Who will be the first?

(LEADER Steps forward and kneels with head bowed. PETER places his hand on the LEADER's head, who then looks upward with hands raised and cupped as if receiving the Holy Spirit. One by one, the CAST also kneels with heads bowed.)

Breathe On Me, Breath of God

Music by ROBERT JACKSON

Arranged by ALLEN POTE

(When the music begins, PETER moves through the crowd, starting from the back, and when he touches them on the head, they also look upward with hands raised and cupped as if receiving the Holy Spirit.)

Slowly ($\text{♩} = \text{c. } 86$)

4 F F/A B^bmaj7(add 9)

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7 G/B D7(b13)sus/C Gm7 CM7 Fm7 Gm7

11 Am7 B^bmaj7 Gm7^b5 F/C

15 Gm7(add9) C7 Dm F7/C G7/B

19 Gm7(add9) C7 F *poco rit.* *attacca*

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Breathe On Me,
Breath of God

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Spirit of God

Words and Music by
ALLEN POTE

Gently flowing (♩ = c. 60)

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D^b A^b/C E^bm7

4

CHORUS: *mp*

As a flow - er turns to face the

A^b7 D^b D^b/C

7

sun, I turn my life to the Ho - ly

D^b/B G^b/B^b D^b/A^b E^b/G

11

One. As the win - ter turns to spring, new

E^bm/G^b A^b F/A B^bm Fm

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15

prais - es I will sing, For my heart is filled with the

G^b D^b/F A^bsus9/E^b

19

Spir - it. The wind is nev - er seen when it's

A^bsus9 A^b B^bm Fm

mf

mp

23

blow - ing through the air. To feel the gen - tle breeze is

G^b A^b D^b B^bm Fm

27

know - ing it is there. The breath of God is

E^bm7 A^bsus9 A^b7 B^bm

mf

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(The dove kite begins to fly in the room.)

31

like the wind, de-scend-ing like a dove, mov-ing all a -

F m/A^b G^b A^b B^bm E^bm7

35

round us, in - spir - ing us to love!

D^b/F E^bm7 A^bsus9

f

39

Love, love,

A sus9 G A/G

mf

43

love your neigh-bor. Love as

F#m7 Bm G

46

God has loved you. Love,

A7(9) F#m7 Bm G

50

love, love from your heart. For

A/G F#m7 Bm

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53 *mp rit.* (The dove kite disappears.)

this is what God wants you to do.

Em7 A Asus9 D *rit.*

NARRATOR: When the people of Babel built the tower, they were led by the human spirit and ended up in confusion, scattered over the earth.

Moderately ($\text{♩} = \text{c. } 60$)

57 B \flat F/B \flat E \flat /B \flat F/B \flat

following narration

At Pentecost, people were led by the Holy Spirit, and even in their diversity, they were united.

61 B \flat F/B \flat E \flat /B \flat F/B \flat

Both times, language was used to help fulfill God's purpose.

65 D/A G/A

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69 rit. Broader (♩ = c. 50) *mf*

We may not speak the same or e-ven

rit. A sus A Bm

mf

72

know your name but in the eyes of God we are one. When we are

D/A Em7 A F#m7 Bm

75

filled with the Spir-it and bond-ed in love, the king-dom of

Em7 A F#m7 Bm Em7

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God has be - gun. The

Asus9 Bm Bm/A

81

king - dom of God has be - gun.

Em7 Asus9 Bb

84

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Gm6 D

Go Make Disciples

Words and Music by
ALLEN POTE

HOPE Publishing Company

Lively (♩ = c. 144)

Since 1892

f

G G/B C D G G/B

4 CHORUS: *mf*

Go, Go, Go make dis-ci-ples.

C D G G/B C D

mf

7

Make dis-ci-ples by love you share. — Go, go, — go

G G/B C D Bm Em

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10

show the world. — Show the world you care.

Am D Am7 D7 G G/B

13

Sing your songs, right the wrongs.

C G E^b F/E^b Dm7 B^b/D

16

Make a dif-f'rence by how you live. — Find a way — to

Cm7 F7 B^b E^b F7/E^b

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f

mf

19

seize the day. — You have so much to give!

f

Dm B⁷/D E^b Cm Am7(b5) D

22

mf

Go, Go, — Go make dis-ci-ples. Make dis-ci-ples by

G G/B C D G G/B

mf

25

love you share. — Go, go, — go show the world. —

C D Bm Em Am D

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28

HOPE Publishing Company
Since 1892

Show the world you care.

Am7 D7 G G/B C G

f

31

mf

Reach out to oth - ers. Stand up for

E^b F7/E^b Cm7 F7

34

what you be-lieve. Help your sis - ters and broth - ers.

B^b E^b F7/E^b B^b/D

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37

Bless - ings you'll re - ceive! ————— Go, Go, Go

f *mf*

f *mf*

40

make dis - ci - ples. Make dis - ci - ples by love you share. —

f *mf*

43

Go, go, go show the world. — Show the world you

f *mf*

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The image shows a musical score for the hymn 'Go Make Disciples'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 37-39) features the lyrics 'Bless - ings you'll re - ceive! ————— Go, Go, Go'. The second system (measures 40-42) features the lyrics 'make dis - ci - ples. Make dis - ci - ples by love you share. —'. The third system (measures 43-45) features the lyrics 'Go, go, go show the world. — Show the world you'. The piano accompaniment includes various chords and dynamics such as *f* (forte) and *mf* (mezzo-forte). A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the top system, and a diagonal watermark 'FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid across the middle system. At the bottom, there is a promotional message: 'Purchase this music at www.hopepublishing.com'.

care. *f* Show the world! Yes!

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Yes! Yes! Yes!

Show the world! Show the world! Show the world!

Show the world! *ff* Go!

ff

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Em D^bm7(b5) Am7

G/B C G/B

Am7 D^{sus}9 D7^{sus} G

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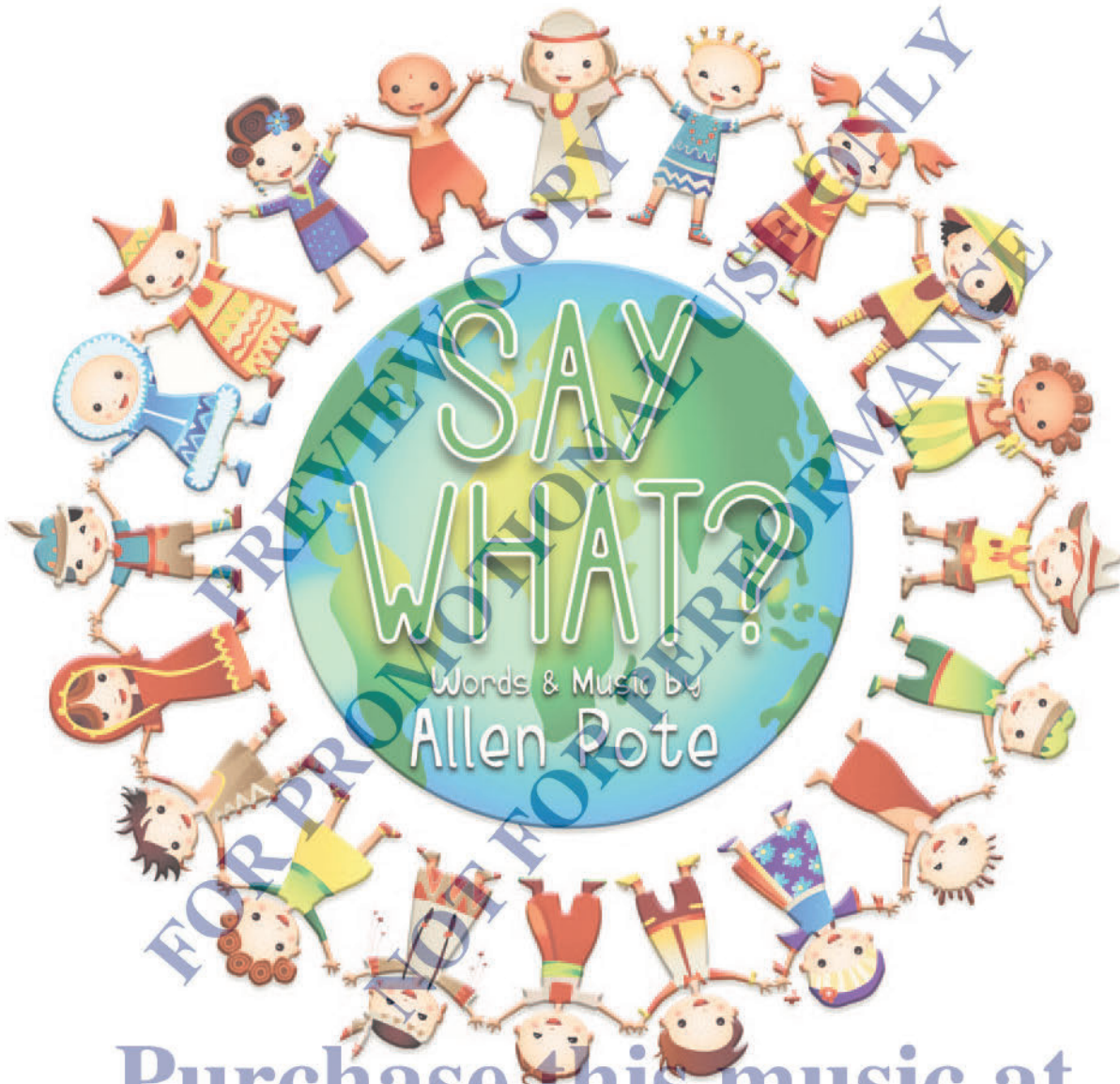
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Say What?

A Story of the Tower of Babel leading to Pentecost

Love Your Neighbor

(CAST enters and forms a picture.)

Words and Music by
ALLEN POTE

Moderately $\text{♩} = c. 104$

12

mf



List-en to a sto-ry of peo-ple ev-ery-where,



scat-tered through-out the earth. Dif-ferent fac-es in dif-ferent pla-ces,



each hav-ing hu-man worth. We may not speak the same or e-ven know your name but in the



eyes of God we are one. When we are filled with the Spir-it and bond-ed in love, the



king-dom of God has be-gun.

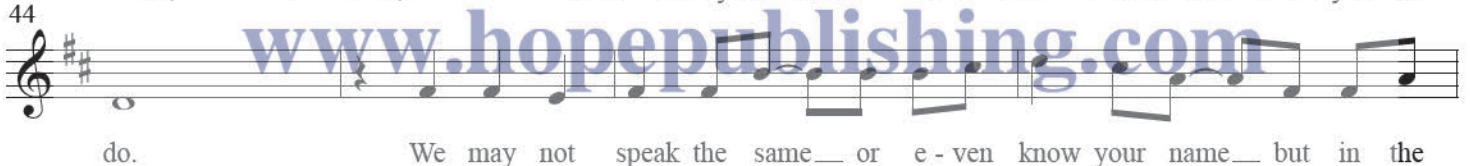
Love, love,



love your neigh-bor. Love as God has loved you.



Love, love, love from your heart. For this is what God wants you to



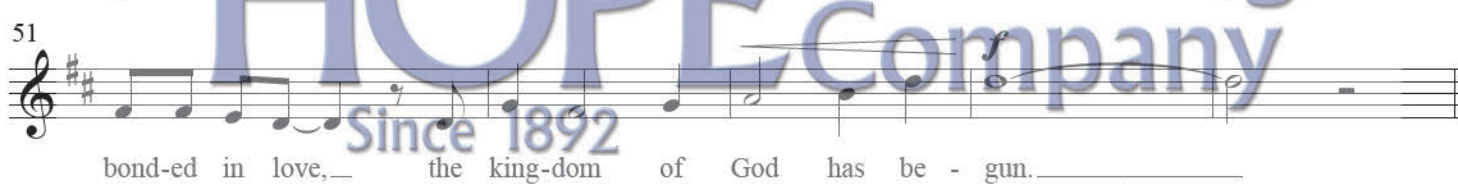
do. We may not speak the same or e-ven know your name but in the

48



eyes of God we are one. When we are filled with the Spirit and

51



bond-ed in love, the king-dom of God has be - gun.

(music continues)

(Narrator enters and stands facing the audience.)

Narrator: We read in the Bible that after the Great Flood and after God's Covenant with Noah, clans were formed by his descendants and spread out over the earth.

Now the whole world had one language and a common speech. As groups of people moved eastward, they began looking for a place to live.

The Journey

(The CAST is clumped together facing the audience and takes small steps moving right or left as a clump.)

Sturdy tempo (♩ = c. 100)



3

mf

We're on a jour-ney in Ba-by-

7

lon-i-a, a re-gion far and wide. We have been trav-el-ing in Ba-by-

11

lon-i-a, and we must soon de-cide. It's time to set-tle down, and

15

build an awe-some town. We've grown so wea-ry as we roam,

18

rit.
mp

Search-ing ev-ery day to find a place to stay, a place to call our home.

(CAST breaks the clump and scatters around the stage looking around.)

CAST 1: Do you think this is it?

CAST 2: Yeah! We could be very happy here. (CAST agrees)

CAST 3: Thank goodness! I thought we'd never find it.

LEADER: Hold on! This is not it!

CAST 4: Why? (CAST says things like "aw, huh?, why?" etc.)

LEADER: It's not impressive enough.

CAST 4: Whadda ya mean... "it's not impressive enough?"

LEADER: It's not special. It's too barren. We need a more beautiful spot, with hills and trees.

CAST 5: You have got to be kidding.

LEADER: Sorry.

CAST 6: So now what?

LEADER: We keep moving. (sings a few bars of "On the Road Again.")

(CAST groans as they reluctantly form the clump again.)

22 **Sturdy tempo** (♩ = c. 100) *mf*

We're on a jour-ney in Ba-by-lon-i-a, a

re-gion far and wide. It's time to set-tle down, and build an awe-some town. We've

grown so wea-ry as we roam. Search-ing ev-ery day to

find a place to stay, a place to call our home. *rit. mp*

(CAST breaks the clump and scatters around the stage looking around.)

CAST 7: Hey! How about here?

CAST 8: (to the LEADER) Well, what do you think? (CAST gathers around eagerly awaiting the answer.)

LEADER: Nope! It won't do. (CAST groans.) There's no river nearby. We can't be somewhere without water.

(The next few lines are spoken almost simultaneously in nasal, whiney voices.)

CAST 9: I've had it with walking.

CAST 8: I'm tired.

CAST 10: My feet have blisters.

CAST 11: I've pulled a muscle.

CAST 12: Can't we lie down?

CAST 8: Yeah, let's stay here.

LEADER: Listen...you grumpy nomads! All you do is gripe. We're looking for the perfect spot and this is not it. So come on, let's get this caravan moving again.

(CAST groans again as they even more reluctantly form the clump.)

36 Slowly ($\text{♩} = \text{c. } 84$) *mf*

Ba-by - lon - i - a, Ba-by - lon - i - a, we're wea - ry as we

41 *rit. mp*

roam. Search - ing ev - ery day to find a place to stay, a place to call our home.

(Cast breaks the clump and scatters around the stage looking around.)

CAST 13: (to the Leader) Well? (Cast gathers around waiting eagerly for the answer.) We're waiting!

LEADER: (pacing and looking around) You know what?...This is it! (Cast cheers.) We're in the land of Shinar. The land of two rivers!

CAST 14: Finally!

LEADER: Well, I'm glad you like it. OK everybody. Gather around. Let's decide how we're gonna build this city.

CAST 15: We want to make it a great city.

CAST 16: Right on! We don't want it to be like any other city. We want it to be different.

CAST 17: We need to make a name for ourselves, so our neighbors will envy us.

CAST 18: But how can we make it different?

CAST 19: We could build a wall around our city that's really tall.

CAST 20: But other people can do that. Plus they wouldn't be able to see our buildings.

CAST 1: How about putting up flashing neon signs? (CAST turns immediately to CAST 1 and glares.) (feeling the stares) Oh... sorry... they haven't been invented yet.

CAST 2: We've got to think of something that's unique.

LEADER: We're all going to have to come up with some good ideas...so start thinking!

Everybody Think!

Brightly ($\text{♩} = c. 76$) Light swing ($\text{♩} = c. 76$)
 8 *mf* CHORUS:

Think! Think! Ev - 'ry-bod-y think! Think as hard as you
 Since 1892
 can. Think! Think! Ev - 'ry-bod-y think! Come up with a plan!

17 2
 It's a task we must pur - sue. There's noth - ing we can't
 23
 do. We'll make our cit - y the best by far to show just who we are! _____
 28
 Think! Think! Ev - 'ry-bod-y think! Think as hard as you can.
 33
 Think! Think! Ev - 'ry-bod-y think! Come up with a plan! 3
 40 opt. SOLO
 Tell us if you have a clue. _____ We have to see this through. _____ For
 44
 all we need is a grand de - sign to make our cit - y shine! _____
 49
 Think! Think! Ev - 'ry-bod-y think! Think as hard as you can. Think! Think! Ev -
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 54 3 opt. SOLO
 - 'ry-bod-y think! Come up with a plan! Try to keep an o - pen mind. _____

61
Then may - be you will find the per - fect thing that will im - press and

66
lead to our suc - cess! Oh yes! Think! Think! Ev - 'ry - bod - y think!

71
Think as hard as you can. Think! Think! Ev - 'ry - bod - y think! Think! Think! Ev -

LEADER: Come on!
Rack your brains!

76
- 'ry - bod - y think! We've got to come up with a plan!

(CAST settles into a picture. CAST 16 is isolated, sitting on a box in the Rodin's "The Thinker" pose, and stays frozen through the next dialogue and music.)

- LEADER: OK... let's hear your ideas. You! (pointing to CAST 2) Tell us your plans.
- CAST 2: I don't have any.
- LEADER: Oh, come on! (pointing to CAST 3) What about you?
- CAST 3: I can't think of any.
- LEADER: What! You mean we sang a whole song and you have nothing?
- CAST 3: I'm sorry.
- LEADER: What about the rest of you? (CAST shakes their heads.) No? I can't believe it! Well we're just going to have to sing the song again!

84
Think! Think! Ev - 'ry - bod - y think! Think as

- CAST 16: (jumping out of the "Thinker" pose, interrupting the song) Wait! I think I have the perfect idea. (CAST gathers around excitedly.)
- CAST 4: Well tell us.
- CAST 16: While we're building our city, let's build a tower!
- CAST 5: A tower? (Other CAST members react with simultaneous phrases, such as "huh?", "what, why?", etc.)
- CAST 4: What's so special about a tower?
- CAST 16: This tower will go really, really high.
- CAST 5: But we can't build it very high with stones... it will fall down.
- CAST 16: I know. We'll use bricks instead. We'll make them and bake them in the fire. And use tar to hold the bricks together. Then the tower will be so strong it can reach up to heaven!
- CAST 6: And people will see it from miles around.
- CAST 7: They'll be so amazed at how great we are!

CAST 16: It'll be a symbol that we rule this land.

LEADER: And we won't need to keep scattering about the earth!

CAST 8: Do you think it'll work?

CAST 16: I know it will.

CAST 9: Sounds good to me!

LEADER: A terrific plan! (*holding a hard hat*) And since it was your idea, you'll be the Supervisor? (*CAST leans in to CAST 16 who becomes the SUPERVISOR.*)

SUPERVISOR: (*hesitating for a moment*) Well... all right. I'll do it. (*CAST reacts affirmatively. LEADER places the hard hat on the SUPERVISOR. CAST will exit after receiving the following assignments.*)

SUPERVISOR: (*to a few CAST members*) You start drawing some plans... (*to a few more*) You guys make bricks and bake them in the fire... (*to a few more*) I'm assigning you to find tar to use as mortar... (*to a few more*) You go get some ladders.

LEADER: This is gonna be awesome!

Building a Tower

(*As the music begins, Cast re-enters the stage, bringing on their assignments.*)

Swing tempo (♩ = c. 144)

7 *mf*

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The lyrics are: We're gon - na build a tow - er su - per high! The ver - y top of it will touch the sky. Peo - ple all a - round won't be - lieve what they see. They'll look at each oth - er, and then they'll a - gree. We are the best, bet - ter than the rest. We'll make a name, we'll be liv - in' in fame. Ev - 'ry - one else will be in such a fuss. Wish - ing they were us! 'Cause we are the great - est, the smart - est and the brav - est. Yes we are the great - est of the world!

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SUPERVISOR: OK everybody! Let's get to work! Form an assembly line. (Boxes are passed one by one. A few of the CAST begin stacking the boxes, building a tower.)

Moderate straight tempo (♩ = c. 126)

29 *mf* Pass the bricks, one by one. We must

35 keep on work-ing till the job is done. What a feat! What a treat when we

39 fin-ish and we see it all com-plete. Don't be stressed, do not rest. We must

43 al-ways try to do our ver-y best. This will be, wait and see, we can sure-ly guar-an-tee, we de-

47 clare, fair and square, there is none to com-pare with the tall-est, fin-est, struc-ture in the

51 *f* land! *mf* It will be mar-vel-ous, (oh yes!) stu-pen-dous, (oh yeah!)

55 *f* *poco rit.* fab-u-lous (you bet!) mi-ra-cu-lous, (Wow!) and ex-tra-or-di-nar-i-ly

59 Swing tempo (♩ = c. 144)

63 grand! We're gon-na build a tow-er su-per high!

66 The ver-y top of it will touch the sky. Peo-ple all a-round won't be -

lieve what they see. They'll look at each oth-er, and then they'll a-gree.

10

69

We are the best, bet-ter than the rest. We'll make a name, we'll be liv-in' in fame. _

73

Ev-'ry-one else_ will be in such a fuss, _ wish-ing they were us! _ 'Cause

77

we are the great-est, the smart-est and the brav-est. Yes we are the great-est of the world! _

81

CHORUS: Yeah!

SUPERVISOR: OK everybody. Let's get back to work. (*CAST begins building actions.*)

CAST 10: (*unrolling a scroll of a drawing shown to the SUPERVISOR*) How about this?

SUPERVISOR: I hope they're the right dimensions.

CAST 10: At 5000 cubits, it's gonna reach heaven!

CAST 11: (*moving across the stage singing a few bars of "Nine to Five" until the SUPERVISOR stands in the way*) Oh... hey Boss. Do you think we'll finish by 2230 B.C.?

SUPERVISOR: We will if we stay on schedule and you quit singing!

CAST 12: (*who has been listening*) I think we should work weekends too. It's gonna be so fantastic when it's completed.

(*CAST stops actions and begins looking around*)

VOICE OF GOD: (*off stage mic with lots of reverb*) Now wait just a minute! (*CAST freezes looking upward.*) What do you think you're doing? Building a tower to reach to heaven? I don't think so. If you can do that, what else do you intend to do? You're glorifying yourselves instead of glorifying me. I'm going to have to teach you a lesson.

(*CAST, looking stunned, begins carrying on silent animated conversations among themselves.*)

SUPERVISOR: Jeepers, that sure put a damper on things!

CAST 1: I wonder what lesson God is going to teach us.

SUPERVISOR: I don't know... but I say we get back to work. (*to CAST 2*) I want you to go get more tar.

CAST 2: Oo Lah Sah Mah Nee Nee.

SUPERVISOR: What did you say?

CAST 2: Oo Lah Sah Mah Nee Nee.

SUPERVISOR: Didn't you hear me? I said... get more tar!

CAST 2: (*walking away confused*) Hah mah noo noo.

SUPERVISOR: (*turning to a group of workers*) We need more tar. Will you go get it right now.

CAST 3: Chickalaka mooka?

SUPERVISOR: And what planet are you from?

CAST 3: Huh?

CAST 5: (to the SUPERVISOR) Nah mee kah ree, Nah mee.

SUPERVISOR: (getting exasperated) Don't get smart with me. Do what I say!

CAST 6: (joining them) Ankay ooyay alktay igpay atinlay? (Pig Latin)

SUPERVISOR: (getting more irritated) What is going on?

CAST 7: (to the SUPERVISOR) Size o polo vah nee.

SUPERVISOR: Who can tell me... (suddenly surprised by the next words, with hands to the forehead) Lah bee ahn kah zoo koo?

Since 1892

(CAST begins animated, audible conversations.)

91 Moderately (♩ = ca. 120)



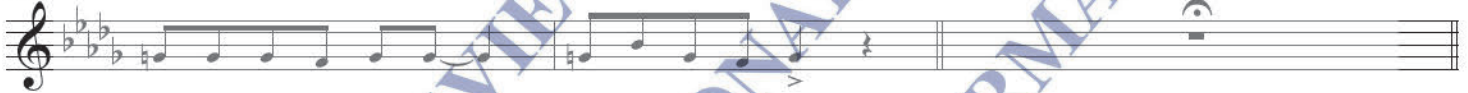
(CAST freezes as the following lines are spoken directly to the audience.)

CAST 8: I don't understand anyone.

CAST 9: Nobody hears me.

(CAST continues animated, audible conversations.)

94



(CAST freezes before spoken lines.)

CAST 10: What's happening?

CAST 11: I failed my foreign language class and now I'm paying for it.

(CAST continues animated, audible conversations.)

97



(CAST freezes before spoken lines.)

CAST 12: Is this for real?

CAST 13: This is weird.

CAST 14: What a nightmare!

(During the introduction to the next song, the CAST chooses one of the following words and begins repeating it simultaneously to each other:

Chickalaka mooka, Jibber jabber jee, Sizeopolovahnee, Biddle baddle bee, Nahmeekahree Nahmee, Lahbeeahnka zookoo, Hi ho hee ho, skit skat ski... or even other made up words.)

The cacaphony rises to a climax when the music begins and continues until the LEADER yells "Stop!"

Say What?

Moderately (♩ = c. 126) **LEADER: Stop!!** *mf*

Chick-a - la - ka moo - ka, —

9 Since 1892
Jib - ber jab - ber gee. Why in the world is this hap - pen - ing to me?

12 Size - o - po - lo - vah-nee, a word I've nev - er heard. What could be the mean - ing of a

15 word that's so ab - surd! I hear what you are say - ing. I

18 can - not com - pre - hend. I'm wor - ried and keep pray - ing this fool - ish - ness will end. I'm

21 real - ly quite up - set. It's hope - less to com - plain. It comes as such a threat. I

24 *rit.* *a tempo*
feel like I'm in - sane! Nah mee kah ree, Nah mee, Bid - dle, bad - dle, bee.

28 How can this be? Is it true re - al - i - ty? Lah bee ahn kah zoo koo, a

31 word I've nev - er heard. What could be the mean - ing of a word that's so ab - surd!

(CAST divides into two groups.) **2**

Slightly faster

GROUP 1:

36

Chick-a-la-ka moo-ka, Jib-ber, jab-ber gee, Nah mee kah ree, Nah mee,

GROUP 2:

Chick-a-la-ka moo-ka, Jib-ber, jab-ber gee. Nah mee kah ree,

39

Bid-dle, bad-dle, bee. Size-o-po-lo-vah-nee, Lah bee ahn kah zoo koo.

Nah mee, Bid-dle, bad-dle, bee. Size-o-po-lo-vah-nee, Lah bee ahn kah

42

Hi ho hee ho, Skit skat ski! Chick-a-la-ka moo-ka, —

zoo koo. Hi ho hee ho, Skit skat ski! Chick-a-la-ka

Louder and gradually faster

45

Jib-ber, jab-ber gee, Nah mee kah ree, Nah mee, Bid-dle, bad-dle, bee.

moo-ka, — Jib-ber, jab-ber gee. Nah mee kah ree, Nah mee, Bid-dle, bad-dle,

48

Size-o-po-lo-vah-nee, Lah bee ahn kah zoo koo. Hi ho hee ho, Skit skat ski!

bee. Size-o-po-lo-vah-nee, Lah bee ahn kah zoo koo. Hi ho, Skit skat ski!

(CAST turns toward the back of the stage with hands on their heads.)

(CAST turns silently and slowly back around.)

52 GROUPS 1 & 2: Moderately slow (♩ = c. 96) *mf*

(scream out of desperation)

We try to un - der - stand, a

56

cause we may lose. We can - not work to - geth - er. We're ut - ter - ly con - fused. I

59

guess we'll have to sep - a - rate and go our dif - f'rent ways. And

61 *rit.*

who knows what will hap - pen as we face the com - ing days. Dear

64 Slower, with reverence

God we are so sor - ry we filled our - selves with pride. We tried to live with - out you, but we

67

need you by our side. We're leav - ing now to look a - gain for plac - es to re - side. We

70 Moderately slow (♩ = c. 76)

9

pray you will go with us and will al - ways be our Guide.

NARRATOR: So it was that the people stopped building the tower and left the town, which became known as Babel. They scattered over the earth, speaking different languages.

Many centuries passed... hundreds of years! Tribes, kingdoms, empires were formed. Judaism became a religion. Then one day, something miraculous happened. It was the Festival of Harvest and Jews from many nations, speaking different languages, were gathering in Jerusalem to celebrate!

The Festival of Harvest

(CAST makes a lively entrance carrying baskets of flowers, fruit, etc. converting the set for the Jewish section.)

Moderately (♩ = c. 108)

5 *mf*

We have come from far a - way to com - mem - o - rate this day, a

9

ve - ry spe - cial time of year. We have come to of - fer bread, by God's boun - ty we are fed. The

13

Clap right and hold Clap left and hold

Fes - ti - val of Har - vest is here! Dance and sing, dance and sing,

17

Clap right and hold Clap left across body

dance and sing and let the mu - sic ring. La la la la la la la la la. The

21

Fes - ti - val of Har - vest is here! We love the cel - e - bra - tion. We're filled with jub - i - la - tion, a

25

ve - ry spe - cial time of year. It's a joy - ful hap - py scene as we hear the tam - bou - rine. The

16

29

Clap right and hold Clap left and hold Clap right and hold

Fes-ti-val of Har-vest is here! Dance and sing, dance and sing, dance and sing and let the

34

Clap left across body

Since 1892

mu - sic ring. La la la la la la la la la. The Fes - ti-val of Har-vest is

Haida*

With a strong rhythmic feeling (♩ = c. 90)

here! Hai - da, hai - da, hai - di - di - dai - da,

hai - da, hai-da, hai - da. Hai - da, hai - da, hai - di - di - dai - da, hai - da, hai-da, hai - da.

Hai - da, hai-di-di-dai-da, hai-da, hai-da, hai-da. Hai - da, hai-di-di-dai-da, hai-da, hai-da, hai-da.

11 Faster (♩ = c. 100)

Hai - da, hai - da, hai - di - di - dai - da, hai - da, hai-da, hai - da. Hai - da, hai - da, hai - di - di - dai - da, Hai - da, hai - di - di - dai - da,

* Haida, (pronounced high duh, high dee dee digh duh) is a Chassidic round. The word has no specific meaning.

Very fast (♩ = c. 128)

Clap

14

hai - da, hai - da, hai - da. Hai - da, hai - di - di - dai - da, hai - da, hai - da, hai - da.

hai - da, hai - da, hai - da. Hai - da, hai - di - di - dai - da, hai - da, hai - da, hai - da.

17 **accel. al fine**

Hai - da, hai - di - di - dai - da, hai - da, hai - da, hai - da!

Hai - da, hai - di - di - dai - da, hai - da, hai - da, hai - da!

(When the song finishes, the CAST claps, cheers, and gives "high fives".)

HIGH PRIEST: (*quieting the crowd*) My fellow Jews... my fellow Jews.... Quiet, please. It is time for the ceremony of our thanksgiving offering. Please take your places.

(*music begins*)

(CAST settles into a picture while the HIGH PRIEST retrieves two loaves of bread from the altar.)

HIGH PRIEST: (*holding up the two loaves of bread*) These two loaves of freshly baked bread have come from our newly harvested wheat. We offer them up to celebrate the bountiful goodness of our Lord. Hallelujah!

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Hallelujah*

Slowly (♩ = c. 120)
mp

(The HIGH PRIEST lifts the two bread platters up, then down, then left and right, symbolizing east, west, north, and south.)

Hal - le - lu - jah, Hal - le - lu - jah. Hal - le lu, av - dey A - do - nai. Hal - le - lu - jah,

6 *mf*

Hal - le - lu - jah. Hal - le lu, av - dey A - do - nai. Hal - le - lu - jah, Hal - le - lu - jah.

(The HIGH PRIEST places the platters of bread back on the altar and remains facing the altar.)

11 *mp* *rit.*

Hal - le - lu - jah, Hal - le - lu - jah. Hal - le - lu - jah, Hal - le - lu - jah. Hal - le - lu - jah, Hal - le - lu - jah.

HIGH PRIEST: (turning away from the altar and facing the Cast) Amen!

ALL CAST: Amen!

HIGH PRIEST: Shalom!

ALL CAST: (turning to each other, some embracing) Shalom!

(CAST breaks into smaller casual groups, miming conversations. CAST 6, 7, 8, and 9 are downstage in a conversational group.)

CAST 6: This has been a wonderful Festival.

CAST 7: I'm so glad we were able to come.

CAST 8: How long was your pilgrimage?

CAST 9: It took us fourteen days. (They are suddenly interrupted by the sound of wind.)

Pentecost Scene

Freely

CAST 6: What is that sound? CAST 7: It sounds like the wind!

CAST 8: Where did it come from? CAST 9: It's getting stronger!

4 CAST 6: I don't know. CAST 10: (joining them) What's happening?

CAST 11: Hey look! Over there! (running to the edge of the stage, pointing out to the audience, as the CAST joins.)

6 CAST 12: Who are they? CAST 13: Aren't they Galileans?

*A Hebrew folk song, translated as "Praise, O servants of the Lord".

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CAST 14: What's on their heads?
...what is that?

CAST 15: Are those flames of fire?

CAST 16: They're not
speaking Hewbrew.

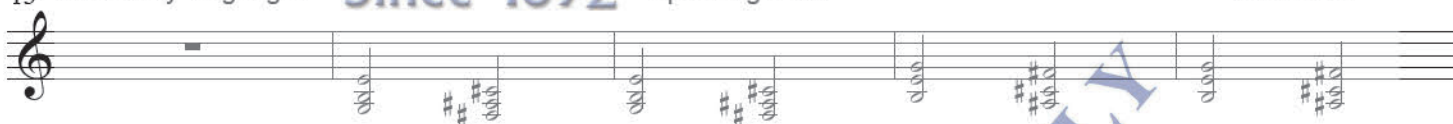


CAST 17: They're talking
about the wonders of
God in my language.

CAST 18: No, it's my
native tongue.

CAST 19: No, they're not.
I'm from Rome. They're
speaking Latin.

CAST 20: No, Arabic. CAST 1: I'm from
Cappadocia.
It's Greek.



CAST 2: No, it's
Sumerian.

(Cast members speak simultaneously with phrases such as:
What's happening? I don't understand. What's going on?
How could this be? They're talking in my native tongue.)



CAST 3: (shouting over the top)
Wait! I know! They're
all drunk.

PETER: (standing on a box)
Now hold on everyone!
Quiet! (CAST stops
and listens.)

They are not drunk as you
suppose. Listen carefully
to what I say. Do you
remember what the
prophet Joel said?

CAST 4: Yeah, they've had
too much wine!

(CAST laughs
and agrees.)



(music continues)

PETER: "In the last days, declares God, I will pour out my Spirit on all people."

CAST 4: "Your sons and daughters will prophesy."

CAST 5: "Your young men will see visions."

CAST 6: "And your old men will dream dreams."

PETER: This Jesus whom you crucified has been raised from the dead, and God has poured out his Holy Spirit. That is what you have witnessed today.

(CAST looks at each other, and then toward PETER.)

CAST 16: So what shall we do?

PETER: Repent and be baptized in the name of Jesus Christ. Your sins will be forgiven and you will receive the Holy Spirit. The promise is for you and your children and for everyone who is far away, as many as the Lord our God will call.

PETER: (after a pause) Who will be the first?

(LEADER Steps forward and kneels with head bowed. PETER places his hand on the LEADER's head, who then looks upward with hands raised and cupped as if receiving the Holy Spirit. One by one, the CAST also kneels with heads bowed.)

Breathe On Me, Breath of God

(When the music begins, PETER moves through the crowd, starting from the back, and when he touches them on the head, they also look upward with hands raised and cupped as if receiving the Holy Spirit.)

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20 *attacca*

Spirit of God

Gently flowing (♩ = c. 60)

mp

3

As a flow - er turns to face the sun, I turn my

9
life to the Ho - ly One. As the win - ter turns to spring, new

15
mf
prais - es I will sing, For my heart is filled with the Spir - it. The

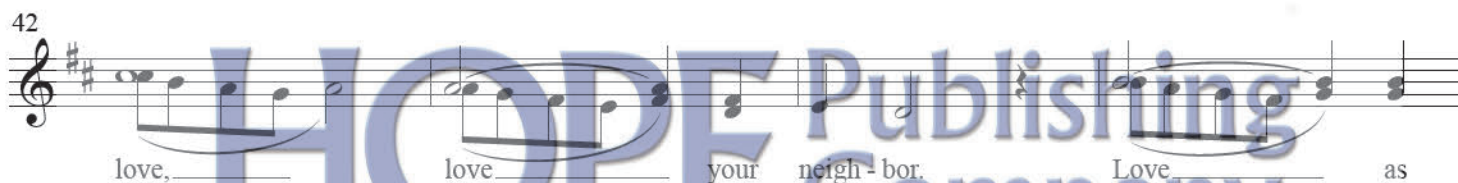
21
wind is nev - er seen when it's blow - ing through the air. To feel the gen - tle

26
breeze is know - ing it is there. The breath of God is

31
(The dove kite begins to fly in the room.)
like the wind, de - scend - ing like a dove, mov - ing all a - round us, in -

36
mf
spir - ing us to love! Love,

42



love, love your neigh - bor. Love as

46



God has loved you. Love, love,

51



love from your heart. For this is what God wants you to do. (The dove kite disappears.)

NARRATOR: When the people of Babel built the tower, they were led by the human spirit and ended up in confusion, scattered over the earth. At Pentecost, people were led by the Holy Spirit, and even in their diversity, they were united.

Both times, language was used to help fulfill God's purpose.

57 Moderately ($\text{♩} = \text{c. } 60$)



We may not speak the same or e - ven know your name but in the

70 Broader ($\text{♩} = \text{c. } 50$)



eyes of God we are one. When we are filled with the Spir - it and

73



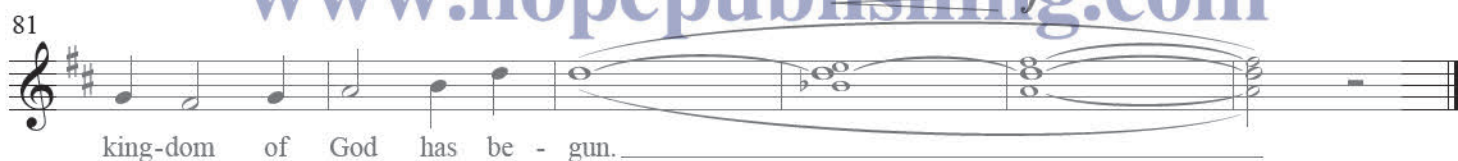
bond-ed in love, the king-dom of God has be - gun. The

76



king-dom of God has be - gun.

81



king-dom of God has be - gun.

Go Make Disciples

Lively (♩ = c. 144)

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mf

4

Go, Go, Go make dis-ci-ples. Make dis-ci-ples by

8

love you share. Go, go, go show the world. Show the world you

12

care. Sing your songs, right the wrongs.

16

Make a dif-frence by how you live. Find a way to

19

seize the day. You have so much to give! *f* *mf* Go, Go, Go

23

make dis-ci-ples. Make dis-ci-ples by love you share. Go, go, go

27

show the world. Show the world you care.

31

mf Reach out to oth-ers. Stand up for what you be-lieve.

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35 *f*
 Help your sis - ters and broth - ers. Bless - ings you'll re - ceive! *f*

39 *mf*
 Go, Go, — Go make dis - ci - ples. Make dis - ci - ples by love you share. —

43
 Go, go, — go show the world. — Show the world you care.

47 *f*
 Show the world! *Yes!* Show the world! *Yes!* Show the world! *Yes!*

51 *ff*
 Show the world! *Yes!* Show the world! *Yes!* **2** *ff* Go!

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