

(music begins to "Back to the Manger")

OUTREACH

COORDINATOR #1: **Merry Christmas, everyone, and thank you for joining us at our annual caroling outreach! By giving people a tangible taste of God's love, we are really getting back to the *true* meaning of Christmas.**

Back to the Manger

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

Modern Rock ♩ = 133 COORDINATOR #1: "Merry Christmas, everyone, . . ."

The musical score is written for piano and bass in 4/4 time, with a tempo of 133 beats per minute. It is in the key of F major (three flats). The score is divided into four systems, each with a measure number in the left margin. Chord symbols are placed above the piano staff. Performance instructions like "Drum fill" and "ff with energy!" are placed in the piano staff. A circled number 1 is above the first measure, and a circled number 2 is above the ninth measure. The lyrics "Merry Christmas, everyone, . . ." are written above the piano staff in the second system, and "... meaning of Christmas." is written above the piano staff in the fourth system.

1 Fm Db Ab Eb
D_b D_b

3 Ab C Fm Db

6 Ab Eb
D_b D_b Ab Eb

9 Eb C_b G_b

Drum fill *ff* with energy!

"... meaning of Christmas."

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12 $D\flat$ *KIDS mf* $G\flat$ $D\flat$

1. It's time to— get back to the

15 $E\flat m$ $C\flat$ $G\flat$

ti - ny gift— born in a sta - ble. It's time to— get back—

18 $D\flat$ $E\flat m$ $C\flat$

— to a King's birth, — more than a fa - ble: The

21 $A\flat m$ 3 $G\flat$ $B\flat$ $C\flat 2(\text{no}3)$

heart of God, — born in Beth - le - hem. —

24 $D\flat$ f Fm $D\flat$ $A\flat$ $E\flat$
 $D\flat$ $D\flat$

Back to—what mat - ters,

27 $A\flat$ C Fm $D\flat$

back to what is real;— back to— a Sav -

30 $A\flat$ $E\flat$ $A\flat$ $E\flat$
 $D\flat$ $D\flat$

- ior, back where wise— men kneel.—

33 Fm $N.C.$ $D\flat$

We're go - in' back! We're go - in' back!

35

A \flat

E \flat

Vocal staff for measure 35, showing a melodic line with eighth and quarter notes.

We're go - in' back to the man - ger! —

Piano accompaniment for measure 35, featuring chords in the right hand and a bass line in the left hand.

37

Fm

N.C.

D \flat

Vocal staff for measure 37, showing a melodic line with quarter notes and rests.

We're go - in' back!

We're go - in' back!

Piano accompaniment for measure 37, featuring chords in the right hand and a bass line in the left hand.

39

A \flat

E \flat

Vocal staff for measure 39, showing a melodic line with eighth and quarter notes.

We're go - in' back to the man - ger! —

Piano accompaniment for measure 39, featuring chords in the right hand and a bass line in the left hand.

41

4

E \flat m

C \flat

G \flat

Vocal staff for measure 41, showing a melodic line with rests.

Piano accompaniment for measure 41, featuring chords in the right hand and a bass line in the left hand.

44 $D\flat$ *mf* $G\flat$ $D\flat$

2. It's time to— get back to a

47 $E\flat m$ $C\flat$ $G\flat$

Sav-ior that— has come to free us. It's time to— get back—

50 $D\flat$ $E\flat m$ $C\flat$

— to God's gift of life:— The ba - by Je - sus, the

53 $A\flat m$ $G\flat/B\flat$ $C\flat$

heart of God,— born in Beth - le - hem.—

56 $D\flat$ f Fm $D\flat$

Back to — what mat -

58 $A\flat$ $E\flat$ $A\flat$ C

- ters, back to what - is real; —

61 Fm $D\flat$ $A\flat$ $E\flat$ $A\flat$ $E\flat$

back to — a Sav - ior, back where wise - men kneel. —

64 Fm N.C. $D\flat$

— We're go-in' back! We're go-in' back!

67 A \flat E \flat

We're go - in' back to the man - ger!—

69 5 Fm N.C. D \flat

We're go - in' back! We're go - in' back!

71 A \flat E \flat

We're go - in' back to the man - ger!—

73 CHOIR 1
Fm

Back, back, get back, back to— the man - ger.

(Cues opt. if no drums)

75

Back, back, get back. We're go - in' back.

77

CHOIR 2

Back to— a star - ry night, back to— the man - ger.

CHOIR 1

Back, back, get back, back to— the man - ger.

Fm

D \flat

(chords played softly)

79

Back to— a gift of light, we're go - in' back!

Back, back, get back, we're go - in' back!

A \flat
C

E \flat

6

Back to— a star - ry night, back to— the man - ger.

Back, back, get back, back to— the man - ger.

Fm D \flat

f

Back to— a gift of light, we're go - in' back!

Back, back, get back, we're go - in' back!

A \flat E \flat

ALL *Fm* D \flat A \flat E \flat
D \flat D \flat D \flat

Back to— what mat - ters,

87 $A\flat$ C Fm $D\flat$

back to what is real — back to — a Sav -

90 $A\flat$ $E\flat$ $A\flat$ $E\flat$
 $D\flat$ $D\flat$

- ior, back where wise — men kneel -

92 Fm N.C.

We're go - in' back!

94 $D\flat$ $A\flat$

We're go - in' back! We're go - in' back to the man -

96 Eb Fm N.C.

- ger.— We're go - in' back!

98 Db Ab

We're go - in' back! We're go - in' back to the man -

100 Eb Fm

- ger!— We're go - in' back!

102 Db Ab

We're go - in' back! We're go - in' back to the man -

104 Eb Fm

- ger!— We're go - in' back!

106 Db Ab

We're go - in' back! We're go - in' back to the man-

108 Eb Fm Eb Fm

(Shout!)

- ger!— We're go - in' back!

Scene 1

(Lights slowly fade up outside Midway Community Church. The church's bell tower is visible in the background. A banner is draped across it, and reads, "66th Annual Caroling Outreach. December 24, 2010." The crowd is gathered center stage, excitedly awaiting the outreach coordinator's instructions. Jackson and his grandmother enter the stage walking toward the crowd.)

GRANDMA: **Come on, Jackson, we'll be late for the Caroling Outreach!**

JACKSON: **Aw, Grandma! I don't want to go. Do I look like a singer?**

GRANDMA: **Now dear, you know this church has been giving Christmas gift baskets to those less fortunate for more than 60 years. I've been at this outreach since I was a little girl. Will you give it a chance?**

JACKSON: **Can we just stay home? I want to go spend the money I've been saving on a new Wii game!** *(He waves his allowance envelope in front of Grandma.)*

GRANDMA: **Holy guacamole, Jackson! I think you'll be surprised.**

JACKSON: **Why do you always say that, Grandma: "Holy guacamole!"?**

GRANDMA: **Well, I suppose I've said it since I was young. It's a good memory.**

JACKSON: **From back in the "olden days?"**

GRANDMA: **Yes, from back in the "olden days". I just call it the past.**

JACKSON: **Things from the past don't count. The future is cool.**

GRANDMA: **But Jackson, the past is a valuable part of who we are today.**

JACKSON: **Huh?**

GRANDMA: *(sees Jasmine)* **Oh, hello, Jasmine! How's your grandmother doing? I haven't seen Carol lately.**

JASMINE: **Oh, she's great, Mrs. Worthington. She's over helping set up the baskets in the fellowship hall.**

GRANDMA: **Well, I think I'll go help her. Jasmine, this is my Grandson, Jackson. He's staying with me for the holidays. I'll be back in a few!** *(she leaves)*

JASMINE: **Hi!**

JACKSON: *(unenthusiastically)* **Hey.**

JASMINE: **This is my cousin, Gloria.**

GLORIA: **Hi!**

JACKSON: *(long pause)* **Hey.**

JASMINE: *(Trying again)* **I love coming to this outreach! Do you like music?**

JACKSON: **Music? Yeah. Caroling? No!** *(music begins to "Can You Hear the Bells?")* **Real music—mostly Hip Hop, some Rap.**

GLORIA: *(excitedly)* **Well, I love caroling!**

JASMINE: **Me, too . . . and whenever I hear our church bells it just puts me in the Christmas spirit.**

JACKSON: *(sarcastically)* **They're going to sing . . . great.**

Can You Hear the Bells?

with Angels We Have Heard on High

Words and Music by
CHRISTY SEMSEN
 and **DANIEL SEMSEN**
Arranged by Daniel Semsen

With eager anticipation ♩ = 113

7 JACKSON: "Real music..." N.C.

Sleigh bells
mp

JASMINE: "Me, too..."

4

(Sleigh bells cont.)

JACKSON: "... great."

7

SOLO (Gloria)

mp A^b

D^b

10

I hear— the bells ring-ing; it's time— to meet to

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12 E \flat A \flat

spread the word all through the street.

14 D \flat

I hear the bells sound-ing; it's time to go and

16 A \flat (9) E \flat

bring the good news so that all can know.

18 B \flat SOLO (Jasmine) E \flat Both Soloists

I hear the bells toll-ing; the time has come. The

20 $B\flat$ $E\flat$ *accel.* $Fsus$ F

peo - ple are gath - 'ring: we wel - come ev - 'ry -

accel.

22 **8** $B\flat$ **Faster** $\text{♩} = 123$ *(Kids chatter excitedly as they enter)* $E\flat$ Fm $E\flat$

one.

24 $B\flat$ $E\flat$ Fm $E\flat$ *KIDS* *mf*

The

mf

26 $B\flat$

Christ-mas bells are chim - ing, chil - dren's

28

E \flat

B \flat

fac-es are shin - ing. The ex - cite-ment is grow - ing

31

E \flat

as the car - o-lers are go - ing. The

34

B \flat

A \flat 2(no3)

time for joy is here, for Christ, the Lord is near;

36

9 E \flat
G

F

peace on earth in a Sav - ior's birth.

38

f

B \flat

E \flat

B \flat

Vocal staff for measures 38-39. The melody starts with a quarter rest, followed by quarter notes G \flat , A \flat , B \flat , and C \flat . A half note G \flat is tied to the next measure. The melody continues with quarter notes D \flat , E \flat , F \flat , and G \flat .

Can you hear the bells ring - ing loud and clear,

Piano accompaniment for measures 38-39. The right hand plays chords: G \flat major (G \flat , B \flat , D \flat), A \flat major (A \flat , C \flat , E \flat), B \flat major (B \flat , D \flat , F \flat), and C \flat major (C \flat , E \flat , G \flat). The left hand plays a bass line with quarter notes G \flat , A \flat , B \flat , and C \flat , followed by a half note G \flat tied to the next measure, and then quarter notes D \flat , E \flat , F \flat , and G \flat .

40

E \flat

B \flat

Vocal staff for measures 40-41. The melody continues with quarter notes G \flat , A \flat , B \flat , and C \flat . A half note G \flat is tied to the next measure. The melody continues with quarter notes D \flat , E \flat , F \flat , and G \flat .

lift - ing up the sound that Je - sus Christ is here?

Piano accompaniment for measures 40-41. The right hand plays chords: E \flat major (E \flat , G \flat , B \flat), B \flat major (B \flat , D \flat , F \flat), and C \flat major (C \flat , E \flat , G \flat). The left hand plays a bass line with quarter notes G \flat , A \flat , B \flat , and C \flat , followed by a half note G \flat tied to the next measure, and then quarter notes D \flat , E \flat , F \flat , and G \flat .

42

Gm

Dm7

Gm

Vocal staff for measures 42-43. The melody starts with a quarter rest, followed by quarter notes G \flat , A \flat , B \flat , and C \flat . A half note G \flat is tied to the next measure. The melody continues with quarter notes D \flat , E \flat , F \flat , and G \flat .

Can you hear the bells sound-ing, "Peace on earth,

Piano accompaniment for measures 42-43. The right hand plays chords: Gm (G \flat , B \flat , D \flat), Dm7 (D \flat , F \flat , A \flat), and Gm (G \flat , B \flat , D \flat). The left hand plays a bass line with quarter notes G \flat , A \flat , B \flat , and C \flat , followed by a half note G \flat tied to the next measure, and then quarter notes D \flat , E \flat , F \flat , and G \flat .

44

E \flat

F

Vocal staff for measures 44-45. The melody starts with a quarter rest, followed by quarter notes G \flat , A \flat , B \flat , and C \flat . A half note G \flat is tied to the next measure. The melody continues with quarter notes D \flat , E \flat , F \flat , and G \flat .

glo - ry in the high - est!"

Piano accompaniment for measures 44-45. The right hand plays chords: E \flat major (E \flat , G \flat , B \flat), F major (F, A, C), and G \flat major (G \flat , B \flat , D \flat). The left hand plays a bass line with quarter notes G \flat , A \flat , B \flat , and C \flat , followed by a half note G \flat tied to the next measure, and then quarter notes D \flat , E \flat , F \flat , and G \flat .

46

E \flat

Ring - ing peace, ring - ing

half-time feel

48

B \flat

E \flat

Gm

joy, God's gift to earth— a Ba-by Boy.

51

E \flat

F

Can you hear them ring - ing? Can you hear the bells?_

end half-time feel

53

B \flat

A \flat

B \flat

A \flat B \flat

10

E \flat

mp

56

ANGELS WE HAVE HEARD ON HIGH (Trad. French Carol)

59

Glo - - -

62

- ri - a, in ex - cel - sis De - o.

65

Glo - - -

68 B \flat A \flat 11 E \flat /
G Fm E \flat A \flat E \flat /
B \flat B \flat

ri - a, in ex - cel - sis De -

71 B E/
F \sharp *f* B

o. Can you hear the bells -

73 E B

ring - ing loud and clear, lift - ing up the sound -

75 E B G \sharp m

that Je - sus Christ is here? Can you hear the bells -

77 D#m7 G#m E

— sound-ing, "Peace on — earth, — glo -

79 F#

- ry in the high - est!" Ring-ing

81 E B

peace, ring-ing joy, God's gift to

half-time feel

83 E G#m

earth— a Ba-by Boy.

85 E F#

Can you hear them ring - ing? Can you hear the__ bells?_

end half-time feel

87 B

89 E F# B

Can you hear__ the bells?

Scene 2

- NORMAN: *(stage whisper)* **Hey, guys! Guys! Come here! I've got to show this to someone!** *(Gloria and Jasmine walk toward Norman; Jackson does so, but somewhat hesitantly.)*
- JASMINE: **Hey, Norman! What is it?**
- NORMAN: *(smart, geeky manner)* **The most amazing invention of my short, but illustrious career as an inventor! WAIT until you see this!**
- MR. OLSON: *(backing out, turning machine around from Lost and Found area)* **I can't believe this day has finally come!** *(turns around and is startled upon seeing the group)* **Aah! Who are they?**
- NORMAN: **These are my friends. Guys, you know Mr. Olson, the church Custodian.** *(Kids warmly greet Mr. Olson.)*
- JACKSON: *(wearily)* **Hey.**
- MR. OLSON: *(absent-mindedly)* **Henry Olson. Nice to meet you.** *(under his breath to Norman)* **Norman! I told you, this is top-secret! My invention can't be revealed to anyone!**
- JACKSON: *(snidely)* **His invention? I thought you said it was yours.**
- NORMAN: *(flustered)* **Well, it's partly mine. I thought of . . . that lever over there. And, and . . .** *(trailing off)* **the name.** *(He is met by blank stares)*
- JASMINE: *(dryly)* **What's the name?**
- NORMAN: *(proudly)* **The H/O-2000 Temporal Displacement Modulator!** *(Pauses for excitement with a "tada!" motion. Clearing his throat, he tries again.)* **The H/O-2000 Temporal Displacement Modulator!** *(Whispering excitedly)* **It's a time machine!**
- GROUP: *(expressions of disinterest)* **We've got to get going . . . It's going to be a long day . . . Good luck!**
- GLORIA: **Awesome! What's a time machine?**
- NORMAN: **Thank you, Gloria.** *(glaring at others)* **A time machine, my doubting friends, can transport you anywhere in the past or future.**

JACKSON: *(sarcastically)* I'd rather be caroling.

GLORIA: I think it's exciting! You could use it to visit the future!

JACKSON: The future? Cool! That's a lot better than going backwards!

JASMINE: What are you going to do, Mr. Olson?

MR. OLSON: *(jubilantly)* I'm going to be *rich!* I'm going to go start a new life! I'll buy stock in Microsoft in 1978. I'll become best friends with Walt Disney in 1930. Maybe pick up a few historical artifacts on the cheap. Let me tell ya, kids— whoever said money can't buy happiness was just trying to keep us all from knowing the *secret* to happiness.

Now, I just punch in the date, *(Time Machine SFX 1* 12 *begins)* ahh, December 24 . . .

KID 1: Excuse me, Mr. Olson. There's a big eggnog spill in the fellowship hall. Can you please help us?

MR. OLSON: *(distracted, stammering)* Yes, yes, yes, of course. *(emphatically whispers)* Kids, don't touch anything!

(Mr. Olson leaves)

NORMAN: *(getting inside the machine)* Ah, isn't she a beauty?

GLORIA: We're not supposed to touch it.

JACKSON: *(Sarcastically, as he leans on one of the levers)* Yeah, what could happen? *(Time Machine SFX 2* 13 *begins, lights flash wildly, opt. strobe effect, smoke machine, etc.)*

NORMAN: Jackson, what did you do?!

ALL: What was that? What is going on? Do you hear that?

NORMAN: I dunno, but I think it's working! *(As Time Machine SFX 2 winds down, lights blackout.)*

(The kids slowly take in their "new" surroundings, except for Norman, who continues staring at the time machine. The

lights slowly fade up to reveal Midway Community Church. The banner across the bell tower now reads, "34th Annual Caroling Outreach. Dec. 24, 1978.")

JASMINE: **Whew! We're still here at the church. Sorry, Norman!**
(music begins to "Let Us Love")

NORMAN: *(continues staring at the time machine, oblivious to his "new" surroundings)* **That was weird. I don't know what happened . . .**

JACKSON: **Hey, what is wrong with that bro's hair?** *(Someone dressed in vintage 70s clothes, complete with outrageously long or frizzy hair, walks by, downstage of the group.)*

NORMAN: **Something definitely happened . . .**

JACKSON: *(another "70s person" walks by)* **Seriously, what is up with the hair!?**

GLORIA: **Um, guys. I think something happened.**

OUTREACH
COORDINATOR #2: **Merry Christmas, everyone! And welcome to our 34th Annual Caroling Outreach!** *(He continues talking in pantomime as dialogue continues.)*

NORMAN: **Did you hear that? 34 years instead of 66! If this is the 34th Annual Outreach, it must be . . .**

GLORIA: **1978!**

ALL: *(pointing to the sign)* **1978!?**

(During "Let Us Love", Norman tinkers with the machine, trying to determine how to return to "the present.")

Let Us Love

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

Disco! ♩ = 116

14 **NORMAN:** "That was . . ."
N.C.

mp

Musical notation for Norman's part, measures 1-3. The music is in 4/4 time with a key signature of one sharp (F#). The bass clef part features a rhythmic pattern of eighth notes and quarter notes, while the treble clef part is mostly rests.

4 **JACKSON:** "Seriously, what is . . ." **GLORIA:** "Um . . ."

Musical notation for Jackson and Gloria's parts, measures 4-6. The bass clef part continues with a rhythmic pattern, while the treble clef part has rests.

7 **COORDINATOR #2:** ". . . our 34th Annual Caroling . . ."

Em

Musical notation for Coordinator #2's part, measures 7-9. The bass clef part continues with a rhythmic pattern, while the treble clef part has rests.

10

Musical notation for Coordinator #2's part, measures 10-12. The bass clef part continues with a rhythmic pattern, while the treble clef part has rests.

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SOLO (older girl)

16

mf Amaj7 G#m7 F#m7

1. This is how we know what love — is: —

19

Amaj7 G#m7 F#m7

Je - sus gave His life for — us. —

21

Amaj7 G#m7 F#m7

This is how we know what love — is: — He

23 Amaj7 G#m7 F#m7

gave Him - self on the — cross. —

25 Am Em

If an - y - one — sees his broth - er in need, —

half-time feel

27 Am Em Am

if an - y - one — has no pit - y; if an - y - one — does-n't show —

30 Em Am 16 Em *KIDS mf*

— by his deeds, — how can God's love — be in him? Let us

end half-time feel

33

not love with words; let us not love just by

36

what we say. Let us not love with words; let us

39

not love just by what we say. But let us

42

love with action, let us love with truth.

Let us love with ac - tion, let us

love with truth. 2. For

A^{maj}7 G^{#m}7 F^{#m}7

God so loved the world at Christ - mas, -

A^{maj}7 G^{#m}7 F^{#m}7

He would send His Son to earth. -

54

A maj7

G#m7

F#m7

God so loved the world at Christ - mas, - He brought light and

56

A maj7

G#m7

F#m7

life through a ba - by's - birth. -

58

Am

Em

If an - y - one - sees his broth - er in need, -

half-time feel

60

Am

Em

if an - y - one - has no pit - y;

62 Am Em

if an - y - one does - n't show by his deeds,

64 Am Em *f*

how can God's love be in him? Let us not love with

end half-time feel *f*

67

words; let us not love just by what we say. Let us

70

not love with words; let us not love just by

73

what we say. But let us love with ac - tion,

76

let us love with truth. Let us

79

love with ac - tion, let us love with truth.

OUTREACH
COORDINATOR 2:

(ms. 84) Before we go into the fellowship hall, I would like to remind you of our theme verse, 1 John 3:16 and 18: “We know what real love is because Jesus gave up His life for us. Dear children, let’s not merely say that we love each other; let’s show the truth by our actions.”

KIDS:

(react) Yeah! Alright! *(etc.)*

COORDINATOR 2: "Before we go . . ."

82

Musical score for Coordinator 2, measures 82-84. The score is in G major (one sharp) and 4/4 time. The piano part consists of a steady eighth-note accompaniment in the bass clef. The right hand is mostly silent, with a few rests. The text "Drums continue" is written in the piano part at measure 82, and "(Bass enters)" is written in the bass clef at measure 84.

85

Musical score for Coordinator 2, measures 85-87. The piano part continues with the eighth-note accompaniment. The text "(sim.)" is written above the piano part at measure 86, indicating a *similando* (more lively) tempo change.

88

18

Musical score for Coordinator 2, measures 88-90. The piano part continues with the eighth-note accompaniment. The right hand remains mostly silent.

91

"... by our actions."

CHOIR 1

Musical score for Choir 1, measures 91-93. The score is in G major and 4/4 time. The piano part continues with the eighth-note accompaniment. The choir part (right hand) has rests in measures 91 and 92, then enters in measure 93 with the lyrics "Let us".

Let us love with ac - tion, let us
not love with words; let us not love just by

love with truth. Let us
what we say. Let us not love with

love with ac - tion, let us love with truth.
words; let us not love just by what we say.

102

Let us love. Let us

Love the world at Christ - mas.

105

love. Let us love.

Love the world at Christ-mas.

108

Let us love.

Let us love.

D Em

(After “Let Us Love”, Outreach Coordinator #2 and a few people exit to the fellowship hall)

NORMAN: **I think we have a problem.**

JASMINE: **You are not joking—I am simply not dressed for this time period. I need to go shopping!**

JACKSON: **And I never thought I would be caught dead listening to *disco!***

NORMAN: **No—I mean, the time machine is operating on its own. Mr. Olson didn’t finish programming it, and the controls must have been disconnected.**

(Time Machine 2 SFX 3 19 begins)

GLORIA: *(nervously)* **Guys? It’s making that sound again . . .**

NORMAN: **That’s the sound it made before it jumped through time! Quick everyone- get inside! *(kids react)***

JACKSON: **Gloria! Take my hand!**

(Jackson grabs Gloria and pulls her inside at the last second.)

JACKSON: **How do we know where we’re going?**

ALL 3: **We don’t!** *(kids brace for impact, look frightened, etc., as the time machine hurtles through time)*

(As Time Machine SFX 3 winds down, lights blackout. Lights fade up slowly, again revealing Midway Community Church. Gingerly, the group surveys their newest destination. The new banner now reads, “41st Annual Caroling Outreach. December 24, 1985.”)

GLORIA: **You saved me from 1978! Thank you!**

NORMAN: **Sadly, no one was there to save our parents from 1978.**

Scene 3

- GLORIA: Are we home?
- JASMINE: Is everyone alright?
- JACKSON: *(mumbling)* Well, if you can call a toxic exposure to disco “alright” . . .
- NORMAN: *(looking at sign)* We’re not home—looks like it’s 1985!* *(if using optional cut, Norman says, “1959”, instead)*
- JACKSON: This is, like, the Dark Ages! They didn’t even have computers in 1985.
- NORMAN: Actually, the first freely-programmable computer was invented in 1936. Of course, it was the size of my bedroom . . . and of course, there was no internet.
- GLORIA: No internet?! *(Kids react)*
- JACKSON: Or cell phones! *(Kids react)*
- JASMINE: *(dramatically)* How did people live?!
- (optional cut to Scene 4 if desired*)*
- JACKSON: And why do we keep going back to this lame outreach? Why would anyone want to waste their Christmas Eve doing something like this?
- GLORIA: I like sharing God’s love at Christmas. My mom says that Christmas is about giving!
- JACKSON: (“Church Bells Cue #1,” 20) That’s what my grandma says too, but I don’t get it. You’re giving food and gifts to people who have no way to pay you back! You won’t get rich in life by doing that!
- OUTREACH
COORDINATOR #1: I couldn’t help overhearing you, young man. *(music begins to “Come, Let Us All Adore Him with O Come, All Ye Faithful”)* Christmas is a time when we remember the greatest gift God gave to us: Jesus! He gave without expecting anything in return—just because He loved us so much. Why don’t you join us as we practice a few Christmas Carols?
- KIDS: Okay! *(Jasmine, Gloria, agree; Jackson sits and watches)*

*See production notes for an option to omit the 80s segment and travel directly to 1959 (Scene 4)!

Come, Let Us All Adore Him

with **O Come, All Ye Faithful**
and **Away in a Manger**

Words and Music by
CHRISTY SEMSEN
and **DANIEL SEMSEN**
Arranged by Daniel Semsen

80s Pop ♩ = 120

COORDINATOR #1: "... He gave without ..."

21 N.C.

KIDS: "Alright ..."

KIDS
mf

B♭

F

Come, let us all a -

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10 C F C F B \flat F C F C F

dore Him; come, let us bow be - fore—Him!

13 **22** B \flat F C F C F B \flat F

Come, let us all a - dore—Him; come, let us bow be -

O COME, ALL YE FAITHFUL (Latin Hymn/John Francis Wade)

16 C F B \flat C F

fore—Him! O come, all— ye faith - ful,—

19 C F B \flat F C C sus B \flat C B \flat

joy-ful and tri - um - phant; O come ye,— O

22 C Csus C F C G Csus C

come — ye to Beth — le — hem!

25 **23** F Gm F C $\frac{F}{C}$ $\frac{Dm}{C}$

Come and — be — hold Him, — born the King of

28 C Csus F

an — gels! O come, let us a — dore Him! O

31 C $\frac{F}{A}$ Bb C Csus

come, let us a — dore Him, O come, let us a —

34 C F B \flat $\frac{F}{C}$ C F

dore Him, Christ, the Lord.

Drum fill

37 B \flat F C F C F B \flat F

Come, let us all a - dore Him; come, let us bow be -

40 C F C F **24** B \flat F C F C F

fore Him! Come, let us all a - dore Him;

AWAY IN A MANGER (Unknown/Murray)

43 B \flat F C F SOLO 1 C7 F

come, let us bow be - fore Him! A - way in a

half-time feel

46

(9)

B \flat

F

man - ger, — no crib for — a bed. The

49

C

(9)

B \flat

lit - tle — Lord Je - sus — laid down His — sweet

52

F

SOLO 2
mf C7

F

(9)

head. The stars in — the sky — looked

55

B \flat

F

Both SOLOS

B \flat

25

down where — He lay; The lit - tle — Lord

58 F (9) C F C D7

Je - sus, — a - sleep on — the hay.

end half-time feel

61 *KIDS* *f* G C G D G D G C G

Come, let us all a - dore Him; come, let us bow be -

64 D G D G C G D G D G

fore — Him! Come, let us all a - dore — Him;

67 C G D G C G

come, let us bow be - fore — Him! Come, let us bow be -

70 D G G C G D

fore— Him; come, let us all a - dore—

73 G C G D G N.C.

Him!

JASMINE: Norman, have you figured out how to fix the machine so we can go home?

NORMAN: Not yet. We keep jumping between Christmas Eves. But the years seem to be skipping randomly!

JASMINE: At least there's a warning sound before the machine jumps. I would hate to be stuck in a place with no cell phones!

JACKSON: Or decent music!

ALL: Yeah, me too. *(general agreement)*

GLORIA: *(cheerfully)* At least we're not lost. We're still at church. *(everyone stares at her)* *(Time machine SFX 4 [26] begins)*

JACKSON: Are you kidding me?

NORMAN: There's the sound again! Everybody get in!

(As the time machine winds down, lights blackout.)

Scene 4

(Lights fade up. Betty and her friend are walking by, dressed in 50s clothes. The church banner reads, "14th Annual Caroling Outreach. December 24, 1959.")

- BETTY: *(walking by)* **You guys going to the Caroling Outreach?**
- JACKSON: **Ugh—this outreach AGAIN. You’d think we could at least travel somewhere more exciting.**
- GLORIA: **If we don’t get home soon, I think I’m going to have to call my mom.**
- BETTY: **I have a dime, if you want.**
- GLORIA: *(politely)* **Why, thank you!** *(puzzled)* **Why would I need a dime?**
- BETTY: **For the phone, silly!**
- GLORIA: **Oh, thank you.** *(clearly confused)*
- NORMAN: *(whispering)* **No cell phones in 1959, Gloria! People used pay phones when they were away from home!**
- GLORIA: **Ohhhhhh.**
- JACKSON: *(Jackson has noticed Betty, and is staring at her intently)*
- JASMINE: *(Notices Jackson staring at Betty. She waves her hand in front of his face to grab his attention.)* **Hello, Jackson? Anybody home?**
- JACKSON: *(Suddenly notices Jasmine)* **That’s weird; does she look familiar to you?**
- JASMINE: *(Sarcastically)* **Oh, yeah. Last time I was in 1959, she and I went to the mall together.**
- NORMAN: **That’s impossible! There were no malls in 1959.**
- JASMINE: *(Rolls her eyes dramatically)* **Thanks, trivia-saurus.** *(other kids laugh)*

BETTY:

(Church Bells Cue #2 27) Hey guys, we're just about to get started. Why don't you join us?

OUTREACH

COORDINATOR #2:

Merry Christmas, everyone! Those beautiful bells you are hearing signal the start of our 14th Annual Caroling Outreach. You know, the Bible says that one of the greatest commandments is to love our neighbors as much as we love ourselves! (music begins to "Ring, Ring-a-Ling") By reaching out to our friends and neighbors in our community, you are fulfilling that great commandment!

Ring, Ring-a-Ling

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

50s Doo-Wop ♩ = 76

28 COORDINATOR #2: "Merry Christmas, everyone! . . . commandment!"

GREASER BOYS *mf*

The musical score is written for a vocal line and piano accompaniment. The key signature has one flat (Bb), and the time signature is 12/8. The tempo is marked as 50s Doo-Wop with a quarter note equal to 76 beats per minute. The score begins with a drum fill in the piano part, marked *mf*. The vocal line starts with the lyrics "Doo be doo". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord markings F, Dm, Bb, and C are placed above the piano part. The score continues with two more vocal phrases: "Doo wah doo wah" and "Doo wah doo wah", each with corresponding piano accompaniment and chord markings.

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KIDS mf

Doo be doo

Ring, ring - a - ling, the Christ - mas bells are ring - ing. —

F Dm B \flat C

wah Doo be doo

Ring, ring - a - ling, — good tid - ings bring - ing. —

F Dm B \flat C

wah Doo be doo

Ring, ring - a - ling, the car - o - lers are sing - ing; —

F Dm B \flat C

wah

ev - 'ry-one is read - y to go.

F Dm B♭ C

ALL GIRLS

SOLO 1

Wah Ooo Ooo

Ring, ring - a - ling, the

F

(Opt. piano gliss. down)

Wah Ooo Ooo

SOLO 2

bells are ring-ing. Ring, ring - a - ling,

B♭7

(sim.)

Boom chak-a boom chak-a Ooo Ah
 good tid - ings bring-ing.
 F

KIDS

Christ-mas bells are ring-ing, car - o - lers are sing-ing,
 C B B \flat
 Drum fill

DOO-WOP GIRLS

30

But tell us why, why do you
 ev-'ry-one is read-y to go.
 F C
 Drums only (cues opt.)

go? Oh, tell us why, why do you go?

SOLO 3

The

N.C.

(Play)

ALL GIRLS

Wah Ooo Ooo Wah

Phar-i-sees asked the ques-tion of the day:

F

(sim.)

ALL BOYS

Ooo Ooo Boom chak-a boom chak-a

SOLO 4

"Je - sus, what's the great - est — com -

Bb7

mand-ment, would you say?"

KIDS

Ooo Ah He said, "Love the Lord— with all—

F C Bb

— your heart,— all your strength— and all—

Ab Bb

Drum fill

— your soul.— Love Him with a mind that's set— a - part.—

C B Bb

But is there

Love Him as your high - est goal."

A \flat B \flat

31

more? Oh, tell us more. But is there more? Oh, tell us

N.C. C

more!

KIDS

Don't for-get to love your neigh - bor;

C7 15^{ma} gliss. F Dm B \flat C

53

don't for - get to love— your friends.— Don't for - get to love—

F Dm B \flat C F Dm B \flat

56

— your neigh - bor, don't for - get: God's love nev - er

C F Dm B \flat C

32

59

ends; — it nev - er ends. —

F B \flat C F B \flat C

Wah

(Kids cheer & yell) SOLO 1

The Phar-i - sees asked

N.C. F

Ooo Ooo Wah Ooo Ooo

the ques-tion of the day:

SOLO 2

Boom chak - a boom chak - a

"Je - sus, what's the great - est — com -

Bb7

71

mand-ment, would you say?"

KIDS

Ooo Ah He said,

F

73

"Love the Lord_ with all_ your heart,_ all your strength_ and all_

C Bb Ab Bb

Drum fill

76

_ your soul._ Love Him with a mind that's set_ a - part._

C B Bb

Drum fill

But is there

Love Him as your high - est goal."

A \flat *B \flat*

33

more? Oh, tell us more! But is there more? Oh, tell us

N.C. C

more!

KIDS

Don't for-get to love your neigh - bor,

C7 *15^{ma}* *F* *Dm* *B \flat* *C*

87

don't for - get to love — your friends. — Don't for - get to love —

F Dm B \flat C F Dm B \flat

90

— your neigh - bor; don't for - get: God's love nev - er

C F Dm B \flat C

93

ends. — It nev - er ends, —

F B \flat C F B \flat

96

it nev - er ends, — it nev - er

C F B \flat C

99

ends. _____

F B \flat C N.C.

102

C

104

Shouted!

It nev - er ends!

C7 N.C. F

ff

JACKSON: **Okay, I understand about loving your neighbor, I guess. But it doesn't seem practical! If you're always thinking about someone else, who takes care of you?**

BETTY: **Well, God has supplied all my needs so far. I have so much—a loving family, a place to live, swell friends—I can't help but want to share with others.**

JACKSON: **You know, you *really* remind me of someone from school or something.**

BETTY: *(shrugs)* **I have one of those faces, I guess.**

OUTREACH
COORDINATOR 2: **I see you've met our little bundle of inspiration. You know, her family is one of the families this outreach helps—her dad has been out of work for 9 months and they have had a hard time making ends meet. But she is always thinking of others before herself!**

JACKSON: *(still with an attitude, but warming up)* **Oh, wow. That's really cool.**

OUTREACH
COORDINATOR 2: **How rude of me! Let me introduce you to . . . Betty!**

JACKSON: *(offhandedly)* **Hey, Betty.**

JASMINE: *(knowingly)* **Hey, Jackson, isn't your Grandma's name Betty?**

JACKSON: **I guess . . . *(starting to realize who she might be)* wait . . . Betty?!**

BETTY: **Holy guacamole, there's no need to yell!**

JACKSON: **Holy guacamole?!? Aaaaahhh!!**

BETTY: **Are you okay?**

JACKSON: *(freaked out)* **Yeah! Hey, I gotta go! *(running over to Norman)* Oh, my gosh—I think Betty's my grandma! *(kids react with a collective gasp of disbelief)***

NORMAN: **That could be a possibility. In the 1950s, our grandmas were probably around our age! *(Kids ad lib. surprises: "What?" "No way!")***

GLORIA: *(taking it in stride)* **You're lucky, your grandma is so cool!**
(Time Machine SFX 5 [34] begins)

JASMINE: **Quick, get in, everyone!**

Scene 5

(As the time machine winds down, the lights blackout. Lights fade up, revealing the banner in front of MCC, which reads, "54th Annual Caroling Outreach. December 24, 1998")

JASMINE: **Jackson, I can't believe that girl was actually your-**

JACKSON: *(seeing his grandma at approximately age 50 walking toward them)* **Grandma!**

NORMAN: *(not seeing her)* **No need to yell, Jackson. I'll admit, it was weird that we met her when she was young, but there's no need to—**

JACKSON: **No! She's over there!**

NORMAN: **Boy, has she had a growth spurt!**

JASMINE: **Oh, no! She can't see us here! She might remember us from when she was a little girl!** *(They comically drag a few choir kids to stand in front of them center stage, and try to hide behind them. Grandma sees Jackson, anyway, and approaches him, while the rest of the group scatter.)*

GRANDMA: **My, do you look familiar. Do I know your parents?**

JACKSON: *(anxious to escape, sarcastic)* **Oh, you know them. Especially my mom.**

GRANDMA: **Point them out for me!**

JACKSON: *(trying to cover)* **I'm not sure I would recognize them. I mean . . . they've changed a lot . . . from how they look today . . . *(suddenly serious)* Ma'am?**

GRANDMA: **Yes?**

JACKSON: **Do you have any grandchildren?**

GRANDMA: **Why, yes. Little Jackson is over in the nursery.**

JACKSON:

Oh, I was afraid of that. Well, if he ever, like, drops his dad's favorite fishing pole in the lake on the Fourth of July when he's, like, nine years old, tell his dad to go easy on him. It was an accident—I promise! (*Jackson runs away*).

GRANDMA:

He's a strange young man, isn't he?

(*Church Bells Cue #3* 35)

NORMAN:

Yes, yes, he is.

GRANDMA:

(*addressing those gathered for the outreach*) Merry Christmas, everyone! Pastor Joe asked me to introduce our special guests to you. They have come a long way to play for our 54th Annual Outreach. Will you please welcome The Manger Boys! (*girls giggle and cheer for the band*)

BOY BAND SINGER #1: Merry Christmas, everyone! I understand you're about to go serve those in need! (*everyone cheers*)

BOY BAND SINGER #2: We want to encourage you in what you're doing this Christmas. This song is a Bible story about some sheep and some goats. (*music begins to "Song of the Sheep and Goats"*) Why don't you listen and see what happened?

Song of the Sheep and the Goats

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

90s Boy Band ♩ = 95

BOY BAND SINGER #2: "Why don't you . . ."

36

KIDS *mf* Fm

The musical score is written for a boy band singer and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as 90s Boy Band with a quarter note equal to 95 beats per minute. The score begins with a circled number 36. The boy band singer's part consists of three measures of music with lyrics: "Baa baa", "buh", and "baa baa". The piano accompaniment is in F major and includes a mezzo-forte (*mf*) dynamic marking. The piano part features a melody in the right hand and a bass line in the left hand, with drum patterns indicated by vertical lines and the instruction "Drums play through rests".

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3

BOY BAND SINGER #1 *mf*

Baa baa buh baa baa When the Son of Man comes on

6

Judg - ment - Day, na - tions all will gath - er a - round, -

C Fm

9

wait - ing to be ush - ered in - to heav - en's gates, -

D \flat Fm

11

37

where all heav - en's glor - ies will a - bound.

B \flat m Csus D \flat E \flat

Baa baa buh baa baa Like a shep-herd, He will go di-

16

C

vide— them— all:— Goats are on the left, sheep on the

18

Fm

D \flat

right.— Turn—ing to the sheep, He'll bless them

20

Fm

B \flat m

38

Csus

great— and small:— “The king - dom— of God is in your

BOY BAND SINGER #3

22 D \flat E \flat B \flat m

sight. For I was hun - gry,— you gave Me

24 Fm B \flat m

food— to— eat. I was thirst - y.— you gave Me a

26 Fm B \flat m

drink.— I was a stran - ger,— you were a

28 Fm B \flat m **39**

friend— to— Me. I was in pris - on and you did - n't— for -

KIDS (sing along with Boy Band)

30

C

Fm

get.” When, when, oh when did we

Musical score for measures 30-31. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note chord on C4, followed by a double bar line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (B-flat and E-flat).

32

C

Fm

unison

see You hun - gry? When, when, oh when, did we

Musical score for measures 32-33. The vocal line begins with a half note on C4, followed by a quarter note on B3, and then a half note on A3. The piano accompaniment continues with the same eighth-note bass line and chords. The key signature remains two flats.

34

Cm

Fm

see You ly - in' beat-en on the street? When, oh when did we

Musical score for measures 34-35. The vocal line starts with a half note on B3, followed by a quarter note on A3, and then a half note on G3. The piano accompaniment features a bass line that includes a flat sign (b) under the first measure. The key signature changes to three flats (B-flat, E-flat, and A-flat).

36

C

Fm

unison

clothe You, Je - sus? When, when, oh when did we

Musical score for measures 36-37. The vocal line begins with a half note on G3, followed by a quarter note on F3, and then a half note on E3. The piano accompaniment continues with the eighth-note bass line and chords. The key signature returns to two flats (B-flat and E-flat).

BOY BAND SINGER #1: The Master turned
Fm toward the goats and answered: B.B. SINGER #3

38

40 Cm

ev - er give You some - thin' to eat? "For I was

This system contains measures 38, 39, and 40. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. Measure 39 has a quarter rest, a quarter note G4, and a quarter note A4. Measure 40 has a quarter note Bb4, a quarter note C5, and a quarter note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

41

Bbm

Fm

hun - gry, — they gave Me food — to — eat. I was

This system contains measures 41 and 42. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. Measure 42 has a quarter note Bb4, a quarter note C5, and a quarter note Bb4. The piano accompaniment continues with the eighth-note bass line and chords.

43

Bbm

Fm

thirst - y, — they gave Me a drink. — I was a

This system contains measures 43 and 44. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. Measure 44 has a quarter note Bb4, a quarter note C5, and a quarter note Bb4. The piano accompaniment continues with the eighth-note bass line and chords.

45

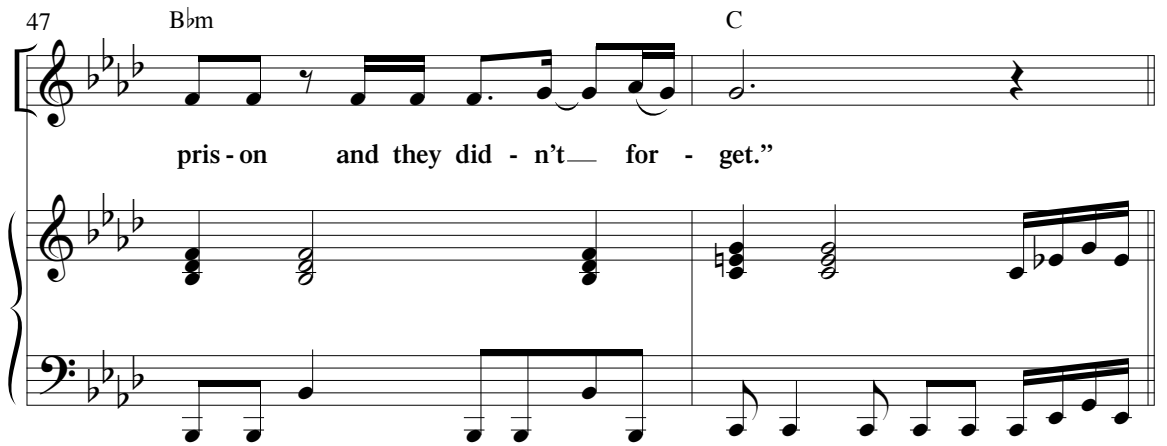
Bbm

Fm

stran - ger, — they were a friend — to — Me. I was in

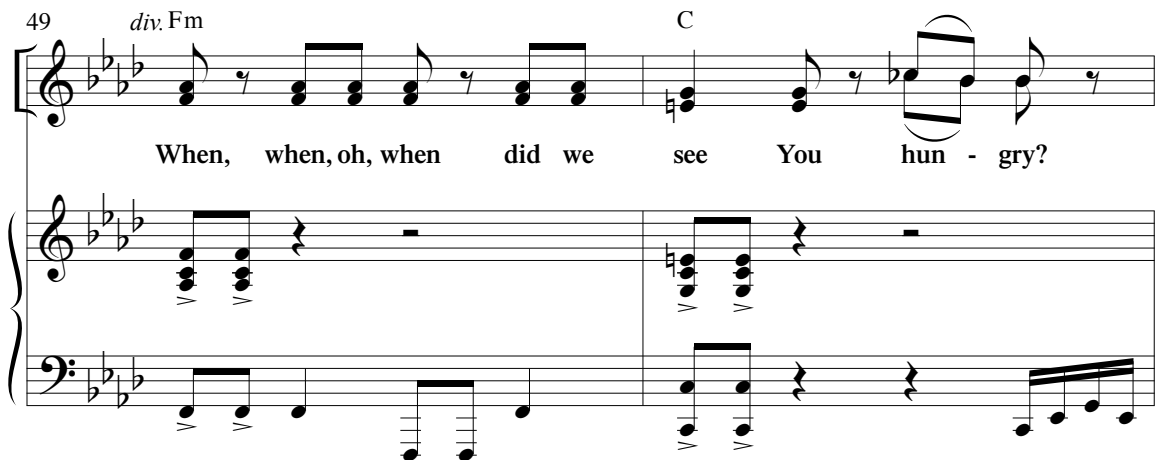
This system contains measures 45 and 46. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. Measure 46 has a quarter note Bb4, a quarter note C5, and a quarter note Bb4. The piano accompaniment continues with the eighth-note bass line and chords. A triplet of eighth notes is marked with a '3' above it in measure 46.

47 **Bm** **C**



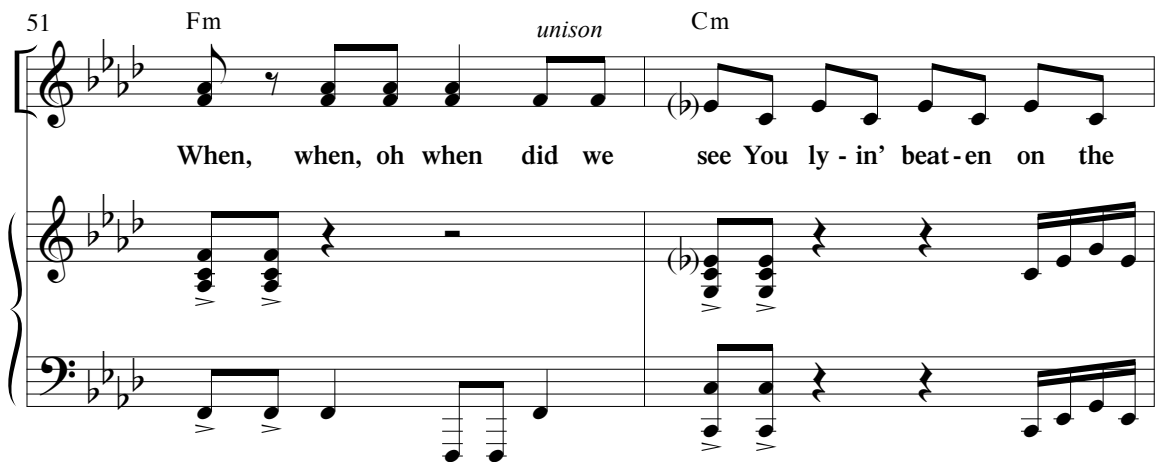
pris-on and they did - n't for - get."

49 *div.* **Fm** **C**



When, when, oh, when did we see You hun - gry?

51 **Fm** *unison* **Cm**



When, when, oh when did we see You ly - in' beat-en on the

53 **Fm** *div.* **C**



street? When, oh, when did we clothe You, Je - sus?

55

Fm

unison

Cm

When, when, oh when did we ev - er give You some - thin' to

41

BOY BAND SINGER #3: The Master said, BOY BAND SINGER #1: "I'm tellin' the solemn truth: Whenever you did one of these things to someone overlooked

57

Fm

eat?

(cues opt.)

60

or ignored, that was Me—" ALL 3 BOY BAND SINGERS

"You did it un-to Me."

KIDS
div.

When, when, oh, when did we

Fm

63

You did it un - to Me.

see You hun - gry? When, when, oh, when did we

unison

C Fm

65

"You did it un - to Me."

see You ly - in' beat-en on the street? When, oh, when did we

div.

Cm Fm

67

"You did it un - to Me."

clothe You, Je - sus? When, when, oh, when did we

unison

C Fm

69

“You did it un - to Me!”

ev - er give You some - thin' to eat?”
Cm Fm

Scene 6

(Mr. Olson walks by with a broom, muttering to himself while sweeping. In this scene, he appears to be about 60 years old.)

NORMAN: **I have an idea.** *(runs over to Mr. Olson)* **Um, excuse me . . . Mr. Olson?**

MR. OLSON: *(absent-mindedly)* **Yes? Can I help you, young man?**

NORMAN: **Mr. Olson, my name is Norman, and, um, I'm wondering if you could help us with something. Our machine is broken.**

MR. OLSON: **What kind of machine?**

NORMAN: **Um, well, let me just show you.**

MR. OLSON: **Alright, I suppose I can try.** *(Norman and the other kids lead him back to the time machine. Mr. Olson reacts with shock and quickly pulls out and unfolds a piece of paper from his pocket.)*

MR. OLSON: **IMPOSSIBLE! It's just the way I dreamed it!**

NORMAN: **It's The HO-2000 Temporal Displacement Modulator. You invented it!**

MR. OLSON: *(surprised but jubilant)* **I did?!** *(takes a beat)* **I must be rich!** *(dances a jig)* **I can quit my job, travel the world, become even richer!**

JASMINE: *(apologetically)* **Actually, Mr. Olson, we kinda, sorta, accidentally took your machine. So you haven't even gotten a chance to use it yet!**

GLORIA: **But it's broken and now we can't get home!**

MR. OLSON: **Now, that is a problem!** *There should be . . . (As Mr. Olson examines the machine, Jackson is casually leaning in front of the time control lever)* **a lever that would control the direction you would go in time. But I don't see anything like that . . .**

JACKSON: **Hey! I think I saw something like that.**

GLORIA: *(looking behind him)* **I think you're leaning on it!**

NORMAN: **Yes! And he was leaning on that when the machine went off the first time.**

ALL: **Jackson!**

JACKSON: **Ahh, sorry, guys . . .** *(steps away from the lever)*

MR. OLSON: **Yes, there it is, but it's been disengaged from the Hydraulic Evaporators. That explains why you've been jumping through time!** *(fidgets with machine)* **Here you go—that should fix it. BUT, be careful not to push the lever too far!** *(Time Machine SFX 6 [42] begins)* **If you push it too far in any direction, there's no telling how far you would travel. It could be catastrophic!**

JACKSON: *(yelling over machine)* **Don't push it too far—got it! But Mr. Olson, now all we need to know is which way to re-engage the lever to point the machine toward home. Is down the right way? Mr. Olson?!** *(As time machine winds down, lights blackout.)*

Scene 7

(Lights fade up on MCC once again. The church banner reads, "1st Annual Caroling Outreach, December 24, 1944.")

40s WORKER: *(carrying boxes)* **Can you fellas give a girl a hand?** *(boys help her)*

GLORIA: Jasmine, look at the sign! This is the **FIRST** Annual Outreach!

NORMAN: Uh oh—I'm guessing the lever was supposed to point *up*, not down. We went even *further* back in time!

40s WORKER: Thanks, boys- it's great to know we can count on you to support the cause.

JACKSON: No problem—wait, what cause?

40s WORKER: (*laughs*) The war effort, of course. Merry Christmas!

JACKSON: What's going on? (*Church Bells Cue #4* 43)

NORMAN: (*music begins to "Peace on Earth"*) Jackson, it's 1944! It's World War 2!

40s WORKER: (*addressing the outreach workers*) Thank you all for coming to the First Annual Caroling Outreach. As you know, there are many in our community that could use a hand this Christmas. I hope and pray this can be an annual tradition for many, many years to come.

Peace on Earth (I Heard the Bells on Christmas Day)

Words by H.W. Longfellow
Music by J. B. Calkin
Additional Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen
N.C.

Swing! ♩ = 202 ♩ ♩ = ♩ ³ ♩

44 NORMAN: "Jackson, it's 1944! . . ."

40s WORKER: "... As you know, ..."

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9 C6 Fmaj7 F6 C6

12 Fmaj9 C6 (45) Fmaj7 F6

15 *"... years to come."* Dm9 G13 *KIDS mf* C6 B6 C6

We heard the bells

18 Dm7 C#m7 Dm7 F13(11,9)

on Christ - mas day; their

21 E7(#9) Am9 Dm9 G9

old, fam - i - liar car - ols play.

24 C9 Fmaj9

And wild, and sweet the

27 E9 G#dim7 Am9 Ab7(#5) G7(#5) Gb7(#5) Fmaj7

words re - peat of peace on

30 Dm9 G9 G7(b9)

earth, good - will to

33

C6 46

Fmaj7

F6

Dm9

men.

36 G13

SOLO 1

C6

B6

C6

Cmaj9

Fm7(b5)
C

A7(#9)

We heard the bells on

39 Dm7

C#m7

Dm7

SOLO 2

F13(b9)

E7(#9)

Christ - mas day; our loved ones

42 Am9

Dm9

G9

SOLO 3

serv - ing far a - way. We'll

45 C9 Fmaj9 E9 G#dim7 Am9

share His love the best we can

48 *KIDS* Ab7(#9) G7(#9) F#7(#9) Fmaj7 Dm9

and spread God's joy a -

51 G9 (47) Em7 Asus(9)

cross this - land.

54 *f* D9 G13 D9

We'll sing, "Peace on earth, good -

57 Em7 Asus(9) D D⁶ G13 D⁶
 will to all. Peace on earth

60 C13(#11) D13
 for great and small.

63 D⁶ G13 D⁶ Em7 Asus(9) D
 Peace on earth, good - will to all.

66 D⁶ G13 D⁶
 Peace on earth for

♩ = 193

69 C13(#11) D13 rit. N.C. JACKSON: Hey, this music is pretty sweet;

great and small.”

rit. Straight 8ths

Drums continue

♩ = 193

72 I could hang here for a while. NORMAN: (dryly) If I can't fix "the HO 2000 Temporal

Displacement Modulator, we may have to live here!

75 C6 48 C6/G Dm7 G7

78 KIDS C6 A7(b9) Dm7

We hear the bells— this Christ - mas day, re -

81 Cmaj9 Em7 Fmaj7 G7 C7 Gb7

mind - ing us — to stop — and pray for those who need a

84 Fmaj7 Em7 Dm7 Fmaj7 G#dim7 Am7 Fmaj7
G accel. G G

help - ing hand. All to - geth - er

49

87 G9 ♩=206 Em7 Asus(9)

we can — stand!

90 D9 G13 D9

— We'll sing, "Peace on earth, good -

93 Em7 A9sus D D⁶ G13 D⁶

will to all. Peace on earth

96 C13(#11) D13

for great and small.

99 D⁶ G13 D⁶ Em7 Asus(9) D

Peace on earth, good - will to all.

102 Bm9 F#m9 Bm9

Peace on earth for

105

C13(#11) **50**

D13

C7

B \flat 7

Am7

D

N.C.

great and small."

108

mf

Peace on earth! Ring the bells!

Drum toms cont. (cues opt.) (Play)

111

Peace on earth!

(Play) (Play)

114

Go and tell! Peace on earth!

Ring the bells!

(Play)

(Play)

Peace on earth! Go and tell!

(Play)

SOLO (Jackson) (RAP)

Peace on earth, - good will - - to the man. I'll

Drums only
(cues opt.)

sing my song a - cross - - the whole land.

127

127
You can sing it high, or you can sing it low.

128

This system contains two measures of music. The vocal line (treble clef) has lyrics under it. The piano accompaniment (grand staff) provides harmonic support. Measure 127 ends with a fermata over the final note.

129

129
We will tell the world so that ev - 'ry - one will know. I'll sing,

130

This system contains two measures of music. The vocal line (treble clef) has lyrics under it. The piano accompaniment (grand staff) provides harmonic support. Measure 129 ends with a fermata over the final note.

131

131
"Hey, ——— sing Jin - gle bells."

132

133

This system contains three measures of music. The vocal line (treble clef) has lyrics under it. The piano accompaniment (grand staff) provides harmonic support. Measure 131 starts with a fermata and a wavy line indicating a melisma. Measure 132 ends with a fermata over the final note.

134

134
Hey, ———

135

136

This system contains three measures of music. The vocal line (treble clef) has lyrics under it. The piano accompaniment (grand staff) provides harmonic support. Measure 134 starts with a fermata and a wavy line indicating a melisma. Measure 135 ends with a fermata over the final note.

137

JACKSON: (*laughing*) **Guess I got a little carried away.** 40s **WORKER:** **He's a strange**

140

young man, isn't he? JASMINE, GLORIA & NORMAN: **Yes, yes, he is.**

143

52 B \flat 9sus

KIDS ff E \flat 9⁶ A \flat 13 E \flat 9⁶

Peace on earth,

146

Fm7 B \flat 9sus E \flat

good - will to all.

149 Eb⁶ Ab¹³ Eb⁶ Db¹³(#11) Eb¹³

Peace on earth for great and small.

152 Eb⁶ Ab¹³ Eb⁶

Peace on earth, good -

155 Fm⁷ Bb⁹sus Eb Cm⁹ Gm⁹ Cm⁹

will to all. Peace on earth

158 Db¹³(#11) Eb¹³

for great and small, for

161 $D\flat 13(\#11)$ $E\flat 13$

great and small, for

163 $D\flat 13(\#11)$ $E\flat 13$

great and small!

Drum fill

HANK: *(approaching Jackson)* **Want to play marbles with me? I just traded for three Steeles and a Butterfly Agate!**

JACKSON: **Sure, kid. Are you looking forward to Christmas?**

HANK: **You bet! My mom's over there getting a basket.**

JACKSON: *(uncomfortable)* **Oh. That's great. You want to see something cool?**

HANK: *(wide-eyed)* **How cold is it?**

JACKSON: **No, kid, not cold, cool . . . oh, never mind. Just follow me. We're gonna try and fix our—**

NORMAN: **Car!**

(The three boys approach the time machine.)

HANK: **That's a mighty strange car. Can I help you, fellas?** *(Hank comes in and starts pushing with them)*

NORMAN: **Oh, that's not necessary.** *(Before Norman can react, Hank*

eagerly brushes by him and pushes the time control lever enthusiastically. [Optionally, Jasmine or Gordon could drop a large wrench on the floor, out of sight, to simulate the sound of a lever popping loose.] Time Machine SFX 7 (53) begins)

HANK: **I did it!**

NORMAN: **Oh, no, he sure did! He just pushed it all the way down!**

JACKSON: **You pushed it down? That'll take us even further back in time!**

JASMINE: **All the way? I thought we weren't supposed to push it all the way!?**

HANK: **What's going on?**

JACKSON: **Just hold on, buddy. I'll take care of you!**

(As the time machine winds down, lights blackout)

Scene 8

(Lights fade up on the manger scene in Bethlehem—the first Christmas. The manger is placed down center stage, kids can gather some distance away stage left, “out of earshot” of Mary and Joseph. The stable wall should separate the kids from the manger. All lines in this scene should be half-whispered.)

HANK: **Wow!**

ALL: *(quickly whisper and motion for him to be quiet)* **Shh!**

HANK: **That's some car! (music begins to “Ring the Bells”) What is this place?**

GLORIA: **The birth of Jesus!**

ALL: *(Hushed words of amazement)* **Wow.**

JACKSON: **He's so . . . tiny!**

JASMINE: **Can you believe that God would send His Son to this earth as such a helpless baby?**

NORMAN: **Shh! We can't disturb them.**

GLORIA: **Look, someone's coming!** *(Shepherds begin processing slowly, walking toward the manger)*

Ring the Bells

Words and Music by
MARK HAMMOND,
CINDY MORGAN, TONY WOOD
and RONNIE FREEMAN
Arranged by Daniel Semsen

Flowing, legato ♩. = 58

HANK: "... What is this place? ..."

54 E(no3)

JASMINE: "Can you believe ..."

5 E E2(no3) Esus E A2 A2(#4) A2(no3)

GLORIA: "... someone's coming!"

9 55 E E2(no3) Esus E A2 A2(#4) A2(no3)

SOLO 1

13 E(no3) A2(no3)

Night lifts soft - ly, the world lies

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16

E(no3)

sleep - ing; heav - en bends to

19

A2(no3)

SOLO 2 E(no3)

earth be - low. Christ - mas

22

A2(no3)

morn - ing, chil - dren wak - ing to

25

56

E(no3)

A2(no3)

hear the sa - cred sto - ry

28

KIDS
mp

D

A
C#

B

told. Joy to the world, the

31

D

A
C#

F#sus

mf

Lord has come! Ring the bells!_

34

SOLO 1

Ring the bells!_

(CHOIR)

Em - man - u -

B B/E E(no3)

mf

37

SOLO 2

Ring the bells!

el!

Ring the bells,

Em -

B

40

57

man

- u

- el

has

come!

$\frac{B}{E}$

E(no3)

B

43

$\frac{A2(no3)}{B}$

(Children in angel costumes appear and encircle the manger.)

KIDS

So

46

E E2(no3) Esus E A2 A2(#4)

join the host of an - gels

mp

49

A2(no3) A2(6) E E2(no3)

sing - ing, "Glo - ry to — the

52

A2 A2(#4) A2(no3) D $\frac{A}{C\#}$

new - born — Christ!" Good, good

55

B D $\frac{A}{C\#}$ F#sus

news — fills the sky.

(Wise Men bearing gifts appear and begin to walk slowly toward the manger.)

SOLO 1 *f*

Ring the bells! _____

Ring the bells! _____ Em -

B

f

SOLO 2

Ring the bells! -

man - u - el! Ring the bells, _____

$\frac{B}{E}$ E(no3) $\frac{B(no3)}{E}$ B

mf

Em - man - u - el has

$\frac{B(no3)}{E}$ E(no3) $\frac{B(no3)}{E}$

67 58 B HANK: "So God sent His . . ."

come!

sub. *mp*

70 B(no3)
E

HANK: "I think I'd . . ."

73 B B(no3)
E

HANK: (ms. 69) So God sent His Son as a baby—for us?

GLORIA: God gave His Son because He loves us so much. All of us!
God gave His best gift to us at Christmas!

HANK: I think I'd like to give Him a gift. (takes out his marbles and
walks to the manger; kneeling beside the Wise Men)

JACKSON: I never really stopped to think about what a sacrifice God
made. I've been really ungrateful, I think.

GLORIA: It's never too late to thank Him. (Jackson slowly walks to
the manger; kneeling beside Hank and the Wise Men.)

JACKSON: "I never really . . ."

76

2 1 2 3 4 5 2 1

4 C#m 59 D#m

Musical score for JACKSON: "I never really...". It consists of a vocal line and a piano accompaniment. The key signature has four sharps (F#, C#, G#, D#). The time signature is 4/4. The piece starts with a piano introduction of two measures, followed by a vocal line starting on measure 76. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A circled number 59 is placed above the piano part on the second measure of the vocal line.

GLORIA: "... to thank Him."

79

F#sus F# SOLO (Gloria) mp Bm7

Our long - a - wait - ed,

Musical score for GLORIA: "... to thank Him.". It consists of a vocal line and a piano accompaniment. The key signature has four sharps. The piece starts with a piano introduction of two measures, followed by a vocal line starting on measure 79. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line includes the lyrics "Our long - a - wait - ed,". A circled number 59 is placed above the piano part on the second measure of the vocal line.

82

A C# D G2(no3)

won - der - ful Sav - ior has come to de - liv - er us out of the dark - ness and

Musical score for GLORIA: "... to thank Him.". It consists of a vocal line and a piano accompaniment. The key signature has four sharps. The piece starts with a piano introduction of two measures, followed by a vocal line starting on measure 82. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line includes the lyrics "won - der - ful Sav - ior has come to de - liv - er us out of the dark - ness and".

85

Bm7 A C# G2(no3) 60

in - to this mar - vel - ous love that has giv - en us life,

Musical score for GLORIA: "... to thank Him.". It consists of a vocal line and a piano accompaniment. The key signature has four sharps. The piece starts with a piano introduction of two measures, followed by a vocal line starting on measure 85. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line includes the lyrics "in - to this mar - vel - ous love that has giv - en us life,". A circled number 60 is placed above the piano part on the second measure of the vocal line.

88

mf

Asus

new life!

mf

91

G2(no3)

KIDS mf

Asus

Shine your light, shine it bright!

mf

94

SOLO (Gloria) f

Ring the bells!

f

Ring the bells! Em -

A2(no3) B

f

Ring the bells! -

man - u - el! Ring the bells,

B
E

E(no3)

B(no3)
E

B

Em - man - u - el has

B
E

E(no3)

B(no3)
E

come! Em -

B

B(no3)
E

106 B

man - u - el has come! _____

109 B

JASMINE: "Amazing! ..." *NORMAN: "Where's Jackson ..."*

B(no3)
E

rit. *mp*

113 B

GLORIA: "I think ..."

E2(no3) *rit.* *rit.*

rit.

(Choir continues to kneel throughout the remainder of the scene.)

JASMINE: *(ms. 110)* **Amazing!**

NORMAN: **Where's Jackson? And his little friend?**

GLORIA: *(pointing toward them as they continue to bow by the manger)*
I think they just realized what Christmas is about. *(music ends)*

NORMAN: *(Jackson and Hank return to the Group)* **Let's get this little guy home to 1944!** *(Time Machine SFX 8 [61] begins)* **When the machine reset to 0, the lever must have unlocked. I can program the machine to go where we want now!** *(Machine works, taking them back to 1944. Spot dimly up on side of stage, illuminating Hank's house.)*

HANK: *(sleepily)* **There's my house!**

NORMAN: **It finally worked! Here we are on Christmas Eve, 1944!**

ALL: *(excited cheers)*

JACKSON: **Hey, Hank. I think you and your family might need this more than me. Consider this a Christmas present.** *(Waves his allowance envelope, and, with a flourish, hands it to Hank.)*

HANK: **Wow, thanks! I won't forget this. Cross my heart, or my name's not Hank Olson.** *(he exits)*

ALL: **Olson?**

NORMAN: *(realizes and gasps)* **Hank is a nickname for Henry! I think little Hank was Mr. Olson as a kid!** *(kids react)*

JACKSON: **Wow! I didn't know Mr. Olson was from one of the needy families the outreach helped.** *(Time Machine SFX 9 [62] begins)*

GLORIA: **I don't think any of us will ever be the same.** *(ad lib., "Me, neither", "Yeah.") (As the time machine winds down, lights blackout.)*

Scene 9

(Lights fade up to reveal Midway Community Church. The banner reads, "66th Annual Caroling Outreach. December 24, 2010. Happy Retirement, Pastor!")

- GRANDMA: **There you are, Jackson! We're just about ready to go.**
- JACKSON: *(running up and hugging her)* **Grandma, it's so great to see you!**
- GRANDMA: **Jackson, what has gotten into you?**
- JACKSON: **Holy guacamole, Grandma! Let's just say . . . I feel like I finally understand how special this outreach is. I mean, God gave us His own Son! How can we not share His love at Christmas?**
- GRANDMA: *(hugging him)* **Well, that's wonderful! Pastor Olson wants to talk to everyone before we go out.**
- JASMINE: **Wait! Pastor who?**
- GRANDMA: **Pastor Olson, of course! This *is* his retirement celebration—45 years as the Pastor of Midway Community Church. *(music begins to "Back to the Manger Reprise")***
- NORMAN: **Henry Olson?! Pastor for 45 years!?**
- JASMINE: **Retirement celebration?!**
- JACKSON: **You were right, Grandma—the past really does matter.**
- PASTOR OLSON: **Thank you all for this display of love at this outreach that has always been so dear to my heart. As you know, I was one of the recipients of the blessings of this outreach when I was just a little boy, and it changed my life. You know, some people think that money can buy happiness. But true joy comes from serving others, and remembering God's gift to us in a little Baby Boy. Once you go back to the manger and recognize God's greatest gift, you are never the same!**

Back to the Manger Reprise

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

Gently, flowing ♩ = 133

GRANDMA: "... Pastor of ..."

63

E \flat m

NORMAN: "Henry ..."

JASMINE: "Retirement ..."

JACKSON: "You ..."

PASTOR OLSON: "Thank you ..."

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12 $D\flat$ $E\flat m$ $C\flat$

15 $G\flat$ $D\flat$ $E\flat m$

mf
(Bass in)

18 $C\flat$ $G\flat$ $D\flat$

21 **64** $E\flat m$ $C\flat$

grad. building
(Band in)

“... never the same!”

23 $G\flat$ $D\flat$

(Drums in)

25 *KIDS* **f** Fm Db Ab/Db Eb/Db Ab C

Back to— what mat - ters, back to what— is real;—

28 Fm Db Ab/Db Eb/Db

— back to— a Sav - ior,

31 Ab Eb

back where wise— men kneel.—

33 Fm N.C. Db

We're go - in' back! We're go - in' back!

35

A \flat

E \flat

We're go - in' back to the man - ger!—

37

Fm

N.C.

D \flat

We're go - in' back! We're go - in' back!

39

A \flat

E \flat

We're go - in' back to the man - ger!—

CHOIR 1

41

Fm

Back, back, get back, back to— the man - ger.

(Cues opt. if no drums)

43

Back, back, get back, we're go - in' back.

45

CHOIR 2

CHOIR 2
Back to— a star - ry night, back to— the man - ger.

CHOIR 1
Back, back, get back, back to— the man - ger.

Fm D♭

47

Back to— a gift of light, we're go - in' back!

Back, back, get back, we're go - in' back!

A♭ E♭

Back to— a star - ry night, back to— the man - ger.

Back, back, get back, back to— the man - ger.

Fm D \flat

Back to— a gift of light, we're go - in' back!

Back, back, get back, we're go - in' back!

A \flat E \flat

ALL Fm D \flat A \flat E \flat A \flat C

Back to— what mat - ters, back to what - is real;

56 Fm D \flat $\frac{A\mathbb{b}}{D\mathbb{b}}$ $\frac{E\mathbb{b}}{D\mathbb{b}}$

back to a Sav - ior,

59 A \mathbb{b} E \mathbb{b}

back where wise — men kneel. —

61 Fm N.C. D \flat

We're go - in' back! We're go - in' back!

63 A \mathbb{b} E \mathbb{b}

We're go - in' back to the man - ger. —

65

Fm

N.C.

D \flat

We're go - in' back! We're go - in' back!

67

A \flat

E \flat

We're go - in' back to the man - ger!—

69

Fm

D \flat

We're go - in' back! We're go - in' back!

71 A \flat E \flat

We're go - ing back to the man - ger! —

73 Fm D \flat A \flat

We're go - in' back! We're go - in' back!

75 E \flat (Shout!) Fm E \flat Fm

We're go-in' back to the man - ger!_ We're go-in' back!

Back to the Manger (Curtain Calls)

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

Modern Rock ♩ = 133

65

Drum fill

f

Fm D \flat A \flat D \flat E \flat D \flat

4 A \flat C Fm D \flat

7 A \flat D \flat E \flat D \flat A \flat E \flat (Repeat as needed)

10 Fm N.C. D \flat A \flat E \flat

The musical score is written for piano in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of music. The first system starts with a circled measure number '65' and a 'Drum fill' instruction in the bass staff. The piano part begins with a forte dynamic 'f'. The second system starts at measure 4. The third system starts at measure 7 and includes the instruction '(Repeat as needed)'. The fourth system starts at measure 10. Chord symbols are placed above the treble staff, and measure numbers are placed at the beginning of each system.

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13

Fm

N.C.

15

D \flat

A \flat

E \flat

17

KIDS **f** Fm

We're go - in' back!

19

D \flat

A \flat

We're go - in' back! We're go - ing back to the man-

21 Eb Fm

- ger!— We're go - in' back!

23 Db Ab

We're go - in' back! We're go - in' back to the man-

25 Eb (Shout!) Fm Eb Fm

- ger!— We're go - in' back!