

Why the Chimes Rang

A Christmas Musical for All Ages

by

Julia R. Neufeld and Margaret R. Tucker

Based on the story by
Raymond MacDonald Alden

Unison Voices with Keyboard Accompaniment,
Handbells, Flute, Orff Xylophone, Tambourine and Finger Cymbals

PREVIEW

Related Products:

Director's Kit (includes score and demo CD) - code CGK21

Demonstration CD - code CGCD5

Accompaniment CD - code CGCD6

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*For Our Parents
Wesley and Adella Neufeld
And The Choirs Of
First Presbyterian Church, Sioux Falls, South Dakota
And
First Congregational Church, Houston, Texas*

PREVIEW

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and Flute, with optional
Congregation)

Cast of Characters

Narrator	A good reader
Sara (if using a boy for this role -- Pedro)	Girl, singing role
Little Brother (if using a girl for this role -- Little Sister)	Boy, singing role
Poor Woman	No speaking, sings with last song
Town Crier (could be an adult)	Singing role
Minister (could be an adult)	Speaking role
Peddlers	As many as 7 singing roles or groups
Travelers from Far-off Lands	3 singing groups
Townsppeople	Chorus
People in Church Procession: (non-singing roles)	Rich Woman Writer Rich Man Musician 2 Servants Baker Knight Woodcarver Artist 3 Travelers King

Costumes and Props

CHARACTERS

Sara (Pedro) and
Little Brother (Sister)
Poor Woman
Town Crier

Minister

Peddlers

Rich Woman

Rich Man

Two Servants

Knight

Artist

Writer

Musician

Baker

Woodcarver

King

Townspople*

Travelers (Group 1)*
from the Tall Black Mountains

Travelers (Group 2)*
from the Shining Rivers

Travelers (Group 3)*
from the Flowering Meadows

COSTUMES

Peasant clothing

Dark clothing

Street clothes:
vest, knickers

Long robe, black or white,
stole for Christmas season (opt.)

Street clothes:
hats, vests or sweaters,
knickers

Lavish gown or cloak

Fine clothing, hat with
large feather or top hat

Plain, old fashioned
clothing

Something resembling
Knight's armor

Artist's smock

Frock coat

Frock coat

White coat and large
white hat

Old fashioned country clothes,
leather apron

Royal clothing, cape

Street clothes, old fashioned:
aprons, shawls, long skirts,
vests, hats, knickers

Black or very dark clothing

Pale blue, silver-gray
clothing

Brightly colored clothing

PROPS

Piece of bread,
penny

Bell for announcing
church service

Trays of goods:
roast pig,
gingerbread,
apples, oranges,
hats, whistles,
holly, etc.
Basket of jewels or
large piece of jewelry

Bushel basket filled
with cloth, gold coins
on top
Sword

Framed painting
Leather-bound book
Instrument
Loaf of bread

Wood statuette

Gold crown
Shopping baskets

Basket of gold
and silver

Pitcher of water

Bouquet of flowers

**When the CHORUS OF TOWNSPEOPLE also doubles as the THREE GROUPS OF TRAVELERS, some kind of costume compromise may be necessary, but the three color groupings can be included in what the TOWNSPEOPLE are wearing. Perhaps part of the costume could be removed for those who are also GIFT GIVERS in the great procession.*

(As NARRATOR moves into spotlight on podium, HANDBELLS play at random: G, B, D, and E, then fade away. SINGERS are backstage or seated in the audience.)

NARRATOR: Once there was a small country where few travelers had ever been. In this country there was a wonderful church built high on a hill in the middle of a great city. On Sundays and holidays thousands of people would climb the hill. When they came to the church, they saw tall, stone columns, dark passages, and a grand entrance leading to the long sanctuary. The organ was in the farthest corner, and it was so grand and glorious that when the organist played, people miles away would open their windows to hear it. But the most amazing thing about the church was the wonderful chime of bells in the great ivy-covered tower. It rose so far into the sky that even on a clear day, no one could see the top. Now, everyone knew that at the top was a chime of special Christmas bells not meant to be played by ordinary people or on ordinary days. The bells had been there ever since the church was built, and it was said that they were the sweetest sounding bells in all the world — maybe, because they hung where the air was freshest and purest.

It was the custom on Christmas Eve for all the people to bring gifts for the Christ Child. According to legend, when a really special gift had been given, the sound of the bells ringing would echo from the tall, stone tower. Some said the wind rang the bells. Others thought that only angels could set them ringing. The sad thing was that for many years the bells had been silent. Some thought that people were becoming careless of their gifts for the Christ Child; no one had brought an offering special enough to deserve the music of the chimes. Every Christmas Eve people still crowded into the beautifully decorated church, trying to bring a gift better than all the others, but they never sacrificed something they really wanted for themselves. The church filled with people who thought the wonderful bells just might be heard again, but each year the people were disappointed. Although the service was splendid and the offerings were many, only the roar of the wind could be heard far up in the stone tower.

(Lights come on city-church area.) It was Christmas time again and everyone in the city was busy preparing for the celebration. Shops stayed open late and people filled the streets (*enter TOWNSPEOPLE, PEDDLERS*) buying food for Christmas dinner, ornaments for Christmas trees, and gifts for those they loved.

Another Christmas Is Here

(Chorus, Peddlers, Orff Xylophones, and Flute)

Julia Neufeld and
Margaret Tucker

Julia Neufeld and
Margaret Tucker

Moderato (♩ = 138-142)

Chorus: *f*

1. An - oth - er Christ-mas is
(2. An -) oth - er Christ-mas is

here! O peo - ple, be of good cheer! Give love, give joy, to
here! O peo - ple, be of good cheer! Look in your heart to

8
1. praise_ the _ Boy, And may - be this year the Christ-mas chimes will
do _ your _ part,

1.
8va _

Red. Red. Red. Red.

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12 ring. 2. An- And may - be this year,

16 Youngest children echo: All: and may - be this year, the Christ-mas chimes will ring.

20

23 (PEDDLERS move through TOWNSPEOPLE and into audience.) * Last time

Orff xylophones Roast

Vamp until ready, then continue

* Peddler cries enter at 4-measure intervals and continue. Cries may enter in any order and may drop out for 4 measures and enter again. Flute enters with last street cry.

27 PEDDLER 1:
 pig for your Christ - mas din - ner, Roast pig for your Christ - mas din - ner, Roast

PEDDLER 2:
 Ap - ples for sale, Mine are the best.

PEDDLER 3:
 Buy my orang - es, fresh and juic - y, Buy my orang - es, fresh and juic - y,

PEDDLER 4:
 Dark de - li - cious gin - ger - bread, it's so tast - y. Dark de - li - cious gin - ger - bread, it's so tast - y.

PEDDLER 5:
 Buy a whis - tle. (*whistle*) Buy a whis - tle. (*whistle*)

PEDDLER 6:
 New hats, new hats, New hats, new hats,

PEDDLER 7:
 Christ - mas hol - ly, Christ - mas hol - ly,

The musical score consists of seven vocal lines for different peddlers, each with a unique melody and lyrics. The lyrics are: PEDDLER 1: pig for your Christ - mas din - ner, Roast pig for your Christ - mas din - ner, Roast; PEDDLER 2: Ap - ples for sale, Mine are the best.; PEDDLER 3: Buy my orang - es, fresh and juic - y, Buy my orang - es, fresh and juic - y,; PEDDLER 4: Dark de - li - cious gin - ger - bread, it's so tast - y. Dark de - li - cious gin - ger - bread, it's so tast - y.; PEDDLER 5: Buy a whis - tle. (*whistle*) Buy a whis - tle. (*whistle*); PEDDLER 6: New hats, new hats, New hats, new hats,; PEDDLER 7: Christ - mas hol - ly, Christ - mas hol - ly,; Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clef) with chords and a simple bass line.

(Optional ad. lib. lines below plus others may be used as TOWNSPEOPLE exit.) (For exit music, keyboard repeats "Another Christmas...")

VOICE 1: Let's go home and start wrapping presents.

VOICE 2: Come on, children, we still need to cut the Christmas tree.

VOICE 3: I'll have just enough time to bake the pies.

NARRATOR: Now, far away from the city, there was a little country village. From this village you could just barely see the tower of the great church and then, only when the weather was fine. In this village lived a girl named SARA and her LITTLE BROTHER. They knew very little about the Christmas chimes, but they had heard of the wonderful service on Christmas Eve. Between them, they made a secret plan to go and see the beautiful celebration.

The day before Christmas was bitterly cold, with a hard white crust of frozen snow on the ground. Sure enough, Sara and Little Brother were able to slip quietly away early in the afternoon. (*Spotlight on children as they begin walking from the back to the snow drift scene, hand in hand.*) Although the walking was hard in the frosty air, before night came they had gone so far that they saw the lights of the city just ahead of them. As they came closer, they saw other travelers on the road. (*Enter FIRST GROUP OF TRAVELERS.*) People from far-off places were also going to the city for the great Christmas Eve service, and many of them were carrying gifts. Each one hoped his gift would be the perfect gift that would make the chimes ring again.

We Are From the Land

(Travelers, Orff Xylophone,
Tambourine, Finger Cymbals, and Flute)

Julia Neufeld and
Margaret Tucker

Julia Neufeld and
Margaret Tucker

Stately (♩ = 66-69) TRAVELERS (Group 1): *p*

Voices

1. We are from the land of the

Orff Xylophone

Keyboard

p

ad. *ad.* *simile*

The musical score is for the piece 'We Are From the Land'. It is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Stately' with a quarter note equal to 66-69 beats per minute. The piece is for a group of travelers and includes parts for voices, Orff xylophone, and keyboard. The vocal line begins with the lyrics '1. We are from the land of the'. The Orff xylophone part consists of a series of eighth notes. The keyboard part features chords in the right hand and single notes in the left hand, with dynamics markings of piano (*p*) and *ad.* (ad libitum) with a *simile* marking.

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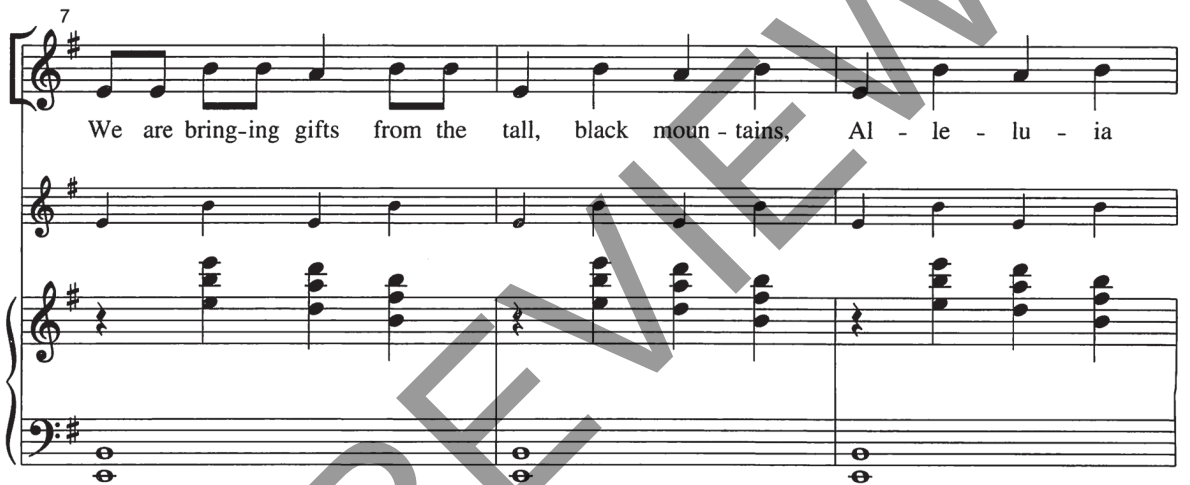
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4



tall, black moun - tains, We bring gold and sil - ver to the Child.

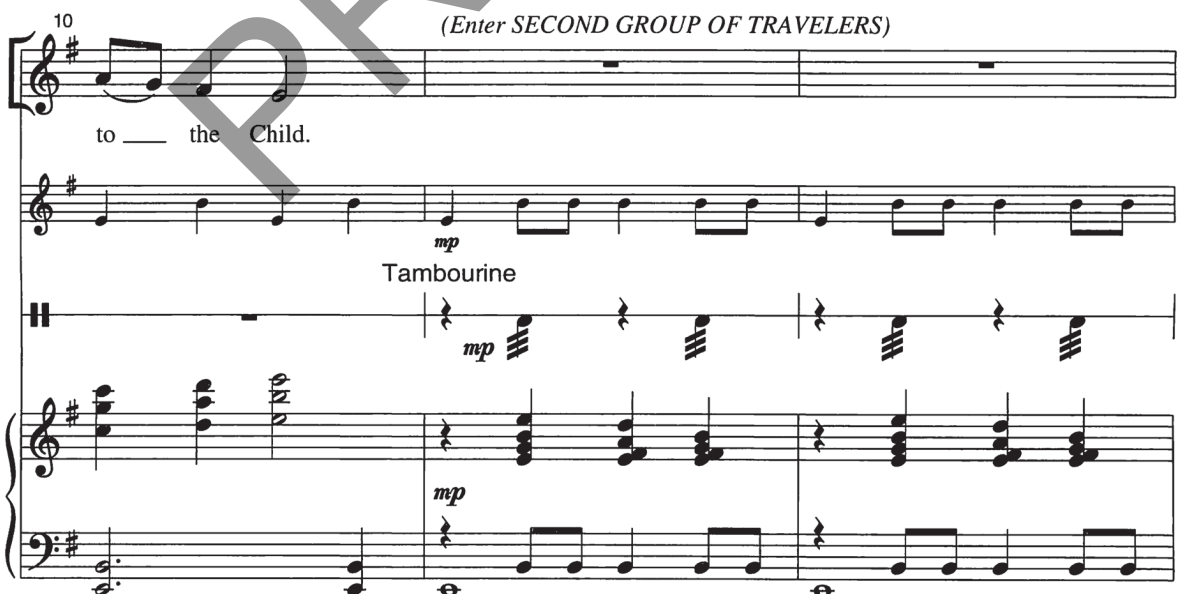
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We are bring - ing gifts from the tall, black moun - tains, Al - le - lu - ia

10

(Enter SECOND GROUP OF TRAVELERS)



to ___ the Child.

mp
Tambourine

mp

13 TRAVELERS (Group 2):

2. We are from the land of the shin - ing riv - ers, We bring pur - est wa - ter,

16
sweet and mild. We are bring - ing gifts from the shin - ing riv - ers,

(Enter THIRD GROUP OF TRAVELERS)

19

Al - le - lu - ia to — the Child.

mf L.H.

22 TRAVELERS (Group 3):

3. We are from the land of the flow'r - ing mead - ows,

Finger Cymbals

L.H. simile

We Are From the Land

Orff Xylophone

Stanza 1 (measures 1-10):



Begin with piano, play 10 times until Stanza 1 is finished.

Stanza 2 (measures 11-20):



Begin after Stanza 1 is finished. Play 10 times until Stanza 2 is finished.

Stanza 3 (measures 21-30):



Begin after Stanza 2 is finished. Play 10 times until Stanza 3 is finished.

Combined Stanzas 1-3 (measures 31-40):



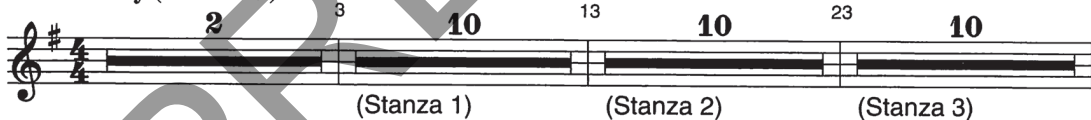
Begin after Stanza 3 is finished. Play 10 times until Combined Stanzas 1-3 are finished, then go immediately to the Ending.

Ending (measures 41-46):



Flute

Stately ($\text{♩} = 66-69$)



(TRAVELERS can exit or be seated in front row to sing chorus of "Who Is Here?")

NARRATOR: Sara and Little Brother walked on, trying to hurry so they would not be late for the service. As they were about to enter one of the great gates in the city wall, they saw something dark in the snow near their path and stopped to see what it was. (SARA and LITTLE BROTHER walk to an OLD WOMAN lying in a snowdrift.) It was a poor woman who had fallen. She was too sick and tired to get to the city gates where she might have found shelter. The drifted snow had made a kind of pillow for her, and it looked as though she would soon be so sound asleep in the wintry air that no one would ever waken her again. All this Sara saw in a moment, and she knelt down beside the woman and tried to rouse her.

Who Is Here?

(Sara and Chorus)

Julia Neufeld and
Margaret Tucker

Julia Neufeld and
Margaret Tucker

Lightly, not too fast (♩ = 88-92)

SARA: *mp*

The first system of the musical score consists of two staves. The top staff is for the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It begins with a repeat sign and a fermata over the first measure. The bottom staff is for the piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one flat. It begins with a *mp* dynamic marking. The music is in 2/4 time and features a simple harmonic accompaniment for the vocal line.

1. Who is
2. Are you

The second system of the musical score continues the vocal and piano parts. The vocal line begins with a measure number '5' above the first note. The lyrics are written below the vocal staff. The piano accompaniment continues with the same harmonic structure as the first system.

here? What's the mat - ter? How can I pass you by? E - ven I can
sick? Are you hun - gry? Where is your o - ver-coat? Did - n't an - y -

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*Chorus (remaining seated):

10 *mf*

see that you need my care. }
one stop to give you care? } Christ-mas is for shar - ing, giv - ing what we

16 *rit.* *a tempo* 1. 2.

have; Just as Je - sus taught us how to show God's love. love.

*Could be sung by youngest children only.

SARA: It's no use, Little Brother. You'll just have to go on alone.

LITTLE BROTHER: Alone? But you'll miss the Christmas festival!

SARA: I can't go. This woman will freeze to death if no one cares for her. When you come back, you can bring someone to help her. I'll rub her hands to keep her from freezing, and maybe I can even get her to eat some of the bread left from our supper.

LITTLE BROTHER: But I don't want to leave you and go by myself.

SARA: Both of us don't need to miss the service. You can find your way to the church. Remember to see and hear everything twice, once for you and once for me. I think the Christ Child knows how much I want to come with you to worship him. Oh! If you get a chance to go to the altar without getting in anyone's way, take this penny and lay it down for our offering when no one is looking. On your way now!

Who Is Here? (Reprise)

(Sara and Chorus)

Julia Neufeld and
Margaret Tucker

Julia Neufeld and
Margaret Tucker

Lightly, not too fast (♩ = 88-92)

SARA: *mp*

You go

5
on, I will stay here; This wom - an needs me now.

9
I can give her help, though I am a child.

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It's Only a Penny

(Little Brother)

Julia Neufeld and
Margaret Tucker

Julia Neufeld and
Margaret Tucker

Not too slow (♩ = 108-112)

LITTLE BROTHER: *mf*

pen - ny, a pen - ny, it's on - ly a pen - ny. What

good can a pen - ny be? A

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13

pen - ny, — a pen - ny, — I've on - ly a pen - ny — to

17

of - fer this Christ - mas Eve. —

21

Sil - ver would be love - ly to look at, —

25

Gold would gleam by can - dle - light. —

29

Dia - monds would have spar - kle and glit - ter. I

33 *rit.*

wish I had those gifts to give to - night. But a

37 *a tempo*

pen - ny, a pen - ny, I know that a pen - ny can't

41

cause the old chimes to ring. A

Hustle, Bustle, Hurry, Scurry/ O Come, All Ye Faithful

Julia Neufeld and
Margaret Tucker

(Townspeople, Congregation, and Flute)

Julia Neufeld and
Margaret Tucker

Allegro (♩ = 108)

TOWNSPEOPLE: ***f***

Hus - tle, bus - tle, hur - ry, scur - ry,

5
Ev - 'ry - one is in a flur - ry now.

9
Christ - mas din - ner 'll be a win - ner, How will I be thin - ner,

(shrug shoulders on rest)

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(Children pretend to be throwing snowballs at each other)

13

how? _____ Hus - tle, bus - tle, hur - ry, scur - ry,

SOLO: A Mother (shakes her finger at children) *rit.*

SOLO: Child (pretends to get hit by a snowball) *, mf*

(On repeat TOWNSPEOPLE greet each other. Choir does not sing.) *mf* ♩ = 112-116

17

Let's not make the preach - er wor - ry. Ow!! It's time for

21

church, we'll work no more; Let's say our

25

rit. (second time only) ♩ = 100

prayers and sing and a - dore.

rit. (second time only)

Hustle, Bustle, Hurry, Scurry/ O Come, All Ye Faithful

Flute

Allegro ($\text{♩} = 108$)

2 3 12 15 4 // 20 7 1.

28 $\text{♩} = 100$

ff

33

39

44 *poco rit.*

TOWN CRIER: (*Sees LITTLE BROTHER*) Hey there, youngster, what are you doing out at night all by yourself?

LITTLE BROTHER: My sister and I were coming from our village to the Christmas Eve service. We found an old woman lying in the snow by the North gate. (*LITTLE BROTHER points back the way he has come.*) Sara stopped to help her so I came on alone.

TOWN CRIER: I will go help her.

LITTLE BROTHER: O, thank you! And now, I must go to the church and give our gift to the Christ Child. Tell me, is it really true what they say about the chimes in the tower — that they haven't rung for years, and only the perfect gift will make them ring?

TOWN CRIER: That's what my mother told me when I was a little boy.

The Bells Are Ringing

43

(Chorus, Handbells, and Flute, with optional Congregation)

Julia Neufeld and
Margaret Tucker

Julia Neufeld and
Margaret Tucker

$\text{♩} = 56$

The musical score is arranged in three systems. The first system includes staves for Handbells (marked *LV* and *f*), Chorus, and Keyboard. The second system includes staves for Handbells, Chorus (with lyrics), and Keyboard. The third system includes staves for Handbells, Chorus (with lyrics), and Keyboard. A large 'PREVIEW' watermark is overlaid diagonally across the score.

Handbells *LV*
f

Chorus

Keyboard *f*

6

1. The bells are ring - ing, hear the

12

sound. They ring the joy that we — have found. They ring to

*If handbells are not available, a second pianist should play bell part one octave higher.

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CGC45

18

cel - e - brate the birth of Christ, our joy and mirth.

24

mf

The perfect gift is giv'n in

29

mf

2. The perfect gift is giv'n in

34

love, As Je - sus Christ was sent from a - bove. He

39

came from God on Christ - mas night to bring us

44

peace — and light.