

# *By the Sea*

**An Intergenerational Musical for Children, Youth, and Adults  
with Keyboard, Flute, Orff Instruments, and Handbells**

**Words by Mary Nelson Keithahn  
Music by John D. Horman**

PREVIEW

**Related Products:**

Director's Kit (includes score and demo CD) - code CGK20  
Demonstration CD - code CGCD3

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## Synopsis

*By the Sea* dramatizes in song and story incidents from the life of Jesus that took place along the shores of the Sea of Galilee, in and near the town of Capernaum. After the title song sets the scene, three persons enter seeking Jesus. One is sick, another hungry, the third in need of a friend. Together, they represent the needs we all bring to Jesus. They have been told that they might find Jesus down by the sea, so they go from place to place looking for him. They never catch up with him, but eagerly listen to the stories of people who knew him. In Scene 1, Zebedee and Salome (the parents of the disciples, James and John) and Peter's mother-in-law tell how Jesus called the fishermen to follow him. In Scene 2, the servants of a Roman officer in Capernaum joyfully recall how Jesus healed one of them. In Scene 3, a farmer and his family tell how they like to go out to the hillside where Jesus taught the people because it helps them remember what he said. In Scene 4, a merchant and his family stop for lunch on the shore where Jesus fed the multitude and tell the Seekers all about it. In Scene 5, runners bring word that Jesus has been arrested and crucified, and all the people grieve. Then the children bring the good news that Jesus has risen and served breakfast to his friends beside the sea. Everyone rejoices and the Seekers realize that they still have time to find Jesus and bring their needs to him.

## Performance Notes

The musical can be adapted for use in most any situation. While it was conceived as an intergenerational musical, casting options are flexible. Consider using the musical in a camp setting with families or as a VBS project involving people of all ages. Youth and/or adults should sing the tenor/bass parts in "God, Why Have You Forsaken Us?" and "Love Has Overcome the Night." Incorporate your creative ideas to make the musical best fit your situation.

Approximate running time: 35-45 minutes.

## Prologue

By the Sea of Galilee . . . . .	(Chorus) . . . . .	5
We're Looking for Jesus . . . . .	(Trio – Seekers) . . . . .	11

## Scene 1 – The Sea of Galilee Near Capernaum

(Jesus Called His Disciples)

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## Scene 5 – By the Sea

(The End and the Beginning)

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Alleluia! Christ Is Risen! . . . . .	(Chorus, Handbells, . . . . . and Solo Dancer)	60
Love Has Overcome the Night. . . . .	(Chorus) . . . . .	66

## Cast of Characters

### All Scenes

Seeker 1  
Seeker 2  
Seeker 3

### Scene 1

Fishermen  
Zebedee, an old fisherman  
Salome, his wife and a sister of Mary of Nazareth  
Peter's mother-in-law

### Scene 2

Centurion's Steward  
First Servant (who was healed)  
Second Servant  
Third Servant  
Girls with water jars

### Scene 3

Reuben, a thoughtful farmer  
Rebekah, his wife  
Their Daughters: Hannah, Leah, and Miriam\*  
\* The three children don't speak until Scene 5, so they could remain part of the Chorus until then.

### Scene 4

Benjamin, a prosperous merchant from Capernaum  
Anna, his wife  
Their Daughters: Rachel, Susanna, and Mary

### Scene 5

First Runner  
Second Runner  
Dancers  
Solo Dancer  
(Major characters in first 4 scenes also return briefly)

### Chorus

Citizens of Capernaum

### Set

The village of Capernaum is at stage right, the Sea of Galilee (with a fisherman's boat at center) stretches across the back, and the hillside near the Seven Springs is at the right.

### Costumes

All cast members wear biblical tunics, drapes or robes, and sandals, according to their station in life. The merchant's family should be better dressed than the fishermen or farmers.

### Performance Suggestions

This musical may be performed unabridged, or in an abridged version with one or more scenes omitted, or as a series of sequential scenes for midweek Lenten services. Some individual songs may also be used as anthems. "The Sermon on the Mount" is suitable for general use or as a Lenten anthem. "Why Have You Forsaken Us?" would be appropriate for Good Friday. "Alleluia! Christ Is Risen!" could be used as an Easter morning greeting.

# We're Looking for Jesus

(Divide the Chorus into two groups, keeping the "families" together as much as possible without interfering with part assignments. With lights dimmed, have Group 1 enter and take positions on stage, freezing in place until they begin singing. Have Group 2 hurry down the center aisle to the stage on stanza 2.)

## By the Sea of Galilee (Chorus)

Mary Nelson Keithahn

John D. Horman

♩ = c. 132-138

*mp*

4

All: *mf a tempo*

1. There were rock - y hills and  
(2. And as) Je - sus walked that

*poco rit.*

*mf* *a tempo*  
*mp*

Detailed description: The musical score is in 4/4 time. The piano part begins with a mezzo-piano (*mp*) dynamic. The vocal line starts at measure 4. The lyrics are: '1. There were rock - y hills and (2. And as) Je - sus walked that'. The piano accompaniment includes a *poco rit.* (ritardando) section followed by a section marked *mf* and *a tempo*, and another section marked *mp*. A large 'PREVIEW' watermark is overlaid on the score.

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7 *n.b.*

sand in that ho - ly, ho - ly land, but this  
way on a sun - ny, sun - ny day, he would

10 *n.b.*

won - drous tale be - gan pray by the sea, by the  
stop to teach and pray by the sea, by the

13

sea, Where the fig and o - live trees waved so  
sea, And when - ev - er he came near, peo - ple

16 *n.b.*

gent - ly in the breeze by the sea, by the Sea of Gal - i -  
 gath - ered there to hear by the sea, by the Sea of Gal - i -

20 Part II (second time only) Refrain

lee. Gal - i -

Part I Refrain

lee. Gal - i lee!

23 *poco rit.* *a tempo*

lee! Gal - i - lee! By the sea, by the

*poco rit.* *a tempo*

Gal - i - lee! By the sea, by the

(Lights dim as Chorus sits on risers. Spots on SEEKERS who move to center stage.)

SEEKER 1: This is it. The Sea of Galilee.

SEEKER 2: (*licking lips*) I thought the water would be salty.

SEEKER 3: (*surprised*) It's just a lake, not a sea at all.

SEEKER 2: (*looking out over the water*) A big lake. Look how far it is to the other side!

SEEKER 3: How will we ever find him? How will we find Jesus?

## We're Looking for Jesus

(Trio)

Mary Nelson Keithahn

John D. Horman

With a touch of sadness (♩. = c. 66)

4

THREE SEEKERS:

We're look - ing for Je - sus, pray,

7

where can he be? They said we might find him down here by the sea. They

10

said we might find him down here by the sea, \_\_\_\_\_ by the sea, \_\_\_\_\_ By the

14

**Much slower**

SEEKER 1: SEEKER 2: SEEKER 3:

sea, by the sea, by the sea. I'm sick. I'm hun-gry. And

**Much slower**

17

*rall.* **ALL THREE:** *a tempo*

I need a friend! Un - til we find Je - sus our jour - ney won't end. Un -

*rall.* *a tempo*

20

*div.*

til we find Je - sus our jour - ney won't end.

# Oh, A Fisherman's Expected

(Ensemble and Soloists with Chorus)

Mary Nelson Keithahn

John D. Horman

♩ = c. 92

FISHERMAN'S ENSEMBLE (4 singers):

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(hands on hips, looking first  
one way, then the other)

(hold nose)

7

nets to be in - spect - ed and fish to salt a - way. And that

(pointing)

9

torn sail must be mend - ed, the boat washed out once more, for our

11

*poco rit.*

work is nev - er end - ed while we're here up - on the shore. Hey!

*poco rit.*

**Faster, with  
accent**  
(♩ = c. 100)  
Solo 1:

13

(baiting)

Ze - be - dee, \_ why work so hard \_ when you have two strong sons? They

Solo 2  
(with sarcasm):

(FISHERMEN return to their work. Chorus sits.)

ZEBEDEE: Hear that, Salome? Every day it's the same thing. Two strong sons . . .  
fishermen like me! *They* should be here working on these nets, not you.

SALOME: Never mind, Zebedee. The other fishermen just don't understand.

ZEBEDEE: You mean you do? (*shakes his head*)

## We're Looking for Jesus (Reprise 1)

(Trio)

Mary Nelson Keithahn

John D. Horman

$\text{♩} = \text{c. } 66$   
*tr*

*mf*

4 **THREE SEEKERS (entering from stage right): *mf***

We're look - ing for Je - sus, pray,

7  
where can he be? They said we might find him down here by the sea. They

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Much slower

SEEKER 1:

10

said we might find him down here by the sea. I'm

13

SEEKER 2: SEEKER 3: *rall.* ALL THREE:

sick. I'm hun - gry. And I need a friend! Un -

*rall.*

15

*a tempo*

til we find Je - sus our jour - ney won't end. Un - til we find Je - sus our

*a tempo*

18

*div. poco rit.*

jour - ney won't end.

*poco rit.* L.H.

ZEBEDEE: (*exploding*) Jesus! You won't find him here. He's gone off again, with *my sons!* My sons, who should be washing and mending these nets, and getting the boat ready to go out again!

(The *SEEKERS*, somewhat taken aback, look at one another, not knowing what to say except, "Oh, we're sorry," or "We didn't know.")

**PETER'S MOTHER-IN-LAW:** (*moves center stage from Chorus*) Well, you're in a stormy mood today, my friend. No wonder Jesus calls James and John the "Sons of Thunder!"

**SALOME:** (*making excuses for her husband*) Zebedee was out on the boat all night, and he's tired. The other fishermen have been hard on him today.  
(*to the SEEKERS*) Shalom! I wish we could help you, but we don't know where Jesus is right now . . . or our sons, for that matter. Unless . . . (*looks at PETER'S MOTHER-IN-LAW*)

**PETER'S MOTHER-IN-LAW:** (*shaking her head*) All I know is that Peter and Andrew are gone too. My daughter and I had to hire men to keep our boat out. (*wrinkles up nose*) And we have to dry and salt the fish!

**ZEBEDEE:** (*speaking to the SEEKERS as song is introduced*)  
Let me tell you of this Jesus,  
My wife's sister's first-born son.  
Got this notion at age thirty  
he was God's anointed one.

## So We Mend Our Nets Together

(Trio – Zebedee, Salome, Peter's Mother-in-Law)

Mary Nelson Keithahn

John D. Horman

$\text{♩} = \text{c. } 58$

Verse 1: ZEBEDEE (*laboriously*) ( $\text{♩} = \text{c. } 58$ )

Verse 2: SALOME (*more lightly*) ( $\text{♩} = \text{c. } 63$ )

Verse 3: PETER'S MOTHER-IN-LAW (*positive and upbeat*) ( $\text{♩} = \text{c. } 69$ )

5 *mf*

1. He came fish - ing for some help - ers, net - ted our sons,  
2. But, dear hus - band, see how Je - sus now is held in  
3. When my bod - y burned with fe - ver, Je - sus healed me

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8

James and John, Pe - ter and his broth - er, An - drew. All our young men  
high es - teem. Our two sons will have a fu - ture far be - yond our  
with his hand. Who am I to say that Pe - ter can - not fol - low

**Refrain** First time: ZEBEDEE  
Second time: SALOME  
Third time: SALOME & MOTHER-IN-LAW

12 *poco rit.* ***f*** *a tempo*

now are gone. } So we mend our nets to - geth - er and  
wild - est dream. }  
his com - mand. }

16

salt a fish or two, (ZEBEDEE) but it's much  
(SALOME) for it's not too high a price to pay for  
(SALOME & MOTHER-IN-LAW) for it's not

# We're Alive!

(Trio – Servants and Chorus)

Mary Nelson Keithahn

John D. Horman

$\bullet = c. 96$

*mf*

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a half rest in the right hand and a quarter note G# in the left hand. The melody in the right hand starts on a quarter note G# and moves through a series of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

Verse 1: FIRST SERVANT  
 Verse 2: SECOND SERVANT  
 Verse 3: THIRD SERVANT

*mf*

4

1. The pot - ter cheat - ed me to - day, a  
 (2. The) stew - ard scold - ed me to - day for  
 (3. A) man I trust - ed proved to me he

6

man stole from our vine, a lamb is mis - sing from the fold, but  
 spill - ing all the wine. I broke a lamp just filled with oil, but  
 was no friend of mine. The one I love re - ject - ed me, but

The vocal line begins at measure 4 with a half rest, followed by a quarter note G# and a quarter note A. The piano accompaniment continues from the introduction. The lyrics are aligned with the vocal line. The piano accompaniment features a steady bass line and a melodic line in the right hand that supports the vocal melody.

8 *rit.* **\*Refrain** *a tempo*

life still looks just fine!  
 life still looks just fine!  
 life still looks just fine! } What - ev - er else goes wrong, we're

*rit.* *a tempo*

10 We're a -

feel - ing fit and strong. We work hard all day long. We're a -

live! We're a-live!

12 Chorus: We're a-live! We're a-live Our hearts are filled with song! 2. The 3. A

live! We're a-live!

Chorus: We're a-live! We're a-live Our hearts are filled with song! 2. The 3. A

\* All three SERVANTS sing the refrain in unison the first time. SERVANTS 1 and 2 sing the refrain the second time (FIRST SERVANT sings lower part). Everyone (including Chorus) sings the refrain the third time.

FIRST SERVANT: Jesus? I know all about Jesus. I live because of him.

THIRD SERVANT: (*interrupting excitedly*) Oh, let me tell the story, please. I was there. I heard it all. (*rushing on*) Jesus had just come back to Capernaum, and our master went right up to him and said, “I have this servant who is paralyzed and dying. I know you have authority from God to heal. I understand authority. (*dramatically*) I say to one soldier, ‘Go,’ and he goes. To another, ‘Come,’ and he comes. And to a slave, ‘Do this,’ and he does it. I am a Roman officer. I do not expect you to come to my home, but just say the word, and my servant will be healed.”

SECOND SERVANT: Jesus looked at him and said, “No one in Israel has such faith as yours. Your servant will be healed.”

FIRST SERVANT: By the time our master came home, I could walk again and speak, and soon I was completely well again. It was a miracle! A miracle of faith!

SEEKER 1: Tell us, do you have any idea where Jesus is now?

FIRST SERVANT: I’m sorry, we never know.

SECOND SERVANT: We just wait and hope he will come again.

THIRD SERVANT: You might try that hillside overlooking the sea, near the Seven Springs. Sometimes people go there to hear him teach.

SEEKER 2: Thank you. We’ll go there next.

SEEKER 3: Shalom!

SERVANTS: Shalom!

(*The SERVANTS return to the Chorus and the SEEKERS exit down center aisle to rear.*)

### Scene 3

## A Hillside Near the Seven Springs

(Jesus Taught the People)

*Matthew 5:21-26, 38-48; 6:1-8, 25-34*

(*REUBEN, his wife REBEKAH, and THEIR DAUGHTERS leave the Chorus to sit quietly on the hillside, looking out at the sea. REUBEN leans against a rock, blending into the landscape. REBEKAH sits apart from him quietly talking with the children, HANNAH, LEAH, and MIRIAM. As the Chorus sings, the three SEEKERS enter from stage right. They do not notice the family.*)

# By the Sea of Galilee (Excerpt)

(Chorus or Ensemble with optional Solo)

Mary Nelson Keithahn

John D. Horman

$\bullet$  = c. 132-138

Solo or Ensemble:  
*poco rit.* ***mf*** *a tempo*

And when

*mf* *poco rit.* ***mp*** *a tempo*

5  
oth - ers heard his deeds, they came bring-ing their own needs, by the

9  
sea, by the Sea of Gal - i - lee! *mp* *mf* Hm

*mp* *mf*

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13

(Hm) \_\_\_\_\_ Hm \_\_\_\_\_ Hm \_\_\_\_\_

*mp*

17

*rall.*

(Hm) \_\_\_\_\_

*p*

*rall.*

*pp*

(SEEKERS enter from stage left.)

SEEKER 1: This must be the hillside they were talking about.

SEEKER 2: The sea goes on and on! What a view!

SEEKER 3: (*sighing*) But all the people who came to hear Jesus are gone.

REUBEN: (*getting up*) Not quite, my friends.

SEEKER 1: Oh, sorry, we didn't see you sitting there. Shalom.

REUBEN: Shalom! My name's Reuben. Reuben ben Jacob. I'm a farmer from that village over there. (*pointing off in the distance*) I work hard . . . a few sheep and goats, some chickens, some vines and olive trees. But when my work is done, I like to come up here. It helps me remember what the Teacher said. He's becoming famous now. All those miracles, I suppose. Maybe you've heard of him. His name is Jesus.

SEEKERS: Jesus?

REUBEN: Yes. From Nazareth, of all places.

SEEKER 1: We're looking for Jesus.

SEEKER 2: Pray, where can he be?

SEEKER 3: They said we might find him down here by the sea.

REUBEN: (*calls to his wife who was sitting with her daughter Hannah a few feet away*) Rebekah, come here. (*nods toward the SEEKERS*) These people are looking for Jesus. Tell that story again . . . the one you've just been telling the children.

REBEKAH: (*comes over with the CHILDREN and motions for the SEEKERS to sit with her under the tree*) When Jesus comes to Capernaum, he usually stays with the fisherman, Peter, and his family. Their house is not far from the synagogue, but Jesus likes to come out here to pray. Never has much time for himself, though. Once people find out he's here, they flock to hear him teach his way of love. We often come, too, and after Jesus leaves, we all try to remember what he said. (*Piano begins introducing next song.*) It's not easy . . .

SEEKERS: To remember his words?

REBEKAH: (*smiling gently*) No, to live them.

## The Sermon on the Mount

(Chorus, Solo, and Flute)

Mary Nelson Keithahn

John D. Horman

Thoughtfully (♩ = c. 120-132)

The musical score is for a piano accompaniment. It is written in G major (one sharp) and 3/4 time. The tempo is marked 'Thoughtfully' with a quarter note equal to approximately 120-132 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The score consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

(Chorus stands to sing. The Solo could be sung by REUBEN, REBEKAH, or one or more of the CHILDREN.)

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Chorus: *mf*

3

1. \*"An eye for an  
(2. If) words said in

*mf*

6

eye — and the whole world is blind!" For - give one a -  
an - ger have \_ caused you to stray, then say, "I am

10

noth - er and try to be kind. When Ro - mans com -  
sor - ry" as your lov - ing way. It's eas - y to

\* Quotation from M. K. Gandhi, who read the Gospels daily, even though he never became a Christian.

14

mand you, first give them a smile, then car - ry their  
like ev - 'ry - one who likes you, but love de - mands

A little faster (♩ = c. 132)

Refrain

Chorus: *f*

18

bag - gage an ex - tra mile. } Be - gin with the  
kind - ness for en - e - mies, too.

22

law, then heed my com - mand: Let love rule your

# We're Looking for Jesus (Reprise 3)

(Trio)

Mary Nelson Keithahn

John D. Horman

More slowly (♩ = c. 50) SEEKERS 1 & 3: *mp*

We're look-ing for Je - sus, —

SEEKER 2 (*spoken*): And looking and looking and looking...

SEEKER 2: I'm getting tired.

4

pray where can he be? They said we might find him —

SEEKER 2: Notice they said "might."

8 *molto rall.*

down here by the sea. —

BENJAMIN: Jesus . . . funny you should mention his name. I was just thinking of him.

ANNA: That's right, Benjamin. This is the rock, isn't it? The table that served everyone who came to hear Jesus that day.

SEEKER 2: Jesus fed all those people?

MARY: (*matter-of-factly*) Of course he did. He can do anything!

RACHEL: (*eagerly*) Tell them the story, Daddy.

SUSANNA: (*emphatically*) Tell them about Andrew.

MARY: (*picking up a basket from the rock*) And the boy who shared his lunch.

BENJAMIN: That was a special day in many ways. Jesus was tired and sad, and he came to sit here by the sea.

## God Used a Child to Show the Rest

(ANNA and BENJAMIN or Speech Choirs, Solos/Ensembles,  
Chorus, and Orff Instruments)

*\* Orff instruments and piano play an introduction. Instruments continue playing until everyone is finished. Then play the final chord to end the canon.*

*Singers and Speech Choirs need the 2-measure pattern repeated before each entrance. If ANNA and BENJAMIN speak the parts, play the pattern only once.*

*Their children could sing the solos or as one of the ensembles. Chorus members should stand when they enter on the canon.*

### **\* Introduction:**

- Bass Xylophone begins. Play 2-measure pattern twice.
- Add Soprano Xylophone, Alto Xylophone, or Alto Metallophone. Play 2-measure pattern twice.
- Add Glockenspiel. Play 2-measure pattern twice.
- Add Piano. Play 2-measure pattern twice.
- Add Speakers and Solos or Ensembles.

BENJAMIN: No one went away hungry that day, and there was enough food left over to fill *twelve* baskets! The people were amazed. “We know now that Jesus is the one God sent to us,” they said.

SEEKER 2: (*slowly, realizing the meaning of the miracle*) God’s anointed one will feed the hungry. (*excitedly*) I knew it! I knew it! I knew Jesus was the one!

SEEKER 1: (*with wonder*) He healed the sick, too, remember?

SEEKER 3: And he’s everyone’s friend! We *must* find him. I know in my heart God has sent him to help us!

SEEKER 1: (*with hope*) Do you know where he was going next?

BENJAMIN: To Jerusalem, I think. For Passover.

ANNA: (*kindly*) The fishermen said they would stay with friends in Bethany.

BENJAMIN: It’s too late to go to Jerusalem for Passover. Come, share the holy day with us in Capernaum. You can wait for Jesus there. He should be back here soon.

ANNA: And while you wait, we’ll tell you all we know about him.

(*The SEEKERS offer their thanks and follow the family back to the Chorus. Instrumental Reprise begins and the lights go down.*)

## By the Sea of Galilee

(Instrumental Reprise)

Mary Nelson Keithahn

John D. Horman

Slowly (♩ = c. 120)  
Flute or Violin\*

\* Instrumental part is found on page 49.

5

9

13

17

## Scene 5 By the Sea (The End and the Beginning)

*John 21:1-14*

*(The stage is dark, except for a lighted area in the center. Characters from the preceding scenes come in and out of the area to show the response of the faith community to the news of Jesus' death.)*

FIRST SERVANT: *(startled at the sound of running feet.)* Who's there?

SECOND SERVANT: *(peering out into the darkness)* Two runners are coming.

THIRD SERVANT: They must have a message for our master.

RUNNER 1: *(breathless, hurries from behind Chorus to center stage)* Jesus was arrested after the Passover.

RUNNER 2: *(catching breath while the other speaks)* On the Mount of Olives, in the Garden of Gethsemane.

RUNNER 1: *(still breathing heavily)* He was tried and sentenced to death.

RUNNER 2: *(with despair)* Crucified before the Sabbath began.

*(SERVANTS place hand over mouth in traditional public expression of grief. They return to the Chorus and begin the next song. As they sing, DANCERS express their grief, first in unison and then in canon. Chorus remains seated until the end of the canon when they stand to sing the unison stanza and then sit down slowly on the last chord.)*

## God, Why Have You Forsaken Us? (Chorus and Dancers)

Mary Nelson Keithahn

John D. Horman

**With solemnity** (♩ = c. 100)

The musical score is for a piano accompaniment in 4/4 time, key of D major. It begins with a piano (pp) dynamic and a tempo marking of approximately 100 beats per minute. The score consists of two staves: a treble clef staff and a bass clef staff. The bass clef staff has an 8va (octave) marking below it. The music features a mix of chords and moving lines, with a final cadence.

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5 *rit.* Chorus: *a tempo*

God, why have you for - sak - en us? Why\_ did you let him

9

die? We trust - ed in his way of love. Was it all just a

13 \*

lie? He healed the sick and fed us all; he showed us how to —

\* Large leaps in the melody are to simulate the Biblical practice of wailing when a loved one was dying or had died.

17

live. In times of bit - ter - ness and pain, he

20 *rall. ten. a tempo*

taught us to for - give.

*rall. ten. a tempo*

8va - - - - -

24 Part I

God, why have you for - sak - en us! Why did you let him

# We're Looking for Jesus (Reprise 4)

(Trio)

Mary Nelson Keithahn

John D. Horman

Quietly and much slower (♩ = c. 40)

THREE SEEKERS: *mp*

The musical score is written in 6/8 time and consists of three systems. The first system (measures 1-4) features a vocal line for three seekers and piano accompaniment. The lyrics are: "We're look-ing for Je-sus, pray, where can he be? They". The piano accompaniment is marked *p* and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The second system (measures 5-8) continues the vocal line and piano accompaniment. The lyrics are: "said we might find him down here by the sea. They said we might find him down here by the". The third system (measures 9-12) features three vocal lines for the seekers, each with a different part of the lyrics: "sea.", "I'm sick, I'm hun-gry, and", and "I need a friend." The piano accompaniment continues with a similar texture. A large "PREVIEW" watermark is overlaid diagonally across the score.

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SEEKER 1: *(sadly)* Well, that's that.

SEEKER 2: *(discouraged)* We'll never find Jesus now.

SEEKER 3: *(resigned)* We might as well go home.

*(They walk slowly to stage left, and then turn in amazement as LEAH, HANNAH, and MIRIAM come running in from center stage.)*

LEAH: *(with wonder)* Jesus is alive!

HANNAH: *(excitedly)* This morning, when the sun was rising, we went down by the sea . . .

MIRIAM: *(continuing)* near the Seven Springs . . .

HANNAH: we wanted to see the fishermen who were back from Jerusalem.

LEAH: *(joyfully)* Jesus was there! We saw him!

MIRIAM: He even cooked breakfast for his friends!

LEAH: Jesus is risen from the dead!

LEAH, MIRIAM, and HANNAH: *(with great excitement)* Jesus is risen from the dead!  
*(then slowly, with wonder, emphasizing every syllable)* Jesus is risen from the dead!

*(The CHILDREN move around the Chorus, waking people up as they whisper the good news to them. Chorus rises, a few members at a time, until all are standing. A SOLO DANCER, dressed in white and holding streamers of several different colors in her hands, takes position center stage, kneeling like a bud waiting to open up into full flower. Her movements express the joyful excitement that builds as the "Alleluias" are sung.)*

## Alleluia! Christ Is Risen!

(Chorus, Handbells, and Solo Dancer)

Mary Nelson Keithahn

John D. Horman

With growing excitement (♩ = c. 92)

The musical score is written for piano in 2/2 time. It begins with a piano (*pp*) dynamic. The melody is primarily in the right hand, featuring a sequence of chords and single notes. The left hand provides a harmonic accompaniment with chords and single notes. A first ending bracket is present over the final two measures of the piece.

Hushed, like a loud whisper

5 <sup>2.</sup> All: *p*

Al - le - lu - ia! Al - le - lu - ia! Good - morn-ing! Al - le -

9 *mp*

lu - ia! Christ is ris - en! Al - le - lu - ia! He is ris - en in -

13 Handbells 14 15

deed! Al - le - lu - ia! Al - le - lu - ia! Good -

deed! Al - le - lu - ia!

deed! Al - le - lu - ia! Al - le - lu - ia! Good -

\* Handbell part is found on page 65.

16 17 18

lu - ia! Al - le - morn - ing! Al - le - lu - ia! Christ is ris - en! Al - le -

19 20 21

lu - ia! Al - le - lu - ia! He is ris - en in - deed! Al - le -

SEEKER 1: (*hardly daring to believe*) Jesus is risen from the dead?

SEEKER 2: (*with quiet hope*) Then there's still time.

SEEKER 3: (*echoing*) Still time to find him.

## Love Has Overcome the Night

(Chorus)

Mary Nelson Keithahn

John D. Horman

Warmly; with feeling (♩ = c. 120-126)

Piano introduction in B-flat major, 4/4 time. The music begins with a *mf* dynamic. The right hand features a melodic line with a fermata on the first measure, while the left hand provides a steady accompaniment.

First line of the chorus. The vocal line starts at measure 4 with the lyrics "Love has o - ver - come the night. Faith is". The tempo marking *poco rit.* is present at the start, and *All: mf a tempo* begins at measure 5. The piano accompaniment follows the vocal line, with *poco rit.* and *a tempo* markings.

Second line of the chorus. The vocal line starts at measure 8 with the lyrics "burn - ing, burn - ing bright with the Res - ur - rec - tion light, by the". The piano accompaniment continues with the same accompaniment pattern.

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12

sea, by the sea. No more hun - ger, pain, or fear. Christ the

16

Lord is al - ways here by the sea, by the Sea of Gal - i -

20

S  
A  
lee. Gal - i - lee! Gal - i -

T  
B  
lee. Gal - i - lee! Gal - i -

*f*

*f*