

In the Image

A children's musical for unison/two-part voices and piano,
with optional oboe (or C instrument) and percussion

by
Mark Burrows

*Dedicated to the wonder-beautiful children of the Texas Conference Choir Clinic 2016,
David Henry, Dean.*

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Editor: Katie Houts
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Foreword

This is *not* the musical I meant to write. My original idea was to write a musical revue based on The Creation. Nice and straightforward, right? I mean, the form is already pretty obvious – one song and a little dialogue for each day of Creation. Maybe a short reprise of the opening number. I had it all figured out!

But someone, or rather some-One, had other plans. “Go deeper,” the voice said. “Do more.” It seems my task was to offer children something beyond a simple retelling of a story they could easily read for themselves.

In the Image features a group of children who have just experienced the story of the Creation. And now they’re starting to wonder what it really means to be created *in the image* of God. Through humorous, earnest exploration, the children discover that being created in the image of God isn’t about physical appearance.

It’s about creativity, faithfulness, responsibility, community, and the ability to find the good in things.

This musical isn’t simply about events that happened a long time ago. It’s about the children in your very church right now. It’s about you. And it’s about the One who created this whole wonder-beautiful world. You and the children under your care are going to do a beautiful job! You can do amazing things. Never forget - you are created *In the Image*.

Mark Burrows

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The Cast of Characters

All roles may be played by either male or female performers. For this reason, each character is named for a prominent personality trait. Some of the names may seem a bit unique, but since none of the characters are actually referred to by name, there was no real reason to give them some arbitrary, place-holder name.

Roles are listed in order from most lines to fewest.

CATALYST – a natural, inspirational leader, with just a hint of bossiness. Ideally played by an older child or youth.

ENVIRONMENTALIST – passionate about nature and very conscious of how our actions affect the environment.

ARTSY – believes glitter glue makes everything better. The character most likely to own a kitten poster. Often overexcited.

LITERALIST – represents the mind of the young child – a concrete thinker, who takes things literally. Asks a lot of questions.

CRAFTSY – *see ARTSY.* The two feed off of one another's energy.

MUCK 1 – fascinated by the unusual and even the gross. If it's a creature the rest of the world views as disgusting, MUCK 1 sees the beauty in it. Has a duet with MUCK 2 in *All Things*.

MUCK 2 – *see* MUCK 1. As with ARTSY and CRAFTSY, MUCK 1 and MUCK 2 feed off one another’s energy.

DRUMMER – has a great sense of rhythm, probably always tapping a toe under the desk at school. A bit more verbally understated than the others.

POET – a total dreamer. Every line feels like a poem. Maybe takes self a bit too seriously.

YOU KNOW – the know-it-all of the bunch, and proud of it.

DANCER – needs to express using the entire body. Each line is grand and involves physical movement. Everywhere feels *center stage* to this character.

SLEEPY – sleeps through most of the show...and sees no problem with that.

WOW – the eternal optimist. Has a heightened sense of wonder.

Casting Options

That’s thirteen distinct roles. But what if you have more than thirteen children who want speaking roles? Here are some things you can do:

- ARTSY and CRAFTSY could be divided into four total roles.
- MUCK 1 and MUCK 2 could be divided into four total roles.
- Some children may very well want a singing role but *not* a speaking role. Create additional SOLOIST characters for these children. You can even give them character names to list in the program. There are so many opportunities for soloists, especially in songs with a verse-refrain form. You can assign soloists to different verses and have the entire cast sing the refrain.
- If you have enough children for two full casts, then double-cast the show and do two performances. One can be at your church and another can be out somewhere in the community, such as a retirement center, nursing home, or VA hospital.

On the other hand, if you have a smaller group, you can condense a few roles.

- ARTSY and CRAFTSY can be combined into one role. In the dialogue, make sure to change all the “we” and “us” language to “I” and “me.”
- ENVIRONMENTALIST and YOU KNOW can be combined into one role. If you go this route, I recommend cutting one of YOU KNOW’s lines – “You know, I could use more straws for my double helix.” (p. 49) – otherwise it will seem like ENVIRONMENTALIST is negating himself/herself.

Set

The setting is a typical children's Sunday school room. A few long tables can be set up on either side of the stage with chairs behind the tables (facing the audience/congregation) – aka Sitcom Seating. On the tables can be standard Sunday school supplies and materials – boxes of crayons, glue sticks, construction paper, cardboard tubes, a few Bibles, etc.

The walls/backdrop can feature posters depicting Bible stories – The Creation, Noah, Jesus Calming the Storm, etc. There can also be a few Bible verses written in large letters scattered here and there.

*God saw all that God had made, and indeed it was very good. Genesis 1:31
 O Lord, our Lord, how majestic is your name in all the earth! Psalm 8:1
 No one has ever seen God; but if we love one another God lives in us. 1 John 4:12a*

If you have a CHORUS in addition to the speaking roles, this group of children can stand/sit on choral risers upstage.

Remember: while the basic set needs to depict a children's Sunday school room, there should still be lots of open space on stage, especially center stage. In other words, less is probably more.

Costumes and Props

Since the setting is a typical Sunday school room, the costumes will not be elaborate. I recommend very basic attire – black/dark pants and solid color shirts. If there are enough children for a CHORUS in addition to the speaking roles and solos, have those in the CHORUS wear the same color shirt. AND make sure the colors worn by the other cast members are different than the CHORUS shirt color.

Additionally, many of the characters can have a prop or costume item to help differentiate them from the other characters.

ENVIRONMENTALIST – can wear green, *lots* of green. Perhaps a “Save the Manatees” t-shirt or something similar

ARTSY and CRAFTSY – can wear sparkly (bedazzled!) attire

MUCK 1 and MUCK 2 – can wear baseball caps, backward or sideways so as not to shade their faces

DRUMMER – can wear a t-shirt of a favorite rock band

POET – can carry a pen and a writing journal

YOU KNOW – the big, black-rimmed glasses seem a bit cliché, but then again...

DANCER – can wear any kind of dance attire

SLEEPY – can carry around a pillow or blanket

WOW – can wear a bright colored shirt, yellow or orange, or something with a big star

LITERALIST – can carry a Bible, or wear a shirt with a big “?” on it

CATALYST – can carry a clipboard

Aside from the Handmade Parade (more on that in a moment), there are very few props needed in the script. Here is the short props list:

- A cell phone (for CATALYST at the very beginning)
- An empty five-gallon water bottle (for DRUMMER)
- Assorted art supplies – ribbons, glue, paint brushes (for all the cast when they are “creating” things for the Handmade Parade)

The Songs

It Was Good – The entire cast is onstage as the music begins. The solemn, mysterious opening gives way to the rhythmic energy of the celebration of creation. This song goes through the seven days of creation, devoting lines to each day. Days 2-5 can be sung as solos. Optional *divisi*.

Created to Create – This gospel/rock song begins with a solo. People can get stuck thinking that you have to be Shakespeare or Mozart to be considered “creative.” The song builds as the entire cast is inspired to be creative in their own way.

All Things – An up-tempo song, based on the hymn text *All Things Bright and Beautiful* by Cecil Frances Alexander. Measures 5-22 can be sung as solos/duet by ARTSY and CRAFTSY, with the entire cast joining in at m. 25. And then at m. 45, MUCK 1 and MUCK 2 bring everything to a grinding halt. They take center stage, making their case that God sees *all of it* as good, not just things the world deems pretty. Musicians will need to be attentive to when MUCK 1 and MUCK 2 jump in so the music can fizz out. After their dialogue, the instruments come in strong at m. 49. MUCK 1 and MUCK 2 rap a duet from m. 53-69. The entire cast joins at m. 71, with a couple of spoken lines interspersed. Make *sure* these spoken lines are loud, or they won’t be heard. Brief optional *divisi* near the end.

Wonder-Beautiful – A ballad. Measures 5-12 can be sung as a solo by ENVIRONMENTALIST. Little to no staging needed. This song is essentially a musical devotion. Optional *divisi*.

It Was Good (Interlude) – This instrumental piece, based on the opening number, lasts just over 50 seconds. The idea is to create the illusion of the passing of time as the children are in a flurry of creative activity. As the instrumental winds down, the children are holding (or otherwise ready to demonstrate) the finished products of their creative efforts.

What Do You Suppose? – In this playfully mysterious song, the children wonder what God looks like. They can add simple actions, highlighting different physical features – face, hair, hands – to correspond with the lyrics.

The Heart-Song of God – An uplifting ballad. The accompaniment can start right as CATALYST is saying her line, “Maybe. What if the image...” Brief optional divisi near the end.

In the Image – The big finale. The length of the song depends on the length of your Handmade Parade and the size of the space. The interlude (m. 21-65) takes about 2:15 when observing the repeats. Make sure all the instrumentalists are attentive and ready to extend or shorten the interlude. I would encourage the instrumentalists to really play out during the interlude so any children marching with rhythm instruments will be able to stay in tempo.

The optional instrument parts bring a fantastic energy to the musical score, reinforcing the diversity and style of each song. Seek out a great woodwind player and a few talented percussionists. As with any song, instrumentalists should be attentive to the marked dynamics, careful not to overshadow the singers.

The Handmade Parade

We hold a Handmade Parade at our church every other year, usually around Earth Day in the spring. In the weeks leading up to the parade, the children make all the banners, puppets, instruments, and more – all using recycled materials and found objects! Aside from being a great way to begin a worship service (or end a musical!) a Handmade Parade is a true celebration. It celebrates:

- a loving Creator
- the wonder and beauty of God’s creation
- our own creative spirit
- our role in caring for creation
- the amazing things that can happen when we work together

Making Your Objects

Preparing for the Handmade Parade can offer wonderful opportunities for children to share their talents beyond singing. It might even draw children into participating who might not have considered being part of a children’s choir.

In fact, imagine this possibility...

What if you decide to present *In the Image* as your spring musical in April or May? Rather than have a series of choir practices, one dress rehearsal, and a show – you could design your time with the children like an Arts Academy.

- Divide the children into two groups.
- You and another grownup can work with one group on dialogue, solos, and staging while another pair of volunteers works with the other group on some of the Handmade Parade items.
- Have the groups switch places for an equal amount of time.
- Finally, bring everyone together for the last fifteen minutes to sing through a couple songs and share devotional time.

The Handmade Parade does *not* have to be complicated. It can be as simple as you want it to be. Artsy-craftsy bonus material is available at choristersguild.org, giving ideas for several objects to include in your own Handmade Parade and including step-by-step instructions for the following projects: jellyfish, bat, butterfly, double helix, fish, puppets, bird kite, torn paper masks, found-object percussion, and leaves of hope and blessing. Don't feel limited to what I've provided. My goal was to come up with things that would be easy to assemble, that incorporate recycled materials/found objects, and are easy on the budget. Remember – you were created to *create*. I know you've got good ideas, and so do the creative children under your care!

Staging Your Parade

Staging the Handmade Parade all depends on your space. During the intro to *In the Image*, children can line up with their instruments, banners, puppets, whatever it is they've created. The children sing verse 1 ("We are all made in the image of God...") while stationary or marching in place. During the extended interlude, the parade line begins moving. Repeat the interlude section as often as needed for the children to finish the parade route.

A few recommendations:

- Don't have the children sing while they parade around the space. It's very easy to get out of sync with the accompanist or the performance track.
- Position the drummers/percussionists near the front of the line. The rhythm they play can help lead the others.
- Have a few special things set aside just for the parade. Otherwise, the children will have revealed everything in the previous portion when they show each other what they made. Reserving a few little surprises for the congregation (or audience) will be more enjoyable for everyone. These items can be tucked away in a corner of the space.
- Carefully plan out your parade route. If you have one center aisle, consider having the children line up at the back and process down that aisle. If you have two side aisles, perhaps the children can start at stage left, parade up one side aisle, down the other side aisle, and return to the main staging area via stage right.

Once the entire procession of children has made its way back to the stage, have them continue with the song to the end. And note the optional cuts and repeats which can shorten or lengthen the interlude, depending on the timing of your Handmade Parade.

In the Image

9

A Sunday school room. The lights are low if possible. Not completely off, just low. The lighting person/people should be ready to switch on all the stage lights in m. 27 in the opening song, It Was Good.

1. It Was Good

Based on Genesis 1 - Genesis 2:3
adapt. Mark Burrows

Mark Burrows

With mystery ($\text{♩} = 80$)

Oboe

Piano

5

(optional group 1)

In the be-gin-ning God cre-a-ted the

A reproducible oboe part is available, code CGRP41.

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CGC63

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9 (optional group 2)

heav-ens and the earth, _____ and the earth was shape-less and

13 (group 1)

emp - ty. _____ And the Spir-it of God moved up-on the

17 (group 2) (ALL)

wa - -ters, _____ and God said, "Let there be

21

Part I

light." There be - came day and night...

Part II (optional)

light." There be - came day and night...

8va

25

(prep stage lights) (all stage lights on)

pp *rit.* *f*

rit. *pp* *f*

for there was light.

rit. *pp* *f*

for there was light.

With rhythmic energy ($\text{♩} = 120$)

(Optional solo 1)

mf

29

God cre - a - ted the

32

sky up a - bove for the rain and sleet and snow.

(Optional solo 2)

35

God cre - a - ted the land and the seas and made trees and flow-ers grow..

(end solo) ALL:

38

— And it was good. so ver - y good,

41

Ob.

— good, good, good, good. — It was good. —

44

(Optional solo 3)

God cre - a - ted the sun and the moon and the

47

(Optional solo 4)

stars be - yond com - pare. — God cre - a - ted the

50

(end solo) ALL:

fish of the sea and the birds that fill the air. And it was good,

53

so ver-y good, good, good, good, good..

Yeah, it was good, so ver-y good, good, good, good, good..

56

It was good.

It was good.

59

God cre - a - ted the bear and the bug and all crea - tures on the land..

62

God cre-a-ted the peo-people to care for the

earth at God's com-mand. And once cre-a-tion

had been blest, God took a day to get some rest. God

71

cresc.

f

al - ways knows what's for the best!

cresc.

f

al - ways knows what's for the best!

cresc.

f

SLEEPY: Shh. God's resting.

ALL: Sorry.

74

p

And it was good,

gently

p

78

I

so ver - y good, — good, good, good, good...

II

p

Yeah, it was good, — so ver - y good, — good, good, good, good...

81

Ob.

p

— And it was good, — so ver - y good, —

II

— Yeah, it was good, — so ver - y good, —

When the music ends, kids can high five, pat each other on the back, or offer affirming phrases such as “Great job!” or “That was fun!”

WOW: Wow! That was great!

ENVIRONMENTALIST: So now what?

LITERALIST: Let's ask Ms./Mr. (*insert your choir director's name here*). Wait. Where is s/he?

POET: Maybe s/he won the lottery and moved to Tahiti.

YOU KNOW: You know, I heard s/he's actually a special agent on a secret mission.

CATALYST: No. I just got a text. (reading from smart phone) “Sorry kids, you'll have to carry on without me. Woke up with a fever. Just coughed up something green.”

ALL: Eww!

CATALYST: So, since Ms./Mr. _____ won't be here today, you know what that means.

ALL: (with resignation) You're in charge.

CATALYST: Because...?

MisUnderstood Creature Kid 1 (aka MUCK 1): You're the bossiest?

MisUnderstood Creature Kid 2 (aka MUCK 2): You're the loudest?

CATALYST: I'm the *oldest*.

LITERALIST: Okay, "Old-timer," so what do we do?

CATALYST: I know! Let's celebrate creation!

LITERALIST: We just did. Remember the song? (*sings*) "And it was good-good-good-good!"

CATALYST: I mean, what if each of us *created* something to celebrate God's creation?

YOU KNOW: You know, I could make a strand of DNA.

ALL stare blankly at YOU KNOW.

YOU KNOW: A double helix.

Again, complete silence and blank stares.

YOU KNOW: It's like a twisty ladder.

ARTSY: Yeah, you go make your twisty ladder. We're going to make pictures of our favorite animals.

CRAFTSY: And we can use markers, (*energy builds through their back-and-forth*)

ARTSY: And ribbons,

CRAFTSY: And glitter,

ARTSY: And glue,

CRAFTSY: And...

ARTSY and CRAFTSY: GLITTER GLUE!

DANCER: I could create an interpretive dance about God dividing the waters above the firmament (*demonstrates – with wiggly arms up*) from the waters below the firmament. (*demonstrates – holding nose and sinking move*)

DRUMMER looks down and sighs.

POET: (*noticing DRUMMER*) What's the matter?

DRUMMER: Everyone else has such good ideas, and I'm just...not creative.

CATALYST: Of course you are!

DRUMMER: Yeah, right.

CATALYST: Do you believe God is the creator of all good things?

DRUMMER: Yes.

CATALYST: And do you believe you are created in the image of God?

DRUMMER: Um...yes.

CATALYST: Well, to be created in the image of a *Creator* is to be...*creative*.

2. Created to Create

Mark Burrows

Mark Burrows

Rock (♩ = 120)

*Cowbell

Shaker

Congas

Piano

* If only two percussionists are present, cowbell should be omitted.

A reproducible percussion part is available, code CGRP41.

4

(Optional solo)

f

You've got i - de-as float-ing in your head... Come

mf

on and let 'em out. No need to wor-ry if they're

7

10

(end solo)

good e - nough. No rea - son you should doubt.

13

f

f

ALL: *f*

You've got the heart, you've got the hands to play your part in

16

God's big plans... We all should cel-e - brate, 'cause

19

f

you and I were cre-a - ted to cre- ate!

22

25

It does-n't mat-ter if you build or sing, or have ar - tis-tic skill...

28

—

But some-thing you cre-ate in God's good world_ could

31

make it bet-ter still._

Don't be con-fused by

34

all the hype, there's more than one "cre - a - tive type." It's

37

time to set things straight, 'cause you and I were cre - a -

40

- ted to cre- ate!

43

Part I

Part II

Cre- ate!

A sil- ly song or a

46

Cre - ate!

rec - i - pe... A stor - y all a - bout your fam - i - ly. Cre -

49

A brand new toy or a game to play.

ate! Cre -

51

A card to bright-en some-one's day.
ate!

The hopes and dreams of God are in our hands, now we must do our part..

57

Let's make a dif-f'rence in the world God made... It's

60

time for us to start. The words we say, the

f

f

f

63

things we do, will help us make God's dream come true. No

66

time to hes-i - tate, 'cause you and I were cre-a -

69

- ted to cre - ate!

71

CATALYST: So what do you think?

DRUMMER: I really like making up rhythms, but we don't have any drums in here.

CATALYST: Then be creative.

DRUMMER: But I'm not...*(sighs)*...I'll think of something. (*DRUMMER exits*)

POET: I've decided to write a nature haiku.

DANCER: What's a haiku?

POET: A haiku is a three-line poem of only 17 syllables.

DANCER: Um...do you have an example?

POET: I think so. A haiku for the humpback whale. (*Ahem*)

How can one capture
In seventeen syllables
Your blubbery might?

LITERALIST: But that doesn't even rhyme.

POET: Not all poetry has to rhyme.

LITERALIST: I guess not.

CATALYST: (*sees SLEEPY laying down*) What about you? You're not working on anything.

SLEEPY: Remember how on the seventh day, God rested?

CATALYST: Yes.

SLEEPY: I'm celebrating *that*. Good night.

YOU KNOW: You know, God made the whole world before taking a snooze.

ENVIRONMENTALIST: (*to SLEEPY*) What have you made?

SLEEPY: Just yesterday I made a PB&J for lunch. The day before that I made my bed. It's been an exhausting week. (*goes back to relaxing, lays down*)

CATALYST: Clearly. Just try to come up with something.

ARTSY: We're actually having the opposite problem.

CRAFTSY: There are so many animals we love, we can't decide what to make. Should we make butterflies? (*energy builds through their back-and-forth*)

ARTSY: Or narwhals?

CRAFTSY: Or ponies?

ARTSY: Or kittens?

CRAFTSY: Or...

ARTSY and CRAFTSY: MORE KITTENS?!

ENVIRONMENTALIST: God's world is full of so many bright and beautiful things!

3. All Things

Cecil Frances Alexander
adapt. Mark Burrows

Mark Burrows

Caribbean feel ($\text{♩} = 78$)

Shaker

Congas

Piano

A reproducible percussion part is available, code CGRP41.

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CGC63

4

(Optional solo/duet)

mf

All things bright and beau - ti - ful, all

crea - tures great and small, all things wise and

7

10

won - der-ful, the Lord God made them all. —

13

mp

mp

mp

Each lit-tle flow'r that

16

o - pens, each lit - tle bird that sings, God

19

made their glow - ing col - ors, and made their ti - ny

22

(end solo/duet)

ALL:
mf

wings. All things bright and

25

beau - ti - ful, all crea - tures great and small,

28

all things wise and won - der-ful, the Lord God made them all.

31

mp

The

34

mp

mp

purple - head - ed moun - tain, the riv - er run - ning

mp

37

by, the sun-set and the morn - ing that bright-ens up the

p

41

sky. All things bright and beau - ti - ful, all

45

(singing stops as MUCK 1 and MUCK 2 interrupt)

crea - tures...

(music fades out)

MUCK 1 and 2 come front and center

MUCK 1: Hold it! Wait, wait! Stop the music! God created everything, right?

ALL: Right!

MUCK 2: And saw that it was good, right?

ALL: Right!

MUCK 1: Then how come all the songs only mention stuff like rainbows and butterflies,

MUCK 2: ...birds and flowers,

MUCK 1: ...mountains and waterfalls, stuff like that?

MUCK 2: God saw that *all* of it was good.

ARTSY: You mean like snakes?

ALL: Eww!

MUCK 1 and 2: Yes.

CRAFTSY: And scorpions?

ALL: Eww!

MUCK 1 and 2: Yes.

POET: And...and...BRUSSELS SPROUTS?!

ALL: Ewwwwwwww!

MUCK 1 and 2: Yes.

MUCK 1: The Lord God made them *all*.

48

(slap) (slap) (simile through m. 59)

mp

mp

52

MUCK 1 and MUCK 2 (*rapping*)

mp

All things creep - y crawl - y that wrig - gle in the goo,

mp

56

all things squat and squish-y, the Lord God made them, too.

60

(sung)

The spi-der and— the stink-bug, the slug be-neath— the

64

log, the urchin and the earth-worm, the

67

(end duet)

fun-gus and the frog.

70

mf

mf

ALL:

mf

All things bright and beau - ti - ful, all things mis - un - derstood,-

73

mf

—

God made ev - 'ry one of them and

76

LITERALIST: Even skunks?!

sees that they are good. And sees that they are good.

79

cresc.

f

cresc.

f

WOW: And broccoli?! *cresc.* *(top note optional)* *f*

— And sees that they are good.

cresc.

f

LITERALIST: So let me get this straight. Even *mosquitoes* are good?

MUCK 1: God created them, right?

DANCER: But all they do is fly around and bite people.

MUCK 2: You might feel differently about mosquitoes if you were a hungry bat.

DANCER: Yeah? Well I'm not. And besides, bats are creepy.

YOU KNOW: You know, bat guano is a wonderful natural fertilizer that can help flowers and other plants grow.

DANCER: Oh. Well, when you put it like that... Wait. What's *guano*? (*YOU KNOW* whispers in *DANCER's* ear.) Gross!

MUCK 1: That clinches it. I am definitely making a bat!

CATALYST: Great, but maybe hold off on the guano?

MUCK 2: And I want to make a jellyfish.

MUCK 1: Cool. Come help me find some construction paper.

MUCK 1 and 2 start to head off stage to look for supplies.

ARTSY: And can you get us some more ribbons?

YOU KNOW: You know, I could use more straws for my double helix.

ENVIRONMENTALIST: (*front and center*) Stop the madness! What are we doing here, people?

CRAFTSY: We're making stuff to celebrate creation. Duh!

ENVIRONMENTALIST: But what happens to all this stuff when we're done?

WOW: What do you mean?

ENVIRONMENTALIST: I mean, after we celebrate creation with all the stuff...what do we do with THE STUFF? Look, we all know what happens to church crafts. They go to the bottom of our closets...if they make it home at all. Eventually most church crafts wind up in the trash. Now is *that* any way to celebrate God's creation, by filling it with more trash?

WOW: Wow. When you put it that way, no.

ENVIRONMENTALIST: Does the world really need one more macaroni picture frame?

ALL: No.

ENVIRONMENTALIST: Does the world really need one more unfinished Zacchaeus coloring sheet?

ALL: No!

ENVIRONMENTALIST: So you know what we need to do?

ALL: Not really!

ENVIRONMENTALIST: We're created in the image of God, not just to create, but to *take care* of creation.

LITERALIST: Have you taken a look at creation lately? It's humongous!

DANCER: (*demonstrates using hands/movement*) The mountains? The oceans? The skies?

MUCK 1: We're just kids. What can we do?

YOU KNOW: You know, compared with all that wonder...

ARTSY and CRAFTSY: ...all that beauty...

LITERALIST: ...we're small.

ENVIRONMENTALIST: Small, yes. But not insignificant.

4. Wonder-Beautiful

51

Mark Burrows
Based on Psalm 8

Mark Burrows



With wonder (♩ = 84)

Triangle

Finger Cymbals

With wonder (♩ = 84)

Piano

(lower note optional)

Won-der-beau-ti - ful.

(Optional solo)

When I look at your heav-ens, the work of your

A reproducible percussion part is available, code CGRP41.

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CGC63

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8

hands, the sun and the moon and the stars, so

11 (end solo)

won-der-ful. So beau-ti - ful.

poco cresc.

14 ALL: *mp*

When I wit-ness your wa - ters,

17

all craft-ed with care, the o - ceans and

20

riv - ers and streams, so won-der-ful. So beau-ti-ful.

23 Part I *mf*

I Your world is great, and I am

Part II (optional)

II Your world is great, and I am

26

small. But you, the Lord and mak - er of it

small. But you, the Lord and mak - er of it

mf

mf

29

all, still find me won-der- ful,

all, still find me won-der- ful,

32

and call me beau-ti - ful.

35

When I mar-vel at

38

moun - tains, all sculpt-ed by you,

41

the mead-ows and flow - ers and trees, so won-der- ful. So

44

I beau-ti - ful. Your world is great,

II beau-ti - ful. Your world is great,

47

and I am small. *mf* and I am small. *f* But you, the Lord and

But you, the Lord and

50

mak - er of it all, *mf* still find me

mak - er of it all, *mf* still find me

mf

53

won-der-ful, and call me beau-ti-ful.

56

with confidence

Thank you for mak - ing me. Please

with confidence

59

give me the faith to see that an - y - thing you

62

touch can be won-der-

mp

65

beau-ti - ful. Won-der - beau-ti - ful.

dim. to end

dim. to end

mp

dim. to end

(Want to do more? A few children, and even parents distributed throughout the audience/congregation, can each play other “twinkly” instruments, such as triangles, finger cymbals, or little brass bells. No jingle bells. Having everyone play gently at random intervals from m. 65 to the end will create a nice star-like soundscape which can fade to silence as the last notes are sung.)

ENVIRONMENTALIST: So how do you feel?

POET: The mighty sea roars.
The butterfly’s wings whisper.
God’s heart hears them all.

LITERALIST: Yeah, what she/he said. I think.

DRUMMER: (*enters with an empty five-gallon water jug*) Hey, guys. Check this out. I found one of those big water bottles. It’s not exactly a drum, but it kinda sounds like a drum. (*plays a rhythm on the jug*)

WOW: Wow! That’s so cool. What happened to all the water?

DRUMMER: Let’s just say I may or may not have to go to the bathroom very soon.

ENVIRONMENTALIST: That’s it! That’s how we can create *and* take care of God’s creation!

DRUMMER: By going to the bathroom?!

ENVIRONMENTALIST: By taking old things and using them in new ways. What if the stuff we make comes from things that might otherwise be thrown into recycling or the trash?

ARTSY: We could use old scraps of paper to make our favorite animals.

DRUMMER: I know where we can find some more bottles and boxes and buckets to use as rhythm instruments. Who wants to come with me? (DRUMMER exits with 3 or 4 others.)

DANCER: I can even recycle some old dance moves. (DANCER demonstrates the Twist, the Robot, the Hand-Jive, or Disco)

CATALYST: (puzzled, yet encouraging) Sure. You can do that. All right, friends: it looks like we've got some work to do!

SLEEPY: (sleeping) Zzzzzz.

CATALYST: Well, most of us, anyway.

During the interlude, the idea is to create the illusion of the passing of time as the children race around finding materials and working quickly to create. The words “flurry of activity” come to mind. DANCER is practicing different moves. POET is writing in a journal. YOU KNOW is making the DNA helix. ARTSY and CRAFTSY are working on butterflies. MUCK 1 and 2 are working on a bat and jellyfish, respectively. Other cast members and the CHORUS can pantomime painting, building, sculpting, etc. Some are exploring sounds. Materials can go flying – within reason.

As the interlude winds down, the children can procure fully-formed versions of these projects. These have been made ahead of time, are hidden onstage, and are then revealed at the right moment to create the illusion that they are the finished products the children have been working on the whole time.

5. It Was Good (Interlude)

Mark Burrows

With rhythmic energy (♩ = 120)

Oboe

Shaker

Congas

Piano

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4

7

10

13

16

19

WOW: Wow! How did you make those butterflies?

CRAFTSY: We used pages from old magazines.

MUCK 2: Look at this jellyfish I made using a trash bag.

DRUMMER enters with a group of 3 or 4 others carrying found-object rhythm instruments – water bottles, buckets, wooden dowels, etc.

DRUMMER: And we found a *whole* lot more rhythm instruments. Check this out. (*counts off the group*) 1-2-3-4!

The group plays a simple rhythm, possibly the Found-Object Rhythm (p. 65).

Note: The Found-Object Rhythm is the same rhythm as the primary percussion groove in the final song, In the Image.

6. Found-Object Rhythm

65

Mark Burrows

Mark Burrows

 = 108

Spoken:

The musical notation consists of two staves. Staff I starts with a treble clef, a 'C' key signature, and a common time signature. It features a single line of text with musical notes above it. Staff II starts with a treble clef, a 'C' key signature, and a common time signature. It features a single line of text with musical notes above it. The lyrics are: 'We are all cre - a - ted in the im - age of a lov - ing God.' and 'God cre - a - ted us with the pow'r to be cre - a - tive.'

POET: Caring for the earth,
Creative minds are at work,
Making more with less.

SLEEPY: (yep, still sleeping) Zzzzz.

POET: Aw. I thought it was a pretty good haiku.

CATALYST: Never mind him/her. But something's missing.

DANCER: Missing? We're celebrating creation, aren't we?

YOU KNOW: We're being creative.

ARTSY: We're looking for the good in things.

CRAFTSY: Even bats and jellyfish. (to MUCK 1 and 2) No offense.

ENVIRONMENTALIST: And we're even helping take care of God's creation.

CATALYST: It's just...I can't help but feel there's more to the image of God.

LITERALIST: Like what? Hands and feet?

CATALYST: Not exactly.

MUCK 1: A mustache?

MUCK 2: Ooh, ooh! A great, big, bushy beard!

ENVIRONMENTALIST: Hey! Since when does God *have* to have a beard?!

CATALYST: I'm not talking about what God looks like. I mean...

LITERALIST: (interrupting) I've always wondered - what *does* God look like?

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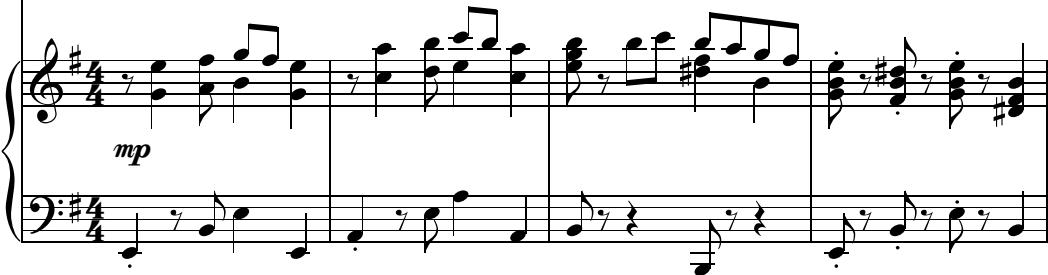
7. What Do You Suppose?

Mark Burrows

Mark Burrows

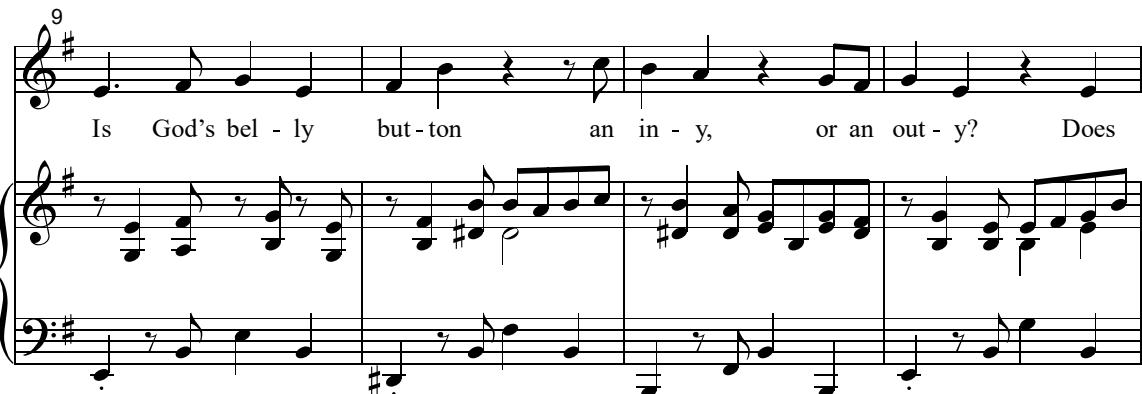
With mystery and flair ($\text{d} = 112$)

Shaker 

Piano 

5 (Shaker *TACET*) 

What does God's face look like? Is it smile-y? Is it pout-y?

9 

Is God's bel-ly but-ton an in-y, or an out-y? Does

A reproducible shaker part is available, code CGRP41.

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13

God have ti-ny hairs up God's nose? What do you sup- pose?

17 Shaker

mp

mp

What does God's voice sound like? Is it warb- ly? Is it

mp

21

f

mp

thun - drous? Does God whis - tle sweet - ly? Or

f

mp

24

f *mp*

sing out wild and won - drous? Does God laugh when you

f *mp*

27

mf *mf*

tick-le God's toes? What do you sup - pose? Is

mf

31

God short or tall? Is God wide or thin? Is

35

cresc.

God's hair straight or curl - y? And what is the col - or of God's skin?

f

f

f

mf

mf

What do God's hands feel like? Are they squeez- y? Are they gen- tle?

47

Is God's pink - ie toe-nail min-ute or mon-u - men- tal? Does

God sleep with eyes o-pen or closed? What do you sup - pose?

What do you sup - pose?

CATALYST: That's just it. What if the image of God doesn't look like any one person? Look around.

LITERALIST: At the room?

CATALYST: At each other. (*All the children look around at one another.*) Maybe the image of God is more than one face.

POET: More than one heart?

DANCER: More than one set of hands?

CATALYST: Maybe. What if the image of God is all God's children working together to help make this world all God knows it can be?

WOW: Wow.

8. The Heart-Song of God

Mark Burrows
incorporating 1 John 4:12

Mark Burrows

Tenderly ($\text{♩} = 104$)

Oboe

Piano

A reproducible oboe part is available, code CGRP41.

6

(Optional solo)
mp

God's face is lov - ing.

11

God's face is light. God's face is ev'-ry face turned to meet a

16

(end solo) ALL:

friend._____ God's voice is ten - der. God's voice is

21

poco cresc.

poco cresc.

mf

true. God's voice is ev'-ry voice sing - ing as one the

poco cresc.

mf

26

heart-song of God, the heart-song of love with-out end._____

32

mp

mp

The heart-song of God._____

mp

38

No one has ev - er, ev - er seen God; but if we

love one an - oth - er, God lives in us, and

God's love is per - fect - ed in us. God's hands are

53

stead - y. God's hands are strong. God's hands are ev'-ry hand

58

reach-ing out to care. God's heart is good-ness.

63

God's heart is grace. God's heart is ev'-ry heart beat - ing as

68

dim.

one the heart - song of God, the heart - song of love we all

dim.

73

Part I

Part II

share. The heart-song of God.

share. The

mp

mp

mp

78

I

II

The heart - song of God. *dim.*

heart - song of God. The heart - song of *dim.*

dim.

This musical score page is numbered 78 and features a key signature of one sharp. It consists of four staves. The top staff (I) and bottom staff (II) are vocal parts, while the middle staff (I) and bottom staff (II) are piano parts. The vocal parts sing the phrase 'The heart - song of God.' in a three-line format. The piano parts provide harmonic support, with the right hand playing melodic patterns and the left hand providing bass and harmonic foundation. Measure lines are present above the staves, and dynamic markings 'dim.' are placed above the vocal entries in the middle and bottom staves.

83

p

I

p

The heart-song of God.

II

p

God. The heart-song of God.

p

SLEEPY: (*wakes up, yawning*) What did I miss?

YOU KNOW: Not much...just...*EVERYTHING!*

ARTSY: While you've been resting, all of us have been busy making things to celebrate God's creation.

CATALYST: Yeah, but we're still having trouble figuring out how to make it all come together.

SLEEPY: Hmm. Maybe a Handmade Parade.

CATALYST: A what?

SLEEPY: A Handmade Parade. What if we had a big procession through the church? Everyone could show what they made. And best of all, the parade would feature the wonderful, beautiful handmade work of God – *us*.

WOW: Wow! A Handmade Parade! That's actually an amazing idea.

SLEEPY: Yeah, a well-rested mind...

CATALYST: So what do you think, everyone?

MUCK 1: It sounds exciting!

MUCK 2: It sounds like fun!

LITERALIST: It sounds like...what being made in the image is all about.

CATALYST: So that's a Yes?

ALL: YES!!

CATALYST: Okay, then. Let's all line up for our Handmade Parade!

All give a big cheer as they line up for the Handmade Parade.

9. In the Image

79

South African
tr. Anders Nyberg
adapt. Mark Burrows

SIYAHAMBA (South African)
Collected and edited by Anders Nyberg
arr. Mark Burrows

With forward energy ($\text{♩} = 108$)

Shaker

Djembe

With forward energy ($\text{♩} = 108$)

Piano

4

f

We are all _____ made in the im-age of God. We are

f

We are all _____ made in the im-age of God. We are

A reproducible percussion part is available, code CGRP41.

A reproducible congregational part is printed on page 94.

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CGC63

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7

all made in the im-age of God. We are all made in the

all made in the im-age of God. We are all made in the

10

im-age of God. We are all made in the im-age of God. In the

im-age of God. We are all made in the im-age of God. In the

13

im - age

of God, we are all made in the im-age of God..

im - age, all made in the im-age, we are all made in the im-age of the

16

In the im - age

of God, we are

im-age of God. In the im - age, all made in the im-age, we are

Optional cut to m. 35
(skipping mm. 21-34)

19

all made in the im-age of God.

all made in the im-age of God.

22

25

*Musicians should feel free to improvise during the interlude until m. 65.

CGC63

Musical score for page 83, measures 28-30. The score consists of three staves. The top staff is for the soprano (S) and includes a vocal line and a bassoon line. The middle staff is for the piano, showing a treble clef, a key signature of one sharp, and a 8th note time signature. The bottom staff is for the basso (B) and includes a bass clef, a key signature of one sharp, and a 8th note time signature. The vocal line for soprano and bassoon consists of eighth-note patterns. The piano part shows sustained notes and eighth-note chords. The basso part shows eighth-note chords.

Musical score for page 83, measures 31-33. The score consists of three staves. The top staff is for the soprano (S) and includes a vocal line and a bassoon line. The middle staff is for the piano, showing a treble clef, a key signature of one sharp, and a 8th note time signature. The bottom staff is for the basso (B) and includes a bass clef, a key signature of one sharp, and a 8th note time signature. The vocal line for soprano and bassoon consists of eighth-note patterns. The piano part shows sustained notes and eighth-note chords. The basso part shows eighth-note chords.

Musical score for page 83, measures 34-36. The score consists of three staves. The top staff is for the soprano (S) and includes a vocal line and a bassoon line. The middle staff is for the piano, showing a treble clef, a key signature of one sharp, and a 8th note time signature. The bottom staff is for the basso (B) and includes a bass clef, a key signature of one sharp, and a 8th note time signature. The vocal line for soprano and bassoon consists of eighth-note patterns. The piano part shows sustained notes and eighth-note chords. The basso part shows eighth-note chords. A text annotation "Continue here after optional cut" is placed above the vocal and bassoon staves.

37

(repeat optional)

40

(repeat optional)

43

Musical score for page 85, measures 46-48. The score consists of three staves: soprano, bass, and piano. The soprano and bass staves are in common time, while the piano staff is in 2/4 time. The key signature is one sharp. The piano part features sustained chords and eighth-note patterns. The vocal parts consist of eighth-note patterns.

Musical score for page 85, measures 49-51. The score consists of three staves: soprano, bass, and piano. The soprano and bass staves are in common time, while the piano staff is in 2/4 time. The key signature is one sharp. The piano part features sustained chords and eighth-note patterns. The vocal parts consist of eighth-note patterns.

Musical score for page 85, measures 52-54. The score consists of three staves: soprano, bass, and piano. The soprano and bass staves are in common time, while the piano staff is in 2/4 time. The key signature is one sharp. The piano part features sustained chords and eighth-note patterns. The vocal parts consist of eighth-note patterns.

A musical score page for orchestra and piano. The top two staves represent the orchestra, with the soprano and bassoon parts. The bottom two staves represent the piano, with the right hand playing chords and the left hand playing bass notes. The piano part includes a bass clef, a key signature of one sharp, and a common time signature. The page number 55 is in the top left corner.

A musical score page for orchestra and piano. The top section shows staves for Oboe (with a melodic line) and Bassoon (with a harmonic line). The bottom section shows a piano part with a bass staff and a treble staff. The page is numbered 58 in the top left corner. The music consists of measures 58-61, with a repeat sign and endings 1, 2, and 3 indicated.

Musical score for orchestra and piano. The score consists of five staves. The top two staves are for the orchestra, featuring a soprano vocal line with a melodic line, and a bassoon line. The bottom three staves are for the piano, showing a bass line and two treble staves with harmonic support. The page number 11 is at the top left, and measure numbers 61 and 62 are indicated above the staves. The key signature changes from G major (two sharps) to E major (one sharp) at the beginning of measure 62.

64

We are

We are

67

liv - ing in the im-age of God. We are liv-ing in the im-age of God..

liv - ing in the im-age of God. We are liv-ing in the im-age of God..

70

We are liv - ing in the im-age of God. We are

We are liv - ing in the im-age of God. We are

73

liv-ing in the im-age of God. In the im - age.

liv-ing in the im-age of God. In the im - age, liv-ing in the

76

of God, we are living in the image of God. In the
image, we are living in the image of the image of God. In the

79

im-age of God, we are living in the image of God.
im-age, living in the im-age, we are living in the im-age of God.

82

+Congregation (optional)

I

II

We are lov - ing in the im-age of God._We are

We are lov - ing in the im-age of God._We are

85

I

II

lov-ing in the im-age of God. We are lov - ing in the

lov-ing in the im-age of God. We are lov - ing in the

88

im-age of God._We are lov-ing in the im-age of God._ In the

im-age of God._We are lov-ing in the im-age of God._ In the

91

im - age_____ of God,_ we are lov-ing in the im-age of God._

im - age, lov-ing in the im - age, we are lov-ing in the im-age of, the

94

In the im - age_____
of God, we are

im-age of God. In the im-age, lov-ing in the im-age, we are

97

-Congregation

lov-ing in the im-age of God._____ We are lov-ing in the im-age of God.

lov-ing in the im-age of God._____ We are lov-ing in the im-age of God.

100

We are lov-ing in the im - age of

We are lov-ing in the im - age of

103

God, of God.

God, of God.

In the Image

Choir: We are all made in the image of God. We are all made in the image of God.
 We are all made in the image of God. We are all made in the image of God.
 In the image of God, we are all made in the image of God.
 In the image of God, we are all made in the image of God.

We are living in the image of God. We are living in the image of God.
 We are living in the image of God. We are living in the image of God.
 In the image of God, we are living in the image of God.
 In the image of God, we are living in the image of God.

Choir and Congregation

We are lov - ing in the im-age of God. We are
 lov-ing in the im-age of God. We are lov - ing in the
 im-age of God. We are lov-ing in the im-age of God. In the
 im - age of God, we are lov-ing in the im-age of God.
 In the im - age of God, we are
 lov - ing in the im - age of God.

From: *In the Image* (CGC63).

Text: South African, tr. Anders Nyberg, adapt. Mark Burrows.

Music: *SIYAHAMBA* (South African), collected and edited by Anders Nyberg, arr. Mark Burrows.

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