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FOREWORD

Rebel leader, prophet, lawgiver—Moses is a towering figure in the history of Israel. In one transcendent moment in the desert, God calls him from the life of a shepherd to life of a nation builder, sending him to confront the Pharaoh and free God's people from slavery in Egypt. And Moses' first response? A very human fear of failure. "Who am I to do this?" he asks. "I'm slow of speech and I don't know what to say. Please, Lord, send someone else." Like so many accounts in the Bible, at the heart of a great spiritual event we find some people a lot like ourselves.

In this 45 minute retelling of the Exodus story, we tried to capture in humor and song the humanity of Moses, Miriam, Aaron, Joshua, and the Pharaoh—as well as communicating the eternal truths within the story. We believe the finished work is an appealing balance of entertainment and meaningful content.

The staging is relatively simple—some moveable boxes for a set, a stepladder for Mt. Sinai, and some easily fabricated cardboard or Styrofoam cutouts for a burning bush, the Red Sea, and a golden calf. Of course, those with bigger budgets and more time may enjoy producing the work more elaborately. The show was originally presented by young people in grades 4 through 8, but we think the material is appropriate for older and younger performers as well—and is engaging for audiences of all ages.

The Moses story reminds us that God can use us even when we feel weak. We hope this work will provide the same encouragement to you and your cast. And, of course, we also hope you'll find the musical as much fun to produce as we did.

—Tom Long and Allen Pote

CHARACTERS:

Miriam the sister of Moses—confident, spirited, with a good sense of humor *(She also narrates.)*

Pharaoh fierce and commanding *(The same Pharaoh can be used throughout the show, although technically, the Pharaoh when Moses was a baby was not the same Pharaoh who ruled when Moses was an adult.)*

Pharaoh's Daughter a shallow young woman

Moses sincere but timid, with a hesitant manner of speaking that borders on a stutter *(He grows more confident as the story progresses.)*

Aaron the brother of Moses—smooth, sophisticated, and highly articulate

**Magicians
1 and 2** educated advisors to the Pharaoh

Plagues Frogs, Gnats and Flies, Cows *(Can be played by separate groups of younger performers.)*

Joshua earnest assistant to Moses *(Can be played by a male or female.)*

Chorus Hebrews 1-25, Moses' Mother, Egyptian Guards, Other Egyptians, Leader of the March, Waves

The Hebrew lines are numbered 1 through 25, but can be divided between the members of a much smaller group.

PRODUCTION NOTES:

Approximate Performance Time: 45 minutes

The following notes apply to the original production of *Are We There Yet?* as performed in Pensacola, Florida in July 2005. We offer them as a helpful guideline, which you can change or adapt to fit your own situation.

COSTUMES:

Each cast member wears a simple Biblical tunic with a cloth shoulder sash, headband, and sandals in a natural color. (Simpler productions may wish to dress the cast in a contemporary unit costume—for example, jeans, solid color T-shirts, and black shoes.) The Pharaoh and Egyptian Guards can have gold collars and wristbands, and/or headgear made from 3/8" foam padding available from a carpet store. The foam is easy to cut and shape, and can be glued quickly using an ordinary hot glue gun. The finished pieces are spray-painted. The extra costume pieces worn by the Egyptians should be simple enough to put on and take off quickly. (Most groups will want their Egyptians to double as members of the chorus of Hebrew people.)

Moses, Miriam, Aaron, and Joshua—Tunics and sashes in a color that sets them apart from the other Hebrew People and from each other. Moses also carries a staff.

Plagues—Use your imagination. In the original production, the frogs wore green ball caps with big eyes attached to them, the Cows had brown hats with horns, and the Flies and Gnats had hats with deely-bobber antennae attached.

SET:

When the play opens, the stage is set with a number of large boxes. The boxes are tall enough to be used as seats and sturdy enough to stand on. The boxes and ladders are spatter painted or sponge painted in shades of brown to represent stylized desert landscape.

Most of the other set pieces can be made out of Styrofoam, core board, or cardboard with duct tape “handles” on the back so they can be easily carried. Some pieces may need to be mounted on dowel rods or sticks so they can be lifted up higher.

In the original production, the burning bush was made out of five separate pieces of Styrofoam painted to look like the branches and trunk of the bush. Five cast members held the branches in position to make the bush, and stood behind them throughout the scene. Each of these cast members also held a black dowel rod with several sheer red streamers tied to the end of the rod. They made the bush “burn” by sticking the rods through the gaps between the branches and waving them back and forth quickly—creating five rippling streamers of “fire” in front of the bush.

At the appropriate time, cast members carried on Styrofoam cutouts of waves to represent the Red Sea. The cutouts were 4 to 5 feet long, and just tall enough that the cast members were able to crouch behind them and move them back and forth with a wavelike motion.

The Golden Calf was also constructed out of five pieces of Styrofoam—a head, a neck, a body, and two legs. Again, the pieces were carried on by five cast members who moved them around randomly until a final moment when they came together suddenly to form the calf.

Mt. Sinai can be represented with a tall stepladder painted in desert colors with a cutout of a cloud fastened to the top.

Optional: In the original production, two large pyramids made of 2" thick Styrofoam were used during the scenes in Egypt, and cutouts of palm trees were added for the scenes in the wilderness.

PROPS:

Basket with baby

Towel for Pharaoh's Daughter

Moses' staff

Large rubber snake *(There is actually a very nice wooden snake available that is cleverly carved so that it moves from side-to-side in a snakelike manner.)*

Large rectangle of red cloth—for Nile turned to blood

Kazoos—for flies and gnats

Large gold rings—Hebrews take from Egyptians, later use to make golden calf

Umbrellas—painted stylistically to represent chariot wheels

Long, wide white cloth to represent manna

Ten Commandments on 2 Styrofoam tablets—The tablets should be connected with Velcro so that Moses can break them apart at the appropriate moment.

Ten Commandments on 2 Styrofoam tablets—not breakable

10 papyrus sheets for Ten Commandments reading

STAGING AND MOVEMENT:

Down in Egypt Land: During the chorus of the song, the cast is divided into three groups. One group kneels and mimes hammering in a double-time rhythm; one group mimes using picks, striking the ground on the beat; one group mimes shoveling, tossing the dirt over their shoulders every second beat. The three groups are interspersed on the stage. During the verses, cast members act out the action as indicated in the score.

The Burning Bush: Five cast members form the bush, center stage, by holding up Styrofoam or cardboard branches and a trunk. The rest of the cast is seated upstage to one side; Moses approaches the bush from the other side. (See “Set notes” for description of how to represent burning.)

The Ten Plagues: The basic staging for this song is indicated in the score. The Chorus stands upstage and watches the action as it develops in front of them. The stage picture should grow busier and louder as the song progresses, until all the elements are added in, each in its own area: River of Blood, Frogs, Cows, Gnats and Flies—with Egyptians center stage.

The Red Sea Crossing: Again, the basic movement pattern for this number is included in the score. The song begins with the Hebrew people cowering upstage of the cardboard/Styrofoam waves. The Egyptians enter (some with spinning umbrellas) and stand to the right and left, farther upstage. When Moses parts the sea, the waves split and move left and right and the Hebrew people walk downstage between the waves. The Hebrews then divide into two groups and move down left and down right. When the Egyptians pursue, they form groups of three—two umbrella spinners standing shoulder to shoulder to form a “chariot” with an Egyptian “driver” behind them. They drive to the middle of the stage between the cardboard/Styrofoam waves where they bog down and cower under their umbrellas. The Hebrews watch from the sides as the waves flow back together, “drowning” the Egyptians.

Song at the Seaside: In the original production, most of the Chorus stood upstage and sang using simple animated hand movements. A smaller group of girls with dance experience was selected to present more elaborate choreography downstage using tambourines.

The Whining Song: The Cast form a column with Moses and Joshua at the front and mime walking in place during the dialogue. When the singing begins, they can spread out across the width of the stage. At the words “Whining, whining” (measure 468), they all stand with slumped shoulders and rock back and forth. At measure 472 they all hold up one finger to call the waiter, and then rock back the other way and mime holding up a tray.

In the original production, the manna in the song was made from a ten-foot by four-foot length of sheer white cloth with a thin dowel sewn into the leading edge. A string was attached to each end of the dowel and fastened in the middle to the tip of a long flexible pole. The cast member who brought the manna on stage actually “flew” it on—walking quickly with the pole held high. They then lowered the manna to the stage in front of the cast, who mimed reaching for it. At the end of the song, the stepladder is brought on to the stage to represent Mt. Sinai and the cast all cower away from it to the other side of the stage.

The Ten Commandments: Divide the Cast into five groups (labeled Cast 1, 2, 3, 4, and 5 in the score). Each group should be arranged in its own area to make an interesting stage picture with variety and levels. Moses and/or Miriam move from group to group, leading the recitation with excitement and growing enthusiasm.

A Golden Calf: In order for Aaron to gather the rings quickly, he may need to use a bowl or bucket. The cast members with jewelry toss it into the bucket quickly as Aaron walks by. The Golden Calf is carried on in pieces and appears suddenly when the pieces are brought together at measure 639. The choreography for this number should grow increasingly wild and frenetic until Moses interrupts at measure 682. If the commandment tablets are fastened together with Velcro, he can break them apart before he throws them down.

Prayer of Moses: Moses climbs to the top of the ladder and sings to God, focusing on a spot high on the back wall behind the audience. The Chorus settles upstage away from the ladder in small groups, taking themselves out of the focus.

The Promised Land: The song begins with Miriam, Aaron, Joshua, and Moses center stage, with the cast behind them. As the song progresses, the cast form small groups in an interesting stage picture with levels. At the second verse, the groups move and reform into larger groups, further downstage. One cast member enters upstage, flying the “manna” from a pole behind the cast. Build to a final triumphant stage picture with Miriam, Aaron, Joshua, and Moses in prominent downstage positions.

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Are We There Yet?

1

The Story of Moses and the Exodus

Fanfare

(The CAST enters and begins looking upstage, into the distance, with their backs to the audience.)

With dignity (♩ = ca. 86)

The musical score is written for piano and strings. It begins with a piano (p) dynamic and a tempo marking of 'With dignity (♩ = ca. 86)'. The key signature has two flats (Bb and Eb). The score is divided into three systems. The first system has a piano (p) dynamic. The second system has a piano (p) dynamic. The third system has a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

MIRIAM:

Oh, hi. I know in a play you're not supposed to turn your back to the audience, but we're pretending we're the People of Israel and somewhere over there is the Promised Land. I'm playing the role of Miriam. My brother is the one that got us here—that's Moses. He's kind of the hero. I guess the trip is gonna take about 40 years—but you know guys. They never ask for directions. Anyway, get ready—you're gonna see how this whole adventure started—'cause I was there right from the beginning. Oh, and if you read this story in the Bible—which is a very good idea by the way—it's a lot scarier in places and not so funny. But hey, we're kids, O.K.? So we're keepin' it kind of Disney.

(The CAST turns and moves into place. They mime working.)

So it all began way back when we were slaves in Egypt.

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Down in Egypt Land

Words by
TOM LONG

Music by
ALLEN POTE

Rythmic Two ($\text{♩} = \text{ca. } 92$)

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CHORUS:

mf Work - ing, work - ing, work - ing, work - ing, down in E - gypt Land. —

mf Work - ing, work - ing, work - ing, work - ing,

Gaug Work - ing, work - ing, work - ing, work - ing,

Chords: Cm, Fm6, G7, Cm/G

Measure Numbers: 10, 15, 20

25

down in E-gypt Land. Work-ing, work-ing,

A♭M7♭5/D G7 Cm G7 Cm

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work-ing, work-ing, down in E-gypt Land. Gaug

30

Work-ing, work-ing, work-ing, work-ing, down in E-gypt Land.

Cm

Easy swing

Crack-ing rocks be-side the Nile,

Fm6 Cm

down in E - gypt Land; but we nev - er

Fm6/D G Am7 Gbm/Bb G/B Fm6

crack a smile, down in E - gypt Land.

Cm Fm6/D G7 Cm

It's no pic - nic what we did,

Fm7 Bb7 Eb6 Cm7 3

build - ing all those pyr - a - mids, back when Mo - ses

Fm6/D G7 Cm Fm7 Bb7

was a kid, down in E-gypt Land.

Cm9 Fm6/D G7 Cm

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(PHARAOH enters.)

MIRIAM: Now the Pharaoh—that's what they call the King of Egypt—was not a very nice person. He treated the People of Israel really badly.

N.C. (50)

p following dialogue

HEBREW 1: But we grew stronger. So strong the Pharaoh got scared.

(55)

HEBREW 2: He made a plan to get rid of all the baby boys of Israel.

(60)

CHORUS:

mf

Mean-er than a sack of snakes, —

G7 Fm7 Bb7 Cm

mf

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PHARAOH:
(scowling at Hebrew woman) (65)

HEBREW WOMAN:
(jumping away, scared)

"I'm the bad guy, — that's the breaks." — "When he's near — I

Dm7b9b5 G7 Dm7b9b5 G7 Fm7 G7/B

CHORUS:

get the shakes," — down in E-gypt Land. —

Cm Fm6/D G7 Cm

f

(As PHARAOH exits, he snarls at nearest HEBREWS,
who scream and cower away. MOSES' MOTHER
enters with basket containing a baby.)

(70) Fm7 Bb7 Cm Fm6/D G7 Cm

MIRIAM: When my brother Moses was born, my mother tried to keep him safe.

N.C.

(75)

MOSES' MOTHER: (setting basket down on stage) I put him in a floating basket and hid him in some tall weeds in the river.

(PHARAOH'S DAUGHTER enters behind a towel held up by two attendants.)

HEBREW 3: But one day, the daughter of the Pharaoh was taking a bath and she saw him there.

(80)

(When she sees the baby, she snaps her fingers and the attendants exit with the towel. She then rushes to pick up the baby.)

MIRIAM: I guess she was a big fan of babies, cause she got all gah gah.

(85)

CHORUS:

mf

Mo-ses melts a heart of stone;—

G7 Fm7 Bb7 Eb

mf

PHARAOH'S
DAUGHTER:

90

so she takes him for her own, till this ba - by

Dm7**b9**b5 G7 Dm7**b9**b5 G7 Fm7 G7/B

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CHORUS:

boy is grown, down in E - gypt Land.

Cm Fm6/D G7 Cm

f

PHARAOH'S DAUGHTER: (*gushing baby talk*)
Aww, lookit little cutie patootie bootie bootie boo...

95

N.C.

p following dialogue 3 3

MIRIAM: That's not Egyptian. She just talks like that.

PHARAOH'S DAUGHTER:
(to MIRIAM) Excuse me, do
you know a good babysitter?

100

MIRIAM: I know a great one.. (*pushing
MOSES' MOTHER toward PHARAOH'S
DAUGHTER*) She'll love him like his own
mother.

PHARAOH'S (*PHARAOH'S DAUGHTER
DAUGHTER: hands the baby to MOSES'*
Perfect! *MOTHER and both exit.*)

105

mf Since 1892

Crack - ing rocks___ be - side the Nile,___ down in E - gypt Land,___

Fm6 Cm Fm6/D G

110

___ but we nev - er crack a smile,___

Am7 Gdim/Bb G/B Fm6 Cm

115

down in E - gypt Land.___ It's no pic - nic

Fm6/D G7 Cm Fm7 Bb7

what we did, — build - ing all — those

Chords: Eb6, Cm7, Fm6/D, G7

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pyr - a - mids, — back when Mo - ses was a kid, —

Chords: Cm, Fm7, Bb7, Cm9

120

down in E - gypt Land. — Work - ing, work - ing,

Chords: Fm6/D, G7, Cm, Cm

125

Straight eighths

f *mf*

work - ing, work - ing, down in E - gypt Land. —

Chords: Cm, Fm6/D, G7, Cm

Gaug

Work-ing, work-ing, work-ing, work-ing, down in E-gypt Land. —

Cm AbM7b5/D G7

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130

p

Work-ing, work-ing, work-ing, work-ing,

Cm G7 Cm

f >

down in E-gypt Land!

Fm6/D Ab/G G Cm

135

Fm6/D Cm

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(After applause, replay the last six measures of the preceding song as the CAST moves to new positions.)

MIRIAM: O.K. We're gonna skip ahead to where Moses is all grown up.

(MOSES enters and poses shyly.)

MOSES: Uh . . . I'm all grown up.

MIRIAM: O.K., it's not smooth—but just go with it.

MOSES: (very nervous in front of audience) I thought . . . um . . . it was like . . . like, you know . . . maybe . . . um . . . time to leave Egypt. For me I mean.

MIRIAM: He had a little trouble with the law.

MOSES: So I . . . I um . . . became a shepherd. Like, um . . . like you know, in the land of . . . um . . . Midian.

MIRIAM: He had a little trouble with talking, too.

MOSES: Just, uh . . . you know . . . in front of, in front of, out in public.

MIRIAM: But he didn't have trouble hearing. And one day when he was watching sheep, he heard God speak to him in a burning bush.

(Several CAST MEMBERS enter with burning bush.)

The Burning Bush

Words by
TOM LONG

Music by
ALLEN POTE

With reverence (♩ = ca. 82)

The musical score is for the song 'The Burning Bush'. It is written for voice and piano. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'With reverence (♩ = ca. 82)'. The score begins with a piano introduction in the left hand, marked *mf*, consisting of a series of chords. The voice enters on the first staff with the lyrics 'Oo ——— Mo- ses,'. The piano accompaniment continues with sustained chords in the right hand, marked *p*. The score is marked 'PREVIEW COPY NOT FOR PERFORMANCE' diagonally across the page.

MIRIAM: The bush was on fire, but it didn't burn up. CHORUS:

145 *mp*

Oo Mo-ses, Oo

Am/G Am/F

mp

(MOSES approaches the bush with awe.)

MOSES: Here I am. CHORUS: *p*

Mo - ses, Oo Mo - ses. Be -

E

150

ware, you stand on ho - ly ground. Take off your san-dals, lay them

Am G Am G

(MOSES moves away and removes his sandals,

then steps back toward bush.)

155

down. Then speak with me, the Lord a - lone, and

Am F Am

MOSES: Who are you?

mf feel the fire in your bones. *mp*

mf *mp*

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CHORUS: *Slightly faster*

160

(MOSES kneels and bows his head.)

mf I am the God of A - bra - ham and Sa - rah.

D E/D

DM7 The God of I - saac and Re bec - ca, too. E/D

165 I am the God of Ja - cob and of Ra - chel. I am the God, the

G A/G Bm F#m

God your fa - ther knew. It's

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(170)

time to set my peo-ple free. In E - gypt they are cry-ing out to

Gm C F Emb5 A7b9

(MOSES looks up to the bush again.)

me. I, your God will take you there.

Dm Bbm7 C Dm

(175)

MOSES: But..why me...
and what should I say
your name is? CHORUS:

You are the an - swer to their prayer. I

Bb C A

p

*Tempo I**p*

180

AM, is all you need to know, tell them, I AM WHO I

Dm C Dm C

AM. I will be with you— when you go, and by my

Dm Gm Dm

mf pow - er you will stand. (MOSES stands.) *Slightly faster* I am the God of

B $\flat$ C A D

mf

A - bra - ham and Sa - rah, the God of I - saac and Re -

E/D DM7

190

bec-ca, too. I am the God of Ja-cob and of Ra-chel.

I am the God, the God your fa - ther knew.

MOSES: *(moving away from the bush)* But . . . Lord . . . I . . . I'm no good . . . at speaking.

ALL: *(sotto voce as God):* Do not fear. Your brother Aaron will speak for you. And I will be with you. Now go.

(During the music that follows, the burning bush exits and the PHARAOH enters with two MAGICIANS. MOSES and AARON approach him.)

MIRIAM: So Moses came home to Egypt, and he and Aaron went to see the Pharaoh.

195

O.K. . . . Mr. . . . Mr. Pharaoh. It's time to . . . uh . . . uh . . . time to . . . uh . . .

I think what my esteemed brother is attempting to communicate, is that—at this point in time—the most prudent course of action for Egypt would be to liberate our people from forced servitude.

PHARAOH: You want me to free all the slaves?

AARON: Precisely.

PHARAOH: Why should I?

MOSES: *(stepping close to PHARAOH) Because . . . because . . . because . . . (The MAGICIANS make a threatening gesture, MOSES pauses and then looks back to AARON.) . . . You tell him. (MOSES moves back behind AARON.)*

AARON: My brother Moses speaks for the One True God—the Creator of all things. And the One True God wishes to inform you: It is time to release the People of Israel.

PHARAOH: *(stepping close to MOSES, menacingly)* You speak for your God?

MOSES: *(Moses nodding yes, terrified.)* Uh-huh.

PHARAOH: Then I guess your God doesn't have much to say. Guards! Throw these fools out!

(EGYPTIAN GUARDS march on.)

AARON: Wait! Our God is a God of action—not just words.

PHARAOH: Prove it.

AARON: Moses, show him your staff. *(MOSES steps up on a box or platform upstage from the GUARDS. They face him with their backs to the audience.)*

MOSES: When I . . . when I . . . throw down this staff . . . it'll turn into . . . into . . . into . . . oh, just look.

(Moses tosses the staff into the crowd of EGYPTIAN GUARDS where it is hidden from the audience.)

GUARDS: *(scream)*

(One GUARD emerges from the crowd, juggling a large artificial snake.)

GUARD 1: A snake . . . a snake . . . it turned into a snake!

(The GUARD circles and tosses the snake back into the crowd. MOSES steps down into the crowd and retrieves his staff.)

MOSES: I'll take that back. *(He steps back onto the box or platform and lifts up the staff so the audience can see it.)* Thank you.

AARON: You see what the power of our God can do?

MAGICIAN 1: Your Highness, don't be fooled. It's a simple magic trick.

MAGICIAN 2: Yes. It's one all your magicians can do.

PHARAOH: So, is that all you have?

AARON: No—there's more. But in the interest of time, let's jump ahead a few verses. Go ahead brother, say the cue line.

MOSES: Let . . . let my people go!

PHARAOH: No!

AARON: So then—a plague on both your pyramids!

(The PHARAOH and his GUARDS move down left and stand in a small group.)

The Ten Plagues

19

Words by
TOM LONG

Music by
ALLEN POTE

200 *Driving four* (♩ = ca. 160)
Fdim/C
mf

205 Fm Fm/E Fm/E♭ Fm6/D Fm/D♭ B♭m7 C
f

CHORUS: mf

210

Pha-raoh was a stick in the mud, so Mo-ses turned the
Fm Fm/E Fm/E♭ Fm6/D B♭m7/D♭ B♭m7

(Two CAST MEMBERS enter with a red cloth and stand in front of PHARAOH, waving it to simulate water.)

Nile— to blood. “Let my peo - ple go,” said Mo-ses.
G7 C+5 Fm Fm7 C7/G Fm7/E♭ B♭7/D D♭M7 C

215

(PHARAOH flees with EGYPTIANS
to a new spot.)

“NO,” said the Pha-raoh, “NO!” Pha-raoh, he was a

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(FROGS enter and
surround EGYPTIANS)

bump on a log, so Mo-ses, he con-jured up some frogs.

Fm7 Bbm6/G Fm7

220

Riv-et, riv-et, riv-et, riv-et, riv-et, riv-et, riv-et, riv-et,

N.C.

225

riv-et, riv-et, riv-et, riv-et, Stick in the mud, Nile to blood,

Fm Bbm6/G Fm7

“Let my peo- ple go.” _____ “NO,” said the Pha-raoh,

Fm7 C7/G Fm7/E♭ B♭7/D D♭M7 C7 C

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(230) (PHARAOH and EGYPTIANS flee to a new spot.)

“NO!”

Fm Fm/E Fm/E♭ Fm6/D Fm/D♭ B♭m7

(235)

God got tired of Pha-raoh's lies, so he sent some

C B♭m7 Fm7 B♭m7

(GNATS and FLIES enter with kazoos, and circle EGYPTIANS, who duck and swat at invisible flies.)

gnats and flies. Zzzz

Fm7 C+5 Fm N.C.

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Zzzz Zzzz Zzzz Fm

Bump on a log, lots of frogs, stick in the mud,

Bbm6/G Fm7 Bbm6/G

Nile to blood, "Let my peo- ple go."

Fm7 Fm7C7/G Fm7/Eb Bb7/DDbm7 C7

(PHARAOH and EGYPTIANS
flee to a new spot.)

"NO," said the Pha-raoh, "NO!"

C Fm Fm/E Fm/Eb Fm6/D

250

Pha - raoh paid for his

Fm/D $\flat$ B $\flat$ m7 G Fm Fm/E

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255

dirt-y tricks, cov-ered in sores and his cat - tle sick.

Fm/E $\flat$ Fm/D Fm/D $\flat$ B $\flat$ m7 G7 C+5 Fm

(COWS enter mooing piteously, and approach EGYPTIANS.)

Moo N.C. Moo Moo

260

Moo Pha - raoh's lies, gnats and flies,

B $\flat$ m6/D $\flat$ Fm7

bump on a log, lots of frogs, stick in the mud,

Bbm6/Db Fm7 Bbm6/Db

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265 Nile to blood, "Let my peo - ple go."

Fm7 Fm7 C7/G Fm7/Eb Bb7/D Dbm7 C7

270 "NO," said the Pha-raoh, "NO!"

C Fm Fm/E Fm/Eb Fm6/D

(PHARAOH and EGYPTIANS back away to a new spot.)

E - gypt gave a

Fm/Db Bbm7 C Bbm7

(275)

fear-ful shout. Lo-custs, hail, the lights went out.

Fm7 Bbm7 Fm7 C+5 Fm

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(There is the sound of recorded thunder and the lights flash on and off as EGYPTIANS scream and cower.)

N.C.

ff δ^{vb} use forearm on keyboard to create thunder

(280)

mf

Dirt-y tricks, cat-tle sick, Pha-raoh's lies,

Bbm6/G Fm7 Bbm6/G

mf

(285)

gnats and flies, bump on a log, lots of frogs,

Fm7 Bbm6/G Fm7

stick in the mud, Nile to blood, "Let my peo - ple go."—

Bbm6/G Fm7 Fm7 C7/G Fm7/Eb Bb7/D DbM7

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290 All fall silent

"NO," said the Pha-raoh, "NO!"

C7 C Fm

Freely *mp*

295

Such a great ca - co - pho - ny, still God's peo - ple were not free.

Gm Dm/F Eb D Eb D

mp

Would the fi - nal plague of ten cause the Pha-raoh's will to bend?

Gm Dm/F Eb D Eb D

(The CAST follows the flight
of the invisible angel with their eyes

p

As all E - gypt held its breath, an an - gel with a sword of death

Gm Dm Cm7 D Eb D

p

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300

as it passes from left to right above the heads of the audience.)

mf

flew a - bove them, spar - ing none, steal - ing ev - 'ry first - born

Gm F Eb Dm Cm7 Gm/D D

mf

(FROGS stand and point at PHARAOH.)

accel. e cresc. *Tempo I* 305

son. Let my peo - ple go!

Gm

accel. e cresc.

(GNATS and FLIES stand and
point at PHARAOH.)

(COWS stand and point at PHARAOH.)

Let my peo - ple go! Let my peo - ple go!

(CHORUS all point at PHARAOH.)
Building to a shout

(ALL step toward PHARAOH.)
ff

Let my peo-ple go! — Let my peo-ple go! —

315 PHARAOH: "YES!"

(During the applause and the music that follows, the PLAGUES exit and the CAST moves to new positions.)

Gm Gm/F# Gm/F Gm6/E Gm/Eb Cm7 Gm

320

MIRIAM: So God sent ten terrible plagues, and finally the Pharaoh set the People of Israel free. Oh, by the way—if you were wondering why the angel of death didn't hurt any of us—it's cause God told us to put the blood of a lamb above our doors—and the angel passed over them. That's where the word "Passover" comes from. And Moses led all of us out of Egypt.

HEBREW 4: Wait a minute . . . you're forgetting one of the best parts . . . the jewelry, remember?

MIRIAM: Oh, yeah. Before they left, the People of Israel got to take away all the gold props from the Egyptians.

HEBREW 5: Come on, hand 'em over.

(Grumbling, the EGYPTIANS hand over rings and jewelry to the PEOPLE OF ISRAEL and then exit.)

LEADER OF

THE MARCH: O.K. Everybody—line up and follow Moses! (*chanting with a march cadence*) Left, . . . left, . . . left, right, left . . . your sandals are heavy, your robe is tight, there's a cloud by day and a fire at night. Left, . . . left, . . . left, right, left . . .

ALL: Left, . . . left, . . . left, right, left, . . . your sandals are heavy, your robe is tight, there's a cloud by day and a fire at night. Left, . . . left, . . . left, right, left . . .

(*The CAST continue to chant as they march in a half circle, finishing upstage.*)

MOSES: (*holding up his arms to quiet the crowd*) Wait . . . wait . . . wait!

LEADER OF

THE MARCH: Exodus Halt!

MOSES: I think we got a problem.

LEADER OF

THE MARCH: What?

MOSES: The Red . . . the Red Sea.

HEBREW 6: You mean the Reed Sea.

AARON: Tomayto-tomawto. Trust me, no matter how you translate it, it's a lot of water.

LEADER OF

THE MARCH: Where?

MOSES: (*pointing downstage center*) Right there.

(*Red Sea waves enter and take up positions downstage center.*)



ALL: (*awed*) Ohhhh.

(*MAGICIANS 1 and 2 enter suddenly.*)

MAGICIAN 1: And that's not the least of your problems!

HEBREW 7: Oh no, Egyptians!

MAGICIAN 2: After you left, Pharaoh changed his mind.

PHARAOH: (*entering quickly*) Armies . . . Chariots . . . Bring back the People of Israel!

(*EGYPTIANS enter on either side of the PEOPLE OF ISRAEL, as they cower centerstage behind the waves. Some EGYPTIANS carry painted umbrellas which they spin to represent chariot wheels.*)

The Red Sea Crossing

Words by
TOM LONG

Music by
ALLEN POTE

March tempo (♩ = ca. 116)

Am Em7 Am Em7 Am Em7 Am Em7

col 8

Am Em7 Am Em7 Am Em7 Am Em7

330 CHORUS:
mf

Gal-lop-ing horse, hur-tl-ing wheel, en-e-my char-i-ots strong-er than steel,

Am Em7 Am Em7 Am F G Am

(MOSES stands center behind the waves, lifts his head, and looks up to God)

thun-der-ing feet, march-ing to fight, fol-low the Pha-raoh in-to the

Am Em7 Am Em7 Am F G

335

night.

Am Em7 Am Em7 Am Em7 Am Em7

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(MOSES lifts his staff overhead.)
somewhat legato

Mo - ses lifts his head and prays,

Am Am/G# Am/G Am/F#

"Lord, what will you do?"

FM7 G Am

340

In his hand his staff is raised,

Am Am/G# Am/G Am/F#

“Lord, what will you do?”

FM7 G Am

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345

All night long a strong east wind

Gm Dm

makes the Red Sea bow and bend,

Gm Dm

(MOSES stretches his arms and the WAVES separate to the left and right.)

blows a dry road end to end,

Am Am/G# Am/G Am/F#

350

"Lord, what will you do?"

F G Am

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(MOSES steps into the open space between the waves.)

slowing *Slightly slower* *mp*

Do not be a - fraid, —

A

mp

slowing

355

E - gypt's day is through.

A/G# F#m F

You can safe - ly cross, — God will walk with you. —

A/E F#m/D# Bm9

*a tempo**(MOSES leads the PEOPLE OF ISRAEL through the WAVES until they stand downstage right and left.)*

Esus4
mf a tempo

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f

Am Em7 Am Em7 Am Em7 Am Em7

(The EGYPTIANS move into the space between the WAVES.)

mf

365

Gal-lop-ing horse, hur-tl-ing wheel, "Lord, what will you do?"

Am Em7 Am Em7 Am F G Am

En-e-my char-i-ots strong-er than steel, "Lord, what will you do?"

F G Am FM7 G Am

thun-der-ing feet, march-ing to fight, "Lord, what will you do?"

Em7 Am Em7 Am FM7 G Am

370

Slowing very deliberately

Slows to a stop with the com-ing of light, "Lord, what will you do?"

F G Am G Am

Very slowly (EGYPTIANS with spinning umbrellas slow down and stop, looking around fearfully.)

So man-y sold-iers, sud-den-ly awed, fin-al-ly see that they fight a-gainst God.

Em7 Am Em7 F Dm7 G Am

375

Fac-ing a dawn, red-der than blood, the ar-my of E-gypt,

Am/G# Am7/G Am6/F# F6 Bm7b5

(EGYPTIANS cower under the umbrellas.)

Even slower

stuck in the mud!

E Am

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Majestically

f

Do² not be a - fraid,

Dm6/E E

mf *f*

380

(MOSES lifts his staff toward the waves.)

E²gypt's day is through, Mo²-ses lifts his hand,

D/E CM9/E

God de - liv - ers you!

Dm6/E E

(EGYPTIANS scream as the WAVES come together and "drown" them.)

PEOPLE

OF ISRAEL: (Cheer)

(During applause, EGYPTIANS and WAVES exit.)

MIRIAM: Wow. Talk about a great staff retreat. (She taps MOSES' staff.) I think this calls for a celebration!

ALL: Yeah!

Song at the Seaside

Words by
TOM LONG

Music by
ALLEN POTE

Brightly (♩ = ca. 136)

385 E D/E A/E E D/E

CHORUS: (or MIRIAM) *mf* unis.

390

Who is like you, Lord? No one, no one.

E D/E E G/A A Em7 A/E G/A A Em7 A/E

Who is like you, Lord? No god or man. Who is like you, Lord?

G/A A Em7 A/E Dm7 Em7 F6 G G/A A Em7 A/E

395

Ho-ly, awe-some. Who is like you Lord, the great "I

G/AA Em7 A/E Dm7 Em7 F G

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AM." A D/F# E/G# D F#m You bur-ied horse and

400

char-i - ot, and the ri - der in the sea,

E6 E D E9 A A/G#

405

O Ho-ly Name by wind and flame, you saved us from the waves.

F#m E6 E D C#m7

and set us free. And

Bm7 G#m7(b5) C#sus4

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410 CHORUS: *mf*

You will al-ways be my

you will al-ways be my strength. F#m

strength. You will al-ways be my

You will al-ways be my God. F#m

God, the song I sing, my
You will al - ways be the song I sing, my
Bm7 E9 F#m E6 DM7 G#m7b5/C#



415
hid - ing place, my sav - ing grace, my
hid - ing place, my sav - ing grace, my
Bm9 C#m7



My ev - 'ry - thing. _____
ev - 'ry - thing. _____ My



420

ev - 'ry - thing.

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425 *mf* unis.

Who is like you, Lord?

E♭/F F E♭/F F A♭/B♭ B♭ Fm7 B♭/F

No one, no one. Who is like you, Lord? No god or man.

A♭/B♭ B♭ Fm7 B♭/F A♭/B♭ B♭ Fm7 B♭/F E♭m7 Fm7 G♭6 A♭

430

Who is like you, Lord? Ho - ly, awe - some. Who is like you,

A♭/B♭ B♭ Fm7 B♭/F A♭/B♭ B♭ Fm7 B♭/F E♭m7 Fm7

who is like you, who is like you,

f

Em7 Fm7 Em7 Fm7

Since 1892

435

Lord, the great "I AM!"

div.

G $\flat$ Cm7($\flat$ 5)/E $\flat$ Cm7($\flat$ 5) B $\flat$

(After applause, replay the last eight measures of the preceding song. During this music, the CAST lines up in a column behind MOSES and JOSHUA.)

MIRIAM: After the miracle at the Red Sea, you'd think people would have been pretty happy with my brother. But you know what it's like with 600,000 people cooped up on a road trip. It didn't take long before everybody started grumbling. Well . . . everybody except Joshua. Joshua was Moses' right hand man. Or in our cast, right hand woman.

JOSHUA: O.K., everybody. How about another chorus of 99 bottles of oil on the wall?

ALL: (groaning) No.
(ALL mime walking in place.)

HEBREW 8: Are we there yet? HEBREW 9: How much further? MOSES: 40 Days and . . . and . . . 40 Nights.

Slowly
Em Bm7 440 Em Bm7 Em Bm7 Em Bm7

p following dialogue

HEBREW 10: I'm hungry. What's there to eat
in this chapter of the Bible?

HEBREW 11: Sarah's on my side of the
camel. Tell her to move!

Em Bm7 Em Bm7 445 Em Bm7 Em Bm7 Em Bm7

music stops abruptly

Since 1892
(ALL stop walking)

MOSES: Children! . . . Of! . . . Israel! Don't make me come back there!

ALL: Sorry, Mr. Moses, sir.

JOSHUA: What's wrong with you people? Don't you remember the amazing things
God just did for us? (*music begins*)

The Whining Song

Words by
TOM LONG

Music by
ALLEN POTE

Freely CHORUS: (or SOLO) 450 *mf*

It's true God's mighty deeds have helped us

great-ly, when E-gypt's king pur-sued us so i -

E A/E B

rate-ly. — We nev-er will for-get that we are in God's debt, but,

455

E G#m G#7 C#m

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accel. *Brightly (♩ = ca. 120)*

Lord, what have you done to help us late-ly?

F#m7 B

accel.

CHORUS: *mf* *very articulate*

There's noth-ing in this crum-my place to

Em D B

mf

460

eat. In E-gypt we had end-less pots of

Em D

meat. Out here, if we had cup-boards, they'd be

B Am7 D/F#

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(465) *slowing*

bare. We're square-ly in the mid-dle of no -

G Bsus4/F#

slowing

(♩. = ca. 92) *mf*

where! Whin - ing, whin - ing, com -

Am/B B Em Em/D

f *mf*

(470)

plain-ing's our fav-o-rite food. Wait - er bring me an

Am Am/F# Am6/B B Em Em/D

475

or-der of bad at-ti-tude! Whin-ing, whin-ing the

A7b9 CM9b5/D Em EmM7 Em7 Em6

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480 *a tempo* *mp*

slowing

sour-est grapes on the vine, taste so sweet when you

Cm6/Eb A7b9 Bsus4/F# B

slowing *mp* *a tempo*

MIRIAM: Believe it or not, God heard their grumbling, and answered. 485 *Slowly* *mp*

f wash it all down with a whine! Then

Em N.C.

f *mp*

(A CAST MEMBER enters trailing a length of sheer white cloth.) 490

on the land there sett-led thick as dew, man-na in the

C D E C

(CAST MEMBERS nearest the cloth kneel and touch it.)

495

morn-ing sweet to taste. Just e-nough food to

D B Am D/F#

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500 (White cloth is removed.)

last a sin-ple day, just e-nough for all with none to waste.

G C/E CM7b5/F# B

JOSHUA: So, what do you say now?

HEBREW 12: (with a southern accent) As God is my witness, I will never go hungry again.

JOSHUA: Thank you, Scarlett. How about the rest of you? You done complaining?

ALL: Yeah! (ALL freeze except MIRIAM.)

MIRIAM: And if you believe that, you've never worked in the service industry. Five minutes later... (music begins)

(ALL unfreeze and begin walking in place again.)

Slowly

Em Bm7

HEBREW 13: Are we there yet? Em Bm7

HEBREW 14: How much further? Em Bm7

MOSES: 40 Days and 40 Nights. Em Bm7

HEBREW 15: That's what you always say.

AARON: Yes, but did you notice? He's saying it with a lot more confidence, now.

HEBREW 16: Can we make a pit stop?

505

Em Bm7 Em Bm7 Em Bm7 Em Bm7

JOSHUA: You were supposed to go before we left.

HEBREW 16: I didn't have to then.

JOSHUA: Who else needs to stop? *(Everyone stops walking and raises a hand.)*

Em Bm7 510 Em Bm7 Em Bm7 Em Bm7 Em Bm7

(music stops abruptly after "who else needs to stop")

JOSHUA: What do you say, Moses?

MOSES: *(with a sigh)* Let my people go.

(A tall step ladder with a cloud attached to the top is carried onto the stage.)

HEBREW 17: Wait a minute . . . I think we're there! Look!

HEBREW 18: Mount Sinai!

JOSHUA: And there's God—right in the middle of that cloud with all the smoke and thunder. Isn't that great?

ALL: *(whining)* Nooooo!

Freely

515 CHORUS: *mf*

Al - though we think that God is pret-ty

Am7/B E A/E Bm/E

f *mf*

neat, it might be time to sound a quick re - treat. 'Cause

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Chords: E, A/E, B, E

when we see that light-ning, we find it kind of fright-ning. So

Chords: G#m, G#7, C#m

accel. (♩. = ca. 92)

God's a friend we hope we'll nev-er meet!

Chords: F#m7, Am/B, B

accel.

Whin - ing, whin - ing, com - plain-ing's our fav-o-rite food.

Chords: Em, Em/D, Am, Am/F#, Am6/B, B

mf

530

Wait - er bring me an or - der of bad at - ti - tude!

Em Em/D A7♭9 CM9♭5/D

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535 *slowing*

Whin - ing, whin - ing the sour - est grapes on the vine,

Em EmM7 Em7 Em6 Cm6/E♭ A7♭9

slowing

mp a tempo

taste so sweet when you wash it all down with a

Bsus4/F# B

mp a tempo

540

whine!

Em B Em

ff

(After the applause, the CAST moves to new positions. MOSES crosses to the tall stepladder representing "Mt. Sinai" and climbs high enough to reach the top step where he picks up sheets of paper or scrolls.)



MIRIAM: Yeah, God was just too scary for people to face. So they hid in their tents while Moses went up the mountain to talk to God. It's a good thing he was getting better at making speeches. 'Cause when he came back, he gave one that people are still talking about.

MOSES: Listen up, everybody. You all remember you're God's people, right? Well, now God has some . . . "suggestions" for how you ought to behave.

HEBREW 19: Great. We can always use good advice.

ALL: *(ad lib agreement)*

MOSES: Well . . . Actually, they're more like instructions.

HEBREW 20: You mean like "How-to" tips?

MOSES: O.K., they're rules! You gotta follow them or else.

ALL: Awww.

MOSES: Hey, come on—nothing's written in stone yet. Just papyrus. I thought maybe we could read them together.

(They gather round as MOSES hands out papers.)



HEBREW 21: Hey, are you sure you're allowed to read these in a public place?

MOSES: Yes. I checked.

HEBREW 21: With the Supreme Court?

MOSES: No. The Supreme Being. Go ahead.

The Ten Commandments

Words by
TOM LONG

Music by
ALLEN POTE

With reverence (♩ = ca. 96) CHORUS: *mp*

N.C. "I am the Lord your

555

God, the God who res-cued you. Hear these ten

E/D D E/D Bm

560

words and know that they are true."

F#m F G A

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With quiet rhythmic drive
(opt. Solo)

"You shall have no oth - er gods be - fore me."

Am Em Dm E

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MIRIAM and/or MOSES:

* *mf* 565

Love God first of all, in ev - 'ry - thing you do, and

Am

by the way you live each day help oth - ers know him too.

F G Am

CHORUS: (opt. Solo)

* *mf*

"You shall nev - er make an i - dol for your-self."

Em Dm E

*The rhythm in the following spoken lines may be adjusted to make the chanting as natural as possible.

MIRIAM and MOSES:

Trust in God a - lone, no earth - ly thing em - brace. For

Am

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mon - ey, pow - er, work and play should nev - er take God's place.

F G Am

CHORUS: (opt. Solo)

"You shall nev - er take the name of God in vain."

Em Dm E

575

MIRIAM and MOSES:

Give God's name re - spect, it's not a word to swear. And

Am

CHORUS:
(opt. Solo)

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580

sing it out in joy-ful praise in thought and deed and prayer. Re -

F G Am

585

mem - ber the Sab - bath, keep it ho - ly.

F G G/A Am

MIRIAM and MOSES:

Set a - side some time in ev - 'ry sev - en days, to

585

learn a - bout God's ho - ly Word, to wor - ship God and praise.

F G Am

CHORUS:

MIRIAM and MOSES:

“Hon - or your fa - ther and your moth - er.” Sup -

F G G/A Am

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port and love your par - ents, and all your fam - i - ly, and

590

give re - spect to all of those who have au - thor - i - ty.

F G Am

CHORUS:

MIRIAM and MOSES
with CAST 1:

“You shall not kill.” All

F G Am

595

hu-man life is pre-cious, all crea-tures small and great, so

Am

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work for peace and stand a - gainst all pre - ju - dice and hate.

F G Am

CHORUS: MIRIAM and MOSES with CAST 1:

"You shall not com-mit a - dult - e - ry." Be

F G Am

600

faith-ful in your mar-riage with pro-mis - es for life, to

love and serve with loy - al - ty your hus-band or your wife.

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CHORUS: (605)

"You shall not steal."



MIRIAM and MOSES
with CAST 1 & 2:

Nev - er cheat your neigh-bor and nev - er act with greed, but



free - ly give so ev - 'ry one can have the things they need.



610

CHORUS:

MIRIAM and MOSES
with CAST 1 & 2:

"You shall not lie." Be

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hon-est in your deal-ings, and don't help ru - mors spread, and

nev - er by your si - lence, let oth - ers be mis - led.

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CHORUS: ALL:

"You shall not cov - et what be - longs to your neigh-bor." Put

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jeal-ous - y a - side, and let the truth be known, that

Gm

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620

ev - 'ry - bod - y's gifts be - long to God and God a - lone.

E♭ F Gm

"Hear these ten words, and

Cm7 D

625

know that they are true!"

Cm7 Cm6/A G

MOSES: O.K. Is there any part of "Shall not" you don't understand?

ALL: No.

MOSES: Good. 'Cause I gotta go back up the mountain for a while, and I'm counting on you all to act like grown ups That means no parties and no staying up late.

ALL: *(Ad lib begrudging agreement)* Yeah, we got it, no problem, etc.

MOSES: O.K., Aaron—you're in charge while I'm gone. Joshua, come along and wait for me at the bottom of the mountain.

(During the music that follows, the CAST moves to new positions. MOSES and JOSHUA cross to stepladder. MOSES climbs the ladder as JOSHUA waits at the bottom.)

MIRIAM: So, my brother went up the mountain again. But this time, he stayed away for a really long time. And what happened next . . . well, you'll see.

MIRIAM: We finally get to use all this jewelry we got from the Egyptians.

HEBREW 22: It's a good thing too. A lot of moms stayed up really late making that stuff.

A Golden Calf

Words by
TOM LONG

Music by
ALLEN POTE

635

left us here all a-lone. So while he's bus-y with his God,

G Am/C D6 G Em Am/C D G

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(AARON gathers golden rings and carries

why not make our own? So Aa-ron gath-ered all their rings, and

C/E D/F# G B B/D# Em

them offstage. GOLDEN CALF is brought on.)

slowly

mold-ed them some-how, and when they saw their gold-en god, they

A A/C# D G/B C

slowly

640

AARON: What do you think? HEBREW 23: I think it's the god who led us out of Egypt!

all said "Ho-ly Cow!"

Am/F# B Am6/B B Am6/B B

Rock tempo (♩ = ca. 152)

mp

HEBREW 24: I think we
should throw a feast for it.

HEBREW 25: I think if
our god is a statue, we
can do whatever we want!

Am6

645

ALL: Yeah!

CHORUS: *f*

Gim - me gim - me gim - me gim - me

what I want — don't tell me what to do. —

Mo-ses God — says "Thou shall not," — our god just says —

655

moo! So eat, drink, dance and play, — for -

Em F#m7b5 B7 Em

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get what the proph-et said, — from now on we'll be

F#m7b5 B7 Em F#m7b5 B7

660

late to rise, — and la-ter still to bed. —

Em F#7 B7

665

Eat, drink, dance and play. — for - get what the proph-et said. —

Em Em/D CM7 Am7/C Em/B Em Em/D

Soon we'll be just like our god, —

CM7 Em/B Em Em/D CM7Am7/C Em/B

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shin - y, rich, and dead! —

B Em

670

f GROUP I:
Moo Moo

f GROUP II:
Eat, drink, dance and play. —

f GROUP III:
Gim-me gim-me gim-me gim-me gim-me, gim-me, gim-me,
Em Em/D CM7 Am7/C Em/B

Moo Moo

Eat, drink, dance and play.

gim - me gim - me gim - me gim - me gim - me, gim - me, gim - me,

Em Em/D CM7 Am7/C Em/B

675

Moo Moo

Eat, drink, dance and play.

gim - me gim - me gim - me gim - me gim - me, gim - me, gim - me,

Em Em/D CM7 Am7/C Em/B

Moo Moo

Eat, drink, dance and play.

gim - me gim - me gim - me gim - me gim - me, gim - me, gim - me,

Em Em/D CM7 Am7/C Em/B

680

Moo Moo

Eat, drink, dance and play.

gim - me gim - me gim - me gim - me gim - me, gim - me, gim - me,

Em Em/D CM7 Am7/C Em/B

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(MOSES, carrying stone tablets, runs into the dancing crowd and jumps up on a box.)

MOSES: (yelling)
STOP!!!!

(ALL fall silent. MOSES throws down commandments with a great crash.)

MOSES: What are you people doing? Aaron?

AARON: Well . . . I just . . . uh . . . threw a few . . . uh . . . earrings in the fire . . . and uh . . . this uh . . . this uh . . . thing . . . came out.

MOSES: And I used to be the one who couldn't speak. Well, no more. How could you people do this? After everything God's done for you. *(There is an embarrassed silence. MOSES shakes his head sadly.)* I have to go back up the mountain. Just pray God hasn't given up on us.

MIRIAM: So Moses went to the top of Mt. Sinai one more time.

(The CAST moves away from Mt. Sinai and settle upstage. MOSES climbs up the stepladder again and sits. Music stops)

MOSES: God, sometimes I still don't know why you picked me. Somebody who couldn't talk. Still can't lead. And these people . . . they drive me crazy. But . . . they're still your people, Lord. They belong to you. So please—don't leave us. Without you . . . we're nothing . . . I'm nothing *(music begins)* I just need to know you're still there.

Prayer of Moses

69

Words by
TOM LONG

Music by
ALLEN POTE

Serenely (♩ = ca. 62)

E

mp

690 E sus4 E

MOSES:

695

I don't need an an-swer an - y - more.

E sus4 E E/D# C#m

I don't need to know the where and when.

E/B A E/G# F#m7

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700

I just want to be be - side you,

B C#m E/B G#m/B#

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705

Lord. I just want to hear you call me friend.

C#m A A/B E

HEBREW 27: And God answered his prayer.

710

CHORUS:

So

E Esus4

mp
long a-go you gave to me your scared and stub - born heart, and

E A/C# E/B

715

though you some-times lost the path we've nev-er been a part. For

A E6/G# F#m7 Bsus4

720

when you feel so far a-way I hear your ev-'ry prayer, and

E B6/D# Bm/D C# F#m

725

e - ven in the si - lence, my child, I'm al - ways

D#dim C#m A2 E/G# A2

CHORUS I:

there. I don't need an

E A

730 CHORUS II:

I will be your friend.
an - swer an - y - more.

E/G# F#m7 Bsus4 B

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I will walk with
I don't need to know the where and when.

A E/G# F#m

735
you. I am be -
I just want to be be -

Bsus4 B A E/G#

(740)

The musical score is for a song in G major (one sharp). It features three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "side you. I will walk be - side you. I will walk be - side you to the end." The piano part includes chords G#7/B# and C#m. The score is marked with a large "HOPE Publishing Company" watermark and a diagonal "PREVIEW COPY NOT FOR PERFORMANCE" watermark. The piano part includes a crescendo and a mezzo-piano (mp) dynamic marking.

(Replay the last four measures of the preceding number as Moses descends from the mountain to address his people carrying a new set of commandments.)

MOSES: People of Israel . . . our God is slow to anger . . . a God of everlasting love. So today, which of you will promise to serve him?

JOSHUA: *(standing)* I will.

MIRIAM: *(standing)* I will.

AARON: *(standing)* I will.

3 or 4 CAST MEMBERS: *(standing in unison)* I will.

ALL: *(standing in unison)* I will.

MOSES: Then never forget—you belong to God, and God belongs to you.
(music begins)

Slowly
D

MIRIAM: So my brother brought a new copy of the commandments.

AARON: Only this time, he didn't throw them at me.

following dialogue

JOSHUA: And I guess he got pretty close to God—cause his face had a kind of "glow in the dark" look for a long time.

AARON: Even during the day.

B $\flat$ C D

segue

The Promised Land

Words by
TOM LONG

Music by
ALLEN POTE

With dignity (♩. = ca. 86)

750

mp

MIRIAM: And that brings us back to where we started. Still on the journey. Still looking for the promised land.

AARON: Kind of like most people.

JOSHUA: God isn't done with us yet.

MOSES: But God always goes with us.

F B $\flat$ 755 F

MIRIAM: And some
day we'll be home.

CHORUS: *mf*

The voice of God is call-ing like the

mf

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760

mem - 'ry of a song. It whis - pers that this des - ert place is

F/B $\flat$ B $\flat$ F/A Gm B $\flat$ /F

not where we be-long. We jour - ney toward a pro - mise that's

Cm7 F B $\flat$ E $\flat$ /B $\flat$

writ - ten in our bones. We were not made for bar - ren lands, we

F/B $\flat$ B $\flat$ F/A Cm7 B $\flat$ /D

There's a

have an-oth-er home.

E $\flat$ Cm7 F E $\flat$ 9 F

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home, _____ unis. There's a

There's a home where the love of God will guide us.

Gm Gm/F E $\flat$ 11 E $\flat$ 9 B $\flat$ /D

home, _____ unis. 770 There's a

There's a home at a ta-ble set with grace.

Gm Gm/F E $\flat$ 11 F

home,

there's a home where the Lord will sit be-side us. There's a

B $\flat$ Dm/A E $\flat$ /G B $\flat$ /F

f

home where we'll see ² God face to face.

E $\flat$ B $\flat$ /D Cm7 ² F ² B $\flat$

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775

unis. *mf*

We

F E $\flat$ F

pray when halt-ing foot-steps have found the jour-ney's end, that

B $\flat$ E $\flat$ /B $\flat$ F/B $\flat$ B $\flat$ F/A

780

e-ven deep-est en-e-mies will gath-er friend to friend. And

Gm B $\flat$ /F Cm7 F

we who are God's peo - ple — will be the light that leads, till ev - 'ry

B♭ E♭/B♭ F/B♭ B♭ F/A

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bro - ken-heart - ed spi - rit can find the peace it needs.

Cm7 B♭/D E♭ Cm7 F

785

There's a home, unis.

There's a home where the

E9 F Gm Gm/F

love of God will guide us. There's a home at a

E♭11 E♭9 B♭/D Gm Gm/F

790

There's a home,

ta-ble set with grace. there's a home where the

f

Lord will sit be-side us. There's a home where we'll see God face to

f

795

There's a home, *slowing*

face. There's a home where we'll see

slowing

a tempo

God face to face.

a tempo

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