

*“And God Said is far more amazing, inspiring, challenging, profound...than I ever could have imagined.”*

- Nancy Franken

Version: 4-16-2005

AND GOD SAID

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*a collection of  
Ancient Plays of Israel*

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music

by

Ron Melrose

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as directed

by

Jeff Barker

Jeff Barker  
321 Albany Avenue NE  
Orange City, IA 51041  
barker@nwciova.edu  
712-707-7093 (office)  
712-737-8090 (home)  
712-441-3231 (cell)

*“Stories contain the wisdom and truth of the ages.”*

Paul Sills, creator of *Story Theatre*

### **Perusal scripts and sample scores for “And God Said”**

This script is available for free download at

nwciowa.edu/barkerplays

In addition, several downloadable, printable segments of the score are available at that site.

### **Complete perusal scores**

To obtain a complete perusal score, send e-mail address and a check for \$25, payable to Winter Bride Music, Inc., to

**Ron Melrose**  
**Winter Bride Music, Inc.**  
**35-07 24th Avenue**  
**Astoria, NY 11103**

### **Rights to produce “And God Said”**

To obtain rights to produce “**And God Said**,” contact

Ron Melrose

- at address above
- or by phone (718) 721-2730
- or e-mail [winterbridemusic@nyc.rr.com](mailto:winterbridemusic@nyc.rr.com)

Ron will send out a licensing application and price sheet for full score, vocal score, and instrumental parts. If you’ve already purchased a full perusal score, that amount will be applied as a full credit to the score-and-parts package you select. **ALL SCORES AND PARTS WILL BE SENT AS .pdf FILES TO BE PRINTED AT YOUR LOCATION.**

## Acknowledgements

The project emanates from the scholarship of Dr. Tom Boogaart, but it was Dr. Tim Brown who handed Tom's essay to Jeff Barker, thus getting the project started. Other research scholars who have been especially helpful along the way are Dr. Joonna Trapp, Dr. Syl Scorza, Dr. James Mead, Dr. Dale Savidge, and Dr. Bob Hubbard. Thanks to our project dramaturg, Jonathan D. Allsup.

This play was originally produced by Northwestern College, Orange City, IA April 15-16, 20-23, 2004 in the DeWitt Theatre Arts Center Proscenium Theatre.

Choreographer: Robin Van Es  
 Asst. Choreographer: Heather Sidey  
 Stage Manager: Corinne Elizabeth Mings  
 Asst. Stage Manager: T Chapin  
 Set Designer: John David Paul  
 Asst. Set Designer: Rebecca Fanning  
 Lighting Designer: Jeff Taylor  
 Asst. Lighting Designer: Gavin R. Baker

Properties Designer: Sarah Grace Harpster  
 Costume Designer: John David Paul  
 Asst. Costume Designer: Marta Kotzian  
 Make up Designer: Nicole Pullaro  
 Hair Designer: Melody Paynter  
 Technical Director: Jonathan D. Allsup  
 Asst. Technical Director: Megan Hodgkin  
 House Manager: Elizabeth Zur

### Cast

Mezzo Cantor .....	Jaci Newendorp
Tenor Cantor.....	Michael Goll
Baritone Cantor .....	Dustin Rusche
Adam, Meshach and others .....	Benjamin Landegent
Eve, Elisha's servant and others .....	Crystal Brown
Serpent, David and others .....	Shadi Awwad
Pharoah, Jephthah and others .....	Rupert LaBonte
Moses, lad and others .....	Jack Durham
Samson, Nathan and others .....	Jordan Dornbierer
Delilah, Shadrach and others.....	Heidi Friesen
Deborah, Bathsheba and others .....	Kelcee Foss
Jael, Nebuchadnezzar and others .....	Jill L. Vaughn
Abednigo, Sarah and others .....	Lois Estell

Jeff Barker adds: I want especially to thank Ron Melrose, who joined me on this project with very little hesitation but even less knowledge of what he was really getting into. And, of course, I thank my colleague and best friend, Karen Bohm Barker.

Ron Melrose adds: I'll respond by offering most special thanks to Jeff Barker, who made me very happy by telling me he thought I was the right composer for the project, and who I hope still feels that way. Thanks are also due to Dr. James Mead, who provided pronunciation help without which the Deborah-song would have been full of awkward errors, to Dr. Timothy McGarvey, who has bravely faced all the perils of being the first music director to approach a new score (such as locating passages too chromatic for a harp or too low for a flute), and to Dr. Andrew Sauerwein, who has served as Composer's Best Friend, making any musical adaptations necessitated by production considerations. Further thanks to a terrific team of designers, and to an extraordinary group of students whose devotions both to theatre and to spirit-led living is an inspiration to a somewhat-burnt-out-and-jaded New York City theatre professional. And my warmest thanks (and apologies) to my family Alexandra and Jake, for tolerating my

essentially living in the basement during the months it took me to compose, orchestrate, and copy this piece. SDG

This project has been supported by *Vocare* of Northwestern College. *Vocare* is directed by Keith Anderson, Dean of Spiritual Formation. *Vocare* is funded entirely by the Lilly Foundation.

## Preface

I met Dr. Tom Boogaart at Western Theological Seminary, Holland, Michigan. Tom teaches Old Testament, and he is passionate about those old sacred writings. After a couple of decades of study, Tom has come to the conviction that most of the first half Bible narratives are historically and literarily dramas. If this is true, there is a mammoth collection of overlooked plays written before the Greeks. They are the first plays of Israelite culture.

Having joined Tom's conviction, I asked the next obvious question, "How were these plays performed?" It's possible that the original performers were single individuals rather than companies of actors. If they were in keeping with what we know of other pre-literate cultures, they probably sang their performances, accompanying themselves on a lyre or using a staff percussively.

As interesting as the historical question is, it leads naturally to the question, "How can we perform these today?" Actors, workshop participants, and several other directors have joined me in developing meaningful conventions for contemporary production of the ancient plays. Our values have been to adhere to the original written text while preparing dramatic forms that can be produced in many theatrical contexts. The process has been exciting and the product has been profound, mysterious, and strangely moving. We feel as if the old stories are suddenly new. Nothing has been lost. Much has been gained.

The text selected for the first production of this musical is the *King James Version*. It is perhaps the most poetic of the available English versions. It also has the advantage of reminding the hearer immediately that this is an ancient play. The script you are viewing is precisely as written in the *KJV* with the single exceptions of a few punctuation and capitalization changes to accommodate the assignment of speeches to narrators and characters. You'll quickly notice the archaic spellings and grammar. It is possible that these plays will play better theatrically if the narrative lines are at least sometimes changed to present tense (as in Young's *Literral* [sic] Translation from the nineteenth century), but I have chosen, for the sake of this production script, to remain faithful to the *KJV*. Individual producers may wish to use present tense or make other changes. I felt that it was important, as a starting point, to use a single, existing published text.

Many of the plays in this musical are introduced by a transition song or chant. These lines are taken from within the text of the story that follows.

When we started this process, I believed that we were about to begin a journey that would change our lives and perhaps change the way both the Bible and the arts are understood in synagogues, churches and culture at large. I believe this now more than ever. I invite you into the adventure. This collection is just the beginning. Work on this yourself – move one of these plays from the page – restore it to the stage. You'll see.

Jeff Barker, Orange City, Iowa

The Order

Prologue (*Genesis 2:4-15*)

Act I

Leaving Home (*Genesis 2:16 – 3:24*)

Out of the Water (*Exodus 1:8-2:10*)

The Pillars of Samson (*Judges 16:1-30*)

The Burning Fiery Furnace (*Daniel 3:1-30*)

Jephthah's Daughter (*Judges 11:30-40*)

Intermission

Act II

The Battle Song of Deborah (*Judges 4:1-2a;5:2-31*)

The Broken Heart of David (*Psalms 51:15-17; 2 Samuel 11:1-12:24*)

Solomon and the Harlots (*1 Kings 3:5-4:1*)

Sarah Laughs (*Genesis 22:8b; 18:1-15*)

The Binding of Isaac (*Genesis 22:1-18a*)

Benediction (*Genesis 22:17-18a*)

## Cast of Characters

*Minimum of 6 women, 6 men, and one boy*

*All cast members must have strong singing voices. At least 3 males have significant solo/harmony singing tasks and at least 3 females have significant solo/harmony singing tasks.*

Three actors represent CANTORS or worship leaders. These three actors put on a special garment of some kind to represent their special status. This “ceremonial robing of the CANTORS” takes place in full view of the audience at the start of the evening’s enactments. The removal of the robes happens during the final choral song. Lines designated CANTORS may be taken by all of these three or one of them. The three CANTORS also play THE LORD GOD; usually these lines are sung. The CANTORS are, primarily, singing roles. Two CANTORS are male, and one is female.

The word CHORUS is used to designate each plot’s central narrator or storyteller. We chose the word “chorus” as reminiscent of the role taken by the chorus in ancient plays and also in the way that Shakespeare sometimes designates a narrator as “chorus.” We did this to remind all of us that these are not stories, but they are plays, part of a theatrical tradition rather than storytelling tradition. Lines designated CHORUS are taken by a single narrator (a new one for each of the ten plays), but if you wish, the chorus lines may be assigned to a group of actors with the employment of choral speech. The original actor’s names are used to designate which ensemble member is taking a narrative line. This same designation of original actor’s names is used in other places to help producers know one way to solve doubling challenges.

Listed below are all the roles (listed by actor type; lower-case indicates non-speaking roles). Doubling is appropriate.

Leaving Home: (CANTORS, plus 2M, 1F, CHORUS, others as available; TOTAL 7+)

Males: ADAM, SERPENT

Females: EVE

Either: THE LORD GOD (3), CHORUS, animals, Cherabims (2)

Out of the Water: (CANTORS, plus 2M, 5F, CHORUS, Maidens as available; TOTAL 12+)

Males: PHAROAH, Man of Levi, possibly Moses (3 year old child)

Females: SHIPHRAH, Puah, Woman of Levi (singing), SISTER,

PHAROAH’S DAUGHTER

Either: CHORUS, Maidens (2)

The Pillars of Samson: (CANTORS, 1M, 2F, 5E, others as available; TOTAL 11+ not including Child)

Males: SAMSON (singer)

Females: HARLOT, DELILAH

Either: CHORUS, LORD OF THE PHILISTINES, GAZITE, PERSON ONE, PERSON TWO, Lad (Child?), (Philistines and Gazites as available)



The Burning Fiery Furnace: (CANTORS, 3M, 6E and others as available, Child;  
TOTAL 12, not including Child)

Males: SHADRACH, MESHACH, ABEDNIGO, Fourth Man (child?)

Either: CHORUS, NEBUCHADNEZZAR, HERALD, CHALDEAN,

Most Mighty Men (2)

Jephthah's Daughter: (CANTORS, 1M, 4F, 1E, others as available; TOTAL 9+)

Males: JEPHTHAH (singer)

Females: DAUGHTER, Companions (several dancers)

Either: CHORUS, Children of Ammon (as available)

The Battle Song of Deborah: (CANTORS, 3M, 2F, 3E, others as available; TOTAL 11+)

Males: BARAK, SISERA, MOTHER OF SISERA

Females: DEBORAH, JAEL

Either: CHORUS, WISE LADIES (2), Various soldiers and  
citizens to effect the story of the battle

The Broken Heart of David: (CANTORS, 3M, 1F, 4E; TOTAL 11)

Males: DAVID, URIAH, NATHAN

Female: BATHSHEBA

Either: THE LORD GOD, CHORUS, SERVANT, MESSENGER, JOAB. Barber

Solomon and the Harlots: (CANTORS, 1M, 2F, 3E, others as available; TOTAL 9+)

Males: SOLOMON (singer)

Females: FIRST HARLOT, SECOND HARLOT

Either: THE LORD, CHORUS, King's Servant, Swordsman,  
(Other Servants as available)

Sarah Laughs: (CANTORS, 1M, 1F, 1E; TOTAL 6)

Male: ABRAHAM

Female: SARAH

Either: THREE MEN (CANTORS), CHORUS

The Binding of Isaac: (CANTORS, 2M, 2E, A CHILD; TOTAL 7 not including CHILD)

Males: ABRAHAM, ISAAC

Either: GOD (CANTORS), CHORUS, First Young Man, Second Young Man,  
A CHILD (Angel of the Lord)

Solos:

Males: CANTOR, CANTOR, SISERA, MOTHER OF SISERA,  
SAMSON, BARAK, JEPHTHAH, ELISHA, SOLOMON

Females: CANTOR, DEBORAH, JAEL, Woman of Levi

Either: WISE LADIES (2)

## The 14 songs of “And God Said”

The text is the Bible. The text becomes song in the following ways:

1. The CANTORS sing (or lead the cast or even the audience in singing) worship songs which serve as transitions between the stories. The text of these songs is usually taken directly from the story which is about to be enacted. This category of song includes:

*“These Are the Generations” (Prologue)*  
*“And She Called His Name Moses”*  
*“Samson’s Song”*  
*“What Man is He”*  
*“O Lord, Open Thou My Lips”*  
*“For Who is Able to Judge”*  
*“Abraham’s Song”*  
*“All the Nations of the Earth” (Benediction)*

2. Whenever God speaks, these sections are sung by the CANTORS.

*“Leaving Home”*  
*“The Broken Heart of David”*  
*“Solomon and the Harlots”*  
*“Sarah Laughs”*  
*“The Binding of Isaac”*

3. One of the stories we selected is a famous battle song (Judges 5: 2-31), and Ron has set the entire original text to music, using seven singers.

*“The Battle Song of Deborah”*

## Casting Notes for Singers

“And God Said” can be performed with an ensemble cast of 12 singer/actors (6 males, 6 females), and one small boy. Or you may use many more performers if you wish.

Here are the solo voice requirements.

**MEZZO CANTOR:** solo-quality singer with the personalities and leadership skills to serve as worship-leader / solist / inspirer for audience participation singing, middle-range female voice.

**TENOR CANTOR:** solo-quality singer with the personalities and leadership skills to serve as worship-leader / solist / inspirer for audience participation singing, high male voice. Strong high range is important. In a perfect world, full voice up to an A-natural. If falsetto, then it has to be muscular and strong; chords should not be transposed or re-voiced in these sections.

**BARITONE CANTOR:** solo-quality singer with the personalities and leadership skills to serve as worship-leader / solist / inspirer for audience participation singing, medium male voice (and all three of the above play some hand percussion, although one of them plays more than the other two).

**WOMAN OF LEVI (Moses’ Mother)** needs to croon a lullaby – it’s gentle, wordless, and goes from G above middle C up to the F a seventh above that.

**DEBORAH:** an athletic, celebratory female voice, percussive and loud, middle C up to the D a ninth above that.

**BARAK:** bari-tenor, must be able to bark out patter-text at a fast clip. High note is the E above middle C. Low note is the C a tenth below that high note. Soldierly. Dragoon-ish. Cocky. Proud.

**JAEL:** seductive vocal quality. Same high D as Deborah, but needs to go down to an A-natural below middle C. Sexy, prancing, bragging, happy.

**SISERA:** basso. high note is the D below middle C. Low note is F below the bass-clef staff. Think “Old man river” for the sound quality.

**MOTHER:** man singing falsetto, from Eb to Eb, one octave “monty python” moment.

**SOLOMON:** male, earnest, warm solo voice.

There are small solo vocal moments for SAMSON and JEPHTHAH. The music is not range-y, and is drawn from previously-performed ensemble material, but whoever is given one of those three roles needs to be comfortable singing alone.

**The Score of “And God Said”**

Full orchestration and individual parts are available for:

Flute

Oboe 1

Oboe 2

Clarinet

Trumpet

Violin

Bassoon

Horn

Trombone

Cello

Percussion (various)

Harp

Bass

Synth 1

Synth 2

Place

Ancient Israel. And here in the theatre.

Time

Ancient times. And now.

*for Tom,  
carrier of dreams*

And God Said

Act I

---

AT RISE: a neutral space that can become many spaces. Levels or simple stools are necessary to provide a great variety of sitting and lying down spaces. The stage is empty of actors as the play begins.

The ensemble of actors wear a base garment of some kind over which large pieces of fabric can be added to become dresses, skirts, robes, sashes, headwear, belts, etc.

Most props are mimed. Sometimes pieces of fabric or sticks are used to evoke the presence of a river, a baby, or...

01. Prologue (*Genesis 2:4-5*)

(A Shofar begins the MUSIC. With MUSIC continuing under, a voice is heard.)

A CHILD

(unseen)

These are the generations of the heavens and of the earth when they were created—  
—in the day that the LORD God made the earth and the heavens, And every plant of the field before it was in the earth, and every herb of the field before it grew: for the LORD God had not caused it to rain upon the earth, and there was not a man to till the ground.

02. Ritual (*Genesis 2:6-15*)

ALL

(singing while entering from the house and backstage)

THESE ARE THE GENERATIONS OF THE HEAVENS  
AND OF THE EARTH  
WHEN THEY WERE CREATED—

(ALL sit facing the audience.)

—IN THE DAY THAT THE LORD GOD MADE THE EARTH AND THE HEAVENS,  
AND EVERY PLANT OF THE FIELD BEFORE IT WAS IN THE EARTH,  
AND EVERY HERB OF THE FIELD BEFORE IT GREW:  
FOR THE LORD GOD HAD NOT CAUSED IT TO RAIN UPON THE EARTH,  
AND THERE WAS NOT A MAN  
TO TILL THE GROUND.

(MUSIC changes.)

BARITONE CANTOR

But there went up a mist from the earth, and watered the whole face of the ground.

MEZZO CANTOR

And the LORD God formed man of the dust of the ground,

TENOR CANTOR

and breathed into his nostrils the breath of life.

ALL CHORUS

And man became a living soul.

(During this Music section three robes fly in. The CANTORS put on these robes assisted by other actors. Then the CANTORS individually hand out fabric pieces to the rest of CAST. Each individual will use this fabric piece as an accessory to their costume to create “costumes” for the characters that they play. After giving them their fabrics they make sure to connect to each ACTOR physically – either with a hug or other touch.)

BARITONE CANTOR

And the LORD God planted a garden eastward in Eden.

JILL

(stands)

And there he put the man whom he had formed.

MEZZO CANTOR

And out of the ground made the LORD God to grow every tree that is pleasant to the sight, and good for food.

CRYSTAL

(stands)

The tree of life also in the midst of the garden,

JORDAN

(stands)

and the tree of knowledge of good and evil.

TENOR CANTOR

And a river went out of Eden to water the garden; and from thence it was parted, and became into four heads.

(indicating a vertical location on stage)

The name of the first is...

ALL

...Pison:



KELCEE

(stands)  
that is it which compasseth the whole land of Havilah,

BEN

(stands)  
where there is gold; And the gold of that land is good:

RUPERT

(stands)  
there is bdellium and the onyx stone.

BARITONE CANTOR

(indicating a different vertical place onstage)  
And the name of the second river is...

ALL

...Gihon:

SHADI

(stands)  
the same is it that compasseth the whole land of Ethiopia.

MEZZO CANTOR

(indicating a different vertical place onstage)  
And the name of the third river is...

ALL

....Hiddekel:

LOIS

(stands)  
that is it which goeth toward the east of Assyria.

ALL CANTORS

(indicating a final vertical place on stage)  
And the fourth river is...

ALL

...Euphrates.

(MUSIC changes as CHORUS: HEIDI stands and receives a canvas shoulder bag or satchel from one of the CANTORS. This satchel, or one like it, will be worn by each of the narrators. Out of this bag will come a key prop for each of the

plays. This is a simply device to help us note who each of the central narrators are.

ALL OTHERS rejoice in celebration of the beginning of this first story. One actor is taken by the CHORUS: HEIDI to portray ADAM.)

CHORUS: HEIDI

And the LORD God took the man,

(ADAM lies on the ground as the CANTORS move upstage.)

CHORUS: HEIDI (Continued)

and put him into the garden of Eden to dress it and to keep it.

03. Leaving Home (Genesis 2: 16 - 3: 24)

CHORUS: HEIDI

And the LORD God commanded the man, saying.

CANTORS: THE LORD GOD

(singing)

OF EVERY TREE OF THE GARDEN THOU MAYEST FREELY EAT:  
BUT OF THE TREE OF THE KNOWLEDGE OF GOOD AND EVIL,  
THOU SHALT NOT EAT OF IT:  
FOR IN THE DAY THAT THOU EATEST THEREOF  
THOU SHALT SURELY DIE.

CHORUS: HEIDI

And the LORD God said.

CANTORS: THE LORD GOD

(singing)

IT IS NOT GOOD THAT THE MAN SHOULD BE ALONE;  
I WILL MAKE HIM AN HELP MEET FOR HIM.

(As CANTORS breathe life into ANIMALS, they come to life – a COW, a DOG, and a MONKEY.)

CHORUS: HEIDI

And out of the ground the LORD God formed every beast of the field, and every fowl of the air;

(ADAM mimes naming the animals and mimics their movements trying to figure out what/who he is and with what/who he belongs.)

CHORUS: HEIDI (Continued)

and brought them unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof. And Adam gave names to all cattle, and to the fowl of the air, and to every beast of the field; but for Adam there was not found an help meet for him. And the LORD God caused a deep sleep to fall upon Adam,

(ADAM sleeps. The CANTORS cover him with a white cloth with a hole in it.)

CHORUS: HEIDI (Continued)

and he slept:

(Through the hole in the cloth The CANTORS pull out a heart, intestines, and finally a rib out of the satchel in front of ADAM.)

CHORUS: HEIDI (Continued)

and he took one of his ribs, and closed up the flesh instead thereof;

(CANTORS toss the rib onto a piece of fabric, and raise it like a blanket. When they drop the blanket, there is EVE as if by magic, holding the rib.)

CHORUS: HEIDI (Continued)

And the rib, which the LORD God had taken from man, made he a woman,

(DOG comes by EVE who gives the DOG the rib bone. The DOG is delighted but CHORUS: HEIDI takes it from DOG and puts it back in satchel.)

CHORUS: HEIDI (Continued)

and brought her unto the man.

(CANTORS reveal EVE to ADAM and they visually exam each other realizing their similarity. Then ADAM touches EVE's rib and EVE does likewise to ADAM.)

CHORUS: HEIDI (Continued)

And Adam said.

ADAM

This is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man.

CHORUS: HEIDI

Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh.

(ADAM and EVE play and then freeze in a tableau.)

## CHORUS: HEIDI (Continued)

And they were both naked, the man and his wife, and were not ashamed.

(Music as SERPENT enters. He is wearing a fabric piece. So is CHORUS, and those playing animals. Only ADAM and EVE are not yet wearing any added fabric over their base costumes.)

## CHORUS: HEIDI (Continued)

Now the serpent was more subtil than any beast of the field which the LORD God had made. And he said unto the woman.

## SERPENT

Yea, hath God said, Ye shall not eat of every tree of the garden?

## CHORUS: HEIDI

And the woman said unto the serpent.

(HEIDI takes two apples from her satchel, and moves upstage, holding out her arms to become the crooked branches of a tree with an apple in each hand. Music change as EVE says...)

## EVE

We may eat of the fruit of the trees of the garden. But of the fruit of the tree which is in the midst of the garden, God hath said.

(CANTORS sing the words of the LORD.)

## CANTORS

(singing)

YE SHALL NOT EAT OF IT,  
NEITHER SHALL YE TOUCH IT,  
LEST YE DIE.

## CHORUS: HEIDI

And the serpent said unto the woman.

(MUSIC change as....)

## SERPENT

(taking the fruit from CHORUS: HEIDI playing the tree.)

Ye shall not surely die: For God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil.

(SERPENT eats it, sickens and dies. EVE is concerned and investigates. SERPENT suddenly awakens, laughs, and takes another bite of the apple. EVE is amused.)

CHORUS: HEIDI

And when the woman saw that the tree was good for food,

(EVE takes fruit from CHORUS: HEIDI.)

CHORUS: HEIDI (Continued)

and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof,

(EVE eats the fruit.)

CHORUS: HEIDI (Continued)

and did eat,

(At the SERPENT'S prompting, EVE gives the fruit to ADAM.)

CHORUS: HEIDI (Continued)

and gave also unto her husband with her;

(ADAM takes a bite.)

CHORUS: HEIDI (Continued)

and he did eat. And the eyes of them both were opened, and they knew that they were naked;

(ADAM and EVE get ragged cloths representing leaves from CHORUS: HEIDI and wrap these around themselves.)

CHORUS: HEIDI (Continued)

and they sewed fig leaves together, and made themselves aprons.

(Freeze.)

And they heard the voice of the LORD God walking in the garden in the cool of the day:

(MUSIC change.)

CHORUS: HEIDI (Continued)

and Adam and his wife hid themselves from the presence of the LORD God amongst the trees of the garden. And the LORD God called unto Adam, and said unto him.

(Cymbal.)

CANTORS: THE LORD GOD

(singing)  
WHERE ART THOU?

CHORUS: HEIDI

And he said.

ADAM

I heard thy voice in the garden, and I was afraid, because I was naked; and I hid myself.

CHORUS: HEIDI

And he said.

(Cymbal.)

CANTORS: THE LORD GOD

(singing)  
WHO TOLD THEE THAT THOU WAST NAKED?  
HAST THOU EATEN OF THE TREE,  
WHEREOF I COMMANDED THEE THAT THOU SHOULDEST NOT EAT?

CHORUS: HEIDI

And the man said.

ADAM

The woman whom thou gavest to be with me, she gave me of the tree, and I did eat.

CHORUS: HEIDI

And the LORD God said unto the woman.

CANTORS: THE LORD GOD

(singing)  
WHAT IS THIS THAT THOU HAST DONE?

CHORUS: HEIDI

And the woman said.

WOMAN

The serpent beguiled me, and I did eat.

CHORUS: HEIDI

And the LORD God said unto the serpent.

CANTORS: THE LORD GOD

(in a triad configuration of MEZZO CANTOR sitting, TENOR CANTOR kneeling, BARITONE CANTOR standing as all singing to SERPENT)  
BECAUSE THOU HAST DONE THIS,

THOU ART CURSED ABOVE ALL CATTLE,  
 AND ABOVE EVERY BEAST OF THE FIELD;  
 UPON THY BELLY SHALT THOU GO,  
 AND DUST SHALT THOU EAT  
 ALL THE DAYS OF THY LIFE:  
 AND I WILL PUT ENMITY BETWEEN THEE AND THE WOMAN,  
 AND BETWEEN THY SEED AND HER SEED;

(SERPENT falls down onto ground.)

CANTORS: THE LORD GOD (Continued)  
 IT SHALL BRUISE THY HEAD,  
 AND THOU SHALT BRUISE HIS HEEL.

CHORUS: HEIDI  
 Unto the woman he said.

(Cymbal.)

CANTORS: THE LORD GOD  
 (singing to EVE)  
 I WILL GREATLY MULTIPLY THY SORROW AND THY CONCEPTION;  
 IN SORROW THOU SHALT BRING FORTH CHILDREN;  
 AND THY DESIRE SHALL BE TO THY HUSBAND,  
 AND HE SHALL RULE OVER THEE.

CHORUS: HEIDI  
 And unto Adam he said.

CANTORS: THE LORD GOD  
 (changing their positions, CANTORS sing to ADAM)  
 BECAUSE THOU HAST HEARKENED UNTO THE VOICE OF THY WIFE,  
 AND HAST EATEN OF THE TREE,  
 OF WHICH I COMMANDED THEE, SAYING,  
 THOU SHALT NOT EAT OF IT:  
 CURSED IS THE GROUND FOR THY SAKE;  
 IN SORROW SHALT THOU EAT OF IT  
 ALL THE DAYS OF THY LIFE;

(ADAM crosses to EVE to console her.)

CANTORS: THE LORD GOD (Continued)  
 THORNS ALSO AND THISTLES SHALL IT BRING FORTH TO THEE;  
 AND THOU SHALT EAT THE HERB OF THE FIELD;  
 IN THE SWEAT OF THY FACE SHALT THOU EAT BREAD,  
 TILL THOU RETURN UNTO THE GROUND;

FOR OUT OF IT WAST THOU TAKEN:  
FOR DUST THOU ART,  
AND UNTO DUST SHALT THOU RETURN.

(OBOE solo as ADAM and EVE discover the foretold desire in the form of their first kiss.)

CHORUS: HEIDI

And Adam called his wife's name.

ADAM

Eve.

CHORUS: HEIDI

Because she was the mother of all living.

(CHORUS: HEIDI gets a fabric piece to represent skins from the CANTORS and gives them to ADAM and EVE. Under the fabric skins were pieces of red fabric that the CANTORS are left holding. These represent the first death. CANTORS "wash" this fabric blood from their hands.)

CHORUS: HEIDI (Continued)

Unto Adam also and to his wife did the LORD God make coats of skins, and clothed them. And the LORD God said.

(ADAM and EVE clothe themselves with the fabrics. CHERIBUM enter with fabric pieces covering their heads and arms and slowly cross upstage and to center. They are a mysterious, somber and almost frightening spectacle.)

CANTORS: THE LORD GOD

(singing)

BEHOLD,  
THE MAN IS BECOME AS ONE OF US,  
TO KNOW GOOD AND EVIL:  
AND NOW,  
LEST HE PUT FORTH HIS HAND,  
AND TAKE ALSO OF THE TREE OF LIFE,  
AND EAT,  
AND LIVE FOR EVER:

(ADAM, EVE and DOG are heading offstage as CHERIBUMS cross to center.)

CHORUS: HEIDI

Therefore the LORD God sent him forth from the garden of Eden, to till the ground from whence he was taken. So he drove out the man;



CHORUS: HEIDI (Continued)  
and he placed at the east of the garden of Eden Cherubims,

(ADAM, EVE, and DOG freeze, looking over their shoulders at paradise and clinging to each other.)

CHORUS: HEIDI (Continued)  
and a flaming sword which turned every way, to keep the way of the tree of life.

(As the OBOE tries three times to reach a resolution, the CHERIBUM each move one arm in unison to point ADAM and EVE out of the garden.)

04. Transition (*Exodus 2: 10b*)

(CANTORS move downstage to lead the audience in song as ALL OTHERS gathers upstage behind the CANTORS to help prompt the audience in three groups.)

BARITONE CANTOR  
(repeated until house right section of audience has securely joined in)  
AND SHE CALLED HIS NAME MOSES,  
AND SHE CALLED HIS NAME MOSES...

TENOR CANTOR  
(repeated until middle section of audience has securely joined in)  
AND SHE SAID,  
AND SHE SAID...

BARITONE CANTOR  
AND SHE CALLED HIS NAME MOSES,

TENOR CANTOR  
AND SHE SAID,

BARITONE CANTOR  
AND SHE CALLED HIS NAME MOSES,

TENOR CANTOR  
AND SHE SAID,

BARITONE CANTOR  
AND SHE CALLED HIS NAME MOSES,

TENOR CANTOR

AND SHE SAID,

MEZZO CANTOR

(repeated until house left section of audience has securely joined in)  
 BECAUSE I DREW HIM OUT OF THE WATER.  
 BECAUSE I DREW HIM OUT OF THE WATER...

BARITONE CANTOR

AND SHE CALLED HIS NAME MOSES,

TENOR CANTOR

AND SHE SAID,

MEZZO CANTOR

BECAUSE I DREW HIM OUT OF THE WATER.

BARITONE CANTOR

AND SHE CALLED HIS NAME MOSES,

TENOR CANTOR

AND SHE SAID,

MEZZO CANTOR

BECAUSE I DREW HIM OUT OF THE WATER.

(Key change)

BARITONE CANTOR

AND SHE CALLED HIS NAME MOSES,

TENOR CANTOR

AND SHE SAID,

MEZZO CANTOR

BECAUSE I DREW HIM OUT OF THE WATER.

BARITONE CANTOR

AND SHE CALLED HIS NAME MOSES,

TENOR CANTOR

AND SHE SAID,

MEZZO CANTOR

BECAUSE I DREW HIM OUT OF THE WATER.

(Key change.)

BARITONE CANTOR  
AND SHE CALLED HIS NAME MOSES,

TENOR CANTOR  
AND SHE SAID,

MEZZO CANTOR  
BECAUSE I DREW HIM OUT OF THE WATER.  
BECAUSE I DREW HIM OUT OF THE WATER

BARITONE CANTOR  
AND SHE CALLED HIS NAME MOSES,

TENOR CANTOR  
AND SHE SAID

BARITONE CANTOR  
AND SHE CALLED HIS NAME MOSES,

MEZZO CANTOR  
BECAUSE I DREW HIM OUT OF THE WATER.

BARITONE CANTOR  
AND SHE CALLED HIS NAME MOSES,

MEZZO CANTOR  
BECAUSE I DREW HIM OUT OF THE WATER.

BARITONE CANTOR  
AND SHE CALLED HIS NAME MOSES,

MEZZO CANTOR  
BECAUSE I DREW HIM OUT OF THE WATER.

BARITONE CANTOR  
AND SHE CALLED HIS NAME MOSES,

TENOR CANTOR  
AND SHE SAID  
AND SHE SAID  
AND SHE SAID

MEZZO CANTOR  
BECAUSE I DREW HIM OUT OF THE WATER

ALL CANTORS

AND SHE CALLED HIS NAME MOSES!

05. \_\_\_\_\_ Out of the Water (Exodus 1:8 – 2: 10)

(LIGHT change. CANTORS move to stations at three points around the stage.  
CHORUS: SHADI has now gotten the satchel and is prepared to tell this story.  
PHAROAH is lounging on the set. SERVANTS and DAUGHTER bow around him.)

CHORUS: SHADI

Now there arose up a new king over Egypt, which knew not Joseph. And he said unto his people.

(Bells.)

PHAROAH

(to servants)

Behold, the people of the children of Israel are more and mightier than we. Come on, let us deal wisely with them; lest they multiply, and it come to pass, that, when there falleth out any war, they join also unto our enemies and fight against us and so get them up out of the land.

(SERVANTS and PHAROAH'S DAUGHTER exit.)

CHORUS: SHADI

Therefore they did set over them taskmasters to afflict them with their burdens. And they built for Pharaoh treasure cities,

(JORDAN enters to enact in a succession of freezes the afflicting.)

CHORUS: SHADI (Continued)

Pithom and Raamses. But the more they afflicted them,  
(JILL enters to represent the multiplying and begins to enact in freezes the afflicting.)

CHORUS: SHADI (Continued)

the more they multiplied and grew. And they were grieved because of the children of Israel. And the Egyptians made the children of Israel serve with rigour: and they made their lives bitter with hard bondage, in mortar and brick, and in all manner of service in the field: all their service, wherein they made them serve, was with rigour.

(MIDWIVES wear fabric as shawls, covering most of their faces. They enter and cross to PHAROAH.)

CHORUS: SHADI (Continued)

And the king of Egypt spake to the Hebrew midwives, of which the name of the one was Shiphrah and name of the other Puah: and he said.

(Bells.)

PHAROAH

When ye do the office of a midwife to the Hebrew women, and see them upon the stools; if it be a son, then ye shall kill him: but if it be a daughter, then she shall live.

(In a series of freezes, MIDWIVES mime passing a newborn baby and hiding it away.)

CHORUS: SHADI

But the midwives feared God, and did not as the king of Egypt commanded them, but saved the men children alive. And the king of Egypt called the midwives, and said unto them.

(Bells. The MIDWIVES kneel before PHAROAH who comes at them, grabbing them with threatening violence.)

PHAROAH

Why have ye done this thing, and have saved the men children alive?

CHORUS: SHADI

And the midwives said unto Pharaoh.

SHIPHRAH

(this is one of the two MIDWIVES)

Because the Hebrew women are not as the Egyptian women; for they are lively and are delivered ere the midwives come in unto them.

(PHAROAH looks questioningly at PUAH, who nods in vigorous support. He lets them go. They start off and freeze.)

CHORUS: SHADI

Therefore God dealt well with the midwives; and the people multiplied and waxed very mighty.

(MIDWIVES cross to front of stage to watch the rest of the story.)

CHORUS: SHADI (Continued)

And it came to pass because the midwives feared God, that he made them houses. And Pharaoh charged all his people, saying.

(Bells.)

PHAROAH

Every son that is born ye shall cast into the river, and every daughter ye shall save alive.

(PHAROAH exits. MAN OF LEVI and WOMAN OF LEVI enter. WOMAN OF LEVI is carrying pieces of fabric wrapped around each other to represent a baby.)

CHORUS: SHADI

And there went a man of the house of Levi, and took to wife a daughter of Levi. And the woman conceived, and bare a son: and when she saw him that he was a goodly child, she hid him three months. And when she could not longer hide him, she took for him an ark of bulrushes, and daubed it with slime and with pitch, and put the child therein;

(TWO CANTORS make a river onstage using a very long fabric piece. (MUSIC establishes river scene as WOMAN OF LEVI and SISTER take baby to the river fabric. CHORUS: SHADI supports the baby by placing his hand under the “water” as the CANTORS wave the fabric to make the river.)

CHORUS: SHADI (Continued)

and she laid it in the flags by the river’s brink.

(WOMAN OF LEVI exits. SISTER stays.)

CHORUS: SHADI (Continued)

And his sister stood afar off, to wit what would be done to him.

(PHAROAH’S DAUGHTER enters with a MAID.)

CHORUS: SHADI (Continued)

And the daughter of Pharaoh came down to wash herself at the river; and her maidens walked along by the river’s side; and when she saw the ark among the flags,  
(PHAROAH’S DAUGHTER sends MAID to swim out into the river. The fabric rises to indicate the depth of the water as the MAID swims to the baby. MAID retrieves baby and the CANTORS withdraw the cloth and go to sit at CANTOR stations.)

CHORUS: SHADI (Continued)

she sent her maid to fetch it. And when she had opened it, she saw the child: and behold, the babe wept.

(PHAROAH’S DAUGHTER shushes the baby, and her heart is stolen away.)

CHORUS: SHADI (Continued)

And she had compassion on him and said.

PHAROAH’S DAUGHTER

This is one of the Hebrews’ children.

CHORUS: SHADI

Then said his sister to Pharaoh's daughter.

SISTER

(crossing to PHARAOH'S DAUGHTER)

Shall I go and call to thee a nurse of the Hebrew women, that she may nurse the child for thee?

CHORUS: SHADI

And Pharaoh's daughter said to her.

PHARAOH'S DAUGHTER

Go.

CHORUS: SHADI

And the maid went and called the child's mother.

(SISTER crosses to WOMAN OF LEVI and they return to PHARAOH'S DAUGHTER.)

CHORUS: SHADI

And Pharaoh's daughter said unto her.

PHARAOH'S DAUGHTER

Take this child away, and nurse it for me, and I will give thee they wages.

(PHARAOH'S DAUGHTER and MAID exit as WOMAN OF LEVI and SISTER take baby and cross to MAN OF LEVI. There is a reunion of great wonder and joy. Then WOMAN OF LEVI moves aside to nurse the baby as the child's father and sister kneel to pray upstage.)

CHORUS: SHADI

And the woman took the child, and nursed it.

(MAN OF LEVI and SISTER exit and WOMAN OF LEVI crooning, sings a wordless LULLABYE to the child while miming breastfeeding it under a fabric piece. Near the end of the lullaby she exits and enters again with LAD.)

CHORUS: SHADI (Continued)

And the child grew, and she brought him unto Pharaoh's daughter,

(PHARAOH'S DAUGHTER enters. WOMAN OF LEVI and LAD cross to PHARAOH'S DAUGHTER and kneel to her.)

CHORUS: SHADI (Continued)

and he became her son. And she called his name

PHAROAH'S DAUGHTER

Moses

CHORUS: SHADI

and she said,

(LAD rises and crosses to PHAROAH'S DAUGHTER.)

PHAROAH'S DAUGHTER

(to WOMAN OF LEVI)

Because I drew him out of the water.

(PHAROAH'S DAUGHTER and LAD begin to exit, LAD looks back at WOMAN OF LEVI, and then up at PHAROAH'S DAUGHTER, and then THEY freeze. WOMAN OF LEVI is frozen center, still kneeling in grief as CANTORS begin to sing.)

06. Transition (*Judges 16: 28b*)

BARITONE CANTOR

(crossing to WOMAN OF LEVI touching her in comfort, although she is still frozen)

O LORD GOD,  
REMEMBER ME, I PRAY THEE,  
AND STRENGTHEN ME, I PRAY THEE,  
ONLY THIS ONCE, O GOD  
O LORD GOD,  
REMEMBER ME, I PRAY THEE,  
AND STRENGTHEN ME, I PRAY THEE,  
ONLY THIS ONCE, O GOD

(WOMAN OF LEVI exits. MEZZO CANTOR crosses to PHAROAH'S DAUGHTER and LAD and touches them and they exit.)

BARITONE CANTOR

O LORD GOD,  
REMEMBER ME, I PRAY THEE,  
AND STRENGTHEN ME, I PRAY THEE,  
ONLY THIS ONCE, O GOD

MEZZO CANTOR

O LORD GOD,  
REMEMBER ME, I PRAY THEE,  
AND STRENGTHEN ME, I PRAY THEE,  
ONLY THIS ONCE, O GOD

BARITONE CANTOR

O LORD GOD,



REMEMBER ME,  
I PRAY THEE,  
AND STRENGTHEN ME,  
I PRAY THEE,  
ONLY THIS ONCE,  
O GOD

MEZZO CANTOR  
O LORD GOD,  
REMEMBER ME,  
I PRAY THEE,  
AND STRENGTHEN ME,  
I PRAY THEE,  
ONLY THIS ONCE,  
O GOD

TENOR CANTOR  
O LORD GOD,  
REMEMBER ME,  
I PRAY THEE,  
AND STRENGTHEN ME,  
I PRAY THEE,  
ONLY THIS ONCE,  
O GOD

(CANTORS move to center stage where they form a triangle with their backs to each other. Each is looking in a different place in the audience with their head facing a different plane than their body.)

TENOR CANTOR  
ONLY THIS ONCE, O GOD

BARITONE CANTOR  
ONLY THIS ONCE, O GOD

07. \_\_\_\_\_ The Pillars of Samson (*Judges 16: 1-30*)

(HARLOT is sitting onstage as SAMSON enters and crosses to her.)

CHORUS: CRYSTAL  
Then went Samson to Gaza, and saw there an harlot, and went in unto her.

(SAMSON falls down into HARLOT'S bed; he's drunk.)

CHORUS: CRYSTAL (Continued)  
And it was told the Gazites, saying.

(GAZITES: BEN and LOIS enter and cross to HARLOT.)

HARLOT  
Samson is come hither.

(GAZITES cross to near SAMSON and lay down.)

CHORUS: CRYSTAL  
And they compassed him in, and laid wait for him all night in the gate of the city, and were quiet all the night, saying.

GAZITES: LOIS and BEN

In the morning, when it is day, we shall kill him.

(GAZITES lie down to sleep.)

CHORUS: CRYSTAL

And Samson lay till midnight, and arose at midnight,

(SAMSON stands and goes upstage with his back to us and relieves himself.  
*NOTE: some respecters of the ancient story may be troubled by this bit of business. It's not intended to be gratuitous – but it is intended to reveal SAMSON'S dissipated lifestyle. And the gesture is fairly common in Hebrew – note the translation for “men” in several KJV passages is “those who pisseth against the wall.” In any event, if it doesn't work for certain production circumstances, directors must feel free, as with all the blocking suggestions in this play, to replace the business with something more appropriate.)*

CHORUS: CRYSTAL (Continued)

and took the doors of the gate of the city,

(SAMSON mimes picking up the gate, posts, bar, etc. and carrying them away.)

CHORUS: CRYSTAL (Continued)

and the two posts, and went away with them, bar and all, and put them upon his shoulders, and carried them up to the top of an hill that is before Hebron.

(A rooster crow is heard, which awakens the GAZITES. They notice SAMSON, who makes a mock threatening gesture at them, scaring them away. The GAZITIES run off, and DELILIAH enters.)

CHORUS: CRYSTAL (Continued)

And it came to pass afterward, that he loved a woman in the valley of Sorek, whose name was Delilah.

(SAMSON sees DELILAH who entices SAMSON to lie down and sleep. Once SAMSON is asleep, DELILAH gets up and meets some PHILISTINES who enter.)

CHORUS: CRYSTAL (Continued)

And the lords of the Philistines came up unto her, and said unto her.

LORD OF THE PHILISTINES: RUPERT

Entice him, and see wherein his great strength lieth, and by what means we may prevail against him, that we may bind him to afflict him; and we will give thee every one of us eleven hundred pieces of silver.

(THE LORD OF THE PHILISTINES exits, and THE PHILISTINES hide upstage. DELILAH lies down again with SAMSON.)

CHORUS: CRYSTAL

And Delilah said to Samson.

DELILAH

Tell me, I pray thee, wherein thy great strength lieth, and wherewith thou mightest be bound to afflict thee.

CHORUS: CRYSTAL

And Samson said unto her.

SAMSON

If they bind me with seven green withs that were never dried, then shall I be weak, and be as another man.

(SAMSON draws her back into embrace, and they go back to sleep. DELILAH sneaks away, THE LORD OF THE PHILISTINES brings seven green withs to Delilah.)

CHORUS: CRYSTAL

Then the lords of the Philistines brought up to her seven green withs which had not been dried, and she bound him with them.

(DELILAH binds the sleeping SAMSON, and then gets back into sleeping embrace with him.)

CHORUS: CRYSTAL (Continued)

Now there were men lying in wait, abiding with her in the chamber. And she said unto him.

(DELILIAH signals them and THE PHILISTINES appear upstage.)

DELILAH

The Philistines be upon thee, Samson.

(SAMSON awakens. SAMSON notices the frightened, tentative PHILISTINES and breaks the withs on music cue and scares away the PHILISTINES.)

CHORUS: CRYSTAL

And he brake the withs, as a thread of tow is broken when it toucheth the fire. So his strength was not known. And Delilah said unto Samson.

DELILAH

Behold, thou hast mocked me, and told me lies: now tell me, I pray thee, wherewith thou mightest be bound.

CHORUS: CRYSTAL

And he said unto her.

SAMSON

If they bind me fast with new ropes that never were occupied, then shall I be weak, and be as another man.

(SAMSON sleeps and THE LORD OF THE PHILISTINES bring ropes to DELILIAH who binds SAMSON. Then she sneaks inside the bindings herself.)

CHORUS: CRYSTAL

Delilah therefore took new ropes, and bound him therewith, and said unto him.

(DELILIAH signals to the PHILISTINES and then appear upstage.)

DELILIAH

The Philistines be upon thee, Samson.

CHORUS: CRYSTAL

And there were liars in wait abiding in the chamber.

(SAMSON awakens, with DELILIAH trapped inside his embrace. He stands and breaks the ropes on music cue scaring away the PHILISTINES.)

CHORUS: CRYSTAL (Continued)

And he brake them from off his arms like a thread. And Delilah said unto Samson.

DELILIAH

Hitherto thou hast mocked me, and told me lies: tell me wherewith thou mightest be bound.

CHORUS: CRYSTAL

And he said unto her.

SAMSON

If thou weavest the seven locks of my head with the web.

(DELILIAH seduces SAMSON back into her embrace, and they go back to sleep. DELILIAH mimes fastening SAMSON hair up.)

CHORUS: CRYSTAL

And she fastened it with the pin, and said unto him.

(DELILAH signals them, and THE PHILISTINES appear upstage.)

DELILAH

The Philistines be upon thee, Samson.

CHORUS: CRYSTAL

And he awaked out of his sleep,

(SAMSON stands and scares away the PHILISTINES.)

CHORUS: CRYSTAL (Continued)

and went away with the pin of the beam, and with the web. And she said unto him.

(Here the orchestra begins to play SAMSON's theme as DELILAH begins her line. She stops the orchestra from playing on by glaring at them. She attempts to cue them to play her theme by starting her line over. She can make her cueing more and more obvious. This happens three times and becomes more heightened until the 3<sup>rd</sup> time the Conductor corrects the orchestra to play DELILAH's theme.)

DELILAH

How canst thou say, I love thee, when thine heart is not with me? thou hast mocked me these three times, and hast not told me wherein thy great strength lieth.

CHORUS: CRYSTAL

And it came to pass, when she pressed him daily with her words, and urged him, so that his soul was vexed unto death; That he told her all his heart, and said unto her.

SAMSON

There hath not come a razor upon mine head; for I have been a Nazarite unto God from my mother's womb: if I be shaven, then my strength will go from me, and I shall become weak, and be like any other man.

(SAMSON lies down alone, knowing that he has risked everything, and she must do what she must.)

CHORUS: CRYSTAL

And when Delilah saw that he had told her all his heart, she sent and called for the lords of the Philistines, saying.

(THE LORD OF THE PHILISTINES, THE PHILISTINES, and SHADI enter and cross to DELILAH.)

DELILAH

Come up this once, for he hath shewed me all his heart.

(PHILISTINES mime handing over their bags of money, which she slips inside

the piece of fabric wound around her bosom.)

CHORUS: CRYSTAL

Then the lords of the Philistines came up unto her, and brought money in their hand.

(DELILAH places SAMSON sleeping head on her knees.)

CHORUS: CRYSTAL (Continued)

And she made him sleep upon her knees;

(MEZZO CANTOR wearing a fabric piece on top of her cantor robe crosses to SAMSON and mimes shaving his head.)

CHORUS: CRYSTAL (Continued)

and she called for a man, and she caused him to shave off the seven locks of his head; and she began to afflict him, and his strength went from him. And she said.

DELILAH

The Philistines be upon thee, Samson.

(SAMSON wakes up and stands and THE LORD OF THE PHILISTINES, THE PHILISTINES, and SHADI all grab onto him with their whole bodies.)

CHORUS: CRYSTAL

And he awoke out of his sleep, and said.

SAMSON

I will go out as at other times before, and shake myself.

CHORUS: CRYSTAL

And he wist not that the LORD was departed from him.

(DELILAH kisses him and exits. The PHILISTINES bring SAMSON to his knees.)

CHORUS: CRYSTAL (Continued)

But the Philistines took him,

(THE LORD OF THE PHILISTINES puts his thumbs on SAMSON'S eyes and the CHORUS: CRYSTAL ties a cloth strip over SAMSON'S head – covering his eyes.)

CHORUS: CRYSTAL (Continued)

and put out his eyes,

(PHILISTINES take him and place him in prison. SAMSON freezes in position of pushing the grinding wheel that normally a donkey would push.)

CHORUS: CRYSTAL (Continued)

and brought him down to Gaza, and bound him with fetters of brass; and he did grind in the prison house.

Howbeit the hair of his head began to grow again after he was shaven.

(ALL OTHERS enter and being to celebrate the capture of SAMSON.)

CHORUS: CRYSTAL (Continued)

Then the lords of the Philistines gathered them together for to offer a great sacrifice unto Dagon their god, and to rejoice: for they said.

LORD OF THE PHILISTINES: RUPERT

Our god hath delivered Samson our enemy into our hand.

CHORUS: CRYSTAL

And when the people saw him, they praised their god: for they said.

PHILISTINE ONE: KELCEE

Our god hath delivered into our hands our enemy, and the destroyer of our country, which slew many of us.

CHORUS: CRYSTAL

And it came to pass, when their hearts were merry, that they said.

PHILISTINE TWO: SHADI

Call for Samson, that he may make us sport.

(KELCEE brings SAMSON into the part of the stage where the party is happening. SAMSON swings and she easily ducks out of the way.)

CHORUS: CRYSTAL

And they called for Samson out of the prison house; and he made them sport:

(The boy who played Moses earlier enters and crosses to SAMSON.)

CHORUS: CRYSTAL (Continued)

and they set him between the pillars. And Samson said unto the lad that held him by the hand.

SAMSON

Suffer me that I may feel the pillars whereupon the house standeth, that I may lean upon them.

(The party goes to slow motion. Two partiers are standing on elevated levels next to SAMSON, and they will become the pillars. The boy places SAMSON'S hands on the legs of the two partiers. SAMSON whispers to the boy to leave and the he exits hurriedly.)

CHORUS: CRYSTAL

Now the house was full of men and women; and all the lords of the Philistines were there; and there were upon the roof about three thousand men and women, that beheld while Samson made sport. And Samson called unto the LORD, and said.

(Party freezes as the CANTORS cross to SAMSON.)

SAMSON

(singing)  
O LORD GOD,  
REMEMBER ME, I PRAY THEE,  
AND STRENGTHEN ME, I PRAY THEE,  
ONLY THIS ONCE, O GOD,  
THAT I MAY BE AT ONCE AVENGED  
OF THE PHILISTINES FOR MY TWO EYES.

CHORUS: CRYSTAL

And Samson took hold of the two middle pillars upon which the house stood, and on which it was borne up, of the one with his right hand, and of the other with his left. And Samson said.

SAMSON

Let me die with the Philistines.

ALL (except SAMSON)

(return to slow motion, speaking in crescendo)  
And he bowed himself with all his might;

(SAMSON pushes as all the partiers fall to the ground in slow motion. SAMSON also falls on the last note of the music.)

CHORUS: CRYSTAL

and the house fell upon the lords, and upon all the people that were therein. So the dead which he slew at his death were more than they which he slew in his life.



(A musical scherzo underscores the CANTORS, who have “cue cards”, teaching the audience the following lists.

(Anvil, Ratchet, and whistle from orchestra.)

### CANTORS

(leading the audience in spoken lists)

...Shadrach, Meshach, and Abednego...  
 ...Shadrach, Meshach, and Abednego...  
 ...Shadrach, Meshach, and Abednego...  
 ...Shadrach, Meshach, and Abednego...

...the princes, the governors, and the captains; the judges, the treasurers, the counselors, the sheriffs, and all the rulers of the provinces...

...the princes, the governors, and the captains; the judges, the treasurers, the counselors, the sheriffs, and all the rulers of the provinces...

...the princes, the governors, and the captains; the judges, the treasurers, the counselors, the sheriffs, and all the rulers of the provinces...

(Fanfare from pit.)

...the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of musick...

...the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of musick...

...the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of musick...

(Anvil, Ratchet, whistle and fanfare.)

Nebuchadnezzar the king

*(NOTE: the multitudinous repetitions of lists and names in this story suggest hyperbolic comedy – especially the constant reminding that Nebuchadnezzar is, indeed, the king. Thus a “raspberry” or “fart” sound from the pit accompanies nearly every mention of the word “king.”. If you wish, invent a \*spflatt\* sound of your own choosing. It’s also nice when this \*spflatt\* is accompanied by a gesture or acknowledgement – in other words, the storytellers are in on the joke. You may even wish to get the audience making these sounds, as in the mockery of Haman in the traditional Jewish festival retelling the Esther story. The king himself doesn’t note these mockeries until perhaps the very end of the scene.)*

## 9. The Burning Fiery Furnace (Daniel 3: 1-30)

(It’s time for screwball. Think Billy Crystal.)

### CHORUS: JORDAN

(spoken a mile-a-minute)

Nebuchadnezzar the king (\*) made an image of gold, whose height was threescore cubits, and the breadth thereof six cubits: he set it up in the plain of Dura, in the province of Babylon.

Then Nebuchadnezzar the king (\*) sent to gather together...

CANTORS AND THE AUDIENCE

...the princes, the governors, and the captains, the judges, the treasurers, the counselors, the sheriffs, and all the rulers of the provinces...

CHORUS: JORDAN

...to come to the dedication of the image which Nebuchadnezzar the king (fart) had set up.

Then...

CANTORS AND AUDIENCE

...the princes, the governors, the captains, the judges, the treasurers, the counselors, the sheriffs, and all the rulers of the provinces...

CHORUS: JORDAN

...were gathered together unto the dedication of the image that Nebuchadnezzar the king (\*) had set up; and they stood before the image that Nebuchadnezzar had set up. Then an herald cried aloud.

(Fanfare of kazoos.)

HERALD: KELCEE

To you it is commanded, O people, nations, and languages, That at what time ye hear the sound of...

CANTORS AND AUDIENCE

... the cornet, flute, hap, sackbut, psaltery, dulcimer, and all kinds of musick...

HERALD: KELCEE

...ye fall down and worship the golden image that Nebuchadnezzar the king (\*) hath set up: And whoso falleth not down and worshipping shall the same hour be cast into the midst of

ALL

a burning fiery furnace. (clap)

CHORUS: JORDAN

Therefore at that time, when all the people heard the sound of...

CANTORS AND AUDIENCE

...the cornet, flute, harp, sackbut, psaltery, and all kinds of musick...

CHORUS: JORDAN

...all the people, the nations, and the languages, fell down and worshipped the golden image that Nebuchadnezzar the king (\*) had set up.

(CHALDEAN enters.)

CHORUS: JORDAN (Continued)

Wherefore at that time certain Chaldeans came near, and accused the Jews. They spake and said to the king (\*) Nebuchadnezzar.

CHALDEAN

O king, (\*) live for ever. Thou, O king, (\*) hast made a decree, that every man that shall hear the sound of...

CANTORS AND AUDIENCE

...the cornet, flute, harp, sackbut, psaltery, and dulcimer, and all kinds of musick...

CHALDEAN

...shall fall down and worship the golden image: And whoso falleth not down and worshippeth, that he should be cast into the midst of

ALL

a burning fiery furnace. (clap)

CHALDEAN

There are certain Jews whom thou hast set over the affairs of the province of Babylon,

CANTORS AND AUDIENCE

...Shadrach, Meshach, and Abednego;

CHALDEAN

these men, O king, (\*) have not regarded thee: they serve not thy gods nor worship the golden image which thou hast set up.

(CHALDEAN exits.)

CHORUS: JORDAN

Then Nebuchadnezzar in his rage and fury commanded to bring...

CANTORS AND AUDIENCE

...Shadrach, Meshach, and Abednego.

(SHADRACH, MESHACH, and ABEDNEGO enter.)

CHORUS

Then they brought these men before the king (\*). Nebuchadnezzar spake and said unto them.

(Bells.)

NEBUCHADNEZZAR

Is it true, O...

CANTORS AND AUDIENCE

... Shadrach, Meshach, and Abednego,

NEBUCHADNEZZAR

...do not ye serve my gods, nor worship the golden image which I have set up? Now if ye be ready that at what time ye hear the sound of...

CANTORS AND AUDIENCE

... the cornet, flute, harp, sackbut, psaltery, and dulcimer, and all kinds of musick...

NEBUCHADNEZZAR

...ye fall down and worship the image which I have made; well: but if ye worship not, ye shall be cast the same hour into the midst of

ALL

a burning fiery furnace; (clap)

NEBUCHADNEZZAR

and who is that God that shall deliver you out of my hands?

CANTORS AND AUDIENCE

Shadrach, Meshach, and Abednego...

CHORUS: JORDAN

... answered and said to the king (\*).

ABEDNIGO

O Nebuchadnezzar, we are not careful to answer thee in this manner.

MESHACH

If it be so, our God whom we serve is able to deliver us from the burning fiery furnace, and he will deliver us out of thine hand, O king (\*).

SHADRACH

But if not, be it known unto thee, O king (\*), that we will not serve thy gods, nor worship the golden image which thou has set up.

CHORUS: JORDAN

Then was Nebuchadnezzar full of fury, and the form of his visage was changed against...

## CANTORS AND AUDIENCE

...Shadrach, Meshach, and Abednego:

## CHORUS: JORDAN

therefore he spake, and commanded that they should...

(Bells.)

## NEBUCHADNEZZAR

Heat the furnace one seven times more.

(MOST MIGHTY MEN enter and stokes the bellows of the furnace.)

## CHORUS: JORDAN

Than it was wont to be heated. And he commanded the most mighty men that were in his army to bind...

## CANTORS AND AUDIENCE

... Shadrach, Meshach, and Abednego,

(MOST MIGHTY MEN bind SHADRACH, MESHACH, and ABEDNIGO.)

## CHORUS: JORDAN

...and to cast them into

## ALL

the burning fiery furnace. (clap)

## CHORUS: JORDAN

Then these men were bound in their coats, their hosen, and their hats, and their other garmets, and were cast into the midst of the burning fiery furnace.

Therefore because the king's (\*) commandment was urgent, and the furnace exceeding hot, the flames of the fire slew those men that took up...

(MOST MIGHTY MEN fall into the furnace.)

## CANTORS AND AUDIENCE

...Shadrach, Meshach, and Abednego.

## CHORUS: JORDAN

And these three men...

## CANTORS AND AUDIENCE

...Shadrach, Meshach, and Abednego,

## CHORUS: JORDAN

fell down bound  
 (pushes them into the furnace)  
 into the midst of

ALL  
 the burning fiery furnace. (clap)

CHORUS: JORDAN  
 Then Nebuchadnezzar the king (\*) was astonished, and rose up in hast, and spake, and said unto his counselors.

(The boy plays the fourth man.

Bells.)

NEBUCHADNEZZAR  
 Did not we cast three men bound into the midst of the fire?

CHORUS: JORDAN  
 They answered and said unto the king.

CALDEAN and HERALD  
 True, O king.

CHORUS: JORDAN  
 He answered and said.

(Bells.)

NEBUCHADNEZZAR  
 Lo, I see four men loose, walking in the midst of the fire, and they have no hurt; and the form of the fourth is like the Son of God.

CHORUS: JORDAN  
 Then Nebuchadnezzar came near to the mouth of the burning fiery furnace, and spake, and said. Shadrach, Meshach, and Abednego..... ye servants of the most high God, come forth, and come hither.

CHORUS: JORDAN  
 Then....Shadrach, Meshach, and Abednego, came forth of the midst of the fire. And... the princes.....governors, and captains, and the king's counselors, being gathered together, saw these men, upon whose bodies the fire had no power, not was a hair of their head singed, neither were their coats changed, not the smell of fire had passed on them.  
 Then Nebechadnezzar spake, and said.

(Bells.)

NEBUCHADNEZZAR

Blessed be the God of...

CANTORS AND AUDIENCE

...Shadrach, Meshach, and Abednego,

NEBUCHADNEZZAR

...who hath sent his angel, and delivered his servants that trusted him, and have changed the king's (\*)

(makes an angry look, noticing the rude sound)

word, and yielded their bodies, that they might not serve nor worship any god, except their own God.

Therefore I make a decree,

(Fanfare from kazoos.)

That every people, nation, and language, which speak any thing amiss against the God of...

CANTORS AND AUDIENCE

...Shadrach, Meshach, and Abednego,

NEBUCHADNEZZAR

...shall be cut in pieces, and their houses shall be made a dunghill: because there is no other God that can deliver of this sort.

CHORUS: JORDAN

Then the king (\*) promoted...

CANTORS AND AUDIENCE

Shadrach, Meshach, and Abednego,

CHORUS: JORDAN

...in the province of Babylon.

(Musical button from orchestra to end the story.)

10. Transition (*Judges 10: 18b*)

(A battle is underway. Dark figures hurry through, avoiding getting caught or wounded.)

MEZZO CANTOR

(climbing onto front stage)

WHAT MAN IS HE

THAT WILL BEGIN TO FIGHT

AGAINST THE CHILDREN OF AMMON?

BARITONE CANTOR

(climbing onto front of stage)

WHAT MAN IS HE  
THAT WILL BEGIN TO FIGHT  
AGAINST THE CHILDREN OF AMMON?

TENOR CANTOR

(climbing onto front of stage)

WHAT MAN IS HE  
THAT WILL BEGIN TO FIGHT  
AGAINST THE CHILDREN OF AMMON?

MEZZO CANTOR

WHAT MAN IS HE  
THAT WILL BEGIN TO FIGHT  
AGAINST THE  
CHILDREN OF AMMON?

BARITONE CANTOR

WHAT MAN IS HE  
THAT WILL BEGIN TO FIGHT  
AGAINST THE CHILDREN  
OF AMMON?

MEZZO and TENOR CANTORS

WHAT MAN IS HE  
THAT WILL BEGIN TO FIGHT  
AGAINST THE CHILDREN OF AMMON?

MEZZO and TENOR CANTORS

WHAT MAN IS HE  
THAT WILL BEGIN TO FIGHT  
AGAINST THE CHILDREN  
OF AMMON?

BARITONE CANTOR

WHAT MAN IS HE  
THAT WILL BEGIN TO FIGHT  
AGAINST THE CHILDREN  
OF AMMON?

MEZZO and TENOR CANTORS

WHAT MAN IS HE  
THAT WILL BEGIN TO FIGHT  
AGAINST THE CHILDREN  
OF AMMON?

BARITONE CANTOR

WHAT MAN IS HE  
THAT WILL BEGIN TO FIGHT  
AGAINST THE CHILDREN  
OF AMMON?

11. Jephthah's Daughter (*Judges 11:30-40*)

CHORUS: LOIS

And Jephthah vowed a vow unto the LORD, and said.



## JEPHTHAH

(singing)

IF THOU SHALT WITHOUT FAIL DELIVER THE CHILDREN OF AMMON INTO MINE HANDS, THEN IT SHALL BE, THAT WHATSOEVER COMETH FORTH OF THE DOORS OF MY HOUSE TO MEET ME, WHEN I RETURN IN PEACE FROM THE CHILDREN OF AMMON, SHALL SURELY BE THE LORD'S, AND I WILL OFFER IT UP FOR A BURNT OFFERING.

(JEPHTHAH moves through, slaying several on his way off stage.)

## CHORUS: LOIS

So Jephthah passed over unto the children of Ammon to fight against them; and the LORD delivered them into his hands.

And he smote them from Aroer, even till thou come to Minnith, even twenty cities, and unto the plain of the vineyards, with a very great slaughter. Thus the children of Ammon were subdued before the children of Israel.

And Jephthah came to Mizpeh unto his house, and, behold, his daughter came out to meet him with timbrels and with dances: And she was his only child; beside her he had neither son nor daughter.

(Jephthah's DAUGHTER dances for joy. Several of her maidens join her in this dance of preparation for her father's homecoming. When he is seen far off, the maidens rush her into the house, and they catch him off guard in front of the house, blindfolding him playfully. When the daughter is in position, they remove the blindfold. He is frozen in terror as she dances. Then he screams.)

## CHORUS: LOIS (continued)

And it came to pass, when he saw her, that he rent his clothes, and said.

## JEPHTHAH

Alas, my daughter! thou hast brought me very low, and thou art one of them that trouble me: for I have opened my mouth unto the LORD, and I cannot go back.

## CHORUS: LOIS

And she said unto him.

## DAUGHTER

My father, if thou hast opened thy mouth unto the LORD, do to me according to that which hath proceeded out of thy mouth; forasmuch as the LORD hath taken vengeance for thee of thine enemies, even of the children of Ammon.

## CHORUS: LOIS

And she said unto her father.

## DAUGHTER

Let this thing be done for me: let me alone two months, that I may go up and down upon the mountains, and bewail my virginity, I and my fellows.

CHORUS: LOIS

And he said.

JEPHTHAH

Go.

CHORUS: LOIS

And he sent her away for two months: and she went with her companions, and bewailed her virginity upon the mountains.

(All the women cross through the mountains and there, they dance in lamentation. One by one, these women take their leave of JEPHTHAH'S DAUGHTER. Then she presents herself to her father her takes her upstage, kneeling out of our view.)

CHORUS: LOIS (continued)

And it came to pass at the end of two months, that she returned unto her father, who did with her according to his vow which he had vowed: and she knew no man. And it was a custom in Israel, that the daughters of Israel went yearly to lament the daughter of Jephthah the Gileadite four days in a year.

(JEPHTHAH has returned downstage with blood on his hands.)

END OF ACT I

## Act II

12. Entr' Acte

(Music stops, and the conductor bows.)

13. Transition (*Judges 4:1-2a*)

(MUSIC, a percussive battle. Over the MUSIC, the following text is yelled.)

JORDAN, LOIS, BEN, HEIDI, CRYSTAL

And the children of Israel again did evil in the sight of the LORD, when Ehud was dead.  
And the LORD sold them into the hand of Jabin King of Canaan, that reigned in Hazor;

JORDAN

The captain of whose host was Sisera.

*(NOTE: this story is an interesting challenge for the performer. In the Biblical context, the story is presented twice. The first time is dramatic, and the second time is operatic. That which follows here is the operatic version. The stage directions represent the tactic taken by the original production of "And God Said" which includes puppets representing the action of the opera. These "puppets" are a combination of the larger than life Sisera and tiny painted figures resting on a map. The singers, other than Sisera, also enact characters within the story, but they each have a puppet counterpart on the map. It's hoped that other productions will feel free to explore additional means to solve this opera, including working without the puppets and singing the piece as a story-opera without full enactment, and including the possibility of adding the dramatic version immediately prior to the operatic one.)*

The monster SISERA, wearing a styrofoam detachable head, steps up onto a platform and remains until running to Jael's tent. All but JORDAN see SISERA and run offstage. JORDAN finally sees SISERA and runs off too.)

14. Deborah Sings (*Judges 5:1-31*)

(ALL begin to enter for this celebration song as....)

HEIDI

Then sang Deborah

JORDAN

and Barak

HEIDI

the son

JORDAN

of Abinoam

HEIDI

on that day,

JORDAN

saying.

DEBORAH

(singing to audience)

PRAISE YE THE LORD FOR THE AVENGING OF ISRAEL,  
WHEN THE PEOPLE WILLINGLY OFFERED THEMSELVES.

HEAR, O YE KINGS;  
GIVE EAR, O YE PRINCES;  
I, EVEN I, WILL SING UNTO THE LORD;  
I WILL SING PRAISE TO

(DEBORAH unrolls and puts out a battle map that she gets from BARAK.)

ALL (perhaps joining, or letting DEBORAH continue solo)  
THE LORD GOD OF ISRAEL.

DEBORAH

LORD, WHEN THOU WENTEST OUT OF SEIR,  
WHEN THOU MARCHEDST OUT OF THE FIELD OF EDOM,  
THE EARTH TREMBLED,  
AND THE HEAVENS DROPPED,  
THE CLOUDS ALSO DROPPED WATER.

(using a cloth strip to indicate a river.)

THE MOUNTAINS MELTED FROM BEFORE THE LORD,  
EVEN THAT SINAI  
FROM BEFORE

ALL (perhaps joining, or letting DEBORAH continue solo)  
THE LORD GOD OF ISRAEL.

DEBORAH

IN THE DAYS OF SHAMGAR THE SON OF ANATH,

(Jael holds up her puppet.)

DEBORAH (Continued)

(identifying Jael)

IN THE DAYS OF Jael,  
THE HIGHWAYS WERE UNOCCUPIED,  
AND THE TRAVELLERS WALKED THROUGH BYWAYS.

THE INHABITANTS OF THE VILLAGES CEASED,  
THEY CEASED IN ISRAEL, UNTIL THAT I DEBORAH AROSE,  
THAT I AROSE A MOTHER

ALL (perhaps joining or letting DEBORAH continue solo)  
IN ISRAEL.

DEBORAH

THEY CHOSE NEW GODS;  
THEN WAS WAR IN THE GATES:  
WAS THERE A SHIELD OR SPEAR SEEN AMONG FORTY THOUSAND IN  
ISRAEL?

(indicating CRYSTAL's puppet of the Governors)

MY HEART IS TOWARD THE GOVERNORS OF ISRAEL,  
THAT OFFERED THEMSELVES WILLINGLY AMONG THE PEOPLE.

ALL (perhaps joining, or letting DEBORAH continue solo)  
BLESS YE THE LORD.

DEBORAH

(indicating various audience members)

SPEAK, YE THAT RIDE ON WHITE ASSES,  
YE THAT SIT IN JUDGMENT, AND WALK BY THE WAY.  
THEY THAT ARE DELIVERED FROM THE NOISE OF ARCHERS  
IN THE PLACES OF DRAWING WATER,  
THERE SHALL THEY REHEARSE THE RIGHTEOUS ACTS OF THE LORD,  
EVEN THE RIGHTEOUS ACTS  
TOWARD THE INHABITANTS OF HIS VILLAGES

ALL (perhaps joining, or letting DEBORAH continue solo)  
IN ISRAEL:

DEBORAH

THEN SHALL THE PEOPLE OF THE LORD GO DOWN TO THE GATES.

(indicating herself and her puppet)

AWAKE, AWAKE, DEBORAH:

AWAKE, AWAKE, UTTER A SONG:

BARAK

(singing)

ARISE, BARAK, AND LEAD THY CAPTIVITY CAPTIVE,  
THOU SON OF ABINOAM.

THEN HE MADE HIM THAT REMAINETH  
HAVE DOMINION OVER THE NOBLES AMONG THE PEOPLE:  
THE LORD MADE ME HAVE DOMINION OVER THE MIGHTY.

(indicating to BARITONE CANTOR's puppet of Amalek)

OUT OF EPHRAIM WAS THERE A ROOT OF THEM AGAINST AMALEK;

(indicating TENOR CANTOR's puppet of Benjamin)

AFTER THEE, BENJAMIN, AMONG THY PEOPLE;

(indicating CRYSTAL's puppet of Machir and Zebulun)

OUT OF MACHIR CAME DOWN GOVERNORS,  
AND OUT OF ZEBULUN THEY THAT HANDLE THE PEN OF THE WRITER.

(indicating MEZZO CANTOR's puppet of Issachar and DEBORAH's puppet)

AND THE PRINCES OF ISSACHAR WERE WITH DEBORAH;  
EVEN ISSACHAR,

(holding up his own puppet and putting it with the others)

AND ALSO BARAK:

HE WAS SENT ON FOOT INTO THE VALLEY.

(indicating JILL's puppet of Reuben)

FOR THE DIVISIONS OF REUBEN THERE WERE GREAT THOUGHTS OF  
HEART.

WHY ABODEST THOU AMONG THE SHEEPFOLDS,  
TO HEAR THE BLEATINGS OF THE FLOCKS?  
FOR THE DIVISIONS OF REUBEN THERE WERE GREAT SEARCHINGS OF  
HEART.

(indicating MEZZO CANTOR's puppet of Gilead)

GILEAD ABODE BEYOND JORDAN:

(indicating LAD's puppet of Dan)

AND WHY DID DAN REMAIN IN SHIPS?  
ASHER CONTINUED ON THE SEA SHORE,  
AND ABODE IN HIS BREACHES.

(indicating Heidi's puppet of Zebulun)

ZEBULUN AND NAPHTALI WERE A PEOPLE THAT JEOPARDED THEIR LIVES  
UNTO THE DEATH IN THE HIGH PLACES OF THE FIELD.

(indicating JORDAN, CRYSTAL, and BEN's puppets of Kings)  
 THE KINGS CAME AND FOUGHT,  
 THEN FOUGHT THE KINGS OF CANAAN  
 IN TAANACH BY THE WATERS OF MEGIDDO;  
 THEY TOOK NO GAIN OF MONEY.

THEY FOUGHT FROM HEAVEN;  
 THE STARS IN THEIR COURSES  
 (indicating JORDAN's puppet of Sisera)  
 FOUGHT AGAINST SISERA.

(the fabric river is used to sweep the enemy armies away)  
 THE RIVER OF KISHON SWEEPED THEM AWAY,  
 THAT ANCIENT RIVER, THE RIVER KISHON.  
 O MY SOUL, THOU HAST TRODDEN DOWN STRENGTH.

THEN WERE THE HORSEHOOFS BROKEN  
 BY THE MEANS OF THE PRANSINGS,  
 THE PRANSINGS OF THEIR MIGHTY ONES.

(cursing the group of puppets of DAN, REUBEN, and others)  
 CURSE YE MEROZ,  
 SAID THE ANGEL OF THE LORD,  
 CURSE YE BITTERLY THE INHABITANTS THEREOF;  
 BECAUSE THEY CAME NOT TO THE HELP OF THE LORD,  
 (indicating to SISERA upstage)  
 TO THE HELP OF THE LORD AGAINST THE MIGHTY.

#### J A E L

(singing as the larger-than-life SISERA crosses downstage to her)  
 BLESSED ABOVE WOMEN  
 SHALL J A E L THE WIFE OF HEBER THE KENITE BE,  
 BLESSED SHALL SHE BE ABOVE WOMEN IN THE TENT.

HE ASKED WATER, AND SHE GAVE HIM MILK;  
 SHE BROUGHT FORTH BUTTER IN A LORDLY DISH.

(picking up a tent stake and hammer)  
 SHE PUT HER HAND TO THE NAIL,  
 AND HER RIGHT HAND TO THE WORKMEN'S HAMMER;  
 AND WITH THE HAMMER SHE SMOTE SISERA,  
 (hammering the nail into the styrofoam head of SISERA)  
 SHE SMOTE OFF HIS HEAD,  
 WHEN SHE HAD PIERCED  
 AND STRICKEN THROUGH HIS TEMPLES.

(JAEL takes off SISERA's head.)

SISERA

(sitting up and singing without his head)  
 AT HER FEET HE BOWED,  
 HE FELL,  
 HE LAY DOWN:

ALL

(singing)  
 AT HER FEET HE BOWED,  
 HE FELL:

SISERA

(singing)  
 WHERE HE BOWED,  
 THERE HE FELL DOWN DEAD.

(SISERA dies. MOTHER holds up a window lattice and sings through it.)

MOTHER

(male voice, singing comic falsetto)  
 THE MOTHER OF SISERA LOOKED OUT AT A WINDOW,  
 AND CRIED THROUGH THE LATTICE,  
 WHY IS HIS CHARIOT SO LONG IN COMING?  
 WHY TARRY THE WHEELS OF HIS CHARIOTS?

WISE LADIES

(singing using sock puppets through the window lattice with MOTHER)  
 HER WISE LADIES ANSWERED HER,  
 YEA, SHE RETURNED ANSWER TO HERSELF.

MOTHER AND WISE LADIES

(singing)  
 HAVE THEY NOT SPED?  
 HAVE THEY NOT DIVIDED THE PREY;  
 TO EVERY MAN A DAMSEL OR TWO;  
 TO SISERA A PREY OF DIVERS COLOURS,  
 A PREY OF DIVERS COLOURS OF NEEDLEWORK,  
 OF DIVERS COLOURS OF NEEDLEWORK ON BOTH SIDES,  
 MEET FOR THE NECKS OF THEM THAT TAKE THE SPOIL?

ALL

(singing)  
 SO LET ALL THINE ENEMIES PERISH, O LORD:  
 BUT LET THEM THAT LOVE HIM



BE AS THE SUN  
WHEN HE GOETH FORTH IN HIS MIGHT.

(ALL except SISERA and CANTORS dance a dance of celebration, until....)

SISERA

(spoken, with his head under his arm)  
And the land had rest forty years.

15. \_\_\_\_\_ *Transition (Psalm 51: 15-17)*

BARITONE CANTOR

(singing)  
O LORD, OPEN THOU MY LIPS;  
AND MY MOUTH SHALL SHEW FORTH THY PRAISE.

TENOR CANTOR

FOR THOU DESIREST NOT SACRIFICE;  
ELSE WOULD I GIVE IT:  
THOU DELIGHTEST NOT IN BURNT OFFERING.

MEZZO CANTOR

THE SACRIFICES OF GOD ARE A BROKEN SPIRIT:  
A BROKEN AND A CONTRITE HEART,

TENOR CANTOR

THE SACRIFICES OF GOD ARE A BROKEN SPIRIT:  
A BROKEN AND A CONTRITE HEART,

BARITONE CANTOR

THE SACRIFICES OF GOD ARE A BROKEN SPIRIT:  
A BROKEN AND A CONTRITE HEART, O GOD,

ALL THREE CANTORS

THOU WILT NOT DESPISE.

16. \_\_\_\_\_ *The Broken Heart of David (2 Samuel 11: 1 – 13: 24)*

(Percussive Music begins. There is a brief battle in which JOAB and URIAH exit fighting. DAVID is in his palace.)

CHORUS: BEN

And it came to pass, after the year was expired, at the time when kings go forth to battle, that David sent Joab, and his servants with him, and all Israel; and they destroyed the children of Ammon, and besieged Rabbah.

(Music pauses.)

CHORUS: BEN (Continued)

But David tarried still at Jerusalem.

(Melodic Music continues. BATHSHEBA is upstage of DAVID. She removes her fabric piece, leaving only her base costume. She is bathing. DAVID sees her in offstage focus, looking front.)

CHORUS: BEN (Continued)

And it came to pass in an eveningtide, that David arose from off his bed, and walked upon the roof of the king's house: and from the roof he saw a woman washing herself; and the woman was very beautiful to look upon.

(JILL crosses to DAVID.)

CHORUS: BEN (Continued)

And David sent and enquired after the woman. And one said.

DAVID

Is not this Bathsheba, the daughter of Eliam,

SERVANT: JILL

the wife of Uriah the Hittite?

(DAVID sends away JILL, and CRYSTAL begins to cross to BATHSHEBA as THEY freeze.)

CHORUS: BEN

And David sent messengers,

(CRYSTAL crosses to BATHSEBA and freezes.)

CHORUS: BEN (Continued)

and took her;

(BATHSEBA crosses to DAVID and freezes.)

CHORUS: BEN (Continued)

and she came in unto him,

(BATHSEBA sits on the floor in front of DAVID and freeze. DAVID moves

toward her and freezes.)

CHORUS: BEN (Continued)

and he lay with her;

(BATHSEBA starts getting up and freezes.)

CHORUS: BEN (Continued)

for she was purified from her uncleanness:

(BATHSEBA crosses upstage.)

CHORUS: BEN (Continued)

and she returned unto her house.

(LOIS crosses to DAVID, bringing a message.)

CHORUS: BEN (Continued)

And the woman conceived, and sent and told David, and said.

BATHSHEBA

I am with child.

(JOAB and URIAH enter, and CRYSTAL crosses from DAVID to JOAB.)

CHORUS: BEN

And David sent to Joab, saying.

CRYSTAL

Send me Uriah the Hittite.

(URIAH crosses to DAVID.)

CHORUS: BEN

And Joab sent Uriah to David. And when Uriah was come unto him, David demanded of him how Joab did, and how the people did, and how the war prospered. And David said to Uriah.

DAVID

Go down to thy house, and wash thy feet.

(URIAH crosses with LOIS upstage past BATHSHEBA.)

CHORUS: BEN

And Uriah departed out of the king's house, and there followed him a mess of meat from the king.

(URIAH and the SERVANT sleep on the ground.)

CHORUS: BEN (Continued)

But Uriah slept at the door of the king's house with all the servants of his lord, and went not down to his house.

(JILL crosses to DAVID.)

CHORUS: BEN (Continued)

And when they had told David, saying.

JILL

Uriah went not down unto his house.

(DAVID crosses to URIAH.)

CHORUS: BEN

David said unto Uriah.

DAVID

Camest thou not from thy journey? why then didst thou not go down unto thine house?

CHORUS: BEN

And Uriah said unto David.

(DRUM beat changes.)

URIAH

The ark, and Israel, and Judah, abide in tents; and my lord Joab, and the servants of my lord, are encamped in the open fields; shall I then go into mine house, to eat and to drink, and to lie with my wife? as thou livest, and as thy soul liveth, I will not do this thing.

(DRUM beat changes.)

CHORUS: BEN

And David said to Uriah.

DAVID

Tarry here to day also, and to morrow I will let thee depart.

(DAVID and URIAH cross back to David's house and freeze in a drunken pose.)

CHORUS: BEN

So Uriah abode in Jerusalem that day, and the morrow. And when David had called him, he did eat and drink before him; and he made him drunk:

(DAVID crosses upstage and URIAH and JILL cross away to sleep on the ground.)

CHORUS: BEN (Continued)

and at even he went out to lie on his bed with the servants of his lord, but went not down to his house.

(JOAB enters. URIAH gets up and crosses to JOAB, delivering a letter.)

CHORUS: BEN (Continued)

And it came to pass in the morning, that David wrote a letter to Joab, and sent it by the hand of Uriah. And he wrote in the letter, saying.

(URIAH exits.)

DAVID

Set ye Uriah in the forefront of the hottest battle,

JOAB

and retire ye from him, that he may be smitten, and die.

(DRUMS continue as URIAH enters to the battle; he and gets hit with three arrows and falls down dead.)

CHORUS: BEN

And it came to pass, when Joab observed the city, that he assigned Uriah unto a place where he knew that valiant men were. And the men of the city went out, and fought with Joab: and there fell some of the people of the servants of David; and Uriah the Hittite died also.

(JOAB and CRYSTAL enter and find URIAH dead onstage.)

CHORUS: BEN (Continued)

Then Joab sent and told David all the things concerning the war; And charged the messenger, saying.

JOAB

(in grief, to CRYSTAL, cradling the dead URIAH)

When thou hast made an end of telling the matters of the war unto the king, And if so be that the king's wrath arise, and he say unto thee,

(tambourine)

Wherefore approached ye so nigh unto the city when ye did fight?

(tambourine)

knew ye not that they would shoot from the wall?

(tambourine)

Who smote Abimelech the son of Jerubbesheth?

(tambourine)

did not a woman cast a piece of a millstone upon him from the wall, that he died in Thebez?

(tambourine)

why went ye nigh the wall? then say thou,

(tom tom)

Thy servant Uriah the Hittite is dead also.

(drums continue as JOAB drags URIAH offstage.)

CHORUS: BEN

So the messenger went, and came and shewed David all that Joab had sent him for. And the messenger said unto David.

MESSENGER: CRYSTAL

Surely the men prevailed against us, and came out unto us into the field, and we were upon them even unto the entering of the gate. And the shooters shot from off the wall upon thy servants; and some of the king's servants be dead, and thy servant Uriah the Hittite is dead also.

CHORUS: BEN

Then David said unto the messenger.

(tambourine)

DAVID

Thus shalt thou say unto Joab,

(tambourine)

Let not this thing displease thee,

(tambourine)

for the sword devoureth one as well as another:

(tambourine)

make thy battle more strong against the city,

(tambourine)

and overthrow it:

(tom tom)

and encourage thou him.

(BATHSHEBA cries aloud.)

CHORUS: BEN

And when the wife of Uriah heard that Uriah her husband was dead, she mourned for her husband.

(handing a single stick to BATHSHEBA)

And when the mourning was past, David sent and fetched her to his house, and she became his wife, and bare him a son.

(NATHAN begins to enter slowly crossing to DAVID with a cloth covering his head and arms.)

CHORUS: BEN (Continued)

But the thing that David had done displeased the LORD. And the LORD sent Nathan unto David. And he came unto him, and said unto him.

(Music changes.)

NATHAN

There were two men in one city;

(music change)

the one rich, and the other poor.

(music change)

The rich man had exceeding many flocks and herds: But the poor man had nothing, save one little ewe lamb, which he had bought and nourished up: and it grew up together with him, and with his children; it did eat of his own meat, and drank of his own cup, and lay in his bosom, and was unto him as a daughter.

(CANTORS cross upstage of DAVID and NATHAN.)

NATHAN (Continued)

And there came a traveller unto the rich man, and he spared to take of his own flock and of his own herd, to dress for the wayfaring man that was come unto him; but took the poor man's lamb, and dressed it for the man that was come to him.

CHORUS: BEN

And David's anger was greatly kindled against the man; and he said to Nathan.

DAVID

As the LORD liveth,

(rimshot and tambourine)

the man that hath done this thing shall surely die:

(rimshot and tambourine)

And he shall restore the lamb fourfold,

(rimshot and tambourine)

because he did this thing,

(rimshot and tambourine)

and because he had no pity.

CHORUS: BEN

And Nathan said to David.

(rimshot and tambourine)

NATHAN

Thou art the man.

(rimshot and tambourine)

Thus saith the LORD God of Israel.

(NATHAN slowly takes DAVID by the shoulders. What follows is a slow-motion struggle for DAVID's soul.)

CANTORS

(singing)

I ANOINTED THEE KING OVER ISRAEL,  
 AND I DELIVERED THEE OUT OF THE HAND OF SAUL;  
 AND I GAVE THEE THY MASTER'S HOUSE,  
 AND THY MASTER'S WIVES INTO THY BOSOM,  
 AND GAVE THEE THE HOUSE OF ISRAEL AND OF JUDAH;  
 AND IF THAT HAD BEEN TOO LITTLE,  
 I WOULD MOREOVER HAVE GIVEN UNTO THEE SUCH AND SUCH THINGS.  
 WHEREFORE HAST THOU DESPISED THE COMMANDMENT OF THE LORD,  
 TO DO EVIL IN HIS SIGHT?  
 THOU HAST KILLED URIAH THE HITTITE WITH THE SWORD,  
 AND HAST TAKEN HIS WIFE TO BE THY WIFE,  
 AND HAST SLAIN HIM WITH THE SWORD OF THE CHILDREN OF AMMON.  
 NOW THEREFORE THE SWORD SHALL NEVER DEPART FROM THINE HOUSE;  
 BECAUSE THOU HAST DESPISED ME,  
 AND HAST TAKEN THE WIFE OF URIAH THE HITTITE TO BE THY WIFE.

(NATHAN throws DAVID to the ground.)

NATHAN

Thus saith the LORD.

CANTORS

(singing)

BEHOLD,  
 I WILL RAISE UP EVIL AGAINST THEE OUT OF THINE OWN HOUSE,  
 AND I WILL TAKE THY WIVES BEFORE THINE EYES,  
 AND GIVE THEM UNTO THY NEIGHBOUR,  
 AND HE SHALL LIE WITH THY WIVES IN THE SIGHT OF THIS SUN.  
 FOR THOU DIDST IT SECRETLY:  
 BUT I WILL DO THIS THING BEFORE ALL ISRAEL,  
 AND BEFORE THE SUN.

CHORUS: BEN

And David said unto Nathan.



DAVID

I have sinned against the LORD.

CHORUS: BEN

And Nathan said unto David.

NATHAN

The LORD also hath put away thy sin; thou shalt not die. Howbeit, because by this deed thou hast given great occasion to the enemies of the LORD to blaspheme, the child also that is born unto thee shall surely die.

CHORUS: BEN

And Nathan departed unto his house. And the LORD struck the child that Uriah's wife bare unto David, and it was very sick. David therefore besought God for the child; and David fasted, and went in, and lay all night upon the earth. And the elders of his house arose, and went to him, to raise him up from the earth: but he would not, neither did he eat bread with them.

(BATHSHEBA has been holding a bundle of sticks wrapped in a piece of fabric to represent the sick baby. She shrieks in agony and sinks as, slowly, the bundle of sticks falls apart and hits the floor. The child is dead.)

CHORUS: BEN (Continued)

And it came to pass on the seventh day, that the child died. And the servants of David feared to tell him that the child was dead: for they said.

SERVANT

Behold, while the child was yet alive, we spake unto him, and he would not hearken unto our voice: how will he then vex himself, if we tell him that the child is dead?

CHORUS: BEN

But when David saw that his servants whispered, David perceived that the child was dead: therefore David said unto his servants.

DAVID

Is the child dead?

CHORUS: BEN

And they said.

SERVANT

He is dead.

CHORUS: BEN

Then David arose from the earth, and washed, and anointed himself, and changed his apparel, and came into the house of the LORD, and worshipped: then he came to his own house; and when he required, they set bread before him, and he did eat. Then said his servants unto him.

SERVANT

What thing *is* this that thou hast done? thou didst fast and weep for the child, while it was alive; but when the child was dead, thou didst rise and eat bread.

CHORUS: BEN

And he said.

DAVID

While the child was yet alive, I fasted and wept: for I said, Who can tell whether GOD will be gracious to me, that the child may live? But now he is dead, wherefore should I fast? can I bring him back again? I shall go to him, but he shall not return to me.

CHORUS: BEN

And David comforted Bath-sheba his wife, and went in unto her, and lay with her: and she bare a son, and he called his name Solomon: and the LORD loved him.

17. \_\_\_\_\_ Transition (*I Kings 3: 9b*)

ALL

(a beautiful chorale performed for the audience)  
FOR WHO IS ABLE TO JUDGE  
THIS THY SO GREAT A PEOPLE?

18. \_\_\_\_\_ The Sword of Solomon (*I Kings 3: 5 – 4: 1*)

(The chorale theme continues instrumentally.)

CHORUS: RUPERT

In Gibeon the LORD appeared to Solomon in a dream by night:  
(with great care, since this is first time we have together heard these words)  
and God said.

THE LORD

(CANTORS singing)  
ASK WHAT I SHALL GIVE THEE.

CHORUS: RUPERT

And Solomon said.

## SOLOMON

Thou hast shewed unto thy servant David my father great mercy, according as he walked before thee in truth, and in righteousness, and in uprightness of heart with thee; and thou hast kept for him this great kindness, that thou hast given him a son to sit on his throne, as it is this day.

And now, O LORD my God, thou hast made thy servant king instead of David my father: and I am but a little child: I know not how to go out or come in.

And thy servant is in the midst of thy people which thou hast chosen, a great people, that cannot be numbered nor counted for multitude.

Give therefore thy servant an understanding heart to judge thy people, that I may discern between good and bad: for who is able to judge this thy so great a people?

## CHORUS: RUPERT

And the speech pleased the LORD, that Solomon had asked this thing. And God said unto him.

## THE LORD

(singing)

BECAUSE THOU HAST ASKED THIS THING,  
 AND HAST NOT ASKED FOR THYSELF LONG LIFE;  
 NEITHER HAST ASKED RICHES FOR THYSELF,  
 NOR HAST ASKED THE LIFE OF THINE ENEMIES;  
 BUT HAST ASKED FOR THYSELF  
 UNDERSTANDING TO DISCERN JUDGMENT;  
 BEHOLD,  
 I HAVE DONE ACCORDING TO THY WORDS:  
 LO,  
 I HAVE GIVEN THEE A WISE AND AN UNDERSTANDING HEART;  
 SO THAT THERE WAS NONE LIKE THEE BEFORE THEE,  
 NEITHER AFTER THEE SHALL ANY ARISE LIKE UNTO THEE.  
 AND I HAVE ALSO GIVEN THEE  
 THAT WHICH THOU HAST NOT ASKED,  
 BOTH RICHES, AND HONOUR:  
 SO THAT THERE SHALL NOT BE ANY AMONG THE KINGS  
 LIKE UNTO THEE ALL THY DAYS.  
 AND IF THOU WILT WALK IN MY WAYS,  
 TO KEEP MY STATUTES AND MY COMMANDMENTS,  
 AS THY FATHER DAVID DID WALK,  
 THEN I WILL LENGTHEN THY DAYS.

(SOLOMON gets up; he moves to the city to make sacrifices.)

## CHORUS: RUPERT

And Solomon awoke; and, behold, it was a dream. And he came to Jerusalem, and stood before the ark of the covenant of the LORD, and offered up burnt offerings, and offered peace offerings, and made a feast to all his servants.

(SOLOMON takes his place on his throne. MUSIC changes to “son of Spike Jones” in style. Two women enter, as if about to have a catfight. SECOND HARLOT carries a bundle of fabric representing her infant son. She slings him over her shoulder.)

CHORUS: RUPERT

Then came there two women, that were harlots, unto the king, and stood before him.  
And the one woman said.

FIRST HARLOT

O my lord, I and this woman dwell in one house; and I was delivered of a child with her in the house. And it came to pass the third day after that I was delivered, that this woman was delivered also: and we were together; there was no stranger with us in the house, save we two in the house. And this woman’s child died in the night; because she overlaid it. And she arose at midnight, and took my son from beside me, while thine handmaid slept, and laid it in her bosom, and laid her dead child in my bosom. And when I rose in the morning to give my child suck, behold, it was dead: but when I had considered it in the morning, behold, it was not my son, which I did bear.

CHORUS: RUPERT

And the other woman said.

SECOND HARLOT

Nay; but the living is my son, and the dead is thy son.

CHORUS: RUPERT

And this said.

FIRST HARLOT

No; but the dead is thy son, and the living is my son.

(SECOND HARLOT tosses the baby to SOLOMON as the fight breaks out in full force. It is a raucous wrestling match in the most outrageous style. When they are paused, locked in a death grip...)

CHORUS: RUPERT

Thus they spake before the king. Then said the king.

SOLOMON

The one saith, This is my son that liveth, and thy son is the dead: and the other saith, Nay; but thy son is the dead, and my son is the living.

CHORUS: RUPERT

And the king said.

SOLOMON

Bring me a sword.

(Ah ha. This gets the women's attention. In comes an old soldier, miming taking out a huge sword.)

CHORUS: RUPERT

And they brought a sword before the king. And the king said.

(SOLOMON gives the baby to the man with the sword.)

SOLOMON

Divide the living child in two, and give half to the one, and half to the other.

CHORUS: RUPERT

Then spake the woman whose the living child was unto the king, for her bowels yearned upon her son, and she said.

(SECOND HARLOT attacks the swordsman, holding back his sword arm with all her might.)

SECOND HARLOT

O my lord, give her the living child, and in no wise slay it.

CHORUS: RUPERT

But the other said.

FIRST HARLOT

Let it be neither mine nor thine, but divide it.

CHORUS: RUPERT

Then the king answered and said.

SOLOMON

Give her the living child, and in no wise slay it: she is the mother thereof.

(SECOND HARLOT takes the sword and offers it in trade for the baby. The swordsman carefully makes the trade and exits. SECOND HARLOT joins FIRST HARLOT and they exit chattering as old friends. SOLOMON mimes writing in a scroll.)

CHORUS: RUPERT

And all Israel heard of the judgment which the king had judged; and they feared the king: for they saw that the wisdom of God was in him, to do judgment.

So king Solomon was king over all Israel.

19. Transition (*Genesis 22: 8b*)

CANTORS and ENSEMBLE  
 (carrying candles and surrounding the audience)  
 GOD WILL PROVIDE HIMSELF  
 A LAMB  
 FOR A BURNT OFFERING.

(This is sung through several times. By the final time through the above song, the ensemble has moved from the house to the stage and then off.)

20. Sarah Laughs (*Genesis 18: 1-15*)

CHORUS: KELCEE

And the LORD appeared unto him in the plains of Mamre: and he sat in the tent door in the heat of the day; And he lift up his eyes and looked, and, lo, three men stood by him: and when he saw them, he ran to meet them from the tent door, and bowed himself toward the ground, And said.

ABRAHAM

My LORD, if now I have found favour in thy sight, pass not away, I pray thee, from thy servant: Let a little water, I pray you, be fetched, and wash your feet, and rest yourselves under the tree: And I will fetch a morsel of bread, and comfort ye your hearts; after that ye shall pass on: for therefore are ye come to your servant.

CHORUS: KELCEE

And they said.

ONE OF THE THREE MEN

(This is one of the CANTORS, speaking.)  
 So do, as thou hast said.

CHORUS: KELCEE

And Abraham hastened into the tent unto Sarah, and said.

ABRAHAM

Make ready quickly three measures of fine meal, knead it, and make cakes upon the hearth.

CHORUS: KELCEE

And Abraham ran unto the herd, and fetcht a calf tender and good, and gave it unto a young man; and he hasted to dress it. And he took butter, and milk, and the calf which he

had dressed, and set it before them; and he stood by them under the tree, and they did eat.  
And they said unto him.

ANOTHER ONE OF THE THREE MEN

Where is Sarah thy wife?

CHORUS: KELCEE

And he said.

ABRAHAM

Behold, in the tent.

CHORUS: KELCEE

And he said.

THE THIRD OF THE THREE MEN

I will certainly return unto thee according to the time of life; and, lo, Sarah thy wife shall have a son.

CHORUS: KELCEE

And Sarah heard it in the tent door, which was behind him. Now Abraham and Sarah were old and well stricken in age; and it ceased to be with Sarah after the manner of women. Therefore Sarah laughed within herself, saying.

SARAH

After I am waxed old shall I have pleasure, my lord being old also?

(SARAH gets to laughing and tries to stop. But just as it seems it's over, it starts up again. This continues for a fun, astonishing, outrageously long time. She finally exits.)

CHORUS: KELCEE

And the LORD said unto Abraham.

(CANTORS stand. ABRAHAM realizes this is trouble, and he bows with his face in the dirt.)

THREE MEN

(singing)

WHEREFORE DID SARAH LAUGH,  
SAYING,  
SHALL I OF A SURETY BEAR A CHILD, WHICH AM OLD?  
IS ANY THING TOO HARD FOR THE LORD?  
AT THE TIME APPOINTED I WILL RETURN UNTO THEE,  
ACCORDING TO THE TIME OF LIFE,  
AND SARAH SHALL HAVE A SON.

(CANTORS exit. ABRAHAM moves to the tent door, and SARAH joins him.)

CHORUS: KELCEE

Then Sarah denied, saying.

SARAH

I laughed not.

CHORUS: KELCEE

For she was afraid. And he said.

ABRAHAM

Nay; but thou didst laugh.

21. Transition

(SARAH laughs again. As the laugh subsides, ABRAHAM kisses SARAH and moves into the tent and off. SARAH begins to dance, joined by the WOMAN OF LEVI along with JEPHTHAH'S DAUGHTER, the three of them echoing the earlier bewailing dance. SARAH soon must stop dancing because labor is upon her. She labors and the other women dance. Then the other women wrap a piece of fabric into a baby bundle and present the child to SARAH. Isaac is born.)

22. The Binding of Isaac (*Genesis 22: 1-18a*)

CHORUS: HEIDI

And it came to pass after these things, that God did tempt Abraham, and said unto him.

GOD

(CANTORS singing)

ABRAHAM.

CHORUS: HEIDI

And he said.

ABRAHAM

Behold, here I am.

CHORUS: HEIDI

And he said.

GOD



(singing)  
 TAKE NOW THY SON,  
 THINE ONLY SON ISAAC,  
 WHOM THOU LOVEST,  
 AND GET THEE INTO THE LAND OF MORIAH;  
 AND OFFER HIM THERE FOR A BURNT OFFERING  
 UPON ONE OF THE MOUNTAINS  
 WHICH I WILL TELL THEE OF.

(ABRAHAM meets with two servants, JILL and SHADI, and his son ISAAC joins him. Together they mime loading up a donkey and head up into the hills.)

CHORUS: HEIDI

And Abraham rose up early in the morning, and saddled his ass, and took two of his young men with him, and Isaac his son, and clave the wood for the burnt offering, and rose up, and went unto the place of which God had told him.

Then on the third day Abraham lifted up his eyes, and saw the place afar off. And Abraham said unto his young men.

ABRAHAM

Abide ye here with the ass; and I and the lad will go yonder and worship, and come again to you.

(The servants exit, and ABRAHAM mimes putting the wood on Isaac before they continue on their journey.)

CHORUS: HEIDI

And Abraham took the wood of the burnt offering, and laid it upon Isaac his son; and he took the fire in his hand, and a knife; and they went both of them together. And Isaac spake unto Abraham his father, and said.

ISAAC

My father.

CHORUS: HEIDI

And he said.

ABRAHAM

Here am I, my son.

CHORUS: HEIDI

And he said.

ISAAC

Behold the fire and the wood: but where is the lamb for a burnt offering?

CHORUS: HEIDI

And Abraham said.

ABRAHAM

My son, God will provide himself a lamb for a burnt offering.

CHORUS: HEIDI

So they went both of them together. And they came to the place which God had told him of; and Abraham built an altar there, and laid the wood in order,

(ABRAHAM picks up some sticks hidden upstage and scatters them upon the altar, giving us that sound once again of falling sticks. Then he turns and holds out his hand to bind ISAAC. The son does not at first understand what his father wants. Then he realizes. And he decides. And he offers his wrists for binding. ABRAHAM binds him and lays him upon the altar.

CHORUS: HEIDI has taken a knife from her satchel and laid it within ABRAHAM'S reach. ABRAHAM kneels above his son, raises the knife, and the angel will call.)

CHORUS: HEIDI

and bound Isaac his son, and laid him on the altar upon the wood. And Abraham stretched forth his hand, and took the knife to slay his son.

And the angel of the LORD called unto him out of heaven, and said.

A CHILD

(spoken voiceover)  
Abraham, Abraham.

CHORUS: HEIDI

And he said.

ABRAHAM

Here am I.

CHORUS: HEIDI

And he said.

A CHILD

(spoken voiceover)  
Lay not thine hand upon the lad, neither do thou any thing unto him: for now I know that thou fearest God, seeing thou hast not withheld thy son, thine only son from me.

(ABRAHAM will look and see the ram. Then he will lower the knife and cut the bindings. Then he will go to the ram and strike with all necessary violence. ISAAC moves from the altar and waits at the side. ABRAHAM mimes picking up the ram and lays it on the altar.)

CHORUS: HEIDI

And Abraham lifted up his eyes, and looked, and behold behind him a ram caught in a thicket by his horns: and Abraham went and took the ram, and offered him up for a burnt offering in the stead of his son.

(ABRAHAM sinks to the floor and casts the knife aside, weeping.)

CHORUS: HEIDI

And Abraham called the name of that place Jehovah-jireh: as it is said to this day, In the mount of the LORD it shall be seen.

And the angel of the LORD called unto Abraham out of heaven the second time, and said.

(ISAAC comes to his father, who embraces him. When the CANTORS and CHILD enter, they, too, will gather these two men into their embrace. And then ISAAC will stand and walk away.)

A CHILD

(enters, speaking)

By myself have I sworn, saith the LORD, for because thou hast done this thing, and hast not withheld thy son, thine only son...

CHILD AND CANTORS

(singing)

...THAT IN BLESSING I WILL BLESS THEE,  
AND IN MULTIPLYING I WILL MULTIPLY THY SEED  
AS THE STARS OF THE HEAVEN,  
AND AS THE SAND WHICH IS UPON THE SEA SHORE;  
AND THY SEED SHALL POSSESS  
THE GATE OF HIS ENEMIES;  
AND IN THY SEED  
SHALL ALL THE NATIONS OF THE EARTH BE BLESSED.

23. Benediction (*Genesis 22: 17-18a*)

(SINGING continues as all actors with hand props or costume pieces put them away, the CANTORS are un-robed, stagecraft is withdrawn, and the stage is barren. The ceremony is clearly drawing to a close. The full company sings their final choral benediction directly to the audience.)

ALL

(sitting at the front of the stage, embracing us with their eyes, in joy)  
...THAT IN BLESSING I WILL BLESS THEE,  
AND IN MULTIPLYING I WILL MULTIPLY THY SEED  
AS THE STARS OF THE HEAVEN,  
AND AS THE SAND WHICH IS UPON THE SEA SHORE;  
AND THY SEED SHALL POSSESS  
THE GATE OF HIS ENEMIES;  
AND IN THY SEED  
SHALL ALL THE NATIONS OF THE EARTH BE BLESSED.

(The boy turns and moves far upstage, and on the final note, he gently throws his gaze and arms up, scattering stars of light across the cyc.)

END OF PLAY

24. Exit Music

(After the curtain call and during the exit music, the boy returns with a tambourine. He waits by the edge of the pit, and on the final note of the night, he puts his fist through the head of that tambourine. Death is defeated, and the celebration is complete.)

**Pronunciations:**

Ehud	long e and hood
Hazor	long ah plus tsor
Pison	p long i
Havilah	Short a, short i, long ah
Bdellium	dell
Gihon	hard g, long i
Hiddekel	accent the second syllable, short e (rhyme with shekel)
Pithom	long i
Shiphrah	short i
Puah	long u, long ah
Gaza	a as in day, then ah
Gazites	same
Hebron	either short e or long acceptable
Sorek	long o, short e
Dagon	a as in day
Jabin	a as in day
Barak	rhyme with Derek
Abinoam	accent on short i
Seir	like seer
Edom	long e
Sinai	both long i
Shamgar	short a like sham
Anath	long a as day
Ephraim	long e with accent
Amalek	accent on am
Machir	a as in day
Zebulun	short e , accent zeb
Issachar	short i and s not z
Taanach	first a as in day with accent
Megiddo	accent on short gid
Kishon	short i
Meroz	long e
Kenite	long e and long i
Dura	long u
Chaldeans	hard k, short a as in Calvin, long e
Ammon	short a as in am
Minnith	short i in both syllables
Mizpeh	short i, short e
Gileadite	first syllable accent on short i
Rabbah	short a like dab
Eliam	if this is the country it's Elam, long e
Uriah	yu, long i
Hittite	like hit
Abimelech	accent on short bim

Jerubbesheth	accent on short rub
Thebez	long e, one syllable s on end
Mamre	like ma'am
Jehovah-jireh	in second part gee
Seir	Suh eer
Edom	Ee dum
Shamgar	Sham gar
Anath	uh nath
Jael	jA el
Machir	Ma keer
Zebulun	zeh byu lun
Issachar	Is uh kar
Naphtali	Nahf tuhl ee
Taanach	tah ah nahk
Megiddo	Muh gih doh
Sisera	sis uh ruh
Kishon	kee shuhn
Meroz	meh rahz
Heber	heh ber
Kenite	keh night