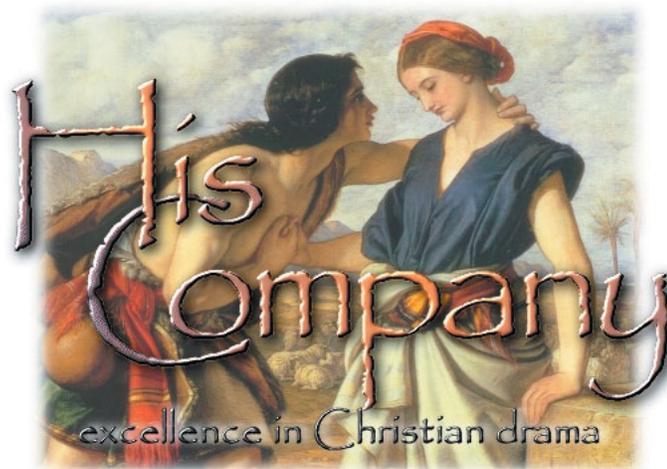


FROM THE REALMS OF GLORY

A CHRISTMAS MUSICAL

by
David S. Lampel



MUSIC LITERATURE

The music for this production is from the Christmas musical *From the Realms of Glory* (WORD, 1996) by Dave Clark and Russell Mauldin.

5 **Please Note: The original music literature and/or Trax for this musical may no longer be available. Please do not commit to using this script unless you have located the music—or are prepared to insert new music of your choosing. This page contains all the information we have on the original music. You may, of course, also use this script without music.**

CHARACTERS

10 (the following notes were requested by, and delivered to the original commissioning Drama Director)

Harry, the angel

Harry is an older youth, or young adult. It would be helpful if he were shorter than the Son of God (and a nice touch if he were taller than the young Jesus). For dress, see the discussion below, under Son of God.

15 Harry is inquisitive, has a fast mouth (and slow brain), and is a nervous sort. The wheels are always turning, but sometimes they slip a gear or two. He should be energetic—but not frantic; full of the juices of life. The audience should like him immediately.

The actor should be expressive, know how to use his face to communicate; he should be physically flexible and mobile. This character is, in many respects, the lead (i.e., his casting would be even more critical than the role of Jesus).

Son of God

20 Because we meet Him in heaven, prior to His incarnation, we can't really call Him Jesus, now can we. As to his appearance, I see the standard tall, gorgeous tenor (when was the last time you heard a Bass 'Jesus?') who could—or could not—be sporting a beard. I think because of his written personality, it's unimportant that he has a beard.

25 As to dress, there should be some coordination between Son of God, Harry the Angel, and the Angel Choir—as if the everyday wearing apparel in heaven has no relationship with the common perception. If heaven is timeless, why should they wear the robes of the First Century? Bottom Line: you should find some kind of neutral costume that can be worn by these. My idea was Levis and plain sweatshirt; you may have someone with a better idea.

30 Very good bosses or managers have a way of being friendly and personable with those who work for them, without getting *too* chummy. They have a way of being friendly, yet making it clear they are still in charge. This is the Son of God's personality in the heaven scenes. (Actually, also in the Jesus scene near the end—but that will be a little harder to pull off with two youth.) Not pompous, not 'holier-thou'; warm and real, yet there's just something about the way He carries Himself that lets you know that He's God.

35 If I were directing this actor, I would probably not even talk that much about him playing pre-Jesus Son of God. He'd suddenly get stiff in the joints, his gaze would drift off into the ether with a holy glow, and he'd lift off the stage a few inches. No, play him like a person. And we already know God has a sense of humor, from His writings, so don't be afraid to play the lines for humor.

Jesus

40 Though small, this is actually a difficult part. This actor should display wisdom beyond his years. Put another way, he needs to look younger than he sounds or acts. There should also be some continuity between this role and the Son of God. I would even recommend that the one playing Jesus sit in on some of the rehearsals for the one playing the Son of God, to pick up mannerisms, etc. You could go so far as creating some gestures or mannerisms that could be shared; this would be a mechanical way to accomplish the desired continuity, in lieu of the more difficult sharing of mind.

Another thing that will be difficult for this short role is standing on stage while the youth choir sings to him. It takes a good actor to stay in character on stage while saying nothing.

Jesus would be wearing the typical 'Biblical' dress.

45 **Mary**

As to casting, something to keep in mind is that Mary would have been a teenager.

50 Mary has no lines; her singing voice is clearly the priority. She should simply portray innocence and an openness to the things of God. As is usually the case, the Mary song in this musical is very 'mental'—portraying a woman trying to come to terms with a mysterious, supernatural event in her young life. As is also usually the case, the lyricist has given Mary a bit more eternal wisdom that I would like, but I think it's okay. I think it would be sufficient to find an older teenager with a good voice, who can sing expressively from the heart. More acting ability than that is probably not necessary.

Joseph

55 On a certain level, Joseph is optional. If your Innkeeper is a really good actor, he could sell his song without other bodies on stage. On the other hand, since I think I've proposed a good work-around for Mary, there's nothing to prevent her being on stage for "An Ordinary Stable", which means Joseph could be too, since he need not sing—or even act, for that matter. He simply needs to look interested. I would probably play the three of them entering together (as if he is

conducting them toward their lodgings), crossing to center stage, where the Innkeeper will sing his song; I'll write him some new lines to get them on and off.

60

If you wished, Joseph could also be onstage when Mary is singing her song, but if so, you'd want him to be a better actor. It takes a better actor to say nothing at all—yet look like he has a reason to exist. Joseph could be off to the side, reacting lovingly to what she is singing, etc.

Innkeeper

65

After Harry the angel, this is your most flavorful character. You want someone who can really have fun with the role. This is one of those solos where vocal quality is not nearly so important as the ability to be interesting on stage. Let him take command of the stage, move around, play off the audience, as well as Mary and Joseph. They can be slightly intimidated by him.

70

If the Innkeeper does not sing with the choir on the chorus, give him some business with Joseph, such as miming how much he can charge: Joseph would rummage through his money bag (secreted in his girdle), while the Innkeeper stands there impatiently tapping his toe; Mary pleading with him to let them stay for the little they have . . . You could even extend it further: during the second chorus, have the Innkeeper's wife enter from the opposite side, give him what-for, pull on his ear, etc., timed so that right before his exit, he'll have something really pithy to say about her and things in general. (I wish I were there; I'd create something really juicy with this song.)

SCENE 1

75 **AFTER “FROM THE REALMS OF GLORY”**

Transition from Choir to Dramatic Set

80 *Enter the Son of God. His attire is timelessly nondescript, assigned to no one time-period or epoch. His mind is elsewhere, as if occupied by checking and rechecking a mental list—or mentally packing and repacking a suitcase. His demeanor is not what we would describe as that of deity; there is no Godly posturing or grand gliding across the stage, as if He is afraid to bend his knees.*

85 *Enter Harry, the angel. Harry is a lower-echelon angel, well below the rank of Archangel. Not accustomed to being in the presence of the Lord, and being a naturally nervous fellow anyway, Harry is a little intimidated by being here, so close to the Son of God. But he has heard a rumor and his curiosity has won out over his shyness. He enters quickly, nervously.*

Harry

90 *(understanding he has every right to address the Son of God, yet nervous nonetheless)*

Ugh...

(clearing his throat)

—ahem! Ugh, God?

95 **Son of God**

(turning to greet Harry; preoccupied with other matters, but still friendly)
Well, hello Harry! Good to see you.

Harry

(pleasantly taken aback)

100 Y—You know me?

Son of God

(with an easy, familiar chuckle)

Of course I do. What can I do for you?

Harry

(not realizing it would be this easy)

105 W—well, I’ve heard a rumor—a rumor about You—and I thought I’d check it out for myself.

Son of God*(with mock seriousness)*

110 A rumor, huh? This can't be good. What have I done now?

Harry*(quickly)*

Oh no—nothing like that, God. You see—

Son of God*(interrupting)*

115 Listen, Harry, pretty soon I'm going to be taking a new name—a human name. Why don't you help me get used to it by using it now.

Harry

S—sure. I could do that.

Son of God*(pleased)*

120 Good. The name's Jesus.

Harry*(as if to fix it in his memory)*

125 Jesus. Well, that shouldn't be so hard. Jesus.

(pushing ahead with his reason for being here)

Well, God—sorry—Jesus, I've heard others talking about you going down to earth for awhile, and—

(stunned; suddenly realizes that God's new name confirms the rumor's truth)

130 Then of course, it must be true. Why else would you need a human name!

Son of God*(smiling broadly)*

Harry, don't ever let them sell you short; you're right on the ball.

Harry

135 Then it is true.

Son of God*(nodding His head)*

Just getting ready now.

140 *Harry shakes his head, perplexed. Discovering that the rumor is, indeed, true does nothing to help him understand the reason why.*

Harry

(after a pause)

145 But You've never done anything like this before.

Son of God

Oh yes, a few times. Remember when I visited Abraham and Sarah at the oaks of Mamre?¹

Harry

(remembering now)

150 So this is no big deal.

Son of God

Actually it is. This time will be quite different.

(pause)

155 This time I'll be there in the flesh.

Harry

(grimacing with revulsion)

Flesh?

Son of God

(chiding him)

160 Oh, it isn't all that bad. There're millions of people living that way right now.

Harry

Yes, but they're used to it. You're used to so much better.

165 **Son of God**

But it's the only way it can get done.

¹ Pronounced *maam-ree*.

Harry

What? What would be so important that you'd have to do all that?

Son of God

(after a beat)

170

Their redemption. It's time for me to go down to earth and fulfill the law
We established long ago.

Harry

But in person? Couldn't you do it from up here?

Son of God

(pausing to think about that for a moment)

175

There was a time when We thought about that. But you know, Harry,
these people need a Savior. They really do. They need someone they can
see with their own eyes, whose words they can hear for themselves, and
they need someone they can touch, and feel is really there with them.

180

Harry

(understanding a bit)

They need a "Jesus."

Son of God

(agreeing)

185

It's the best way to show them God's love: put Him into flesh.

Harry

(digesting the concept)

Okay. I can see this. But one thing—and, please, I don't mean any
disrespect—

190

(hesitantly)

Are these the right people? Is this the right time? The world's a pretty
small place right now, and these people have a lot to learn. Things are
pretty primitive down there.

195

Son of God

It was worked out long ago, Harry.

(beat)

Now's the time.

Harry

200 But is it necessary to give all this up:

(gesturing broadly)

the throne, the grandeur—the glory?

Son of God

205 It's a small thing, really, to give up my glory for a little while, so that so many others might have it for eternity.

Harry

(more seriously)

But you'll be losing who You are—Your identity.

Son of God

210 I'm not losing it. Just setting it aside for awhile. I'll still be God, only now—for a little while—I'll also be man.

Cue: "Tell Me the Story Again"

Harry

(screwing up his face)

215 Sounds complicated.

Son of God

(considering)

220 Yes, I suppose it is. But nobody ever said it would be easy to save all of mankind.

Harry

(just now realizing)

We'll miss you—all the angels will miss you.

225

Son of God*(smiling good-naturedly)*

230 Keep ‘em in line, Harry. For a while I’m going to be something less than
you angels—²

Harry

Boy, talk about a demotion!

235 *Transition from Dramatic Set to Choir*

SONG: “TELL ME THE STORY AGAIN”

Note for when actors are also in the choir :

240 At the cutoff, the actress playing Mary should exit quickly from the choir. If she can have her makeup already applied before the musical begins, all she need do at this point is exit out the side from which she will enter as Mary and, with the help of a dresser, change into her Mary costume. She will have approximately 2 « minutes in which to accomplish this change.

245 If the actor playing the Innkeeper is not in makeup already, he should exit now for makeup and costume. At this point, he will have approximately 9 minutes until his entrance.

²Hebrews 2:9.

SCENE 2

AFTER “TELL ME THE STORY AGAIN”

Transition from Choir to Dramatic Set

250

Harry

(with gleeful anticipation)

Boy, I wish I could be there when You show up for Your grand entrance.

It'll sure be something to see.

255

Son of God

(simply)

Why do you say that?

Harry

(with gathering excitement)

260

What? The Son of God arrives on earth in all His heavenly glory?

(getting even more carried away)

Why, there'll be trumpets and cymbals and cheering throngs when You show Yourself to them! They'll be so surprised—so happy that the Messiah has finally come

265

(expansively)

in all Your majesty!

Son of God

(calming Harry down with a hand on his shoulder)

Harry, settle down. Listen to me: It's not going to be that way.

270

Harry

(caught up short; after a beat)

It's not?

Son of God

(shaking His head)

275

That's not how humans are born.

Harry

(with confused revulsion again)

Born?

(struggling to find the right words)

280 But, You—You're already—

Son of God

(interrupting)

Yes, I am. Always will be. But I must become flesh, and flesh must be born. It doesn't just... appear.

285

Harry

(confused)

But, isn't the whole idea to make some kind of an impact down there? To change the world?

Son of God

(with more intensity)

290

The idea is to save lives. The idea is to give people a chance to live with God forever.

Harry

Okay, right. And I would think the best way to accomplish that is to make a splash! Show them Your power—Your might!

295

Son of God

(shaking His head)

Harry, Harry. You don't know these people as well as you think. They aren't impressed with "splash." Are you so soon forgetting the biggest splash We ever made? Remember when We helped Moses get the people out of the clutches of Pharaoh? We split the Red Sea into two parts, revealing the dry land, gave them safe passage between towering walls of water. Talk about an impressive miracle!

300

(pointedly)

Before the water could even fill in the hole they were grumbling at God.

305

(pause)

No, they may be impressed for the moment, but that's as long as it lasts.
They don't need a parade—they need a Savior.

Harry

310 *(as if he still can't believe it)*

So You're going to be born?

Son of God

Just like everyone else down there.

Harry

315 *(with an involuntary shudder; muttering, more to himself than Jesus)*

There's gotta be a better way.

Son of God

(having fun with Harry's predicament)

Oh, and We've already picked out my mother.

320

Harry slowly turns to silently stare at Jesus, not quite comprehending all this.

Son of God

(continuing with animation and warm anticipation)

325 She's a sweet girl—from Nazareth. She's engaged to be married to a man
from the same town, so I guess that'll be my home town.

(saying the name again, as if enjoying the sound)

Nazareth.

330

Harry continues to stare as Jesus explains further.

Son of God

(continuing with delight)

335 Her name is Mary—that's a nice name, isn't it Harry—and her betrothed
is Joseph. Mary and Joseph—they'll be my parents.

Cue: "He Knew Glory"

During the Intro, Mary enters, deep in thought, and crosses to Center stage. Lights up slowly on her during final dialogue lines for Harry and the Son of God.

340

Harry

(finally snapping out of it)

Will she know?

Son of God

Know what?

345

Harry

That she's giving birth to the Son of God.

Son of God

(nodding His head)

Gabriel's already told her.

350

Harry

(trying to imagine what it would be like; seriously)

Must be quite a lot for a young girl to take in.

Son of God

(not in question)

355

I imagine so.

Transition from Dramatic Set to Mary Soloist and Choir

SONG: "HE KNEW GLORY"

SCENE 3

360

AFTER “HE KNEW GLORY”

Transition from Choir to Dramatic Set

365

*Mary exits (in character!) during transition. She has approximately 2 minutes in which to be ready to reenter with Joseph and the Innkeeper. If the Innkeeper began the musical in makeup, he should exit now to get into costume. He will have approximately 2 minutes.***Harry**

370

Well, at least Your parents—knowing you’re the Son of God—will surely give You a suitable lifestyle. Certainly they’re from a priestly –or even royal—family.

Son of God*(brightening)*

375

Actually they are of the royal line of David. I’ll be meeting them for the first time in Bethlehem—the city of David.

Harry*(confused again)*

But You said they were from Nazareth.

Son of God

380

They are. But you see, the emperor down there—Caesar Augustus—he’ll be ordering everyone to go to their family towns for a census.

(go figure)

He’s counting heads. Bethlehem is Joseph’s family town, so he and Mary will go there to be counted.

385

Harry*(confidently)*

Then they have a home there.

Son of God

Uh, no...

390

Harry*(trying again)*

Family to stay with?

Son of God

395

Harry, they're in the royal line, but Joseph is a simple carpenter—an honorable man with little in his purse.

Harry

But there are so many important religious leaders in Israel—

Son of God*(breaking in; almost an aside)*

400

Yes. Too many.

Harry

Wouldn't any one of them be a better choice?

Son of God*(with a heavy sigh)*

405

You may find this hard to believe, but most of the problems I'll have on earth will be caused by them. They'll be the biggest obstacle to people believing in Me.

Harry*(becoming exasperated)*

410

Will there at least be emissaries there to inform the public?

Son of God

Mmmm—yes, in a manner of speaking. The shepherds will be close by, and they'll tell others.

Harry*(you've got to be kidding)*

415

Shepherds? Out in the country? What will you be doing out there?

Son of God

Well, you see, the town will be filled with travelers there for the census. The only available lodging will be a... stable.

420

Harry*(incredulous)*

You're telling me the long-awaited Messiah—the King of kings—the very Son of God will be born in a stable?

Son of God

425

Harry, my purpose in going to earth isn't to be a member of royalty being waited on by His subjects.

Cue: "An Ordinary Stable"

430

Son of God*(continuing)*

I'm going down there to be a servant—so that I can wait on them.

(pause)

Fascinating, isn't it. No one would ever guess. Just part of the plan, Harry,
just part of the plan.

435

Transition from Dramatic Set to Innkeeper and Choir

SONG: "AN ORDINARY STABLE"

440

INNKEEPER

SONG: “AN ORDINARY STABLE”

At measure 5 of Intro, Innkeeper enters with Joseph and Mary, conducting them toward the stable. He should be roughly Centerstage in time to sing.

445 *Innkeeper begins singing to audience. “Well, I notice that your wife...” is directed to Joseph. During the first chorus, he pantomimes to Joseph, as if he is describing the stable to him (keyed to the words of the chorus).*

450 *Joseph is unsure that this will be all right. As the Innkeeper describes the stable, he expresses doubt, glances back at Mary once in awhile. During the second chorus, the Innkeeper steps away from the couple, expecting them to decide. Joseph huddles with Mary—who points out that she is, indeed, ‘great with child’ and they’ll just have to take whatever they can get. Joseph turns back to the Innkeeper and accepts his offer.*

Innkeeper sings his last phrase out toward the audience (with great expression).

455 *The following dialogue takes place immediately after the Innkeeper finishes singing, as they exit, and needs to be finished by the end of the music.*

Innkeeper

(after singing, as he conducts Mary and Joseph off-stage to the stable; to Joseph)

460 Now, there’s only the small matter of the rent. Perhaps you’d like to pay in advance...

Joseph

(stiffening)

I’ll pay once we see the accommodations.

Innkeeper

(quickly)

465 As you wish.

Joseph

And by the way, what was that about a hole in the roof... ?

470 *They exit together (Innkeeper first).*

Cue: “From Glory to Glory” (immediately)

SONG: “FROM GLORY TO GLORY”

AFTER “FROM GLORY TO GLORY”

The Reader enters. The Scripture text (NIV) in the first column is to be read (from a Bible)³ before the song “Born a Savior”

The Lord himself will give you a sign:
The virgin will be with child and will
give birth to a son, and will call him
Immanuel.⁴

To us a child is born, to us a son is
given, and the government will be on
his shoulders. He will be called
Wonderful Counselor, Mighty God,
Everlasting Father, Prince of Peace.⁵
He will stand and shepherd his flock
in the strength of the LORD, in the
majesty of the name of the LORD his
God.

Cue: “Born a Savior”

And they will live securely, for then
his greatness will reach to the ends of
the earth.

And he will be their peace.⁶

The Scripture text in the second column is to be read (from a Bible) during the interlude within the song.

He was pierced for our
transgressions, he was crushed for
our iniquities;
the punishment that brought us
peace was upon him, and by his
wounds we are healed.

We all, like sheep, have gone astray,
each of us has turned to his own way;
and the LORD has laid on him the
iniquity of us all.⁷

“Born a Savior” continues

AUDIENCE MEDLEY

³ This page is formatted so that each column of text may be cut out and placed inside a Bible, so that it appears it is being read from the page.

⁴ Isaiah 7:14

⁵ Isaiah 9:6

⁶ Micah 5:4-5a

⁷ Isaiah 53:5-6

480

Music Minister

He was born a Savior so that we not only might receive Him as our own,
but that we would have the opportunity to worship Him.

Cue: "Come and Worship Medley"

485

(motioning for audience to stand)

Let's all worship Him together!

SONG: "COME AND WORSHIP MEDLEY"

490

The Music Minister motions for the audience to be seated.

Cue: "In the Glory"

495

Music Minister⁸

We worship Jesus because of the love He demonstrated in giving up His
glory for a little while to bring salvation to us all. To be in Christ is to open
that door and let Him in—not only for salvation, but communion; not just
for a ticket into heaven, but for the opportunity to learn of Jesus and His
ways, to begin the glorious and mysterious process of becoming like Him.

500

SONG: "IN THE GLORY"

⁸ Take your time with this. You have approximately 32 seconds before the music changes and you should be off the stage.

SCENE 4

AFTER “IN THE GLORY”

505 *Transition from Choir to Jesus entering Downstage*

Jesus enters and crosses to Centerstage (or wherever Mary and Innkeeper scenes were set). Jesus is a teenager, roughly 12 to 15 years of age. Enter Harry, the Angel, opposite. He tentatively approaches Jesus.

510

Harry

(not absolutely sure this is Jesus)

Jesus?

Jesus

(greeting Harry enthusiastically, as He would an old friend)

515

Harry, it's sure good to see you!

Harry

(responding with relief)

I wasn't sure it was you.

520

(touching Jesus' arms, shoulders, etc.)

So this is what it's like.

Jesus

(warmly)

How have you been?

525

Harry

Like I said, we miss you—we all do.

Jesus

Hey, I've missed you, too. But I've got a pretty good life here.

Harry

(glancing around; confidentially, yet with excitement)

530

So, when will it begin?

Jesus

What?

Harry

535

(still confidentially)

C'mon, You're the Messiah! You came down to save these people. When will you take over?

Jesus

Take... over?

540

Harry

(stumped; is he talking to the right guy?)

Am I missing something? Isn't that why you came down here? You said they needed a Savior!

Jesus

545

(looking around Himself)

They sure do.

Harry

(insistently)

So when will it begin?

550

Jesus sighs, a little weary with how long it is taking Harry to catch on. He looks around, then points off into the distance (downstage, toward the audience).

Jesus

555

Harry, do you see that shepherd over there—the one surrounded by all his sheep?

Harry looks in the direction Jesus is pointing, then nods.

560

Jesus

(continuing)

Do you see how he keeps the flock close by, protecting the sheep from any predators?

565 **Harry**
(not sure of Jesus' point)

Yes.

Jesus
(patiently explaining; warmly)

I've come as a good shepherd, to offer protection and life to my flock.

570 **Harry**
(skeptically)

These people are up against some pretty stiff competition. Caesar... the Roman army... Herod... Don't you think they could use a little more than a simple shepherd?

575 **Jesus**

You're right—and they'll have more.

Harry
(relieved)

I would think so.

580 **Jesus**
(pointing again into the distance)

Notice the small lamb in the arms of the shepherd. See how quiet and gentle it is, so spotlessly pure.

585 **Harry**
(impatiently)

I see it.

Jesus

I've come as the Lamb of God—the sacrifice that will take away the sins of the world.

590 *Harry turns and stares at Jesus in disbelief.*

595

Jesus*(continuing with intensity)*

Harry, these people need a Savior, but not another king or warrior.
They've already had that.

600

(pause)

I'm not here to save them from a power-hungry emperor, or an army, or a wicked king—I'm here to save them from themselves. Only God Himself will be a sufficient sacrifice to cover the sins of the world.

Harry*(having a hard time believing what he thinks he's hearing)*

605

So... you gave up everything... only to...

Jesus*(looking around)*

I love these people, Harry. I came to experience what it's like for them—
610 what it's like to live with a body that ages and dies, what it's like to suffer loneliness and pain, to feel the pull of sin,⁹ to experience—as much as I can—what it is to be human.

610

Harry*(impatiently, thinking that's enough)*

615

I'm sure You've already experienced all that.

Jesus

My living like them won't save them, but my dying like them will.

(pause)

Later, when I'm an adult, I'll spend some time teaching and discipling a
620 few followers. But most people won't believe, and those religious leaders will conspire against me. They'll work with the Romans to put me on trial.

620

Harry*(shocked)*

Trial!?

625

⁹ Hebrews 2:17-18

Jesus

This isn't heaven, Harry. They won't easily believe who I am.

(pause)

They'll find me guilty—

630

Harry

Guilty of what?

Jesus

It doesn't matter—it won't to them. They'll humiliate me, and put me to death with other criminals—

635

Harry

(protesting)

But You're not a criminal!

Jesus

(with intensity)

640

I have to die, Harry. It's necessary—for them.

Harry

(exasperated; the thought of Jesus dying beginning to overwhelm him)

Jesus...

Jesus

(encouragingly)

645

But it's all right, Harry. Don't feel badly. It won't be the end—

(enthusiastically)

but a new beginning. I won't stay in the grave—I'll return to heaven. And because of it, these people will have a chance for life!

650

Cue: "You Are Holy"

Jesus

(continuing)

655

Real life, with the Father.

Harry has slowly come to comprehend the length and breadth of what Jesus has been telling him—the result of which has been an overwhelming respect for the Son of God.

660

Along with respect, his heart has filled with adoration and praise for this One willing to unselfishly give so much for others. This realization builds in him until it floods out in words of adoration.

Harry

(with great awe and admiration; adopting an attitude of worship)¹⁰

You're worthy of our praise. Jesus, You are Lord! You are Holy!

665

SONG: "YOU ARE HOLY"

Harry sings the first verse (and maybe beginning of first chorus) as a solo to Jesus, joined then by the chorus, which has entered during his solo. All attention is focused on Jesus from the moment they enter through the end of the song.

670

During the singing of "You Are Holy", Jesus remains on stage, graciously receiving the praise of the angels in a calm, understated way.

¹⁰ Harry, as well as the choir of angels, should adopt and demonstrate a physical attitude of worship in keeping with the customs and traditions of the local church. Whatever they do, however, it should be clear that all praise is being directed to Jesus.

AFTER “YOU ARE HOLY”

“Angel chorus” remains in place.

675

Harry*(approaching Jesus)*

How much longer will you be here?

Jesus

680

In earthly terms, quite awhile. In heavenly terms, no time at all.

Harry*(affectionately)*

We’ll look forward to that day.

Jesus

685

(thinking of how much He misses the Father)

As will I.

(beat; as they exit together)

Say Harry, have you got a minute?

Harry

690

(not really wanting to leave)

I suppose I should be getting back.

Jesus

Before you go, I’d really like you to meet my family.

Harry

695

(brightening)

Sure! Love to.

Harry and Jesus exit.

INVITATION AND FINALE

700 *Once Jesus and Harry have exited, the Pastor comes on stage to address the audience. His comments should be based on the following points¹¹:*

- *The willingness of the Son of God to leave His heavenly glory*
- *The unselfish love demonstrated by Jesus and God the Father*
- *How life in Christ means so much more than simple salvation*

705

HYMN: “THOU DIDST LEAVE THY THRONE”

After the Invitation hymn, the Pastor has a few closing remarks, then turns it back to the Music Minister.

710

Cue: “Finale” (immediately)

Adult and Youth Choirs take position during Intro (9 seconds).

715

SONG: “FINALE”

¹¹ It is respectfully recommended that the one giving the spoken Invitation have read through the entire script and be familiar with its concepts.

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