



Lenny's Light

A Christmas Musical

CANADA  BERMUDA
MUSIC AND GOSPEL ARTS

Written by Wendy Woodland

CAST

Speaking roles

Lenny Lamppost
Bobby Bubble
Hilda Hamper
Betty Handbell
Harry Halogen
Little Lucy
Captain Canning
Mayor Murphy
Mrs. Jennings

Groups

Salvation Army Band Ensemble
Carollers
City Workers
Kettle/Family Services Volunteers
The LEDs

TIME

Late November

PLACE

A city where The Salvation Army is well known.

Written by Wendy Woodland

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Music and Gospel Arts, Canada and Bermuda Territory

Musical Numbers

		<u>Script</u>	<u>Integrated Score</u>
1. Sweet Chiming Christmas Bells	Full Ensemble	1	2
2. Scene Change Music	Instrumental	2	5
3. At Christmas Time	Bobby, Betty, Hilda	5	10
4. Scene Change Music	Instrumental	10	19
5. Jesus Will See You Cry	Captain, Lucy	12	23
6. Joy to the World	Carollers, Ensemble	14	28
7. Ukrainian Bell Carol	Instrumental	18	34
8. This Little Light of Mine	Lenny, Lucy, Bobby, Hilda, Betty	20	39
9. Room for All in the Kingdom of God	Full Ensemble	23	45

Production Notes	25	51
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Appendix	29	55
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Musical Score	31	n/a
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Throughout the script, the title of each musical number will appear in bold.
Song lyrics will be capitalized.

Suggested bow music – Chorus of **9. Room for All in the Kingdom of God**

SCENE ONE

Lights come up slowly to show Lenny's corner (a street corner with a single lit lamppost). **1. Sweet Chiming Christmas Bells** begins, and people fill the space. The corner has a park bench, potted trees and a backdrop that is the side of a building. It's a green space within the city. One by one, short vignettes happen around the lamppost; a band ensemble playing, a kettle volunteer and people giving money, carollers pose and mime singing, CAPTAIN CANNING accepts a donation from MAYOR MURPHY, a person in need is given a hot drink from FAMILY SERVICES VOLUNTEERS. After all quick vignettes, EVERYONE comes together and sings:

FULL ENSEMBLE

THE BELLS RING OUT AT CHRISTMAS TIME
THEIR MESSAGE LOUD AND CLEAR;
OUR HEARTS ARE STIRRED AS ON THE AIR
THE JOYFUL SOUND WE HEAR.

SWEET CHIMING CHRISTMAS BELLS,
SWEET CHIMING CHRISTMAS BELLS;
THEY CHEER US ON OUR MERRY WAY, SWEET CHIMING BELLS.
THEY CHEER US ON OUR MERRY WAY, SWEET CHIMING BELLS.

THE LIGHTS SHINE OUT AT CHRISTMAS TIME
TO BE SEEN BOTH FAR AND NEAR.
EVERY TWINKLE FILLS OUR HEARTS WITH JOY,
THEIR BRIGHTNESS WE HOLD DEAR.

SWEET SHINING CHRISTMAS LIGHTS,
SWEET SHINING CHRISTMAS LIGHTS;
THEY GUIDE US ON OUR MERRY WAY, SWEET SHINING LIGHTS.
THEY GUIDE US ON OUR MERRY WAY, SWEET SHINING LIGHTS.

(EVERYONE exits but LENNY LAMPPOST.)

LENNY LAMPPOST

Oh, I'm so excited! It's my favorite time of year! After putting up with the cold snow on my feet all winter, the baby birds on my head in the spring, and then the hot sunshine that almost fries my filaments, it's finally here! I've been watching those dancing leaves twirl and swirl around for the last few weeks and that means Christmas is coming, and I'll get to shine my light in the

dark for hours and hours on end. Oh, it makes me so happy when The Salvation Army and lots of people visit and I help make Christmas happen. Just a few more days and they'll be here!

(squeals with excitement)

Captain Canning and Mayor Murphy will be here and under Lenny Lamppost's luminescence will launch Christmas!

(audible deep breathing, calming himself down)

Okay Lenny, breathe...breathe. I gotta save my energy and be ready to shine my brightest on that special night. I've been doing it year after year for as long as I can remember.

(HE gives another slight squeal. Lights go down. **2. Scene Change Music** continues until stage is set. End of scene.)

SCENE TWO

Salvation Army hall. This is not the sanctuary, but rather a simple multi-purpose room. There is a flag in the corner, and a table with various things around that indicates Christmas preparation has begun such as clipboards, boxes, a couple of bubbles on stands, empty hampers, and some toys. CAPTAIN CANNING's coat is lying on the table or back of a chair. In one corner, BOBBY BUBBLE, HILDA HAMPER and BETTY HANDBELL are seated and frozen. Lights up to reveal CAPTAIN CANNING and MAYOR MURPHY having a conversation.

CAPTAIN CANNING

But Mayor Murphy, we've been gathering under the lamppost on that street corner for generations!

MAYOR MURPHY

I know Captain, and I'm sorry, but we must move with the times and update our aging infrastructure. Rest assured, there will still be light on that corner, but it's time we have solar powered ground level LEDs installed with new pavers, and so on. We have to be more energy efficient these days. Can't have the voters saying that Mayor Murphy is a stick in the mud, now can we?

(laughs)

There will be more room to move around there without that lamppost taking up space in the middle.

CAPTAIN CANNING

I understand, but people gather there for so many of our Christmas activities and I'm not sure if it'll be the same after a big change like that. People who need us have always known where to come and find us at Christmas time. We've always held our launch there and that lamppost shining in the darkness for all to see, well, it's like a beacon.

MAYOR MURPHY

Hmmm...I realize that The Salvation Army has spent a lot of time on that corner leading up to Christmas. The work that you do for folks in need through fundraising and playing all that beautiful music? It truly embodies the Spirit of the season and it's a big part of our city, for sure. Might I suggest you move everything a few streets over? There's a spot there by that new building that has all windows on the front. Lots of light coming out there for your gatherings.

(taps Captain Canning on the shoulder)

I'm sure you'll think of another spot and come to city hall when you're ready to tell me all about it. I have to run now and meet with the engineers and demolition team.

(turns around and starts to leave)

CAPTAIN CANNING

When is this all going to start Mr. Mayor?

(MAYOR MURPHY stops and looks back.)

MAYOR MURPHY

Oh, right away. We want those new LED lights there and shining long before Christmas is in full swing.

(MAYOR MURPHY exits. CAPTAIN CANNING sighs, grabs his coat from the table and puts it on as he exits. **SOUND CUE** - a door closes. Immediately following, BOBBY BUBBLE, HILDA HAMPER and BETTY HANDBELL jump up and start speaking.)

HILDA HAMPER

(excited and scared)

Did you hear that? They're gonna change the corner! Our corner! Lenny's Corner! My handles can't handle it! I nearly spilled my beans!

BOBBY BUBBLE

Hilda, you're going to burst my bubble with all that yelling.

(starts to pace)

Try to calm down. I have to think...

(BETTY HANDBELL interrupts angrily.)

BETTY HANDBELL

THINK?? What do you mean think? Bobby Bubble, we need to act and do something fast. We can't let them take Lenny from that corner! Did you hear what Mayor Murphy said? He said LEDs. The L-E-Ds! Harry Halogen and his flat faced friends are definitely behind this.

(HILDA HAMPER gasps.)

They've been after that corner ever since they came to town.

BOBBY BUBBLE

You might be right Betty, and we aren't going to let that happen. We need that corner. The people who need us, need that corner. Christmas needs that corner.

HILDA HAMPER

(visibly stressed, directed to Bobby Bubble)

Captain Canning looked so sad! What are we going to do?

BETTY HANDBELL

Yeah Bobby, have any ideas? I'd give 'em a ringing in their ears, if they had any!

BOBBY BUBBLE

I don't know yet, but we have to tell Lenny.
(encouragingly)

We will find a way to keep The LEDs from taking over that corner.

(3. At Christmas Time begins when Bobby Bubble speaks his lines.)

BOBBY BUBBLE/BETTY HANDBELL/HILDA HAMPER

BOBBY BUBBLE

THIS CHRISTMAS TIME, THERE HAS TO BE A WAY TO SAVE OUR FRIEND LENNY,
AND KEEP THE CORNER WE HOLD DEAR JUST AS IT IS FOR ANOTHER YEAR.
WE'LL FIND A WAY TO BEAT THEM ALL,

BETTY HANDBELL

AND SEE THAT HARRY TAKES A FALL!

BOBBY BUBBLE

(HE speaks over intro to Verse 2.)

Now Betty, we aren't going to wish "ill will" toward anyone, even Harry Halogen. It's "goodwill" toward men?

HILDA HAMPER

AT CHRISTMAS TIME, I ALWAYS FEEL IT'S LOVE TO SHARE IN A FAMILY MEAL.
WITH PRESENTS TOO FOR BIG AND SMALL, THE HAPPY SMILES, I LOVE THEM ALL.
BUT NOW THOSE SMILES I MAY NOT SEE,
UNLESS WE RALLY AND SAVE LENNY.

BOBBY BUBBLE

(HE speaks over intro to Verse 3.)

Try not to be discouraged, Hilda. We will always be here for families who need us.

BETTY HANDBELL

RIGHT NOW, I CANNOT SEE A WAY BUT WE MUST GO TO HELP SAVE THE DAY.
POOR LENNY THERE, HE HAS NO CLUE OF WHAT THE CITY HAS PLANS TO DO.

BOBBY BUBBLE/BETTY HANDBELL/HILDA HAMPER
WE WILL NOT FAIL, CANNOT BE BEAT,
TO SAVE OUR CHRISTMAS THERE'S NO RETREAT!

(EVERYONE exits during outro music. End of scene.)

SCENE THREE

Lenny's corner. Lights up and LITTLE LUCY is seated on the bench at Lenny Lamppost's base. SHE is giggling at something that he just said.

LITTLE LUCY

You're so funny, Lenny! Tell me another one!

LENNY LAMPPOST

Okay, sure. I have so many stories! It's so nice to stand here talking to you, Lucy. Did I tell you about the time the lady came by here walking four dogs?

(LITTLE LUCY shakes her head.)

Well, this is a good one. You see, she was walking along with the leashes in one hand and was looking at her phone in the other. Chippie Chipmunk was over there just minding his own business, heading home with a mouth full of treats for the family and the dalmatian saw him. Before I knew what was happening, Chippie was tickling me as he scurried up to my head, and then there were legs, paws, leashes and...

(LITTLE LUCY laughs. HE is interrupted as HILDA HAMPER, BOBBY BUBBLE, BETTY HANDBELL run in, calling Lenny Lamppost's name.)

(HILDA HAMPER, BETTY HANDBELL, BOBBY BUBBLY speak simultaneously so nothing is heard clearly.)

HILDA HAMPER

Lenny, Lenny, Lenny,
We need to talk to you!
Christmas is ruined forever!

BETTY HANDBELL

It's time we taught those LEDs
Something about respect! Harry
Halogen is up to no good, again!

BOBBY BUBBLE

It appears we have a slight
problem Lenny, and we must
figure out a way to save Christmas!

LENNY LAMPPOST

Whoa, my friends!

(HILDA HAMPER stops quickly, causing BOBBY BUBBLE and BETTY HANDBELL to collide with her.)

It's nice to see you, but I can't understand anything you're saying! Back up!

(HILDA HAMPER, BETTY HANDBELL, BOBBY BUBBLE scurry backwards a few steps.)

No, I mean, speak one at a time.

(HE continues to speak as they move toward him.)

Lucy and I were just having a few laughs as you guys came down the street. What's up? Why the panic?

(HILDA HAMPER attempts to speak her line in her "over the top" manner. BOBBY BUBBLE turns to glare at her. SHE stops immediately.)

BOBBY BUBBLE

It appears we have a slight problem Lenny, and we must figure out a way to save Christmas.

LENNY LAMPPOST

Problem? How can there be a problem with Christmas? We sing, give gifts, spread love, laughter and cheer. How can there be a problem with that?
(sighs or giggles with contentment)

BOBBY BUBBLE

(shaking his head)
Our Christmas, your Christmas, the city's Christmas is in trouble!

(HILDA HAMPER can't contain herself and bursts into the conversation.)

HILDA HAMPER

Lenny, the city is going to change the corner! They want to update it, and they want LEDs, and they are going to start tearing things up, and soon!

BETTY HANDBELL

What she's trying to tell you is that it won't be the same around here and The LEDs are moving in. Mayor Murphy told Captain Canning to find another place for all the Christmas activities. No brass players or carollers making music. I won't be here ringing while Bobby's collecting donations, and worst of all, Harry Halogen and his friends will be here instead.

(HARRY HALOGEN, THE LEDs enter. LITTLE LUCY hides behind Lenny Lamppost.)

HARRY HALOGEN

Hey, hey, hey, did I hear my name? Hey there, Betty. Gonna ring that bell for me?

(THE LEDs snicker.)

BETTY HANDBELL

Harry, you've got some nerve showing your face around here.

BOBBY BUBBLE

(sheepishly, intimidated; no longer brave)
It's okay, Betty. Harry and his friends can enjoy this corner too.

HARRY HALOGEN

Thanks Bobby.

(in a bullying manner)

It's nice to see that some of you Sally Anners are welcoming to me and my friends.

LENNY LAMPOST

Why wouldn't they be welcoming?

HARRY HALOGEN

Oh, I don't know. Maybe because they've heard the news about us taking over this corner here and they don't like it? I know how much time the Sally Anners spend hanging around here doing stuff.

LENNY LAMPOST

My friends help people who need them, and I love having them here, especially at Christmas time.

HARRY HALOGEN

Yeah, well they better find some place else, 'cause when me and my boys are in charge, they won't be hanging around here anymore!

(THE LEDs strut and circle around Betty Handbell, Bobby Bubble and Hilda Hamper.)

BETTY HANDBELL

(moving towards Harry Halogen while speaking)

Harry, if I wasn't so red, yellow and blue, I'd make YOU black and blue!

(BOBBY BUBBLE rushes in between them.)

BOBBY BUBBLE

Betty, mind your clapper!

(turns to Harry Halogen)

Now, let's not get our pins busted here today, and don't forget there's a child watching!

HARRY HALOGEN

(hesitates)

Alright, I'll give you this one, but this is far from over.

(turns to leave, but stops)

Enjoy your friends Lenny, 'cause you won't be here to see them much longer.

(HARRY HALOGEN laughs as he exits. THE LEDs follow. LITTLE LUCY goes to HILDA HAMPER.)

LITTLE LUCY

What are we going to do? You can't let them take Lenny! Hilda, you must have some tricks in your basket!

HILDA HAMPER

Don't you worry, Little Lucy. We'll find a way...

(SHE looks to BOBBY BUBBLE who is scratching his head. BETTY HANDBELL is pacing again, and LENNY LAMPPOST looks dumbfounded. Fade to black. **4. Scene Change Music.** End of scene.)

SCENE FOUR

Salvation Army hall. CAPTAIN CANNING is finishing a meeting with the team of VOLUNTEERS. They have various items in their hands – toys, non-perishables for food hampers, red SA volunteer vests etc.

CAPTAIN CANNING

Thank you all for listening and for your questions and comments about the city's new plan. We will persevere and God will show us a solution. The sign-up sheets for kettle duty and hamper distribution are posted in the office, so if you'd add your names before you go, it would be great. God bless you!

(VOLUNTEERS ad lib. "Thanks Captain," "See you later," "I'll pray about this" as they exit. HE goes about his business and crosses over to where Bobby Bubble, Betty Handbell and Hilda Hamper were. HE looks around, confused.)

I thought I left a kettle, hamper, and a handbell over here.

(LITTLE LUCY enters and rushes over to Captain Canning.)

LITTLE LUCY

(speaking quickly and visibly upset)

Capt! Capt! You have to help save Lenny! The LEDs are going to take over and people won't know where to find you, and Christmas won't be the same ever again!

CAPTAIN CANNING

Well, hello Lucy! It's so nice to see you!

(pauses, noticing she's upset)

Hey, what's troubling you today? Want to slow down and tell me about it?

LITTLE LUCY

It's Lenny! He's my best friend and I am scared he's going to go away and I won't be able to talk to him anymore and listen to his stories when I'm lonely. He's always so lighthearted and he just makes me feel better, and Harry Halogen and The LEDs are always so mean.

CAPTAIN CANNING

Okay...who? And where did you hear that?

LITTLE LUCY

Bobby Bubble and Hilda Hamper and Betty Handbell came to see Lenny and told him. I was there too, and then Harry Halogen and The LEDs showed up, and... and we have to stop it!
(almost crying)

CAPTAIN CANNING

Oh, I see.

(unsure of who she's talking about but simply agreeing with her)

So, your friends heard about the city's plan to upgrade the corner, and you think we should stop it?

LITTLE LUCY

Yes! Christmas will never be the same!

CAPTAIN CANNING

Lucy, I know how much you love spending time in that corner of the city. We all do! We've gathered there to celebrate so many times and yes, especially at Christmas.

(pauses)

Sometimes things happen in our lives that are out of our control, but God is faithful, and He will help us get through the hard times. Even when it hurts, and we don't understand it all. You know that, right?

LITTLE LUCY

Yeah, but what about Lenny?

(SHE pauses briefly. CAPTAIN CANNING is confused.)

Lenny Lamppost?

CAPTAIN CANNING

(confused)

You talk to him?

(LITTLE LUCY nods and smiles. HE smiles back as if playing her game.)

Well, maybe you can be a good friend to him and pray for him if he's sad and scared?

(LITTLE LUCY puts her face in her hands and starts to cry. **5. Jesus Will See You Cry.**)

CAPTAIN CANNING/LITTLE LUCY

CAPTAIN CANNING

WHEN THERE ARE SORROWS, WE FEEL PAIN OR LOSS,
AND CAN'T FIND THE REASONS WHY.

WHEN THERE ARE SORROWS, WE FEEL PAIN OR LOSS,
KNOW JESUS WILL SEE YOU CRY.

IT'S WHEN WE TRUST HIM TO LIFT US UP,
REST SAFE IN HIS ARMS AWHILE,
HE'LL EASE THE SADNESS AND FILL OUR CUP.
YOU'LL FEEL PEACE AND FIND YOUR SMILE.

LITTLE LUCY

WHEN THERE ARE SORROWS, WE FEEL PAIN OR LOSS,
AND CAN'T FIND THE REASONS WHY.
WHEN THERE ARE SORROWS, WE FEEL PAIN OR LOSS,
KNOW JESUS WILL SEE YOU CRY.

CAPTAIN CANNING

A TINY BABY, HE CAME TO EARTH
TO GIVE US NEW LIFE THROUGH HIM.
THERE IS NO REASON TO DOUBT YOUR WORTH.
HIS LOVE WILL NOT EVER DIM.

LITTLE LUCY

WHEN THERE ARE SORROWS, WE FEEL PAIN OR LOSS,
AND CAN'T FIND THE REASONS WHY.

CAPTAIN CANNING

WHEN THERE ARE SORROWS, WE FEEL PAIN OR LOSS,
KNOW JESUS WILL SEE YOU CRY.

CAPTAIN CANNING and LITTLE LUCY
KNOW JESUS, YOUR TEARS WILL DRY.

(CAPTAIN CANNING and LITTLE LUCY exit. Lights down. End of scene.)

SCENE FIVE

Lenny's corner. As lights come up, **6. Joy to the World** begins with CAROLLERS on stage singing. LENNY LAMPPOST is smiling from ear to ear. VOLUNTEERS are standing around. SALVATION ARMY BAND ENSEMBLE are getting their instruments ready to play.

FULL ENSEMBLE

CAROLLERS

JOY TO THE WORLD! THE LORD IS COME;
LET EARTH RECEIVE HER KING,
LET EVERY HEART PREPARE HIM ROOM
AND HEAV'N AND NATURE SING,
AND HEAV'N AND NATURE SING,
AND HEAV'N, AND HEAV'N AND NATURE SING.

FULL ENSEMBLE

JOY TO THE WORLD! THE SAVIOUR REIGNS;
LET MEN THEIR SONGS EMPLOY
WHILE FIELDS AND FLOODS,
ROCKS, HILLS AND PLAINS
REPEAT THE SOUNDING JOY,
REPEAT THE SOUNDING JOY,
REPEAT, REPEAT THE SOUNDING JOY.

HE RULES THE WORLD WITH TRUTH AND GRACE,
AND MAKES THE NATIONS PROVE
THE GLORIES OF HIS RIGHTEOUSNESS
AND WONDERS OF HIS LOVE,
AND WONDERS OF HIS LOVE,
AND WONDERS, WONDERS OF HIS LOVE.

(CAPTAIN CANNING enters during song and greets everyone before standing over by the lamppost to speak. While CAPTAIN CANNING is milling around, BOBBY BUBBLE, BETTY HANDBELL and HILDA HAMPER enter downstage L. They are slightly hidden and not visible to the "people." Their dialogue happens over the singing and the scene taking place upstage near the lamppost. CAROLLERS stop singing when CAPTAIN CANNING is in place.)

HILDA HAMPER

Are you sure this plan is going to work?

BOBBY BUBBLE

Not really, but we must do something, and this is the best idea I could come up with on short notice.

BETTY HANDBELL

(sarcastically)

Great, Bobby. We have to save our friend, and Christmas, and you aren't sure this is going to work?

BOBBY BUBBLE

Have a little faith, Betty.

(This line is the **CUE** for CAPTAIN CANNING to be in place and the song to end. BOBBY BUBBLE, BETTY HANDBELL and HILDA HAMPER look on as CAPTAIN CANNING starts to speak.)

CAPTAIN CANNING

Good afternoon, friends. Thank you for meeting me here on such short notice. This corner is a special place for us, and God has used it over and over again to help the vulnerable and to bless those who give. We have gathered here so often to serve the people of this city, to show love to those who need it, and to share the Christmas Story of Jesus' birth. But as in everything, change is inevitable, so we won't be hosting our Christmas launch here this year. Actually, this will be our last gathering under the lamppost, as the demolition is supposed to start soon.

(LENNY LAMPPPOST, BOBBY BUBBLE, BETTY HANDBELL and HILDA HAMPER react with a gasp.)

While it will be strange for us to be in another location, we know that God will see us through this change and that this move will suit His purposes. Let's bow and ask God's blessing on the city...

(As HE is about to pray, LITTLE LUCY rushes in behind him upstage, and quickly puts her arms around LENNY LAMPPPOST's base, clutching tightly, before anyone realizes what she is doing. BOBBY BUBBLE, BETTY HANDBELL and HILDA HAMPER cheer silently, while the crowd reacts with shock.)

LENNY LAMPPPOST

Lucy, what are you doing?

LITTLE LUCY

I can't let them take you away, Lenny!

CAPTAIN CANNING

Lucy! I know you're upset, but we'll find another way to help Lenny, ok? It's cold and you can't stay here with the lamppost, umm, him. Now, please let go?

LITTLE LUCY

I don't have to. YOU can't make me!

(CAPTAIN CANNING tries to soothe her and a few others also try to convince her. HE motions to someone to leave to get her guardian. This is all going on upstage, while the dialogue continues downstage.)

HILDA HAMPER

Bobby, what happens now?

(HARRY HALOGEN and THE LEDs enter downstage R.)

HARRY HALOGEN

What happens now, is that I'm ready to start relaxing under that big maple tree, because this is gonna be my corner! You'll have to find some other place for your bells and banners and...bonnets!

(HILDA HAMPER is confused and THE LEDs laugh.)

BETTY HANDBELL

Seriously, Harry? We haven't worn bonnets for decades...mind your tungsten!

BOBBY BUBBLE

Betty, let's not make this situation any worse by steaming up his glass.

HARRY HALOGEN

We're done here, boys. Let's go get ready to check out some new circuitry...

(HE and THE LEDs laugh and hoot as they leave, strutting past BOBBY BUBBLE, BETTY HANDBELL and HILDA HAMPER, who turn to watch LITTLE LUCY. Meanwhile, the crowd has left the lamppost, gone to look for help. CAPTAIN CANNING kneels by LITTLE LUCY.)

CAPTAIN CANNING

Lucy, it's time to go back to Grace Mansion. Come on. Don't be afraid...

LITTLE LUCY

I'm not afraid Capt. I'm warm and safe here in his light.

(CITY WORKERS enter and along with CAPTAIN CANNING, try to convince her to let go. SHE keeps shaking her head, saying no.)

CAPTAIN CANNING

Please, you need to let go now so these men can do their work.

(There's a beat of silence as EVERYONE on stage watches Lucy. LITTLE LUCY releases her grip and hangs her head.)

BOBBY BUBBLE

Well, burst my bubble, she let go!

(CAPTAIN CANNING takes LITTLE LUCY by the hand and leads her, reluctantly, downstage to exit.)

The Captain!

(BOBBY BUBBLE, BETTY HANDBELL and HILDA HAMPER gasp and drop to the ground. They freeze, becoming inanimate again. CAPTAIN CANNING notices the bubble, bell, and hamper as he passes by.)

CAPTAIN CANNING

(pauses, looks and shrugs)

What's this stuff doing here? Lucy, would you like to help me take this back to the corps?

LITTLE LUCY

(defeatedly)

Uh, okay...

(SHE takes HILDA HAMPER, while CAPTAIN CANNING takes BETTY HANDBELL and BOBBY BUBBLE. She looks at HILDA HAMPER as they leave.)

I'm sorry, Hilda.

(HILDA HAMPER squeezes Little Lucy's hand and smiles.)

(As they exit, the CITY WORKERS are busy around Lenny Lamppost. **SOUND CUE** – tools such as drills, hammers. Stage goes black as Lenny's light goes out. The last image we see before blackout is the look of shock on LENNY LAMPPOST's face. Silence. End of scene.)

SCENE SIX

Two (2) 20-30 second VIGNETTES. This scene demonstrates the passing of time and shows us that things don't always work out the way we want. The change happened and the corner was altered, but life goes on for all the characters. It's a glimpse into the reality of having to move on. **7. Ukrainian Bell Carol.**

VIGNETTE 1

Lights up at Salvation Army hall. BOBBY BUBBLE, BETTY HANDBELL and HILDA HAMPER are back in their spots on the floor. LITTLE LUCY is sitting with a toy, but she is lost in her thoughts and not playing with it. CAPTAIN CANNING is checking the volunteer sign-up sheets now posted on the wall and glancing occasionally at LITTLE LUCY. Lights down on the corps. Cross fade up on Lenny's Corner. During Vignette 1, set changes occur at Lenny's corner.

VIGNETTE 2

Lights up at Lenny's corner. A couple of new plants are in place, the bench is gone, and THE LEDs are there. They are spread out, positioned 2 (or 3) on each side of the lamppost. THE LEDs are lit and sitting around the perimeter. LENNY LAMPPOST's eyes are closed. His light is out, but he has a new "hat" (lampshade). All is still. There are no people milling about. THE LEDs are quiet. Harry Halogen is nowhere to be seen. Music ends. Lights down. End of scene.

SCENE SEVEN

Salvation Army hall. Lights up. CAPTAIN CANNING is half sitting on the table, reading his Bible when there's a quick knock on the door, it opens, and MRS. JENNINGS enters. She is one of the volunteers from Grace Mansion, where LITTLE LUCY is currently living. BOBBY BUBBLE, BETTY HANDBELL and HILDA HAMPER are as before, in their place on the floor. MRS. JENNINGS is distraught.

MRS. JENNINGS

I'm sorry to interrupt at this late hour and during your study time Captain, but I didn't know where else to look.

CAPTAIN CANNING

Look? Look for what, Mrs. Jennings?

MRS. JENNINGS

It's Lucy! I'm so flustered, I'm getting ahead of myself. I can't find her, Captain, she's missing! I went into her room to check on her and the room was dark, the bed's not been slept in. She's run away again, and I thought maybe she'd come here?

CAPTAIN CANNING

What? On no, of course I'll help you look for her.

(HE immediately knows what's happened, puts down his Bible. THEY both head to the door.)

Don't worry, I think I know where she is.

(smiles)

Let's go bring her home.

(THEY exit. Lights down on the corps. End of scene.)

SCENE EIGHT

Lights up at Lenny's corner where all is as it was in Vignette 2 (Scene Six).
LITTLE LUCY is kneeling at Lenny Lamppost's base, crying softly and speaking
between sobs.

LITTLE LUCY

Lenny, you can't be gone. What will I do without your light?

(LENNY LAMPPOST opens his eyes and lifts his head heavenward. HE slowly and prayerfully starts to sing the chorus of This Little Light of Mine, a cappella, with his gaze staying up, determined.)

LENNY LAMPPOST

THIS LITTLE LIGHT OF MINE,
I'VE GOTTA LET IT SHINE.
THIS LITTLE LIGHT OF MINE,
I'VE GOTTA LET IT SHINE.
THIS LITTLE LIGHT OF MINE,
I'M GONNA MAKE IT SHINE,
MAKE IT SHINE, HELP IT SHINE,
LET ME SHINE.

(8. This Little Light of Mine begins after Lenny Lamppost has finished singing a cappella. Something happens – HIS light starts to flicker, then slowly builds from a dim light to a full blast of light, brighter than it has ever been. LITTLE LUCY stops her crying, noticing the light above her as it grows stronger. SHE stands and starts to join in singing along with Lenny Lamppost. On the 2nd time through, THE LEDs wake up and notice the brilliant light. HARRY HALOGEN struts in, ready to take his place of importance but stops short when he sees the light. Behind him, BOBBY BUBBLE, BETTY HANDBELL and HILDA HAMPER rush in, also stopping and staring. THEY cheer and join in the song, but HARRY HALOGEN is deflated.)

LENNY LAMPPOST

THIS LITTLE LIGHT OF MINE,
I'VE GOTTA LET IT SHINE.
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THIS LITTLE LIGHT OF MINE,

LENNY LAMPPOST/LITTLE LUCY

I'M GONNA MAKE IT SHINE,
MAKE IT SHINE, HELP IT SHINE,
LET ME SHINE.

LENNY LAMPPOST/LITTLE LUCY/BOBBY BUBBLE/
BETTY HANDBELL/HILDA HAMPER

THIS LITTLE LIGHT OF MINE,
I'VE GOTTA LET IT SHINE.
THIS LITTLE LIGHT OF MINE,
I'VE GOTTA LET IT SHINE.
THIS LITTLE LIGHT OF MINE,
I'M GONNA MAKE IT SHINE,
MAKE IT SHINE, HELP IT SHINE,
LET ME SHINE.

LITTLE LUCY

(hugs his base and jumps excitedly)
Lenny! You're back!

LENNY LAMPPOST

Hey, Lucy. It's so nice to hear you and see you. Thank you for not giving up on me.

BOBBY BUBBLE

Well, blast my glass, she did it! Lenny's light is stronger and shining brighter than ever before!

HILDA HAMPER

That's what the power of love can do for you, Bobby. This is the best Christmas gift ever!

BETTY HANDBELL

(noticing Harry's mood, goes over to him)
Harry? You don't have to own the corner to be noticed or feel valued. Maybe we can all hang out here together, sometime? The more light we have, the easier it is to see through the darkness, right?

HARRY HALOGEN

I'd like that, Betty. So would my boys back there.

(BETTY HANDBELL smiles, as does BOBBY BUBBLE, HILDA HAMPER and THE LEDs.
Suddenly CAPTAIN CANNING and MRS. JENNINGS rush in.)

BOBBY BUBBLE

The Captain!

(THEY all drop to the ground where they are, becoming inanimate again. HARRY HALOGEN included. CAPTAIN CANNING and MRS JENNINGS notice the lamp light and rush to LITTLE LUCY.)

CAPTAIN CANNING

Lucy, we were so worried about you. Running away like that makes everyone scared and concerned about your safety. Somehow, this time I knew I'd find you here.

LITTLE LUCY

I'm sorry if I did something wrong but look at Lenny! He's still shining even though The LEDs are here. Didn't I help do something right? It's a miracle!

(BOBBY BUBBLE, BETTY HANDBELL, HILDA HAMPER and HARRY HALOGEN are behind CAPTAIN CANNING and become animate again.)

CAPTAIN CANNING

(looks around, notices The LEDs and Lenny Lamppost are lit)

Lucy, do you see how all these lights work together and make this a brighter place? That's what happens when we all come together in love and harmony with a common purpose. We may not all look the same, may come from different places, and may not talk or even think the same. But, when we all look down into the manger at the beautiful face of the baby Jesus, we lose sight of our differences. That's the miracle of Christmas. God came to earth for all of us, whoever we are and no matter what we are. He came to earth as a tiny and precious little baby. And when we remember that Jesus was born in a dark manger so that He could be a light in the world for everyone, our lights of love get brighter and brighter.

(pauses and looks around)

Here on this corner, there's room for everyone to shine their light; the new LEDs and your old lamppost friend, Lenny. What's old will be made new! Maybe you can think about that every time you come to visit? There is room for all in the Kingdom of God!

LITTLE LUCY

(nodding her head)

Yeah, that makes me feel so much better. Merry Christmas, Capt.

CAPTAIN CANNING

Merry Christmas, Lucy.

(Music begins as Captain Canning says this line. **9. Room for All in the Kingdom of God.**)

FULL ENSEMBLE

THE HIGH AND THE MIGHTY, THE LOWLY, THE POOR,
ALL MAY COME! ALL MAY COME!
SO COME NOW TO JESUS FOR HE IS THE DOOR,
ALL MAY COME TO HIM!

THERE IS ROOM FOR ALL IN THE KINGDOM OF GOD,
ALL MAY COME! ALL MAY COME!
THERE IS ROOM FOR ALL IN THE KINGDOM OF GOD,
WHOSOEVER WILL MAY COME TO HIM!

THOSE WHO ARE LOST IN THE DARK OF THE NIGHT,
ALL MAY COME! ALL MAY COME!
SO COME NOW TO JESUS FOR HE IS THE LIGHT,
ALL MAY COME TO HIM!

THERE IS ROOM FOR ALL IN THE KINGDOM OF GOD,
ALL MAY COME! ALL MAY COME!
THERE IS ROOM FOR ALL IN THE KINGDOM OF GOD,
WHOSOEVER WILL MAY COME TO HIM!

THERE IS ROOM FOR ALL IN THE KINGDOM OF GOD,
ALL MAY COME! ALL MAY COME!
THERE IS ROOM FOR ALL IN THE KINGDOM OF GOD,
WHOSOEVER WILL MAY COME TO HIM!

GLORIA, IN EXCELSIS DEO!
GLORIA, IN EXCELSIS DEO!

(During the first chorus, MAYOR MURPHY, CITY WORKERS, SALVATION ARMY BAND ENSEMBLE, CAROLLERS all file on stage and join in singing. By the end of the song, LENNY LAMPPOST and THE LEDs are holding hands. BOBBY BUBBLE, BETTY HANDBELL, HILDA HAMPER and HARRY HALOGEN also hold hands. Everyone exits during Outro of the song except LENNY LAMPPOST and THE LEDs. LENNY LAMPPOST speaks once the music has stopped.)

LENNY LAMPPOST

Did I tell you about the time the lady came by here walking four dogs? Well, this is a good one. You see, she was walking along with the leashes in one hand and was looking at her phone in

the other. Chippie Chipmunk was over there, just minding his own business, heading home with a mouth full of treats for the family, and the dalmatian saw him...

(Lights begin to fade to black, and his audio fades/he trails off.)

CURTAIN

PRODUCTION NOTES

CAST

Lenny's Light has flexibility in how it is cast. It could be performed completely by youth, if numbers allow, or it could be a combination of adults and youth. However, it is important that LITTLE LUCY is played by a younger child and that LENNY LAMPPOST by a teenager or adult. His physical attributes, especially vertical height, must exist. It is also suggested that the roles of CAPTAIN CANNING, MAYOR MURPHY and MRS. JENNINGS are adults from your corps or community. In this regard, the musical provides the opportunity for differing age groups to come together and create this work. The non-speaking group roles, such as CITY WORKERS or FAMILY SERVICES VOLUNTEERS, can be individualized to include more people, or double cast.

COSTUMES

The following suggestions for costuming are in no way absolutely required and are not meant to be prohibitive. The four inanimate/animate characters are the most challenging to dress. Please use your creativity but make sure the characters can move around freely. Cardboard, bristol board, paper, fabric, and a hot glue gun can do amazing things! The appendix contains images to inspire the costuming of the four inanimate objects.

LENNY LAMPPOST Dressed in all black, gloves and socks. Standing on a black cube which serves as his base and adds to his height. His head is the "glass" of the lantern and his face needs to be white with two black stripes down his face to achieve the look of metal side bars. A four-sided lamp headpiece or hat serves as the top of the light and can simply be made of cardboard and strapped under the chin to secure. A second hat is needed for the change that happens between Scenes Five and Six, and the two hats differ in style – old lamp and new lamp.

BOBBY BUBBLE The bubble is created by using a transparent, round, plastic mixing bowl that can be picked up at any dollar store. The bowl will be trimmed with a white styrofoam flat ring (floral wreath form), attached to the rim so the bowl looks like half of a bubble. It will be worn as head dress, and suspend above the actor's head, with the rim sitting around eyebrow level. A red shield can be made of bristol board, connected to a rod made from a paper towel roll and attached the top of the bowl. By using these materials, it will be lightweight. The clothing worn should be a solid color, preferably black so that the viewers eye is drawn to the headpiece.

HILDA HAMPER	This costume consists of black leggings and top, with a hamper made from a box that still has a lid. The box is to be worn over the upper body with armholes so that the actor's head is up through the top of the box. The box can be covered with plain coloured fabric or paper and can have lettering or a red shield on the front. The shirt worn by the actor can match the hamper color if desired.
BETTY HANDBELL	Black leggings and gold/yellow inverted cone made to cover her torso. <u>Option #1</u> – using fabric, with elastic at the waist, the open cone of the bell can be created using a small hoop (wire, plastic) which rests on or is just wider than the shoulders, and fabric wraps over its edge. Arm holes being cut out for actor is optional. <u>Option #2</u> – a one dimensional bell is made from stiff cardboard, painted gold, and attached to the front of the body (straps tie around waist or loop over shoulders), covering from waist to neck and extending out past the shoulders. With either option, a black stocking cap is worn so the head looks like the bell clapper.
HARRY HALOGEN	Jeans, leather jacket, and headpiece which looks like a halogen bulb and is worn like a helmet. It sits on the shoulders and covers the head. It can be made from wire coat hangers, bent to make the desired round or rectangular shape. This is then attached to a collar piece that's covered with metal colored paper, fabric, or aluminum foil, so it looks like the ridged base of the bulb. Face makeup can create the look of the filament.
LITTLE LUCY	Casual modern clothing. Outdoor wear needed for scenes at Lenny's corner.
CAPTAIN CANNING	SA Uniform or pants and SA sweater. Jacket for outdoor scene at Lenny's corner.
MAYOR MURPHY	Business dress; pants, shirt, tie, suit jacket. Outdoor clothing for finale.
MRS. JENNINGS	Modern day outerwear.
SA BAND ENSEMBLE	Outdoor wear or uniform.
CAROLLERS	Outdoor wear with Christmas scarves.
CITY WORKERS	Jeans, outside jackets, hard hats, and safety vests.

FAMILY SERVICES/ Casual clothing with SA volunteer vests.
KETTLE VOLUNTEERS

THE LEDS Jeans and black shirts, black stocking caps. The flat LED light can be made using an aluminum oven liner (square) or pie plate (round), with a sheet of white paper attached in the middle. This can be attached to the front of their shirts using velcro.

SET

The musical takes place in two locations; therefore, two sets are necessary. The concept here is that any platform, youth hall, or stage area could be set up so that the street scene is on one side, and the corps multi-purpose room scene on the other. With lighting up and down on each space, the story can continue with little wait time or few disruptions between each of the scenes.

If there are spacing limitations and this is not possible, it can all happen in the same place but that requires moving pieces off and on during the scene change music. Keeping big pieces (table, chair, park bench, potted tree) to a minimum will make the changes happen quicker. If producing the musical with a set up like this, it would be necessary to cut Scene Six in its entirety or have a very quick scene change to show both spaces. Detailed descriptions of each scene are included in the script, in Scenes One and Two respectively.

LIGHTING

The use of lighting is important for this production. When possible, using stage lighting that can be faded and up and down between scenes will add to the presentation. Simple LED light bars on tripods are readily available for rent and are not costly; two would be needed, one for each side of the stage, so each location/scene is clearly illuminated. A spotlight is needed for Lenny in Scene Eight so that the light starts small on his head then opens to illuminate the entire area.

SOUND CUES

Downloadable sound files are available for the two sound cues required:

Scene Two – a door closing

Scene Five – demo at Lenny's corner

INSTRUMENTATION

The musical score is written for voice/piano/guitar. Adding other instruments to this is at the director's discretion, depending upon the available resources. There is also the option of using MAGA's produced accompaniment tracks. These tracks will be available for download at <https://salvationist.ca/music-gospel-arts/home/>.

APPENDIX

Below are some ideas for costume inspiration.



Lenny Lamppost Scene One



Lenny Lamppost Scene Six



Bobby Bubble



Betty Handbell



Hilda Hamper



Harry Halogen



The LEDs – round or square option

1. Sweet Chiming Christmas Bells

(Full Ensemble)

Cue: House/stage lights black.

With excitement ♩ = 120

N.C.

D/F#

D

Em⁷ Em⁶

The first system of music features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The key signature is two sharps (D major) and the time signature is 4/4. The piano part begins with a forte (*f*) dynamic. The vocal line is mostly rests, indicating a cue for the lights to go black.

Full Ensemble:

6 D/F# G Em D/A A A⁷ D D/A A Em/G

The second system begins at measure 6. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The dynamic is mezzo-forte (*mf*). The vocal line enters with the lyrics: "The bells ring out at Christ-mas time their lights shine out at Christ-mas time to be".

11 Em A/C# A⁷ D D/A A Em/G Em Em⁷ F#m/A A⁷

The third system begins at measure 11. The piano accompaniment continues with the same melodic and bass patterns. The vocal line continues with the lyrics: "mess-age loud and clear; Our hearts are stirred as on the air the joy-ful sound we seen both far and near. Eve-ry twin-kle fills our hearts with joy, their bright-ness we hold".

16 D A E7/B A

hear. Sweet chim - ing Christ - mas bells, sweet chim - ing Christ - mas bells; They_
 dear. Sweet shin - ing Christ - mas lights, sweet shin - ing Christ - mas lights; They_

21 D Em7 E6 D/F# G Em D/A A D Em7 E6

cheer us on our mer - ry way, sweet chim - ing bells. They_ cheer us on our
 guide us on our mer - ry way, sweet shin - ing lights. They_ guide us on our

26 D/F# G Em 1. D/A A D 2. D/A A A7 D

mer - ry way, sweet chim - ing bells. The_ shin - ing lights.
 mer - ry way, sweet

Lenny's Light
Piano/Vocal

2. Scene Change Music
(Instrumental)

Cue: LENNY: I've been doing it year after year for as long as I can remember.

Light and fun ♩ = 132

D D/A A Em/G Em A/C# A7 D

6 D/A A Em/G Em Em7 F#m/A A7 D

10 A A7 D/A A7 E7/B A

14 D Em7 E6 D/F# G Em D/A A D

18 Em7 E6 D/F# G Em D/A A D

Repeat until stage is set for Scene 2

Lenny's Light

Piano/Vocal

3. At Christmas Time

(Bobby, Betty, Hilda)

Cue: BOBBY: We will find a way to keep The LEDs from taking over that corner.

Playful and flowing ♩ = 84

Bobby:

D/F# ESUS/G D7/A ESUS/G D/F# ESUS/G D7/A ESUS/G D ESUS/G

This system contains the first five measures of the piece. The vocal line begins with a rest for five measures, then enters with the lyrics "This Christ-mas time, there". The piano accompaniment starts with a melody in the right hand and a bass line in the left hand, marked *mp*. The key signature is D major and the time signature is 6/8.

6 A/C# A D G E7/B A C#o7 Bm/D

This system contains measures 6 through 9. The vocal line continues with the lyrics "has to be a way to save our friend Lenny, and keep the corner". The piano accompaniment continues with the same melodic and harmonic structure as the first system.

10 C#o7/G F#7 Bm/D Dm A/C# E7 A A/G

This system contains measures 10 through 13. The vocal line concludes with the lyrics "we hold dear just as it is for another year. We'll". The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

Betty:

14 Bm F#m/A G E7/B Bb7 D/A D°/A D/A A7

find a way— to beat them all, and see that Har - ry takes a

BOBBY: Now Betty, we aren't going to wish "ill will" toward anyone, even Harry Halogen. It's "goodwill" toward men?

Hilda:

18 D/F# Esus/G D7/A Esus/G D/F# Esus/G D7/A Esus/G

fall! At

22 D Esus/G A/C# A D G E7/B A

Christ - mas time, I al - ways feel it's love to share in a fam - ily meal. With

mp

26 C#^{o7} Bm/D C#^{o7}/G F#⁷ Bm/D Dm A/C# E⁷

pre - sents too for big and small, the hap - py smiles_ I love them

30 A A/G Bm F#m/A G E⁷/B B^{b7} D/A D^o/A

all. But now those smiles_ I may not see, un - less we ral - ly and

BOBBY: Try not to be discouraged,
Hilda. We will always be here for
families who need us.

34 D/A A⁷ D/F# ESUS/G D⁷/A ESUS/G D/F# ESUS/G

save Len - ny.

Betty:

38 D7/A E^{SUS}/G D E^{SUS}/D A/C# D G

Right now, I can - not see a way but we must go to help

42 E7/B A C#°7 Bm/D C#°7/G F#7 Bm/D Dm

save the day. Poor Len - ny there, he has no clue of what the ci - ty has

All:

46 A/C# E7 A A/G Bm F#m/A G E7/B Bb7 D/A D°/A

plans to do. We will not fail, can - not be beat, to save our Christ-mas there's

51 D/A A7 D/F# ESus/G D7/A ESus/G D/F# ESus/G D7/A ESus/G D

no re - treat!_____

Lenny's Light

Piano/Vocal

4. Scene Change Music

(Instrumental)

Cue: HILDA: Don't you worry, Little Lucy.
We'll find a way...
(lights down)

Mysterious ♩ = 80

The musical score is written for piano in 4/4 time with a tempo of 80 beats per minute. It consists of three systems of music. The first system (measures 1-5) starts with a piano (*mp*) dynamic. The second system (measures 6-10) continues the piece. The third system (measures 11-15) concludes with a double bar line. The bass line is a steady eighth-note accompaniment. The treble line features chords and a melodic line that includes a key signature change to D major in measure 3.

Chord progression for the first system (measures 1-5):
Em/D Dm Em/D C#m/D Dm Em/D Dm Em/D E⁵/D

Chord progression for the second system (measures 6-10):
Dm Em/D Gm/D Dm Gm/D Em/D Dm E⁵/D B^b/D Gm/D A/D

Chord progression for the third system (measures 11-15):
Dm Gm/D A/D B^b/D Gm⁷/D C/D Dm

Lenny's Light

Piano/Vocal

5. Jesus Will See You Cry (Captain, Lucy)

Cue: CAPTAIN: Well, maybe you can be a good friend to him and pray for him if he's sad and scared?

With hope ♩ = 76

Captain:

G GSus/C G GSus/C G GSus/C G

When there are sor-rows, we feel pain or loss, and

5 C Am D C/D G GSus/C G GSus/C G

can't find the rea - sons why. When there are sor-rows, we feel pain or loss, know

9 Am D7 G C/B ASus A D7 G G/B

Je - sus will see you cry. It's when we trust Him to lift us up, rest

13 C Am D C/D G G/B A^{sus} Am D⁷ G G/B

safe in His arms a - while, He'll ease the sad - ness and fill our cup. You'll

17 Am A⁷ D⁷/A D⁷ G G^{sus}/C G

Lucy:

feel peace and find your_ smile. When there are sor - rows, we feel pain or loss, and

21 C Am D C/D G G^{sus}/C G G^{sus}/C G

can't find the rea - sons why. When there are sor - rows, we feel pain or loss, know

Captain:

25 Am D7 G C/B A^{sus} Am D7 G G/B

Je - sus will see you cry. A ti - ny ba - by, He came to earth to

f

29 C Am D C/D G G/B A^{sus} Am D7 G G/B

give us new life through Him. There is no rea - son to doubt your worth. His

Lucy:

33 Am A7 D7/A D7 G G^{sus}/C G

love will not ev - er___ dim. When there are sor - rows, we feel pain or loss, and

p

Captain:

37 C Am D C/D G G^{sus}/C G G/F# G/F E⁷

can't find the rea - sons why. When there are sor - rows, we feel pain or loss, know

cresc.

Both:

41 Am D⁷ Bm E⁷ Am D⁷

Je - sus will see you cry. Know Je - sus, your tears will

mf

44 G G^{sus}/C G Am D⁷ G

dry. _____

p

Lenny's Light
Piano/Vocal

6. Joy to the World

(Full Ensemble)

Cue: Lights up on Lenny's corner.

Joyfully ♩ = 80

C C/E F G Am Dm/F C/G G⁷ C

The piano introduction is in 2/4 time, starting with a forte (f) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

1. Carollers:
2.3. Full Ensemble:

5 C Dm/F C/G G⁷ C C/E

Joy to the world! the Lord is come; Let
 Joy to the world! the Sav - iour reigns; Let
 He rules the world with truth and grace, and

The vocal line begins at measure 5. The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

9 F Dm G⁷ C

earth re - ceive her King, Let
 men their songs em - ploy while
 makes the na - tions prove the

The vocal line continues at measure 9. The piano accompaniment features sustained chords in the right hand and moving lines in the left hand.

13

eve - ry heart pre - pare Him room and
 fields and floods, rocks, hills and plains, re -
 glo - ries of His right - eous - ness and

17

G G7

Heav'n and na - ture sing, and Heav'n and na - ture sing, and
 re - peat the sound - ing joy, re - peat the sound - ing joy, re -
 won - ders of His love, and won - ders of His love, and

21

C C/E F G Am Dm/F C/G G7 C

Heav'n and Heav'n and na - ture sing.
 -peat, re - peat the sound - ing joy.
 won - ders, won - ders of His love.

7. Ukrainian Bell Carol

(Instrumental)

Cue: Stage is black, 3 seconds of silence.

Subtle and energetic $\text{♩} = 60$
N.C.

Musical notation for measures 1-4. The piece is in 3/4 time. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand is silent, indicated by a dash (-) in each measure. The dynamic marking is *p* (piano).

Musical notation for measures 5-8. The right hand continues the melody. The left hand plays a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3. The dynamic marking is *p*.

Musical notation for measures 9-12. The right hand continues the melody. The left hand plays a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3. The dynamic marking is *p*.

Musical notation for measures 13-16. The right hand continues the melody. The left hand plays a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3. The dynamic marking is *mf* (mezzo-forte).

Musical notation for measures 17-20. The right hand continues the melody. The left hand plays a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3. The dynamic marking is *mf*.

21

f

Musical score for measures 21-26. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. A fermata is placed over the final note of measure 26.

27

Musical score for measures 27-32. The right hand continues with a melodic line, and the left hand features a bass line with some chordal accompaniment. A fermata is placed over the final note of measure 32.

33

1. 2.

mp

Musical score for measures 33-38, consisting of two first endings. The first ending (marked 1.) leads to the second ending (marked 2.). The dynamic is mezzo-piano (*mp*). The right hand has a melodic line with a fermata at the end of the first ending. The left hand has a bass line with a fermata at the end of the first ending.

39

cresc.

Musical score for measures 39-44. The right hand has a melodic line with a fermata at the end of measure 44. The left hand has a bass line with a fermata at the end of measure 44. A *cresc.* (crescendo) marking is present above the first measure of this system.

45

ff

Musical score for measures 45-50. The piece concludes with a fortissimo (*ff*) dynamic. The right hand has a melodic line with a fermata at the end of measure 50. The left hand has a bass line with a fermata at the end of measure 50.

Lenny's Light
Piano/Vocal

8. This Little Light of Mine

(Lenny, Lucy, Bobby, Betty, Hilda)

Cue: End of Lenny's a cappella verse.

Slowly building ♩ = 98

N.C.

B \flat

C 4

Lenny:

B \flat

— — — — — This litt-le light of mine,

5 C 4 B \flat C 4 B \flat

— I've got-ta let it shine. — This litt-le light of mine,

9 Fmaj7/A Gm7 C7 Dm7 F/C F 2 /B \flat F/A

— I've got-ta let it shine. — This litt-le light of mine, —

Lenny/Lucy:

14 Dm F/C B \flat F/A B \flat C 4

I'm gon-na make it shine,___ make it shine,___ help it shine,___ let me shine.

All:

18 F C $^{\text{sus}}$ F G/F

— This litt - le light of mine,___

gradually getting faster

22 B \flat /F F B \flat B \flat^2 /D

I've got-ta let it shine.___ This litt - le light of mine,___

26

Gm7

C7(sus4)

Dm7

F/C

F2/Bb

F/A

I've got - ta let it shine. This litt - le light of mine,

30

Dm

F/C

Bb

F/A

Bb

Bbmaj9/C

I'm gon - na make it shine, make it shine, help it shine,

33

C4

Bb

F/A

C

F

let me shine,

Lenny's Light
Piano/Vocal

9. Room for All in the Kingdom of God

(Full Ensemble)

Cue: LUCY: Merry Christmas, Capt.
CAPTAIN: Merry Christmas, Lucy!

With joy and celebration ♩ = 104

Gm C F All: Gm C

The high and the migh-ty, the low-ly, the poor,

5 F Gm C

all may come! All_ may come! So come now to Je-sus for He is the door,

9 F C F

all may come to Him! There is room for all in the King-dom of God,

13 C F C F F/A

all may come! All_ may come! There is room for all in the King-dom of God, who-so-

17 Gm C F Gm C

ev-er will may come to Him! Those who are lost in the dark of the night,

21 F Gm C

all may come! All_ may come! So come now to Je-sus for He is the light,

25

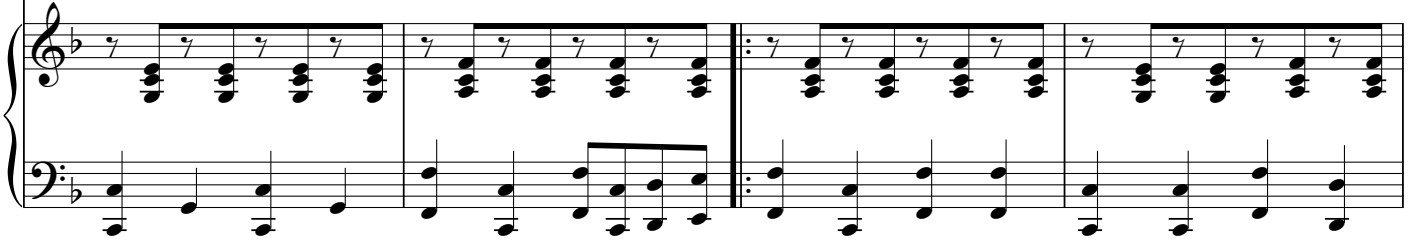
F

C

F



all may come to Him! There is room for all in the King-dom of God,



29

C

F

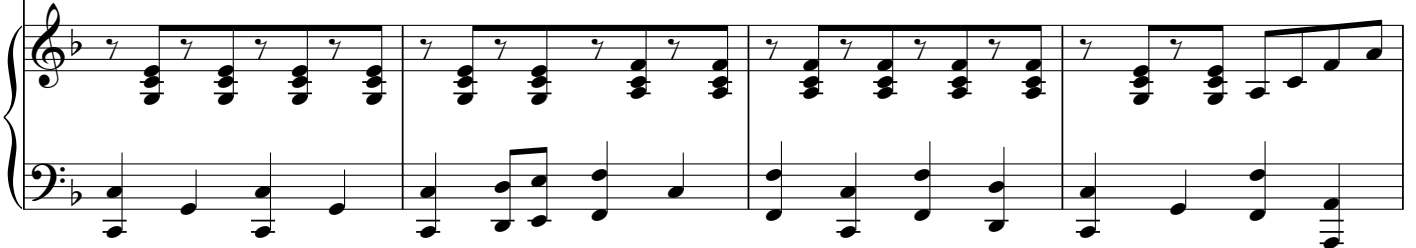
C

F

F/A



all may come! All_ may come! There is room for all in the King-dom of God, who-so-



33

Gm

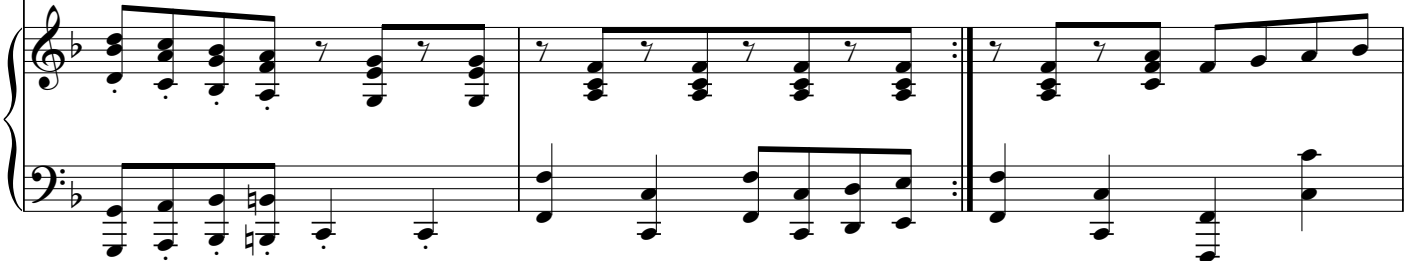
C

1.
F

2.
F



ev - er will may come to Him! There is Him!



36 F D7 Gm C7 F Bb Gm C7 F/A C F Bb/D

Glo - - - - - ri - a, in ex - cel - sis

41 F/C C7 F D7 Gm C7 F Bb Gm C7

De - o! Glo - - - - - ri - a,

46 F/A C F Bb/D F/C C7(sus4) Gm7/C F

in ex - cel - sis De - - - - - o!

51 F C F C F

55 C F Gm C F C F