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A CHRISTMAS PAGEANT

by

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B. A. St. Olaf College, 1930

Presented in partial fulfillment of the requirements for the degree of
Master of Music

MONTANA STATE UNIVERSITY

1959

Approved by:



Chairman, Board of Examiners



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Glory to God in the highest,
And on earth peace,
Good will toward men.

In addition to the above deference, the writer is most grateful to the faculty members of Montana State University School of Music for their kindness and their generous helpful counsel in the preparation of this pageant.

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CHAPTER I

INTRODUCTION

Pageantry has been a medium of entertainment for centuries. During medieval times the Miracle and Mystery Plays were prevalent.

BASIC ASSUMPTIONS

The basic assumption is that there is a need for "festive-day" material for amateur performers in music, but that many oratorios and cantatas are often too difficult for the average small school, Sunday school or singing club.

PURPOSE

The purpose is to provide a work that is educational, entertaining and adaptable for any age group involving projects for school or community on a festive day such as Christmas.

DEFINITIONS

The pageant shall include the mediums of music, drama and histrionics. No attempt will be made to exhibit a display or show. Travelers represent the taxpayers complying with Caesar's decree.

CHAPTER II

ABOUT THE PAGEANT

The demands for public appearances of the school music department vary with communities. However, when Christmas appears on the scene there is in most schools a lot of activity. A good share of the necessary arrangements and details of this Christmas activity falls to the music department.

The music teacher or the directors of the various music groups find the Christmas season programs a fine opportunity to present singers and instrumentalists to the public. They also find that it is the most stimulating of all festive days or holidays in the school year. The wealth of Christmas music is staggeringly large. The great masters in the fine Arts have used the subject of Christmas for many of their best works.

With so many factors favoring the story of Christmas for public appearances of school musical groups, the need for a useful pattern for this annual appearance seemed practical.

STAGING

The problem of staging a production is always of primary importance. The pageant, "Christmas", is designed so as to minimize staging difficulties. Although a regular stage which is raised above the level of the audience is better than a stage area on the auditorium floor level, the latter case is many times the situation where a program of music or drama must be presented. This staging problem was constantly in the

mind of the writer when the details of the pageant were being formed. The idea of the travelers forming a solid screen behind which the Nativity scene is arranged, makes the work of providing stage curtains a simple task. Even with the presence of regular stage curtains, the use of travelers for the screen adds a warmer atmosphere to the entire staging as compared to the drawing and closing of curtains. Also the fact that all the characters are on the stage gives a spirit of "rising to the occasion" and eliminates back-stage confusion. The use of all the characters on the stage is in a sense in keeping with the present trend of "theatre in the round" and is like the ancient Greek plays as well as the medieval Miracle and Mystery plays.

BIBLICAL CHARACTERS

In his book, The Day Christ Died,¹ Jim Bishop describes most poignantly human, the way Joseph acted when he arrived in Bethlehem. He describes the embarrassment of Joseph and his apologies to his wife, Mary, because he has failed to have a warm place for her.

In arranging the pageant the writer has chosen to treat the characters in the Bible story in the way they are shown in the simple brief narrative recorded in Luke's Gospel, chapter two.

However, as will be shown in the following portion, the idea of a mid-wife has always impressed the writer as being as necessary to Mary's birthing Jesus as it was for the birth of any other child at that time.

¹Jim Bishop, The Day Christ Died (New York: Harper and Brothers, 1957), p. 121.

THE ADDED CHARACTERS

The writer has often thrilled to the thought of WHAT one would have felt and of HOW one would have felt had the chance been afforded him to have heard the voice of Jesus as He stood on the shore of Lake Galilee and preached to the people. Van Dyke's story, The Other Wiseman,² suggested the insertion of the mythical character, the other wiseman, in this pageant. This character is given the quality of being an ageless person who stood on the shore of Galilee and listened to the Master. The speech of this pageant character is employed at the very end of the script to bring a pertinent thought to the audience as well as to make a definite "clean-cut" conclusion.

As already mentioned, the idea of a mid-wife is also inserted into the script. The wife of the inn-keeper seemed the most logical person to fit into this part. Her woman's intuition gives sufficient reason for her to hasten quickly to the aid of Mary who was without doubt in child labor even as she arrived at the Bethlehem inn.

The roman soldiers add an historical aspect quite different to the real incident happening in the stable. This event in the stable became the turning point of all historical date-designations. B. C. and A. D. became effective that very night. Julius Caesar in this respect had the month of July named after him. Aristotle reputed to be the most encyclopedic mind in History is still referred to as having lived 384-322 B. C. The Roman soldiers help to bring into the pageant a more vivid picture of the life as it was the first Christmas.

²Van Dyke's, The Other Wiseman (New York: Harper Brothers, 1896).

THE LIGHTING

Candle light is by all standards the most appealing of any lighting effects. In some cases the use of real candles poses a fire hazard. Electric candelabra are available but Christmas tree light strings mounted on a candelabrum will serve the purpose in the candle lighting ceremony of the pageant. The lighting for the several scenes makes a good project for the enterprising science student in the local school.

CHAPTER III

ABOUT THE MUSIC

The writer has provided in the script only an idea of his particular likes in music. However, in order to make the pageant as useful as possible to more people, an appendix will include a supplemental list of songs that will provide a greater choice of songs to another director. These songs will be listed by title, composer or arranger and publisher, along with brief comments. The writer has made no attempt to designate which song is the best one to use for the particular scene involved, but the list will include several songs for each scene in the pageant.

ADAPTABILITY

TO VARIOUS AGE LEVELS AND TYPES OF CHOIR

This aspect of the pageant can be stated briefly. Depending on the talent and the age of the performers the music can be selected to come within the capabilities of the given group presenting the pageant.

All types of choirs, such as junior, high school, adult or church, either as mixed voices or like-voices, will fit into the scenes of the pageant as indicated or as desired by the director in charge.

CHAPTER IV

PREFACE TO THE PAGEANT

"Christmas" is an arrangement of a pageant with special consideration given to the time-element phase in the usual busy schedule of a music teacher in any public school. In most cases by the time a Christmas program is requested by the principal, the music teacher is in the midst of his own teaching program which must be laid aside for the month of December and even the after-Thanksgiving part of November in order to prepare for the annual Christmas performance.

In the first place the pageant is free from any set stereotype rendition. Stereotype in this case must not be applied to the text used in the pageant. The Christmas story as recorded in Holy Writ cannot be altered and still retain its factual context. In the second place the ingenuity of the teacher is given full sway but at the same time the pattern of the pageant is definite and adaptable to many situations. Many approaches may be employed to this universal Christmas story. "Christmas" in its design is an answer to the ever-busy music teacher needing a pattern on which to base a program.

The pageant text is drawn freely from Scripture to tell the story of Christ's birth. Around this text is woven the beautiful traditional Christmas music. However, the suggestions for musical numbers may vary according to the talent available in the school concerned. The director is at liberty to insert entirely different music. Also, musical numbers may be added or subtracted depending on the length of time desired for

the program. For instance, the school choir may have worked on a song that would fit perfectly into the Christmas theme. The use of such a number would be helpful to the production of the pageant and at the same time the pageant would be helpful to the general music program.

The staging is described carefully in the script. The number of characters in the cast is variable. This fact offers opportunity for the less talented to participate along with the better musicians by acting parts that require only pantomime. These parts are nevertheless important to the action of the show.

A feature of the pageant is that it is almost a mistake-proof script. All lines except one, are read by a narrator and two readers.

CHAPTER V

CHRISTMAS

- Staging:** The front of any church, auditorium or a regular stage.
- Lighting:** Spots and foots are helpful to the performance but are not a necessity.
- Costumes:** These may be used accordingly to the director in charge. Ideas may be obtained from Christmas cards or other authentic sources.
- Music:** The pageant is built around the traditional Christmas music. This music can be used and inserted at the places indicated, or wherever it is deemed necessary and suitable.
- Properties:** Star, gifts for wisemen, manger, stool for Mary, shepherds' staves, scrolls for Roman soldiers, flashlight or small spot to put in the manger to represent Christ (a doll should not be used), lectern-lights for narrator, readers and organist, one or two candelabra, and spot for the angel who appears to the shepherds.
- Characters:** Narrator: - reads Scriptural passages.
Two Readers: They alternate reading passages not Scriptural.
Two candle lighters: (They represent peace, truth and freedom.) They light candelabra and lead recessional.
Two Roman Soldiers: (Symbols of tyranny and oppression).

They deliver Caesar's decree.

Innkeeper: Receives or turns away travelers seeking lodging.

Innkeeper's Wife: Takes Mary to the stable.

Joseph: Helps innkeeper's wife escort Mary to stable.

Mary: The mother of Jesus.

Shepherds: (Any number - a small boy is recommended to be in the group.)

Three Wisemen: Bear gifts to the manger

"The Other Wiseman": (Suggested by Van Dyke's story).

This character should memorize his one speech. (Poise and ability are required).

Travelers: This group may be large or small. They are the taxpayers seeking lodging for the night. This group also serves to give participation to those who are not musically gifted enough to be in the choir. The action of this group in the pageant is to form a curtain or screen behind which the manger scene may be set up unseen by the audience. (A curtain is actually not needed for this pageant. In some cases screens may be needed where there are no side rooms next to the stage.)

Choir Background and incidental music is supplied by these
Soloists organizations. There is only one quick cue for the
Orchestra choir when the band of angels sings to the shepherds.
Organ (Piano) The rest of the musical numbers are easily performed into
the pattern of the stage action.

Angel: Speaks or sings the annunciation to the shepherds.

Angel-
Chorus: This can be a group of selected voices who actually sing the "Glory to God from the "Messiah" or can be a group which appears with the first angel while the Choir sings the "Glory to God."

THE PAGEANT

Places are (Narrator and readers to respective lecterns, : Trav-
as follows: elers, wisemen, other wiseman, and choir are in the rear
of auditorium. Soloist and organist or orchestra are in
position.)

Music: (Christmas carols while audience gathers.)

Lights out: (In the auditorium while the music continues softly
until all is still and quiet except for the soft music.)

Narrator: Jn. 1:1, In the beginning was the Word and the Word was with God, and the Word WAS God! Jn. 1:14, And the word became flesh and dwelt among men. (us) And God said, "Let there be light."

Candle
Lighters: (They come from the rear of auditorium and light the
candelabra. They then step to the side of the aisle in
front of stage area - one on each side.)

Action: (Everything is still until the glow from the candles
has reached its maximum - then the reading proceeds.)

Reader 1: The Light of the world!

Reader 2: But these are lighted candles!

Narrator: And God said, "Let there be Light"!

Reader 1: Was it not dark?

Reader 2: Yes, but now we see forms, faces, and eyes that shine like mirrors.

Reader 1: The light from the candles makes this possible.

Reader 2: Light drives darkness away.

Narrator: And God said, "let there be light"!

Reader 1: But that was the sun, the moon and the stars . . .

Reader 2: And candles. (To finish the last line above)

Reader 1: But candles are lighted.

Reader 2: Their warm soft light is a symbol of God's love for man.

Narrator: And God said, "let there be light"!

Reader 1: That Light came to us at Bethlehem.

Reader 2: The Light of the world.

Reader 1: It lets us see.

Reader 2: God is Light.

Reader 1: Light to souls of men, the sheep of his pasture.

Narrator: Jn. 1:14, And the Word became flesh and dwelt among men.
(Us)

Reader 2: The Word dwells among us constantly.

Reader 1: (Anxiously) Let us hasten to see. Let us join our hearts in the old, old story.

Music: ("Nazareth" by Gounod; J. Church Co.; or any other suitable prologue, by soloist.)

Music: (Processional, "O Come All Ye Faithful". (Choir processes to loft.)

Narrator: Lk. 2:15, Let us now go even unto Bethlehem and see this thing which is come to pass.

- Music: (Choir or solo - "It Came Upon a Midnight Clear.")
- Narrator: Lk. 2-1, And it came to pass in those days that there went out a decree from Caesar Augustus that all the world should be taxed.
- Roman Soldiers: (They enter from the rear of the auditorium, marching defiantly to the stage where they unroll the scrolls that they carry. They hold the scrolls as if reading the decree. After a brief time they step to places beside the candle lighters).
- Innkeeper and Wife: (They enter stage from either side. He gazes down the center aisle as if peering down a road. She stands to his side but a little behind him. They both wait until travelers arrive.)
- Reader 1: People came from far and near. (This is the cue for the travelers to start down the aisle toward the stage. Joseph and Mary are the last to come.
- Reader 2: The old and the young. The rich and the poor.
- Reader 1: All came to be taxed in their tribal centers.
- Reader 2: The people grumbled; were discontented, fearful and spiteful under Roman oppression.
- Travelers: (With due caution they mumble and jostle each other in their haste to find lodging for the night as they come up the aisle. The timing of this action should be such that Joseph and Mary arrive near the innkeeper when the second next Narrator's line is read)
- Special Note: (The following lines may be omitted or instead of the readers, competent travelers may say them.)

Reader 1: Would that the Messiah would come and free us from this bondage.

Reader 2: Jehovah has forgotten His people! We are lost and forsaken!

Reader 1: Say not so! The Lord has not failed one word of His promises to Moses and the prophets.

Reader 2: Lo, these many years we have looked for a sign but it does not come.

Narrator: Is. 7:14, The Lord, Himself, shall give you a sign. Behold a virgin shall conceive and bear a Son and call His name, Immanuel.

Reader 1: Jehovah will remember! Trust in Him and He will bring all good things to come to pass.

Innkeeper: (He has been beckoning the travelers to right and left, showing favor to the better dressed persons. As this is being done, the travelers form a single solid line across the stage facing the audience. The line should be in the fore-stage, leaving room behind for the stable scene to be set up. Travelers not needed for the line, pass on to side stage and wait for recessional.)

Joseph and Mary: (The above lines must be timed to bring Joseph and Mary to the front of the auditorium. They pause before the innkeeper for the next line.)

Narrator: Lk. 2:4, and Joseph also went up from Galilee out of the city of Nazareth into Judea, unto the City of David which is called Bethlehem, to be taxed with Mary, his espoused wife.

- Innkeeper: (He shakes his head to Joseph indicating no more room in the inn.)
- Innkeeper's Wife: She has been simply standing by her husband but now she takes hold of his arm as she peers closely at Mary. She quickly goes past her husband to Mary and escorts Mary by the arm to the stage area behind the travelers where the stable properties should now be ready for her to take her place seated on a low stool beside the manger.)
- Joseph: (Helps to take Mary to the stable.)
- Travelers: (The travelers are again cautioned to keep the line solid so the chairman of the manger scene can arrange all the properties and be ready for the "human curtain" to open.)
- Narrator: Lk. 2:6-7, And so it was that while they were there, the days were accomplished that she should be delivered. And she brought forth her first-born Son and wrapped Him in swaddling clothes and laid Him in a manger; because there was no room for Him in the inn.
- Music: ("O Little Town of Bethlehem," or "Birthday of a King," Neidlinger; Schirmer.)
- Shepherds: (Enter to the front stage during the last part of above song and arrange themselves in a casual manner in front of the travelers.)
- Narrator: Lk. 2:8, and there were in the same country, shepherds abiding in the field keeping watch over their flock by night.
- Angel: (Enters quickly during the next statement.)

Narrator: Lk. 2:9, And lo, the angel of the Lord came upon them and the glory of the Lord shone round about them, and they were sore afraid. (When the shepherds entered they should be fairly close but not too closely arranged in a group on one side or the other of the front stage. The angel should enter from the other side, standing in a place opposite the shepherds; so that when the spotlight (white) is snapped on when the word "Glory" is spoken above, its rays will shine upon the back of the angel and then into the faces of the shepherds who are sore afraid. The spotlight serves a twofold purpose: 1, the glory of God; 2, the shepherds can better act out "fear" with the light streaming into their faces.)

Narrator: (The angel stretches his arm toward the shepherds in token of friendship.) Lk. 2:10-11 Fear, not, for behold I bring you good tidings of great joy which shall be to all people. For unto you is born this day in the city of David, a Savior, who is Christ the Lord. And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, lying in a manger.

Angel-
Chorus: (It quietly joins the first angel on the stage and is ready for the quick cue on "Glory to God.")

Narrator: Lk. 2:13, And suddenly there was with the angel, a multitude of the heavenly host praising God and saying:

Music: ("Glory to God," from the "Messiah" by Handel. This song should be sung with great zest and joyousness.)

It should follow immediately after the word, Saying, just read by the narrator. Using only the first phrase is the most effective.)

Angels: (Leave after the song and go to the manger scene.)

Narrator: Lk. 2:15-16, And it came to pass as the angels were gone away from them into heaven, the shepherds said one to another, "Let us go now even unto Bethlehem and see this thing which is come to pass, which the Lord has made known unto us." And they came with haste and found Mary and Joseph and the babe lying in a manger.

Music: ("Silent Night, Holy Night," as this song is begun softly by the choir, the traveler-formed curtain across the stage moves off, breaking in the middle with each half going to the sides of the stage and thus revealing the stable scene.)

Lights: (Blue lights make this scene effective if played softly from a footlight position.)

Shepherds: (They approach the manger slowly as the song progresses. Joseph and Mary and the angels are already there arranged around the crib in a balanced and pleasing position. One or two "littlest" angels may be standing at the side of the crib. The innkeeper's wife may or may not be standing in the background.)

Music: ("Lullaby on Christmas Eve" by Christiansen; Augsburg, is nice while the shepherds stand around the manger.)

Narrator: Lk. 2:17, And when they had seen it, they made known

abroad the saying which was told them concerning the child. And the shepherds returned, glorifying and praising God for all the things they had heard and seen, as it was told unto them.

Shepherds: (They start away from the manger on the word "returned," and go to the side of the stage where they wait for the recessional.)

Narrator: Matt: 2:1-2, Now when Jesus was born in Bethlehem of Judea in the days of Herod the king, behold, there came wise men from the East to Jerusalem saying, "Where is He that is born King of the Jews? For we have seen His star in the East and are come to worship Him." And lo, the star which they saw in the East went before them till it came and stood over the place where the child lay. When they saw the star, they rejoiced with exceeding great joy.

Lights: (The star over the stable is switched on when the words, "lo the star," are read in the line above. Footlights should change to red for this scene.)

Music: ("We Three Kings of Orient Are." The first verse is sung by the choir as the wise men process up the center aisle. This action should be timed so the wise men are on forestage as the verse and chorus conclude.)

Music: (A soloist sings the next three verses, choir joining in each chorus, as each wise man presents his gift in sombre dignity beside the manger.)

Narrator: Matt. 2:6, And thou, Bethlehem of Juda, art not the least among the princes of Juda, for out of thee shall come a Governor that shall rule my people, Israel.

Music: (A suitable Christmas carol or solo. "O Holy Night," Adam; Schirmer.)

Narrator: And the Word was made flesh and dwelt among us.

Music: ("Now is come our Salvation" Pagues; Wood Music, or "Salvation is Created," Tschnesnokof; J. Fisher and Bro. by the choir.)

Narrator: And Mary kept all these things and pondered them in her heart.

Music: ("Virgin's Slumber Song," Reger; Associated Music Publishers, by a soloist.)

Narrator: Jn: 3:16, For God so loved the world that He gave His only begotten Son that whosoever believeth in Him should not perish but have everlasting life.

Narrator: And there went out a decree from Caesar Augustus that all the world should be taxed.

Roman Soldiers: (When Caesar's name is pronounced they go into action. They strut to the manger and each grasps a casket left there by the wise men. Turning about, they start boldly toward the audience.)

Candle Lighters: (They step into the path of the soldiers and one lighter says with a commanding voice. "Stop." At the same time they take the caskets from the soldiers who have stopped abruptly and turn away at the voice of the candle lighter.)

Readers: (During this last action the readers will be alert to take up the story as soon as the word, stop, is spoken. Each statement is read with marked emphasis.)

Reader 1: Your power is of another kingdom!

Reader 2: The Light has come and we are no longer taxed by decree!

Reader 1: The Light has come and we give gifts as we see the Light!

Reader 2: Did not the wisemen give gifts?

Other Wise Man: (He enters from the rear of the auditorium, and walks up the aisle as though searching for something. He is an ageless man. His clothes should show quite some wear. The entrance should be timed so he is at the front of the auditorium for the next lines.)

Reader 1: Who comes to our place dressed as this?

Reader 2: He seems to be searching for something.

Reader 1: (Taking a step toward the visitor) May we be of help?

Other Wise Man: Thank you - I am the other wiseman. (He turns to the audience as he speaks this introduction of himself.)

I am used to being alone. For twenty centuries I have wandered alone through the earth, because I missed the appointment with the other three. My camel became lame. I lost my way in the desert. I am here to tell you my story. Do not be as I who missed the time and did not present my gift to the Babe in Bethlehem. It was a rare jewel of priceless worth. Thirty-two years later on the shores of Galilee I listened to a soft-voiced

teacher who spoke with great authority. I learned I had to give my heart to God. Let me remind you all that in this wonderful free land, we do not pay taxes to a powerful man like Caesar. We can give freely - first our hearts to God, and then kindness, love and charity to our fellowmen. We can return to our homes and be glad like the shepherds.

Music: ("Joy to the World" is sung immediately as the recessional. The candle lighters lead and the others follow in any order. The manger scene remains in position.)

CHAPTER VI

CONCLUSION

Of the Fine Arts used in the foregoing production, the form of the dance was not included. The inclusion of this form might well be the medium in which the treatment of the Christmas story could be enlarged.

Among the Jews, dancing was an expression of religious joy and gratitude. It sometimes took place in honor of a conqueror; and also on occasions of domestic joy and when the vintage was gathered.¹ The following Biblical references will show evidence of the preceding statement: Ex. 32:19; I Sam. 18:6; II Sam. 6:16; Ps. 30:11; Matt. 11:17; Mk. 6:22; Lu. 7:32.

As a closing thought, the writer wants again to emphasize the greatness of the subject used in the pageant. The hope of the arranger is that the production of the pageant will prove to be a joy to teacher and pupil alike; that it will in some way bring light and comfort to those in need.

¹New Indexed Bible, Dancing, Chicago: John A. Dickson Publishing Co., 1923; p.lxxvii.

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APPENDIX

A list of supplemental songs for use in the pageant, "Christmas", will comprise this appendix.

For the sake of compactness, the names of publishing houses will be abbreviated. These abbreviations in alphabetical order are as follows:

Aug.	Augsburg Publishing House, Minneapolis, Minnesota.
Bel.	Belwin Incorporated, Rockville Centre, L. I. New York.
B. M. Co.	Boston Music Company, Boston, Massachusetts.
B. H.	Boosey and Hawkes, Lynbrook, New York.
Galx. M.	Galaxy Music Corporation, New York, New York.
H. W. Gr.	H. W. Gray Co., New York, New York.
N. K.	Neil Kjos Music Co., Park Ridge, Illinois.
Nov.	Novello and Co. New York, New York.
Ox. P.	Oxford University Press, New York, New York.
Marks	Edward B. Marks Music, New York, New York.
P. A.	Pro Arts Publications, New York, New York.
Row	R. D. Row Music, Boston, Massachusetts.
E. Sch.	E. C. Schirmer, New York, New York.
G. Sch.	G. Schirmer, New York, New York.
S. H. Mc.	Schmitt Hall McCreary, Minneapolis, Minnesota.
Sum. B.	Summy Birchard, Evanston, Illinois.

SUGGESTED MUSIC

FOR THE PAGEANT

Note: The songs listed for the following scenes are selected with the junior choir, treble voices, in mind. Other voice combinations will be S. A. T. B. and will be indicated *. However, these numbers will still be suitable for two part treble voices. (Alto and soprano)

PROCESSIONAL

To find a song to be used as a processional comparable to the world-loved, Portuguese Christmas Hymn, "O Come All Ye Faithful", is indeed difficult. A song used as a processional is of course better when it is in duple time rather than in any variable of triple time. Nevertheless, there are some triple time songs that lend themselves to a processional when they are performed in correct tempo.

- Songs -

"RING OUT O BELLS", G. F. Handel, Arr. Quamme; S. H. Mc. *
A fitting text to a true Handel style melody.

"O COME, O COME, IMMANUEL", 13 century plainsong, Arr. Louise Grant;
Bel. The well known melody in two part harmony and medium range.

"ANGELS WE HAVE HEARD ON HIGH", Old French, Arr. Bryant-Luvaas; G. Sch.
A stately and jubilant processional in easy range.

"ON THE NIGHT WHEN JESUS CAME", Polish, Arr. Ruth Heller; S. H. Mc. *
This song includes the "Gloria in Excelsis" in a new idea giving a dignified sombre tempo.

"O YE JOYFUL PEOPLE", Sicilian, Arr. Ruth Heller; S. H. Mc. *
An optional descant adds a triumphant air to this folk song.

ANGELS AND SHEPHERDS

These two groups are so closely related that many songs pertain to either one or to both. This portion of the Christmas Story is the exciting, anticipating part that leads up to and prepares for the climactic manger scene.

- Songs -

- "HASTEN TO BETHLEHEM", Polish, Arr. M. E. White; C. F.
This carol is arranged in a partial round form and in two part harmony. Sopranis are expected to sing G just above the staff, on "glo" in the word, "glory".
- "WHAT CHILD IS THIS", Old English, Arr. John Stainer, Sch. H. Mc. *
Also "My Lady Greensleeves". A typical rhythm and text to give anticipation and excitement.
- "CHRIST WAS BORN ON CHRISTMAS DAY", 14th Century German, Arr. Coleman - Jorgenson; G. Sch.
"Christus Natus Hodie" is included in this medium range lilting melody from Germany.
- "AWAY IN A MANGER", German, Arr. Quamme; S. H. Mc. *
For a solo voice or a section in unison
- "ALTHOUGH YOU ARE SO TINY", Old French, Arr. Coleman-Jorgenson; G. Sch.
With 4th line D, the top note, this song even though in major has a plaintive touch of the minor in the ending phrase.
- "WHILE BY MY SHEEP", German, Arr. Coleman-Jorgenson; G. Sch.
This song is included in the Robert Shaw record album of Christmas Carols. An echo phrase makes this song attractive.
- "BETHLEHEM LAY A SLEEPING", Polish, Arr. M. E. White; C. F.
One octave from F. to F. makes this song light in character with antiphonal effects.
- "LITTLE CHILD OF BETHLEHEM", Danish, Arr. Luvaas-Jorgenson; A. B. Co.
A song with unison beginning and three part ending using sequence and cadence in delightful style.
- "HASTEN NOW YE SHEPHERDS", Porto Rican, Arr. Ruth Heller; S. H. Mc. *
This song in the minor has the flavor of Latin America but also a smoothness that would be desired for this scene.

ANGELS AND SHEPHERDS
(Continued)

- Songs -

"WIND THROUGH THE OLIVE TREES", Source unknown, Arr. Bryant-Luvaas; A.B. Co. A three part song in $\frac{3}{4}$ rhythm and medium range, good to depict the stillness of night.

"HARK NOW O SHEPHERDS", Moravian, Arr. Bryant-Luvaas; A. B. Co. This song begins on a unison, then goes to two part and ends with an easy to sing three part phrase, "Rejoice, Alleluia",

"I AM SO HAPPY ON CHRISTMAS EVE", Norwegian, Arr. Ruth Heller; S. H. Mc. * The charm in this folk song has caused arrangers to use it for a setting in S. A. T. B.; M. Hokenson and others.

"ANGELS AND SHEPHERDS", Czech. Arr. Ruth Heller; S. H. Mc. * The same melody as the Moravian song above. Moravia is part of Czechoslovakia. The song is treated in a more expanded manner and has different words.

"ANGELS WE HAVE HEARD ON HIGH", Old French, Arr. Coleman-Jorgenson; G. Sch. Sung in unison even in the "Gloria in Excelsis" portion. In a range of 9 tones the rendition of it becomes exciting.

IN BETHLEHEM

Stable Scene

- Songs -

- "ONLY A LITTLE VILLAGE", Maunder; Nov. *
From the cantata, "Bethlehem" in true Maunder Style
- "HOW BRIGHTLY BEAMS THE MORNING STAR", Nicolai, Arr. Quamme; S. H. Mc. *
This stately melody is harmonized by J. S. Bach. It can be used as two part or S. A. T. B. in the key of D.
- "LO HOW A ROSE E'ER BLOOMING", Praetorius, Arr. Quamme; S. H. Mc. *
Again the dignity of a well known composition adds to the growing dramatic action of the following Scene, "The Manger".
- "THE FAIREST OF ROSES", 4th Century ? Latin, Ed. Quamme; S. H. Mc. *
This is a doleful yet lovely melody, popular in Scandanavia.
- "HASTEN QUICKLY, HASTEN SOFTLY", Slovak Carol Arr. Kountz; Galx. M. *
In contrast to the above song, lightness characterizes this charming song in the setting by Kountz.
- "AS IT FELL UPON A NIGHT", English, Arr. Katherine Davis; Galx. M.
Miss K. Davis arranging a song usually speaks for itself.
- "DEEP IS THE SILENCE", Polish. Arr. Heninger; S. H. Mc. *
Although arranged for SATB with the melody shared by all parts, it can be used by treble voices with good effect.
- "TO A VIRGIN MEEK AND MILD", Spanish Carol, Arr. Glarum; S. H. Mc. *
This is rather lengthy as arranged but is in strophic form and thus can be shortened. It is a good feature number with catchy rhythm.

IN THE STABLE

Manger Scene

This part of the pageant is the climax to the Christmas Story. Songs of joy and majestic beauty will best lend the true Christmas spirit to the performance.

In this scene special concert numbers by the junior choir, the senior choir or by both can be rendered. Special numbers by the band or the orchestra can also be inserted at this point.

- Songs -

"JOSEPH, DEAREST JOSEPH", 14 Century German, Arr. Coleman-Jorgenson; G. Sch. The accompaniment in this number gives a rocking movement that enhances the well known melody.

"FROM HEAV'N ABOVE TO EARTH I COME", R. Schumann; Harmony, Bach;
Ed. Quamme; S. M. Mc. *
This is challenging but not impossible to do. The soprano part lies high with the top note on G.

"LULLABY JESUS", Polish carol, Arr. M. E. Whitner; C. F.
This arrangement can be a solo for medium voice or used as a duet in poignant harmony.

"FROM HEAVEN HIGH" (Susanni) German, Arr. M. E. Whitner; C. F.
The German words, Eia, Eia, susanni, freely means, "Hush-aby my dear". The song is one of Germany's best carols.

"WE GREET THEE HEAVENLY DOVE", Austrian Folk, Arr. Coleman-Jorgenson; G. Sch.
A medium range solo and a duet alternate with a chorus to make this song truly enjoyable.

"A JOYFUL CHRISTMAS SONG, Gevaert; Arr. Bryant-Luvaas; A. B. Co.
This is a definite concert number for young singers.

"BEAUTIFUL SAVIOR", Silesian Folk Song, Arr. Quamme; S. H. Mc.
For a solo voice up to F and with humming background.

"AWAY IN A MANGER", Traditional, Arr. J. Thorson; Sum. B. *
This much loved song is well suited for very young voices.

IN THE STABLE

Manger Scene
(Continued)

- Songs -

"A BABE IS BORN IN BETHLEHEM", Danish Carol, Ar. Barker; Sum. B. *
This is a number requiring work, with a strong ending.

"THE FRIENDLY BEASTS", English, 12th century, Ar. Coleman-Jorgenson;
G. Sch.
Again a solo voice or a unison choir add to the stark stable
scene with the words in this song.

"JESUS WAS A BABY ONCE", McClure; C. F. *
Alternating between a solo voice and the choir this song is a new
but stimulating innovation in a song. The tenor part is quite
high, but if the song is used as a two part alto, soprano combina-
tion it offers no range problem.

THE WISEMEN

For the processional of the wisemen from the rear of the auditorium to the stage area, a selection by the pianist, organist, band or orchestra would give variety to the dominant part played by the choral numbers throughout the pageant. Since "We Three Kings" is such a "natural" for the portrayal of this segment of the Christmas Story, it can be performed in addition to any other number that may be selected.

- Songs -

- "MARCH OF THE MAGI", Old French, Arr. Bryant-Luvaas; A. B. Co.
This march was used by Bizet in the suite written for the
"Women of Arles". The range is from c to d sung in unison.
- "THE THREE KINGS", Gevaert; Ed. Bryant-Luvaas; A. B. Co.
A three part simple imitative song in $\frac{3}{8}$ time.

THE RECESSIONAL

Handel's "Joy To the World" set to Watts' poem, sets a pattern that is the essence of gladness and comfort. Actually, a hymn for Easter could rightly be used even at Christmas time. In his greater work, "The Messiah", Handel combines both Christmas and Easter texts and thoughts. Using the familiar "Old Hundred" with suitable composed words to express the joy of Christmas would serve as a good expression of gratitude as well as to provide a fit closing for the entire performance. The writer's thoughts for this last idea appear after the following supplemental song titles.

- Songs -

"LET OUR GLADNESS KNOW NO END", Bohemian; Arr. Ruth Heller; S. H. Mc. *
Three verses and a refrain make this song suited to fill this spot in the pageant.

"O THOU JOYFUL DAY", Sicilian Folk song, Arr. Coleman; Jorgenson; G. Sch.
This song and the following song, Praise God are the same melody but with different words which are in essence the same joyous exciting ending to the pageant.

"PRAISE GOD", Sicilian Folk song, Arr. Bryant; Luvaas; A. B. Co.
See comments on the song above.

"GO TELL IT ON THE MOUNTAIN", American, Arr. Work; Galx. M.
Although not in the same vein of songs as shown above this song with solo up to f sharp is stirring enough to be included in the song list.

WORDS FOR "OLD HUNDRED"

Gods gift to man on that glad night
Shines through the earth with radiant light.
His praises we will sing for aye
Will heed His call, His voice obey. C. S.