

The Troubbable of Terubbabel

A Dramatic Musical for Young People

Words and Music by:
William Anderson

Piano accompaniments arranged by Laura Bergquist

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ABOUT ZERUBBABEL. . .

Nearly 2500 years ago the people of Jerusalem were conquered by Nebuchadrezzar and were forced to live as exiles in the land of Babylon. In 539 B.C., Babylon was captured by the Persian Empire and Cyrus II allowed the Jewish people to return to their homeland. Although born in Babylon, Zerubbabel was a descendant of David and a grandson of the exiled King of Judah, Jehoiachin. When of age, Zerubbabel was elected governor of his people and, when released by Cyrus II, returned with his people to the ruins of Jerusalem.

ABOUT THE TEMPLE. . .

As directed by the King, Zerubbabel began the task of rebuilding the temple of Solomon. Times were difficult and many obstacles confronted such a project. Through the encouragement of the prophets Haggai and Zechariah, however, the temple was completed cir. 515 B.C. Although we know less about the temple rebuilt by Zerubbabel than the earlier temple built by Solomon or the one built by Herod, this second temple stood for almost 500 years – over 100 years longer than its predecessor and over 400 years longer than the magnificent temple built later by Herod.

Jeremiah 52:4, 13
Ezra 1:1-2
Ezra 3:10-11
Ezra 4:2-3
Haggai 1:13-14

CAST

(In order of appearance)

- | | |
|---------------|------------------|
| Narrator | First Israelite |
| First Levite | Second Israelite |
| Second Levite | Third Israelite |
| Third Levite | Fourth Israelite |
| Zerubbabel | First Adversary |
| Fourth Levite | Second Adversary |
| Fifth Levite | Child |
| Shepherd | Haggai |
| Messenger | Zechariah |

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PERFORMANCE SUGGESTIONS
FOR
INTRODUCTION

The introduction is most effectively presented in total darkness. With the aid of white gloves and a blacklight, the ultimate effect of helplessness and confusion are dramatically displayed. If performed during daylight, however, the same choreographic movements can be used. In either situation, each performer involved should wear white gloves. Before the music begins, the performers should form a single line facing the audience with one performer *directly* behind the other. Heads should be bowed, and hands behind backs. No one moves until indicated in the score.

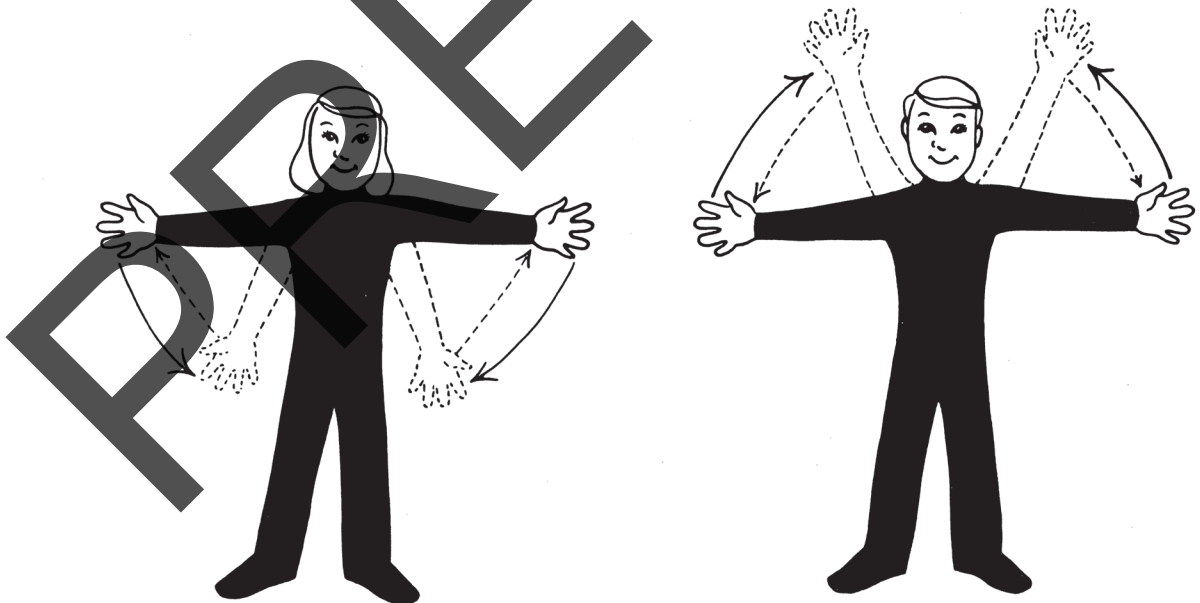
1. The first performer (one closest to the audience) lifts his/her head slowly and rotates his/her extended right arm slowly over head from left to right. Fingers should always be extended and spread with palms toward the audience. The right arm is soon followed by the left until both are by the performer's right side. As soon as the first performer's left arm is over his/her head, the second person begins, etc. To add further motion, after a delay of several counts, in order, reverse the rotation of the first person, then the second, and so on. The resulting effect is a "wave" motion which depicts the wave of destruction brought about by the "hand of God."
2. All arms and hands are immediately thrust into one of the positions indicated. To insure even distribution, assigned positions are recommended. Fingers must be extended and spread. As the music fades, hands can be rotated in small circles.



3. All arms and hands are immediately thrust into one of the two positions indicated. To insure even distribution, assigned positions are recommended. Fingers must be extended and spread. As the music fades, the arms should be moved in and out slightly.



4. All arms and hands are immediately thrust into one of the two positions indicated and moved up and down repeatedly as their assigned position indicates. Fingers must be extended and spread. As the music fades, arms return to behind-back position.



5. Move to assigned positions on stage.

Stage directions:

(The stage should be completely dark except for a blacklight focused on the choir.)

INTRODUCTION (As the music begins, a spotlight is slowly focused upon the narrator.)

“THE CHILD OF BABYLON” (During the song’s introduction, full stage lights should be raised. The song concludes with the choir’s arms outstretched and pointing toward Zerubbabel.)

PREVIEW

The Troubbable of Zerubbabel

Unison/2 Part with Keyboard and Optional Handbells and C Instrument

INTRODUCTION

William Anderson
Piano Accompaniment
arr. by Laura Bergquist

W.A.

$\text{♩} = 40$, *much rubato*

OBOE

mp

Narrator: And it came to pass, in the city of Jerusalem, that all had sinned and done evil in the eyes of the Lord.

Em Bm7 Em Bm7 Am7 Bm

mp

For this, the Lord sent captors from a foreign land.

Em Am B Em

rit...

THE CHILD OF BABYLON

Words and Music by
William Anderson

Lively ♩ = 104
Em

mf

Two systems of piano accompaniment in 2/4 time, starting with an Em chord. The melody is in the right hand, and the bass line is in the left hand.

mf Em D Em

Twen - ty - five hun - dred years a - go, May - be e - ven
Lots of oth - er boys were born, but they just weren't the

Two systems of music. The top system is the vocal line with lyrics. The bottom system is the piano accompaniment. Chords Em, D, and Em are indicated above the vocal line.

D Cmaj7 Bm

more, same. A boy was born in Bab - y - lon be -
This young man would aid God's plan, so they

Two systems of music. The top system is the vocal line with lyrics. The bottom system is the piano accompaniment. Chords D, Cmaj7, and Bm are indicated above the vocal line.

Am7 Bm Em

side the Che - bar shore.
gave him a spe - cial name.

Two systems of music. The top system is the vocal line with lyrics. The bottom system is the piano accompaniment. Chords Am7, Bm, and Em are indicated above the vocal line.

16 First Levite: Zerubbabel. . . is it true? Are you really a messenger of God?

Second Levite: Is Darius finally going to let us go?

Third Levite: What about this temple we're supposed to build? I don't know anything about building a temple.

Zerubbabel: We must all be patient. I too wish I knew the answers to your questions. Night after night I lie awake . . . hoping . . . praying for a sign from God. We must be patient.

Fourth Levite: But it's been 70 years! Our people have been in Babylon for 70 years! How long must we wait? Surely our people have been forgiven.

Zerubbabel: All of you have faith. Only God can forgive our sins and only time will reveal God's message to us.

Fifth Levite: Message . . . ? What message . . . ? If you ask me, I think this story about going back to Jerusalem and rebuilding a temple is the result of a real bad dream.

Crowd: *(Reacts positively to this statement.)*

SHOW ME A RAINBOW

Words and Music by
William Anderson

$\text{♩} = 72$

D C D C

mp

Zerubbabel: Be patient, my friend. Our time will come, and when it does, the purpose of our lives will be revealed.

D C Asus A G/A A

1st verse: SOLO
2nd verse: CHORUS

D2 C2 D2 C2

Show me a rain - bow af - ter the rain.
Show me the sun - shine af - ter the storm.

THE LONG ROAD TO FREEDOM

Words and Music by
William Anderson

Lively March, ♩ = 112 (♩ = ♩)

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of a piano introduction and a vocal section with piano accompaniment. The piano introduction starts with a forte (f) dynamic and transitions to mezzo-piano (mp). The vocal line begins with the lyrics: "Treas-ures of val-ue, plates of gold. Some are new and some are old. Fol-low us now down the long road to free-dom. Ba-by goats and rab-bits". The piano accompaniment includes triplets and various chords such as F, E/C, C, C7, and D/G. A "Slide Whistle" effect is indicated in the final piano section.

Chords: F, E/C, C, C7, D/G

Lyrics:
Treas-ures of val-ue, plates of gold. Some are
new and some are old. Fol-low us now down the long road to
free - dom. Ba - by goats and rab - bits

Performance Instructions: f, mp, Slide Whistle

(At the conclusion of the song, action should imply that the trip has ended and that all have arrived safely in Jerusalem. The crowd reacts with weary delight and appears to collapse.)

First Israelite: Look! . . . The Temple! (*Points to a pile of ruins. The crowd responds with gasps.*)

Second Israelite: You mean . . . look at what's left of the Temple.

Third Israelite: Zerubbabel, this has to be some sort of joke! Surely we're not expected to rebuild this pile of stone!

Zerubbabel: This "pile of stone," Samuel, is the work of God. By God's hand it was destroyed and by God's hand it will be built again.

Fourth Israelite: We're with you, Zerubbabel! (*Crowd reacts with agreement.*)

Fifth Israelite: Then let's get to work! (*The crowd begins to work immediately, working in silence as they work on the foundation.*)

Narrator: Well, the children of Israel did begin to rebuild the Temple. At first, progress was slow. There was so much to be done. New measurements were needed. New stones needed to be cut. The job seemed endless. Through it all, however, these chosen people of God rejoiced and celebrated with great joy!

LET US CELEBRATE

Words and Music by
William Anderson

Bright Calypso Feel, ♩ = 144

Let us cel - e - brate, — let us
sing with joy, — let us

mf

first time play left hand only

A A7 D

cel - e - brate, — let us praise the name of the Lord. Let us
sing with joy, — let us praise the name of the Lord. Let us

(Immediately following the song, two strangers enter.)

First Adversary: Hey you . . . who's the boss around here?

Zerubbabel: I am Sir. My name is Zerubbabel.

First Adversary: Well, from the look of things, Zerubbabel, you could use some skilled assistance. For a small fee, my friend and I could . . .
(Zerubbabel interrupts.)

Zerubbabel: Thank you, but we need no help. God is our Master Builder.

Second Adversary: Ha! And I suppose this is an example of God's handywork!
(The second adversary kicks over one of the stones which had just been placed on the foundation.)
As my friend said . . . for the right price we will be glad to assist you folks. We'd even like to worship this God of yours. (Nudges his friend; both smile.)

Zerubbabel: We have no money to pay for your services. Thank you for asking . . .
(Zerubbabel starts to walk away but the First Adversary grabs his arm.)

First Adversary: (Very frustrated.) I don't think you understand the situation, fellow! We're not asking . . . we're telling! (Kicks over blocks of stone as he talks.) We want you (kick) to give us your gold (kick) your silver (kick) and all of your sheep. (Comes up to Zerubbabel face-to-face.) In return, we will give you our advice, wisdom, and much needed "protection." Think it over, Zerubbabel! We'll be back! (Both exit stage laughing as music begins.)

ZERUBBABEL'S IN TROUBBABLE

Country feel, ♩ = 108

Words and Music by
William Anderson

The musical score is written in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line includes the lyrics: "rub - ba - bel's in trou - ba - ble, now what do you think of that? Those the tem - ple's fall - en down! We'd". The score includes a double bar line with repeat dots at the beginning of the vocal line and piano accompaniment. The piano part has some dynamics markings like $\underline{\underline{v}}$ and $\underline{\underline{v}}$ under the notes.

(At the conclusion of the song a small child comes up to Zerubbabel.)

Child: Mr. Zerubbabel . . . (pulls on his robe to get his attention.) My daddy says that you were afraid of those men.

Zerubbabel: And what do you think?

Child: I think God is our friend and, if God is our friend, we don't have to be afraid of anyone. Is God your friend Mr. Zerubbabel?

Zerubbabel: God is a friend to all who believe, my child. Yes, God is my friend and because of that, I have no fear.

AN ETERNAL PRAYER

Words and Music by William Anderson

Gently, with feeling, ♩ = 66

OBOE (or other C instrument)

Fm

1st verse: SOLO
2nd verse: CHOIR
p a tempo

Guide me, _____ drive doubt and
Lead me, _____ like a shep - herd

slight rit.

a tempo

1st time, left hand only



CONNOR'S CORNER GONNA BUILD A TEMPLE*

Words and Music by
William Anderson

With Gospel Feeling, ♩ = 52

Chords: Eb Db / Eb Eb

Chords: Db / Eb Eb Eb Fm7

We're gon-na build this tem-ple for the Lord.
shout the glo-ry of the Lord.

*During this song the actual temple should be built. Styrofoam blocks are suggested. The actual size will depend upon the available space.

Zerubbabel: Congratulations! The Temple is Built! (*All stand and look up at the Temple as Adversaries enter behind them.*)

First Adversary: Built is it? I don't remember your asking for our assistance.

Zerubbabel: We needed no one's assistance but God's.

Second Adversary: And who will pick up the pieces this time? (*Kicks the Temple but nothing falls . . . tries again.*) What's going on here?

Crowd: (*Laughs.*)

First Adversary: Stand aside. This job takes a man. (*He pushes his friend aside and kicks the Temple himself. Nothing happens.*)

Crowd: (*Laughs even more.*)

Zerubbabel: It will take more than a man Titus. It took more than a man to build it and it will take more than a man to tear it down. (*The two men back up from the wall and kneel in front of Zerubbabel.*)

Second Adversary: Can your God forgive those who do wrong?

First Adversary: Can God forgive us?

Zerubbabel: God can and God will. Be patient my friends. Our God is a great God and His mercy and salvation will be with you forever.

HE'S WITH YOU ALL THE WAY

Words and Music by William Anderson

Driving, $\text{♩} = 144$

The musical score is written in 4/4 time with a tempo of 144 beats per minute. It features a piano accompaniment and a vocal line. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is written in a single staff with lyrics underneath. The score is divided into three systems. The first system has a key signature of one flat (B-flat) and a common time signature. The second system has a key signature of two flats (B-flat and E-flat) and a common time signature. The third system has a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "Sing, sing to - geth - er all ye peo - ple. En - ter His pres - ence with a song. Shout, shout His prais - es".

System 1: Chords: C2, Dm7/C, C2. Dynamics: *mf*. Chords: Dm7/G, f C2, Dm7. Lyrics: Sing, sing to - geth - er all ye peo - ple.

System 2: Chords: Em7, Dm7/G, C2. Lyrics: En - ter His pres - ence with a song. Shout, shout His prais - es.