

THE BOAR'S HEAD MADRIGAL DINNER

Music Arranged by Darwin Leitz



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The Boar's Head Madrigal Dinner

A complete dinner program
with music and script for
singers and actors

madrigal dinner music arranged by
Darwin Leitz

PRODUCTION NOTES

Churches and schools nationwide have been staging madrigal dinners for years. Some have established a tradition of elaborate display and exceptional performance. Others have been lesser presentations produced by smaller organizations on a limited budget of dollars, talent and time. Both approaches have brought joy and satisfaction to everyone involved.

This presentation kit is written to be adaptable for both large and small organizations, for beginners, and for the experienced. So that first-timers may visualize the full potential of what may be done, we have written this script assuming unlimited resources of talent, costumes and space. Each organization may scale down the program according to its resources.

At first reading, the costuming and props suggested by the script may seem overwhelming. Don't be intimidated. They are not all necessary to a successful program. It is enough merely to suggest the costuming of the period. Costume accessories can be simply designed and made by seamstresses of limited experience in costuming. We have seen amazingly good costumes come from costumers who claim to be nothing more than "ladies with a sewing machine." The drawings included with this kit will suggest the general look of the period, but we do not presume to offer these as final designs for costuming. Only a seamstress can know what is practical and what patterns may be found to adapt to this situation.

As regards performers for the various speaking and non-speaking parts, we believe you will find they are already in your midst, waiting for the opportunity. Once you launch this project and define your objectives, you will be surprised at the number of people that will want to participate. Almost everyone enjoys displaying his or her talents as an actor, a musician, a juggler, a jester or as merely a walk-on costumed participant. The real fun is being part of this festive group activity.

Production Notes (cont'd)

The concept of this presentation permits both the young and the mature to be part of "the show." It has been found that madrigal dinners of this type can bring together the youth, the parents and the seniors in a unique, harmonious group activity. After a general announcement of the event to the organization, let the volunteers from all groups decide what they most would like to do.

The madrigal singers are the pivotal performers of this presentation. They create and sustain the mood and artistic purpose throughout. These singers may be one choral group or more. They may, for example, be comprised of a mixed group of men and women from the church's Sunday choir or they may be a woman's choir group or even a special teenage choir group if they are experienced. As always, the choir director is the key, for he or she will know what may be achieved with the music talent available.

The songs recommended for this program are mostly melodies unknown to most singers, but they are not difficult to learn with a few weeks of practice. Other carols may be substituted, but the musical director must consider that these carols were selected to provide a musical narrative for the pantomime of the nativity story by the mummers. Substitute carols must fill essentially the same part of the nativity narrative.

We recommend that the lyrics to the selected carol narrative be printed in the program for the evening, so that the audience can follow and participate where indicated.

The madrigal singers can perform these carols in two-or four-part harmony or in unison. Solo part possibilities are indicated, along with refrains that everyone may sing together.

Production Notes (cont'd)

There is a variety of tempos and keys in the carol sequences we recommend. Some musical coloring may be added with the use of a triangle and possibly finger cymbals during the refrain of several carols. A quiet gong may be used to add mood and help set the easy camel-like rhythmic movement for the carol, "Eastern Monarchs."

At least one rehearsal with the pantomiming mummers will be necessary. During this rehearsal, it can be determined if a repeat of the chorus is necessary to give the mummers sufficient time to do their pantomime of the specific action.

Strolling musicians who entertain during the dinner can play recorders, flutes, guitars or violins. The trumpeters for the fanfares can be brass musicians using whatever horns are available.

We have indicated with a drawing how you can create a believable boar's head from papier mache. (See illustration, page 24) This one prop is key to the mood of the dinner. It need not be fabricated as a perfect reproduction, for no one will see it closely. Any reasonable replica will do.

Other props, such as the swords and shields in the St. George drama, need not be anything more than suggestive forms. In the nativity drama, the props of the shepherds and the wise men need be only what is easily available or easily adapted.

We do suggest that as much color as possible be added to the dining tables. Streamers or paper flower garlands will do much to add to the festive look and may be used over and over for future dinners.

The "Flaming Pudding" indicated in this script is primarily symbolic. Almost any pudding will do for the occasion. The historical processions also were accompanied by torch bearers who led the way. We have deleted these torch bearers, considering them to be a fire hazard. They may be included if they use artificial torches lit with

Production Notes (cont'd)

flashlights.

A madrigal dinner can be an expensive undertaking. To preserve the mood and beauty, we did not include an offertory as part of the program. We suggest that the charge for attendance at the dinner be large enough to cover costs other than food and that collection baskets be placed at the exits with a request for contributions.

We believe that once you stage a madrigal dinner, you will find many who will want to do it again the following year. It is one of those events that can become a colorful tradition for your church or school. Whether it is a one-time event or the beginning of a tradition, you will find pleasure in knowing that it is certain to bring joy and fellowship to an otherwise drab winter season.

HISTORY

Boar's Head Festival — A Madrigal Dinner

The colorful ceremony of the Boar's Head has been part of a dinner celebration at Christmastime since the Middle Ages in England. It has its roots deep in pagan times when the boar was the first dish served at a Roman feast. When the aristocracy of Europe adapted the custom, it became an event for the great manor houses of Britain. The Christian Church endowed the custom with symbolic meaning and elevated it to the service of God. The ceremony became a Service of Praise to the Lord of the Universe by the Lord of the Manor.

The boar in the times of Norman England was considered the sovereign of the forest, a ferocious beast that was always a danger to man. Because the boar was such a menacing and implacable creature, he was the perfect symbol for evil. The presentation of the Boar's Head therefore signified the triumph of the Christ Child over sin.

There is no matter of record who planned the first Boar's Head Procession, or when the famous carol celebrating the event was first sung, but we do know that the dinner was a Christmastime celebration at Queen's College, Oxford, shortly after its founding in 1340. The festival has continued at the university to this very day. There are historical references to several English kings presiding over or being a guest at these dinners.

The entertainment offered as part of these festive affairs has varied over the centuries, but basic to all occasions has been the Boar's Head Procession, a restaging of the Nativity story, and various Masques and Mummer's Plays commemorating English historic events.

The principle characters of the festivities, too, have varied over the years, but essentially, there have always been the roles of Lord of Misrule, Good King Wenceslas, St. George, the Martyr Stephen, the Wise Men, the English ceremonial

History (cont'd)

guards (the Beefeaters) and various jesters, musicians and pages.

In American colonial days, the ceremony of the Boar's Head and Yule Log was instituted into a Yankee tradition by the Bouton family, who settled in Connecticut.

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THE BOAR'S HEAD MADRIGAL DINNER

CAST OF PERFORMERS

I. SPEAKING ROLES

Herald	Dressed as a high member of the Royal Court Staff (see illustration, page 21).
King Harry	Costumed as a king — a robe and crown (see illustration, page 21).
Lord of Misrule	A jester dressed as a mock king. Wears a mock crown (see illustration, page 21).
Steward	Dressed as a member of the Royal Court Staff.
Mummer 1	Portrays an English Knight with sword and shield. Wears a brown leotard and tights with imitation leather tunic or surcoat, belted as for a knight in battle (see illustration, page 22).
Mummer 2	Portrays the Turkish Knight with sword and shield. Wears black leotard and tights with tunic or surcoat, belted, as for a knight in battle.
Mummer 3	Portrays the knight St. George of England. Carries sword and shield. Wears white leotard and tights with imitation leather tunic or surcoat, belted as for a knight in battle.
Mummer 4	Portrays an elderly man. Wears a robe. Carries a cane and money pouch.
Mummer 5	Portrays a doctor. Wears a belted robe. Carries a bag of medicines.

II. NON-SPEAKING ROLES

Beefeater	A tall man, strong enough to hold a 3-year-old child for a length of time. Wears the traditional costume of the Beefeater of the English Court (see illustration, page 22).
Huntsman	Costumed as medieval hunter with crossbow.
The Chef	Wears breeches, an apron and a cook's hat.
Pilgrims & Poor Men	Costumed in rags and tatters suggestive of the medieval period.
Waiters and Waitresses	Leotards, tights and belted tunics.
Jugglers, Jesters, Magicians	All wear colorful leotards, tights, caps and streamers or patched skirts and tunics (see illustration, page 23).
Mummers	Optional garb of the period. Perhaps a unique color of leotard and simple tunic common to all. These mummers are pantomime people who help the audience to visualize the various events of the Nativity. They can add a single accessory to their costume with each successive role they play in the story. (see illustration, page 22).
Gowned ladies	Any long gowns and long, coned caps (see illustration, page 23).

III. SINGERS AND MUSICIANS

The Madrigal
Singers

They should wear colorful
choir robes, with perhaps
garlands in their hair.

Traveling
musicians

Any rag-tag, commoner
costume of the period.

Two trumpeteers
for brass fanfares

Red tights with gold outer
tunics.

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1. The Plymouth Congregational Church of Fort Wayne, Indiana
2. *The Christmas Almanack* — Gerard and Patricia Del Re, published by Doubleday & Co., N.Y.
3. Cynthia Rogers Pisor, Chairman, Choral Department of Coronado High School, Colorado Springs, Colorado
4. *The History of Music*, by Hugh M. Miller, published by Barnes & Noble, Inc., N.Y.
5. *Seasonal Feasts and Festivals* by E.O. James, published by Barnes & Noble, Inc., N.Y.
6. Compositions and harmonizations by Darwin Leitz, organist and choirmaster at Trinity Episcopal Church, Fort Wayne, Indiana

AUDIENCE PROGRAM

These three carols are sung by the guests at the Madrigal Dinner.
For your convenience we are providing this typeset page with the words to the carols. You may choose to use this page for reproduction in the program provided for each guest at his or her table setting.

“ANGELS WE HAVE HEARD ON HIGH”

Angels we have heard on high,
Sweetly singing o’er the plains.
And the mountains in reply.
Echoing their joyous strains.

(Refrain) Gloria in excelsis Deo.
Gloria in excelsis Deo.

“WHILE SHEPHERDS WATCHED THEIR FLOCKS”

Verse 1: While shepherds watched their flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around.

Verse 2: “Fear not,” said he, for mighty dread
Had seized their troubled minds.
“Glad tidings of great joy I bring to you and
all mankind.”

Verse 3: To you in David’s town this day
Is born of David’s line
The Saviour who is Christ, the Lord,
And this shall be the sign.

“JOY TO THE WORLD”

Verse 1: Joy to the world! the Lord is come;
Let earth receive her king;
Let ev’ry 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.

Verse 2: Joy to the world! the Saviour reigns;
Let men their songs employ;
While field and flood, rocks, hills and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

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THE BOAR'S HEAD MADRIGAL DINNER

(Guests enter and are seated at tables. Allow fifteen minutes for everyone to find his/her place. MADRIGAL SINGERS enter the hall singing "Deck the Halls." They come down the Center aisle two by two and find their table places. They remain standing until all have entered and their song is completed. HERALD, in full costume enters behind them and stands importantly before all. When MADRIGAL SINGERS sit, he pounds his staff three times on floor to get everyone's attention.)

"DECK THE HALLS"

(verse 1)

Deck the halls with boughs of holly,

Fa la la la la la la la.

'Tis the season to be jolly,

Fa la la la la la la la.

Don we now our gay apparel,

Fa la la la la la la la.

Troll the ancient Yuletide carol,

Fa la la la la la la la.

(verse 2)

See the blazing Yule before us,

Fa la la la la la la la.

Strike the harp and join the chorus,

Fa la la la la la la la.

Follow me in merry measure,

Fa la la la la la la la.

While I tell of Yuletide treasure,

Fa la la la la la la la.

(verse 3 optional, if necessary.)

HERALD: Christ is Lord! In his name, and in the name of all kings, I bid ye welcome. Let this be an evening of merriment with feasting, singing and playful good

fellowship. We rejoice in the warmth of Christian love
 among men and women of all rank and station. Th is
 is the night to celebrate the birth of the tiny babe who
 came to earth that every one of us might find salvation
 in his name. *(He pounds his staff on floor three times.)*
 Let the Christ Candle be lighted, symbolizing the coming
 of Jesus into our selfish world.

*(A tall MAN in the costume of a cleric or the church
 pastor, enters down the aisle, carrying in his strong arms
 a 3-or4-year-old CHILD dressed as a sprite. The CHILD
 is holding a lighted candle. When they reach the front,
 the CHILD uses his/her small candle to light the large
 Christ Candle sitting on a table or high pillar.
 MADRIGAL SINGERS sing "In Dulci Jubilo" as MAN
 and SPRITE walk down the aisle and light Christ Candle.
 Repeat verses, until candle is lit.)*

"IN DULCI JUBILO"

(verse 1)

Good Christian men, rejoice,
 With heart, and soul, and voice;
 Give ye heed to what we say:
 Jesus Christ is born today;
 Ox and ass before him bow,
 And he is in the manger now.
 Christ is born today!
 Christ is born today!

(verse 2)

Good Christian men, rejoice,
 With heart, and soul, and voice;
 Now ye hear of endless bliss:
 Jesus Christ was born for this!

He hath ope'd the heav'nly door.
 And man is blessed evermore.
 Christ was born for this!
 Christ was born for this!

(verse 3)

Good Christian men, rejoice,
 With heart, and soul, and voice;
 Now ye need not fear the grave:
 Jesus Christ was born to save!
 Calls you one and calls you all
 To gain his everlasting hall.
 Christ was born to save!
 Christ was born to save!

HERALD: (*Stepping to Center*) Let us all sing together of
 our joy in his coming, "Angels We Have Heard on High."
 (*Everyone sings. Words are found in program placed at
 each table setting, and can also be found in most church
 hymnals.*)

"ANGELS WE HAVE HEARD ON HIGH"

Angels we have heard on high,
 Sweetly singing o'er the plains.
 And the mountains in reply,
 Echoing their joyous strains.

(Refrain)

Gloria in excelsis Deo.
 Gloria in excelsis Deo.

FANFARE I (*Immediately following song. To be played on
 any combination of instruments that are available.*)

HERALD: (*Spoken*)

The mightiest Hunter of them all
 We honor in this festive hall;
 Born of a humble virgin mild,
 Heaven's King became a helpless child.

He hunted down through earth
 and hell
 The swart boar death until it fell.
 This mighty deed for us was done.
 Therefore sing we in unison:

Let not this boar's head cause alarm,
 The Huntsman drew his power to harm.
 So death, which still appears so grim,
 Has yielded all his power to him!
(Pauses.)

Steward, will you command the bearers
 to bring the savage beast forthwith?
 Ladies, gentlemen, children and guests . . .
 the boar's head!

*FANFARE II (The procession begins from the rear,
 down the aisle.)*

(MADRIGAL SINGERS sing "The Boar's Head Carol")

"THE BOAR'S HEAD CAROL"

(verse 1 to be sung by soloist)
 The boar's head in hand bear I,
 Bedecked with bays and rosemary;
 And I pray you, my masters be merry
 Quot, estis in convivio;

(Refrain to be sung by Chorus.)

Caput apri defero

Reddens laudes Domino.

(verse 2 to be sung by soloist)

The boar's head, as I understand,

Is the rarest dish in all this land,

Which thus bedecked with a gay

garland,

Let us servire cantico:

(Chorus repeats Refrain.)

Caput apri defero

Reddens laudes Domino.

(As "The Boar's Head Carol" is sung by the MADRIGAL SINGERS, two costumed men carry in the boar's head on a decorated litter. If possible, next follows the HUNTSMAN carrying a crossbow, after him the CHEF who has prepared the feast, then a motley, rag-tag assortment of people: pilgrims, poor men, jesters, dancers, jugglers, musicians, magicians, mummers and lastly, several gowned ladies who spread out amidst the tables to decorate them, or stanchions at their side, with garlands of artificial flowers or colorful streamers. Unnoticed among this crowd is THE LORD OF MISRULE, soon to be named.)

FANFARE III (When the procession is over)

HERALD: Steward, will you command that the wassail bowl be brought forth?

(As the "Wassail Song" is sung, two costumed men carry in the litter with the large wassail bowl. They carry it to

1 *the front of the hall. When it's placed down, still steaming*
 2 *hot, several pages dip into it with silver cups, which*
 3 *they offer to several of the guests nearby. This continues*
 4 *until the MADRIGAL SINGERS complete their carol.)*

5
 6 "WASSAIL SONG"

7 (verse 1)

8 Here we come a-wassailing,
 9 Among the leaves so green,
 10 Here we come a-wandering,
 11 So fair to be seen.

12
 13 (REFRAIN)

14 Love and joy come to you,
 15 And to you your wassail too,
 16 And God bless you, and
 17 send you a happy new year,
 18 And God send you a happy new year.

19
 20 (verse 2)

21 We are not daily beggars,
 22 That beg from door to door,
 23 But we are neighbors' children
 24 Whom you have seen before.

25
 26 (REFRAIN)

27
 28 (verse 3)

29 Good Master and good Mistress
 30 while you're sitting by the fire,
 31 Pray think of us poor children
 32 Who are wandering in the mire;
 33

34 (REFRAIN)
 35

(verse 4)

God bless the Master of this house,
Likewise the Mistress too;
And all the little children,
That 'round the table go.

(REFRAIN)

FANFARE IV (Immediately following song)

HERALD: Let everyone stand. (*Pauses.*) I present to you
his royal majesty, King Harry.

FANFARE V

KING HARRY: My dear and loyal subjects, your king is
moved by such a sincere display of fealty. Please be
seated. (*Pauses, as all sit.*) It is time now for
merrymaking. I then present to you the one I have
appointed to be our master of disportes. (*A MAN*
dressed in jester's garb, and wearing a mock crown,
steps forward from the crowd and kneels before the
KING. KING HARRY lifts his sword and taps the
"royal" JESTER on the shoulder as he speaks.) I
appoint thee, for this evening, our Lord of Misrule!

FANFARE VI

(*LORD OF MISRULE immediately swings into action.*)

LORD OF MISRULE: (*Energetically speaking to KING HARRY.*

Most gracious thanks, dear lord and King,
Merriments and mirth, in thy honor, bring!
Let us be fools for Christ this day,

To jest and mum and laugh away
 Our ills and pains.
 Lest they return and give us woe,
 Be thou our stalwart, enjoy our show!

(To guests)

But first, lest we perish from hunger or anticipation of the feast at hand, let us signal the kitchen we are ready. And meanwhile, let us commemorate the student of Queen's College, Oxford, who, while walking in the neighboring forest of Shotover and reading Aristotle, was suddenly attacked by a wild boar. Open-mouthed, the ferocious beast came at him. Crying, "gaecum est!", the student, with great presence of mind, crammed the philosopher down the throat of the savage and thus escaped his tusks. The library at Oxford has since lacked this particular volume but the students there seem none the worse for its loss. Let dinner be served!

FANFARE VII

(Waiters and waitresses, in costume, if possible, bring in the food on trays. During the dinner, a group of strolling musicians entertain from place to place. Also, JESTERS, JUGGLERS and MAGICIANS can move about, using their specialties to amuse the guests and keep alive the mood of the event. When the main course is over, the LORD OF MISRULE stands on a chair and calls for everyone's attention.)

LORD OF MISRULE: Good ladies and fine gentlemen, it has been told that at one such banquet as this there was a Christmas pie described as 9 feet in diameter weighing 165 pounds, containing 2 bushels of flour, 20 pounds of butter, 4 geese, 2 rabbits, 4 wild ducks, 2 woodcocks,

1 6 snipes, 4 partridges, 2 neat's tongues, 2 curlews, 6
 2 pigeons and 7 blackbirds, . . . (*Pauses for reaction.*) We
 3 have no such pie to offer you this night, but we do
 4 have a delightful surprise from our kitchen. Good
 5 steward, will you command that the flaming pudding
 6 be served? (*STEWARD pounds his staff on the floor*
 7 *three times.*)

8 STEWARD: Let the flaming pudding be brought forth!
 9 (*MUSICIANS strike up instrumental music as two*
 10 *bearers carry in the flaming pudding on a litter. It is*
 11 *paraded down the aisle for all to see. Following the*
 12 *flaming pudding are the waiters and waitresses with*
 13 *trays of various desserts, which are distributed to the*
 14 *guests at their table places. When the dinner is over,*
 15 *the LORD OF MISRULE signals for the attention of*
 16 *the guests.*)

17 LORD OF MISRULE: Lords, ladies, guests, servants and
 18 entertainers — did you enjoy the feast? (*Reaction*)
 19 Let us all stand and applaud the feast-makers!
 20 (*Applause as the kitchen staff appears from the kitchen*
 21 *to take a bow for their labors.*)
 22 And now a toast to ourselves. (*Raising his cup up high*)
 23 As the rosy dawn spreads the light of a new day, may
 24 the fellowship that warms us tonight continue to sing
 25 in our hearts, cheering the way toward everlasting love
 26 between us. In the name of Christ, we thank God for
 27 the rich bounty he hath provided us this day, this week
 28 and this year. (*Pauses.*) And now, in the oldest tradition
 29 of this feast, I present to you the Mummer's Play,
 30 featuring the Merry Boys and a lady of the court
 31 portraying Mary.

32 MUMMER 1: (*He leaps into position Centerstage with a*
 33 *mock sword and shield. He speaks boldly.*)

34

35 Enter I, an English Knight of pride and power,

1 Who giveth challenge to a Turk who would
2 die this hour.

3
4 MUMMER 2: *(Stepping in with arrogant power and presence*
5 *to meet the challenge. He, too, has a mock sword and*
6 *shield.)*

7
8 Enter I, Bold Slasher, in guise of the Turkish
9 Knight.

10 My broad sword killeth all who dare cross my
11 sight.

12
13 *(They touch swords and have a swift mock battle. Quickly*
14 *the English Knight is slain. He falls and lies motionless.)*

15
16 MUMMER 3: *(Striding in with regal dignity)*

17
18 In come I, Saint George, the man of courage
19 bold;
20 With my broad axe and sword, I won a crown
21 of gold.
22 I fought the fiery dragon, and drove him to
23 slaughter,
24 And by these means, I won the King of
25 Egypt's daughter.
26 Show me the man that bids me stand;
27 I'll cut him down with my courageous hand.

28
29 *(The two antagonists, ST. GEORGE and the TURKISH*
30 *KNIGHT, measure each other, slowly circling for*
31 *position.)*

32
33 LORD OF MISRULE: *(Narrating)*

34
35 One shall die and the other shall live.

1 Only the God of Heaven can give . . .
2 The answer!

3
4 *(They fight. A brief but furious battle, and ST. GEORGE*
5 *is the victor. The TURKISH KNIGHT falls and is*
6 *motionless.)*

7
8 MUMMER 4: *(Portraying an elderly father)*

9
10 Enter I, father of the Turkish Knight
11 Who will pay any price to make all right.
12 A thousand pounds or more I give
13 To any doctor, that my son may live.

14
15 MUMMER 5: *(Entering as a doctor with a bag of medicines.)*

16
17 It is I you seek from Italy, France and Spain.
18 Three times, around the world I've been
19 and back again.
20 The itch, the stitch, the palsy and the gout;
21 Pains within and pains without
22 I cure with this, my magic elixir!

23
24 *(He produces a bottle from his case and quickly gives it*
25 *to the fallen KNIGHTS. Both the TURK and the*
26 *ENGLISHMAN. They pop up immediately and leave*
27 *the area to the applause of all, led by the LORD OF*
28 *MISRULE.)*

29
30 LORD OF MISRULE: Our dancers will now entertain you
31 with a merry round in honor of St. George and his
32 valiant knights who overcame the infidels.

33
34 *(DANCERS perform a brief and lively interpretive*
35 *dance to the music of whatever instrumentalists are*

1 available. A lively folk tune is suggested.)

2
3
4 **LORD OF MISRULE:** (*After dance and applause*) It is
5 fitting that we conclude this evening's festivities with
6 the most beautiful story ever told. I give you now
7 the Mummers and the Madrigal Singers at their best . . .

8
9 [*In the following pantomime section, each set of*
10 *actions by the MUMMERS take place during the*
11 *verses or refrain appearing immediately after that*
12 *set of actions.*]

13
14 **MUMMERS:** (*MARY is alone brushing out her long hair. A*
15 *MAN with a costume suggesting the ANGEL, GABRIEL,*
16 *steps into position behind her. He kneels and raises his*
17 *arms, as MARY turns and sees him. She registers surprise*
18 *and fear.*)

19
20 (*MADRIGAL SINGERS sing "The Angel Gabriel."*)

21
22 "THE ANGEL GABRIEL"

23
24 (*verse 1*)

25 The Angel Gabriel from God was sent
26 to Galilee.

27 Unto a Virgin fair and free,
28 whose name was called Mary.
29 And when the angel thither came,
30 He fell down on his knee,
31 And looking in the Virgin's face
32 Said, "Hail all hail, Mary!"

33
34 **MUMMER:** (*GABRIEL pantomimes his message from God.*
35 (*MADRIGAL SINGERS sing verse 2 of "The Angel*

1 *Gabriel.*”)

2
3 *(verse 2)*

4 “Mary,” he said, “be not afraid,
5 But now believe in me:
6 The power of God the Holy Ghost
7 Shall overshadow thee.
8 Thou shalt conceive, but not to grieve,
9 As the Lord told unto me;
10 God’s own dear Son from heaven shall come,
11 And shall be born of thee.

12
13 *(Lights fade briefly as the MUMMERS leave. Lights*
14 *come up to follow MARY and JOSEPH as they*
15 *walk in a circle. MARY walks happily and JOSEPH*
16 *supports her as best he can.)*

17
18 *(MADRIGAL SINGERS sing “A Virgin Unspotted.”)*

19
20 “**A VIRGIN UNSPOTTED**”

21 *(verse 2)*

22 At Bethlehem city in Jewry it was
23 That Joseph and Mary together did pass,
24 All for to be taxed with many one moe,
25 Great Caesar commanded the same
26 should be so.

27
28 *(MARY and JOSEPH stop to rest. JOSEPH points to*
29 *the city ahead.)*

30
31 *(REFRAIN)*

32 Aye, and therefore be merry, set
33 sorrow aside;
34 Christ Jesus our Savior was born
35 on this tide.

1 *(They resume walking, and they enter the city,*
 2 *looking about at the confusion, avoiding the crowd*
 3 *as they walk. They arrive at the inn. They knock.*
 4 *INNKEEPER answers and shakes his head, "no room."*
 5 *JOSEPH points to MARY and explains. INNKEEPER*
 6 *leads them to the stable. MARY and JOSEPH thank*
 7 *him and they rest. The lights fade. MADRIGAL SINGERS*
 8 *sing verse 3 of "A Virgin Unspotted.")*
 9

10 *(verse 3)*

11 But when they had entered the
 12 city so fair,
 13 A number of people so mighty was there,
 14 That Joseph and Mary, whose substance
 15 was small,
 16 Could find in the inn there was no
 17 lodging at all.
 18

19 *(REFRAIN)*

20 Aye, and therefore be merry, set
 21 sorrow aside;
 22 Christ Jesus our Saviour was
 23 born on this tide.
 24

25 *(Lights up to reveal three SHEPHERDS seated leisurely*
 26 *in a group. The ANGEL OF THE LORD steps into the*
 27 *scene. The SHEPHERDS sit bolt upright in fear. The*
 28 *ANGEL gestures expansively as he tells his wondrous*
 29 *message of great joy.)*
 30

31 *(MADRIGAL SINGERS sing "While Shepherds Watched*
 32 *Their Flocks" which can be found in most church hymnals*
 33

34 "WHILE SHEPHERDS WATCHED THEIR FLOCKS"
35

(verse 1)

While shepherds watched their flocks
by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around.

(verse 2)

"Fear not," said he, for mighty dread
Had seized their troubled minds.
"Glad tidings of great joy I bring to
you and all mankind."

(verse 3)

To you in David's town this day
Is born of David's line
The Saviour who is Christ, the Lord,
And this shall be the sign.

MUMMERS: (*The ANGEL departs and the SHEPHERDS
arise, take their staffs, and begin walking. They look up
in wonderment, as they see the heavenly host singing
above. The lights fade.*)

(MADRIGAL SINGERS sing "Shepherds Hurried To
Bethlehem.")

"SHEPHERDS HURRIED TO BETHLEHEM"

Shepherds hurried to Bethlehem,
Angels, singing, came to them.
"Praise ye the Lord," they sang,
O how their voices rang, Heav'nly
Birth, Peace on earth.



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