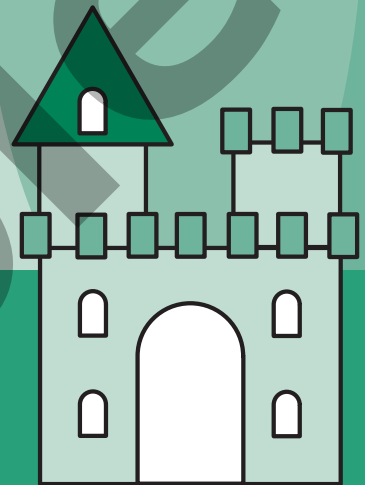


# To the Castle

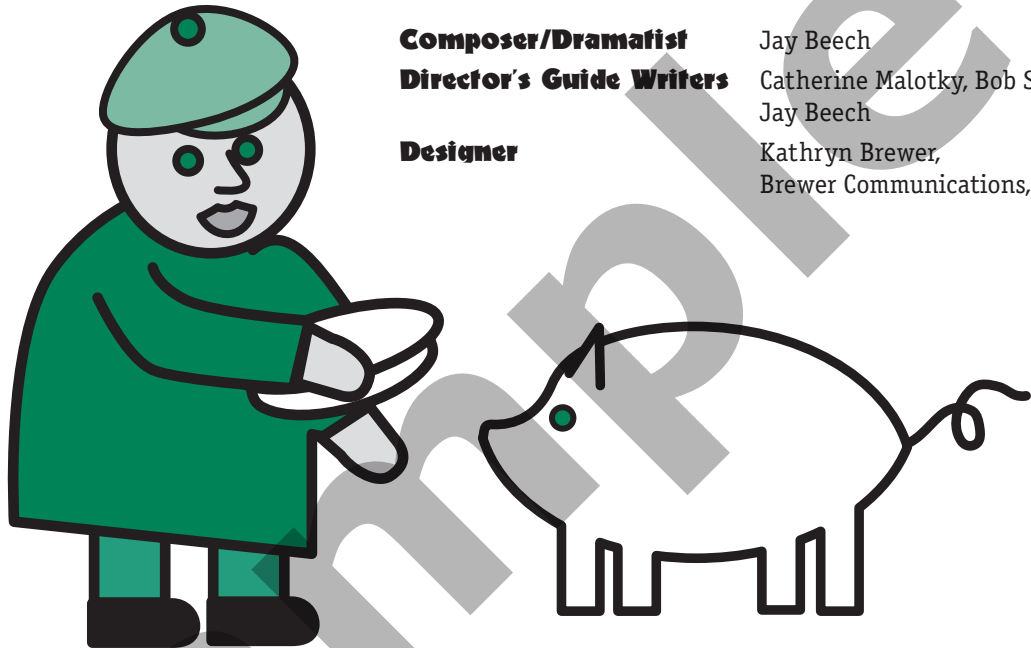
a musical for stewards

Director's  
Guide



This guide accompanies the compact disc, **To the Castle**, which contains all music tracks for reference and performance purposes.

**Composer/Dramatist** Jay Beech  
**Director's Guide Writers** Catherine Malotky, Bob Sitze, Jay Beech  
**Designer** Kathryn Brewer, Brewer Communications, Inc.



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This musical was originally developed in cooperation with the Stewardship Office of the Division for Congregational Ministries, Evangelical Lutheran Church in America.



# To the Castle

a musical for stewards

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# To the Castle

a musical for stewards

## Script & Piano Score

written by jay beech

### Cast

*in order of appearance*

- Sry Warden** humble and kind, takes care of the pigs
- \* **Pigs** happy in their sty (non-speaking)
- Child #1** 6-8 years old, playful
- Mother** firm but not mean, speaks her mind
- Town Crier** filled with self-importance, a buffoon
- Person #1** sarcastic, a loud-mouth
- Person #2** impatient
- Person #3** a bit more thoughtful than Person #1 and Person #2
- Child #2** also 6-8, confused by the events, (can be played by Child #1)
- \* **Knight #1** proud, confident, dedicated and serious
- \* **Bookkeeper** extremely focused on detail, strict, controlling
- \* **Serf** paranoid, feels oppressed
- Blacksmith** generous and straightforward
- \* **Knight #2** dedicated but not as serious as Knight #1
- \* **Knight #3** dedicated but not as serious as Knight #1
- Cook** mischievous and comical (non-speaking)
- Tailor** patient and kind (non-speaking)
- Valet** embarrassed at having to "babysit" the Noble (barely speaking)
- \* **Noble** extravagant and superior, but can be generous
- King/Queen** wise, comfortable with royalty but not arrogant, a healthy sense of humor

*\*Sings solo or in small group.*

*Note: With minor adjustments, any role can be played by male or female.*

## Scene 2: The Announcement

*During the song all have made their way into the courtyard of the castle. They are all standing around near a small platform speculating about the purpose of the gathering as they wait for the Town Crier to emerge. Someone standing near the Sty Warden is sniffing the air trying to determine what smells bad. Upon identifying the source of the odor (the Sty Warden) he/she moves a safe distance away. A trumpeter or horn player comes forward and disinterestedly plays a rather pathetic fanfare as the Town Crier steps up onto the platform. He speaks as one trained in elocution. The crowd clearly has much contempt for this individual.*

**Town Crier** *(filled with self-importance)*  
Hear, ye! Hear, ye!

**Person #1** Speak up! I can't "Hear, ye!"

*(The crowd laughs.)*

**Town Crier** *(now irritated)* I don't know why I even try. *(reading from scroll)* Hear, ye! Hear, ye, one and all, this official announcement witnessed by a licensed notary public on this the 11th day of October *(or current date)* to be delivered in the castle courtyard, etc., etc., that all citizens of the realm, hereafter referred to as "you," and so on, and so forth...

**Person #2** Hurry up, get on with it!

**Person #3** Yeah, spit it out! We haven't got all day.

**Town Crier** ...that you hereby be informed of the imminent return of his/her royal highness, the KING/QUEEN!"

**Everyone** *(shocked and speaking to one another)* What? He must be kidding! It can't be!

**Town Crier** Silence! *(reading from scroll again)* After many years of traveling abroad the King/Queen is eager to return to the castle and be welcomed by all loyal subjects.

**Person #2** The King/Queen has been gone so long I can't even remember what he/she looks like.

**Child #2** I've never even seen the King/Queen, Papa.

**Person #1** Hey, wait a minute. How do we know this is authentic and not just something that you've made up?

**Person #3** Yeah, like last year when you announced the official creation of "Town Crier Day."

**Town Crier** This, I assure you, is the real thing. See? *(showing scroll)* It even has the seal of the ring from the King/Queen's own hand.

**Knight #1** Let me see that. *(takes the scroll and inspects it)* It's authentic, all right. I'd know that seal anywhere. I kissed that ring with my own lips after I was knighted.

**Person #2** But why is he/she returning now? Has something gone wrong? What else does it say?

**Town Crier** *(reading again)* Everyone in the kingdom will gather in the great hall of the castle to welcome the King/Queen and give an account of their labor during his/her absence. *(tugging nervously on his collar)* Uh, boy. *(reading again)* This event shall take place on the 12th day of October *(or tomorrow's date)* in the year of our Lord. Signed, the Most Magnificent Monarch, Emperor/Empress of the Realm, Bearer of the Royal Seal, Descendant of the Most Glorious Lineage, and so on, and so forth... the King/Queen.

*(Everyone is suddenly very nervous.)*

**Person #1** October 12th? *(or tomorrow's date)* That's tomorrow.

**Person #3** We'll never be ready in time!

**Person #2** What do you suppose he meant by "...give an account of your labor...?"

**Person #3** I'm not sure, but it doesn't sound good.

**Knight #1** Let's not stand about clucking like chickens. There is much to be done. I suggest we all begin at once!

**Town Crier** *(now with false bravado)* Yes, and may you all be found as worthy as I.

**Everyone** Get lost! Put a sock in it! You're a fine one to talk, etc.

*(They disperse, talking nervously to one another.)*

**Town Crier** *(People are already leaving and no one pays attention.)* You all may go.

**SONG: Soon the Light Will Shine** *(everyone plus two solos)*

**SONG: Soon the Light Will Shine** *(instrumental reprise)*

## Scene 4: Defenders of the Realm

*The scene opens with three or more knights waiting for the blacksmith as he works. One knight is describing his heroics to the others.*

**Blacksmith** *(pounds or sharpens the knife on which he is working a couple of times, then hands it to Knight #1, pleased with his work)*  
There now, I tempered that blade extra hard for no additional charge. That will never break again.

**Knight #1** *(irritated at the interruption)*  
Yes, well, that's fine. Get on with the rest of it, now. *(turning his attention back to the other knights)* So as I was saying, I see this interloper coming through the forest, and he's sauntering about as though he's the King himself. Can you imagine this fool thinking that he could get by my post? Why, everyone knows that I have the eyes of a hawk and the agility of a cat. No one has ever gotten past me. So I decide I'll sneak up on this knave and give him a scare. So I'm crouching down, like this, see? When all of a sudden...

*(The Sty Warden has been approaching, leading a Pig. He is somewhat distracted and is not looking where he is going. He ends up walking backward, into the Knight who is speaking, and they tumble to the ground.)*

**Knight #1** *(clamoring to feet and drawing sword with much bravado)* Who goes there? What's the idea?

**Sty Warden** Oh, forgive me! I wasn't watching...

*(The other knights are now very amused.)*

**Knight #1** *(now holding his sword to the Sty Warden's throat)* Who are you? Who sent you?

**Sty Warden** *(very flustered and afraid)* Don't hurt me, I'm just the sty ward...

**Knight #1** You're a spy! Or maybe an ASSASSIN!

**Sty Warden** No! No, please! Have mercy! I'm just a simple...

**Knight #1** What kingdom are you from? How many others are with you? What is that SMELL? *(He releases the Sty Warden and pushes him away.)*

**Knight #2** Be careful now, that's his secret weapon.

**Knight #3** Yes, that's right. He was planning to sneak in and stink the King/Queen to death. You've saved the realm again, my friend.

*(Knight #1 is thoroughly embarrassed as he dusts himself off and puts his sword back into its sheath.)*

**Knight #1** Yes, well, all right then. It could have been quite serious, you know. *(noticing Pig)* Where are you going with that pig?

**Sty Warden** I'm to bring the pig... *(again in a stage whisper)* ...up to the kitchen at once.

**Knight #1** Why are you whispering?

**Sty Warden** *(still whispering)* I don't want to upset the pig. It's for the big banquet. You know...*(sticks out his tongue and waves his hand past his throat).*

**Knight #1** Ah, yes. The return of his/her royal highness. That will be our moment of glory!

**Sty Warden** So, you're looking forward to giving an account of your service?

**Knight #2** Looking forward to it? This is the day for which we've yearned since the King/Queen left us here defending the kingdom.

**Knight #3** After all, who risks life and limb on a daily basis for the sake of the castle?

**Knights** *(together)* We do.



**Knight #2** And do we have a single thought for ourselves or our own safety?

**Knights** *(together)* Nay! Not one thought.

**Knight #1** Why, I shouldn't be surprised if they roll out the red carpet for us and kill the fatted pig. *(The pig squeals.)* ...Fatted calf. Sorry. Just the other day, as I was telling these chaps, I apprehended a spy trying to penetrate our perimeter.

**Blacksmith** As I understood it, that was actually a shepherd boy looking for a lost sheep.

**Knight #1** A clever disguise.

**Knight #3** Yes, but how about the time I captured that roving band of thieves?

**Blacksmith** The story I heard was that it was just a lost group of minstrels. A roving BAND.

**Knight #3** Yes, but you have to admit, their playing was pretty bad. They deserved to be locked up.

**Knight #1** Well, you see, this is simply testimony to the fine job that we've done eradicating the threats to the empire. The point is, that if anyone is foolish enough to challenge this castle...

**All Knights** *(drawing their swords in unison)*  
THEY'LL HAVE TO COME THROUGH US!

**SONG: We Are the Strong First Line of Defense** *(Knights and Chorus)*

**SONG: We Are the Strong First Line of Defense** *(instrumental reprise)*

# We Are the Strong First Line of Defense (Knights and Chorus)

PIANO SCORE

♩ = 110

March with triplet feel

Jay Beech, ©2001

Bb G<sup>7</sup>/Db F/C A7/C# Dm G7 F/C C7sus4 F

Drum cadence

11

(Knights.unison) We are the strong first line of de- fense, We are the knights of dire con-se-  
 (Knights&men.unison) We are the long, true arm of the law, and in our ranks you won't find a  
 (Knight#1) Left, left, left, right, left, (etc.)  
 (Knights&choir.parts) We are the strong first line of de- fense, and rest as - sured, we've spared no ex-

C7 F

15

quence. Here, bear in mind, no one steps out of line, 'cause if they do, WE RUN THEM  
 flaw. If there's a crime you can call an - y-time and just like that, WE'LL CATCH THE  
 pense. If there's a threat, just re- lax, you can bet we're on our way TO SAVE THE

C7sus4/G C7 C7sus4/G C7 F Dm7 G/B

19

THROUGH! If an-y - one ap-proach-es our tents we hold him down un - til he re -  
 RAT! You'd bet - ter just be sure when you draw, 'cause we're the fast - est you ev - er  
 DAY! And though we may sound rath - er in - tense, we are the line no one cir-cum-

C F

23

pents. On our hon - or we've said, We will fight 'til we're dead!" We are the strong first line of de -  
 saw! You can sound the a - larm and we'll keep you from harm; We are the long, true arm of the

Bb G°7/Db F/C A7/C# Dm G7 F/C C7sus4

# If They Only Knew

(Pigs)

♩ = 115

Jay Beech, ©2001

*Dsus4 D Bm7 Em9Em7 G/A Dsus4 D*

10 *Dsus4 D Bm7 Em9 Em7 G/A A Dsus4 D*

18

He moves through the streets un-not-iced, Qui-et-ly mak-ing his  
 It's eas-y to share your se-crets know-ing that he'll un-der-  
 Is this all that we can hope for? Is this all we ev-er will

*Dsus4 D Bm7 Em9 Em7 G/A*

25

way, He's go-ing a-bout his bus-iness just the way that he  
 stand. He's al-ways got time to lis-ten and to help an-y  
 be? For how can we learn com-pas-sion when we're ask-ing, "What's

*Dsus4 D Dsus4 D Bm7 Em9Em7 G/A*

# If They Only Knew-2

PIANO SCORE

32

does ev-'ry - day. And no-bod-y sees him, no-bod-y knows he's there.  
way that he can. And no-bod-y thanks him, no-bod-y seems to care;  
in it for me?" So, deep in your heart now, whis-per a qui - et pray'r.

A Dsus4 D D/C C D/C C D/C C D/C C G/B

40

The world rush-es past him tot - al - ly un - a - ware.  
We take him for grant-ed, know-ing that he'll be there.  
And may - be to - mor-row, may - be we'll learn to share.

D/C C D/C C D/C C D/C C Em7 A7sus4

48

If they on - ly knew of his kind-ness, of the way that he ten - der - ly  
If they on - ly knew of his kind-ness, of the way that he ten - der - ly

A D D/F# A/G G Em7 G/A A7 A7dim9

# To the Castle

a musical for stewards

## Wind Instrument Parts

**M**ost of the songs call for three wind instruments in addition to the piano, guitar and percussion parts that are in the score. Those parts are transposed for the following instruments:

### Part 1

- **Trumpet**

### Part 2

- **Flute or Saxophone**

(Alto or Tenor)

*The Tenor Sax parts could be played by a clarinet if transposed down an octave.*

### Part 3

- **Trombone or French Horn**

# To the Castle

FLUTE

$\text{♩} = 84$

Jay Beech, ©2001

*Fanfare* Perc., flute, & guitar in

Flute

8

13

35

7 8 11 4 1.

Piano, drum kit, and bass begin here.

69

2.  
75

81

*D.S. al Coda* CODA

4 4

94

4

The musical score for the flute part of 'To the Castle' is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked as quarter note = 84. The score begins with a 'Fanfare' section for measures 1-12, followed by a section for measures 13-34. At measure 35, the piano, drum kit, and bass enter. The score continues through measures 68-74, then a second ending for measures 75-80. The 'CODA' section begins at measure 81 and ends at measure 93. A final section of measures 94-98 concludes the piece. Rehearsal marks are indicated by numbers 8, 13, 35, 69, 75, 81, and 94. Performance instructions include 'Piano, drum kit, and bass begin here.' and 'D.S. al Coda'. A large 'SAMPLE' watermark is overlaid on the score.

# To the Castle (reprise)

$\text{♩} = 84$

Jay Beech, ©2001

Flute

8

The musical score for the flute part of 'To the Castle (reprise)' is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked as quarter note = 84. The score begins with a section of measures 1-12, followed by a section of measures 13-98. A large 'SAMPLE' watermark is overlaid on the score.



# I Did the Best I Could

TRUMPET

$\text{♩} = 110$

Jay Beech, ©2001

*Swinging*

Trumpet

5 *Play 2nd X only*

12

18 *1st X*

*2nd X*

24

30 *Harmonica solo* *D.S. al Coda*

42 CODA