

ACT 2**SCENE 5: WILDERNESS**

LEHI HAS SENT HIS SONS BACK TO JERUSALEM AGAIN TO GET ISHMAEL'S FAMILY. THEY ARE EN ROUTE FROM JERUSALEM TO LEHI'S CAMP AS THE CURTAIN OPENS. BLOWING SAND AND HORRIFIC HEAT ARE A CONSTANT ISSUE.

16. MUSIC CUE, KEYBOARD: UP ACT TWO: PIANO ACCOMPANIMENT SCENE 5 to 6
WEEKS LATER

BACKGROUND 3 - DESERT WILDERNESS

MUSIC ENDS

LAMAN: I cannot believe we are doing this again.

LEMUEL: And now Ishmael's family is condemned to this madness.

ELI: So, you think we shouldn't have come?

LAMAN: If I had a choice, I wouldn't be here.

ELI: Why didn't you speak up before we left?

NEPHI: Of course you have a choice, Laman. No one is forcing you.

LEMUEL: Things won't get better. We've been living out here on raw meat.

DAUGHTER 1: Raw meat?

SAM: *Lemuel.*

DAUGHTER 2, HOLDING HER BELLY: I have to have my dates.

ISHMAEL: I know it seems hard now, but I believe that Lehi is a prophet. He said that God told him that Jerusalem will be destroyed by the Babylonians, and I believe him. We must escape or perish.

LAMAN: Has everyone lost their minds? Our father, Lehi, is *senile*. Following him in his delusions won't help you—it won't help anyone.

ISHMAEL'S WIFE (MARTHA): Oh, Laman, your father is a good man. We've known him all our lives.

21

ISHCAR: We have to go home. I want to go home.

NEPHI, SPEAKING TO LAMAN AND LEMUEL: You are my older brothers. How is it that you are so hardened and so blind that you need me, your younger brother, to set an example for you? How is it that you have forgotten that you have seen an angel of the Lord? And how is it that you have forgotten that the Lord delivered us out of Laban's hands so that we could obtain the record? The Lord is able to do all things, so let us be faithful to him. If you choose to return to Jerusalem, remember they will be destroyed and you with them, for the Spirit of the Lord constrains me that I should speak.

ELI (TO LAMAN AND LEMUEL): Jerusalem can't be destroyed. It's too great a city.

ISCHAR: Is this the way Nephi usually speaks to you?

LAMAN (DARKLY—exceedingly wroth): Unfortunately, yes, Ishcar. Nephi usurps power wherever he goes.

ISHCAR: My children will die out here.

NEPHI: No, they won't. If we have faith, the Lord will protect us. We're going to be okay.

LAMAN: Enough!

LAMAN LOOKS LIKE HE IS ABOUT TO RUSH/TACKLE NEPHI.

LEMUEL: Laman—don't. Remember the angel.

ISHCAR: He can't take all of us.

LAMAN GRABBING SOME ROPE: We won't beat him, Lemuel. All we have to do is tie him up.

LEMUEL: Good point.

ISHCAR: The wilderness can take care of the rest.

ALL AD-LIB.... THEY ALL RUSH IN AND SURROUND NEPHI AS THEY SING. DURING THE COMMOTION, NEPHI IS TIED UP.

17. MUSIC CUE, BASS PLAYER, BODY PERCUSSION: REBELLION

17. Rebellion

Rap with Body Percussion

Annette Mackey

The melody may alternate between being spoken and sung.
Slash notation should be shouted.

The score is written in 2/4 time with a key signature of one sharp (F#). It consists of five staves:

- Rebellious Party:** A bass clef staff with a whole rest in every measure, indicating a silent melody.
- String Bass:** A bass clef staff with a dynamic marking of *ff*. The rhythm is a steady eighth-note pattern: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter.
- Clap:** A percussion staff with a dynamic marking of *f*. It features an "Infuriated stomp" in the second measure and an "Angry clap" in the fourth and fifth measures.
- Snap:** A percussion staff with a dynamic marking of *f*. It features a "stomp" in the second measure.
- Stamp:** A percussion staff with a dynamic marking of *f*. It features a "stomp" in the second measure and quarter notes in the subsequent measures.

Beatboxing begin

7

RP

Bs.

Swipe hands up and down

c.

swipe, swipe, swipe

sn.

Chest thump

thump

st.

stomp

10

RP

Bs.

10

c.

clap clap clap clap

clap, clap clap, clap clap

sn.

thump, thump, thump, thump

thump, thump thump, thumpthump

st.

stomp stomp stomp stomp stomp, stomp stomp

14

RP

We won't stay, we won't go to this wil der

14

Bs.

14

c.

swipe hands up/down swipe, swipe, swipe, swipe,

sn.

thigh slaps thigh slaps thigh slaps

st.

stomp stomp stomp

18

RP

ness. We won't come, we won't be un der your

18

Bs.

18

c.

clap, clap swipe, swipe swipe, swipe swipe, swipe

sn.

thigh slaps thigh slaps thigh slaps thigh slaps

st.

stomp stomp stomp

22

RP



thumb. We are men of our own. No one commands us! We won't

Bs.



c.



clap, clap

sn.



thigh slaps

st.



27

RP



stay, we won't go to this wilderness. You think because we

Bs.



c.



sn.



st.



33

RP 
 — are — your sons you can push us in to — this mess. But we are

Bs. 

c. 

sn. 

st. 

40

RP 
 men of our own ac cord. We won't stay, we won't go to this wil — der

Bs. 

c. 

sn. 

st. 

46

RP



ness. Ne phi, if you would stop your in ter fer — ing we would not

Detailed description: This block contains the first staff of music for the 'RP' part, starting at measure 46. The staff is in bass clef with a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The lyrics are written below the staff, with a long dash under 'fer' indicating a breath mark.

46


Bs.



Detailed description: This block contains the first staff of music for the 'Bs.' part, starting at measure 46. The staff is in bass clef with a key signature of one sharp (F#). The accompaniment consists of eighth and quarter notes, providing a rhythmic foundation for the vocal line.

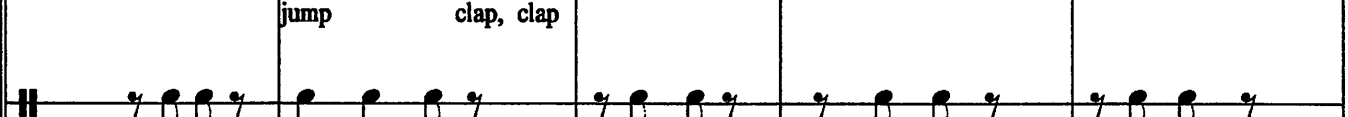
46

c.



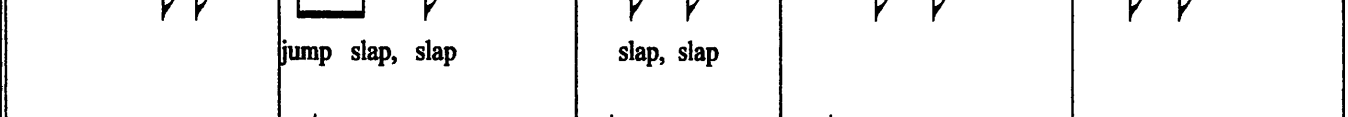
jump clap, clap

sn.



jump slap, slap slap, slap

st.



jump stomp

Detailed description: This block contains the first three staves of music for the percussion parts, starting at measure 46. The 'c.' (conga) staff has a treble clef and shows a sequence of eighth notes and rests. The 'sn.' (snare) staff has a treble clef and shows a sequence of eighth notes and rests. The 'st.' (stom) staff has a treble clef and shows a sequence of quarter notes and rests. The lyrics 'jump', 'clap, clap', 'slap, slap', and 'stomp' are placed below their respective staves.

51

RP



— have to go — and do all our fath er's bid — ing. The time has come, now it's

Detailed description: This block contains the second staff of music for the 'RP' part, starting at measure 51. The staff is in bass clef with a key signature of one sharp (F#). The melody continues with eighth and quarter notes. The lyrics are written below the staff, with long dashes under 'go' and 'bid' indicating breath marks.

51

Bs.



Detailed description: This block contains the second staff of music for the 'Bs.' part, starting at measure 51. The staff is in bass clef with a key signature of one sharp (F#). The accompaniment continues with eighth and quarter notes.

51

c.



sn.



st.



Detailed description: This block contains the second three staves of music for the percussion parts, starting at measure 51. The 'c.' (conga) staff has a treble clef and shows a sequence of eighth notes and rests. The 'sn.' (snare) staff has a treble clef and shows a sequence of eighth notes and rests. The 'st.' (stom) staff has a treble clef and shows a sequence of quarter notes and rests.

66

RP

— Bring the rope, — bring the twine, some thing with which we canbind him. Let's

Bs.

c.

sn.

st.

Detailed description: This block contains the first system of music, measures 66-70. It features a vocal line (RP) and a drum set (sn., st.) with a bass drum (Bs.). The vocal line is in bass clef with a key signature of two sharps (F# and C#). The lyrics are: "— Bring the rope, — bring the twine, some thing with which we canbind him. Let's". The drum set consists of a snare drum (sn.) and a bass drum (st.). The snare drum part has a consistent rhythmic pattern of eighth notes. The bass drum part has a pattern of quarter notes.

71

RP

see if the Lord will help— you now. But we won't stay, we won't go and

Bs.

c.

sn.

st.

Detailed description: This block contains the second system of music, measures 71-75. It features a vocal line (RP) and a drum set (sn., st.) with a bass drum (Bs.). The vocal line is in bass clef with a key signature of two sharps (F# and C#). The lyrics are: "see if the Lord will help— you now. But we won't stay, we won't go and". The drum set consists of a snare drum (sn.) and a bass drum (st.). The snare drum part has a consistent rhythmic pattern of eighth notes. The bass drum part has a pattern of quarter notes.

17. Rebellion

57

RP

your turn here to suf— fer. Help me now!— To get rid of this

57

Bs.

57

c.

clap, clap&jump jump clap, clap

sn.

jump jump slap, slap slap, slap

st.

jump jump stomp

61

RP

— lit tle broth— er. We'll tie him and leave— him for some wild beast to find.

61

Bs.

61

c.

sn.

st.

77

RP

this is how. We won't stay, we won't go! And this is

77

Bs.

77

c.

sn.

st.

83

RP

how!

83

Bs.

83

c.

clap, clap clap, clap clap

clap

sn.

Lslap Rslap L R L L R L R L L R L R L

st.

Lstomp Rstomp L R L R L R L R L R

87

RP

Bs.

c.

sn.

st.

L R L R L L R L R L L R L R L R L

clap clap/jump/stomp

jump/stomp

R L R R L R L R L jump/stomp

SAM: Nephi is our brother. We can't leave him here.

LAMAN (THREATENING): You'll do as I say, Sam.

THE REBELLIOUS ARE FORCING EVERYONE TO LEAVE.

18. MUSIC CUE, ORCHESTRA: ACCORDING TO MY FAITH.

~~THEY BRING US THE REBELS TOGETHER WITH THEM AND CAUTION~~

18. According To My Faith

Lyrics by Annette Mackey
and 1 Nephi 7:17

Annette Mackey

espressivo
Adagietto



mp Oh Lord, ac cord ing to my faith, give me



strength Lord, give me strength. That I might break these bands that bind. Give me strength Lord, give me



strength. Now I call un to thee, I call un to thee, my God. I call un to thee, my



Lord, my God. *mf* My broth ers have no love for me; bind and beat me, try to kill me. They



do this be cause of my faith and my loy al ty to thee. Now I call un to thee, I



call un to thee, my God. I call un to thee, *molto rall.* my Lord, my God. My Lord, my



God, please help me. Loose these my bands.

BACKGROUND 8 - DIFFICULT DESERT SCENES

SCENE 6: THE WILDERNESS - 1 YEAR LATER

TIME HAS PASSED. TEPHRA ENTERS, GATHERING BERRIES, CACTUS, BUGS, WHATEVER SHE CAN FIND FOR THE FAMILY TO EAT. SHE STOPS TO EXAMINE A PRETTY ROCK, THEN WALKS BACK TOWARD CAMP AND SEES LAMAN'S WIFE, LARGE WITH CHILD.

20. Is Anyone Out There

Annette Mackey

Andante $\text{♩} = 80$

Tephra

*mp* In the des ert, In the wild er ness

7



we sur vive on__ our own. Hun gry and wear y, parched and bit, worn to the

12

Marian



bone. Ever y dream I had, Ever y hope. all was fol ly,__ I know.

17

Tephra

Marian

Marian and Tephra

There's noth ing left for menow, I'm all for got, and been brought down low. Is an y__ one*accelerando* **Allegro moderato**

21



out there__ who hears of my an guish?__ Is an y one out there__ who hears me at

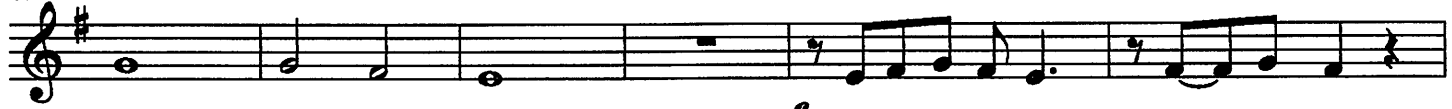
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all?__ Is an y__ one out there__ who might un der stand me?__ Is an y one

Andante ($\text{♩} = 80$)

33

out there at all? *mf* I see my sis ters with their babes.

39



I see their stru gle,__ it's real, but they have al so joy, they have hope,

Is Anyone Out There

43

some thing I'll nev er feel. To have a fa mi ly, — to have a child,

47

The rebelious party who has taken over and sing the melody while Nehaj's people hold on E5 for 2+ measures. Oh, it's empt y thoughts that bring empt y hopes and emp ty mis er
Allegro moderato

52

y. Is an y one out there — who hears of my an gush? — Is an y one out there —
Allegro moderato

58

All wilderness women
— who hears me at all? — Is an y — one out there — who might un der stand me? —

64

— Is an y one out there at all? —
Laman's wife

69

mf — We'r all for got, We're all dis mayed Liv ing on land that will be come our grave.
Lemuel's wife

71

No one will come, no one will aid, this is a place where we're always a fraid. No fi re here, no pro tec tion
Ishmael's son's wives
Allegro moderato

74

from the el e ments or mil i tan fac tions. Still to my fa mi ly I am loy al and

76

I am true, they know they can count on me. I will be there for them through the thick and the

78

 thin, so I'll say it a gain and a gain and a gain. I will ne ver leave. I will ne ver go.

Nephi's sisters, Sariah, Martha Rebellious party women

80

 To my family I'll al ways be true. I would give e very thing, yes, to get them through all of this,
 Nephi's sisters, Martha, Sariah Rebellious party women

All women

83

 Be the best sis ter I can, Give them the all that I am, For they are the fam' ly of my
 Held notes - Nephi's sisters, Sariah, Martha
 Repeating notes - rebellious party women

87

 own. Tak ing its toll, fight ing for life in this in fin ite hole. Yet here we

89
 Oh!

 stand, striv ing to learn, build ing a bridge when there's cause for con cern.
Allegro *mf*

93
 Laman's wife, Tamar

 I see my hus band with his eyes full of kind ness, he's mis un der stood and plays

99
 All rebellious wives join

 no hy po cri cy. Yes, sis ter, La man and Lem uel have been lab eled so cruel, e ven

105

 as they give all to care for you and me. La man and Lem uel, my

Andantino
Tephra

110

 broth ers dear but, they'd not do a thing for me. They're lost in their own thoughts,

Is Anyone Out There

Nephi's sisters, Sariah, Martha

114

their own plots, we're bound to dis a gree. *f* Ne phi, he leads the way

118

with Fath er too, they know with them I stand with all my heart, with

122

all my soul as we jour ney to the Prom ised Land. Is a ny one out there? —

All women: take turns
or sing together

126

— Is a ny one out there Is a ny one out there — who might

131

hear me — Is a ny one out there? — Is an y one out there —

Laman' and Lemuel's wives

136

— Is a ny one out there? — *Allegro moderato* A ny one at all who might know of our

141

suf fring. — Still, to my fa mi ly I am loy al and

144

I am true, they know they can count on me. I will be there for them through the thick and the

146

thin, so I'll say it a gain and a gain and a gain. I will ne ver leave. I will ne ver go.

148

To my family I'll al ways be true. I would give e very thing, yes, to get them through all of this,

151

Be the best sis ter I can, Give them the all that I am, For they are the fam' ly of my
 Held notes - Nephi's sisters, Sariah and Martha,
 Repeated notes - rebellious wives

155

Stems up - Nephi's sisters, Sariah, Martha
 Repeated notes - rebellious wives
 Work ing like men, ful fill each chore then we do it a gain. Tak ing our

157

for they are the fam' ly of my
 turn when we'd rather give up. Car ing for childr en who cry, "that's e nough." Mis sing our

159

own.
 home, Clean ing the camp, re mem'br ing time when we could light a lamp. Fight ing back

161

fam' ly of my own!
 tears, striv ing to learn, build ing a bridgewhen there's causefor con cern, be cause they are the

164

fami'l y of my own! In the desert, in the wild eness,

169

we sur vive on our own.

THE SONG ENDS AND NEPHI WALKS IN WITH HIS BROKEN BOW.

LEHI: What happened? Where's the food?

NEPHI: I have none. HE HOLDS HIS BROKEN BOW FORWARD TO SHOW THEM: My bow ... broke.

PREGNANT WOMEN COLLAPSES, CRYING, EVERYONE AD LIB CRIES OF ANGUISH, FEAR, DESPERATION, COMPLAINTS, ETC. COMPLAINTS GO ON AND ON AND ON, ARGUMENTS, ARGUMENTS, ARGUMENTS. THROUGHOUT THE ARGUMENTS, NEPHI STARTS TO MAKE A NEW BOW AND AN ARROW. HE TRIES TO INTERRUPT, BUT EVERYONE IS FIGHTING AND COMPLAINING. FINALLY HE IS ABLE TO INTERRUPT A VERY ANNOYED AND CRABBY LEHI.

NEPHI: Where should I go to find food, Father?

LEHI (STUNNED): Uh ... What? I thought your bow broke.

NEPHI: I Did, but I made a make-shift bow and arrow. Where should I go?

LEHI (SURPRISED, ASHAMED OF HIS BEHAVIOR): I ... I'll consult the compass the Lord provided.

EVERYONE LET OUT AN EXCLAMATION OF DISMAY, SURPRISE, AND A GLIMMER OF HOPE.

BACKGROUND 9 - BOUNTIFUL AND OCEAN

21. MUSIC CUE, KEYBOARD: CHANGE SCENE 6 TO SCENE 7

21. MUSIC CUE, KEYBOARD: CHANGE SCENE 6 TO SCENE 7

SCENE 7: BOUNTIFUL - AFTER 8 YEARS IN THE WILDERNESS

LEAH ENTERS WITH THE CHILDREN AND FINDS NEPHI MAKING A BELLOWS.

LEAH: I thought you went hunting.

NEPHI: I've been talking with the Lord. He commanded me to build a ship.

LEAH: The Lord commanded you to build ... a ship?

NEPHI: Yes. To cross these great waters—to take us to the Promised Land.

LEAH: But I thought this was the Promised Land. It's so beautiful here—so much better than the desert where we lived for 8 years.

NEPHI: It is beautiful here, but this isn't where we're meant to stay.

LEAH: It feels like it might be.

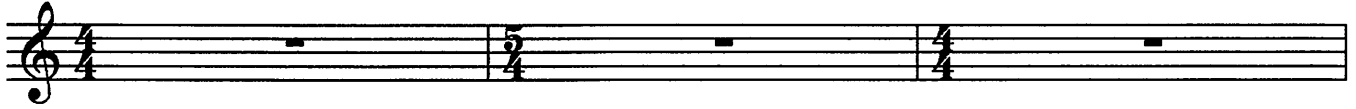
NEPHI: I'm afraid the others will feel that way too. It's not that I lack the zeal to follow this command to build a ship, but I am a little worried about how everyone is going to react.

22. MUSIC CUE, ORCHESTRA: YOU WON'T BE ALONE

22. You Won't Be Alone

Annette Mackey

Andante



4 *mp* *p*

Man y times I've heard you speak of how you got the plates; How the Lord de
fath er, Ish mael per ished here; was bur ried in the sand. My heart was stone, my

10

liv ered them with your broth er at the gates. And now you come and tell me of this
eyes were blind, I would n't see a plan. Eight years wand ering this wild er ness and

rit.

15 *p*

ship and your com mand, though I may not seem like much, I of fer all I
trav eling for so far has o pened up my eyes to see the Pro mised Land is where you

rit.

A tempo

20

am. are. *mf* You won't be a lone in this. You'll have my arms to help you. You won't be a

rit. (First time only)

26

lone Ne phi, there are oth ers who will help too. If we all had faith like you have

32

1. *molto rall.*

faith we would not be here, but in the Pro mised Land by now. In stead we wan der in the

38 **A tempo**

2.

wild er ness. My in the Pro mised Land. When you broke your bow, no one else kept faith, when the

22. You Won't Be Alone

43



times are hard, you stand up and race. You have carried me and you've sheltered me. I thank God above for

molto rall.

a tempo

48



you, my love. You won't be alone in this. You will have my arms to

molto rall.

53



help you. _____

LEAH AND NEPHI REMAIN QUIET AND STILL FOR A MOMENT.

NEPHI: Thank you.

28

LAMAN AND LEMUEL SEE HIM MAKING THE BELLOWS.

LAMAN: Our brother is a fool! He thinks he can build a ship.

LEMUEL: And he thinks he can cross these great waters.

NEPHI, FEELING SORROWFUL BECAUSE OF THE HARDNESS OF THEIR HEARTS.

LAMAN: You see! I told you he couldn't do it.

LEMUEL: We knew you lacked the judgment and couldn't accomplish so a great work.

LAMAN: You're just like our father who lets the foolish imaginations of his heart get carried away.

LEMUEL: There is no way we are letting our families get in your boat.

LAMAN: Our father judged the people of Jerusalem and now we pay the price. We left a land of security and safety for a life of misery and woe.

23. MUSIC CUE, JAZZ BAND: WOE IS US

SOLOS TO BE SUNG AS DESIRED BY THE REBELLIOUS PARTY

23. Woe Is Us

Annette Mackey

Allegro moderato

mf Woe is us.

8

Woe are we. We're liv in' in the des ert. We're liv in' in the heat. Woe is us.

12

Woe are we. Been trav elin' in the wild er ness. Oh, — my ach ing feet.

15

Ne phi makes the rules here. Ne phi writes the plan. He's our young er broth er, but he's

18

tak en o ver the clan. There's nev er been a Pro mised Land. It's all make be lieve. Ma

21

nip u la tion and de ceit to get us out — here on our feet, to bind us down, to make us keep their

24

eve ry com mand that they speak. Oh! Woe is us. Woe are we.

27

Woe is us. Woe are we. *mf* Woe is us. Woe are we. There's

31



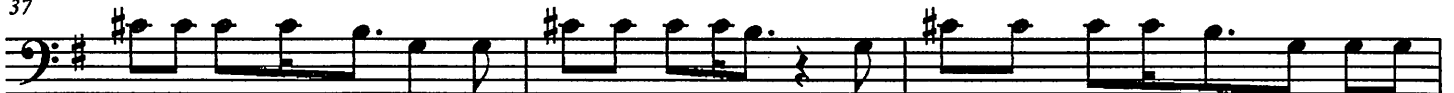
noth in' to do__ but work here. There's noth in' good to eat.__ No shade for our pro tec tion but sand y

34



hills and jag ged rocks. The scor pion and per ni__ cious snakes af flict ed us in flocks. They

37



say Je ru salem's wick ed. They say they live in sin. They say they've been de stroyed there by the

40



Bab y lo ni__ ans. Well, if__ that say__ ings true. If__ that right,

43



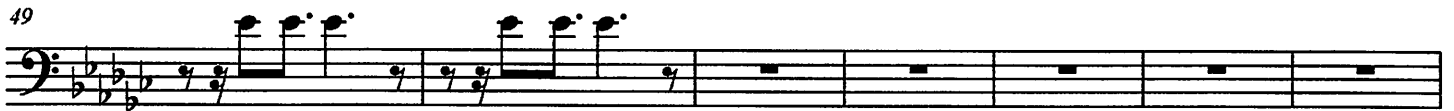
I can tru ly say__ now that I'd rath er stayed at Je ru sa__ lem, rath er died there like a man than

46



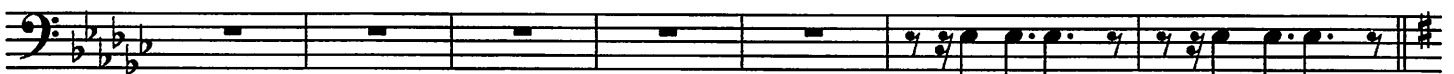
live here un__ der your un wav 'ring ^{hand!} Woe is us. Woe are we.

49



Woe is us. Woe are we.

56



Woe is us. Woe are we.

63



Woe is us. Woe are we. *mf* Woe is us. Woe are we. We're

67



liv in' in the des ert with a broth er whose a cheat. He wants to be our rul er there, in the

70



Prom ised Land, a king. He wants to keep us in his grip, he cracks a round that spir itual whip. Oh,

73



Hoe now, my broth ers— Hoe now, my friends. We'll take a hold of Ne phi. We're

76



gon na do him in. To the o cean, my broth ers. We'll bring Fath er too. For

79



Fath er up— held Ne phi, the broth er that we hate, broth er that we hate, broth er that we hate,

82



hate. hate. Woe is us. Woe are we. Woe is us. *molto rall.*

86



Woe are we. Oh, woe are we!

NEPHI: The Lord did command me to build this ship. Look at Moses and ancient Israel. Do you suppose they would have crossed the Red Sea if they had refused to leave Egypt?

LEMUEL: Not another Moses yarn.

LAMAN: You've pushed the limits one too many times.

29

LAMAN AND LEMUEL START SLOWLY TOWARD NEPHI.

NEPHI: You've seen an angel. You've heard the voice of God, yet you would have killed our father and now – *after everything?*

LAMAN: We'll take him on three.

NEPHI STRETCHES HIS HAND OUT TOWARD THEM AND SPEAKS WITH POWER (SOUND EFFECTS - WHIPPING WIND): In the name of Almighty God, I command you that you touch me not, for I am filled with the power of God, even unto the consuming of my flesh; and whoever will lay his hands on me shall wither even as a dried reed; and he shall be as naught before the power of God, for God shall smite him.

AS NEPHI LOWERS HIS ARM, LAMAN AND LEMUEL APPEAR TO BE IN A STUPOR. THEIR EYES ARE RIVETED ON HIM AND THEN EACH OTHER. THEY LOOK AS IF THEY MIGHT GO AT HIM AGAIN AS A VOICE IS HEARD SPEAKING TO NEPHI.

VOICE OF GOD: Stretch forth thine hand again unto thy brethren, and they shall not wither before thee, but I will shock them.

NEPHI, WHO HAS BEEN LOOKING TOWARD HEAVEN, NOW STRETCHES HIS ARM OUT TOWARD LAMAN AND LEMUEL. A CRACK OF THUNDER SOUNDS IN EXACT TIMING WITH STROBE LIGHT FLASH THAT EMANATES FROM NEPHI'S ARM. (LAMAN AND LEMUEL WERE STRUCK BY LIGHTING THAT CAME FROM NEPHI.). IMMEDIATELY THEY REEL BACKWARDS. WHEN THEY RECOVER, THEY GET ON THEIR KNEES AND CRAWL TOWARD NEPHI, BOWING BEFORE HIM

NEPHI: If the Lord has such great power, how is it that he cannot instruct me how to build a ship?.

LAMAN: Forgive us, Nephi.

LEMUEL, HOLDING HIS ABDOMEN AS IF IN PAIN: We didn't mean it.

LAMAN: We know the Lord is with you.

LAMAN AND LEMUEL ARE IN THE ATTITUDE OF WORSHIPING NEPHI - BOWING BEFORE HIM.

NEPHI: Stop. I am your younger brother. Worship God only and honor your father and mother.

LAMAN, FEELING SINGED: We'll help you build the ship.

LEMUEL, BREAKING INTO A WHISPER: We'll build the ship. We'll build the ship.

NEPHI, REACHING OUT TO THEM TO LIFT THEM UP. THEY ARE IN SO MUCH PAIN, THEY CAN HARDLY STAND: Let's get to work.

30

24. MUSIC CUE, KEYBOARD: CHANGE SCENE 7 to 8

THE SHIP IS CONSTRUCTED BEFORE THE AUDIENCE'S EYES. EVERYONE HELPS AS NEPHI DIRECTS THE CONSTRUCTION.

BACKGROUND 10 - THE OCEAN - NICE DAY

SCENE 8: THE VOYAGE

24. MUSIC CUE, KEYBOARD: CHANGE SCENE 7 to 8

THE SHIP IS CONSTRUCTED BEFORE THE AUDIENCE'S EYES. EVERYONE HELPS AS NEPHI DIRECTS THE CONSTRUCTION.

BACKGROUND 10 - THE OCEAN - NICE DAY

SCENE 8: THE VOYAGE

THE REBELLIOUS PARTY ARE BACKSTAGE. THEIR RIOTOS PARTYING CAN BE HEARD FROM TIME TO TIME. LEHI, SARIAH, YOUNG JOSEPH (SITTING ON SARIAH'S LAP), LEAH, AND NEPHI ARE GATHERED AROUND IN A HUDDLE. ENORMOUS ERUPTIONS OF LAUGHTER CONSTANTLY INTERRUPT LEHI.

LEHI: I was pondering on the pure love of God when I realized that ...

JACOB COMES RUNNING INTO THE GROUP CRYING.

SARIAH: What happened, Jacob?

JACOB: I was trying to help and Laman got mad at me again.

SARIAH: Here, let me see your arm.

ANOTHER ROAR OF LAUGHTER

JACOB CRYING: I was just trying to help. He gets so mad.

A CRASH AND A HUGE ROAR OF LAUGHTER FOLLOWED BY ANOTHER CHILD RUNNING TO THEIR PARENTS.

LEHI: I'd better go see to that.

NEPHI: No, father. Let me. You keep teaching. (THEN SPEAKING TO LEAH): Gather the rest of the children.

LEAH: What will you do?

NEPHI: I worry that my brothers' coarseness will anger the Lord. I will speak words of soberness to them.

LEAH: Be careful how you handle this, Nephi. You know how quickly Laman gets angry, especially when he thinks you're trying to take charge.

NEPHI GOES BACKSTAGE: Laman, stop these antics. We need the Lord's protection to cross these waters and your behavior puts us all in danger of being swallowed up in the depths of the sea.

LEMUEL: No one invited you, Nephi.

ISCHAR: Why don't you go back below deck where you belong.

LEHI STANDS: I need to go and help Nephi.

SARIAH AND COMPANY STAND AND FOLLOW LEHI AS THE REBELLIOUS PARTY ENTERS.

NEPHI: Laman, we're out here on this ocean together.

ISHMAEL'S DAUGHTER: And we're just trying to make the most of the voyage. You can't expect us to travel in silence?

NEPHI: We don't want to offend God. Less irreverence would be nice. And, Laman, your harsh treatment toward Jacob must stop. He's just a child.

LAMAN: I'll not have *another* younger brother misunderstand his place.

NEPHI: Don't blame Jacob for the animosity between us.

LAMAN: I've been living with your constant accusations for 8 years, Nephi. I know who is to blame.

ISHCAR: Enough. The two of you, stop it. We were trying to have a pleasant game.

NEPHI: For the children's sake, I ask you to pursue a more virtuous "game."

LAMAN: My children are here. I hide nothing from them, and they see very clearly the way you have usurped my role as the leader of our family.

NEPHI: Then treat Jacob with the same respect as your own children. He is your brother and your rudeness is uncalled for.

LAMAN: He's another mouth to feed.

NEPHI: Just do as I say.

LAMAN RUSHES FORWARD AND TAKES NEPHI BY THE THROAT, SLAMMING HIM AGAINST THE SHIP'S RAIL: Your arrogance will be the end of you, Nephi. Perhaps we should throw you overboard now. I know I could certainly use the peace and quiet.

LEMUEL RUSHES IN WITH ROPE. ISHCAR HELPS. AS THE NEXT SET OF LINES ARE GIVEN, THEY CONTINUE TO TIE HIM UP.

SAM: What's going on?

LAMAN, WORKING TO TIE UP NEPHI: And I am tired of your orders. You are the younger brother.

NEPHI: Let go of me.

LEMUEL: Take him, Laman.

ISHCAR: He doesn't seem so strong now. (TO NEPHI)

LEHI: What's happening? Stop this, Laman.

LAMAN, SEETHING AS NEPHI STRUGGLES AGAINST HIM AND THE OTHERS: I am taking control of this ship, as is my right by blood. I am the first born.

LEHI: Stop this arguing. Let Nephi go free.

ISHMAEL'S DAUGHTER: He's getting what he deserves. Nephi's always nagging, always complaining.

LEAH TRIES TO GET TO NEPHI, BUT LEMUEL THROWS HER ASIDE AS THE OTHERS CONTINUE TO TIE NEPHI SECURELY.

LAMAN, GRUFFLY AS HE AND LEMUEL TIE NEPHI TO THE SHIP: I don't see any angels now.

A BOLT OF LIGHTNING AND THUNDER BOOMS. EVERYONE SHRINKS IN RESPONSE. WAVES BEGIN TO GROW ROUGH. A FEW CAST MEMBERS LET OUT CRIES OF FEAR. LAMAN AND THE OTHER MEN TURN THEIR ATTENTION TO THE SHIP AS IT'S TOSSED BY NEWLY WHIPPING WIND.

BACKGROUND 11 - THE STORM - 1

SAM: A storm's coming.

NEPHI: Leah, take the children out of the rain.

LEAH: I won't leave you alone like this.

NEPHI: Please, the children have seen enough. Take them to safety.

TEPHRA: Here, let me help. Come with me, children.

NEPHI: Please, Leah, ... the storm. Get below deck.

LEAH: What about you? I can't leave you tied up in the rain.

NEPHI: I'll be okay.

NEPHI'S SISTERS CONTINUE TO HELP THE OTHERS GET TO SHELTER.

LEAH STAGGERS AGAINST THE WIND AND WAVES: Laman—please. Nephi didn't mean to make you so angry. He's sorry. Please, untie him.

LAMAN: Can't you see we are trying to save the sails?

SAM: Get below, Leah, before you get washed overboard.

LEAH GOES BACK TO NEPHI, WHO HAS BEEN FORGOTTEN BY LAMAN AND LEMUEL. SHE WIPES SURF FROM HER FACE AS SHE TRIES TO CUT NEPHI FREE. (APPLY RED INJURY MAKEUP TO NEPHI'S WRISTS AND ANKLES.)

LEAH: I can't get it. It's too tight.

NEPHI: Leah, ... get below deck with the children. I'll be okay. I can handle the waves.

SUDDENLY LAMAN IS THERE AND DRAGS HER AWAY FROM NEPHI:

LEAH, CRYING: Please, Laman. Please, I beg of you. Let my husband go.

LAMAN, IN A TERRIFYING RAGE: Get out of here, Leah!

LAMAN THRUSTS HER BELOW DECK.

NEPHI: Stop! Stop, ... please stop.

SOUND EFFECTS CONTINUE TO INTENSIFY - WHIPPING WIND, LIGHTNING/THUNDER

CAST MEMBERS MOANING, CHILDREN CRYING.

BACKGROUND 12 - SEVERE STORM - 2

MARTHA, YELLING ABOVE THE CRASHING WAVES: It's been 2 days.

TEPHRA STANDS AND GOES ABOVE DECK TO CHECK ON NEPHI WHO IS BARELY ABLE TO HOLD HIMSELF UP:

TEPHRA, OFFERING NEPHI SOMETHING TO EAT: Here. I know it's hard, but you've got to eat something.

NEPHI, NEARLY READY TO HURL AT THE SIGHT OF FOOD: No, ... I ... can't, I can't eat.

TEPHRA: Laman. You've got to let Nephi go. He can help stabilize the ship.

LAMAN: I can stabilize the ship!

TEPHRA: Everyone is sick. You've got to untie him. He's the only one who can save us.

LAMAN: Nephi is not the only one capable of saving us. I can maneuver the ship. If you want to help, go take care of the family!

TEPHRA, KNEELING: Please, Lama. Please, dear brother, ... let Nephi go. Can't you see this is God's judgment.

LAMAN IGNORES HER.

LEHI ENTERS FROM BELOW DECK, BARELY ABLE TO STAND: You must untie Nephi. The storm is getting worse.

LAMAN: I am the oldest! He has no right to order me around and neither do you! Leave me now, or I swear, you'll meet a watery grave.

LEHI: I am no stranger to your threats of murder. But, this is not about which of you is in charge.

LAMAN: What is happening here is your fault, father! You forced us to leave Jerusalem. You fostered hatred among your sons—abandoned every need I ever had! I am your heir. I hate you for what you have done! I hate you both!

LEHI: Untie your brother!

LAMAN: I will not!

LEHI: And you speak of madness to me? Senile? This, Laman ... *this* is madness.

TEPHRA: You're not just fighting against Nephi. You're fighting against God.

LAMAN: I dismissed you, Tephra.

LAMAN STARTS TOWARD HER, AND SHE SWIFTLY DODGES AWAY AS NEPHI'S CHILDREN GET UNDERFOOT.

CHILDREN: Please let our daddy go. Please let him go. Please.

LAMAN YELLS AT THE CHILDREN: Get below! All of you! Now!

A HUGE WAVE HITS THE SHIP AND EVERYONE REELS TOGETHER, FALLING, CRASHING.

LEAH HAS BEEN TRYING TO HELP NEPHI, BUT HE IS TOO SEASICK TO EVEN TAKE WATER.

BACKGROUND 13 - EXTREME STORM - 3

SAM SHOUTS ABOVE THE STORM: It's been 3 days, Laman.

ISHCAR: 3 days of constant wind and rain, with every wave higher than the last.

LAMAN: It won't last forever.

SAM: No, only last until we sink—or until you untie Nephi. Clearly this is no ordinary storm.

LAMAN: I will not untie him.

SAM: Father and mother are both sick, they can't take much more. Laman, they'll die if this doesn't stop.

LEAH: Why can't you see what's happening? You tried to prove that Nephi is not the leader, but guess what? He is!

SAM: Please, Laman.

LAMAN: No! I will not let him go. I am in charge here.

A HUGE WAVE HITS THE SHIP AND EVERYONE REELS TOGETHER, FALLING, CRASHING. NEPHI LOOKS HALF DEAD.

BACKGROUND 14 - DEADLY STORM - 4

LEMUEL SHOUTS: It's been 4 days, Laman. The last wave nearly sank the ship.

ISHCAR: Timbers are breaking. The railing is half gone.

LAMAN (LAMAN IS ACTUALLY AFRAID, BUT HE IS UNWILLING TO ADMIT TO BEING WRONG): He's my younger brother! He is my younger brother! I am in charge—not him!

LEMUEL: We're going to die! The judgements of God are upon us!

ISCHAR: Surely, only God could produce such a storm.

SAM: The ship is failing! One more wave like the last and we'll surely sink.

A HUGE WAVE CRASHES AND EVERYONE FALLS, REELING.

SAM: Hurry! Grab hold of something!

EVERYONE GRABS AT EACH OTHER, TRYING TO PREVENT ANYONE FROM BEING THROWN INTO THE SEA. LAMAN NEARLY GOES OVERBOARD. SAM AND LEMUEL PULL HIM TO SAFETY. LAMAN FALLS TO THE DECK, GASPING.

LAMAN, IN FEAR: All right. All right. I see the end has come.

LAMAN STAGGERS OVER TO NEPHI WITH LEMUEL AND THE OTHERS CLOSE BEHIND. HE TAKES A KNIFE AND SLITS THE ROPE THAT BINDS NEPHI.

NEPHI FALLS FACE DOWN TO THE DECK.

LAMAN: Pray, Nephi. Pray to God to stop the storm, ... hurry, before it's too late.

LEMUEL: Another wave is coming. Pray, Nephi! (HE LOOKS OUT AT THE RAGING SEA.)

25. MUSIC CUE, ORCHESTRA: ACCORDING TO MY FAITH REPRISE

25. According To My Faith Reprise

Annette Mackey

Slow ♩ = 62

Performance Note: strings remain soft (barely audible)
as thunder and chaos rein on stage. Gradually the storm clams.
By the end of the song, everything is serene.

espressivo *mp* Oh Lord, according to my faith, calm the

7 storm, Lord, calm the storm. Look down up on us in mercy, calm the storm, Lord, calm the storm. Now I

13 call un to thee, I call un to thee, my God. I call un to thee, my Lord, my *molto rall.*

20 God. My Lord, my God, please hear me. Calm this storm.

BACKGROUND 10 - CALM OCEAN

26. MUSIC CUE, KEYBOARD: CHANGE SCENE 8 TO 9

EVERYONE EMERGES AND SEE THAT NEPHI HAS BEEN RELEASED. HE HAS COLLAPSED ONTO ALL FOURS. EVERYONE GATHERS AROUND. NEPHI IS TREMBLING, BARELY ABLE TO HOLD UP HIS OWN WEIGHT AND REMAINS KNEELING/SITTING/SLOUCHING.

LEHI, WEAKLY: What happened?

NEPHI: The Lord heard my prayer.

TEPHRA: You prayed? And the storm stopped? ... Of course, you prayed and the storm stopped.

37

JEDEDIAH GIVES NEPHI THE LIAHONA: Look, the compass is working again.

LEHI: Set a course, Sam.

LEHI: Thank you, Lord. Thank you. (SPOKEN AS HE KNEELS TO PRAY. EVERYONE FOLLOWS AND KNEELS TO PRAY.)

MUSIC CUE SIGNALS END OF THE PRAYER. EVERYONE SLIPS OFF TO SLEEP.

SCENE 9: THE PROMISED LAND

27. MUSIC CUE, ORCHESTRA: CONTINUES STRAIGHT INTO THE CUE FOR NEPHI'S PSALM

LEHI: Let's all get some rest.

EVERYONE IS ASLEEP. IT IS EARLY MORNING BEFORE DAWN. NEPHI IS THE ONLY ONE AWAKE. HE BEGINS SINGING FROM HIS SLEEPING MAT.

NEPHI: My God hath been my support. He hath led me through mine afflictions. He hath filled me with

27. Nephi's Psalm

Lyrics arranged by Annette Mackey
From 2 Nephi 4:17 - 31

Annette Mackey

♩ = 140

8 *p* Mmm *mp* My God hath been my sup port, He hath

7 led me through mine af flic tions. He hath filled me with His love. He con found ed mine en em

12 ies. Nev er the less, not with stand ing the great good ness of the Lord in show ing


17 *ritardando* *a tempo*
8 me His great and marv'l ous works, my heart ex claims: *p* O wretch ed man that I

22 am! My heart sor rows be cause of my flesh. O wretch ed man that I am, O wretch ed

26 man that I am! My soul griev eth be cause of mine in i qui ties. *mf* My

31 God hath been my sup port. He hath led me through mine af flic tions. And by

35 day I have waxed bold in migh ty prayer, I have sent my sould on high. And u pon the wings of his


40

 spir it hath my bod y been car ried a way, O then if I have seen so great things, why


45


 should my heart weep? *f* O wretch ed man that I am! My heart sor rows be cause of my

50

 flesh. O wretch ed man that I am! O wretch ed man that I am! My soul griev eth be cause of—
 (♩ = 120)

54

 mine in i qui ties. *f* wake, my soul! No long er droop in sin. Re joice, O my
 (♩ = 140)

59

 heart. Do not an ger a gain be cause of mine en em ies, nor slack en in strength when af
poco rit. (♩ = 150) ♩ = 160 *poco rit.* (♩ = 150)

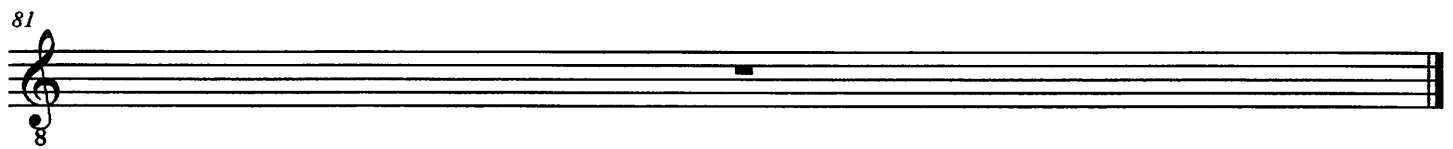
63

 flic tions won't ease. Re joice, O my heart— and cry un to the Lord. I'll praise thee for
accelerando *molto allargando* *rit. meno mosso*

69

 ev er, wilt thou re deem my soul? *mp* My
poco rit. *a tempo* *rallantissimo*

75

 God hath been my sup port. He hath led me through mine af flic tion.

81


THE MUSIC ENDS. NEPHI LOOKS OUT THAT THE AUDIENCE/ HORIZON. SLOWLY, HIS EXPRESSION CHANGES TO A SLIGHT SMILE AND THEN TO ONE OF JOY. QUIETLY, HE GOES TO WHERE LEAH IS SLEEPING.

BACKGROUND 15 - THE SUN RISING OVER THE OCEAN WITH THE PROMISED LAND IN THE DISTANCE

28. MUSIC CUE, KEYBOARD: SCENE 9

NEPHI (WHISPERING): Leah. Leah, wake up.

LEAH: Hmm. What is it?

38

NEPHI: Come and watch the sunrise with me.

LEAH LET'S OUT A SOFT MOAN: The baby kept me up last night. I need to sleep.

NEPHI: Leah....

SHE ROLLS BACK OVER AS IF TO GO BACK TO SLEEP.

LEAH: I'll watch the sunrise with you another time.

NEPHI: But, Leah, the sun is rising over The Promised Land.

LEAH ROLLS BACK OVER TO LOOK AT HIM.

SOME OF THE CHILDREN ARE AWAKE NOW. THEY GRADUALLY REALIZE THE SITUATION AND BEGIN JUMPING UP AND DOWN: The Promised Land? The Promised Land?! (over and over)

NEPHI, TRYING HARD NOT TO LAUGH OUT LOUD: Shhh. Everyone's sleeping.

OTHERS ARE STIRRING.

CHILDREN: The Promised Land? (over and over)

NEPHI NODS AND MOUTHS "YES" AT THE CHILDREN WITH AN ENORMOUS GRIN.

NEPHI NODS AND MOUTHS "YES" AT THE CHILDREN WITH AN ENORMOUS GRIN.

SOME OF THE ADULTS HAVE STIRRED AND ARE SPEAKING TO EACH OTHER:

RANDOM LINES:

Nephi said we're there.

What? What did you say?

We've arrived?

Can it be?

What's happening? Why is everyone talking.

I'm trying to sleep here.

THE CHILDREN ARE BOUNCING AND RUNNING AS THEY GO TO SEE. THE ADULTS ARE CLOSE BEHIND EXCEPT FOR NEPHI AND LEAH. NEPHI STANDS AND HOLDS OUT HIS HAND TO HER. SHE PLACES HER HAND IN HIS AND HE PULLS HER UP SLOWLY AMID THE COMMOTION. THEY GO TO SEE AS EVERYONE IS CHATTERING.

RANDOM LINES HAVE CHANGED TO:

It's so beautiful.

So green and lush.

I've never seen such greenery.

We'll have fresh food again. For the first time in years,

39

Look at all those trees.

I've never seen anything like this.

Look! There's a river dumping into the shoreline.

Fresh water!

We'll need to set out exploration parties,

LEMUEL: What kind of place is this? I've never seen such a sight.

JACOB: It's the Promised Land. The Promised Land!

29. MUSIC CUE, ORCHESTRA: KEEP TRACK OF MUSIC FOR CUE - FULL CAST

29. Open Up Your Heart, Finale

Voice Parts

Annette Mackey

Lento *Adagio* *accelerando*

SA
TB

p *mp*

O pen up your heart un to the Lord. O pen up your heart and let Him in. O

Andantino

6

SA
TB

mf

pen up your heart and hear Him call ing. He calls to come to your Prom ised Land. O pen up your heart un to your

11

SA
TB

O pen up your heart un to a noth er. You'll find in
broth er. O pen up your heart and serve with love.

16

SA
TB

ser ving your ser ving God. He is the God whose star was seen o ver Beth le hem He is the

20

SA
TB

God whose birth was hailed by an gels. He is the
He is the God who bled and died for you on Cal va ry. He is the

allargando *a tempo* *f* *mf*

24

SA
TB

God of love. He is the on ly God, turn to your God. O pen up your heart un to the Lord. O
God of love. He is the on ly God, turn to your God. O pen up your heart un to the Lord. O

29. Open Up Your Heart

28

SA — pen up your heart and praise his name. — pen up your heart and hear Him call ing. He calls, to come to — your Pro mised

TB — pen up your heart and praise his name. — O — pen up your heart and hear Him call ing. He calls, to come to — your Pro mised

33

SA Land. He is the God whose name is Ev er — last ing. *mf* Al pha, O me ga, Re deem er of man. — He is the

TB Land. He is the God whose name is Ev er last ing. Al pha, O me ga, Re deem er of man. — He is the

38

SA same God yes ter day, to day, and for ev er. He is the Great

TB same God yes ter day, to day, and for ev er. He is the Great I

41

SA AMI

TB AMI

a tempo

44

SA O pen up your heart un to the Lord. O — pen up your heart and re ceive grace. — O —

TB O pen up your heart un to the Lord. — O, O — pen up your heart and re ceive grace. — O —

48

SA — pen up your heart un to your Sav ior. He longs to grant you the gift of life. The

TB — pen up your heart un to your Sav ior. He longs to grant you the gift of life. The

29. Open Up Your Heart

3

52

SA Ho ly One of Is ra el, The Pro mised Mes si ah,

TB Ho ly One of Is ra el, The Pro mised Mes si ah,

56

SA calls to you with His arms out

TB calls to you with His arms out

59

SA stretched. Let Him in!

TB stretched. Let Him in!

62

SA *a tempo* O pen up your heart un to the Lord. O pen up your hear and re ceive grace.

TB O pen up your heart un to the Lord. O pen up your hear and re ceive grace.

66

SA O pen up your heart and hear Him call ing. He calls, re pent. He calls, re pent.

TB O pen up your heart and hear Him call ing. He calls, re pent. He calls, re pent.

70

SA O pen your heart

TB O pen your heart,

For 29. (ending of show) hold last note with long fermata
- tremolo strings/percussion. Hit last note with a bang, especially brass and percussion.