

CHARACTERS

K-5th

12 main characters, 4 bit parts (3 non-speaking)

Narrator

ESTELLE:

Narrator; revealed to be the Star of Bethlehem at end of musical

Persia's Traveling Band

BABAK:

The world's foremost player of the "camel-bell";
(pronounced "Ba-BACK") (*sings solo*)

ANIKA:

Confident manager of Persia's Traveling Band (PTB); plays lute and ney
(*sings solo*)

ABEL:

Young child who "plays" a drum but is too little for the band

VASHTI:

Dry, sarcastic musician; plays darbuka drum (*sings solo*)

TIRZAH:

Super friendly musician; loves the camel; plays lyre (*sings solo*)

HAKIM:

A very smart camel (*non-speaking; rap solo*)

Biblical Characters

BALTHAZAR:

Wise man who is jolly; book smart but not street smart (*sings solo*)

GASPAR:

Wise man who is always joking (*sings solo*)

MELCHIOR:

Wise man who is smart and serious (*sings solo*)

KING HEROD:

Arrogant and comically self-centered (*sings solo*)

SERVANT:

Silly and cartoonish (*sings solo*)

Bit Parts

MARY:

(2 small lines)

JOSEPH:

(*non-speaking*)

TODDLER JESUS:

(*non-speaking*)

CAMELS: ?

(*non-speaking*)

Optional/ Additional Roles

BALTHAZAR'S CAMEL

MELCHIOR'S CAMEL

GASPAR'S CAMEL

ADDITIONAL CAMELS

SEARCH PARTY HIP-HOP DANCERS

SERVANTS 1-3 (Split lines from Servant)

1-4 ADDITIONAL PTB MEMBERS (Split lines up from PTB members or give solos that were originally designated for Anika, Tirzah, etc. if kids who are cast don't sing.)



Lift Up Your Eyes

4:17

Words and Music by
MIA FIELDS, DANNY GOKEY
and JONATHAN SMITH
Arranged by Daniel Semsen

1 Pop (♩ = 107)

(These "Ahs" are a part of the track, but may be sung if desired.)

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It begins with a whole rest, followed by a melodic line with a slur and a fermata. The lyrics "Ah" and "Ah" are written below the notes. The middle staff is the piano accompaniment, starting with a bass clef, the same key signature and time signature. It begins with a whole rest, followed by a bass line with a slur and a fermata. The lyrics "Ah" and "Ah" are written below the notes. The bottom staff is the piano accompaniment, starting with a grand staff (treble and bass clefs), the same key signature and time signature. It begins with a whole rest, followed by a piano accompaniment with a slur and a fermata. The lyrics "Ah" and "Ah" are written below the notes. Handwritten notes include "FCGD" in the top left, "B(no3)", "B", and "A(no3)" above the piano accompaniment, and "mf" below the piano accompaniment.

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It begins with a whole rest, followed by a melodic line with a slur and a fermata. The bottom staff is the piano accompaniment, starting with a grand staff (treble and bass clefs), the same key signature and time signature. It begins with a whole rest, followed by a piano accompaniment with a slur and a fermata. The lyrics "E" are written above the piano accompaniment.

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Cool Yule 2
Lift Up Your Eyes - Page 2 of 17

3.1

6

Ah _____ Ah _____

B A(no3)

8

2

E

10

GIRLS
mp

Light of lights, E - ter - nal Hope has come,

B A2 E

3.2
#

13

by and by to lead

B

15

3

- us back to love.

A2 E

18

ALL

Come be - hold the man - ger for a bed

B A2

20

where the King of kings — has laid — His head. —

E

22

GIRLS

4

Light of lights, E - ter - nal Hope — has — come.

B A2

24

ALL
f

Hear the an - gels' — song

E B

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3.4
4

26

break the si - lent__ night__ Lift up your eyes,

Detailed description: This block contains the vocal line for measures 26 and 27. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. There is a whole rest in measure 27. The lyrics are "break the si - lent__ night__ Lift up your eyes,".

B C#m7

Detailed description: This block contains the piano accompaniment for measures 26 and 27. The right hand has a whole rest in measure 26 and a whole note chord in measure 27. The left hand has a half note G3, followed by quarter notes A3, B3, and C4. Chords are labeled B and C#m7.

28

— lift up your eyes._____ See the Sav - ing__ One

Detailed description: This block contains the vocal line for measures 28 and 29. The melody starts with a whole rest in measure 28, followed by quarter notes G4, A4, B4, and C5. There is a whole rest in measure 29. The lyrics are "— lift up your eyes._____ See the Sav - ing__ One".

A2 E

Detailed description: This block contains the piano accompaniment for measures 28 and 29. The right hand has a whole rest in measure 28 and a whole note chord in measure 29. The left hand has a half note G3, followed by quarter notes A3, B3, and C4. Chords are labeled A2 and E.

30

born that none may die._____ Lift up your eyes,

Detailed description: This block contains the vocal line for measures 30 and 31. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. There is a whole rest in measure 31. The lyrics are "born that none may die._____ Lift up your eyes,".

B C#m7

Detailed description: This block contains the piano accompaniment for measures 30 and 31. The right hand has a whole rest in measure 30 and a whole note chord in measure 31. The left hand has a half note G3, followed by quarter notes A3, B3, and C4. Chords are labeled B and C#m7.

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3.5

32 **5**

lift up your eyes. Glo - ry to God!

Detailed description: This block contains the vocal line for measures 32 and 33. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a final quarter note G4. The lyrics are "lift up your eyes. Glo - ry to God!".

A2 E

Detailed description: This block contains the piano accompaniment for measures 32 and 33. The right hand has a whole note chord of A2 (F#, C#, G#) in measures 32 and 33. The left hand has a steady eighth-note bass line: G2, A2, B2, C3, B2, A2, G2.

34

Let the prais - es rise. Lift up your eyes,

Detailed description: This block contains the vocal line for measures 34 and 35. The melody starts on a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a final quarter note G4. The lyrics are "Let the prais - es rise. Lift up your eyes,".

B C#m7

Detailed description: This block contains the piano accompaniment for measures 34 and 35. The right hand has a whole note chord of B (F#, C#, G#) in measure 34 and a whole note chord of C#m7 (F#, C#, G#, B) in measure 35. The left hand has a steady eighth-note bass line: G2, A2, B2, C3, B2, A2, G2.

36

lift up your eyes. Glo - ry to God!

Detailed description: This block contains the vocal line for measures 36 and 37. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a final quarter note G4. The lyrics are "lift up your eyes. Glo - ry to God!".

A2 E

Detailed description: This block contains the piano accompaniment for measures 36 and 37. The right hand has a whole note chord of A2 (F#, C#, G#) in measures 36 and 37. The left hand has a steady eighth-note bass line: G2, A2, B2, C3, B2, A2, G2.

3.6

38

Let the earth re - ply. Lift up your eyes.

B C#m7 A2

41

6

E

43

GIRLS *mp* *mf*

Come and lay your of - f'ring at His feet, Oh Oh

GUYS

B A E

mp

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3.7

46

where the sons of earth and heav - ens meet.

Ooo _____ Oh

B A

49

Oh _____ Let the joy a - wak-

E B(no3)

52

- en ev - 'ry heart, born in - to the night, - the Morn - ing Star.

A E

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3.8

55

7

Come and lay your of - f'ring at His feet.
Ooo. Oh

B A E(no3)

58

ALL
f

Hear the an - gels' song break the si - lent night.

B

60

Lift up your eyes, lift up your eyes.

C#m7 A2

3.9

62

See the Sav - ing One born that none may die.

Detailed description: This system contains the vocal line for measures 62 and 63. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, and D5. The lyrics are: "See the Sav - ing One born that none may die." The bass line consists of quarter notes G2, A2, B2, and C3.

E B

Detailed description: This system shows the piano accompaniment for measures 62 and 63. The right hand has a whole note chord E4 in measure 62 and a whole note chord B4 in measure 63. The left hand has a quarter note G2 in measure 62 and a quarter note G2 in measure 63.

64

Lift up your eyes, lift up your eyes.

Detailed description: This system contains the vocal line for measures 64 and 65. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are: "Lift up your eyes, lift up your eyes." The bass line consists of quarter notes G2, A2, B2, and C3.

C#m7 A2

Detailed description: This system shows the piano accompaniment for measures 64 and 65. The right hand has a whole note chord C#m7 in measure 64 and a whole note chord A2 in measure 65. The left hand has a quarter note G2 in measure 64 and a quarter note G2 in measure 65.

66

Glo - ry to God! Let the prais - es rise.

Detailed description: This system contains the vocal line for measures 66 and 67. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are: "Glo - ry to God! Let the prais - es rise." The bass line consists of quarter notes G2, A2, B2, and C3.

E B

Detailed description: This system shows the piano accompaniment for measures 66 and 67. The right hand has a whole note chord E4 in measure 66 and a whole note chord B4 in measure 67. The left hand has a quarter note G2 in measure 66 and a quarter note G2 in measure 67.

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3, 11

74

ff

He shall be called Wondrous

E B *ff*

76

Counselor, Almighty God.

C#m7 A2

78

He shall be called Prince of Peace,

E B

3.12

80

9

the Lord of Hosts, the Hope for us.

C#m7 A2

83

(These "Ahs" are a part of the track, but may be sung if desired.)

Ah Ah

B A(no3)
p

85

10

Hear the an - gels' song

E

3, 13

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87

break the si - lent_ night. Lift up your eyes,

B(no3) C#m7

mf

Detailed description: This system contains measures 87 and 88. The vocal line (treble clef) has lyrics "break the si - lent_ night. Lift up your eyes,". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. Chords B(no3) and C#m7 are indicated above the piano staff. The dynamic marking *mf* is present.

89

lift up your eyes. See the Sav - ing One

A2 E

Detailed description: This system contains measures 89 and 90. The vocal line (treble clef) has lyrics "lift up your eyes. See the Sav - ing One". The piano accompaniment (grand staff) continues the melody. Chords A2 and E are indicated above the piano staff.

91

born that none may die. Lift up your eyes,

B(no3) C#m7

Detailed description: This system contains measures 91 and 92. The vocal line (treble clef) has lyrics "born that none may die. Lift up your eyes,". The piano accompaniment (grand staff) continues the melody. Chords B(no3) and C#m7 are indicated above the piano staff.

3, 14

93

lift up your eyes. Glo - ry to God!

Detailed description: This block contains the vocal line for measures 93 and 94. The melody starts on a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The lyrics are "lift up your eyes. Glo - ry to God!".

A2 E

Detailed description: This block contains the piano accompaniment for measures 93 and 94. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. Chords are labeled A2 and E.

95

Let the prais - es rise. Lift up your eyes,

Detailed description: This block contains the vocal line for measures 95 and 96. The melody starts on a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The lyrics are "Let the prais - es rise. Lift up your eyes,".

B C#m7

f

Detailed description: This block contains the piano accompaniment for measures 95 and 96. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. Chords are labeled B and C#m7. A dynamic marking of *f* is present.

97

lift up your eyes. Glo - ry to God!

Detailed description: This block contains the vocal line for measures 97 and 98. The melody starts on a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The lyrics are "lift up your eyes. Glo - ry to God!".

A2 E

Detailed description: This block contains the piano accompaniment for measures 97 and 98. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. Chords are labeled A2 and E.

3.15

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99

11

Let the earth re - ply. — Lift up your eyes.

B C#m7

101

Glo - ry to God,

A2 E

103

— lift up your eyes, — lift up your eyes,

B C#m7

~~4/4~~

105

— lift up your eyes. — Glo - ry to God.

A2 E

107

Let the earth re - ply. — Lift up your eyes,

B C#m7

109

— lift up your eyes. —

A2 E E

WELCOME SCENE

(After PRELUDE: "Lift Up Your Eyes")

JONAH: Welcome to Grace, we're so glad you're here! This Sunday the kids are taking over! We are so excited to lead you all in worship today.

MAYA: Speaking of which! It's time to talk about one of my favorite parts of the year, Advent season. Stephanie, Evelyn and Avalon, can you tell the congregation and the kids about today's candle?

AVALON: We would love to! Right now, we'd like to welcome the Kessler family up to light today's advent candle.

STEPHANIE: The third candle on the Advent wreath, sometimes pink, symbolizes joy. Christmas excitement is building as the holiday quickly approaches.

(They wait for Kesslers to finish lighting the candle).

EVELYN: Listen to a reading from Luke.

ALICE: "But the angel reassured them. "Don't be afraid!" he said. "I bring you good news that will bring great joy to all people." Luke 2:10.

STEPHANIE: The angels made a big announcement on the first Christmas, calling Jesus' birth 'good news' that would bring 'great joy.' Everything we do to get ready for Christmas can fill us with joy about Jesus. When we're joyful, we, like the angels, can help spread that good news.

AVALON: Everyone, this is the Kessler family. Their names are Megan and Patrick, and their daughters Alice, Dixie and Marilyn. It's so great to have you here. Mrs. Kessler, what would you say brings your family joy leading up to Christmas? *(Let her answer)*. I love that! Thanks for lighting the advent candle for us today Kessler family!

(Kessler family exits, Alice and Dixie go back to choir risers.)

ALL 4: As they exit, 2 of the actors each share one **SHORT** thing they're especially joyful about this Christmas that is coming - pointing to Jesus and the joy he brings us! *(Not about presents or food, about Jesus you wild people!)*

AVALON: This really is the best time of year!

STEPHANIE: **Let us pray. Dear God, we pray for the joy that is found in Jesus, that those who seek it may truly find it. May we celebrate in the joy found in You. Amen.**

JONAH: **Thanks, Stephanie. Thanks guys! (Stephanie, Evelyn, Maya EXIT) It's an exciting day here at Grace! We have Christmas for the City later today, and my favorite part here in the service, it's GKM Sunday!**

AUBREY: **Grace Kids Music, or GKM, is a great place where we can hang with our friends, sing and learn about Jesus, and celebrate the Christmas season together!**

JONAH: **We've had some good times over the years in GKM.**

AUBREY: **Hey, remember when we were sheep and rapped about sheep stuff?**

JONAH: **Yeah, that was so much fun! I wish we could still perform as middle schoolers!**

AUBREY: **Yeah me too! Wait a minute...**

JONAH: **Am I thinking what you're thinking?**

(They shout at the same time)

JONAH: **WE TAKE OVER THE MUSICAL!**

AUBREY: **TINY HOTDOGS!**

(They look at each other surprised)

AUBREY: **Yeah, take over the musical, that's what I was thinking, definitely not tiny hotdogs (*obviously disappointed there's no tiny hotdogs*)**

JONAH: **Ok, so first thing we need to do is get costumes, and then we decide the theme, and then we need to get the music and slides to Uncle Roger, then...**

(Holden and Jordan enter)

HOLDEN (K-12 kid): **Wait, wait, wait, wait, no, no, no, no, this is OUR time to shine. Kindergarten through 5th grade ONLY. It said so on the flyer AND the website!**

AVALON: **Let me see that. Holden, this flyer is from three years ago!**

HOLDEN: **Yeah, well I'm telling you *now*, we are ready to go.**

JORDAN: **Yeah, we have the cast and crew all ready to go. We have lights, a band, we have the baby Jesus, camels, we have...*(her eyes widen in panic)* wisemen. *(Awkwardly scoots over to Holden. Stage whisper.)* **Holden. We forgot to cast the wise men!****

HOLDEN: *(Not whispering, very loudly)* **We didn't cast any wise men?!**

SOPHIA F., SOPHIA S., PIPER: *(Standing up in sync, hands raised from the floor facing the audience).* **WE'LL DO IT!**

HOLDEN: **You guys can't be the wise MEN. You're girls!**

JORDAN: **Beggars can't be choosers. You're hired!**

JONAH: **This is not looking good.**

AUBREY: **They have one measly pandemic and they lose their minds.**

HOLDEN: **It's time to take charge Mighty ones! You older kids, it's time for your exit.**

JORDAN (K-12 kid): **Yeah, retweet!**

JONAH: **Retweet?**

AVALON: **According to coolkids.com, "Retweet" means, "Preach! I feel you! I heard that! Worrrrrrrd."**

(Everyone stares at AVALON like a weirdo).

AVALON: **I think that's the cue for our exit!**

(Older kids exit)

HOLDEN: **Oh boy, do we have a show for you!**

JORDAN: **Are you guys ready?** *(waves her hands like to get the crowd hype)*

(Dramatically, the lights go down. Fade to black. Out of nowhere, a spot shines on Balthazar.)

SCENE 1

(BALTHAZAR, ANIKA, KING HEROD and ESTELLE stand spread out on stage, in spotlights. The LITTLE DRUMMER DUDE (ABEL) stands in a silhouette, frozen in center.)

(Music begins for "The Little Drummer Dude")



BALTHAZAR: *(contemplative)* He was small, just a little dude. But there was something about him... something that set him apart. And it wasn't just that drum. *(spot off)*

ANIKA: *(confidently)* I can always spot talent. I knew he'd make it. I'm his manager. Please see me afterward for booking availability. *(spot off)*

KING HEROD: *(alarmed)* Who? What have you heard? He's not interested in becoming king, is he? Oh, the little guy? *(aloof, shrugging it off)* Didn't really notice him. *(spot off)*

ESTELLE: God has a way of taking people from ordinary situations and changing their lives forever. Because BIG things come in small packages! I think you'll find this is one of those stories. *(spot off)*

(As music swells, lights come up on stage. BALTHAZAR is playing an electric guitar, ANIKA her lute.)

The Little Drummer Dude

3:43 w/text

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Samsen

DVD 1
1 Mysteriously ($\text{♩} = 65$)

The musical score is written for piano in 3/4 time with a key signature of two sharps (F# and C#). It begins with a first-measure rest, followed by a piano (*p*) dynamic. The melody starts on a high note and descends. A dynamic change to mezzo-forte (*mf*) occurs at the second measure. The score includes two systems of music. The first system covers measures 1 through 3, with measure 3 containing a triplet of eighth notes. The second system covers measures 4 through 6, with measures 4 and 6 containing triplets of eighth notes. The bass line provides a steady accompaniment with quarter notes and rests.

6
7

11

“... this is one of those stories.”

rit.

12

2 Driving Energy (♩ = 71)
F#(no3)

17

mf

19

CHOIR

21

f

Bum pa pa, bum pa pa, bum pa pa. Bum pa,

F#(no3)

f

22

bum pa pa, bum pa pa, bum pa pa. Bum pa,

23

bum pa pa pum, bum pa pa pum.

D

24

Bum pa pa, bum pa pa, bum pa pa pum.

C#

25

Bum pa pa, bum pa pa, bum pa pa. Bum pa,

F#(no3) N.C.

8
26

bum pa pa, bum pa pa, bum pa pa. Bum pa,

F#(no3) *N.C.*

27

bum pa pa pum, bum pa pa pum.

D

28

Bum pa pa, bum pa pa, pum. Here's a

C# *ESTELLE mf* *ff*

29

sto-ry you thought you knew, but how it's been told is not ex-act-ly the

D Bm C# C#sus C# *mf*

31

ANIKA

whole truth. The tale of a boy, play-ing his drum

F#m D Bm

33

4

HEROD: (*sarcastically*) He was in a band. CHOIR *mf*

with no men-tion from where he had come. A

C# C#sus C# F#m

35

scrap - py young bunch, just liv - ing their lives,

D A

36

seek - ing their fame and try'ng to sur - vive. Just

G F#

10
37

what was in store? They had - n't a clue what was

D A

38

wait-ing for them. But_ first back to our lit - tle

G G2 G C#sus

5

40

dude. Won't you

C#

f

41

play, — lit-tle drum-mer dude?_ Play, play play. Oh,

F#m D Bm7 D E

43

play, — lit-tle drum-mer dude, give your all to - day. Bring the

F#m D Bm7 D E

45

best — you can bring to Je - sus the King. Won't you

D E C#m D2 D

(DRUMMER DUDE (ABEL) comes out in spotlight and plays.)

47

play, lit-tle drum-mer dude?

Bm7 C# F#m

49

Bum pa pa, bum pa pa, bum pa pa. Bum pa,

F#(no3)

f

12
50

bum pa pa, bum pa pa, bum pa pa. Bum pa,

Chord: D

Handwritten mark: O

51

bum pa pa pum, bum pa pa pum.

Chord: D

Handwritten mark: O

52

Bum pa pa, bum pa pa, bum pa pa pum.

Chord: C#

Handwritten mark: O

53

Bum pa pa, bum pa pa, bum pa pa. Bum pa,

Chord: F#(no3) N.C.

Handwritten mark: O

54

bum pa pa, bum pa pa, bum pa pa. Bum pa,

F#(no3) N.C.

55

bum pa pa pum, bum pa pa pum.

D

56

Bum pa pa, bum pa pa, pum.

C# ff

ESTELLE: **Our little drummer dude had no idea the adventure he was about to embark upon with his little drum. Let's watch as he and his friends journey toward the performance of a lifetime.**

7

57

F#m mp

14

59

D

8

CHOIR

61

Play, lit-tle drum-mer dude. Play, play, play. Oh,

Gm

Cm7

E^b

F

63

play, lit - tle drum-mer dude, give your

Gm

E^b

64

all to - day. Bring the best you can bring to

Cm7

E^b

F

E^b

F

66 9

Je - sus the King. Won't you play! — *Bum pa pum! Bum pa pum!*

Dm Eb2 Eb Cm7

68

Play! — *Bum pa pum pum pum!* Lit - tle

F

69

drum-mer dude! —

G(no3)

SCENE 2

(Persia. Lights come up on a group of five musicians. They briskly speak over one another as they bustle about, packing up their instruments to leave for their next performance area.)

ANIKA: *(briskly, no nonsense)* Who left the camel untied? He's run off again.

(ANIKA continues walking around the stage, looking off stage left, and off stage right.)

ABEL: *(running completely across stage as he shouts over his shoulder)* Not meeee!

BABAK: *(snooty)* It was most certainly not me.

VASHTI: *(matter of fact, dryly)* It was probably Tirzah. You know he's trying to teach that camel to talk.

TIRZAH: Not to talk. Just to communicate. He's very sweet. He's one of the band, too.

ANIKA: If he's one of the band, I need to update my resume. *(She walks off, checking things off on a list.)*

BABAK: In a sense, she's right. If that camel didn't carry my instrument for me, I'd be too worn out to give my best in our concerts.

VASHTI: *(dryly)* And wouldn't that be a shame.

TIRZAH: Come now, Vashti, Babak is a very talented musician.

BABAK: The top of my class. It's harder than you think to find a musician of my caliber who will still travel.

ANIKA: *(walking briskly back through)* The camel. Where. Is. That. Camel? We've got to get to our next performance town.

TIRZAH: He'll be back. We have an understanding. He just needed a little... "me time."

VASHTI: *(speaks it)* Eye roll.

ANIKA: *(frustrated)* That's it. We're going without the camel.

VASHTI: *(yelling obnoxiously)* Going without the camel!

BABAK: *(alarmed)* Going without the camel??

ANIKA: *(no nonsense)* Going without the camel! Do we have Abel?

VASHTI: *(yelling obnoxiously to no one in particular)* We've lost Abel!

BABAK: Leave Abel, but find the camel. I absolutely cannot carry my own instrument.

ABEL: *(running on)* I'm here. I had to pack up my newest project. I've made some new drum sticks.

BABAK: *(exasperated)* Why can't you play drums the traditional way? You know, with your hands, like God intended.

ABEL: *(shrugging)* I don't know — this is more fun! Everyone! Listen to me play! *(He plays a 10 second modern drum beat.)*

DVD 2
Abel's Modern Drum Beat
 10 Modern drum beat (♩ = 100)

(Momentarily stunned, everyone applauds politely and then speaks in an overly encouraging manner, overlapping.)

TIRZAH: *(over the top encouraging)* Wow! What an interesting style!

VASHTI: *(fake and interested)* That was fantastic! *(shakes head "no" to audience)*

BABAK: *(boisterous)* Good job, champ!

ANIKA: Okay, folks, now we have Abel and still no camel but... we're going. Ready, let's goooo!

SCENE 3

Estelle's Interlude 1

Music by CHRISTY SEMSEN
 Arranged by Daniel Semsen

DVD 4
21 From the East (♩ = 60)

The musical score is for a piano piece in 4/4 time, key of B-flat major. It consists of two staves. The right hand (treble clef) plays a melody of quarter notes and half notes, starting on G4 and moving up stepwise to D5. The left hand (bass clef) plays a bass line of quarter notes, starting on B2 and moving up stepwise to G3. Dynamics include piano (p), mezzo-piano (mp), and mezzo-forte (mf). There are crescendo and decrescendo markings.

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(ESTELLE stands in a spotlight on side of the stage. MELCHIOR stands on opposite side.)

ESTELLE: Little did our friends know, they were about to meet a distinguished trio who would alter the trajectory of their lives! These Magi were experts in studying the stars, or, as they would say, ...

(MELCHIOR begins speaking with ESTELLE as his spotlight comes up.)

MELCHIOR and ESTELLE: ... seeking to discern in the stars the destinies of nations.

(Spot goes off of MELCHIOR and ESTELLE, but she remains, watching the scene.)

(Lights up on stage. PERSIA'S TRAVELING BAND has just finished playing and are set up in a performance position by the side of the road. They watch with interest as BALTHAZAR, GASPAR and MELCHIOR approach.)

GASPAR: *(already in conversation)*... and the monkey said, "Sorry, I don't eat with tax collectors!"

(MELCHIOR and BALTHAZAR laugh.)

BALTHAZAR: Wait, but monkeys don't... I don't get it.

GASPAR: It's a joke, Balthazar.

BALTHAZAR: *(still trying to play along)* I know, I know. But what I am trying to understand, is that if the monkey had a 401K and the tax collector already knew that, why wouldn't they break bread together?

(BALTHAZAR sees the band.)

Ooo, what do we have here? Do I see instruments?

ANIKA: Yes, sir. We're Persia's number one *(singing)* traveling band.

30

BALTHAZAR: **Excellent.** (*bowing in honor*) **I am among my people.**

MELCHIOR: **Here we go again.**

BALTHAZAR: **I have often mused that I was meant to be in a band.**

BABAK: (*inserting himself*) **Really? Do you play?**

BALTHAZAR: **I most certainly do. Let me get my equipment.**

MELCHIOR: **Please forgive my colleague. Ever since he got hit on the head with a very large scroll, he's insisted on inventing the strangest instruments.**

ABEL: (*excited*) **What kind of instruments?**

ANIKA: (*promoting*) **Never mind. You look like the type of people that might want to hire a professional (*singing*) traveling band for your next function. (*To the audience*) You can follow us at #PTB. That's #PTB for Persia's most amazing Traveling Band. (*To band*) Let's show them, guys.**

(*They huddle together and do a snippet of their chorus, with hand motions. BABAK plays the camel bell.*)

Persia's Traveling Band (Reprise)

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 5
22 From the East (♩ = 118)

1. *f*

We're P T B.

f

G

3

We're the best you see.

Cm

5

We're P T B. Tal-ent-ed

tr G

(BALTHAZAR jumps out with an electric guitar to join in, with an electric guitar riff.)

8

mu - si - c'ly.

C(no3)

(crazy guitar riff)

ABEL: WOW! What is that?

VASHTI: *(grumpy)* And why is it so loud?

BALTHAZAR: The amplification system is quite complicated. I'd love to tell you all about my invention, but we are on a very long journey and must keep moving.

ANIKA: We are at your service. We'd love to play for your next function.

GASPAR: You're welcome to join us, but you'd have to travel a loooooong way.

- ANIKA: (jumping in) **We'll do it!**
- MELCHIOR: **My colleague is jesting. You wouldn't want to join us. We are on our way to honor a new King.**
- BABAK: **Perfect. I've always thought my talents were suited for a royal audience.**
- ANIKA: **So, what are the deets? We've never played for royalty before!**
- MELCHIOR: **We've been studying our star charts and have seen an extraordinarily unusual star in the sky.**
- BALTHAZAR: **We have traveled far and intend to salute Him, as a very eminent King.**
- TIRZAH: **When do you anticipate arriving at your destination?**
- MELCHIOR: **Um... probably only two.**
- VASHTI: **Days?**
- GASPAR: **Years!**
- BABAK: **Years!?** (*incredulous, under his breath*) **Talk about committing to a show.**
- ANIKA: **I guess it would give us time to prepare a new routine.**
- BABAK: **Something new — fabulous! And something that features the most important instrument, I'd hope.**
- MELCHIOR: **Which instrument is that?**
- ABEL: (*Enthusiastically*) **A drum with sticks?!**
- BABAK: **The camel bell, of course.** (*puzzled*) **I'm surprised you wouldn't know that, as a wise man.**
- ABEL: (*eyes wide*) **I'll get the camel! Hakim! Hakeeeeeem!**
- MELCHIOR: (*pointing to the star in the sky*) **Have you ever seen such a bright star?**
- GASPAR: **It IS exciting! We must go and see it.**
- BALTHAZAR: **And follow the star where it leads.**
- (*BALTHAZAR plays along with song.*)

That Star!

(3:17)

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 6

23 80s Rock and Roll! (♩ = 89)

1

4

E(no3)

6

E(no3)

Key of E

BALTHAZAR (optional Solo 1)

mf

8

FCAD

Have you ev-er seen a star so bright?

E(no3)

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34
10

MELCHIOR (*optional Solo 2*)

Have you ev-er felt some-thing would change your life?

12

GASPAR (*optional Solo 3*)

When we saw that star, we were filled with joy!

E(no3)

24

14

WISE MEN (*optional Solos 1, 2 and 3*)

Ex-ceed-ing great, o-ver-flow-ing joy!

16

CHOIR

mf

Star of won-der, star of light,

B(no3)

18

star with roy - al beau - ty bright. _____
E(no3)

This system contains measures 18 and 19. The vocal line starts with a quarter rest followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

20

We must go__ and see__ this sight.
B(no3)

This system contains measures 20 and 21. The vocal line has a quarter rest in measure 20, then a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern.

22

25
Guide us to__ thy per - fect Light. _____
E(no3)

This system contains measures 22 and 23. A circled number '25' is placed above the first measure. The vocal line begins with a quarter rest and a melodic phrase. The piano accompaniment maintains the eighth-note bass line.

24

And we will fol-low the star to the King,
A B

This system contains measures 24 and 25. The vocal line has a quarter rest in measure 24, then a melodic phrase. The piano accompaniment features a steady eighth-note bass line. Chords A and B are indicated above the piano part.

36

26

fol-low the star no mat-ter where it leads. Fol-low the star in the sky,

E C#m A B

28

e-ven if — we won-der why. That star!

E C#m A D

f

30

— That star, — shin-ing in — the night! That star!

D A E(no3) A D

32

26

— That star, — mys - te - ri - ous and bright! Could it

D A E(no3)

34

lead to Mes-si - ah? Mes-si - ah! Could it

E(no3)

36

lead to Mes-si - ah? Mes-si - ah! —

D(no3) E(no3) E(no3)

BALTHAZAR: The star — it's moving. Let's go!

27

(WISE MEN and PTB walk offstage.)

38

The

E(no3)

mf

40

Fa-ther chose to use this light to

E(no3)

38

42

lead di-rect - ly to His Child. The

This system contains the first two staves of music for measures 38-42. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "lead di-rect - ly to His Child. The".

44

Fa-ther knew our wan-d'ring souls would

E(no3)

This system contains the second two staves of music for measures 44-45. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "Fa-ther knew our wan-d'ring souls would". A chord marking "E(no3)" is present above the piano part.

46

need a Sav - ior to be made whole.

This system contains the second two staves of music for measures 46-47. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "need a Sav - ior to be made whole."

48

Now we can wor-ship; we can sing, — lift our prais-es to — the King.

B(no3)

This system contains the second two staves of music for measures 48-51. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "Now we can wor-ship; we can sing, — lift our prais-es to — the King." A chord marking "B(no3)" is present above the piano part.

50

E(no3)

52

28

Our sac-ri - fice we bring! We give Him our ev - 'ry - thing!

B(no3)

54

Now we will fol-low Je - sus the King,

E(no3) A B

57

fol-low Him no mat-ter where He leads, fol-low Je - sus the Lord,

E C#m A B

40
59

29

trust-ing where He says to go. *f*
 Re - joice!

E C#m A D

61

— Re - joice! Em - ma - nu - el is near! Re - joice!

D A E(no3) A D

63

30

— Re - joice! The Sav - ior now is here! He is

D A E(no3)

65

Je - sus Mes - si - ah! Mes - si - ah! He is

E(no3)

67

Je - sus Mes-si - ah! Mes-si - ah! He is

D(no3) E(no3)

69

Je - sus Mes-si - ah! Mes-si - ah! He is

D(no3) E

71

Je - sus Mes-si - ah! Mes-si - ah!

D(no3) E D(no3)E(no3)

ff

SCENE 4

(The group is resting briefly from their travels. BALTHAZAR is sitting on a bench. ANIKA is sitting on a rock with her scroll, doing band business. ABEL walks onstage holding a large ladle filled with water.)

ABEL: *(offering a ladle)* Can I offer you some water?

BALTHAZAR: Why, thank you. *(He takes a sip.)*

ABEL: I just gave some to Hakim.

BALTHAZAR: Which one is Hakim again? The fellow with the camel bell?

ABEL: Uh... He's the camel.

(BALTHAZAR chokes on water.)

BALTHAZAR: *(a shocked look)* Oh. *(handing ladle back to ABEL)*

Thank you for the water.

I've been watching you. Why do I never see you play with the band?

ABEL: Oh, I'm not in the band. I'm just a little dude.

(ANIKA looks up from her clipboard and waves her hand dismissively.)

ANIKA: He's... more like... a mascot! He plays drums... *(whispering disapprovingly)* with sticks!

BALTHAZAR: Intriguing.

ABEL: Do you want to see?

BALTHAZAR: *(gallantly)* It would be my honor.

(ABEL plays a traditional rock drum beat on the drum.)

DVD 7 Abel's Traditional Rock Drum Beat

31 Traditional Rock drum beat (♩=116)

The musical notation shows a 4/4 time signature. The first staff begins with a '1' and the second with a '3'. The notation uses 'x' marks for cymbals and solid notes for drums, with stems indicating the rhythm. The tempo is marked as quarter note = 116.

JONAH: **Stop the show! We can't take it anymore. *(To Abel/Winn)*
Hey man, your vibe's bad.**

ABEL (WINN): **What does that even mean?**

JONAH: **What I mean is *(takes drumsticks)* this isn't working! I'm not feeling the true GKM spirit! Where are the sheep costumes, where's the grumpy character who learns the true meaning of Christmas? Come to think of it, where's the baby Jesus?!**

JORDAN: **We were getting there but you just interrupted us!**

AUBREY: **Well, we don't want AC DC Christmas!**

ETHAN TRITT: **I DO!**

JONAH: **No Dad! *(turn to GKM K-5)* Let the professionals show you how its done. Older kids, let's show these little ones how to celebrate Christmas. Hit it Uncle Roger!**

(Song "Feeling Like Christmas")

Colder kids only 43.2

Feelin' Like Christmas

2:48

Words and Music by
JUSTIN EBACH, JACOB OSWALD,
NICHOLAS OSWALD and ZACHARY OSWALD
Arranged by Daniel Semsen

40 Pop (♩ = 132)

1

C F C

4

F Am F Am

8

CHOIR *mf* GIRLS

Can you see it? Ev-'ry-bod-y's got

F C F

mf

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A3.3
#

11

ALL

hope in their eyes, got hope in their eyes. Can you hear it?

C F Am

14

GIRLS

42

ALL

All the an-gels sing-in' out in the night, sing-in' out in the night. There's a

F Am F

17

(throw it away)

star in the north sky burn-in' like a sun - rise - dawn-in' of a new day.

C F C

62
20

43

Ev - 'ry-thing's a - bout to change! Here it

F Am F

23

f

comes! Here it comes! Can you feel it in the air?

Am F C

26

GIRLS

Can you feel it in the air? It's feel - in' like

F C F

435

44

44

29

Christ - mas. It's feel - in' like Christ - mas. Christ - mas.
It's feel - in' like Christ - mas. Christ - mas.

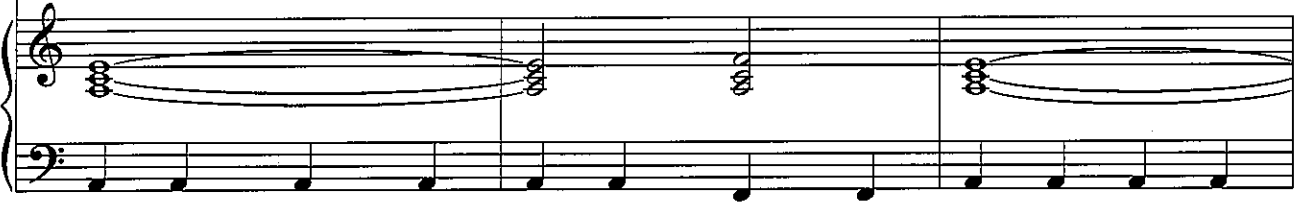
GUYS



Am

F

Am



32

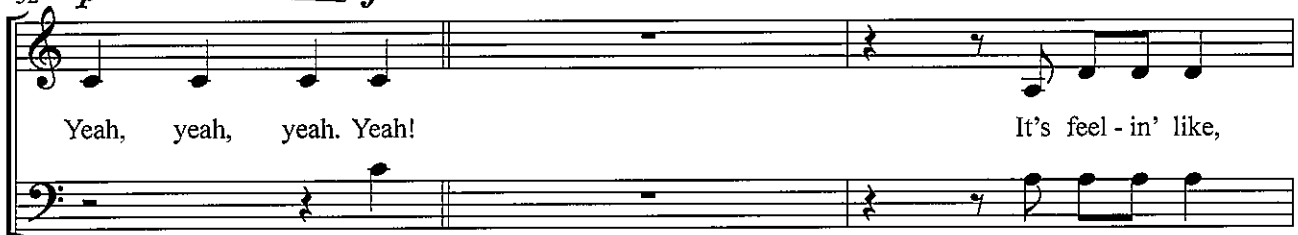
p

ALL

f

Yeah, yeah, yeah. Yeah!

It's feel - in' like,



F

C

F



35

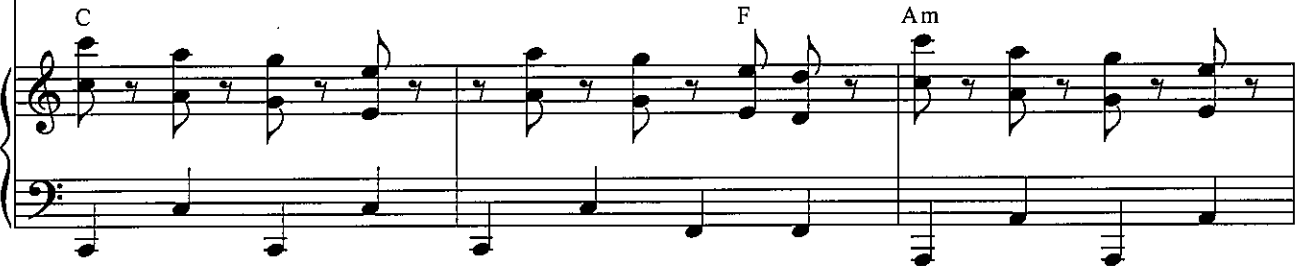
it's feel - in' like,



C

F

Am



43.6

Cool Yule 2
Feelin' Like Christmas - Page 5 of 10

38 **45**

mf

it's feel-in' like Christ - mas! Christ - mas! Can you be -

F Am F

lieve it? King of All born to us in a man - ger, born to

C F C

us in a man - ger. Set - ting your eyes on the
Can you im - ag - ine?

F Am F

43.7

Cool Yule 2
Feelin' Like Christmas - Page 6 of 10

47 **46**

(throw it away)

face of our Sav - ior, on the face of our Sav - ior. star in the north sky,
 There's a star in the north sky,

Am

F

C

50

burn - in' like a sun - rise — dawn - in' of a new day.

F

C

52

47

Ev - 'ry-thing's a - bout to change! Here it

F

Am

F

55 *f*

comes! Here it comes! Can you feel it in the

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "comes! Here it comes! Can you feel it in the". The bottom staff is a piano accompaniment. A dynamic marking of *f* is placed above the vocal line.

Am F

This system shows the piano accompaniment for the first system, with chords Am and F indicated above the staff.

57

air? Can you feel it in the air?

This system contains the second two staves of music. The top staff is a vocal line with lyrics: "air? Can you feel it in the air?". The bottom staff is a piano accompaniment. The first and last phrases of the vocal line are circled.

C F C

This system shows the piano accompaniment for the second system, with chords C, F, and C indicated above the staff.

60 *GIRLS*

It's feel-in' like Christ - mas. It's feel-in' like Christ - mas.

GUYS

This system contains the third two staves of music. The top staff is a vocal line with lyrics: "It's feel-in' like Christ - mas. It's feel-in' like Christ - mas.". The bottom staff is a piano accompaniment. The word *GIRLS* is written above the first measure, and *GUYS* is written below the first measure of the piano part.

F Am F

This system shows the piano accompaniment for the third system, with chords F, Am, and F indicated above the staff.

43.9
188

Cool Yule 2
Feelin' Like Christmas - Page 8 of 10

63 **48**

p ————— *f*
ALL

Christ - mas. Christ - mas. Yeah, yeah, yeah. Yeah!

Am *Sua---* C

66

It's feel-in' like, it's feel-in' like,

F C F

49

69

it's feel-in' like Christ - mas! Christ - mas!

Am F Am

43.10

Cool Yule 2
Feelin' Like Christmas - Page 9 of 10

68
72

Can you feel it in the air? _____ Can you feel it in the

F C F

75

air? _____ It's feel - in' like Christ - mas. It's feel - in' like

GIRLS GUYS

C F Am

78

50

Christ - mas. It's feel - in' like Christ - mas. Christ - mas. Yeah, yeah, yeah. Yeah!

p ————— *f*

F Am F

81

It's feel - in' like,

C F C

84

it's feel - in' like, it's feel - in' like

F Am F

87

Christ - mas! Christ - mas! It's feel - in' like Christ - mas!

Am F

AUBREY: Now do you see what we mean?

JONAH: We want cheery, jingle belly, holiday songs!

KAREN: Like in the Hallmark movies!

6-12 KIDS: Yeah! Like that! etc.

HOLDEN: What's a Hallmark?

JORDAN: Who's Hall?

ANNA: Who's Mark?

ALYSSA: Nevermind

ANNA: Anyway, it's not the style of song that matters,

KATE: It's the meaning of the song that counts!

LIAM: But this is THE Christmas play of the year!

ALYSSA: It has to be Christmas-y

HOLDEN: We're just about to go search for the king!

KATE: There's nothing more Christmas-y than looking for THE baby Jesus!

JORDAN: Give us one more chance!

KAREN: Ok, fine (saying to the other 6-12 KIDS) But if we don't hear a jingle bell, or if one of you starts to rap...

JORDAN: We got this! Here we go!

(Lights shift back to "show" look)

BALTHAZAR: Let's get this search party started!

(HAKIM and the Wise Men's CAMELS come out center stage and sing, gallop and dance as the choir sings.)

DVD 8 **32** Song: Search Party

Search Party

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

DVD 8

32 Hippity Hop Funky (♩ = 110)

1

f

Sub-

4

(Sub)-

6

CHOIR (*rap*)
mf

Let's hear it for the cam - els in the search par - ty,

(Sub) Sub-

9

in the search par - ty, in the search par - ty. Those cra - zy cam - els

(Sub) Sub-

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12

33

45
GASPAR

Just

in the search par-ty, in the search par-ty, in the search par-ty.

(Sub)-----

15

what we are search-in' for? Just

CHOIR (shouted)

We're search-in' for the King.

Em Bm Em

17

34

SOLO 1

what we are search-in' for? The

We're search-in' for the King.

Bm E(no3)

46
19

SOLO 2

wise men are a search - in'. The
Search - in' for the King.

Detailed description: This system contains measures 46 through 19. It features three staves: a vocal line in the top staff, a piano accompaniment line in the middle staff, and a grand staff (treble and bass clefs) in the bottom staff. The key signature is one sharp (F#). The vocal line has lyrics: "wise men are a search - in'. The Search - in' for the King." The piano accompaniment consists of chords and moving lines in both hands.

21

SOLO 3

cam-els are a search - in'. The band is a search - in'.
Search-in' for the King.

Detailed description: This system contains measures 21 through 30. It features three staves: a vocal line in the top staff, a piano accompaniment line in the middle staff, and a grand staff in the bottom staff. The key signature is one sharp (F#). The vocal line has lyrics: "cam-els are a search - in'. The band is a search - in'. Search-in' for the King." The piano accompaniment continues with chords and moving lines.

24

35

Search-in' for the King. So what are you wait-ing for?

Detailed description: This system contains measures 24 through 35. It features three staves: a vocal line in the top staff, a piano accompaniment line in the middle staff, and a grand staff in the bottom staff. The key signature is one sharp (F#). The vocal line has lyrics: "Search-in' for the King. So what are you wait-ing for?" The piano accompaniment continues with chords and moving lines.

ALL (sing)

27

mf

Musical score for measures 27-28. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "We wan-na, wan-na seek the King like the wise men do." The piano accompaniment is in G major, with a bass line in bass clef and a treble line in treble clef. The piano part includes a G chord with a natural 3rd (G(no3)) and Eb and F chords.

29

Musical score for measures 29-30. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "We wan-na, wan-na seek the King like the wise men do." The piano accompaniment is in G major, with a bass line in bass clef and a treble line in treble clef. The piano part includes a G chord with a natural 3rd (G(no3)) and Eb and F chords.

31

Musical score for measures 31-32. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "We wan-na, wan-na know God's will through His ho - ly Word." The piano accompaniment is in G major, with a bass line in bass clef and a treble line in treble clef. The piano part includes a G chord with a natural 3rd (G(no3)), C, and D chords.

33

36

Musical score for measures 33-34. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "We wan-na, wan-na find His heart, seek Him first." The piano accompaniment is in G major, with a bass line in bass clef and a treble line in treble clef. The piano part includes a G chord with a natural 3rd (G(no3)) and Eb and F chords.

48
35

f (shouted)

Go cam-els, go, go, go cam-els. Go cam-els, go,

G(no3)

TIRZAH: Let's give it up for everyone's favorite camel!!

38

37

go, go cam - els.

41

TIRZAH (rap)

This is my cam-el, Ha-kim! He's su-per smart, that you can see. Watch him

43

(optional HAKIM)

lay this down. Jer - e - mi - ah twen - ty - nine: thir - teen. You will

45

seek Me, and find me when you seek Me with all your heart. You will

47

38

CHOIR (*rap*)
f

seek Me, and find me when you seek Me with all your heart. You will

49

seek Me, and find me when you seek Me with all your heart. You will

51

39

seek Me, and find me when you seek Me with all your heart.

50

53

We wan-na, wan-na seek the King like the wise men do.

G(no3)

E^b

F

55

We wan-na, wan-na seek the King like the wise men do.

G(no3)

E^b

F

57

We wan-na, wan-na know God's will through His ho-ly Word.

G(no3)

C

D

59

40

We wan-na, wan-na find His heart, seek Him first.

G(no3)

E^b

F

61

We wan-na, wan-na seek the King like the wise men do.

G(no3) Eb F

This system contains the first line of music, starting at measure 61. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The lyrics are "We wan-na, wan-na seek the King like the wise men do." The piano part includes a G(no3) chord at the beginning, followed by Eb and F chords.

63

We wan-na, wan-na seek the King like the wise men do.

G(no3) Eb F

This system contains the second line of music, starting at measure 63. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The lyrics are "We wan-na, wan-na seek the King like the wise men do." The piano part includes a G(no3) chord at the beginning, followed by Eb and F chords.

65

We wan-na, wan-na know God's will through His ho-ly Word.

G(no3) C D

This system contains the third line of music, starting at measure 65. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The lyrics are "We wan-na, wan-na know God's will through His ho-ly Word." The piano part includes a G(no3) chord at the beginning, followed by C and D chords.

67

We wan-na, wan-na find His heart, seek Him first.

G(no3) Eb F G(no3)

This system contains the fourth line of music, starting at measure 67. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The lyrics are "We wan-na, wan-na find His heart, seek Him first." The piano part includes G(no3), Eb, F, and G(no3) chords.

SCENE 5

ESTELLE: *(in spotlight on side of stage)* And so our friends continued their journey and followed the star as it led them. Somehow, the Wise Men knew that they had to follow the star and search for this mysterious King. But what they didn't know was that this was no ordinary king.

(Spot off ESTELLE but she continues to watch the scene.)

(Stage lights up. MELCHIOR enters and joins BALTHAZAR and GASPAR, who are sitting on a bench, looking up at the stars.)

MELCHIOR: *(entering)* There you are, Balthazar. I've been looking at the star charts, and the star seems to be leading us through Jerusalem.

BALTHAZAR: As we thought.

GASPAR: I've heard of the king in that region — they call him Herod the Great.

MELCHIOR: Yes. I thought we might pay our respects to him. King Herod is supposed to be quite powerful and could possibly help direct us to this new King.

BALTHAZAR: Wonderful idea, Melchior. I'd love to meet him.

ESTELLE: *(in spotlight)* Herod the Great had established himself as king, being backed by Rome, by military conquest of his own people. The people resented his rule, so Herod was constantly worried with real or imagined rivals to his throne.

ANIKA: And we could work up a new performance. A type of "kingly" processional. How much longer till we arrive?

GASPAR: Let's just say, long enough for you all to switch instruments, learn them and learn to competitively tap dance.

ANIKA: *(all business)* I see that you're joking, but that just means there's all the more time to perfect our craft. And I like the tap dancing idea.

GASPAR: I was just jok—

ANIKA: *(cutting him off)* Way to think big. Meanwhile, we will just keep playing in the local villages we pass through.

BALTHAZAR: Perhaps by then this little one *(motioning to ABEL)* could join the band and play his drum.

ANIKA: *(patting him on the head)* But then, who would hold our sign? Leave it to the professionals, little dude.

(ANIKA exits, yelling!)

We leave in five!

BALTHAZAR: Sorry, kid. When we finally reach our destination, would you like to help us present our gifts to the new King?

ABEL: Sure! Although I have to make sure I can still hold this sign — it's my one job.

BALTHAZAR: What about your drum?

ABEL: *(big smile)* Awww yeah! My drum! Do you really think I could play my drum for the King?

(Almost in response to Abel's question the older kids interrupt once more.)

AUBREY: No! You're too little!

JONAH: The vibe **STILL** isn't right.

MAYA: We've always done it a certain way. And, we tried to give you guys a shot.

AVALON: But maybe you guys just don't understand because you're too little!

LIAM: Yeah, you're just too little to do this!

(Music begins for "Not Too Little")

All K-5 KIDS: *(disappointed and sad)* **AWWWWWW**

ABEL: No, you're wrong! Listen up!

Song: Not Too Little *(Option: include Preschool choir in this song!)*

Not Too Little

2:35

Words and Music by
CHRISTY SEMSEN
 Arranged by Daniel Semsen

DVD 9

41 16th Shuffle (♩ = 162)

1

mf

F2 F2/G C2 C C2/E

5

sim.

F2 F2/G C2 C

9

mf

ABEL

You may think I'm just a lit-tle guy,— just a lit-tle dude.

C2 C2/F C2

12

42

— I have a smile on my face, but there— are man-y days

C2/F Gsus C2 C2/F

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20

15

there's not much else I do. I can't

C2 Am G

17

reach the top of the cam-el. I still need help to tie

Em Am Em

20

— my shoes. The world looks dif-f'rent close to the ground,

Am F C

23

but ev - 'ry day's brand new.

F Gsus G

JONAH: I still think you're too little!

MAYA: But Jonah, we were little once too! Listen!

43
26

C

Csus F Csus G C

29

CHOIR
mf

I may not be the fast - est in a race.

Am G C2 C2 F

mf

Type to enter text

32

ABEL

I'm just a lit - tle guy. —

C2

CHOIR

Some - times I'm

C2 F Gsus

34

laugh - ing so hard my drink comes out my nose, and some - times I still cry.

C2 C2 F C2

37

I know God says I'm spe-cial_

Am G Em Am

40

e - ven when I want_ to hide. I can still move

Em Am F

44

43

moun-tains when God's by my side_

C F G

46

I'm not too_ lit - tle_

D F# G2

f

58
49

not too lit-tle for great big things. When ev-'ry-thing a-round me

Bm G2 D D F#

This system contains measures 49, 50, and 51. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff. Chords are indicated below the piano part: Bm, G2, D, and D F#.

52

feels so big, I close my eyes and start to sing. I'm

G2 F Asus A

This system contains measures 52, 53, and 54. The vocal line continues in treble clef. The piano accompaniment includes chords G2, F, Asus, and A.

55

not too lit-tle, not too lit-tle to

D D F# G2 Bm

This system contains measures 55, 56, and 57. The vocal line continues in treble clef. The piano accompaniment includes chords D, D F#, G2, and Bm.

58

un-der-stand. Lit-tle peo-ple can do what big ones can when

G2 D D F# G2

This system contains measures 58, 59, and 60. The vocal line continues in treble clef. The piano accompaniment includes chords G2, D, D F#, and G2.

some-one e - ven big - ger holds their

F Asus A

BARB: Wait, you guys are right! Just because you're small doesn't mean you can't do big things!

OLDER KID: *(To the older kids)* You know what, we've had our time to shine, they've got it! *(to younger kids)* Take it away!

64 *(That's the spirit!...)*

hand.

D2 D2 F# D2 G D2 G Asus

mf

68

D2 46 D2 F# D2 G Bm A

72

CHOIR *f*

Is there some - thing I can bring to a ba - by King?

B^b C Am

f

60

75

I know I can give my all,

Dsus D B^b C

78

47

and I'll stand tall!

Asus A

81

f

I'm not too lit - tle,

D D F# G2

f

84

not too lit - tle for great big things. When ev - 'ry - thing a - round me

Bm G2 D D F#

87

feels so big, — I close my eyes and start — to — sing. I'm

G2 F Asus A

90

not too — lit - tle, — not too lit - tle to

D D/F# G2 Bm

93

un - der - stand. Lit - tle peo - ple can do what big ones can — when

G2 D D/F# G2

96

48

some - one e - ven big - ger — holds their

F Asus A

62
99

hand! Yeah!

D(no3) G A D(no3) D(no3)

SCENE 6

Estelle's Interlude 2

DVD 10

49 Gently (♩=70)

Music by CHRISTY SEMSEN

Arranged by Daniel Semsen

p *mp*

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(ESTELLE stands in a spotlight on the side of the stage.)

ESTELLE: Many months went by, and our little band traveled night and day, evading bandits, and braving windstorms, all to follow a star that brilliantly and gloriously lit up the night sky. Until one day... *(she smiles)* they arrived in Jerusalem.

(Spot off of ESTELLE.)

(Lights come up inside Herod's palace. HEROD sits on throne and a SERVANT stands near him.)

HEROD: Who is this delegation coming to worship me today?

SERVANT: Magi from the East. People everywhere are talking about this impressive group of Wise Men, who have traveled so far. It is said they want to bring honor to a king whose power and exalted rank are so extraordinary that all nations will admire and revere him.

HEROD: *(giddy)* Ooooh! Excellent.

SERVANT: And they've also brought a performing group to perform in your honor.

HEROD: Wonderful. Who is this group?

SERVANT: Persia's Traveling Band. Shall I let them in?

HEROD: Yes.

(SERVANT walks offstage.)

HEROD: *(turns to audience)* You know, it never gets old, having people worship you. You'd think it would! But it never does!

(The MUSICIANS line up and "play" as the WISE MEN come forward.)

Wise Men Processional

Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 11

50 Epic Processional (♩. = 67)

The musical score is written for piano in 6/8 time. It begins with a treble clef and a key signature of two flats (B-flat major or D-flat minor). The first measure is marked with a forte 'f' dynamic. The score is divided into three systems. The first system (measures 1-4) features a melody in the right hand and a bass line in the left hand, with a dynamic of 'f'. The second system (measures 5-8) continues the melody and bass line, with a dynamic of 'f'. The third system (measures 9-12) features a melody in the right hand and a bass line in the left hand, with a dynamic of 'ff'. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are provided above the staff: A^b, B^b, G^m, A^b, F^m, B^b, and C. The piece concludes with a double bar line and a 'V' marking.

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HEROD: **I understand you have come a long way to worship the king.** *(looks out to audience and smiles, pointing to himself)*

BALTHAZAR: **Yes, your majesty. I am Balthazar, ...**

MECHIOR: **... I am Melchior,**

GASPAR: **... and I am Gaspar. We have traveled far to bring gifts to the King.**

HEROD: **Oooh, gifts! Wonderful! We can do that later, though. I would like to hear from your musicians. I understand you have all prepared a great show for the king.**

BABAK: *(walking forward, out of the group)* **We have, your majesty. I am Babak, the world's foremost player of the camel bell.** *(He bows grandly but somewhat awkwardly, holding the bow.)*

HEROD: *(eyebrows raised, nodding)* **... Okay...**

ANIKA: **Would you like to see our presentation?**

HEROD: **Of course.** *(aside)* **I mean, that's why they've come, isn't it?**

(During song, PTB plays their instruments, while also incorporating "firesticks" and banners with the WISE MEN to create a grand routine.)

KAREN: **FREEZE! It's time to express our gratitude. Before we tell the ushers to come forward,** *(stage whisper)* **AKA us,** *(back to normal voice)* **we ask that you give your tithes and offerings for things like GKM and**

Family Ministries to thrive. In a moment, you're going to hear a song about worshipping the king. Just to clarify, Herod thinks these guys are here to sing for him. And these guys think Herod knows where this rumored king is. Herod also doesn't know that these guys are about to sing a song all about how they're looking for the baby, Jesus.

MAYA: This is getting confusing...

KAREN: (to audience) **You guys will get it. Ushers...***(Looking at older kids)* **you may come forward. UNFREEZE!** *(older kids begin to ush)*

Worship the King

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 12

51 With a slight Latin bent (♩ = 95)

1 Cm G

mf

3 G Cm

5 TIRZAH
mf

We have trav - eled far__ to find the__ One

Cm G

HEROD: (interjecting) I'm here.
You've made it.

7 MELCHIOR

wor - thy__ of wor - ship and praise._____ The

Cm

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66

9

star has led us here, and now we've come to

Cm G

11

52

CHOIR
mf

catch a glimpse of His face. We have

Cm

13

come to wor - ship the King,

Fm Cm

15

come to wor - ship the King!

Fm G

HEROD: I really love these sort of things. Some kings — they don't have time for it. Me? I *always* make time.

17 53 CHOIR

We have seen the

N.C. G

Rock and Roll feel (♩ = 95)

20

star; we have trav-eled far, and

Gm Eb

f

22 MELCHIOR

we de-sire to bow our knee be - fore the Ho - ly One. We have stud-ied

Cm D

68
24

GASPAR

CHOIR

charts, and we are pret-ty smart. We

Gm Eb

26

54

hum-bly ask as - sis - tance as we bow our knee and come to...

Cm D

28

wor-ship, wor-ship the King... Wor-ship, wor-ship the King.

G N.C. Eb Bb D

31

— We have come to wor-ship, wor-ship the King.—

G N.C. Eb

34 **55**

Wor - ship, wor - ship the King. —

B^b D

HEROD: This is just wonderful. I completely support this trip of worship.

36 G(no3)

G(no3)

38 CHOIR HEROD: Come again? HEROD: What's that?

Where will the Ba-by be born? Where will the Ba-by be born? We

G(no3) E^b

HEROD: It almost sounded like you said the word "Baby."

40

need to find this Ba - by! —

C^m D^{sus}

HEROD: (turning head comically) HEROD: (to SERVANT)
There it was again! Are you hearing it, too?

42

Where will the Ba-by be born? Where will the Ba-by be born? We

G(no3) E^b

44

need to find this Ba - by! _____

Cm D(no3)

HEROD: **BABY?!** You're not here to worship **ME?**

(HEROD goes off in side spot and sings with SERVANT.)

46

56 Comically Broadway (♩ = 160)

50 HEROD

How can this hap-pen? Tell me how can this be? These peo-ple are not here to

Em C

simile

53

wor - ship me! How awk - ward! How rude! I'll nev - er live this

G

56

SERVANT

down! You are the best.

D Em

59

Ev - 'ry - one wor - ships you, great mag -

D

62

57

nif - i - cent Her - od, Her - od the Great!

C Bsus

HEROD: (mocking) **But not them. They want to worship a BABY!
Who worships a baby?**

(Spotlight off as stage lights come up and HEROD walks back to WISE MEN.)

65 **B** **C** **Am**

68 **Bsus**

(in silence)

BALTHAZAR: (mumbling) Uhhhhhh. Sorry for the misunderstanding, King. We were told you might know how to find this Baby.

HEROD: (recovering) Of course, I know. Obviously.

Back to Rock and Roll feel (♩ = 95)

70 **B**

HEROD: **Right! (enunciating)
The BABY.**

74 **58** **CHOIR** **f**

Where will the Ba-by be born?

D **G(no3)**

76 **HEROD: (overacting) I love babies!**

Where will the Ba-by be born? Please help us in our jour - ney. —

E^b *Cm*

78 **HEROD: Someone! (snapping)** **Research this, please!** **HEROD: (falsely happy)** **What a great day!**

— Where will the Ba-by be born?

Dsus *G(no3)*

80 **HEROD: (as SERVANT whispers to him)** **They say He's the King of the Jews!**

Where will the Ba-by be born? Please help us in our jour - ney... —

E^b *Cm*

74

HEROD: Something, blah blah blah,
Bethlehem.

59

82

to wor - ship, wor - ship the King!

D(no3) G N.C. Eb

f

(HEROD cuts everything off and has finally had enough!)

HEROD: Yeah, yeah, yeah. I got it! *(mockingly)* "Worship, worship the King." No need to continue. Go, make a careful search for the Child. As soon as you find Him, report to me, so that I may go and worship Him, too.

84

D(no3) *mp* *accel.*

89

D(no3) Gm *accel.*

(Lights off on palace.)

BABAK: That was awkward.

VASHTI: Super awkward.

ANIKA: Why did he think we had come to worship him?

MELCHIOR: King Herod is a pretty big name in these parts. But even his scribes reported that the new King was to be born in Bethlehem.

BABAK: Okay, but we need to change our blocking when we actually see the king. Because I didn't love how we bunched up at the top of the song.

VASHTI: *(completely frustrated)* I already know what you're gonna say — we've discussed this — not everyone can do a cartwheel while playing their instrument, Babak!

BABAK: *(fake sweetness)* But should we punish those who can? Should we?

MELCHIOR: This seems counterproductive.

BALTHAZAR: I agree.

MELCHIOR: Thank you.

GASPAR: Ok, first you guys are gonna sing your song and then, as is our custom, we'll present our gifts to the king.

MELCHIOR: Sounds like a plan! I think the king will really like them.

ABEL: *(pointing up)* The star is moving again! *(looking up)* Now it seems to be stopping over that one house.

GASPAR: When we find the King, should we go back and report to Herod?

TIRZAH: Um... I don't know. He seemed shady.

BALTHAZAR: I thought so, too.

ESTELLE: **The Wise Men eventually decided to go home another way... and avoid seeing Herod.**

They traveled on and on and came to the place where the star had stopped. On coming to the house, they saw the Child with his mother Mary...*(she looks around for Mary and doesn't see her)*. Ehem, they saw the child with his MOTHER MARY...*(She looks again. Mary is nowhere to be found. To K-5 KIDS)* You guys, where is Mary?

KATE: **We never cast anyone because no one was tall enough. The baby is already in the manger!**

ESTELLE: **Oh no. Ok. *(Smiling awkwardly to audience)* Well, they saw the child with his mother Mary...who had just stepped out of the barn...for for some coffee...and the baby was in the manger. You guys, we can't do this without Mary! You can't just leave a baby by itself during the Christmas story.**

(MUSIC STARTS: KING OF THE WORLD)

AVERY: **But no one is tall enough!**

ALICE: **We need a big kid!**

STELLA DEJON: **You guys, the music has already started.**

KATE: **Cue the wise men!**

ESTELLE: **They saw the baby Jesus and...and they bowed down and worshiped Him.**

(Music continues as the WISE MEN process onto stage, gather round and kneel before Jesus.)

King of the World

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

DVD 13

60 Epic Processional (♩ = 57)

Musical score for measures 1-5. The piece is in 6/8 time with a tempo of 57 beats per minute. The key signature has two flats (B-flat and E-flat). Measure 1 starts with a piano (mp) dynamic. Measures 2-5 feature a crescendo to a mezzo-forte (mf) dynamic. Chord changes are indicated above the staff: A^b (measures 2-3), B^b (measure 4), Gm (measures 5-6), A^b (measures 7-8), Fm (measures 9-10), B^b (measures 11-12), and Cm (measures 13-14). The lyrics "... and worshiped Him." are written above measure 14.

(WISE MEN process onto stage, gather round and kneel before Jesus.)

Musical score for measures 10-14. Measure 10 begins with a forte (f) dynamic. Chord changes are indicated above the staff: A^b (measures 10-11), B^b (measures 12-13), Gm (measures 14-15), and A^b (measures 16-17). Measure 14 features a C chord in the right hand.

Musical score for measures 18-21. The tempo changes to a ballad (♩ = 57). The dynamic is mezzo-piano (mp). Chord changes are indicated above the staff: E^b (measures 18-19), A^b/E^b (measures 20-21), E^b (measures 22-23), and A^b/E^b (measures 24-25). A box containing the number 61 is located above measure 22.

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78 ANIKA
22 *mf*

We bow down, hon-ored to be in Your pres - ence.

E^b Ab² E^{bsus} E^b

25 **SOLO**

We've trav-eled such a long way. We

E^b E^{bsus} E^b

29 **62**

bow our heads in rev - er - ence.

E^{bsus} A^{b2} E^b

33 **CHOIR**
mf

We hon - or this new King; to Him our gifts we

E^{bsus} E^b Cm A^b Cm

37 GASPAR

bring. — A gift that shines like the morn-ing sun I

B^b A^b B^b E^b A^b2

41

bring to the King the proph-ets fore-told. May Your king-dom pros-per, Your

E^b A^b B^b E^b

(GASPAR places gold down at Jesus' feet.)

44 63 BALTHAZAR

will be done. This is my gift of gold. A

A^b2 G^b2 E^b

47

gift that's pure and smells so sweet will add to Your wealth. I'm

E A2 E

80
50

sure you'll con - cur. We hum - bly lay this at Your feet—

A B E A2

(BALTHAZAR and MELCHIOR place gifts down and bow.)

53

64

CHOIR
f

frank - in - cense and myrrh. But

G2 Bsus B

56

what do you give to the King — of the world? —

E A2 C#m7

59

What can we of - fer? What gift can we

A E A

62 3

bring? What can you do af - ter

D Bsus B A2

65

an - gels sing? How can you fol - low with an - y - thing that is

Emaj7 A2 Emaj7

68

wor - thy of a Sav - ior's wel - com - ing?

D2(#4) D2 A

ANNA: (ABEL is standing on side holding his sign and his drum.) JORDAN: We Need ABEL too!

71 65

We need a Mary! *mf* What do you give? *mp* Come on!

Bsus E B D# I

82
74

don't have gold or none of that stuff. I'm not ver - y old;

C#m A2 C#m

mp

77

noth - ing I have will be e - nough.

A2 E B D#

[66]

f

(ABEL stands off to the side, but clearly wants to be part of the action — laying down gifts for Jesus. MARY notices ABEL off to the side and motions to him.)

MARY: **What's your name?**
 ABEL: **Abel.**
 MARY: **Would you like to play your drum for Jesus?**

(ABEL nods and comes forward, with a huge smile, playing a triumphant drum solo as the music soars.)

80

C#m7 A2 C#m7 D2

84

B sus [67] B E A

f

88

C#m A E

91

A D Bsus Csus

68

3

94

CHOIR

ff

I'll give my all_ to the King of the world.

F Bb Dm7 Bb

ff

98

I'll give my all; it's the least I can bring.

F Bb Eb Csus C

3

84

102

I will bow down as the an - gels sing. I will bow down, give my

B \flat F B \flat

105

ev - 'ry - thing. For He's wor - thy — of a Sav - ior's

F E \flat

69

108

wel - com - ing. — I'll give my all. —

B \flat Csus F2

mf

111

I'll give my all. — I'll give my all. —

B \flat 2 F B \flat 2 E \flat 2 F

mp *rit.* *molto rit.* *p*

rit. *p* *molto rit.*

SCENE 8

(ESTELLE, HEROD, ANIKA and BALTHAZAR stand spread out on stage as in the beginning, in spotlights.)

Little Drummer Dude Underscore

Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

DVD 14

70

Mysteriously (♩ = 65)

The musical score is written for piano in 3/4 time, key of D major. It consists of four systems of music. The first system (measures 1-3) begins with a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The second system (measures 4-6) features a complex rhythmic pattern in the right hand with triplets and a steady bass line. The third system (measures 7-10) continues the rhythmic pattern with more triplets and a moving bass line. The fourth system (measures 11-13) concludes with a *rit.* (ritardando) marking in the right hand.

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ESTELLE: So our little drummer dude played and played. He played with all his heart and gave his best for the King. And somehow he just knew that there was something different about this King.

HEROD: *(overly eager)* **King? Did someone mention a king?! Did you happen to hear if those Wise Men, the ones with the strange little band, found the King they were looking for?**

(responding to a question) **Oh, no reason. I love babies!** *(big smile)*

ANIKA: *(definitive)* **Who, Abel? Oh, he's definitely the best drummer in our band. Always has been.**

BALTHAZAR: **As I witnessed that little drummer dude worshiping at the feet of this baby King, I couldn't shake the feeling that we had witnessed something extraordinary. Was this an earthly king, or something more?**

(Lights come up on stage. MARY and JOSEPH stand with JESUS at forefront of stage. BAND and WISE MEN stand in a semicircle around and behind them.)

JONAH: **This story was amazing! Well now I'm jealous! I want to be apart of this show now, it's so good!**

AUBREY: **Yeah, the wise men and Joseph and Mary got to be a part of it!** *(pointing to Mary & Joseph)*

(All older kids that weren't in the "show" start to join in, ad lib.)

HOLDEN: **Wait a minute, we have some extra time right now, do you guys have a song you want to sing?**

ALYSSA: **Hey (soloist), you know that Light of the World song that we were listening to this morning? That'd be perfect.**

ALL: **Yeah lets do that, etc.**

AUBREY: **Hit it Uncle Roger!**

SONG - Light of the World

Light of the World

Words and Music by
LAUREN DAIGLE, PAUL DUNCAN
and PAUL MABURY
Arranged by Daniel Semsen

29 Ballad (♩ = 108)

1

G^b

mp

3

G^bsus

E^bm

6

C^b

30

G^b

G^bsus

9

SOLO I

mp

The world waits for a mir - a - cle. ___

G^b

mp

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11

The heart longs for a lit - tle bit of hope. O come,

G^bsus

13

O come, Em - man - u -

E^bm C^b

15

31

SOLO 2

el. A child prays for

G^b G^bsus G^b

18

peace on earth, and she's call - ing out from a

G^bsus

Cool Yule 2
Light of the World - Page 3 of 15

89

20

sea of hurt. O come, O come,

E^bm

Detailed description: This system contains measures 20 and 21. The vocal line (treble clef) has lyrics 'sea of hurt. O come, O come,'. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line with a low octave pedal point in the left hand. A chord change to E^bm is indicated above the piano part at the start of measure 21.

22

32

OLDER CHOIR
mp

Em - man - u - el. And

C^b G^b G^bsus

Detailed description: This system contains measures 22, 23, and 24. The vocal line (treble clef) has lyrics 'Em - man - u - el. And'. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line with a low octave pedal point in the left hand. Chord changes are indicated above the piano part: C^b at the start of measure 22, G^b at the start of measure 23, and G^bsus at the start of measure 24.

25

can you hear the an - gels sing - ing?

A^bm7 B^bm C^b(no3) A^bm B^bm C^b(no3)

Detailed description: This system contains measures 25, 26, and 27. The vocal line (treble clef) has lyrics 'can you hear the an - gels sing - ing?'. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line with a low octave pedal point in the left hand. Chord changes are indicated above the piano part: A^bm7 at the start of measure 25, B^bm at the start of measure 26, C^b(no3) at the start of measure 27, A^bm at the start of measure 28, B^bm at the start of measure 29, and C^b(no3) at the start of measure 30.

Cool Yule 2
Light of the World - Page 4 of 15

90

29 *mf*

Glo - - - - - ry

mf

$E^b m$ C^b

31

to the Light of the world...

G^b D^b

33

Glo - - - - - ry

$E^b m$ C^b

91

35 33

to the Light of the world. It is here.

G^b D^b $A^b m7$ G^b / B^b

38 *mf*

The drought breaks with the tears of a moth - er.

C^b G^b *mf*

41

A Ba - by's cry is the sound of love come down.

C^b2

Cool Yule 2
Light of the World - Page 6 of 15

92

43

— Come down, — Em - man - u -

Chords: Ebm7, Cb

45

el. — Whoa. *f*

Chords: Gb, Gb2

47

He is the song for the suf - fer - ing. —

Chords: Gb, Gb/Bb

f

49

He is Mes - si - ah. The Prince of Peace... has come!...

51

Cb2

51

He has come, Em - man - u -

53

Ebm7 Cb

34

el. Oh!

53

Gb D^b
F

653179-51

1:59

Add younger kids

94

Cool Yule 2
Light of the World - Page 8 of 15

55

f

Glo - - - - - ry to the Light of the world.

f

E^bm C^b G^b

58

Glo - - - - - ry

D^b E^bm C^b

61

35

to the Light of the world. —

G^b D^b

Cool Yule 2
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95

63

Glo - - - - - ry

E^bm C^b

65

to the Light of the world.

G^b D^b

67

Glo - - - - - ry

E^bm C^b

36

Cool Yule 2
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96

ff

69

to the Light of the world. For all who wait,

Chords: G^b, D^b

71

for all who hun - ger,

Chords: G^b, C^b

ff

74

for all who've prayed,

Chord: E^bm7

Cool Yule 2
Light of the World - Page 11 of 15

972

76

for all who wan - der;

78

be - hold your King!

80

Be - hold Mes - si - ah!

98.17

82

Em-man - u - el! Em-man - u - el!

Ebm7

85

37

~~STRAS~~ *Littles By themselves*
p

Glo -

Cb

Ebm

subito p

88

ry to the Light of the world.

Cb

Gb

Db

99

Cool Yule 2
Light of the World - Page 13 of 15

91 *ALL*
f

Glo - - - - - ry

E^bm *C^b*

f

93

to the Light of the world. _

G^b *D^b*

38

95

Glo - - - - - ry

E^bm *C^b*

100

97

to the Light of the world. Be - hold Your King.

G^b D^b

99

Be - hold Mes - si - ah.

G^b c^b

102

Em - man - u - el! Em - man - u - el!

E^bm⁷

105 39 *light, blended*
p

The world waits for a

Cb *Gb*

108

mir - a - cle. The heart longs for a lit - tle bit of hope. O come,

mp *Cb*

111

O come, Em - man - u - el.

Ebm *Cb* *Gb*

- ▶ Possible Table Talk moment with older kids about Advent?
- ▶ Julia's Sermon
- ▶ Any missing elements

261

The King Is Here

3:19

Words and Music by
CHRIS RADEMAKER,
JODI RADEMAKER and JEFF PARDO
Arranged by Daniel Semsen

12 Ballad (♩ = 86)

SOLO
mp

1

Those lost in dark - ness

4

have seen a ___ light, the Sav - ior prom - ised, re - vealed to - night.

13

7

Those hearts in wait - ing, they wait no ___ more. This man - ger Ba - by, ___

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Cool Yule 2
The King Is Here - Page 2 of 10

104

CHOIR

21

10

He is the Lord. Let peace a - rise. Let dark - ness

Detailed description: This block contains the first system of music for the choir. It features a single treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The music begins at measure 10. The lyrics are: "He is the Lord. Let peace a - rise. Let dark - ness". A dynamic marking of *f* (forte) is placed above the first measure.

G2 D

Detailed description: This block shows the piano accompaniment for measures 10 through 12. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. Chord markings "G2" and "D" are placed above the right-hand staff. A dynamic marking of *f* is placed below the right-hand staff at measure 11.

13

— fall. — Let all the earth join Heav - en's

Detailed description: This block contains the second system of music for the choir, starting at measure 13. The lyrics are: "— fall. — Let all the earth join Heav - en's".

Em7 D F#

Detailed description: This block shows the piano accompaniment for measures 13 and 14. The right hand continues the eighth-note pattern. Chord markings "Em7" and "D F#" are placed above the right-hand staff.

15

— song. — The death of death, the end of

Detailed description: This block contains the third system of music for the choir, starting at measure 15. The lyrics are: "— song. — The death of death, the end of".

G D A

Detailed description: This block shows the piano accompaniment for measures 15 and 16. The right hand continues the eighth-note pattern. Chord markings "G" and "D A" are placed above the right-hand staff.

17

— fear, — joy to the world, the King is

G/B G D/A

19

here. The King is

D Em7

21

14

here.

D/F# G

Cool Yule 2
The King Is Here - Page 4 of 10

106
23

23

mf

The weight is lift - ed, the dis - tance gone. In flesh ap - pear - ing,

Chords: G/D, D, G/D

26

free-dom for all. The an - gels fill - ing Beth - le - hem's skies,

GUYS

Chords: D, Bm, D/A

29

GIRLS

15

The hope of glo - ry be - fore our eyes.

Chords: D/F#, G

Cool Yule 2
The King Is Here - Page 5 of 10

31 *ALL* *f*

Let peace a - rise. Let dark - ness

D *f*

33

fall. Let all the earth join Heav - en's

Em7 D
F#

35

song. The death of death, the end of

G D
A

Cool Yule 2
The King Is Here - Page 6 of 10

108



37

— fear, — joy to the world, the King is

G/B G D/A

39

here. The King is

D Em7

41

16

here.

D/F# G

43 *f*

Hal - le - lu - jah, this Gift of love. Hal - le - lu - jah,

Em7 D/F# G2 Asus Em7 D/F#

f

46

for un - to us a Child is born. Our

G2 Asus Em7 D/F#

48 *subito p*

Hope has come.

G2 Asus D2 *subito p*

Cool Yule 2
The King Is Here - Page 8 of 10

110
600

51

GIRLS
p

Those lost in dark - ness have seen a Light.

Chords: G/D, D

53

ALL
f

Let peace a - rise. Let dark - ness

Chords: G/D, D

55

— fall. — Let all the earth join Heav - en's

Chords: Em7, D/F#

Cool Yule 2
The King Is Here - Page 9 of 10

148

57

— song.— The death of death, the end of

59

— fear,— joy to the world, the King is

61

here.— The King is

Cool Yule 2
The King Is Here - Page 10 of 10

Little's Family 112
GIRLS 29

63 **18**

here. The King is

Detailed description: This system contains measures 63 and 64. It features a vocal line and a piano accompaniment. The vocal line starts with a long note on 'here.' followed by 'The King is'. The piano accompaniment consists of a treble and bass staff with chords and moving lines.

D F# G

Detailed description: This system shows the piano accompaniment for measures 63 and 64. The treble staff has a melodic line with eighth notes, and the bass staff has a simpler accompaniment. Chords D, F#, and G are indicated above the treble staff.

65 *light, breathy*
p

here, oh. Our King is here.

Detailed description: This system contains measures 65 and 66. The vocal line begins with 'here, oh.' and then 'Our King is here.' The piano accompaniment is minimal, mostly rests.

Dsus D Em7 D F#

mp

Detailed description: This system shows the piano accompaniment for measures 65 and 66. The treble staff has chords Dsus, D, Em7, and D F#. The bass staff has a simple accompaniment. The dynamic marking *mp* is present.

68 *ALL*

Our King is here.

Detailed description: This system contains measures 67 and 68. The vocal line starts with a rest and then 'Our King is here.' The piano accompaniment is minimal.

G Dsus D

Detailed description: This system shows the piano accompaniment for measures 67 and 68. The treble staff has chords G, Dsus, and D. The bass staff has a simple accompaniment.