

Wordkidz

ALL ABOUT THAT

BABY

A SHEEP-ISHLY FUN
CHRISTMAS MUSICAL
FOR KIDS



CREATED BY
CHRISTY SEMSEN

ARRANGED BY
DANIEL SEMSEN

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Wordkidz

ALL ABOUT THAT BABY

A SHEEP-ISHLY FUN CHRISTMAS MUSICAL FOR KIDS

CREATED BY
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Approximate Performance Time: 40 Minutes

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EDITED BY ANISSA SANBORN

MUSIC TRANSCRIBED AND ENGRAVED BY BRENT ROBERTS

COVER DESIGN BY DARNELL JOHNSON

ART PRODUCTION BY FUDGE CREATIVE



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FOREWORD

I am excited to introduce you to the new musical, “All About that Baby!” In a return to a more traditional Christmas Nativity setting, this musical takes place in Bethlehem in the two days leading up to Jesus’ birth. But in a non-traditional “twist,” this musical features some very cool talking and rapping sheep (the humans are oblivious to these talented sheep!). We get to peek into two different worlds with different perspectives on the events preceding the birth of Christ.

The musical is narrated off-stage by “Older Nathaniel,” while we see a younger Nathaniel (played by another actor) living through the adventure as it happens. After Nathaniel, a slightly absentminded shepherd who dearly loves his sheep, literally runs into Joanna and her little sister Simone (who are in Bethlehem to be counted in the census), he invites them to the fields to meet his sheep and his shepherd siblings. Little do they know that evening they will get a front row seat to the angels’ announcement of the birth of Jesus. As the children and sheep react to the angels’ news of the birth of a Baby King, Nathaniel wonders if it is really *all about that Baby!*? Eventually, the sheep steer the group in a mad dash to the Nativity where they all kneel and quietly worship the Baby Jesus in the manger.

It is my hope and prayer that each child who sings these songs and hears the message will learn about God’s Gift of His Son and will feel the wonder of the Christmas story again! As the songs revisit the feelings that people felt as they were waiting for a Messiah to free them from their captivity, I pray that your kids will recognize the need in their own lives to be freed from the captivity of sin. May God bless each one of you for your faithfulness as you serve Him in the lives of these kids!

Feel free to contact me with questions or to share the great things that God is doing in your groups. Check out my Facebook group: “Christy Semsens Epic Kids Choir Forum.” You can become a member and use it as a resource to communicate with other directors who have posted questions, photos, and videos of their productions. My email is csemsem@mail.com and I’d love to hear from you personally. I’m thrilled to be part of this journey with you!

Christy Semsen

ACCOMPANIMENT DVD CUE POINTS

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- | | |
|--|---|
| 1. Morning in Bethlehem (Underscore 1A) | 12. Sheep Run (Underscore 5) |
| 2. Morning in Bethlehem (Underscore 1B) | 13. That Holy Night
<i>with</i>
O Holy Night |
| 3. Waiting for a Miracle
<i>with</i>
O Come, O Come,
Emmanuel | 14. He Shall Reign Forevermore |
| 4. Sheep Trip (Underscore 2) | 15. Hope for a Broken World
<i>with</i>
Sheep Stuff
<i>and</i>
All About that Baby
(Reprise) |
| 5. Sheep Stuff | 16. Sheep Bows |
| 6. A Deep, Dark Night (Underscore 3) | |
| 7. Messiah | |
| 8. All About that Baby | |
| 9. Star in the Sky
<i>with</i>
We Three Kings | Optional SFX (on data disc #2)
<i>Field Atmosphere</i>
<i>Town Atmosphere</i> |
| 10. Plan B (Underscore 4) | |
| 11. SFX-Crickets | |



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NEW INTERNATIONAL VERSION® NIV™
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FOR PREVIEW ONLY

Morning in Bethlehem (Underscore 1A and 1B)

Music by
DANIEL SEMSEŃ
Arranged by Daniel Semsen



Mysteriously ♩ = 80



MORNING IN BETHLEHEM (UNDERScore 1A) (Sensen) (Violin solo)

mp *freely* *rit.* *a tempo*

Driving ♩ = 150



molto rall. *mf*

"That day began . . ."

Music stops abruptly

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SCENE 1

[1 DVD 1] music begins to “Morning in Bethlehem (Underscore 1A)”]

(Lights come up slowly on a Bethlehem street where we see two girls; the older girl is gathering flowers and her little sister is playing with sticks and small rocks.)

OLDER

NATHANIEL: (narrating from offstage, starting in meas. 9) **That day began just like any other day. I woke up early and was leisurely strolling through the field to take my turn watching the sheep.** (We see a shepherd running frantically across the stage, pulling his head covering on, and eating pita bread. Music stops abruptly at meas. 14 and the shepherd freezes in a funny, panicked pose, freezing right before bumping into the two girls). **Okay, okay. I had intended to get up early, but as usual, things weren’t going quite like I’d planned. I know, I know . . . it’s hard to believe, but I wasn’t always the polished, respected shepherd I am today . . .**

(Action resumes [3 DVD 2] as music begins to “Morning in Bethlehem [Underscore 1B]”)

([56] Opt. SFX—Town Atmosphere)

NATHANIEL: (to girl he bumps into) **Oops—sorry. I’m just running a little late! There sure are a lot of people traveling today.**

JOANNA: **It’s the census. We all have to be counted by decree of Caesar Augustus. I’m Joanna and this is my little sister, Simone.**

SIMONE: (eagerly) **Want to stay and play with us?**

NATHANIEL: **Sorry—I need to go watch my sheep. Nice to meet you. Gotta goooo!** (runs off stage)

OLDER

NATHANIEL: (narrating from offstage) **What I didn’t know was that day had set into motion events that would change the course of my life . . . and of history . . .**

(Scene continues with kids in biblical costumes walking as if to Bethlehem. [4 DVD 3] music begins to “Waiting for a Miracle with O Come, O Come, Emmanuel” During song, Mary and Joseph enter and sing.)

3 MORNING IN BETHLEHEM (Underscore 1B) (Sensen)

... am today."

... Oops—sorry.

15

18

21

24

26

... and of history..."

29

Waiting for a Miracle

with
O Come, O Come, Emmanuel

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 3

4

Driving ♩ = 150

N.C.

Cm

A \flat

B \flat

Musical notation for the first system. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The vocal line begins with a half note chord in Cm, followed by a melodic phrase. Dynamics include *f* for the piano and *f* for the vocal.

Musical notation for the second system. The vocal line continues with the lyrics "To - day could be the day". The piano accompaniment includes a triplet of eighth notes. Dynamics include *SOLO 1 mf* for the vocal and *mf* for the piano.

Musical notation for the third system. The vocal line continues with the lyrics "we see a mir - a - cle. A". The piano accompaniment includes a triplet of eighth notes. Dynamics include *SOLO 2 mf* for the vocal and *mf* for the piano.

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9

Sav - ior in our time would be a mir - a - cle

9 A \flat B \flat C m

12 *SOLO 3 mf*

Ex - pec - ta - tion's in the air Could the Mes -

12 A \flat B \flat

15

si ah be near?

mf CHOIR

15 E \flat F A \flat

We are wait - ing,

15

(b)

(b)

5

18

we are wait - ing_ for a mir - a - cle..

B \flat 2 B \flat 2

21

Cm A \flat B \flat Cm

24

f

Who will save_ us? Who will com - fort those_ who cry?_

A \flat B \flat

f

27

Who will free_ us? Is He

Cm A \flat

FOR PREVIEW ONLY

30

right be - fore our eyes?

B \flat Cm

32

How long must we wait for de-

E \flat B \flat

35

liv - er - ance? When will God turn His head

Cm A \flat

SIMONE (opt. young child)

mp

38

and bring

and hear us

B \flat Cm

41

peace and hope to a bro - ken world,

A \flat maj7 B \flat Cm

mp

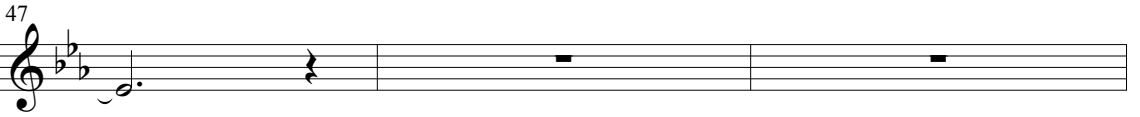
44

and bring peace and hope to a bro - ken world,

A \flat maj7 B \flat

6

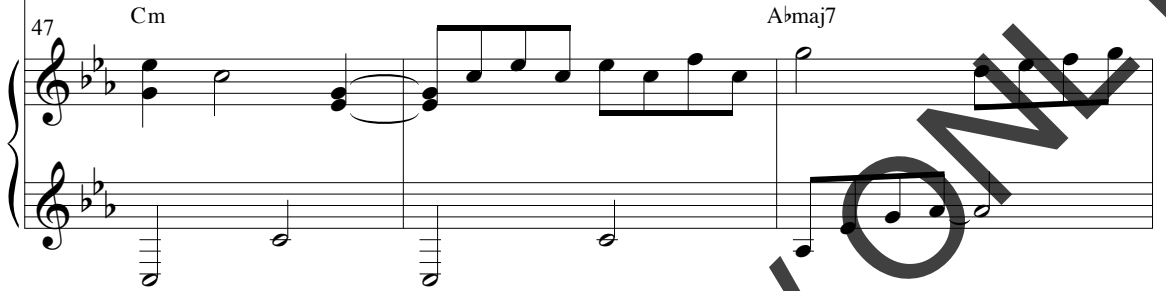
47



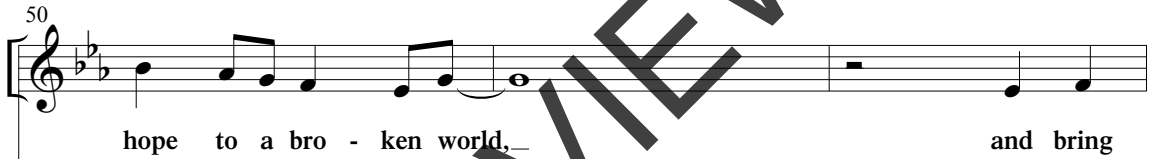
CHOIR mp

and bring peace and

47 Cm Abmaj7



50 hope to a bro - ken world, and bring

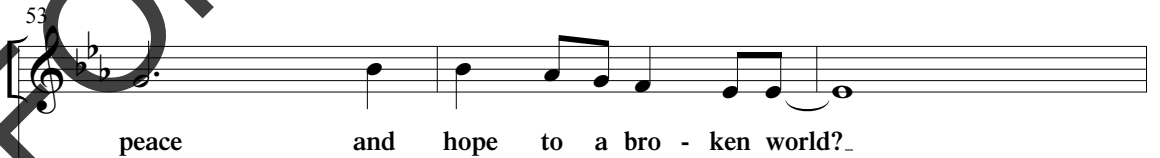


Bb Cm

50



53 peace and hope to a bro - ken world?



Abmaj7 Bb Cm

53



O COME, O COME, EMMANUEL (Latin Hymn; adapted from Plainsong)

56

O come, O come, Em - man - u -

Cm

mf

59

el and ran - som cap - tive

Cm

62

Is - ra - el, that

Ab Bb Cm

65

mourns in lone - ly ex - ile here, un -

Fm Gm Ab Bb

7

68

til the Son of God _____ ap - pear.

Cm A^b B^b sus E^b

68

71 *f*

We're gon-na re - joyce _____

when Mes-

B^b

71

(Drum fill) *f*

74

si - ah _____ is here _____

We're gon-na re - joyce _____

Cm A^b B^b

74

77 *mf*

when our Sav - ior _____ ap - pears. _____

We're a

Cm

77

80

peo - ple in dark - ness and we wan - na see the Light.

G Cm Fm

mf (half-time feel)

83

We're a peo - ple in dark - ness and we

B \flat G Cm

8

86

wan - na see the Light, see the Light!

Fm B \flat Gsus

(half-time feel ends)

89

Who will save us? Who will com - fort those who cry?

A \flat B \flat

f

92

Who will free us? Is He

Cm Ab

95

right be - fore our eyes? How

Bb Cm

98

long must we wait for de - liv - er - ance?

Eb Bb Cm

101

When will God turn His head and hear

Ab Bb

FOR PREVIEW ONLY

104 *mf*

us and bring peace and

Cm Abmaj7

mp

107 hope to a bro - ken world, and bring

B \flat Cm

110 **9** peace and hope to a bro - ken world?

Abmaj7 B \flat Cm

113 We're a peo - ple in dark - ness and we

G Cm

(half-time feel)

116

wan - na see the Light. We're a peo - ple in dark-

Fm Bb G

119

(Joseph and Mary walk across stage, stopping to sing) **MARY**
mp

- ness and we wan - na see the Light. I will

Cm Fm Bb

122

trust the Fa - ther's plan though it's hard to un - der - stand.

G Cm Bb

mp

125

JOSEPH mp

The time has near - ly come and our

E \flat G Cm

JOSEPH: Let's see if they have room here

128

jour - ney is done.

B \flat E \flat Gsus

131

at this inn.

CHOIR mp

Who'll bring

Gsus Gsus Gsus

134

peace and hope to a bro - ken world?_

134 $A\flat\text{maj}7$ $B\flat$ $C\text{m}$

137 *SOLO 1 mp*

Who'll bring peace and hope to a bro - ken world?_

137 $A\flat\text{maj}7$ $B\flat$

140 *SOLO 2 mp*

Who'll bring peace and

140 $C\text{m}$ $A\flat\text{maj}7$

MARY *p*

143

hope to a bro - ken world?_ He'll bring

B \flat Cm

146

Peace and Hope to a bro - ken world._

A \flat maj7 B \flat Cm

p

149

rit.

149

rit. *pp*

8vb

SCENE 2

([55] “Opt. SFX - Field Atmosphere” begins. Shepherds Abigail, Miriam and Judah stand talking in an open field watching their sheep [on hands and knees] that are clustered in the center of the stage.)

ABIGAIL: (irritated) **Where is Nathaniel? He’s late again! His shift was supposed to start . . . well . . . when the sun was there** (pointing in the sky) **and now it’s there** (pointing over a bit).

MIRIAM: (kindly) **Don’t be so hard on him, Abigail. You know he gets . . . distracted. Besides, I like having a break – being out in the fields. I think it’s peaceful out here.**

[[10] [DVD 4] music begins to “Sheep Trip (Underscore 2)”]

Sheep Trip (Underscore 2)

Music by
DANIEL SEMSEN
Arranged by Daniel Semsen



With motion ♩ = 120

N.C. “There’s enough . . .”

mp

4/4

4/4

3

... my feet up and—”

Music ends abruptly

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MIRIAM: **There's enough to do helping Mom at home.** *(As she sits down, Nathaniel enters stage left, running towards Beatrice the sheep.)* **I can sit back, put my feet up and—** *(music ends abruptly. Nathaniel freezes just before tripping over Beatrice. Miriam, Abigail and Judah freeze as well.)*

OLDER

NATHANIEL: *(from offstage)* **Those are my sisters and my older brother. Everyone in the family helps out in the pasture. They're on the early morning shift.**

(Nathaniel unfreezes and tumbles over Beatrice, a sheep on her hands and knees)

NATHANIEL: **Oof!**

MIRIAM: **Oh, there you are, Nathaniel! How was the trip through town?**

JUDAH: *(dryly)* **Better than this latest "trip" over the sheep?**

MIRIAM: **I heard people have been arriving by the hundreds. More people than I have ever seen!**

NATHANIEL: *(matter of fact)* **I tripped over some nice kids: Joanna and Simone. They're here for the census. *(suddenly intense and excited)* But on to more important things: the sheep. How's Max's foot? Has Beatrice been getting enough exercise? I promised JoJo I would help him stretch out his left hind foot; he injured it last week in our self-defense class.**

ABIGAIL: *(condescending)* **They're sheep, Nathaniel. Seriously....you talk about them like they're your friends.**

NATHANIEL: *(high pitched; protests too much)* **Pff – ha –what???? They're just sheep, Abigail. Don't be crazy. What kinda person would be friends with sheep?**



OLDER

NATHANIEL: *(from offstage)* **I was friends with the sheep. I had the greatest adventures with them. For me, it was all about those sheep.**

ABIGAIL: **Have fun with your "friends," Nate. We'll be back when the sun goes down.**

OLDER

NATHANIEL: *(from offstage)* **I had a peaceful, easy feeling with my sheep. I mean, I knew they couldn't actually talk, but when I looked in their eyes it was like I could almost hear what they were thinking . . .**

(  music begins to "Sheep Stuff". During the song, the sheep rise to stand on two legs to perform the rap; these sheep are cool and have unique personalities. Oblivious, the human characters are unaware of the sheep's conversation and conversion, and continue to talk to the other shepherds).

FOR PREVIEW ONLY

Sheep Stuff

DVD 5

11

Hip-hop, with attitude (shuffle 16ths) ♩ = 90

Words and Music by
CHRISTY SEMSEN
 Arranged by Daniel Semsen

mf MAX

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a series of eighth notes in the bass clef, while the vocal line has a whole rest followed by a quarter note.

2

know what you're think-in'— that it's not a pos - si - bil - i - ty a

Cm

(Only play the cued notes throughout if not using track or percussion)

The second system continues the vocal line with the lyrics "know what you're think-in'— that it's not a pos - si - bil - i - ty a". The piano accompaniment includes a chord in the right hand and a bass line in the left hand. A note is cued in the piano part with the instruction "(Only play the cued notes throughout if not using track or percussion)".

3

sheep could be talk-in' or tell-in' his sto-ry.

mf GIRLS BOYS

Baa Baa B-Baa Baa

The third system continues the vocal line with the lyrics "sheep could be talk-in' or tell-in' his sto-ry.". The piano accompaniment includes a chord in the right hand and a bass line in the left hand. The system concludes with the lyrics "Baa Baa B-Baa Baa" and corresponding musical notation for the vocal line.

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5

BEATRICE

I hear what you're say-in' that sheep are sort-a dim so the

GIRLS BOYS

Baa Baa B-Baa Baa

7

chance of hav-ing an - y o - pin-ion is slim

GIRLS BOYS

Baa Baa B-Baa Baa

9

GIRLS BOYS CHOIR

Baa Baa B-Baa Baa Could a sim-ple sheep have some-thin' to say?

(Drums continue)



11

Could a sim - ple sheep have some - thin' to say? Well, we're

12

stand - in' here to - day to help you fig - ure it out. What do

13

sheep e - ven talk a - bout? We talk a - bout sheep stuff!

G

15

Sheep stuff! Yeah, sheep stuff! We talk a - bout

17 *JOJO*

Now we're friends with the shep-herd and we like him a lot.

sheep stuff!

17

(Drum fill)

19

He's a lit-tle goof-y but give him a shot!

GIRLS *BOYS*

Baa Baa B-Baa Baa

19

21 *CECE*

He's al-ways look-in' out for us, to-tal-ly re-li-a-ble, but

GIRLS *BOYS*

Baa Baa B-Baa Baa

21

FOR PREVIEW ONLY

NATHANIEL: Hey, Max. How's it

23

we don't wan-na scare him 'cause he seems so ex-cit-a-ble.

23

going? What's on your mind? MAX: Baa.

NATHANIEL: You can't wait to get a haircut? Great idea, buddy.

(Max shakes his head as if to say, "That's not what I said.")

CHOIR

25

We talk a-bout

25

13

28

sheep stuff!

Sheep stuff!

Yeah,

28

30

sheep stuff!

We talk a-bout sheep stuff!

When you're

30

(Drum fill)

32

feel - in' real - ly lone - ly or you're get - tin' kind - a blue, just

32 Cm

33

look to the Shep-herd Who is watch-in' o-ver you!

GIRLS *BOYS*

Baa Baa B-Baa Baa

33

35

GIRLS *CHOIR*

Baa Baa Put your trust in the One Who is faith-ful and true. Keep

35

FOR PREVIEW ONLY

37 *GIRLS BOYS*

walk-in' in His foot-steps; He'll show you what to do! Baa Baa B-Baa Baa

39 *GIRLS CHOIR*

Baa Baa That's the wis-dom of sheep stuff!

41

Sheep stuff! Yeah, sheep stuff! The wis-dom of

43

sheep stuff! We're talk-in' 'bout sheep stuff!

43

45

Sheep stuff! Yeah, sheep stuff! We're talk-in' 'bout

45

47

sheep stuff! Sheep stuff!

Cm

47

SCENE 3

([56] *Opt. SFX-Town Atmosphere*)

OLDER

NATHANIEL: *(from offstage)* **Before I knew it, my shift was over and I was running back through town, thinking about the great meal I would have.**

(Nathaniel runs on stage, totally distracted, and is about to bump into Joanna and Simone again but they quickly sidestep him.)

JOANNA: **Whoa . . . running shepherd alert! You really don't stand still long, do you?**

SIMONE: *(excited, grabs Nathaniel for a long hug)* **Nathaniel! Can we come on an adventure with you? I'm bored.**

NATHANIEL: *(still squeezed by Simone)* **Well, I'm just heading home for supper—**

JOANNA: **We have some leftover food; would you like some? We're staying right here at the inn. We were lucky to get a room, actually. The innkeeper told Papa it was the busiest he'd seen it in years!**

NATHANIEL: *(considering)* **Well, I guess I could eat with you and then take you to see my sheep.**

SIMONE: *(excitedly chants)* **Sheep! Sheep! See the sheep!**

JOANNA: *(laughing)* **She just wants to avoid going to bed.**

[[14] [DVD 6] *music begins to "A Deep, Dark Night (Underscore 3)"*]

(The three walk as a group, heading stage left)

OLDER

NATHANIEL: *(from offstage)* **Simone eventually convinced me and soon we were walking back to the fields under a deep, dark blanket of night.**

NATHANIEL: *(talking nonstop)* **You're gonna love my flock. Now, Beatrice—she's the feisty one. But then there's Max – he's so cool, the others all follow his lead. And JoJo – he's just so funny . . .**

(The trio continue talking as they exit off stage as stage lights dim. Sheep enter stage in darkness.)

A Deep, Dark Night (Underscore 3)

Music by
DANIEL SEMSEÑ
Arranged by Daniel Semsen



14

Gently ♩ = 120
N.C.

(Flute solo cues)
mp

Musical notation for measures 1-3. The score is in 4/4 time with a key signature of two flats. The tempo is marked 'Gently' with a quarter note equal to 120 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The notation includes a treble clef with a key signature of two flats and a bass clef with a key signature of two flats. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

Musical notation for measures 4-6. The notation continues from the previous system, showing the melodic line in the treble clef and the harmonic accompaniment in the bass clef. The watermark 'FOR PREVIEW ONLY' is visible.

Musical notation for measures 7-9. The notation continues from the previous system. The watermark 'FOR PREVIEW ONLY' is visible.

Musical notation for measures 10-11. The notation concludes with a double bar line. The text "... happen that night." is written above the final measure. The watermark 'FOR PREVIEW ONLY' is visible.

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OLDER

NATHANIEL: *(from offstage)* **I could talk about my sheep all day. But little did I know, something unbelievable would happen that night.**

(As lights come up, the sheep are on their hands and knees, talking amongst themselves in pasture; no shepherds in sight.)

BEATRICE: *(opinionated and a bit of a diva; in middle of story)* **So I thought I would try it, you know? What harm could it be to try a different style? A straightener would add a few inches and could really elongate my midriff—**

MAX: *(Grunt)* **Beatrice, are you talking about the botched hairstyle you tried last season? *(speaks slowly and emphatically)* It looked like you had been HIT-BY-LIGHTNING.**

BEATRICE: *(defensive)* **It's called a crimping iron, boys! It was totally "on fleece."**

MAX: **On fleece?**

BEATRICE: **It's the latest lingo—I'm told it'll catch on soon. But anyways, crimped wool was in fashion in the fall. Ask anyone. And that crimper had 5 stars on Shyelp! As for the wool treatment – I had that mud imported from the pasture at Lambton Abbey. If CeCe hadn't left the mud in so long I could have been the top fashionista in the field.**

JOJO: **You were certainly the dirtiest. *(sheep giggle)* It was . . . baaaad.**

BEATRICE: *(losing patience and responds by punctuating each word)* **IT-WAS-SUPPOSED-TO-EVAPORATE! The wool was supposed to—**

[15] **DVD7** *music begins to "Messiah" on page 37. As music begins, an angel suddenly appears upstage in a bright spotlight)*

CECE: *(nervous, hears the music but doesn't notice the light)* **Stop playing games, Beatrice. You're sheeeepin' me out!!**

BEATRICE: **Uh . . . that's not me. Max?**

MAX: *(taking earplugs out of his ears)* **Sorry, I had my ewe plugs in. What's happening?**

(another angel appears upstage in a bright spotlight right before trumpet blast)

CECE: *(points at angel and shields her eyes)* **What is that?**

BEATRICE: **Baa! Oh my sheeeepness!**

MAX: **Stay calm everyone . . .**

JOJO: **Let's try a new technique I learned at sheep defense class last week: The Sheepinator!** *(motions to them)* **Huddle close and move as one – left, right, left, right.**

(all sheep – on all fours – sway left to right.)

BEATRICE: *(deadpan)* **I feel silly.**

MAX: **This seems like just swaying. What's this supposed to do?**

JOJO: **I heard it scares away predators!**

(another angel or two appears onstage or in a spotlight as choir begins singing)

FOR PREVIEW ONLY

Messiah

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 7

15

Gospel swing ♩ = 200

"Stop playing games . . .

(Perc. pick-up) **ff** (Perc. plays throughout)

Baa! Oh my sheeeepness!

f

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16

... scares away predators!"

20

16

8^{va}

24

CHOIR *f*

Glo - ry to God.

24 (8^{va})

27

Glo - ry to God. Sing Glo - ri - a! Glo - ry to

27

30

God. Glo - ry to God. Sing Glo-ri - a!

BEATRICE: *(swaying)* It's not working! There are more of them appearing!

CECE: Swaaaaay faster! *(the sheep start swaying doubletime)*

33

(Drum only)

37 (CHOIR)

Glo - ri - a!

G/A D/A A

40

We sing, "Glo - ri - a!"

G/A D/A A

43

Glo -

G/A

46

ri - a!

D/A A

We sing,

49

17

"Glo - ri - a!"

G/A D/A A

52

ANGEL 1 f

Do not be a - fraid; — we bring you

A

(Drums cont.)

55
 ti - dings_ of joy.____

CHOIR

Glo - ri - a
 G/A D/A

55

Piano accompaniment for measures 55-58, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The right hand has chords and moving lines, while the left hand has a steady bass line.

59
 It's Good, Good News;_

ANGEL 2

59

Piano accompaniment for measures 59-61, continuing the musical texture with chords and moving lines in both hands.

62
 we bring you ti - dings_ of joy.____

Glo -
 G/A

62

Piano accompaniment for measures 62-65, concluding the section with sustained chords and a final bass line.

ANGEL 3
(opt. Angel 1 and 2 Duet)

66

To -
ri - a!
D/A A

69 (Angel 3)

day in the town of Da - vid, a Sav - ior has been born,
E7 D2

72

18

the Mir - a - cle you've wait - ed for, a Sav -
E7 8va

75 *(Angel 3)*

CHOIR

- ior has been born. And He's Mes - si -

D G

ah! Mes -

si ah!

D A

si ah!

G D A

He is Mes - si ah!

G D A

87

He is Mes - si -

87

G

90

90

D A

ah!

93

"What in the world? . . ."

(During interlude, sheep sway and lift left arms and legs one at a time, rocking side to side in a type of routine)

NATHANIEL: *(meas. 94)* **What in the world?**

ABIGAIL: *(running in)* **Nathaniel? There you are! Are you seeing this?!**

NATHANIEL: **Are the sheep okay?**

ABIGAIL: *(in disbelief)* **They're . . . they're . . . well, it looks like they are . . . dancing. *(second guessing herself)* That can't be right . . . ?**

97

101

19

104 ... can't be right... *f* ANGEL 1

You will find the Ba - by Boy and this

104

A

107

CHOIR

will be a sign: Glo -

107

G/A

8

110

ri - a!

110

D/A A

FOR PREVIEW ONLY

113 *f* ANGEL 2

113

Wrapped up in a sta - ble stall, the Sav - ior of man - kind.

113

D D A

116 *CHOIR*

116

Glo - ri - a!

116

G/A D/A A

120

To - day in the town of Da - vid, a Sav -

120

E7

123

- ior has been born. The

123

D2

125

Mir - a - cle___ you've wait - ed for,___ a Sav -

125 E7

127

- ior has___ been born. And He's Mes -

127 D7

CHOIR 1 only

129

f *CHOIR 2*

Glo - ry to God. Glo - ry to

f *CHOIR 1*

si - ah.

129 G D A

132

God. Sing Glo-ri - a! Glo - ry to God.

Mes - si - ah!

G D A

135

Glo - ry to God. Sing Glo-ri - a! Glo -

He is Mes - si -

G

138

a! We sing,

ah! He is Mes -

D A

20

141

“Glo - ri - a!”

si - ah! And He's Mes -

141 G D A

145 *(Angel 1 and 2 Duet)*

Glo - ry to God. Glo - ry to God. Sing Glo-ri - a!

(Choir 2)

Glo - ri - a! We sing,

(Choir 1)

si - ah! He is Mes -

145 G

149 (Angel 3, opt. Choir 3)

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a whole rest.

He is Mes -

(Angel 1 and 2 Duet)

Musical staff with treble clef, key signature of three sharps, and a melody starting with a quarter note G5.

Glo - ry to God.

Glo - ry to God. Sing Glo-ri - a!

(Choir 2)

Musical staff with treble clef, key signature of three sharps, and a melody starting with a half note G5.

“Glo - ri - a!”

We sing,

(Choir 1)

Musical staff with treble clef, key signature of three sharps, and a melody starting with a half note G5.

si - ah!

He is Mes -

149

Piano accompaniment with grand staff, key signature of three sharps, and a glissando in the right hand.

gliss.

153 **ff** (Angel 3, opt. Choir 3)

Musical staff with treble clef, key signature of three sharps, and a melody starting with a quarter note G5.

si - ah, Re - deem - er, Em - man - u - el and

ff (Angel 1 and 2 Duet)

Musical staff with treble clef, key signature of three sharps, and a melody starting with a quarter note G5.

Glo - ry to God.

Glo - ry to

ff (Choir 2)

Musical staff with treble clef, key signature of three sharps, and a melody starting with a half note G5.

“Glo - ri - a!”

ff (Choir 1)

Musical staff with treble clef, key signature of three sharps, and a melody starting with a half note G5.

si ah!

G D A

153

Piano accompaniment with grand staff, key signature of three sharps, and a piano ad lib section.

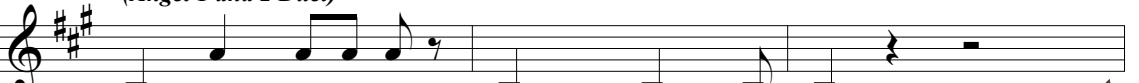
(piano ad lib to end)

156 (Angel 3, opt. Choir 3)



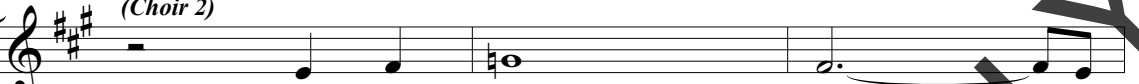
Sav - ior. Mes - si - ah, Re - deem - er, Em -

(Angel 1 and 2 Duet)



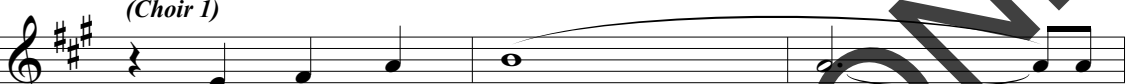
God. Sing Glo - ri - a! Glo - ry to God.

(Choir 2)



We sing, "Glo - ri - a!"

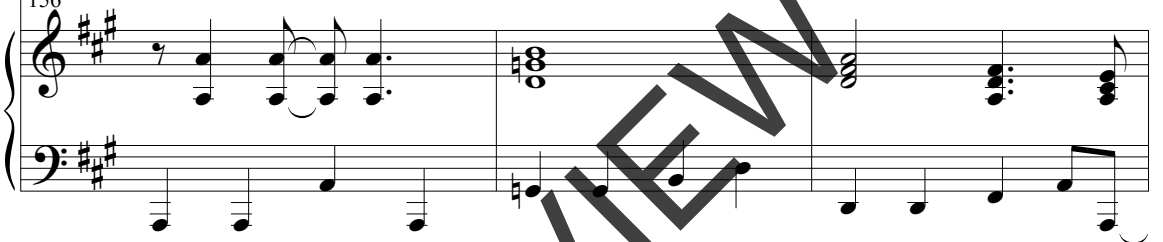
(Choir 1)



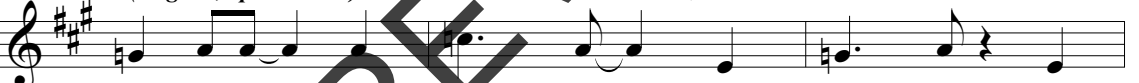
He is Mes - si - ah!

G D A

156



159 (Angel 3, opt. Choir 3)



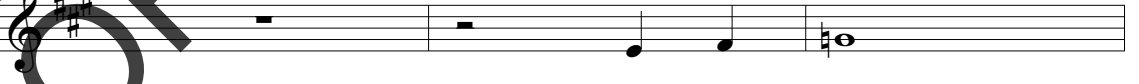
man - u - el and Sav - ior! Mes - si - ah, Re -

(Angel 1 and 2 Duet)



Glo - ry to God. Sing Glo - ri - a! Glo - ry to

(Choir 2)



We sing, "Glo -

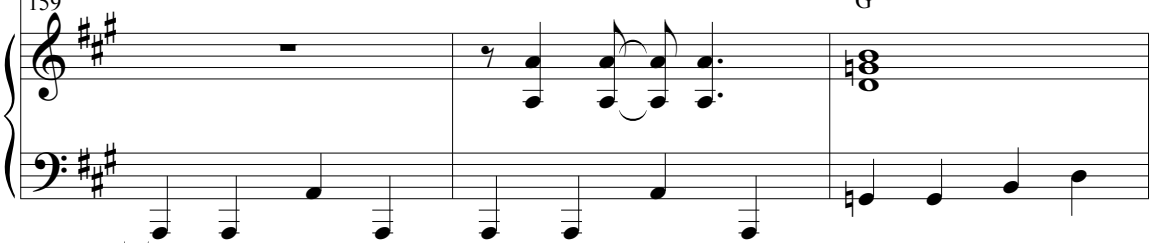
(Choir 1)



He is Mes - si -

G

159



162

(Angel 3, opt. Choir 3)

rit.

deem - er, Em - man - u - el and Sav - ior!_

(Angel 1 and 2 Duet)

rit.

God. Glo - ry to God. He is Mes

(Choir 2)

rit.

ri - a!"

(Choir 1)

rit.

We sing,

ah! He is Mes -

162

D

A

rit.

165

(Angel 3, opt. Choir 3)

Glo - ri - a!"

(Angel 1 and 2 Duet)

si - ah!

(Choir 2)

"Glo - ri - a!"

si - ah!

165

G

D

A

(7)



SCENE 4

(Angels exit; Shepherds, Simone and Joanna pantomime excitedly to each other during narration)

OLDER

NATHANIEL: *(from offstage)* **We could barely contain our shock and excitement in what the angels had told us. Had the Messiah really been born? And why would the angels choose to tell shepherds? As I've said before, I was not always the "popular public figure" I am today. And yet we could not ignore what we saw and heard!**

(Shepherds freeze; lights up on sheep who are still swaying to the beat)

BEATRICE: *(with eyes still squeezed shut)* **Did it work? Are they gone?**

MAX: *(confident)* **Yep. They're gone.**

JOJO: *(triumphant)* **Yes! The Sheepinator worked!**

BEATRICE: *(shocked)* **That's your take-away from this?**

MAX: **Those were angels, JoJo! We just witnessed something extraordinary!**

BEATRICE: **We're gonna go SEE this Baby, right?**

CECE: *(cautious)* **I don't know . . . it sounds like a risky journey.**

MAX: **After seeing that, I don't think we can stay here. Plus, I bet our main man, Nathaniel, will want to go. We'll stick with him.**

(focus onstage shifts as shepherds unfreeze; sheep freeze in their Sheepinator pose –side by side with the same leg lifted in the air)

SIMONE: *(concerned)* **Are your sheep okay? They haven't moved in a while.**

NATHANIEL: **Hey, little buddies. Everything alright? Max? Beatrice? CeCe? JoJo?**

SHEEP: *(unfreeze)* **BAA!**

NATHANIEL: *(relieved)* **They were just scared. Don't worry, guys; you're safe and sound.**

SHEEP: **BAA.** (*sounding like a sound of relief*)

JOANNA: **Did we really just see that?**

MIRIAM: **I wouldn't believe it if I hadn't seen it for myself.**

ABIGAIL: **Were those *real* angels or am I having a seriously weird dream?**

OLDER

NATHANIEL: (*from offstage*) **They were definitely angels! But what was even more unbelievable was their announcement that the Messiah was to be born as a Baby!**

MIRIAM: **But we always thought that He would come with great power.**

ABIGAIL: **Yes! Everyone will know when the Messiah has arrived!**

JOANNA: **Definitely. The prophets say that He will bring a new Kingdom!**

NATHANIEL: **But the angels said that the Messiah . . . is a . . . Baby. Could that be true? What if He isn't supposed to lead a battle here on earth? Could it be . . . *all about that Baby?***

(  *music begins to "All About that Baby"*)

FOR PREVIEW ONLY

All About that Baby

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 8

21

Pop groove ♩ = 138

B \flat

A \flat $\overset{6}{9}$

3

SOLO 1
mp

Could it be, oh, could.

3 B \flat B \flat 2 B \flat

6

it be that God nev - er planned.

6 Gm

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8

to send a sav - ior in a con - qu'ring king?

Ebmaj7 Eb6

11

SOLO 2
mp

Could it be oh, could

Bb Ab9 Bb

14

it be what we'd been wait - ing for, our

Gm

17

ex - pec - ta - tions were wish - es and dreams?

Ebmaj7 Eb6

FOR PREVIEW ONLY

19

CHOIR mf

We find in - stead_ a Ba-

19 B \flat A \flat 2

22

- by Boy_ ly - ing help - less in_ the_ hay;_ God's

22 E \flat B \flat 2 B \flat B \flat 2 B \flat

25

un - ex - pect - ed Gift_ born_ to - day._

25 A \flat 2 E \flat F

28 *f*

Could it be all a - bout that Ba - by, —

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

31 all a - bout that Ba - by? We be - lieve the an - gel's sto -

B \flat E \flat F(no3) E \flat F(no3) B \flat E \flat F

34 - ry and we will give Him glo - ry. If this

E \flat F B \flat E \flat F(no3) E \flat F

37 Ba - by is — a King, — it chang - es ev - 'ry - thing. —

Gm E \flat B \flat E \flat F

SMALL GROUP

40

We'll nev-er be__ the same!_

All a - bout that Ba - by,___

40

B \flat E \flat F(no3) E \flat F

43

We'll nev-er be__ the same!_

all a - bout that Ba - by,___

43

B \flat E \flat F(no3) E \flat F B \flat

46

(Spoken) *f*

Just

A \flat E \flat B \flat

49

what's it all a-bout, all a - bout, all a-bout? What's it all a-bout, all a -
N.C.

49

52

(Shouted)

bout? That Ba - by! What's it all a-bout, all a - bout, all a-bout?

52

55

(Shouted)

What's it all a bout, all a - bout? That Ba - by!

55

58

mp

Could He be, oh, could He be

B^b

58



60

the Sav-ior of the world_ in a sta - ble, _

Gm Ebmaj7

63

clothed in hu - mil - i - ty? _

Eb6 Bb Ab⁶₉

66

Could He be, oh, could He be _ both hu -

Bb Gm

69

- man and di - vine? _ A mys - ter - y. _

Ebmaj7 Eb6

mf

72

It's hard to think of peace.

B \flat B \flat 2 A \flat 2

mf

75

on earth when there's dark - ness all a - round.

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

77

But then a light breaks through the star - ry sky and

B \flat A \flat 2 E \flat

80

hope is found. Could it be all a - bout that Ba -

F F B \flat E \flat F

f

83

by, — all a - bout that Ba - by? We be -

E \flat F B \flat E \flat F(no3) E \flat F

86

lieve the an - gel's sto - ry and we will give Him glo -

B \flat E \flat F E \flat F B \flat E \flat F(no3)

89

ry. If this Ba - by is — a King, — it

E \flat F Gm E \flat

92

chang - es ev - 'ry - thing. — All a - bout that Ba -

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

95 *SMALL GROUP*

Musical staff for vocal line, measures 95-97. The melody consists of eighth and quarter notes in a B-flat major key signature.

We'll nev-er be__ the same!_

We'll nev-er be__ the same!

(Spoken)

Musical staff for vocal line, measures 97-98. The melody continues with quarter and eighth notes.

- by,___ all a - bout that Ba - by. ___

Just

Piano accompaniment for measures 95-98. The right hand features chords and moving lines, while the left hand plays a steady eighth-note bass line. Chord symbols Eb, F, Bb, Eb, F, Eb, F are placed above the staff.

Musical staff for vocal line, measures 98-99. The melody is mostly rests, indicating a breath or a pause in the vocal line.

what's it all a-bout, all a - bout, all a-bout?
N.C.

What's it all a-bout, all a -

Piano accompaniment for measures 98-99. The right hand has rests, while the left hand continues with the eighth-note bass line.

101 *(Shouted)* *(Spoken)*

Musical staff for vocal line, measures 100-101. The melody consists of quarter notes with 'x' marks above them, indicating a shouted or percussive vocal style.

bout? That Ba - by! What's it all a-bout, all a - bout, all a-bout?

Piano accompaniment for measures 100-101. The right hand has rests, while the left hand continues with the eighth-note bass line.

104 *(Shouted)* *(Spoken)*

What's it all a-bout, all a - bout? That Ba - by! What's it all a-bout, all a -

104 B^b B^b/D E^b E^b/G

107 *(Shouted)*

bout, all a-bout? What's it all a-bout, all a - bout? That Ba - by!

107 A^b F B^b B^b/D E^b E^b/G A^b F

110 *(Spoken)*

What's it all a - bout, all a - bout, all a - bout?

110 B^b B^b/D E^b E^b/G A^b F

112 *(Shouted)*

What's it all a-bout, all a - bout? That Ba - by!

112 B^b B^b/D E^b E^b/G A^b F $B^b(\text{no}3)$

SCENE 5

([55] “*Opt. SFX - Field Atmosphere*” begins.)

NATHANIEL: **Well, if it’s all about that Baby, we gotta go see Him! What are we waiting for?**

ABIGAIL: *(skeptical)* **Let’s think this through. Do we really know what we saw?**

JUDAH: **I know I was feeling pretty hungry—maybe we imagined it.**

ABIGAIL: **People will think we are *nuts* if we go running into town talking about angels!**

NATHANIEL: **But we have to tell people! The angels entrusted the Good News to us!**

ABIGAIL: *(places hand on his shoulder)* **Listen, Nathaniel. People already think you’re nuts. *(brightly)* But I still have a chance.**

MIRIAM: *(apologetic; matter of fact)* **It’s true . . . they call you “boy who talks to sheep.”**

SHEEP: *(obviously shoot a sideways glance at Miriam)* **BAA!**

JUDAH: **I’m out. I gotta go eat somethin’.**

ABIGAIL: **I’ll go with you. *(they both exit)***

NATHANIEL: **Well, I am IN! We have to go tell people about this Baby!**

SIMONE: **I’m in, too! This is the most exciting thing that’s ever happened!**
(the Shepherds, Joanna and Simone continue to pantomime talking and planning as lights come up on the sheep; humans don’t hear the sheep talking)

MAX: **I’m with “boy who talks to sheep.” We’ve got to see this Baby.**

BEATRICE: *(self-conscious)* **Right now? The shiny guys said “king.” Did they say king? I can not go see a king without at least a wool blowout. That should take . . . maybe till dawn if I start right now!**
(straightening, dictates an order) **CeCe, get me my crimper!!**

JOJO: *(shakes head)* **Again with the wool-do? Have you learned nothing?**

BEATRICE: **Well, I'm smart enough to know you don't go see a king without at least making a little preparation.**

CECE: **Look . . . something's happening with Nathaniel.**

NATHANIEL: *(doubting self)* **Abigail's right . . . I'm already a laughing stock in town. Plus, I've got to take care of the flock. Beatrice hasn't been looking very well.**

(Beatrice looks offended.)

BEATRICE: *(super-agitated)* **Not looking well? Well . . . that's the last time I defend you, buddy. I'll have you know I haven't been getting my usual 10 hours of sleep. I've been getting nine! And you know what nine hours does to a sheep's body! I'm working under impossible conditions here! And if you think—** *(cut off by Joanna)*

JOANNA: **What is going on with your sheep?** *(all focus goes to Beatrice and we hear what the kids hear: a string of quick, monotone baas)*



BEATRICE: **Baa baa baa baa baa baa baa** *(etc.)*

NATHANIEL: *(calming)* **It's okay, old girl.**

BEATRICE: *(Beatrice's eyes widen)* **BAA???** *(still bleating but with the inflection of "old?")*

OLDER

NATHANIEL: *(from offstage)* **For once, I was going to follow some good advice. I would stay in the fields and take care of my ailing sheep. I was always too impulsive. And I needed to be responsible. The Baby could wait. What we didn't know was that far off in the East, Wise Men had seen a star and wondered what it could mean.** *(from side of stage, the Wise Men study a scroll and point to a far off star on opposite side of stage)*

  *music begins to "Star in the Sky with We Three Kings"*

Star in the Sky

with We Three Kings

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen



25

Ballad ♩ = 86

... What could it mean?"

Bm "... in the East... A

G2

D

mp

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music consists of chords and melodic lines in both hands.

4 *CHOIR mp*

The proph e - cies say_ that out of

A Bm

Musical notation for the choir and piano accompaniment, starting at measure 4. The choir part is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature remains two sharps and the time signature is 4/4.

6 Beth - le - hem_ will come a Rul - er of the Jews,_ out of

G Bm A

Musical notation for the choir and piano accompaniment, starting at measure 6. The notation continues with the choir and piano parts, maintaining the two-sharp key signature and 4/4 time signature.

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8

Beth - le - hem... Could this star be the sign, - shin - ing

G A

10

bright - ly in the sky, - that a King has ar - rived?

G A

12

What mys - ter - ies - you hold! - Star of

G Bm

14

Beth - le - hem, will you guide us to the Child? - Star of

G Bm A

16

Beth - le - hem, _ we will trav - el far to find _ what the

G A

18

mean - ing is be - hind _ our dis - cov - er - y to - night _

G A

26

20

JOANNA
mf

A star in the sky _ like I've nev - er seen _

G C

mf

22

— be-fore. Do you see it? Like I've nev - er seen_

NATHANIEL *mf*

Yes, I ___ do!

22 F2 C

24

— be - fore— must mean a Mir - a - cle, _ a

24 F2 C

26

Mir - a - cle_ is wait - ing for the world._

B \flat 2 F

CHOIR *f*

28

O star of won - der, ___ star of night, _

C F

f

30

O star with roy - al ___ roy - al beau - ty bright, _

C F2

32

___ west - ward lead - ing ___ still pro - ceed -

Am

34 **28** *rit.*

- ing, — guide us to thy per-fect Light.

34 B \flat 2 F G *rit.*

$\text{♩} = 83$
WISE MEN TRIO (unison)
mp

37 What can we bring to give this Ba - by King? —

CHOIR mf

Oh, —

37 A Dm Gm C *mp*

39 **(CHOIR)** *“Let’s bring ...*

what can we bring to give this Ba - by King? —

39 A Dm Gm C A Dm *p*

WISE MAN 1: Let's bring Him gifts.

WISE MAN 2: One of a kind.

WISE MAN 3: The most expensive treasures we can find.

... we can find."

WISE MAN 1 *mf*

42

Gm C Am Esus E A

mf

44 $\text{♩} = 85$

star in the sky_ like I've nev - er seen_ be-fore Do you

44 A D

46 see it? A star like I've nev - er seen_ be-fore, must mean a

46 A E D

48 Mir - a - cle, a Mir - a - cle_ is wait - ing for the world_

48 A G

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50

CHOIR *mf*

A

D A G

Detailed description: This system contains measures 50 and 51. The vocal line (treble clef) has a whole rest in measure 50 and begins in measure 51 with a quarter note 'A'. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. Chords D, A, and G are indicated above the piano part.

52

3

star in the sky_ like I've nev - er seen_ be-fore. Do you

C F

Detailed description: This system contains measures 52 and 53. The vocal line (treble clef) has a triplet of eighth notes in measure 52 and continues with the lyrics 'star in the sky_ like I've nev - er seen_ be-fore. Do you'. The piano accompaniment (grand staff) continues with a similar rhythmic pattern. Chords C and F are indicated above the piano part.

54

see it? A star like I've nev - er seen_ be-fore- must mean a

C C G F

Detailed description: This system contains measures 54 and 55. The vocal line (treble clef) begins with 'see it?' in measure 54 and continues with 'A star like I've nev - er seen_ be-fore- must mean a'. The piano accompaniment (grand staff) continues with the same rhythmic pattern. Chords C, C G, and F are indicated above the piano part.

56
Mir - a - cle, — a Mir - a - cle — is wait - ing for the world. —

56 C Bb2

58 *f*
O star of won -

58 F

60 - der — star of night, — O star with roy -

60 F2 C *f*

FOR PREVIEW ONLY

62

- al, roy - al beau - ty bright, west - ward lead -

F C

64

- ing still pro - ceed ing,

Am Bb2

66

rit. *SIMONE (or young child) mp*

A

rit.

guide us to thy per - fect Light.

F2 G

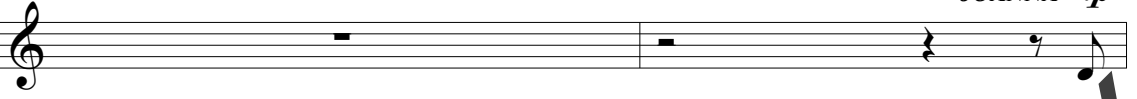
rit.

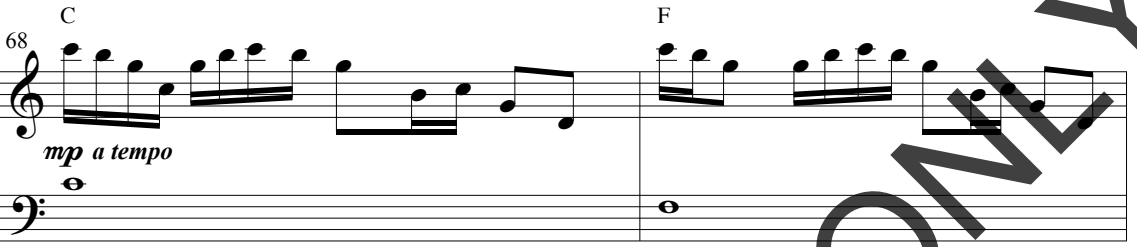
♩ = 76
a tempo

68 

star in the sky_ like I've nev - er seen___ be-fore.

JOANNA *mp*



68 

mp a tempo

C F A

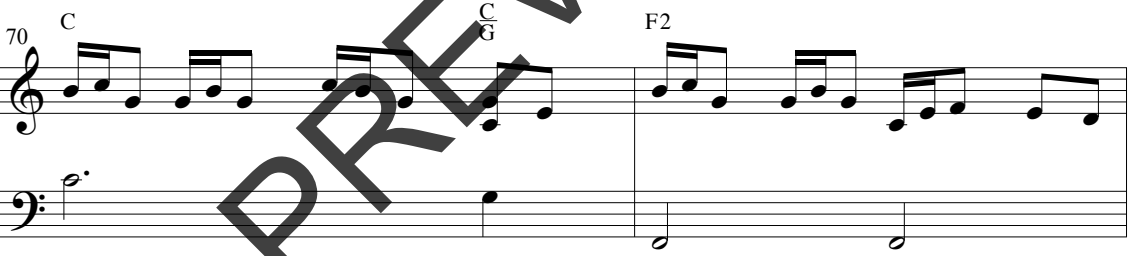
70 

star in the sky_ like I've nev - er seen___ be-fore.

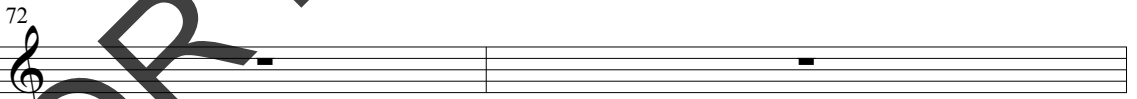
CHOIR *mp*



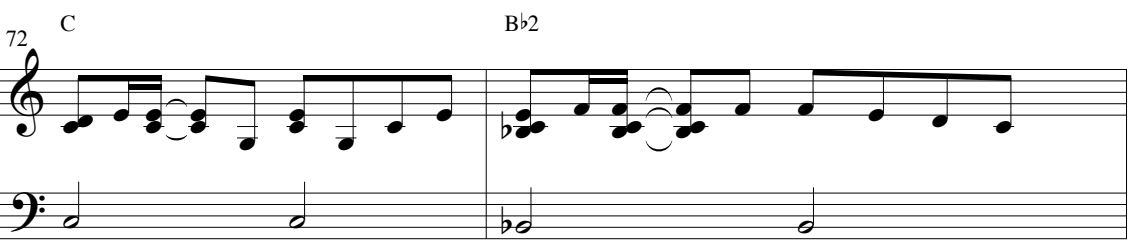
Must mean a

70 

C C/G F2

72 

Mir - a - cle,___ a Mir - a - cle___ is wait - ing for the world._

72 

C Bb2

74 *NATHANIEL p*

Must mean a Mir-a-cle, a

74 F C B^b

77 *rit.*

Mir - a - cle is wait - ing for the world.

rit.

77 F C² C

rit.

SCENE 6

MAX: **I don't care if these humans have gone crazy. Some glowing angel-beings appeared to all of us. So we are going to go see what they were talking about. It's decided. We are going to see that Baby!**

SHEEP: **Yay!**

BEATRICE: **But Nathaniel thinks he should stay here. How can we convince him?**

JOJO: **We could try the Sheepinator again . . .** *(does the move)*



MAX: **I don't think so, JoJo. Let's try to communicate with Nathaniel. Sometimes I almost think he can understand us!**

CECE: *(worried)* **What if he doesn't?**

MAX: **Then we go to Plan B. But let me try first.** *(turns to Nathaniel and speaks earnestly and clearly)* **Nathaniel, I really think we should go see the Baby like the angels said. This could be one of the greatest moments in history and I don't want you to miss out on—**

NATHANIEL: *(not understanding, pats Max on the head affectionately)* **Love you, too, buddy.**

JOJO: *(briskly)* **Plan B, then?**

MAX: *(sigh)* **Plan B.** [  *music begins to "Plan B (Underscore 4)" on p. 81*] **When I give the signal, take off running in the direction the angels said to go . . . but only if I give the signal. I'll shout, "Find that Baby!"**

BEATRICE: *(desperate)* **Oh, let's try to convince him one more time—all together, this time.**

MAX: **Be my guest!**

JOJO: **Huddle up!**

(sheep circle around Nathaniel and baa intensely using different inflections)

SHEEP: **BAA, BAA, BAA, BAA, BAA, BAA** *(etc.)*

Plan B (Underscore 4)

DVD 10

Mysteriously ♩ = 120

Music by
DANIEL SEMSEN
Arranged by Daniel Semsén

31

N.C. "When I give . . ."

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of three systems of music. The first system begins with a mezzo-piano (*mp*) dynamic. The second system includes a fermata over the first measure and a mezzo-forte (*mf*) dynamic marking. The third system concludes with a final chord. A large, diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the entire score.

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(the sheep stop and look up expectantly at Nathaniel.

32 **DVD 11** *SFX: Crickets)*

SIMONE: *(reacting to sheep)* **Why are they all staring at us?**

JOANNA: **Your sheep are kinda freaking me out.**

[33 DVD 12 music begins to "Sheep Run (Underscore 5)"]

OLDER

NATHANIEL: *(from offstage)* And suddenly, the strangest sound came out of Max.

MAX: Baa . . . Baa . . . BABY!!

(Sheep suddenly run off stage. The kids follow frantically behind.)

OLDER

NATHANIEL: *(from offstage)* Amazingly, it seemed that my favorite sheep had known to do what I did not: they went to find the Baby. And so, we followed.

Sheep Run (Underscore 5)

Music by
DANIEL SEMSEN
Arranged by Daniel Semsén

DVD 12 With wonder ♩ = 150

33

N.C. "And suddenly . . ."

Amazingly, . . .

. . . we followed."

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(When the music abruptly ends, the group stops short of the manger scene and realize where they are.)

(  music begins to “That Holy Night with O Holy Night)

NATHANIEL: *(hushed)* **Whoa, Max, Beatrice . . . I think we’re here . . .**

JOANNA: *(hushed, finishes his sentence)* . . . **where the angels told us the Baby King would be.**

SIMONE: **Is this the Baby?**

MIRIAM: **The King?**

NATHANIEL: **The Messiah.**

FOR PREVIEW ONLY

That Holy Night

with O Holy Night

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 13

Expressively ♩ = 72

34

Ab "Whoa, Max, . . .

. . . the Messiah."

9 *SOLO*
mp

O ho - ly night! the stars are bright - ly

9 Ab

12

shin - ing. This si - lent night, the

12 Eb(no3) Ab

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15

stars are bright - ly shin - ing; the world is

15

$E\flat(\text{no}3)$ Fm

18

wait - ing, search - ing for some - thing_ more.

18

$D\flat\text{maj}7$ Fm $D\flat\text{maj}7$

35

21

CHOIR *mf*

Will this ho - ly

21

$A\flat2$ *mf*

24

night bring free - dom from the dark - ness? Will

E \flat

27

this si - lent night bring free - dom from the

A \flat

30

dark - ness? The world is long - ing,

E \flat Fm7 D \flat maj7

33

des - p'rate for some hope.

Fm7 D \flat maj7 A \flat

36

Could it be _____ af - ter all of _____ these

B \flat m A \flat /C

39

years, our Sav - ior is

D \flat B \flat m

36

42

fi - nal - ly here? That ho - ly

A \flat /C D \flat sus D \flat

f

45

night _____ when mer - cy _____ fell like

E \flat Fm

f

48

rain_ and God broke_ through our dark - ness and our_

48

D \flat A \flat

51

pain. — That ho - ly night

51

E \flat E \flat

54

— when Love came down to earth, — Em -

54

Fm

57

man - u - el with us in a frag - ile Ba - by's_

57

D \flat maj7 A \flat E \flat 2(no3)

FOR PREVIEW ONLY

60 *mp* "For to us . . .

birth.

60 *mp* A^b D^b

64 A^b E^b

68 A^b2 *... Prince of Peace.* A^b

(Realizing the great importance, Nathaniel, the kids and the sheep quietly enter to see the Baby Jesus and reverently bow in worship.)

(spoken dialogue below starts at meas. 61)

- KID 1: "For to us a Child is born,
- KID 2: to us a Son is given,
- KID 3: and the government will be on His shoulders.
- KID 4: And He will be called
- KID 5: Wonderful Counselor,
- KID 6: Mighty God,
- KID 7: Everlasting Father,
- KID 8: Prince of Peace." *(Isaiah 9:6)*

71 *f*
 That ho - ly night _____ when

71 *f*
 Eb

74 mer - cy _____ fell like rain _____ and God broke through our

74 Fm Dm

77 dark - ness and our pain. _____ That ho - ly

77 Ab Eb

80 night _____ when Love came down to

80 Eb Fm



38

83

earth, — Em - man - u - el with us — in a

D^bmaj7 *A^b*

O HOLY NIGHT (John S. Dwight/Adolphe Adam)

86

frag - ile — Ba - by's birth. And we fall

rit. *a tempo*

E^b2(no3) *Fm*

86

rit. *a tempo*

89

— on our knees! — We

Cm

89

92

hear — the an - gel voic —

B^bm *Fm*

92

95
 es! O night di -

95
 Ab Eb

98
 vine, O night

98
 Ab Db Ab

101
 when Christ was born! O

101
 Eb Ab Ab/C Ab/Eb Ab

104
 night di - vine,

104
 Eb Ab Ab/C

FOR PREVIEW ONLY

39

107

O night, O night di -

107

D^bmaj7 D^b6 A^b E^b

110

rit. *Broadly*

vine! Christ

110

A^b E7 F[#]m

rit. *Broadly*

113

is the Lord, O

113

C[#]m

116

praise His Name for - ev -

116

Bm F[#]m



119
 er! His pow - er and

119
 A E

122
 glo - ry ev -

122
 F#m D A

125
 - er - more pro - claim. His

125
 E A A/C# A/E A

128
 pow'r and glo -

128
 E E/D A/C#

FOR PREVIEW ONLY

131

ry ev - er - more pro -

Dmaj7 D6 A/E

134

mp "Of the greatness . . .

claim. _____

134

A E/A

mp

138

A D A

142

. . . on and forever."

E A

Slowing to end

NATHANIEL: (*ms. 136*) **Of the greatness of his government and peace there will be no end. He will reign on David's throne and over his kingdom, establishing and upholding it with justice and righteousness from that time on and forever. (Isaiah 9:7)**

SCENE 7

OLDER

NATHANIEL: *(from offstage)* **That night, the Savior of the world was born in a stable. And we were the first ones to see Him!**

(**40** **DVD 14** music begins to “He Shall Reign Forevermore”)

Nearly two years later, the Wise Men would arrive after their long journey. But we never forgot the chance to be among the first ones to know about God’s precious Gift.

(Midway through the song, Wise Men process in and lay their gifts before the King)

He Shall Reign Forevermore

Words and Music by
MATT MAHER
and CHRIS TOMLIN
Arranged by Daniel Semsen

DVD 14

40

Passionately ♩ = 124

C#m

Nearly two years . . .

A maj

Musical notation for the first system, measures 1-2. Treble clef, 4/4 time, key signature of C#m. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Passionately' and the time signature is 124. The dynamic is marked 'mp'.

Musical notation for the second system, measures 3-5. Treble clef, 4/4 time, key signature of C#m. The melody is in the treble clef, and the bass line is in the bass clef. Chord changes are indicated above the staff: E, B, and C#m.

Musical notation for the third system, measures 6-8. Treble clef, 4/4 time, key signature of C#m. The melody is in the treble clef, and the bass line is in the bass clef. Chord changes are indicated above the staff: A maj, E2, and B. The lyrics "... precious Gift." are written above the melody.

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9 *SOLO 1*
mp

In the bleak mid-winter, all cre-a-tion

9 C#m A E2

12 *mp SOLO 2*

groans for a world in dark-ness

12 B C#m A

15 *SOLO 1 and 2* **41**

fro - zen like a stone. Light is break - ing

15 E2 B F#m7

18 *(SOLO 1 and 2)* *CHOIR mf*

in a sta - ble for a throne.. And

18 A E B

21 He shall reign for - ev - er - more, -

21 C#m7 A

mf

— for-ev-er - more. — And He shall reign_

23 E B/D# C#m7

— for-ev-er - more, — for-ev-er - more. — Un -

26 A E B/D#

- to us — a Child — is born, the King_

29 C#m7 A

31

of Kings and Lord of Lords. And

E B

31

33

He shall reign for - ev - er - more,

C#m7 A

33

35

for - ev - er - more.

E B/D# C#m7

f 42

35

38

A E B

38

FOR PREVIEW ONLY

SOLO 3

41 *mf*

If I were a wise man, I would trav - el

41 C#m7 A E

mf

SOLO 4

44 *mf*

far. And if I were a shep - herd,

44 B/D# C#m7 A

SOLO 3 and 4

47

I would do my part, but poor as I am,

E G#m F#m7

43

50

I will give__ to Him__ my__ heart__

CHOIR f

And

50

A E B

53

He shall reign__ for - ev - er - more__

53

C#m7 A

f

55

for - ev - er - more__ And He shall reign

55

E B/D# C#m7

58

for-ev-er - more, for-ev-er - more. Un -

A E B/D#

61

- to us a Child is born, the King

C#m7 A

63

of Kings and Lord of Lords. And

E B

65

He shall reign for - ev - er - more,

C#m7 A



67 *mp*
 for - ev - er - more. Here_

67 E B/D#

69 with - in a man - ger lies the One Who made the star-

69 C#m A E
sub. mp

72 - ry skies this Ba by born for sac - ri - fice—

72 B C#m A/C#

75 *mf div.*
 Christ, the Mes-si - ah. In-to our hopes, in-to

75 E/B B C#m
mf

*optional harmony

78

our fears, the Sav - ior of the world.

A E

45

80

ap - pears; the Prom - ise of e - ter - nal years—

B/D# C#m A/C#

83

** div.* Christ, the Mes - si ah! *f unison* And He shall reign.

E/B B E

f

86

for - ev - er - more, for - ev - er - more.

A/E E

*optional harmony

88

And He shall reign for - ev - er - more, -

88

B/E E/G# A

91

for - ev - er - more. - *ff* * *div.* And He shall reign -

91

E/B B N.C. C#m7 *ff*

94

for - ev - er - more, - for - ev - er - more. - And

94

A E B/D#

97

He shall reign for - ev - er - more, -

97

C#m7 A

*optional harmony

99 *unison*
 for - ev - er - more. Un -

E B/D#

101 - to us a Child is born, the King

C#m7 A

103 of Kings and Lord of Lords. And

E B

105 * *div.*

He shall reign_ for-ev-er - more,_ for-ev-er - more.

C#m7 A E

108

He_ shall reign_

B/D# A2

110

E

*optional harmony

SCENE 8

(Older Nathaniel comes out on stage with his sheep)

[**46** **DVD 15** music begins to “Hope for a Broken World with Sheep Stuff and All About that Baby (Reprise)”]

OLDER

NATHANIEL: (from onstage) So you see, it was *really* a night to remember. A night that changed the course of history. Hope was born into a world that desperately needed it. (turns to Max) Ah, Max—I wish you could understand what happened. It changed everything!

MAX: (Max winks at audience) BAA!

Hope for a Broken World with Sheep Stuff and All About that Baby (Reprise)

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 15

Freely, with some rubato ♩ = 72

46

N.C.
(Violin solo)

“So you see, . . .

Faster ♩ = 152

A^b B^b

. . . BAA!”

47

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CHOIR f

He will

save us. He will comfort those who cry.

He will free us, He has opened up our eyes.

Je - sus is King.

10 A^b B^b Cm

13 $A^b\text{maj}7$ A^b B^b Cm

16 $A^b\text{maj}7$ A^b B^b

19 Cm E^b

f

22 King for-ev - er. Praise to

22 B \flat Cm

25 48 God Who is faith - ful to save us.

25 A \flat B \flat Cm

28 He is Peace and Hope for a bro - ken world.

28 A \flat maj7 B \flat mf

31 He is Peace and

31 Cm A \flat maj7



34

Hope for a bro - ken world. He is

B \flat Cm

37

Peace and Hope for a bro - ken world.

A \flat maj7 B \flat Cm

40

He is Peace and Hope for a bro - ken world.

A \flat maj7 B \flat

43

When you're

Cm

Slower ♩ = 90

SHEEP STUFF (Christy Semsen)

45
 feel - in' real - ly lone - ly or you're get - tin' kind - a blue, just

45 Cm
 (L.H. cues optional)

46
 look to the Shep-herd Who is watch-in' o-ver you! Baa Baa B-Baa Baa

46
 GIRLS BOYS

48
 GIRLS CHOIR
 Baa Baa Put your trust in the One Who is faith - ful and true. Keep

48

50
 walk-in' in His foot-steps; He'll show you what to do! Baa Baa B-Baa Baa

50
 GIRLS BOYS

52 *GIRLS* *CHOIR*

Baa Baa That's the wis-dom of sheep stuff!

54

Sheep stuff!

Yeah, sheep stuff!

The wis-dom of

54

56

sheep stuff!

We're talk-in' 'bout sheep stuff!

56

58

Sheep stuff!

Yeah, sheep stuff!

We're talk-ing 'bout

58

ALL ABOUT THAT BABY (Christy Semsen)

Faster ♩ = 138

“That night, . . .

60

sheep stuff!

60 Cm Eb

mp

63 Bb A^b2(no3)

66 Eb F . . . that Baby!”

(CHOIR) f

69 All a - bout_ that Ba - by, — all a - bout_ that Ba -

69 B^b E^b F E^b F B^b E^b F

f

NATHANIEL: (meas. 62) That night, Jesus was born and my life was forever changed. I’m ready to tell the world: It’s all about that Baby!

72

- by. We be - lieve the an - gel's sto - ry and

72 Eb F Bb Eb F Eb F

75

we will give Him glo - ry. If this Ba - by is a King,

75 Bb Eb F Eb F Gm

78

it chang - es ev - 'ry - thing.

78 Eb Bb Eb F

SMALL GROUP

81



We'll nev-er be the same!

(CHOIR)



All a-bout that Ba-by, all a-bout that Ba-

81

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



51

84



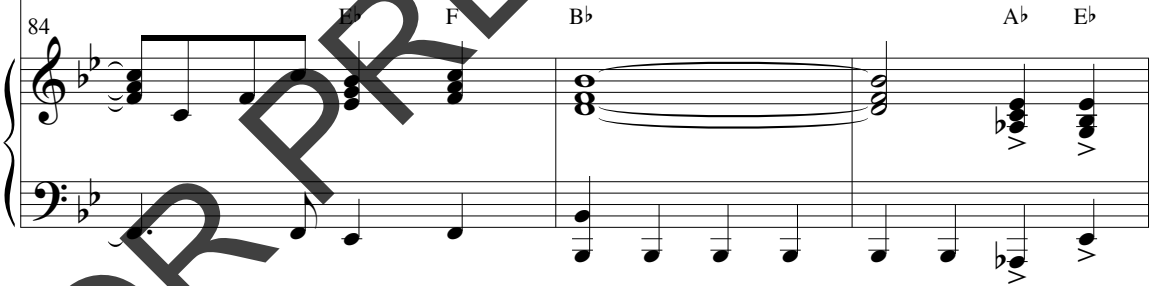
We'll nev-er be the same!



- by.

84

E \flat F B \flat A \flat E \flat



(Spoken) *f*

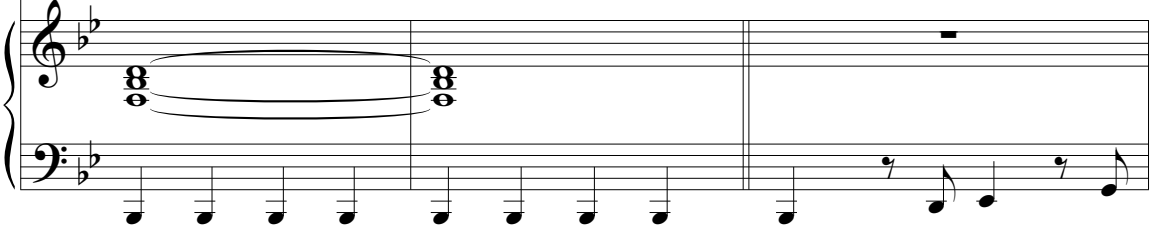
87



Just what's it all a-bout, all a -
N.C.

87

B \flat



(Shouted)

90

bout, all a-bout? What's it all a-bout, all a - bout? That Ba - by!

(Spoken)

93

What's it all a-bout, all a - bout, all a-bout? What's it all a-bout, all a -

(Shouted)

(Spoken)

96

bout? That Ba - by! What's it all a - bout, all a -

B \flat B \flat /D E \flat E \flat /G

98

bout, all a - bout? What's it all a - bout, all a -

A \flat F B \flat B \flat /D E \flat E \flat /G

100 *(Shouted)* *(Spoken)*

bout? That Ba - by! What's it all a - bout, all a -

A^b F B^b B^b/_D E^b E^b/_G

102

bout, all a - bout? What's it all a - bout, all a -

A^b F B^b B^b/_D E^b E^b/_G

104 *ff (Shouted)*

bout? That Ba - by!

A^b F B^b(no3)

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Sheep Bows

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 16

52

Driving rock ♩ = 140

B♭ E♭ F E♭ F

(Drum fill)

4

7

10

Gm

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13

B \flat E \flat F E \flat F

16

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

19

A \flat E \flat B \flat

22

53

25

28

(Drum fill)

31 B \flat E \flat F E \flat F B \flat E \flat F

34 E \flat F B \flat E \flat F E \flat F

37 B \flat E \flat F E \flat F Gm

40 E \flat B \flat E \flat F **54**

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

ALL ABOUT THAT BABY (Christy Semsen)

(Spoken) *f*

46

Just what's it all a-bout, all a - bout, all a-bout?

46

E \flat F N.C.

(Shouted)

(Spoken)

49

What's it all a-bout, all a - bout? That Ba - by! What's it all a-bout, all a -

49

(Shouted)

52

bout, all a-bout? What's it all a-bout, all a - bout? That Ba - by!

52

55 *(Spoken)*

What's it all a-bout, all a - bout, all a-bout? What's it all a-bout, all a -

B \flat B \flat /D E \flat E \flat /G A \flat F B \flat B \flat /D E \flat E \flat /G

58 *(Shouted)* *(Spoken)*

bout? That Ba - by! What's it all a-bout, all a - bout, all a-bout?

A \flat F B \flat B \flat /D E \flat E \flat /G A \flat F

61 *ff* *(Shouted)*

What's it all a-bout, all a - bout? That Ba - by!

B \flat B \flat /D E \flat E \flat /G A \flat F B \flat (no3)

ALL ABOUT THAT BABY

**A SHEEP-ISHLY FUN
CHRISTMAS MUSICAL
FOR KIDS**

PRODUCTION NOTES

by Christy Semsen

**11 LEAD AND MEDIUM/SMALL ROLES
(1 teen or optional adult)**

LEAD ROLES *(many lines)*

Nathaniel: Optimistic shepherd who loves his sheep; scatter-brained & often late (solo)

Joanna: Girl traveling to Bethlehem for census; older sister of Simone (solo)

Simone: Girl traveling to Bethlehem for census; younger sister of Joanna (solo)

Older Nathaniel: *(adult or teen)*
Older version of Nathaniel who narrates from offstage; Comes out on stage during the last scene

Max: Super cool sheep; a leader who is gruff but wise and respected (raps)

Beatrice: Opinionated sheep; fashion conscious diva (raps)

MEDIUM/SMALL ROLES *(4-8 lines)*

Miriam: Shepherd who is Nathaniel's sister; sweet and understanding

Abigail: Shepherd who is Nathaniel's older sister; practical and bossy

CeCe: Excitable sheep who is often nervous (raps)

JoJo: Funny sheep (raps)

Judah: Shepherd who is Nathaniel's brother; man of few words

TINY ROLES *(1 line)*

Kid 1-8: One line each

Wise Man 1: One line (solo and small trio)

Wise Man 2: One line (small trio)

Wise Man 3: One line (small trio)

Joseph: One line (solo)

NON-SPEAKING ROLE

Mary: (solo)

OPTIONAL ROLES

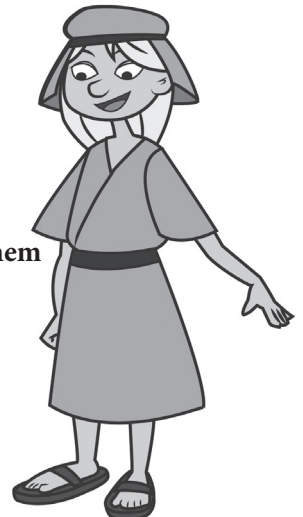
Townspople in Bethlehem

Sheep in flock

Angels

Angel band

Bethlehem dancers



CHARACTERS

There are 11 main characters, as well as an additional number of bit parts for actors who can manage one line of dialogue (including Joseph and the Wise Men). This musical was written to be flexible. Many of the parts can be modified to fit your program and resources. Perhaps you would like to change some of the boy roles to girl roles. For example, feel free to cast a girl to play Nathaniel! She can be a girl shepherd (like Miriam and Abigail) or you can adjust her costuming to dress her like a boy shepherd.

Many characters in this musical have musical solos in addition to lines of dialogue. However, you are not limited to keep the solos with the actors if they are not strong singers. I never want to keep talented actors from getting cast in a part just because they are not soloists! And, as always, add additional fun parts so all your kids can play a special role in this musical! For example, add lots of sheep, townspeople in Bethlehem, angels, and dancers – there is LOTS of room in this musical to expand.

SOLOS OR SPECIAL COMBINATIONS

Song 1: <i>Waiting for a Miracle</i>	Solo 1, 2, 3; Simone-solo (<i>opt. young child</i>); Mary-solo; Joseph-solo
Song 2: <i>Sheep Stuff</i>	Max-rap, Beatrice-rap, JoJo-rap, CeCe-rap
Song 3: <i>Messiah</i>	Angel 1-solo, Angel 2-solo, Angel 3 (<i>or opt Angel 1 & 2 Duet</i>), Choir 1 & Choir 2
Song 4: <i>All About that Baby</i>	Solo 1, Solo 2, Small group
Song 5: <i>Star in the Sky</i>	Simone-solo (<i>opt. young child</i>), Nathaniel-solo, Joanna-solo, Wise Man 1-solo, Wise Men-trio
Song 6: <i>That Holy Night</i>	Solo
Song 7: <i>He Shall Reign Forevermore</i>	Solo 1, 2, 3, 4
Song 8: <i>Hope for a Broken World</i>	Small group
Song 9: <i>Sheep Bows</i>	No solos



SETTING

This musical takes place in the town of Bethlehem and in the fields on the outskirts of Bethlehem. The town is overrun with travelers to be counted in the census.

THEME

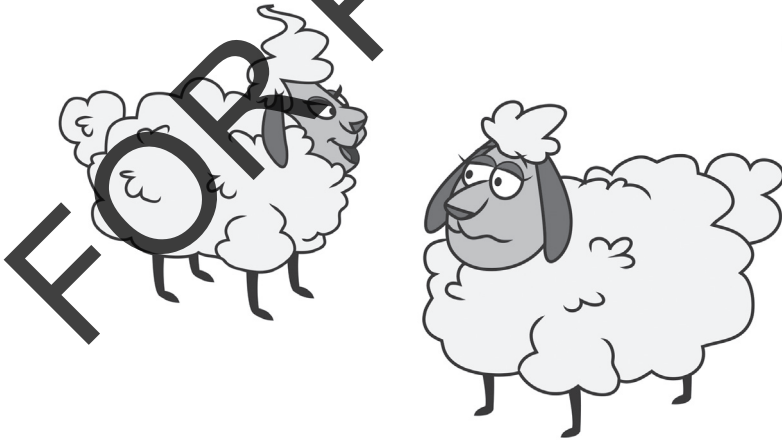
It's all about Jesus!

PLOT

This musical takes place in and around Bethlehem in the two days leading up to Jesus' birth. We meet Nathaniel, a slightly absentminded shepherd, who dearly loves his sheep in the family's flock. After literally almost running into Joanna and her little sister Simone (who are in Bethlehem to be counted in the census), he invites them to the fields to meet his sheep and his shepherd siblings. Little do they know that evening they will get a front row seat to the angels' announcement of the birth of Jesus. As the children and sheep react to the angels' news of the birth of a Baby King, Nathaniel wonders if it is really *all about that Baby!?* Eventually, the sheep steer the group in a mad dash to the Nativity where they all kneel and quietly worship the Baby Jesus in the manger.

THE PROPS

- Flowers
- Rocks & Sticks
- Pita Bread
- Doll (for Simone)
- Shepherd Crook/Staffs
- Earplugs
- Manger
- Doll (swaddled in cloth)
- Gifts from each of the Wise Men



THE COSTUMES

Choir:

“All About that Baby” T-shirts, available at wordmusic.com, are a great costume for your choir! Just add jeans or black pants and black shoes to complete the look!



Cast:

One of the great things about presenting a “traditional Nativity” is that many churches already have biblical costumes for children. You can also adapt adult costumes to children with lots of pins and tape.

Nathaniel

Shepherd’s robe, headpiece, staff or shepherd’s crook

Older Nathaniel

Same shepherd’s robe as “Nathaniel” (or as similar as possible)

Joanna/Simone

Biblical robes and head coverings

Miriam/Abigail/Judah

Shepherd’s robe, headpiece, staff or crook; girls wear head coverings

Wise Men

Wise Men/kingly robes and crowns; black clothes, crowns

Mary/Joseph

Biblical robes; Mary should wear a head covering

Townspople

Biblical robes

Angels

White angel or choir robes (traditional angel) or white pants and shirts, gold fedoras, gold sequined bow ties and/or suspenders (modern angel)

Angel Band

White clothes with gold sequined fedora hats, gold ties, gold suspenders for “cool” musician angels, sunglasses (opt.: traditional angel robes)

Bethlehem Dancers

Biblical robes

Sheep

Costume the sheep in a white hoody sweatshirt and black pants; add a backwards white baseball cap with fuzzy sheep ears sewn on top. Additionally, encourage the sheep actors to wear some sort of padding on their knees (since they are down on their hands and knees on all fours for a majority of the musical. They can wear volleyball-type pads or make cushions out of tube socks to wear under their pants.).

FOR THOSE WHO WOULD LIKE TO CAST ADDITIONAL ROLES,
BELOW IS OPTIONAL DIALOGUE FOR UP TO 7 ADDITIONAL SHEPHERDS

SCENE 2

After MIRIAM: Don't be so hard on him, Abigail. You know he gets... distracted. Besides, I like having a break—being out in the fields. I think it's peaceful out here.

→ *Optional Insert (p. 22)*

SHEPHERD 1: (*optimistic*) That's true. If Father didn't need the extra help this season, we wouldn't even be out in the fields.

SHEPHERD 2: I hope he gets here soon. We have enough to do without waiting around forever for Nathaniel to stumble in.

SHEPHERD 3: Oh... you know our lives would be a lot more boring without our favorite brother around. (*all agree*)

After JUDAH: (*dryly*) Better than this latest "trip" over the sheep?

→ *Optional Insert (p. 23)*

SHEPHERD 1: (*agreeably*) Come on now...

SHEPHERD 4: Did you see anything interesting?

SCENE 4

After JOANNA: Did we really just see that?

→ *Optional Insert (p. 54)*

SHEPHERD 4: That was incredible!

SHEPHERD 5: Amazing!

SCENE 5

After JUDAH: I know I was feeling pretty hungry—maybe we imagined it.

→ *Optional Insert (p. 66)*

SHEPHERD 6: Maybe our minds were playing tricks on us.

SHEPHERD 7: I think we'd be better off staying here in the fields, watching the sheep.

After ABIGAIL: I'll go with you. (*they both exit*)

→ *Optional Insert (p. 66)*

ALL SHEPHERDS: Me, too. Let's go. Outta here! (*follow Judah and Abigail*)



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New from **Christy** and **Daniel Sensen** and **WordKidz**, **ALL ABOUT THAT BABY** is a delightfully fresh presentation of the blessed story of Jesus' birth. We know from Biblical accounts that Mary and Joseph had to find rest in a stable, where the baby Jesus was born. We're told of Wise Men traveling from the East in search of the newborn King, and of shepherds visited by angels and told of His coming. *Our new Christmas musical version of the story introduces you to some entirely new, fictional characters, and wonders what it might have been like had they enjoyed a "front row seat" to the events of that holy night!*

Angels and shepherds and...talking sheep? Oh, my!

People everywhere are making the journey to the place of their birth, in compliance with Caesar's decree that everyone should register for the census. This results in the little town of Bethlehem overflowing with people arriving from out of town. Nathaniel, a lovable but scatter-brained, late-for-work shepherd, bumps into two of those travelers, Joanna and Simone, as he rushes to take his shift at watching the flock. The other shepherds (his sisters Miriam and Abigail), along with Judah, are waiting for Nathaniel—*late once again*—to arrive. Thus begins a story that is **ALL ABOUT THAT BABY**, with some shepherds, angels, "out-of-towners"...and singing, talking sheep to guide us along the way!

Nathaniel may be scatter-brained and disorganized, but when it comes to his sheep he is all business. The other shepherds tease him about "treating the sheep like they were his friends," like real people! To Nathaniel, they are his friends and he takes his job caring for them very seriously, in spite of his perpetual tardiness and seeming lack of focus. And taking care of this particular flock of unusual sheep is no easy task!

Let's meet some of the more well-known members of the flock:

*First up, there's **Max**—leader of the flock, gruff, but wise and respected; and he is super cool!*

*Next, meet **Beatrice**, an extremely opinionated, very fashion-forward sheep.*

Her makeup routine and constant hairstyle updates are truly epic!

***CeCe** is our ultra, over-the-top-nervous sheep!*

*Finally, there's **JoJo**, the jokester of the flock, who makes everybody laugh!*

ALL ABOUT THAT BABY is a new, sheep-ishly funny story that packs a lot of fun and humor into its presentation. But it never gets away from pointing us back to the true message of that holy night...back to the moment when our Savior was born, bringing great joy and light and life to all people. **ALL ABOUT THAT BABY** points the way to Bethlehem and the gift of salvation that was imparted to human hearts by a loving, heavenly Father who sent His Son to save us from our sins.

Make use of the visually dynamic DVD Accompaniment Track and the Instructional DVD to make your presentation of **ALL ABOUT THAT BABY** a long-lasting, heart-changing experience for your Kids Choir and congregation alike!

MORNING IN BETHLEHEM
(UNDERScore 1A & 1B)

WAITING FOR A MIRACLE
WITH
O COME, O COME, EMMANUEL

SHEEP TRIP (UNDERScore 2)

SHEEP STUFF

A DEEP, DARK NIGHT
(UNDERScore 3)

MESSIAH

ALL ABOUT THAT BABY

STAR IN THE SKY
WITH
WE THREE KINGS

PLAN B (UNDERScore 4)

SHEEP RUN (UNDERScore 5)

THAT HOLY NIGHT
WITH
O HOLY NIGHT

HE SHALL REIGN FOREVERMORE

HOPE FOR A BROKEN WORLD
WITH
SHEEP STUFF
AND
ALL ABOUT THAT BABY (REPRISE)

SHEEP BOWS



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