

A SCRIPTURE MEMORY
MUSICAL OR COLLECTION

Joy Ride



CRUISIN' THROUGH
PHILIPPIANS

Created by
CHRISTY SEMSEN

Arranged by
**NATHANIEL SEMSEN
& DANIEL SEMSEN**


**SEMSEN
MUSIC**

Jay Rule

CRUISIN' THROUGH PHILIPPIANS

Created by **CHRISTY SEMSEN**
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Performance Time: Approximately 39 Minutes

COMPANION MATERIALS

Downloadable Script/Vocal
Printed Script/Vocal
Downloadable Script/Vocal with Piano
Printed Script/Vocal with Piano
Downloadable Listening Track
Bulk CDs (10-pack) Musical or Live Versions
Downloadable Split Track
Split Track CD
Downloadable Stereo Track
Downloadable Accompaniment Video
Downloadable Choreography Instruction/Demo Performance Video
Choreography Instruction/Demo Performance DVD
Downloadable Lesson Plans & Activities
Downloadable *Learn the Songs with Christy* Video Resource for Your Choir
Downloadable *Drama Coaching with Christy* Video Resource for Directors
Downloadable Running Script
Downloadable Stem Mixes

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Edited & Engraved by MICHAEL FRAZIER



This symbol indicates a rehearsal point on the Accompaniment Track. Selecting a given track number will start the accompaniment track at the corresponding musical section indicated in the Script/Vocal and Script/Vocal with Piano.

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AV11 ACCOMPANIMENT VIDEO CUE POINTS

1. Rejoice
2. Carry It On
3. Whatever Happens
4. I Pray
5. Garbage
6. Do Nothing
7. Therefore, God
8. I Can Do All Things
9. I Press On
10. Rejoice Reprise
11. Joy Ride Curtain Calls
12. Think About Such Things

*Optional Scenes and SFXs will be on the Accompaniment Video to use at your discretion.

AV11 This symbol indicates a new track on the Accompaniment Video. Selecting this track will start the accompaniment video at the corresponding musical section indicated in the Script/Vocal and Script/Vocal with Piano.

SCENE 1

(Lights come up. A convertible car driven by a children's pastor is cruising down the coast to summer camp. [Either all 7 campers pile into one car, or two cars can be used!]) MR. PHIL and CAMPERS sing from car.)

MR. PHIL: **Hello, summer campers! Are you ready for an epic joy ride on the California coast?**

(Music begins for "Rejoice")

Hop on in, and let's get riding!

Rejoice

Philippians 4:4-7

AV11

1 A bit Funky (♩ = 110)

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

1

G(no3) F(no3)

mf

3

G(no3) F(no3)

CHOIR mf

Re -

5

joice in the Lord al - ways! Re - joice! Re-joice! Re -

G(no3) F(no3)

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Joy Ride - Script/Vocal with Piano

4

7

joyce in the Lord al - ways! I will say it a - gain: Re-joyce! Re -

G(no3) F(no3) C(no3)

9

joyce in the Lord al - ways! Re - joyce! Re-joyce Re -

G(no3) F(no3)

11

2

joyce in the Lord al - ways! I will say it a - gain: Re-joyce!

G(no3) F(no3) C(no3)

13

mp

Let your gen-tle-ness be ev - i-dent to all. The Lord is near.

F C F

mp

16 **3** *f*

Do not be anx - ious a - bout

D G(no3) C

19

an - y - thing, but in ev - 'ry - thing, by prayer and pe - ti -

G(no3) C

21

tion, with thanks - giv - ing, - with thanks -

G(no3) C

23

giv - ing, pre - sent your re - quests to God, to God!

F(no3) C(no3)

Joy Ride - Script/Vocal with Piano

6
26

(clap)

4

Music notation for measures 26-28. The vocal line features a melody with eighth and quarter notes, and rests. The piano accompaniment consists of chords and moving lines in both hands. Chord labels: G(no3), C, G(no3), C.

29

Music notation for measures 29-30. The vocal line includes the lyrics "Re - joice in the Lord al - ways! Re -". The piano accompaniment continues with chords and moving lines. Chord label: G(no3).

31

Music notation for measures 31-32. The vocal line includes the lyrics "joice! Re-joice! Re - joice in the Lord al - ways! I will". The piano accompaniment continues with chords and moving lines. Chord labels: F(no3), G(no3).

33

Music notation for measures 33-34. The vocal line includes the lyrics "say it a - gain: Re-joice! Re - joice in the Lord al - ways! Re -". The piano accompaniment continues with chords and moving lines. Chord labels: F(no3), C(no3), G(no3).

5

35

joyce! Re-joyce! Re - joyce in the Lord al - ways! I will

F(no3) G(no3)

37

say it a - gain: Re - joyce! And the peace of God, the

F(no3) C(no3) G

mf

39

peace of God, which tran - scends all un - der - stand - ing, will

D F C

42

guard your hearts, will guard your minds in Christ Je -

G D

Joy Ride - Script/Vocal with Piano

8
44

6

f

- sus our Lord. Do not be anx - ious a-bout

F C G(no3) C

47

an - y-thing, but in ev - 'ry - thing, by prayer and pe - ti -

G(no3) C

49

tion, with thanks - giv - ing, with thanks -

G(no3) C

51

7

giv - ing, pre - sent your re - quests to God. And the

F(no3) C(no3)

54

peace of God, the peace of God, which tran - scends

G D

56

all un - der - stand - ing, will

F C

58

guard your hearts, will guard your minds in Christ Je -

G D

60

- sus our Lord. The

F C

8

10

62

peace of God_ will guard your hearts and minds. The

G(no3) C

This system contains measures 62 and 63. The vocal line consists of eighth notes with 'x' marks, followed by a quarter rest and an eighth note. The piano accompaniment features a treble and bass staff with various chords and melodic lines. A large 'FOR PREVIEW ONLY' watermark is overlaid diagonally across the page.

64

peace of God_ will guard your hearts and minds. The

G(no3) C

This system contains measures 64 and 65. The musical notation and piano accompaniment are identical to the previous system. A large 'FOR PREVIEW ONLY' watermark is overlaid diagonally across the page.

66

peace of God_ will guard your hearts and minds. The

G(no3) C

This system contains measures 66 and 67. The musical notation and piano accompaniment are identical to the previous systems. A large 'FOR PREVIEW ONLY' watermark is overlaid diagonally across the page.

68

peace of God will guard your hearts and minds. Re-joice!

G(no3) C G

This system contains measures 68 and 69. Measure 68 is identical to the previous systems. Measure 69 includes a key signature change to G major, indicated by a '9' in a box above the staff. The piano accompaniment ends with a final chord in G major. A large 'FOR PREVIEW ONLY' watermark is overlaid diagonally across the page.

SCENE 2

(Optional SFX: [91] Car and Beach Ambience)

MR. PHIL: Isn't it a beautiful day for a ride? The wind in your hair, the sun on your face...

LILY: (sarcastically) The bugs in your mouth...

MR. PHIL: This seems like the perfect spot to pull over. (quietly, concerned) You didn't really eat a bug, did ya? Cuz I think they frown on that here, and I don't want to fill out the paperwork.

(MR. PHIL pulls the car over and parks the car next to a sandy beach.)

ADALEE: (excitedly) Can we run down to the beach, Mr. Phil?

MR. PHIL: I don't see why not!

KAELYN: Make sure you have sunblock! I have five different kinds in my "Preparedness Pack" if you need some! It's all fun and games till someone gets a sunburn.

MADISON: I'm gonna run ahead! I need to scout a location for my next blockbuster movie from Madison Productions!

LILY: Madison Productions? Your production company is just your first name?

MADISON: Yeah, well, Disney and Universal were already taken, sooooo...

CANNONBALL: I'm coming with you! I feel an adventure coming on!

MADISON: Ooh, great, go with your gut. I'll follow you. (She starts narrating in a movie voice and filming with her phone, as CANNONBALL dramatically walks to side of stage, looking around.) The amazing Cannonball slides through the brush as he awaits his next adventure.

LILY: (trying to cough) I just feel like the bug is still in there.

KAELYN: Open up! Let me see... I have Bug-Be-Gone or would you prefer an all-natural organic tea from Sweden?

(LILY just looks at her.)

ADALEE: I love the beach! I'm gonna build a sand castle!

(ADALEE runs to front of stage and starts to "build a sand castle." She moves sand around on a large piece of cardboard that has been pre-placed on the stage. This is Sand Castle Prop 1. Note: Prop construction should include 4 identical sand castles, in various stages of construction. Sand Castle Prop 1 is just a pile of sand and small shovels and buckets on a piece of cardboard.)

MR. PHIL: Maybe we'll join you! What do you say, Lily? Liam?

LIAM: (on his game) No thanks! I'm grinding the game.

LILY: I don't like the beach. Sand. Salt water. (blech)

KAELYN: If it's hand sanitizer you want, I got it. Or gloves! I have those, too!

MR. PHIL: Well, I think you're all going to want to join us. This week we are going to be talking about joy, learning verses from the book of Philippians!

(Music begins for "Carry It On")

MR. PHIL: Paul is writing to the Philippians, and he starts the letter, something like this...

Carry It On

Philippians 1:2-6

Words and Music by
CHRISTY SEMSEN

Arranged by Nathaniel Semsen

AV 12

10 Keyboard Pop feel (♩ = 160)

1 Cm Ab Bb

mf

4 *SOLO* *mf*

Grace and peace to you

Cm Cm Ab

7 from God our Fa - ther. Grace and

Bb Cm Cm

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10

11

peace to you_ from the Lord Je - sus Christ.

A^b B^b Cm

13

CHOIR
mf

Grace and peace to you_ from God our

Cm A^b B^b

(Cues 2nd time)

16

Fa - ther. Grace and peace to you_ from the

Cm Cm A^b

19

12 1st time

Lord Je - sus Christ. I thank my God ev-'ry

B^b Cm B^b(no3)

14

22

time I re-mem-ber you.

Cm



25

In all my prayers for all of you, I al-ways pray with

B \flat (no3) A \flat

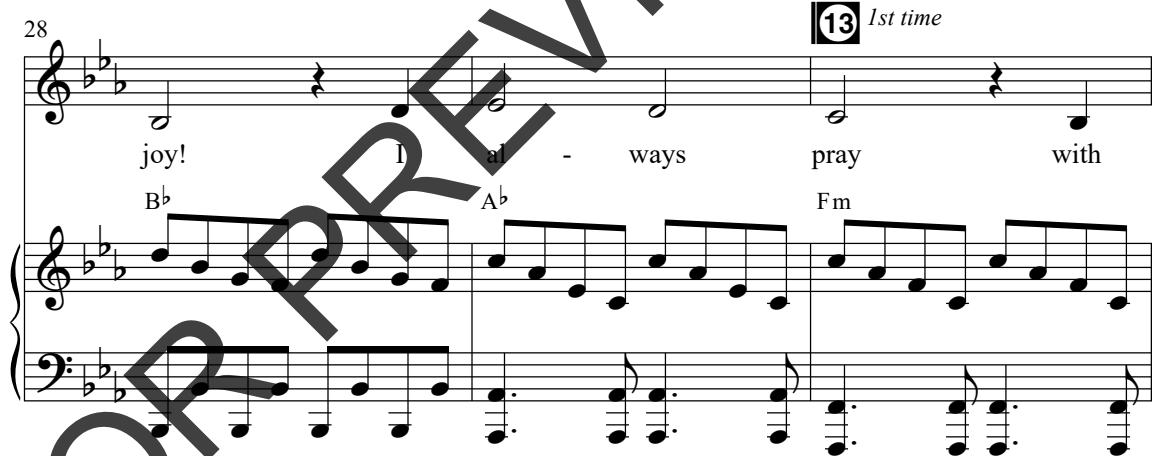


28

joy! I al-ways pray with

B \flat A \flat Fm

13 1st time



31

joy! Be-ing con-fi-dent of this,

B \flat E \flat A \flat

f



34

34

— that He who be-gan a good work— in you,—

B \flat E \flat ^{sus} E \flat

37

37

He who be-gan a good work_ in you_ will car-ry it, car-ry it on.

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

The image shows a musical score for a song. It consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line is written on a single staff with a treble clef. The lyrics are: "He who be-gan a good work_ in you_ will car-ry it, car-ry it on." The piano accompaniment is written on two staves (treble and bass clefs). The chords for the piano part are indicated below the staff: E^b, A^b sus, A^b, A^b, B^b, and E^b. A large, diagonal watermark reading "STANDARD" is overlaid on the right side of the image.

40

40

Be-ing con-fi-dent of this, that

Handwritten musical score for the song "Be-ing con-fi-dent of this, that". The score is written on two staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The lyrics are written below the treble staff. The score includes a large, diagonal watermark that reads "Handwritten" across the center.

43

43

He who be-gan a good work__ in you, He who be-gan a good work

B \flat E \flat sus E \flat E \flat A \flat sus

The image shows a musical score for a hymn. It consists of two systems of music. The first system features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics underneath it. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The second system continues the music. The vocal line has a final note with a fermata. The piano accompaniment also has a final chord with a fermata. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'He who be-gan a good work__ in you, He who be-gan a good work'. Below the lyrics, there are chord symbols: B-flat, E-flat sus, E-flat, E-flat, and A-flat sus.

16

46

— in you— will car-ry it, car-ry it on.—— Will

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

49

car-ry it on, car-ry it on, car-ry it on, car-ry

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

52

it on, car-ry it on, car-ry it on. Will

E^b A^b

55

1. (to page 13, meas. 13) 2.

car-ry it, car-ry it on!—— Will

E^b B^b E^b

58

car - ry it on, car - ry it on, car - ry it on, car - ry

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

61

16

it on, car - ry it on, car - ry it on. Will

E^b A^b

64

car - ry it, car - ry it on! Will car - ry it, car - ry it on!

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

67

Will car - ry it, car - ry it on!

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

SCENE 3

(MR. PHIL sits in a beach chair, LILY sits off to side, removed from the other campers. Sand Castle Prop 2, a cardboard with a small base of a castle, replaces Sand Castle Prop 1. The campers move some loose sand around on the board, pretending to construct.)

ADALEE: *(holding a sand bucket)* **I'm going to... *(singing)* carry the sand, carry the sand!**

LILY: **Perky much? Sand can NOT be that exciting.**

MR. PHIL: **You're joking, but you're going to notice that Paul talks a lot about joy in this book. I mean, A LOT. So we're going to talk about joy.**

ADALEE: **Sounds amazing! I love joy!**

LILY: **I think I'm gonna be sick...**

KAELYN: **Oh, you've come to the right spot! Do you need any Vicks VapoRub? Got some right here!**

CANNONBALL: *(yells as he runs down the center aisle to "water")* **Cowabunga!**

(Optional SFX: [92] Splash)

MADISON: **Sorry, guys, gotta go! Cannonball—he is cinematic gold. *(narrating)* Ever the adventurer, he's drawn toward the sea...**

(MADISON follows with her phone, filming.)

ADALEE: **I'm coming too! Want to go jump in the waves with me Lily? Kaelyn?**

KAELYN: **Question. Has the Coast Guard scouted for great white sharks in this region lately?**

MR. PHIL: **Uhh...**

KAELYN: **Better safe than sorry—I'll stay on sand castle construction with Lily and Liam.**

LIAM: *(on video game)* **Not Liam! I'm constructing larger worlds in a game you could never fathom.**

ADALEE: *(not understanding)* **Okay... but I'm going!**

(ADALEE runs down center aisle to "water.")

KAELYN: **Watch out for undertow!**

MR. PHIL: **I think they'll be okay, Kaelyn.**

KAELYN: **Never hurts to be prepared.**

AV13 [17] *(Music begins for "Whatever Happens")*

MR. PHIL:

Oh, I hear you. But you know, you can't be prepared for everything. But we can trust that God is never, ever, caught off guard. Later in chapter 1 of Philippians, Paul reminds us that no matter what happens, we can stand firm and not be frightened of anything. Our citizenship is in heaven!

Whatever Happens

Phillipians 1:27-28, 3:20

Words and Music by
CHRISTY SEMSEN

Arranged by Nathaniel Semsen
and Daniel Semsen

AV13

17 With confidence and awe (♩ = 162)

1 G D Em

mp

7 **18** *SOLO mp*

What-ev - er hap - pens, ——— what-ev - er hap -

C G Dsus
G

12

- pens, con - duct your - selves ——— in a man - ner wor - thy,

Em C

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Joy Ride - Script/Vocal with Piano

20

16

wor - thy of the gos - pel,___ the gos - pel of Christ.____

G D

20

19

Wor - thy of the gos - pel,___ the gos - pel of Christ.____

Em C

25

CHOIR
mp

Stand firm in the Spir - it,_____

Em D(add4)

28

striv - ing___ to - geth - er as

C

31

one _____ for the

G2 D(add4) Em

34

faith of the gos - pel _____

D(add4)

37

with-out be-ing fright-en by those who op-pose

C G2

20

40

— you. _____ What-ev - er hap - pens, _____

D(add4) G

mf

22

43

what-ev - er hap - pens, con-duct your - selves in a man - ner

D
G

Em

47

wor - thy, wor - thy of the gos - pel, the gos-pel of

C

G

51

Christ. Wor - thy of the gos - pel,

Dsus
G

Em

54

the gos-pel of Christ.

21

C

57 *mp*

For our cit - i - zen-ship is in heav - en. _____

Bm C G

subito mp

60

And we ea - ger - ly a-wait the Lord Je - sus

Bm C

63 **22** *f*

Christ! _____ What-ev - er hap - pens, _____

G G

f

67

what - ev - er hap - pens, con - duct your - selves _____

D G Em

Joy Ride - Script/Vocal with Piano

24

70

— in a man - ner wor - thy, wor - thy of the gos - pel, —

C G

74

the gos-pel of Christ. Wor-thy of the gos - pel, — the gos-pel of

Dsus G Em

79

Christ. —

C

mp

SCENE 4

MR. PHIL: **You know, God is continuing to build His church just like we are building this sand castle.**

ADALEE: *(running back up aisle from “ocean”)* **Too cold—too cold—too cold!**
(MADISON enters stage, walking backwards as she films CANNONBALL offstage.)

MADISON: **Cut! Let’s get that again from the top, but pretend a great white shark is chasing you!**

CANNONBALL: **AUGH! A shark is chasing me!**

(CANNONBALL shrieks, running across stage. MADISON runs off after him as he shrieks again.)

KAELYN: *(worriedly popping up from behind the sand castle)* **Did someone see a great white shark? I have shark spray!**

MR. PHIL: **Never a dull moment in children’s ministry! *(pausing)* But, did you know what the Bible says is the greatest commandment?**

ADALEE: **“Love the Lord your God with all your heart and with all your soul and with all your mind and with all your strength. The second is this: ‘Love your neighbor as yourself.’ There is no commandment greater than these.” *(Mark 12:30-31 NIV)***

LIAM: *(looking up from his video game)* **Yup. God said the *greatest* commandment was to love Him, and then show others His love.**

MR. PHIL: **Hey, I didn’t know you were listening, Liam!**

LIAM: **Like any serious gamer, you get into a rhythm. Most of the time I can still listen. My fingers know what to do.**

MR. PHIL: **But we are not going to be able to do that without God’s help. We need to *pray* that God will cause our love for people to get bigger and bigger. Liam, could you look up Philippians 1:9 on that device?**

LIAM: **Sure thing! *(talks to his device in a loud voice)* “LOOK UP PHILIPPIANS 1:9”**

(Optional SFX: [93] Device Tone)

LIAM: *(cont.)* **Here it is: “And this is my prayer: that your love may abound more and more in knowledge and depth of insight, so that you may be able to discern what is best ...**

AV14 [23] *(Music begins for “I Pray”)*

LIAM: *(cont.)* **and may be pure and blameless for the day of Christ.” *(Philippians 1:9-10 NIV)***

Song: I Pray

I Pray

Philippians 1:9-10

Words and Music by

CHRISTY SEMSEN

Arranged by Nathaniel Semsen

AV 14

23 Pop (♩ = 91)

1 F B^b F C

mf

3 F B^b F C

5 *SOLO 1*
mf

It did - n't hap - pen all at once; we made

F(no3)

7 lit - tle choic - es, com - pro - mis - es, turned our fo - cus to our - selves,

F

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9

— for - got what it's all__ a - bout.

B \flat 2



11

24

SOLO 2

— How did it e - ven get__ this far,

F F(no3)



14

— where we look a - round and re - al - ize__

F



16

we've for - got - ten who__ we are,__

B \flat 2



28

18

25

and what it's all a - bout?_

F

20

CHOIR

mf

But I know this: We're com-mand - ed to

B \flat

22

love, love, love! I know this: We need His help from a -

F C B \flat F

25

26

bove!

C I

27

pray, I pray, I pray that your love may a - bound more and more. I

F

29

pray, I pray, I pray that your love may a - bound more and more. _____

F

31

I pray, I pray that your love may a - bound more and more. I

F

33

pray, I pray, I pray that your love may a - bound more and more... _____

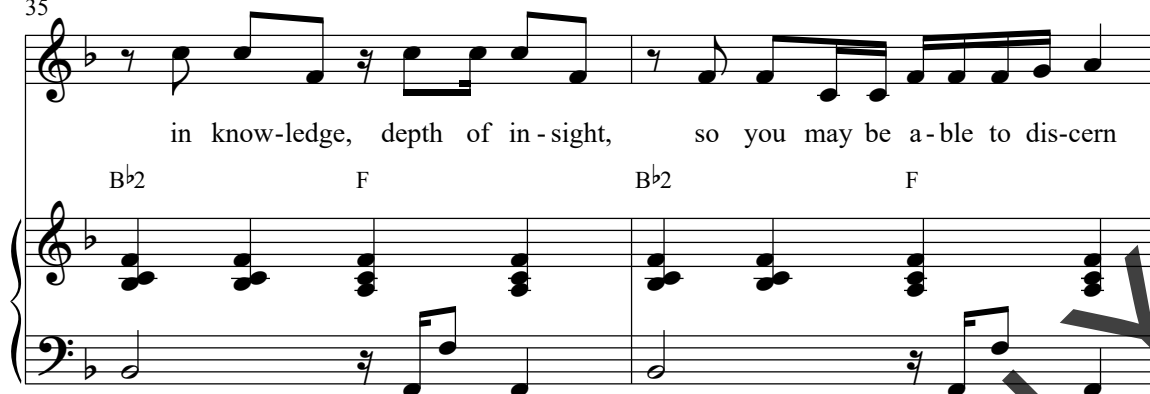
F

30

35

in know-ledge, depth of in-sight, so you may be a-ble to dis-cern

B \flat 2 F B \flat 2 F

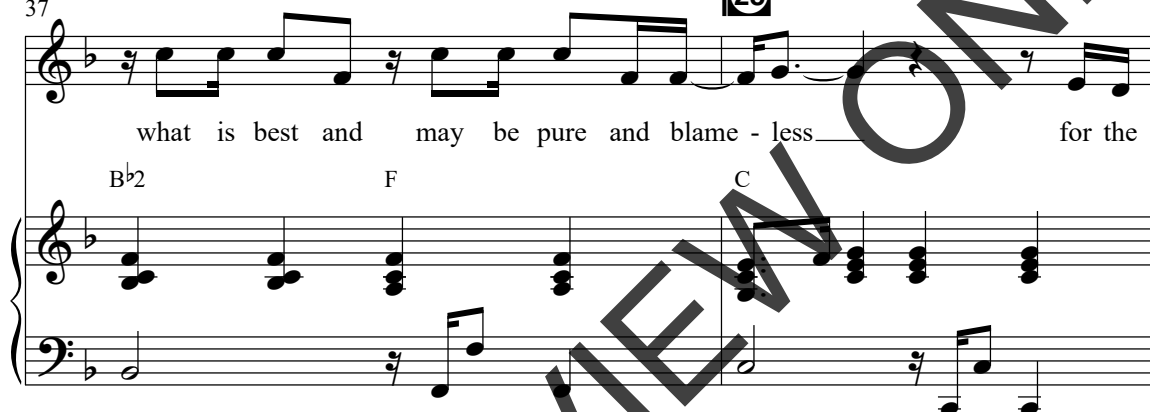


37

28

what is best and may be pure and blame-less for the

B \flat 2 F C



39

day of Christ... I pray, I pray, I pray that your love may a-

F



41

29

bound more and more. I pray, I pray, I pray that your love may a-

F



43

mp

bound more and more._____

When peo - ple look at me, _

Dm

mp

45

when peo - ple look at me, _ just what do they see? _

B \flat

Gm7

B \flat

C

48

When peo - ple look at me, _

when peo - ple look at me, _ just

Dm

B \flat

50

[30]

f

what do they see? _

I

Gm7

B \flat

C

32

53

prayer, I pray, I pray that your love may a - bound more and more. I

F

f

This system contains measures 32 through 53. The vocal line is in G major, 4/4 time, with lyrics: "prayer, I pray, I pray that your love may a - bound more and more. I". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* is present at the start of the piano part.

55

prayer, I pray, I pray that your love may a - bound more and more. _____

F

This system contains measures 55 and 56. The vocal line continues with the lyrics: "prayer, I pray, I pray that your love may a - bound more and more. _____". The piano accompaniment continues with the same rhythmic pattern.

57

I pray, I pray that your love may a - bound more and more. I

F

This system contains measures 57 and 58. The vocal line continues with the lyrics: "I pray, I pray that your love may a - bound more and more. I". The piano accompaniment continues with the same rhythmic pattern.

59

31

prayer, I pray, I pray that your love may a - bound more and more... _____

F

This system contains measures 59 through 70. The vocal line continues with the lyrics: "prayer, I pray, I pray that your love may a - bound more and more... _____". The piano accompaniment continues with the same rhythmic pattern. A rehearsal mark "31" is located at the beginning of this system.

61

in know-ledge, depth of in-sight, so you may be a-ble to dis-cern

B \flat 2 F B \flat 2 F

63

what is best and may be pure and blame-less for the day of Christ.

B \flat 2 F C

66

Don't let my love grow cold._ Don't let my love grow cold._

F

68

Don't let my love grow cold._ Don't let my love grow cold._

F B \flat C F

SCENE 5

CANNONBALL: *(running, out of breath)* You guys, you'll never believe it! I just barely made it out alive!

KAELYN: *(vindicated)* Was it a great white shark? I *knew* it!

CANNONBALL: I was swimming and then a huge...

MADISON: I got this, C.B. *(in movie director voice)* "The air was crisp, and our unsuspecting friend was minding his own business, swimming alone on a crowded beach, when he got tangled up with a huge beast!"

KAELYN: An octopus?

MADISON: "The beast, grabbed him, and it covered his eyes..."

MR. PHIL: You were attacked?

CANNONBALL: Yes!

(MARINA walks up to the group.)

MARINA: *(emphatically)* No!

MADISON: Who are you?

MARINA: The *Ocean Clean-up Angels*... at your service.

MADISON: *(putting her arm around her)* *Ocean Clean-up Angels*... why you dissing my movie?

MARINA: *(matter of fact)* Your friend was attacked... by a *plastic bag*.

CANNONBALL: *(taking paper out of mouth)* That explains the receipt in my mouth.

MARINA: We clean up pollution in the ocean.

ADALEE: Sure stinks to have garbage in the ocean.

MARINA: You bet. Unfortunately, trash is a big problem on our beach.

MR. PHIL: We learned a verse yesterday in Philippians that actually talks about garbage! Booyah. Bet you thought I couldn't tie that into the lesson. Can you remember which one it was?

ADALEE: Wasn't it something like, knowing Christ is so incredible, that nothing else can even come close to comparing with it?

MR. PHIL: Right! Compared to knowing Christ, even the great things in our life are as unimportant as garbage!

AV15 33 *(Music begins for "Garbage")*

KAELYN: Speaking of garbage, anybody want those plastic gloves NOW?

Song: Garbage

Garbage

Philippians 3:7-11

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

AV15

33

Country (shuffle the 16ths) (♩ = 91)

N.C. D(no3) E(no3)

SOLO 1
mf

I once

D(no3) E(no3)

B(no3) A(no3) B(no3)

thought these things were val - ua - ble, _

but

D(no3) E(no3)

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36

7

SOLO 2

now I con-sid-er them worth - less... be-

D(no3) E(no3) N.C.

9

SOLO 3

cause of what Christ has done. Yes,

A(no3) N.C.

11

34

CHOIR
mf

ev-'ry-thing else is worth - less... when com-

D(no3) E(no3) N.C.

13

pared with the in-fi-nite val-ue of know-ing Christ my Lord. For

B G

15

His sake, I've dis-card-ed ev-'ry-thing else, count-ing it all as gar-

A B

17

- bage!_ To gain Christ and be-come one with Him,

E(no3) A

19

I'll count it all as gar - bage!

B N.C.

35

21

I want to know Christ!

G A

Joy Ride - Script/Vocal with Piano

38
23

— I — want to know Christ

E G A

25

— and ex - pe - ri - ence the might - y pow - er that

E B

27

raised Him from the dead! I — want to know Christ!

A G F#m

29

36

mf

— I no

E N.C. A

31

long - er count on my righ - teous - ness

D(no3) E(no3)

mf

33

through o - bey-ing the law, _____ rath-er

D(no3) E(no3) G

35

I be - come righ - teous

A(no3)

37

through faith in Christ. _____

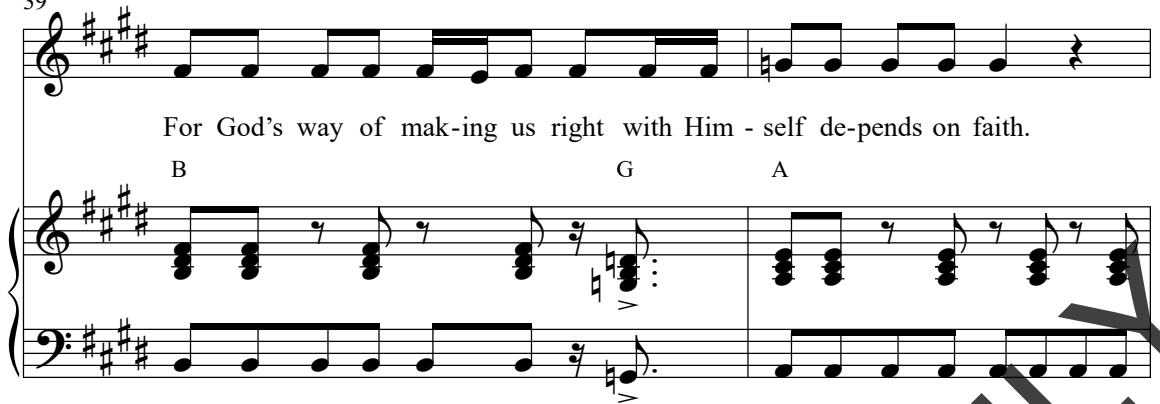
D(no3) E(no3) G(no3) A(no3)

40

39

For God's way of mak-ing us right with Him - self de-pends on faith.

B G A



41

38

Ev-'ry-thing else is gar - bage

B A E(no3)



43

I want to know Christ!

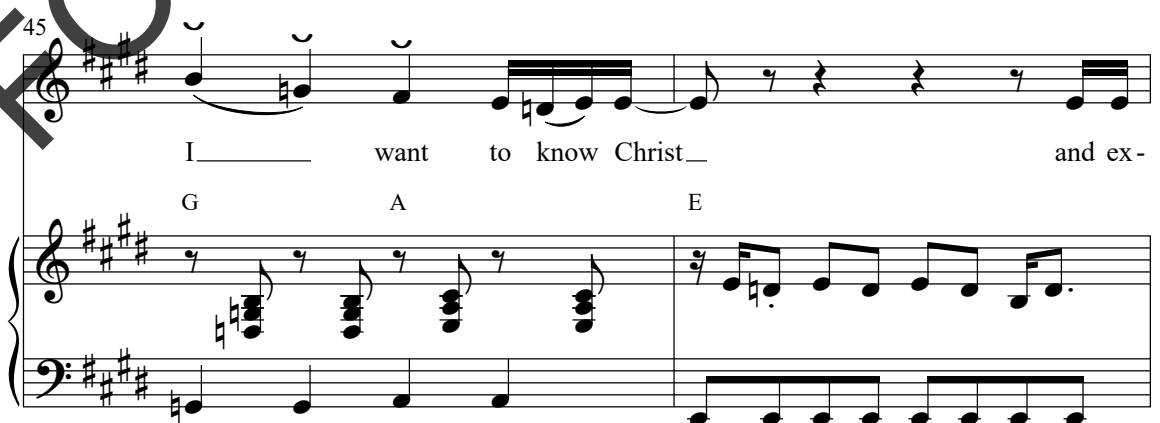
G A E



45

I want to know Christ and ex-

G A E



47

pe-ri-ence the might-y pow-er that raised Him from the dead!

B A

49

I _____ want to know Christ!_

G F#m E

51

I wan-na suf-fer with Him, shar-ing in His death, so

N.C. A

53

one way or an - oth - er, I'll ex - pe-ri-ence res - ur - rec - tion from the

E G


Joy Ride - Script/Vocal with Piano

42

55

dead! I want to know Christ!

Bsus B G A



57

I want to know Christ!

E G F#m



59

I want to know Christ!

E G A



61

I want to know Christ!_

E G F#m E



SCENE 6

(Sand Castle Prop 3 replaces Sand Castle Prop 2. It is about halfway complete, but still has loose sand that the campers can move around the board.)

ADALEE: **Everyone, let's help pick up the trash and clean this beach!**

LILY: *(trying to get out of it)* **But, I mean, that's Marina's job. We don't want to take that away from her, do we?**

ADALEE: **That's okay, I like serving. I feel like it's a way to honor God.**

KAELYN: *(not wanting to help)* **But, look at the progress we are making on this sand castle.**

MADISON: **The scene would pop more if you created a moat. Have you considered creating a moat?**

MR. PHIL: **Actually, Philippians talks a lot about serving others. Philippians 2:3-4 says, "Do nothing out of selfish ambition or vain conceit. Rather, in humility value others above yourselves, not looking to your own interests but each of you to the interests of the others." *(Philippians 2:3-4 NIV)***

AV16 **41** **Song: Do Nothing**

Do Nothing

Philippians 2:1-4

Words and Music by

CHRISTY SEMSEN

Arranged by Daniel Semsen

AV16

41

Rock! (♩. = 77)

C#(unis.) E(no3) $\frac{E}{B}$

f

5 F#m $\frac{E}{F\#}$ G#7

9 SOLO *mf*

If you have an-y en-cour-age-ment from

C#m B(no3)

mf

13

be-ing u-nit-ed with Christ,

A E $\frac{B}{D\#}$

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17

if an - y com - fort from his love an - y

C#(no3) A2

20

42

fel - low - ship with the Spir - it, an - y ten - der - ness and com -

A E

23

CHOIR *mf*

pas - sion, then make my joy com - plete, make my

B G#m A

27

joy com - plete, be - ing like - mind - ed, hav - ing the same

B C#m G#m A

46

31

love, be-ing one in spir-it and pur - pose, _____

B C#m A

35

43

be-ing one in spir-it and pur - pose. _____

B C#m A

39

Do noth - ing _____ out of

B C#(no3)

43

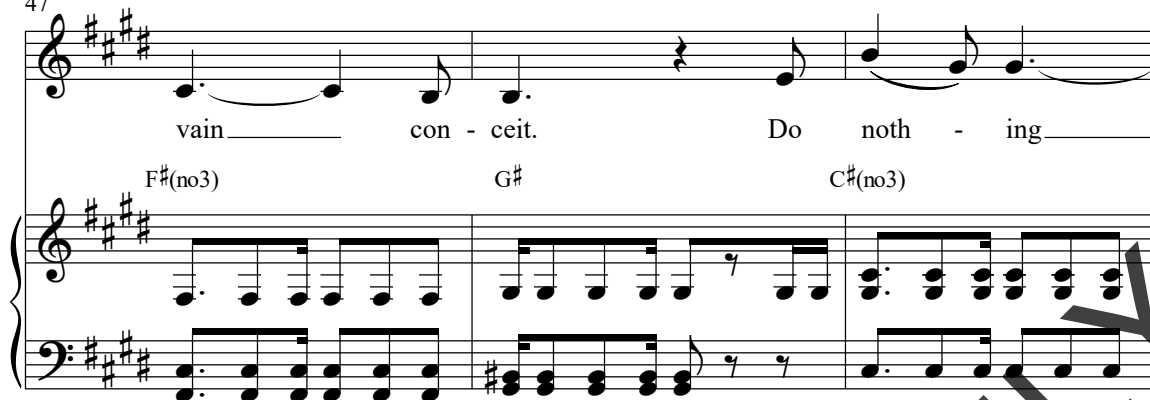
self - ish am - bi-tion, noth - ing _____ out of

B(no3) A(no3)

47

vain _____ con - ceit. Do noth - ing _____

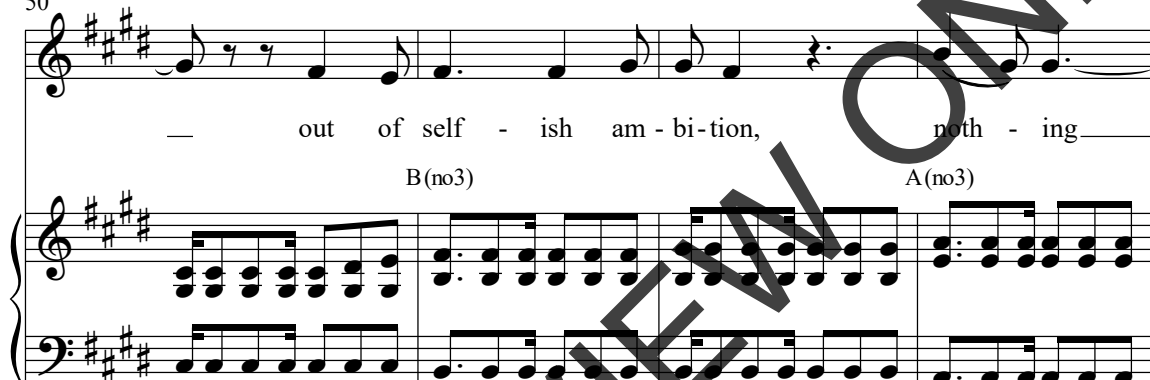
F#(no3) G# C#(no3)



50

— out of self - ish am - bi-tion, noth - ing _____


B(no3) A(no3)



54

— out of vain _____ con - ceit.

C#(no3) B



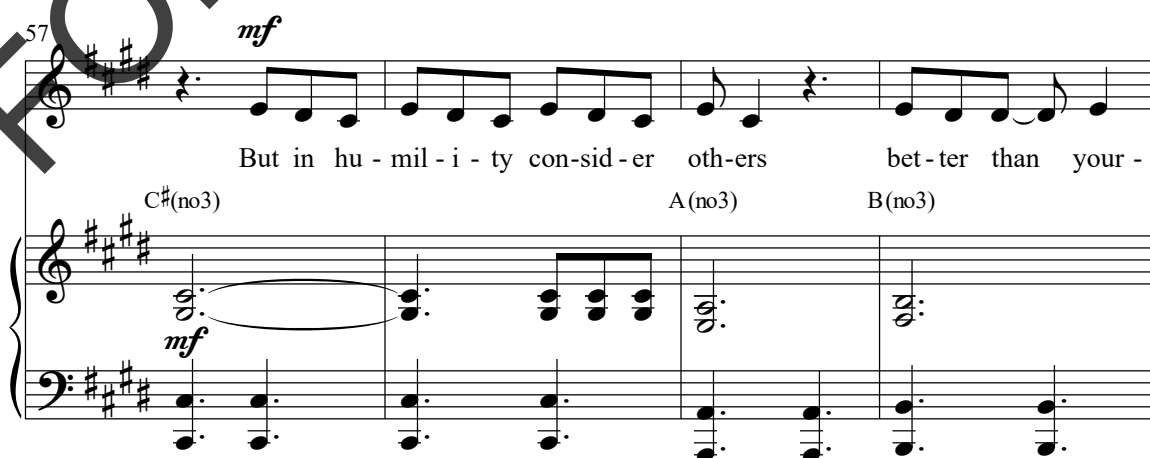
57

mf

But in hu - mil - i - ty con-sid - er oth - ers bet - ter than your -

C#(no3) A(no3) B(no3)

mf



48

61

selves. Ooo woah! But in hu -

C#(no3) A(no3) B(no3) C#(no3)

66

mil-i - ty con-sid-er oth-ers bet-ter than your - selves.

A B C#m

70

(45)

Ooo woah!

A B

73

f You should look not on - ly to your own in - t'rests but

E A

f

76

al-so the in-t'rests of oth-ers, _____ the in-t'rests of oth-ers! _____

B E A

80

Woah! _____ Do

B C#(unis.) E(no3)

84

noth-ing! Do noth-ing! _____ Then make my

E B E#m E F# G#7

46 *mf*

89

joy com - plete, make my joy com - plete, be - ing

G#m A B C#m

mf

50

93

like mind-ed, hav-ing the same love, be-ing one in spir-it and

G#m A B

97

pur - pose, _____ be-ing one in spir-it and

C#m A B

101

47

pur - pose, _____ in pur - pose. _____ Do

C#m A B

f

105

noth - ing _____ out of self - ish am - bi-tion,

C#(no3) B(no3)

f

109

noth - ing _____ out of vain _____ con -

A(no3) F#(no3)

112

ceit. Do noth - ing _____ out of

G# C#(no3)

115

self - ish am - bi - tion, noth - ing _____

B(no3) A(no3)

118

48

— out of vain _____ con - ceit.

C#(no3) B

52

121

You should look not on - ly to your own in - t'rests but

E A

124

49

al - so the in-terests of oth - ers, _____ the in-t'rests of

B(add4) E

127

oth-ers! _____ Look not on - ly to your own

A B(add4) N.C. E

131

in - t'rests but al - so the in-t'rests of oth - ers, _____

A B(add4) E

134

ff

the in-t'rests of oth-ers. Do noth-ing,

A B(add4) C#m

138

do noth-ing out of self-ish am - bi - tion.

Amaj7 B

141

Do noth-ing, do noth-ing out of

C#m Amaj7

144

self-ish am - bi - tion.

B C#m

SCENE 7

KAELYN: Okay. We'll help you, Marina! It would be a shame to waste these gloves.

(KAELYN starts to walk around corners of the stage and pick up pieces of trash.)

ADALEE: I'll help, too. *(joining KAELYN)* Thinking of others instead of ourselves kind of goes along with loving our neighbor as ourselves.

(CANNONBALL sits to work on sand castle as MADISON watches and occasionally films.)

CANNONBALL: Exactly. But easier said than done. Sometimes, people are... how do I put this nicely? Not. Loveable.

ADALEE: *(finding a nice way to say it)* Niceness challenged!

MADISON: But seriously. Why do I wanna serve someone that's mean?

MR. PHIL: Now, that's a very natural reaction. But do you know the craziest thing? The Bible said that Jesus became *like* a servant. Jesus. Who *was* God. Even though He was LORD, He humbled Himself. It blows my mind. In fact, I may... have written *(proudly, pausing)* a rap about it.

CANNONBALL: Awww... *(trying to be nice but falling)* that's super cheesy, Mr. Phil.

MR. PHIL: No... I think you'll like it.

LILY: Challenge accepted.

MR. PHIL: *(excited)* Okay. This rap is is the entire scripture of Philippians 2:5-10. When you've learned this, you've memorized the whole passage!

AV17 **51** Song: Therefore, God

Therefore, God

Philippians 2:5-11

Words and Music by

NATHANIEL SEMSEN

Arranged by Nathaniel Semsen

AV17

51 Rap (♩ = 112)

1

Gm B♭ Gm

mf

4

SOLO
mf

In your re - la - tion-ships with one an - oth - er, —

B♭ Gm

6

have the same mind - set as Christ Je - sus: Who,

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56

9

be - ing in ver - y na - ture _____ God, did not con -

Cm

11

52

sid - er e - qual - i - ty with God some - thing to be used to His ad - van - tage;

Cm D

13

CHOIR
mf

ra - ther, He made Him - self noth - ing by tak - ing the ver - y na - ture of a

N.C.

15

ser - vant, be - ing made in hu - man like - ness. Be - ing found in ap -

17

pear-ance as a man, He hum-bled Him-self a - gain by be-

19

53 *f* *mf*

com-ing o - be-di-ent to death— e-ven death on a cross There-fore

21

N.C.

God ex - alt - ed Him to the high - est place and

22

gave Him the Name that is a - bove ev - 'ry Name.

58

23

God ex - alt - ed Him to the high - est place and

This block contains the musical notation for measures 23 and 24. It features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "God ex - alt - ed Him to the high - est place and". The piano part includes chords and a melodic line in the right hand, with a single note in the left hand.

24

gave Him the Name that is a - bove ev - 'ry Name.

This block contains the musical notation for measures 24 and 25. The vocal line continues with the lyrics: "gave Him the Name that is a - bove ev - 'ry Name.". The piano accompaniment continues with chords and a melodic line in the right hand, and single notes in the left hand.

25

God ex - alt - ed Him to the high - est place and

This block contains the musical notation for measures 25 and 26. The vocal line repeats the lyrics: "God ex - alt - ed Him to the high - est place and". The piano accompaniment continues with chords and a melodic line in the right hand, and single notes in the left hand.

26

gave Him the Name that is a - bove ev - 'ry Name.

This block contains the musical notation for measures 26 and 27. The vocal line continues with the lyrics: "gave Him the Name that is a - bove ev - 'ry Name.". The piano accompaniment continues with chords and a melodic line in the right hand, and single notes in the left hand.

27

54

God ex - alt - ed Him to the high - est place and

gave Him the Name that is a-bove ev-'ry Name. That at the Name of Je-sus

This block contains the musical notation for measures 27 and 28. Measure 27 features a vocal line with lyrics 'God ex - alt - ed Him to the high - est place and' and a piano accompaniment. Measure 28 continues with 'gave Him the Name that is a-bove ev-'ry Name. That at the Name of Je-sus'. A large 'FOR PREVIEW ONLY' watermark is overlaid diagonally across the page.

28

ev - er - y knee should bow, in heav - en and on earth

This block contains the musical notation for measures 29 and 30. Measure 29 has the lyrics 'ev - er - y knee should bow,' and measure 30 has 'in heav - en and on earth'. The piano accompaniment includes chord markings 'F' and 'Gm'. A large 'FOR PREVIEW ONLY' watermark is overlaid diagonally across the page.

30

and un-der the earth! And ev - 'ry tongue ac - know-ledge

This block contains the musical notation for measures 31 and 32. Measure 31 has the lyrics 'and un-der the earth!' and measure 32 has 'And ev - 'ry tongue ac - know-ledge'. The piano accompaniment includes a chord marking 'E♭'. A large 'FOR PREVIEW ONLY' watermark is overlaid diagonally across the page.

32

This block contains the musical notation for measures 33 and 34. The piano accompaniment includes a chord marking 'E♭'. A large 'FOR PREVIEW ONLY' watermark is overlaid diagonally across the page.

Joy Ride - Script/Vocal with Piano

60
34

55

that Je-sus Christ is Lord, to the glo-ry of God the Fa-ther!

F Dsus D

37

Ra-ther, He made Him-self noth-ing by tak-ing the ver-y na - ture of a

N.C.

39

ser - vant, be-ing made in hu - man like - ness. Be-ing found in ap -

41

pear-ance as a man, He hum-bled Him - self a - gain by be -

43 **56** *f* *mf*

com-ing o - be-di-ent to death— e-ven death on a cross. There-fore

45

God ex - alt - ed Him to the high - est place and

N.C.

mf

46

gave Him the Name that is a - bove ev - 'ry Name.

47

God ex - alt - ed Him to the high - est place and

62

48

gave Him the Name that is a - bove ev - 'ry Name.

This block contains the musical notation for measures 48 and 49. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are: "gave Him the Name that is a - bove ev - 'ry Name."

49

God ex - alt - ed Him to the high - est place and

This block contains the musical notation for measures 49 and 50. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "God ex - alt - ed Him to the high - est place and"

50

gave Him the Name that is a - bove ev - 'ry Name.

This block contains the musical notation for measures 50 and 51. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "gave Him the Name that is a - bove ev - 'ry Name."

51

God ex - alt - ed Him to the high - est place and

This block contains the musical notation for measures 51 and 52. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "God ex - alt - ed Him to the high - est place and"

52

f

gave Him the Name that is a - bove ev - 'ry Name. There-fore

CHOIR 2

f

At the

53

God ex - alt - ed Him to the high - est place and

Name
N.C. of Je - sus,

54

gave Him the Name that is a - bove ev - 'ry Name.

ev - 'ry knee will bow. At the

64

55

God ex - alt - ed Him to the high - est place and
Name of Je - sus,

The musical score for measures 55-56 is written for voice and piano. The vocal part consists of two staves. The first staff contains the lyrics "God ex - alt - ed Him to the high - est place and" with notes marked with 'x'. The second staff contains the lyrics "Name of Je - sus," with notes marked with 'x'. The piano accompaniment is written for two staves (treble and bass clef). It features a simple harmonic progression with notes marked with 'x'.

56

gave Him the Name that is a - bove ev - 'ry Name.
ev - 'ry knee will bow. At the

The musical score for measures 56-57 continues the vocal and piano parts. The vocal part has two staves. The first staff contains the lyrics "gave Him the Name that is a - bove ev - 'ry Name." and the second staff contains "ev - 'ry knee will bow. At the". Notes are marked with 'x'. The piano accompaniment continues with two staves, maintaining the harmonic structure with notes marked with 'x'.

57

58

God ex - alt - ed Him to the high - est place and
Name of Je - sus,

The musical score for measures 57-58 repeats the vocal and piano parts from the previous system. The vocal part has two staves with lyrics "God ex - alt - ed Him to the high - est place and" and "Name of Je - sus,". The piano accompaniment is written for two staves. Notes are marked with 'x'.

58

gave Him the Name that is a - bove ev - 'ry Name.
ev - 'ry knee will bow. At the

This block contains the musical notation for measures 58 and 59. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "gave Him the Name that is a - bove ev - 'ry Name. ev - 'ry knee will bow. At the".

59

God ex - alt - ed him to the high - est place, and
Name of Je - sus,

This block contains the musical notation for measures 59 and 60. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "God ex - alt - ed him to the high - est place, and Name of Je - sus,".

60

ev - 'ry knee will bow.
ev - 'ry knee will bow.

This block contains the musical notation for measures 60 and 61. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "ev - 'ry knee will bow. ev - 'ry knee will bow.".

SCENE 8

(KIDS continue to “work” on the sand castle.)

MR. PHIL: So... my rap...?

ALL: *(uh... well... actually...)*

CANNONBALL: Aw, Mr. Phil, *(smiling)* it was a bop!

MR. PHIL: *(misunderstanding, disappointed)* Oh. Okay. I see. *(walking away)*

MADISON: No! That’s a good thing! Someone should go after him.

CANNONBALL: Cannonball to the rescue! *(He runs off, rapping.)* At the name of Jesus, every knee will bow! Yeah!

ADALEE: Are you having a good time yet, Lily?

LILY: I’m gonna be straight with you, guys. Don’t tell Mr. Phil, though. I don’t think he’d recover.

KAELYN: Smart.

LILY: I have a problem with all this... fake joy. I don’t like how you all pretend you’re happy and that nothing bad ever happens. There are real problems in the world right now.

ADALEE: You’re right. There are real problems. Bad things still happen. But I believe God is still working.

KAELYN: And joy isn’t the same thing as happiness. I deal with anxiety, and some days are kinda hard. We can go through hard situations and feel sadness, but still have God’s joy.

ADALEE: Yes! Joy is resting in the knowledge that God loves us and we can trust Him.

KAELYN: It’s one of the reasons I love memorizing Bible verses so much. God brings them to mind when I’m struggling.

AV18 [59] *(Music begins for “I Can Do All Things”)*

KAELYN: It doesn’t make everything perfect, but knowing God has me in His hands, no matter what happens, brings me comfort.

Song: I Can Do All Things

I Can Do All Things

Philippians 4:11-13

Words and Music by

CHRISTY SEMSEN

Arranged by Nathaniel Semsen

AV18

59 Pop Ballad (♩ = 78)

1 *mf* *D* *G* *D*

3 *D* *G* *A*

5 *mf* *SOLO 1 (Optional, KAELYN)*

I have learned to be con-tent what-ev-er the cir-cum-stanc-

D *G* *A* *A* *C#*

7 es, and I know what it is to be in need.

D *G* *A* *A* *C#*

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68

SOLO 2

9

mf

I have learned to be con-tent what-ev-er the cir-cum-stanc-

D G A A/C#

11

60

- es, and I know what it is to have plen-ty.

D G A A/C#

13

CHOIR

mf

I have learned the se - cret, I have learned the se - cret,

G6 D

15

I have learned the se - cret of be - ing con-tent.

G6 Dsus D D2 D Dmaj7

17

I have learned the se - cret, I have learned the se - cret,

G6 D

19

61 1st time

I have learned the se - cret of be - ing con - tent in

C G6 D

21

an - y and ev - 'ry sit - u - a - tion, in

Bm A

23

62 1st time

an - y and ev - 'ry sit - u - a - tion,

Gmaj7 A

70

25

f

wheth-er well fed or hun - gry, wheth-er liv-ing in plen-ty or in want.

G A D

27

Wheth-er well fed or hun - gry, wheth-er liv-ing in plen-ty or in want.

G A D

29

I can do__ all things, I can do__ all things through

G Bm E

63

31

Him who gives me strength.

G A D

(to page 68, meas. 13)

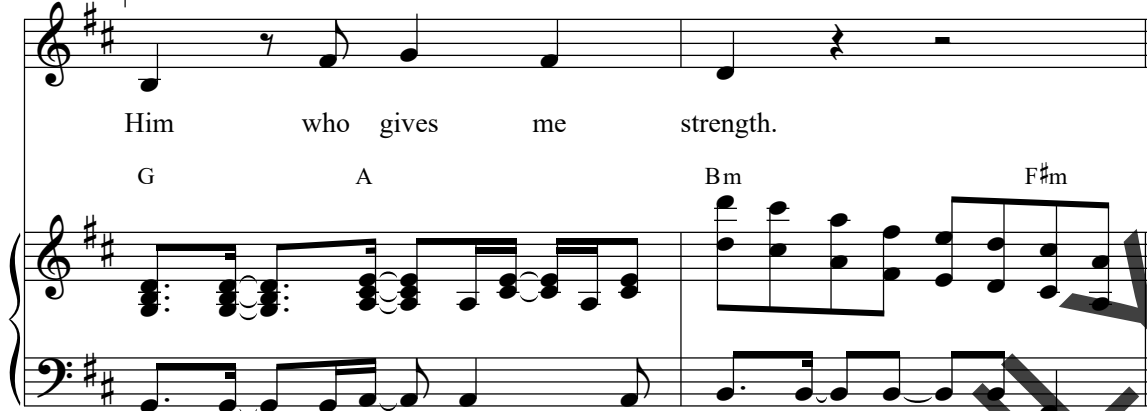
33

64

2.

Him who gives me strength.

G A Bm F#m



35

I can do all things, I can do all things through

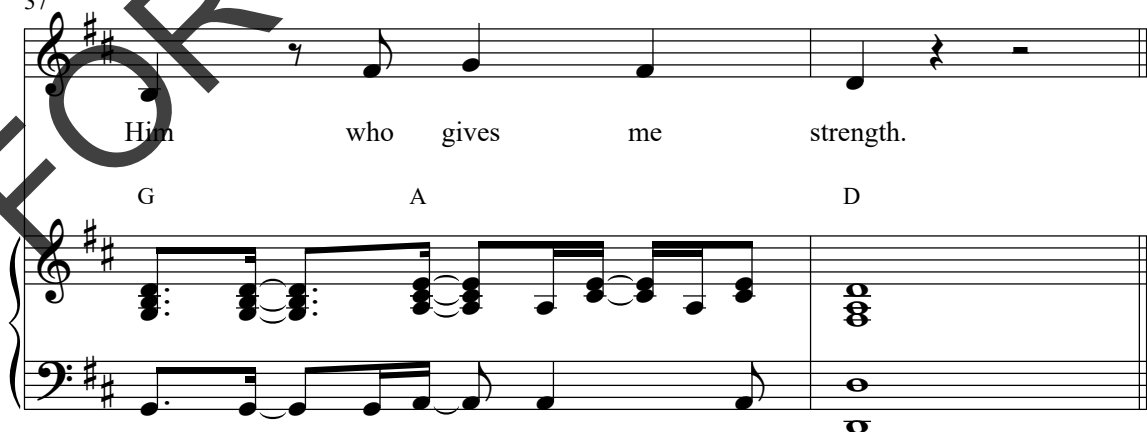
G A Bm E



37

Him who gives me strength.

G A D



SCENE 9

(Sand Castle Prop 4 is placed at front of stage, replacing Sand Castle Prop 3. The sand castle is complete!)

MR. PHIL: *(walking on, with a huge smile on his face)* Well, I now know what a bop is! Thank you for that. And maybe I'll publish that rap. The first of many from Mr. Phillip Ians!

LILY: What did you say?

MR. PHIL: Oh, I might publish that rap...

LILY: No. Your last name is?...

MR. PHIL: *(confused)* Ians. *(pronounced EE-ens)* Why?

LILY: So your name is Phillip Ians? Phillippians? *(She says it like "Philippians.")*

MR. PHIL: *(confused)* I'm not getting it. But, wow, look at that sand castle! Great job! I hope that these verses in Philippians are making you think about practically living life for Christ.

KAELYN: We've learned about serving.

ADALEE: And that knowing Christ is much better than the other garbage we can try to fill our lives with.

LILY: We're learning that joy isn't the same as happiness.

MR. PHIL: Sounds like we are learning a lot. Can I tell you something that's gonna blow your mind? When Paul wrote this joyful letter to the Philippians... he was... in prison! Boom! That's right. He wanted to continue pressing on to the goal of giving his life to serve the King!

KAELYN: *(reading from Bible)* "Not that I have already obtained all this, or have already arrived at my goal, but I press on to take hold of that for which Christ Jesus took hold of me.

LILY: *(continuing to read)* Brothers and sisters, I do not consider myself yet to have taken hold of it. But one thing I do: Forgetting what is behind and straining toward what is ahead,

AV 19 65 *(Music begins for "I Press On")*

I press on toward the goal to win the prize for which God has called me heavenward in Christ Jesus." *(Philippians 3:12-14 NIV)*

Song: I Press On

I Press On

Philippians 3:12-14

Words and Music by

CHRISTY SEMSEN

Arranged by Daniel Semsen

AV 19

65 Pop (♩ = 85)

1 *mp*

3

5 *SOLO mp*

I don't mean to say that I have al-read-y a-chieved these things.

7

66

I don't mean to say_ that I have al-read-y reached per-fec - tion._

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74

9

CHOIR

mp

I don't mean to say that I have al-read-y a-chieved these things.

11

[67]

I don't mean to say that I have al-read-y reached per-fec - tion._

13

mf

But I press on, I press on._

15

[68]

But I press on, I press on._ For-

17

get-ting the past, look-ing for - ward to what lies a - head,

C D G $\frac{G}{B}$

f

19

I press on, I press on, to reach the end

C D G $\frac{G}{B}$

21

of the race and re-ceive the heav-en-ly prize for which God,

C D Em

23

through Christ Je - sus is call - ing us.

C D

69

76
25*mf*

70

But I press on, — I press on. —

But I press on, — I press on.

C

D

Em

C

D

mf

28

CHOIR 1

—

But I press on, — I press on. —

CHOIR 2

Press! Press! On! Press! On! Press! On!

G

C

D

Em

31

71

But I press on, — I press on. —

Press! Press! On! Press! On! Press! On!

C

D

G

33

CHOIR 3



But I press on,____ I press on.____

CHOIR 1

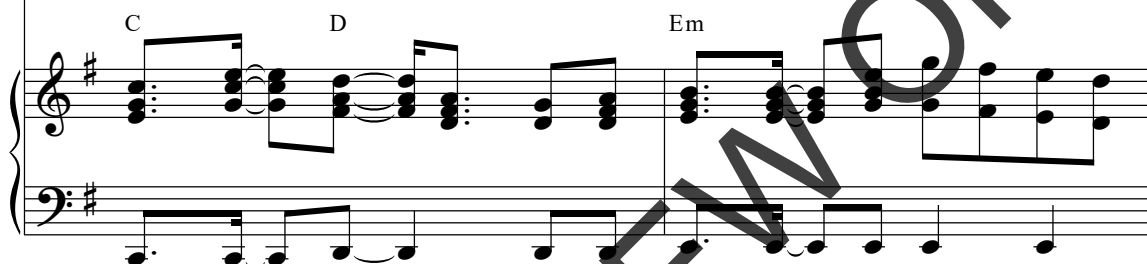


But I press on,____ I press on.____

CHOIR 2



Press! Press! On! Press! On! Press! On!



35

72



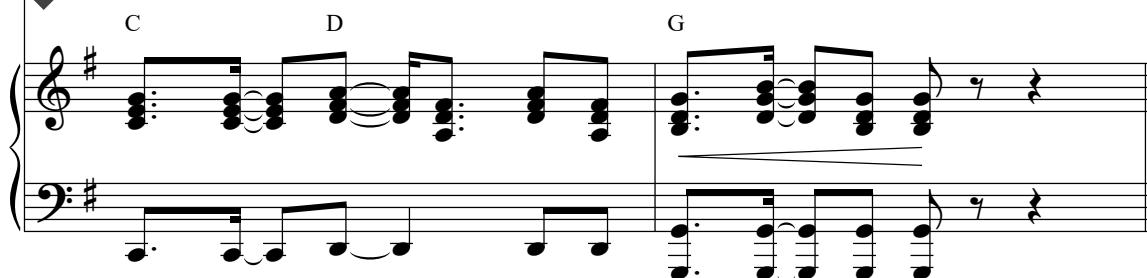
But I press on,____ I press on.____



But I press on,____ I press on.____



Press! Press! On! Press! On! Press! On!



78

37

get-ting the past, look-ing for - ward to what lies a - head,

C D G $\frac{G}{B}$

f

39

I press on, — I press on, — to reach the end

C D G $\frac{G}{B}$

41

— of the race — and re-ceive — the heav-en-ly prize for which God,

C D Em

43

73

through Christ Je - sus is call - ing — us.

C D

45 *ff*

No, I have not a-chieved it! No, but I fo-cus on__ this

G Em

f

47 **74**

one thing, this one thing! For-

C D

49

get-ting the past, look-ing for - ward to what lies a-head,

D E A A/C#

51

I press on,__ I press on,__ to reach the end

D E A A/C#

80

53

— of the race— and re-ceive— the heav-en-ly prize for which God,

D E F#m

This block contains measures 53 and 54 of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). Measure 53 features a vocal melody starting on a half note, followed by eighth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. Measure 54 continues the vocal melody and piano accompaniment. Chord symbols D, E, and F#m are placed above the piano staff.

55

75

through Christ Je - sus is call ing— us.

D E

This block contains measures 55 and 56. Measure 55 begins with a whole rest for the vocal line, followed by a half note and an eighth note. The piano accompaniment continues with the same pattern. Measure 56 features a vocal melody starting on a half note, followed by eighth notes. The piano accompaniment continues with the same pattern. Chord symbols D and E are placed above the piano staff.

57

But I press on,— I press on.—

D E F#m

This block contains measures 57 and 58. Measure 57 features a vocal melody starting on a half note, followed by eighth notes. The piano accompaniment continues with the same pattern. Measure 58 continues the vocal melody and piano accompaniment. Chord symbols D, E, and F#m are placed above the piano staff.

59

But I press on, — I press on. —

Chords: D, E, A

This system contains measures 59 and 60. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 59 contains the lyrics "But I press on, — I press on. —". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps. Chords D, E, and A are indicated above the piano part. A large diagonal watermark "FOR PREVIEW ONLY" is overlaid across the page.

61

ff
I press on! — I press

Chords: D, E

This system contains measures 61 and 62. The vocal line is in treble clef with a key signature of three sharps. Measure 61 contains the lyrics "I press on! — I press". The piano accompaniment is in grand staff with a key signature of three sharps. Chords D and E are indicated above the piano part. The dynamic marking *ff* (fortissimo) is present. A large diagonal watermark "FOR PREVIEW ONLY" is overlaid across the page.

63

on! (Cheer!)

Chord: A

This system contains measures 63 and 64. The vocal line is in treble clef with a key signature of three sharps. Measure 63 contains the lyrics "on! (Cheer!)". The piano accompaniment is in grand staff with a key signature of three sharps. Chord A is indicated above the piano part. The system ends with a double bar line. A large diagonal watermark "FOR PREVIEW ONLY" is overlaid across the page.

Rejoice Reprise

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

AV110

76 A bit Funky (♩ = 110)

1 (Drum fill) *f* G D

4 *CHOIR f* Do not be anx - ious a - bout

F C G(no3) C

7 an - y - thing, but in ev - 'ry - thing, by prayer and pe - ti -

G(no3) C

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9

tion, with thanks - giv - ing, — with thanks -

G(no3) C

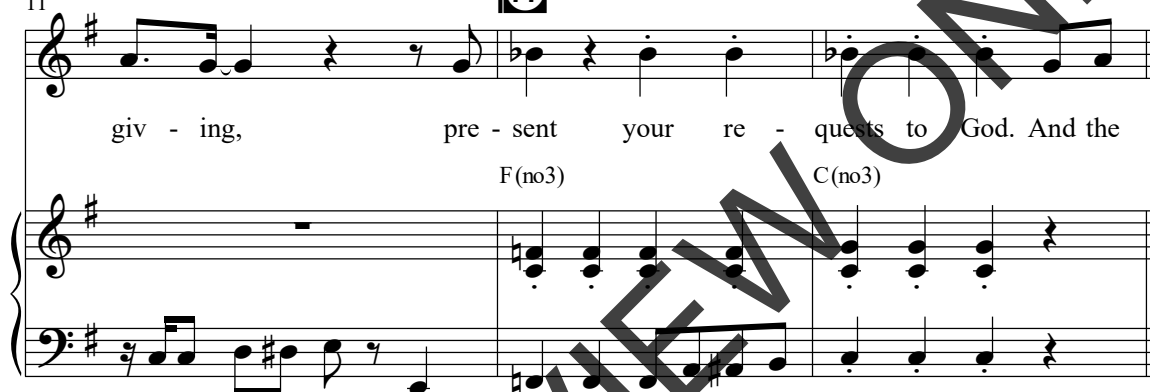


11

77

giv - ing, pre - sent your re - quests to God. And the

F(no3) C(no3)



14

peace of God, the peace of God, which tran - scends

G D



16

— all un - der - stand - ing, — will

F C



84

18

guard your hearts, will guard your minds in Christ Je -

G D

20

78

- sus our Lord. The

F C

22

peace of God_ will guard your hearts and minds. The

G(no3) C

24

peace of God_ will guard your hearts and minds. The

G(no3) C

26

peace of God_ will guard your hearts and minds. The

G(no3) C

28

peace of God will guard your hearts and minds. Re-joice!

G(no3) C G

Joy Ride Curtain Calls

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

AV 11

80 A bit Funky (♩ = 110)

1 (Drum fill) *f* G(no3) C

4 G(no3) C G(no3)

7 F(no3) G(no3) F(no3) C(no3)

10 G(no3) F(no3) G(no3)

13 F(no3) C(no3) G(no3) C

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of five systems of music. The first system begins with a measure of rest in the treble clef and a drum fill in the bass clef, marked with 'x' symbols. The second system starts with a forte dynamic 'f' and features a melody in the treble clef with chords G(no3) and C. The third system continues the melody with chords G(no3), C, and G(no3). The fourth system introduces new chords: F(no3), G(no3), F(no3), and C(no3). The fifth system features G(no3), F(no3), and G(no3). The sixth system concludes with F(no3), C(no3), G(no3), and C. A large diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the entire score.

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16 G(no3) C G(no3) C

19 F(no3) C(no3)

22 G D F

25 C G D **81** F

29 *CHOIR* *f* REJOICE (Christy Semsen)

The peace of God_ will guard your hearts and

C G(no3) C

88

31

minds. The peace of God_ will guard your hearts and

G(no3) C

33

minds. The peace of God_ will guard your hearts and

G(no3) C

35

minds. The peace of God_ will guard your hearts and

G(no3) C

37

minds. Re - joice!

G

Think About Such Things

Philippians 4:8-9

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

AV 12

82 Ballad (♩ = 82)

1 Bm G D F#m

5 Bm G **83** D F#m

9 *CHOIR*
mp

What - ev - er you have learned or seen in me,

Bm G

11

what - ev - er you've re - ceived,

D F#m

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90
13

84

what - ev - er you have learned or heard from me—

Bm G

put it in - to prac - tice.

D F#m Bm

mf

Put it in to prac - tice.

G D A

8

What-ev - er is true, what-ev - er is no - ble, what-ev - er is right,

Bm G D

f

24

what-ev - er is pure, what-ev - er is love-

F#m Bm G

27

ly, what - ev - er is ad - mira - ble

D F#m

29

p Think a - bout such things. Think a - bout such things.

Bm G D

subito p

32

Think a - bout such things.

F#m Bm G

92
35

87

Think a - bout_ such things._

D F#m

37 *mp*

And the God_ of peace_ will be with you.

Bm G D

mp

40 *mf*

And the God_ of peace_ will be with you.

F#m Bm G

mf

43 *f*

What-ev - er is true,

Dsus D Asus A Bm

f

46

what-ev - er is no - ble, what-ev - er is right, —

G D F#m

49

what-ev - er is pure, what-ev - er is love - ly, what-ev - er is ad-

Bm G D

52

mira-ble— What-ev - er is true, what-ev - er is no-

Asus Bm G

55

- ble, what-ev - er is right, — what-ev - er is pure,

D F#m Bm

94

58

90

what-ev - er is love - ly, what-ev - er is ad-mira-ble—

G D Asus A

61 *p*

Think a - bout such things._ Think a - bout such things.

Bm G D

subito p

64

Think a - bout_ such things._

F#m Bm G

67 *rit.*

Think a - bout such things._

D Asus A D

rit.

Joy Ride (Live)

Narration Version and Song Order

Song 1: Rejoice

- READER 1: **Philippians 1:1-6 (NIV)** Paul and Timothy, servants of Christ Jesus. To all God's holy people in Christ Jesus at Philippi, together with the overseers and deacons: Grace and peace to you from God our Father and the Lord Jesus Christ.
- READER 2: **I thank my God every time I remember you. In all my prayers for all of you, I always pray with joy because of your partnership in the gospel from the first day until now, being confident of this, that he who began a good work in you will carry it on to completion until the day of Christ Jesus.**

Song 2: Carry It On

- READER 3: **Philippians 1:12-14 (NIV)** Now I want you to know, brothers and sisters, that what has happened to me has actually served to advance the gospel. As a result, it has become clear throughout the whole palace guard and to everyone else that I am in chains for Christ. And because of my chains, most of the brothers and sisters have become confident in the Lord and dare all the more to proclaim the gospel without fear.
- READER 4: **Philippians 1:27-28 (NIV)** Whatever happens, conduct yourselves in a manner worthy of the gospel of Christ. Then, whether I come and see you or only hear about you in my absence, I will know that you stand firm in the one Spirit, striving together as one for the faith of the gospel without being frightened in any way by those who oppose you. ...

Song 3: Whatever Happens

- READER 5: **Philippians 1:7-11 (NIV)** It is right for me to feel this way about all of you, since I have you in my heart and, whether I am in chains or defending and confirming the gospel, all of you share in God's grace with me. God can testify how I long for all of you with the affection of Christ Jesus.
- READER 6: **And this is my prayer: that your love may abound more and more in knowledge and depth of insight, so that you may be able to discern what is best and may be pure and blameless for the day of Christ, filled with the fruit of righteousness that comes through Jesus Christ—to the glory and praise of God.**

Song 4: I Pray

READER 7: **Philippians 2:1-4 (NIV)** Therefore if you have any encouragement from being united with Christ, if any comfort from his love, if any common sharing in the Spirit, if any tenderness and compassion, then make my joy complete by being like-minded, having the same love, being one in spirit and of one mind.

READER 8: **Do nothing out of selfish ambition or vain conceit. Rather, in humility value others above yourselves, not looking to your own interests but each of you to the interests of the others.**

Song 5: Do Nothing

READER 9: **Philippians 4:11-13 (NIV)** I am not saying this because I am in need, for I have learned to be content whatever the circumstances. I know what it is to be in need, and I know what it is to have plenty. I have learned the secret of being content in any and every situation, whether well fed or hungry, whether living in plenty or in want. I can do all this through him who gives me strength.

Song 6: I Can Do All Things

Song 7: Therefore, God

READER 10: **Philippians 3:7-11 (NIV)** But whatever were gains to me I now consider loss for the sake of Christ. What is more, I consider everything a loss because of the surpassing worth of knowing Christ Jesus my Lord, for whose sake I have lost all things. I consider them garbage, that I may gain Christ and be found in him, not having a righteousness of my own that comes from the law, but that which is through faith in Christ—the righteousness that comes from God on the basis of faith.

READER 11: **I want to know Christ—yes, to know the power of his resurrection and participation in his sufferings, becoming like him in his death, and so, somehow, attaining to the resurrection from the dead.**

Song 8: Garbage

READER 12: **Philippians 4:8-9 (NIV)** Finally, brothers and sisters, whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable—if anything is excellent or praiseworthy—think about such things. Whatever you have learned or received or heard from me, or seen in me—put it into practice. And the God of peace will be with you.

Song 9: Think About Such Things

READER 13: Philippians 3:12-14 (NIV) Not that I have already obtained all this, or have already arrived at my goal, but I press on to take hold of that for which Christ Jesus took hold of me. Brothers and sisters, I do not consider myself yet to have taken hold of it. But one thing I do: Forgetting what is behind and straining toward what is ahead, I press on toward the goal to win the prize for which God has called me heavenward in Christ Jesus.

Song 10: I Press On

Song 11: Rejoice Reprise

Song 12: Joy Ride Curtain Calls

FOR PREVIEW ONLY

PRODUCTION NOTES

This show was purposefully created to be simple to put together, with a small cast and simple set and props. Along with using any summer props you may have, the main prop piece is the Sand Castle. The children will pretend to construct it throughout the show, with 4 different props of the sand castle in various stages of completion. Have it on a large cardboard so that loose sand can be pushed around as the children “build” it.

CHARACTERS

MAIN ROLES

Mr. Phil (adult)	Children’s Pastor leading the summer camp (Phillip Ians (pronounced EE-ens))
Lily	Doesn’t like the beach; unenthusiastic about the trip
Adalee	Joyful and perky; a friendly and optimistic person
Madison	Wannabe director. Always making a movie with “Madison Productions”
Cannonball	Fearless, risk-taker. Finds adventures as Madison follows him and films
Kaelyn	A bit anxious. Crazily prepared for any situation
Liam	Always on his video game
Marina	(smaller role) Member of “Ocean Clean-up Angels” Volunteer

NON-SPEAKING ROLES

- Ocean Clean-up Angels
- Optional sea creatures during songs

SETTING

A car; A beach on the California coast

THEME

Memorizing Bible verses in Philipppians help us learn to live life for Christ, with true joy!

SOLOS

<i>Rejoice</i>	none
<i>Carry It On</i>	Solo
<i>Whatever Happens</i>	Solo
<i>I Pray</i>	Solo 1, 2
<i>Garbage</i>	Solo 1, 2, 3
<i>Do Nothing</i>	Solo
<i>Therefore, God</i>	Solo
<i>I Can Do All Things</i>	Solo 1 (opt. Kaelyn) & Solo 2
<i>I Press On</i>	Solo
<i>Rejoice Reprise</i>	None

PROPS

- Sand toys for beach such as buckets, small shovels and rakes
- Sand Castle Props 1, 2, 3, 4 (The same castle, in increasing stages of construction)
- Beach chairs
- Beach towels or blankets
- Kaelyn's preparedness pack (includes, Bug-Be-Gone, hand sanitizer, organic tea bag, shark spray, plastic gloves,
- Phone for Madison to film
- Handheld game for Liam
- Receipt for Cannonball to take out of his mouth
- Plastic bag
- Trash bags for "Ocean Clean-up Angels"

SET

For the opening song, the front of a car can be painted and placed in front of chairs so the characters are "riding in a car." When they reach the beach, palm trees can be brought out, as well as beach props such as umbrellas, beach chairs and beach towels.

CHOREOGRAPHY INSTRUCTION/DEMO PERFORMANCE VIDEO

The Choreography Instruction/Demo Performance Video contains a fully staged performance of the entire musical, along with a step-by-step demonstration of the choreography. Thanks to my friend **Jenny Kujath and the WAM choir from Connection Point Church in Raytown, Missouri** for doing the demonstration performance of **Joy Ride**!

COSTUMES

CHOIR

A shirt with the Joy Ride logo!

MAIN ROLES

Mr. Phil	Beach mat, Hawaiian shirt and shorts/swim trunks
Kids	Any combo of bright shorts, swim shirts, tank tops, flip flops. Anything a child would wear to the beach
Marena	A shirt that says, "Ocean Clean-up Angels" with shorts

