

THE LITTLE DRUMMER DUDE



A Percussively Fun Christmas Musical for Kids

*Created by Christy Semsen
Arranged by Daniel Semsen*

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THE LITTLE DRUMMER DUDE

A Percussively Fun Christmas Musical for Kids

**Created by Christy Sensen
Arranged by Daniel Sensen**

Performance Time: Approximately 42 Minutes

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Edited & Engraved by MICHAEL FRAZIER

7

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FOREWORD

God has a way of taking people from ordinary situations and changing their lives forever. This musical gives us the chance to explore how meeting Jesus affected the lives of regular people in ordinary situations. **The Little Drummer Dude** takes place during the time Jesus was born and through His toddler years. We see the story from a new perspective as we experience the birth of Christ through the eyes of the wise men, a traveling band, and a little drummer dude.

One of the fun things about this musical is that we get to see the events surrounding the birth of Christ through a different light, one where it is easy to imagine ourselves living during that time and wondering about this baby King. As the musical opens, we are introduced to a vibrant group of musicians, Persia's Traveling Band (also known as PTB), and their camel, Hakim. PTB travels the countryside entertaining people with their contagious music. Their littlest member, Abel, loves to play a drum but is dismissed as too young to play in the band. Before long, the musicians cross paths with three traveling wise men who invite PTB to join in the long journey and perhaps play for a new king. As Persia's Traveling Band seeks fame and stardom, little Abel wonders if he will ever make an important contribution to the band. The adventure continues over months and eventually years until it culminates at the feet of Toddler Jesus. It isn't until Mary asks if Abel would like to play his drum for Jesus that he realizes that he has something he can bring to the King, too.

One of the highlights is exploring the character of Herod, who mistakenly thinks that the wise men and band have come to play for *him*! His self-centered awkwardness apparent in the song "Worship the King" is delicious, funny, and your kids will have a blast during this song.

Additionally, Hakim the camel and other camels in the caravan are featured in a humorous song "Search Party." All of your choir members will be clamoring to be cast as a camel!

I am especially excited to include a song geared for younger kids called "Not Too Little." This song with an important message is the ideal opportunity to include your preschool choir. A lyric in the song says, "little people can do what big ones can when Someone even bigger holds their hand." This is an important truth for our children: they are not too little to do big things for God. It is an important truth for everyone; none of us is big enough to do big things alone...we ALL need God. We all need to hold His hand and allow His Spirit to empower and enable us to share His love with the world.

I am so thankful for the people who surround me and support this ministry. A special thanks to my church family, the Burbank Community Kids Choir, my amazing arranger and orchestrator husband Daniel, as well as the team at Word Music & Church Resources, specifically Sarah Huffman and Dale Mathews for their tireless input and support!

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 Semsen's Epic Kids Choir Forum." You can become a member and use this group as a resource to communicate with other directors who have posted questions, photos, and videos of their productions. My email is csemsen@gmail.com, and I'd love to hear from you personally. I'm honored to be a small part of your ministry with kids!

Christy Semsen

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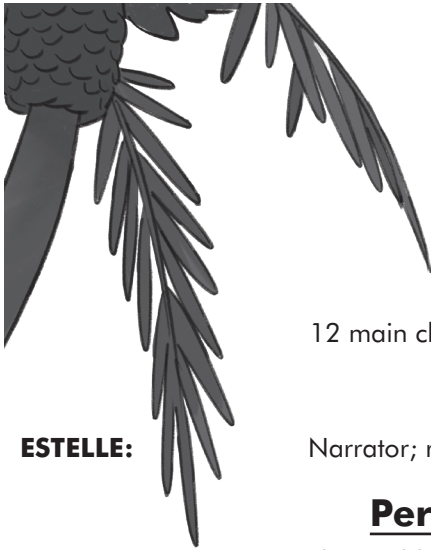
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- | | |
|--------------------------------------|---|
| 1. The Little Drummer Dude | 10. Estelle's Interlude 2 |
| 2. Abel's Modern Drum Beat | 11. Wise Men Processional |
| 3. Persia's Traveling Band | 12. Worship the King |
| 4. Estelle's Interlude 1 | 13. King of the World |
| 5. Persia's Traveling Band (Reprise) | 14. Little Drummer Dude Underscore |
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| 7. Abel's Traditional Rock Drum Beat | 16. The Little Drummer Bows |
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CHARACTERS

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

Narrator

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

Persia's Traveling Band

ESTELLE:

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

BABAK:

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

ANIKA:

ABEL:

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

VASHTI:

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

TIRZAH:

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

HAKIM:

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

Biblical Characters

BALTHAZAR:

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

GASPAR:

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

MELCHIOR:

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

KING HEROD:

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

SERVANT:

Silly and cartoonish (*sings solo*)

Bit Parts

MARY:

(2 small lines)

JOSEPH:

(*non-speaking*)

TODDLER JESUS:

(*non-speaking*)

CAMELS:

(*non-speaking*)

Optional/ Additional Roles

BALTHAZAR'S CAMEL

MELCHIOR'S CAMEL

GASPAR'S CAMEL

ADDITIONAL CAMELS

SEARCH PARTY HIP-HOP DANCERS

SERVANTS 1-3 (Split lines from Servant)

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



FOR PREVIEW ONLY

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

DVD 1 **1** (Music begins for “The Little Drummer Dude”)

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

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

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

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

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

The Little Drummer Dude

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

DVD 1

1

Mysteriously (♩ = 65)

The musical score is written for piano in 3/4 time with a key signature of two sharps (F# and C#). It begins with a first-measure rest, followed by a piano (*p*) dynamic. The melody starts on a half note G4, then moves to a quarter note A4, and continues with a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of a half note G3, followed by a quarter note F#3, and then a series of eighth notes: E3, D3, C3, B2, A2, G2, F#2, E2. The score includes dynamic markings of *mf* and *p*, and features triplet markings over the eighth notes in the final two measures.

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6
7

Musical notation for measures 6 and 7. Measure 6 features a treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It contains a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. Measure 7 continues with a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

11

“... this is one of those stories.”

Musical notation for measures 11 and 12. Measure 11 has a treble clef with a key signature of two sharps and a 3/8 time signature, featuring a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. Measure 12 continues with a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

2 Driving Energy (♩. = 71)

F#(no3)

17

Musical notation for measures 17 and 18. Measure 17 has a treble clef with a key signature of two sharps and a 12/8 time signature. It contains a dotted half note in the right hand and a dotted quarter note in the left hand. Measure 18 continues with a dotted half note in the right hand and a dotted quarter note in the left hand. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

19

Musical notation for measures 19 and 20. Measure 19 has a treble clef with a key signature of two sharps and a 12/8 time signature, featuring a dotted half note in the right hand and a dotted quarter note in the left hand. Measure 20 continues with a dotted half note in the right hand and a dotted quarter note in the left hand. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

CHOIR

21

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

Musical notation for measures 21 and 22. Measure 21 has a treble clef with a key signature of two sharps and a 12/8 time signature, featuring a dotted half note in the right hand and a dotted quarter note in the left hand. Measure 22 continues with a dotted half note in the right hand and a dotted quarter note in the left hand. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

22

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

D

23

bum pa pa pum, bum pa pa pum.

D

24

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

C#

25

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

F#(no3) N.C.

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

F#(no3)

N.C.

3

bum pa pa pum, bum pa pa pum.

D

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

C#

ESTELLE *mf*

ff

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

D

Bm

C#

C#sus

C#

mf

#8

31 ANIKA

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

F#m D Bm

33 **4** HEROD: (*sarcastically*) He was in a band. **CHOIR**
mf

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

C# C#sus C# F#m

35

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

D A

36

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

G F#

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

D A

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

G G2 G C#sus

5

40

dude. Won't you

C#

f

41

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

F#m D Bm7 D E

43

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

F#m D Bm7 D E

45

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

D E C#m D2 D

6

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

47

play, lit-tle drum-mer dude?

Bm7 C# F#m

49

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

F#(no3)

f

12
50

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

51

bum pa pa pum, bum pa pa pum.

D

52

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

C#

53

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

F#(no3) N.C.

54

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

F#(no3) N.C.

55

bum pa pa pum, bum pa pa pum.

D

56

Bum pa pa bum pa pa, pum.

C# ff

ESTELLE:

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

7

57

F#m mp

D

8

CHOIR

f

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

Gm

Cm7

E^b

F

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

Gm

E^b

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

Cm7

E^b

F

E^b

F

66 9

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

Dm E \flat 2 E \flat Cm7

68

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

F

69

drum-mer dude! —

G(no3)

SCENE 2

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

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

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

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

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

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

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

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

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

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

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

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

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

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

VASHTI: *(speaks it)* **Eye roll.**

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

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

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

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

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

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

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

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

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

DVD 2

Abel's Modern Drum Beat

10 Modern drum beat (♩ = 100)

The musical notation shows a 4/4 time signature with a tempo of 100 beats per minute. The piece is divided into two measures, each starting with a measure rest. The first measure contains a sequence of eighth notes and quarter notes, with 'x' marks above the staff indicating drum hits. The second measure continues the pattern with similar rhythmic figures and drum hits.

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

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

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

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

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

DVD 3 **11** Song: Persia's Traveling Band

Persia's Traveling Band

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 3

11 From the East (♩ = 118)

1 *mf* C(no3)

3

5 ANIKA *mf*
We're Per-sia's Trav - 'ling Band, great - est
C(no3)

7 in the land, — Per - sia's Trav - 'ling Band.
G

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9

VASHTI

We play the best we can__

G

11

e - ven in wind and sand.

G7 C(no3)

13

ALL PTB (ANIKA, ABEL, VASHTI, BABAK, and TIRZAH)

We prac - tice day and night, work with

C7 Fm

15

all our might, 'cuz we're a trav - 'ling band.

C(no3)

TIRZAH

Soon you will un - der - stand and be -
G

Musical notation for measures 17-18, including vocal line and piano accompaniment.

12

CHOIR

mf

come our big-gest fans. We're Per-sia's
G C(no3) G

Musical notation for measures 19-21, including vocal line and piano accompaniment.

Trav - 'ling Band, great-est in the land, Per-sia's Trav - 'ling Band.

C(no3)

G

Musical notation for measures 22-24, including vocal line and piano accompaniment.

We play the best we can__

G

Musical notation for measures 25-26, including vocal line and piano accompaniment.

27

e - ven in wind and sand.

G7 C(no3)

29

We prac-tice day and night, work with

C7 Fm

31

all our might 'cuz we're a trav - 'ling band...

Fm C(no3)

33

Soon you will un - der - stand and be -

G

"You can follow..."

come our big - gest fans.

C(no3) G C(no3)

ANIKA: **You can follow us at #PTB.** (*motioning towards ABEL who is holding a sign*) **Again, if you'd like to follow us, please go stand next to the sign that says PTB. We will be leaving shortly!**

(Three choir members go stand next to the sign and "follow" PTB around stage as they sing.)

38 N.C.

(All pantomime playing, then stop to sing.)

41 **14**

CHOIR (*comically*)
f

We're P T B.

G *tr* G

f

44 (TIRZAH pantomimes playing the lyre.)

We're the best you see.

Cm

46 (ANIKA pantomimes playing "ney", an instrument similar to a clarinet.)

(VASHTI plays a drum.)

15

We're P T B, tal-ent-ed

G

tr

49 ANIKA

mu - si - cally. We are ex - perts, pro - fes - sion - als,

C(no3) G

51

and you can tell we have the world's fore-most play - er of the

Cm G

cam - el bell!

Cm C

BABAK: (growing exasperation) But now I can't PLAY my camel bell because we can't. Find. Our. CAMEL!

16

(at new tempo)

Faster (♩ = 140)

BABAK (dramatically) **mf** **CHOIR** **BABAK**

Who let the cam-el out? Who? Who? Who let the cam-el out?

Faster (♩ = 140)

Fm Cm

mf

61 **CHOIR** **KID** **BABAK**

Who? Who? Why don't you just call him? He

Fm

mf

63 TIRZAH

does - n't have a name! Of course, he has a name—

Cm G

65

It's Ha - kim! Ha -

G

CHOIR *f*

68 (CHOIR looks left, right, and left with hands shielding eyes.)

kim! Ha - kim! Ha - kim!

Cm Am Fm

f

TIRZAH: Oh, there he is!
 (CAMEL comes running onstage, with a huge cowbell on his neck.)

BABAK. (gleefully) My camel bell!
 (BABAK animatedly plays the camel bell while it's still ON the CAMEL!)

71

G

mf

We're P T B. We're the
G

best you see.

We're T B,

Cm

tr

19

ALL: Woo hoo!

f

tal-ent-ed mu - si - c'lly.

We're Per-sia's

(no3)

G

Trav - 'ling Band, great-est in the land, Per-sia's Trav - 'ling Band.

C(no3)

G

f

86

We play the best we can _

G

88

e - ven in wind and sand. _

G7 C(no3)

90

We prac-tice day and night, work with

C7 Fm

92

all our might, 'cuz we're a trav - 'ling band. _

C(no3)

Soon you will un - der - stand and be -
G

Piano accompaniment for measures 94-95, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

20

come our big - gest fans. Soon you will
C(no3)

Piano accompaniment for measures 96-98, continuing the rhythmic pattern with chords and bass line.

un - der - stand and be - come our big - gest
G

Piano accompaniment for measures 99-101, featuring a steady bass line and chords in the right hand.

fans. Hey!

Piano accompaniment for measures 102-103, ending with a triplet of eighth notes in the right hand and a final chord.

SCENE 3

Estelle's Interlude 1

Music by CHRISTY SEMSEN

Arranged by Daniel Semsen

DVD 4
21 From the East (♩=60)

1

The musical score is for a piano piece in 4/4 time with a tempo of 60 beats per minute. It consists of two staves. The upper staff is for the right hand, starting with a piano (*p*) dynamic and a crescendo to mezzo-forte (*mp*). The lower staff is for the left hand, starting with a mezzo-forte (*mf*) dynamic. The piece begins with a whole note chord in the right hand and a quarter rest in the left hand, followed by a series of eighth notes in the left hand.

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

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

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

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

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

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

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

(MELCHIOR and BALHAZAR laugh.)

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

GASPAS: **It's a joke, Balthazar.**

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

(BALHAZAR sees the band.)

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

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

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

MELCHIOR: **Here we go again.**

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

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

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

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

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

ANIKA: (*promoting*) **Never mind. You look like the type of people that might want to hire a professional (*singing*) traveling band for your next function. Let's show them, guys.**

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

Persia's Traveling Band (Reprise)

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 5

22 From the East (♩ = 118)

1

f

We're P T B.

f

G

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3

We're the best you see.

3 Cm

5

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

tr G

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

8

mu - si - c'ly.

C(no3)

(crazy guitar riff)

ABEL:

WOW! What is that?

VASHTI:

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

BALTHAZAR:

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

ANIKA:

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

GASPAR:

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

ANIKA: *(jumping in)* We'll do it!

MELCHIOR: My colleague is jesting. You wouldn't want to join us. We are on our way to honor a new King.

BABAK: Perfect. I've always thought my talents were suited for a royal audience.

ANIKA: So, what are the deets? We've never played for royalty before! That would definitely be good for our *Sandchat* story...

VASHTI: ... or our *Instacamel*.

MELCHIOR: We've been studying our star charts and have seen an extraordinarily unusual star in the sky.

BALTHAZAR: We have traveled far and intend to salute Him, as a very eminent King.

TIRZAH: When do you anticipate arriving at your destination?

MELCHIOR: Um... probably only two.

VASHTI: Days?

GASPAR: Years!

BABAK: Years!?! *(incredulous, under his breath)* Talk about committing to a show.

ANIKA: I would have to cancel the *(covers mouth and mumbles)*. But, I guess it would give us time to prepare a new routine.

BABAK: Something new — fabulous! And something that features the most important instrument, I'd hope.

MELCHIOR: Which instrument is that?

BABAK: The camel bell, of course. *(puzzled)* I'm surprised you wouldn't know that, as a wise man.

ABEL: *(eyes wide)* I'll get the camel! Hakim! Hakeeeeem!

MELCHIOR: *(pointing to the star in the sky)* Have you ever seen such a bright star?

GASPAR: It IS exciting! We must go and see it.

BALTHAZAR: And follow the star where it leads.

(BALTHAZAR plays along with song.)

DVD 6 **23** Song: That Star!

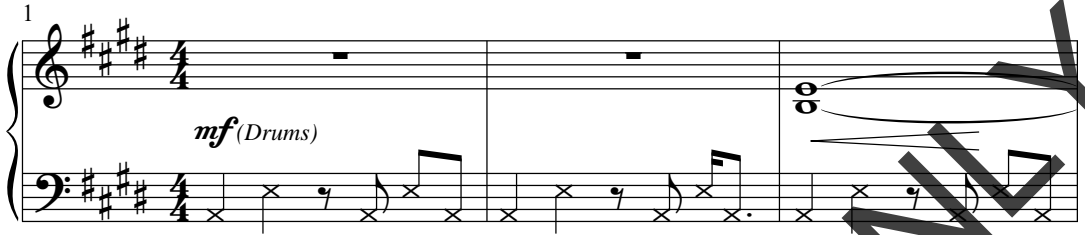
That Star!

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 6

23 80s Rock and Roll! (♩ = 89)

1



mf (Drums)

4



f E(no3)

6



E(no3)

BALTHAZAR (optional Solo 1)

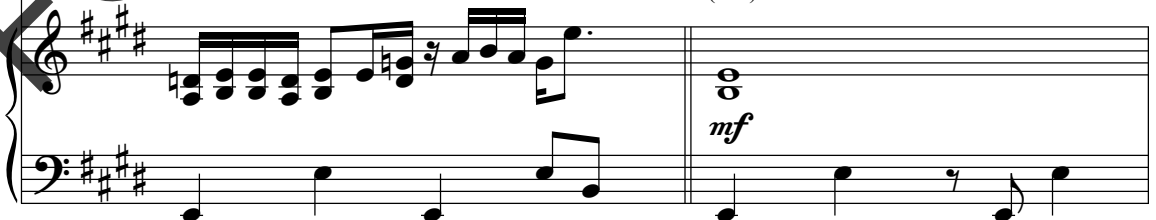
mf

8



Have you ev-er seen a star so bright?

E(no3)



mf E(no3)

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MELCHIOR (optional Solo 2)

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

GASPAR (optional Solo 3)

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

E(no3)

WISE MEN (optional Solos 1, 2 and 3)

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

CHOIR

mf

Star of won-der, star of light,

B(no3)

18

star with roy - al beau - ty bright._____

E(no3)

20

We must go and see this sight.

B(no3)

22

Guide us to thy per - fect Light._____

E(no3)

24

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

A

B

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

E C#m A B

e-ven if we won-der why. That star!

E C#m A D

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

D A E(no3) A D

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

D A E(no3)

34

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

E(no3)

36

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

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

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

27

(WISE MEN and PTB walk offstage.)

38

The

E(no3)

mf

40

Fa-ther chose to use this light to

E(no3)

lead di-rect - ly to His Child. The

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

E(no3)

need a Sav - ion to be made whole.

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

B(no3)

50

E(no3)

52

28

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

B(no3)

54

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

E(no3) A B

57

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

E C#m A B

40
59

29

f

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

E C#m A D

61

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

D A E(no3) A D

63

30

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

D E(no3)

65

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

E(no3)

67

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

D(no3) E(no3)

69

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

D(no3) E

71

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

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

ff

SCENE 4

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

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

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

ABEL: **I just gave some to Hakim.**

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

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

(BALTHAZAR chokes on water.)

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

Thank you for the water.

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

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

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

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

BALTHAZAR: **Intriguing.**

ABEL: **Do you want to see?**

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

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

Abel's Traditional Rock Drum Beat

DVD

31 Traditional Rock drum beat (♩ = 116)

The musical notation shows a drum beat in 4/4 time. The top staff uses a treble clef and a 4/4 time signature. The bottom staff uses a bass clef and a 4/4 time signature. The drum beat consists of a series of eighth and sixteenth notes, with 'x' marks above the notes indicating cymbal hits. The notation is divided into two measures, each containing two bars of music.

BALTHAZAR: **What an interesting way to play! I love it!**

ANIKA: *(looking up from her notebook)* **Abel, did you do your chores? Water the camel?**

ABEL: *(cheerfully)* **Yes, Anika.**

BABAK: *(walking on)* **I thought I heard Abel playing.**

BALTHAZAR: **You sure did!**

BABAK: *(taking him aside)* **Thank you for indulging him. He's obsessed with that drum. You know, I studied camel bell at the most prestigious school in Eastern Persia, and they frown upon using sticks. I consider myself cutting edge, but you have to draw the line somewhere.**

BALTHAZAR: **Well, I quite enjoyed it.**

(to ABEL) **If you have a few minutes, little dude, perhaps I could show you my invention. It's a highly technical process that relies on animal power...**

GASPAR: *(interrupting)* **Balthazar, are you talking about your invention again?** *(whispering conspiratorially to ANIKA, knowingly)* **LARGE SCROLL... (pointing at his head) to the HEAD!**

ABEL: **Oh, cool! We can use my camel. Come here, Hakim! Wait, does it hurt?**

GASPAR: *(joking)* **Only the camel.**

HAKIM THE CAMEL: *(alarmed sound)* **HUH?**

BALTHAZAR: **He's kidding. No, it doesn't hurt them at all.**

HAKIM THE CAMEL: *(relieved sound)* **WHGHH!**

ANIKA: **No time! We've gotta go!**

BALTHAZAR: **Let's get this search party started!**

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

8 32 Song: Search Party

Search Party

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 8

32 Hippity Hop Funky (♩ = 110)

1

f

Sub - - - - -

4

(Sub) - - - - -

6

CHOIR (*rap*)
mf

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

(Sub) - - - - - *Sub* - - - - -

9

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

(Sub) - - - - - *Sub* - - - - -

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12

Just

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

(8vb)

15

what we are search-in' for? Just

CHOIR (*shouted*)

We're search-in' for the King.

Em Bm Em

17

SOLO 1

what we are search-in' for? The

We're search-in' for the King.

Bm E(no3)

wise men are a search - in'. The

Search - in' for the King.

cam-els are a search - in'. The band is a search - in'.

Search-in' for the King.

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

27

mf

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

G(no3) Eb F

29

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

G(no3) Eb F

31

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

G(no3) C D

33

36

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

G(no3) Eb F

48
35

f (shouted)

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

G(no3)

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

38

37

go, go cam - els.

41

TIRZAH (rap)

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

43

(optional HAKIM)

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

45

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

47

38

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

CHOIR (rap)

49

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

51

39

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

50
53

f

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

G(no3)

E^b F

55

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

G(no3)

E^b F

57

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

G(no3)

C D

59

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

G(no3)

E^b F

40

61

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

G(no3) E^b F

63

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

G(no3) E^b F

65

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

G(no3) C D

67

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

G(no3) E^b F G(no3)

SCENE 5

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

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

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

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

BALTHAZAR: **As we thought.**

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

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

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

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

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

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

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

GASPAR: **I was just jok—**

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

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

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

(ANIKA exits, yelling!)

We leave in five!

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

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

BALTHAZAR: **What about your drum?**

DVD9 **41** (*Music begins for "Not Too Little"*)

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

Song: Not Too Little

(Option: include Preschool choir in this song!)

FOR PREVIEW ONLY

Not Too Little

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 9

41 16th Shuffle (♩ = 162)

1

F2 F2 G C2 C C2 E

mf

5

F2 F2 G C2 C

sim.

9

ABEL

mf

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

C2 C2 F C2

12

42

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

C2 F Gsus C2 C2 F

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mf

15

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

C2 Am G

17

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

Em Am Em

20

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

Am F C

23

but ev - 'ry day's brand new._____

F Gsus G

ANIKA: Abel! Please get the camel food!

(ABEL runs off to grab a bag of feed.)

BALTHAZAR: I'll hold your sign, little dude!

43

26

C

Csus F Csus G

C

29

CHOIR
mf

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

Am G

C2

C2
F

32

ABEL

CHOIR

I'm just a lit - tle guy. —

Some - times I'm

C2

C2
F Gsus

34

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

C2

C2
F

C2

37

I know God says I'm spe - cial

Am G Em Am

40

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

Em Am F

43

44

moun - tains when God's by my side

C F G

46

I'm not too lit - tle,

D F# G2

f

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

Bm G2 D D F#

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

G2 F Asus A

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

D D F# G2 Bm

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

G2 D D F# G2

61

some-one e - ven big - ger holds their

F Asus A

BALTHAZAR: That's the spirit! Just because you're small doesn't mean you can't do big things!

ABEL: Maybe I could play for the King!

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

hand.

D2 D2/F# D2/G D2/G Asus

mf

68

D2 D2/F# D2/G Bm A

46

72

CHOIR

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

Bb C Am

f

I know I can give my all,

Dsus D B^b C

47

and I'll stand tall!

Asus A

I'm not too lit - tle,

f D F# G2

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

Bm G2 D D F#

87

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

G2 F Asus A

90

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

D D# G2 Bm

93

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

G2 D D# G2

96

some-one e - ven big - ger holds their

F Asus A

hand! Yeah!

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

SCENE 6

Estelle's Interlude 2

DVD 10
49 Gently (♩ = 70)

Music by CHRISTY SEMSEN
Arranged by Daniel Semsen

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

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

(Spot off of ESTELLE.)

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

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

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

HEROD: *(giddy)* Ooooh! Excellent.

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

HEROD: Wonderful. Who is this group?

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

HEROD: Yes.

(SERVANT walks offstage.)

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

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

Wise Men Processional

Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 11

50 Epic Processional (♩. = 67)

1

5

9

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

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

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

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

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

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

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

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

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

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

DVD 12 **51** **Song: Worship the King**

Worship the King

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 12

51 With a slight Latin bent (♩=95)

1 Cm G

3 G Cm

5 TIRZAH mf

We have trav - eled far__ to find the__ One

Cm G

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

MELCHIOR

wor - thy__ of wor - ship and praise. The

Cm

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

Cm G

11 **52** catch a glimpse of His face. We have

Cm

CHOIR *mf*

13 come to worship the King,

Fm Cm

15 come to wor - ship the King!

Fm G

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

17 53 CHOIR

We have seen the

N.C. G

f

Rock and Roll feel (♩=95)

20

star; we have trav-eled far, and

Gm Eb

f

22 MELCHIOR

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

Cm D

GASPAR

CHOIR

charts, and we are pret-ty smart. We

Gm Eb

54

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

Cm D

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

G N.C. Eb Bb D

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

G N.C. Eb

34

55

Wor - ship, wor - ship the King. —

B^b D

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

36

G(no3)

38

CHOIR

HEROD: Come again?

HEROD: What's that?

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

G(no3) E^b

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

40

need to find this Ba - by! —

Cm Dsus

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

42

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

G(no3) Eb

44

need to find this Ba - by!_____

Cm D(no3)

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

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

56 Comically Broadway (♩ = 160)

46

50 HEROD

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

Em C

simile

53

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

G

56

down! You are the best.

D Em

SERVANT

59

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

D

62

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

C Bsus

57

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

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

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

68 **Bsus**

(in silence)

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

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

Back to Rock and Roll feel (♩ = 95)

70 **B**

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

74 **50** **f** **CHOIR**

Where will the Ba-by be born?

D **G(no3)** **f**

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

76

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

E^b *Cm*

HEROD: **Someone!** (*snapping*)
Research this, please!

HEROD: (*falsely happy*)
What a great day!

78

Where will the Ba-by be born?

Dsus *G(no3)*

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

80

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

E^b *Cm*

HEROD: Something, blah blah blah,
Bethlehem.

59

82

to wor - ship, wor - ship the King!

D(no3) G N.C. Eb

f

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

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

84

accel.

D(no3) *mp* *accel.*

89

D(no3) Gm

mp *accel.*

(Lights off on palace.)

SCENE 7

BABAK: That was awkward.

VASHTI: Super awkward.

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

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

BABAK: Okay, but can we talk about our blocking? Because I didn't love how we bunched up at the top of the set.

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

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

MELCHIOR: This seems counterproductive.

BALTHAZAR: I agree.

MELCHIOR: Thank you.

BALTHAZAR: Obviously the musicians *did* bunch up at the top of the set.

(BALTHAZAR uses rocks to block out choreography on the ground. They all speak quickly, overlapping with each other throughout the rest of the scene.)

It was a little bumpy. I see how we could rehearse the entrance again.

(ANIKA joins his demonstration with rocks.)

ANIKA: **Ooh!** *(demonstrating)* What if we moved Tirzah and Hakim over here...

BABAK: *(excitedly cutting her off)* ... and then we could come through the center with the fire sticks.

MELCHIOR: Those fire sticks almost singed my mustache.

VASHTI: I say we lose the fire sticks. Babies don't need fire. What if the Baby was in a flammable area?

BABAK: *(condescending)* The King is not going to be in a flammable area. Palaces are filled with gold.

BALTHAZAR: Agreed. The fire sticks stay.

The band will spread out while we process with our gifts *(acting it out)* through the center...

BABAK: Then, my big solo...

ABEL: Where do I stand?

BABAK: Off to the side, with the sign. So the King knows who we are.

- ABEL: **Okay.**
- GASPAR: **Then, as is our custom, we'll present our gifts to the King. We've brought gold, frankincense and myrrh.**
- MELCHIOR: **I think this King will like them and will hopefully show us favor in the future.**
- ABEL: *(pointing up)* **The star is moving again!** *(looking up)* **Now it seems to be stopping over that one house.**
- GASPAR: **When we find the King, should we go back and report to Herod?**
- TIRZAH: **Um... I don't know. He seemed shady.**
- BALTHAZAR: **I thought so, too.**

(MARY and JOSEPH come out, along with toddler baby Jesus.)

DVD 13 **60** *(Music begins for "King of the World")*

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

They traveled on and on and came to the place where the star had stopped. On coming to the house, they saw the Child with his mother Mary, and they bowed down and worshiped Him.

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

Song: King of the World

King of the World

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 13

60 Epic Processional (♩. = 57)

1 A^b B^b Gm

5 A^b Fm B^b Cm "... and worshiped Him."

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

10 A^b B^b Gm A^b

14 Fm B^b C

18 Ballad (♩. = 57) A^b E^b E^b A^b E^b

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

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

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

E^b E^bsus E^b

bow our heads in re - v - er - ence.

E^bsus A^{b2} E^b

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

E^bsus E^b Cm A^b Cm

37 GASPAR

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

B^b A^b B^b E^b A^{b2}

41

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

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

(GASPAR places gold down at Jesus' feet.)

44 63 BALTHAZAR

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

A^{b2} G^{b2} E^b

47

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

E A2 E

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

A B E A2

(BALTHAZAR and MELCHIOR place gifts down and bow.)

64

CHOIR

f

frank - in - cense and myrrh. But

G2 Bsus B

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

E A2 C#m7

What can we of - fer? What gift can we

A E A

62

bring? _____ What can you do af - ter

D Bsus B A2

65

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

Emaj7 A2 Emaj7

68

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

D2(#4) D2 A

(ABEL is standing on side holding his sign and his drum.)

71

mf **65** ABEL *mp*

What do you give? _____ I

Bsus E B D#

mf

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

C#m A2 C#m

mp

noth - ing I have will be e - nough.

A2 E B/D#

66

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

MARY: **What's your name?**

ABEL: **Abel.**

MARY: **Would you like to play your drum for Jesus?**

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

80 C#m7 A2 C#m7 D2

84 Bsus B E A

f

67

88 C#m A E

91 A D 3 Bsus Csus

94 CHOIR *ff*

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

F Bb Dm7 Bb

98

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

F Bb Eb Csus C

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

B \flat F B \flat

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

F E \flat

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

B \flat Csus F2

mf

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

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

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

rit. *p* *molto rit.*

SCENE 8

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

Little Drummer Dude Underscore

Music by
CHRISTY SEMSEN
Arranged by Daniel Semsén

DVD 14
70 Mysteriously (♩ = 65)

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of two sharps (F# and C#). Measure 1 starts with a piano (*p*) dynamic. Measure 2 begins with a mezzo-forte (*mf*) dynamic. The notation includes treble and bass clefs, a key signature of two sharps, and a 3/4 time signature.

Musical notation for measures 4-6. This section features triplet patterns in both the treble and bass staves. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of quarter notes. The dynamics are consistent with the previous section.

Musical notation for measures 7-10. Measures 7 and 8 continue with triplet patterns. Measure 9 features a triplet of eighth notes in the treble staff. Measure 10 ends with a triplet of eighth notes in the treble staff. The bass line provides a steady accompaniment.

Musical notation for measures 11-14. Measure 11 starts with a new bass line. Measure 12 features a triplet of eighth notes in the treble staff. Measure 13 continues the bass line. Measure 14 concludes the piece with a *rit.* (ritardando) marking. The notation includes treble and bass clefs, a key signature of two sharps, and a 3/4 time signature.

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

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

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

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

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

DVD 15 **71** *(Music begins for "Be Born in Me Today")*

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

Song: Be Born in Me Today with The Little Drummer Dude (Reprise)

FOR PREVIEW ONLY

Be Born in Me Today

with The Little Drummer Dude (Reprise)

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

DVD 15

71 Acoustic Pop (♩ = 115)

1 **C**

3 **F2** **G**

ESTELLE

5 **mf**

Come and see, _____ come and see _____ this

C

7

pre - cious Ba - by, _____ a King. _____

F2 **G**

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9 SOLO 1

Come and hear, — come and hear — the

C

11 **72** joy - ful — sound — that God is near — A

F2 G C

CHOIR *mf*

13 Ba - by's cry, — a hum - ble — place

F G

15 God is — nigh. — Oh, a - maz - ing — grace!

C F

73

17 *f*

In our need, in our pain,

F2

19

in-to our or-di-nar-y world, the Sav-ior is

G C Am

22

born in hu-mil-i-ty Love came down.

F2 G C

25

Let your peace fall like rain in-to our

C E F2 G

hum - ble lives, we pray. — O Beth - le - hem King,

Am F

be born in me to - day!

G C

Break through, break through my com - pla - cen - cy. — Lord, set

E \flat B \flat

— me free. Break through, break through the de -

E \flat F

40

cep - tion from the en - e - my. Take this

B^b E^b

43

lit - tle life; I of - fer it as sac - ri - fice.

F Gm

46

This gift I give to You. In our need,

A^b Gsus G

75 *f*

49

in our pain, in-to our or - di - nar - y world,

F2 G C

f

the Sav - ior is born in hu - mil - i - ty. Love came down.

Am F2 G

Let your peace fall like

C C E F2

rain in - to our hum - ble lives, we pray. O Beth - le - hem

G Am

King, be born in me to - day!

F G

76 Driving Energy (♩. = 71)

G(no3)

THE LITTLE DRUMMER DUDE (Christy Semsen)

63

65

67

f

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

G(no3)

68

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

bum pa pa pum, bum pa pa pum.

E^b

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

D

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

G(no3) N.C.

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

G(no3) N.C.

73

bum pa pa pum, bum pa pa pum.

Bum pa pa, bum pa pa, pum.

ESTELLE: In the Father's wisdom, He placed a brilliant star in the sky to guide the Wise Men and this band to meet the newborn King.

(ESTELLE puts her arms out and reveals that she is the shining star.)

I am that star, the Star of Bethlehem. God gave me the privilege of shining my light to guide them to Jesus, the Savior of the world.

77

my

77

78

ESTELLE

Their jour-ney com-plete, their trek at an end, they

Gm E^b B^b

BALTHAZAR

start - ed to won - der, the Wise Men and friends, could

A^b G

78

CHOIR
f

it be that this is no earth - ly king? Could it

E^b B^b

pos-si-bly be that He's the King, the King of ev - 'ry-

A^b A^b2 A^b Dsus

ff

thing?

Won't you

D

ff

play, lit-tle drum-mer dude.

Play, play, play. Oh,

Gm

E^b

Cm7

E^b

F

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

Gm

E^b

Cm7

E^b

F

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

E^b

F

Dm

E^b2

E^b

play! _____ *Bum pa pum! Bum pa pum!*

Cm7

94

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

F

95

drum-mer dude! _____

G(no3)

fff 3 3

The Little Drummer Bows

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 16

80 Driving Energy (♩. = 71)

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 12/8 time signature. The piece begins with a piano (*f*) dynamic. The first measure contains a whole rest in the treble and a half note in the bass. The second measure has a whole note chord in the treble (F#m) and a half note in the bass. The third measure has a whole note chord in the treble (D) and a half note in the bass. The fourth measure has a whole note chord in the treble (F#m) and a half note in the bass. The fifth measure has a whole note chord in the treble (D) and a half note in the bass.

Second system of musical notation, starting at measure 2. Treble clef, key signature of two sharps, 12/8 time signature. Measure 2: Treble has a whole note chord (Bm7), bass has a half note. Measure 3: Treble has a whole note chord (D), bass has a half note. Measure 4: Treble has a whole note chord (E), bass has a half note. Measure 5: Treble has a whole note chord (F#m), bass has a half note. Measure 6: Treble has a whole note chord (D), bass has a half note. Measure 7: Treble has a whole note chord (F#m), bass has a half note. Measure 8: Treble has a whole note chord (D), bass has a half note.

Third system of musical notation, starting at measure 4. Treble clef, key signature of two sharps, 12/8 time signature. Measure 4: Treble has a whole note chord (Bm7), bass has a half note. Measure 5: Treble has a whole note chord (D), bass has a half note. Measure 6: Treble has a whole note chord (E), bass has a half note. Measure 7: Treble has a whole note chord (F#m), bass has a half note. Measure 8: Treble has a whole note chord (D), bass has a half note.

Fourth system of musical notation, starting at measure 6. Treble clef, key signature of two sharps, 12/8 time signature. Measure 6: Treble has a whole note chord (Bm7), bass has a half note. Measure 7: Treble has a whole note chord (D), bass has a half note. Measure 8: Treble has a whole note chord (E), bass has a half note. Measure 9: Treble has a whole note chord (D), bass has a half note. Measure 10: Treble has a whole note chord (E), bass has a half note.

Fifth system of musical notation, starting at measure 8. Treble clef, key signature of two sharps, 12/8 time signature. Measure 8: Treble has a whole note chord (F#m), bass has a half note. Measure 9: Treble has a whole note chord (D2), bass has a half note. Measure 10: Treble has a whole note chord (D), bass has a half note. Measure 11: Treble has a whole note chord (Bm7), bass has a half note. Measure 12: Treble has a whole note chord (C#), bass has a half note. The system ends with a double bar line.

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F#(no3)

N.C.

F#(no3)

N.C.

Musical notation for measures 10-11. Treble clef, bass clef, key signature of two sharps (F# and C#). Measure 10 starts with a forte (*f*) dynamic. The right hand features a complex rhythmic pattern with sixteenth notes and eighth notes. The left hand plays a steady eighth-note accompaniment. Chord markings are placed above the staff.

F#(no3)

N.C.

F#(no3)

N.C.

Musical notation for measures 12-13. Similar to the previous system, with complex rhythmic patterns in both hands and chord markings above the staff.

14

D

N.C.

C#

Musical notation for measures 14-15. Measure 14 features a D chord in the right hand. Measure 15 features a C# chord. The left hand continues with its eighth-note accompaniment.

F#(no3)

N.C.

F#(no3)

N.C.

Musical notation for measures 16-17. Similar to the previous system, with complex rhythmic patterns in both hands and chord markings above the staff.

18

D

N.C.

C#

Musical notation for measures 18-19. Measure 18 features a D chord. Measure 19 features a C# chord and a forte (*f*) dynamic marking. The right hand has a more active melodic line in measure 19, while the left hand continues with its accompaniment.

20 F#(no3) N.C. F#(no3) N.C.

22 **81** D N.C.

24 *ff* CHOIR THE LITTLE DRUMMER DUDE (Christy Sennett)

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

Gm Cm7 Eb F

26

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

Gm Eb Cm7 Eb F

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

E^b F Dm E^b2 E^b

play! _____ Bum pa pum Bum pa pum!

Cm7

Play! _____ Bum pa pum pum pum! Lit - tle

F

drum-mer dude! _____

G(no3)

fff 3 3

THE LITTLE DRUMMER DUDE

PRODUCTION NOTES

BY CHRISTY SEMSEN

SETTING

This musical is set in Persia and Bethlehem during the time of Jesus' birth.

THEME

No one is too little to give their best to Jesus!

SOLOS

The Little Drummer Dude

Estelle, Anika

Persia's Traveling Band

Anika, Vashti, Tirzah, Babak, Kid

That Star!

Balthazar, Melchior, Gaspar (optional Solos 1- 3)

Search Party

Gaspar, Solos 1-3 (rap), Tirzah (rap),
Optional Hakim (rap)

Not Too Little

Abel, Group of preschool or young kids

Worship the King

Tirzah, Melchior, Gaspar, Herod, Servant

King of the World

Anika, Solo, Gaspar, Melchior, Balthazar, Abel

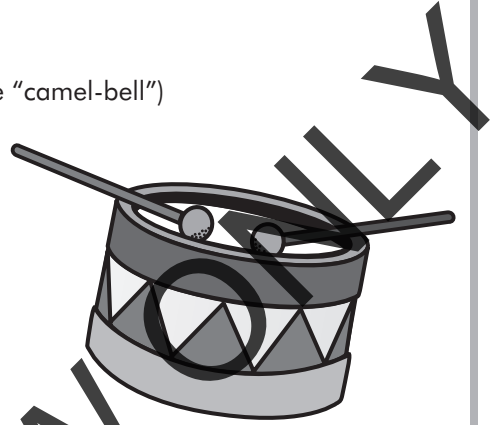
Be Born in Me Today

with The Little Drummer Dude (Reprise)

Estelle, Solo 1, Balthazar (optional Solo 2)

PROPS

- Lyre
- Lute
- Drum and drumsticks (for Abel)
- Darbuka Drum* (or any other drum) (for Vashti)
- Big cowbell (to hang around Hakim's neck as the "camel-bell")
- Electric guitar
- Scroll (for Anika)
- Ladle
- Bench
- Large sign on stick that says "PTB"
- Throne (for Herod)
- Small rocks (to block wise men choreography)
- Gold, frankincense, myrrh
- "Firesticks"



*A Darbuka Drum has a goblet shape and is the foremost percussion instrument in Middle Eastern music. The body of the traditional drum was made from clay while the head was made from a goat or sheep skin that is stretched over the top. Today, darbukas are made from metals and the drum head is made of plastic. Sounds can be achieved using the fingers, a flat palm or the arm.



A SPECIALLY DESIGNED, EASY-TO-USE BACKDROP (3-panel) and a STAR INSERT (1-panel) ARE AVAILABLE FOR PURCHASE AT WORDCHORALCLUB.COM

COSTUMES

Choir



The Little Drummer Dude T-shirts are available through Word Music & Church Resources (wordchoralclub.com) and are a great costume option for your choir! Just add jeans or pants to complete the look!

Cast

ESTELLE: Shiny, sparkly dress that is covered by a cape. At the end, she takes off the cape and puts on a crown of gold when she is revealed to be the "Star of Bethlehem".

Persia's Traveling Band

The key to the costumes for PTB is mixing a traditional biblical costume-style with bright, silky material to create a Persia feel. Think Aladdin meets Bible times.

BABAK: Aladdin-type silky pants, white button-down shirt, long open vest

ANIKA: Bright silky biblical robe with sequined head covering

ABEL: Aladdin-type silky pants, white button-down shirt, long open vest

VASHTI: Bright colored, silky biblical robe with sequined head covering

TIRZAH: Bright colored, silky biblical robe with sequined head covering

HAKIM: Brown onesie or brown sweatshirt, camel hat
(see instructions in Teachers Resource Kit)

Biblical Characters

BALTHAZAR: Traditional wise man robe with gold, silver or jewel tones

MELCHIOR: Traditional wise man robe with gold, silver or jewel tones

GASPAR: Traditional wise man robe with gold, silver or jewel tones

KING HEROD: Ornate red, purple or gold robe and crown

SERVANT: Court jester or comically-colored servant garb

MARY: Traditional biblical robe

JOSEPH: Traditional biblical robe

TODDLER JESUS: Traditional biblical children's clothing

CAMELS: (optional) Brown onesie or brown sweatshirt, camel hat
(see instructions in Teachers Resource Kit)

INSTRUCTIONAL DVD

The Instructional DVD contains a fully-staged performance of the entire musical, along with a step-by-step demonstration of the choreography by amazing choreographers Emily Rohan and Nathaniel Semsen. The director's commentary also gives you the inside scoop to help prepare this production for presentation! Thanks to the awesome **Burbank Community Kids Choir** for working so hard to present the first performance of "The Little Drummer Dude." Additionally, thanks to my Assistant Director/son Nathaniel, my Assistant Drama Director/son Noah and drama coach Eric Loomis!



NOTES

FOR PREVIEW ONLY

NOTES

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