

WE THREE SPIES

A Classified Christmas Adventure

CREATED BY **CHRISTY SEMSEN** ARRANGED BY **DANIEL SEMSEN**

ORCHESTRATED BY **DANIEL SEMSEN**

Approximate Performance Time: 45 minutes

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INSTRUMENTATION

FLUTE
ALTO FLUTE
CLARINET

ALTO SAX
TENOR SAX
BARITONE SAX
TRUMPET 1, 2, 3
TROMBONE 1, 2, 3

VIOLIN 1, 2
VIOLA
CELLO
RHYTHM

Executive Producer: Sarah Huffman
Project Manager: Allan Douglas
Edited by Anissa Sanborn and Sarah Huffman
Art Design by Funnypages Production
Title Design and Production Art by The Digital Easel
Music Engraved by Brent Roberts

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Word
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Wordkidz

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FOREWORD

It is with great excitement that I introduce the musical production of *We Three Spies*. The combination of exciting spy music, a unique theme, and a great “diva” role have made this a really, really fun musical for my choir to produce. But aside from all the great musical and dramatic aspects, there is an important message that shines through this Christmas musical: we can trust God with all our hearts. The God who came down to be Emmanuel (God with us) is still with us today as we seek to serve and love Him.

As the musical opens, we meet the “Christmas Intelligence Kids,” a covert group of ordinary kids who go undercover every Christmas season to secretly bring holiday cheer to those around them. Under false pretenses, a wealthy client, Ms. Harriet (pronounced Harret) King, hires the CIK sleuths to infiltrate a warehouse that she owns at 2000 Bethlehem Way. The three spies, Agents E, L and F, scout the location and find a cast and crew preparing for a Nativity play. When some of the actors fall ill, the three spies are cast in the roles of the three Wise Men in the Nativity.

Ms. King, who discloses she doesn’t like Christmas, is intent on destroying all celebrations of Christ’s birth, including community outreach providing gifts for families in need. The three spies don’t realize Ms. King’s despicable intentions until too late. When the three spies report their classified findings back to base operations, they inadvertently put the Christmas Nativity play, as well as the community outreach, in jeopardy. With glee, Ms. King shuts down the Nativity play. Much to Ms. King’s surprise, Ms. Maple and her Nativity cast and crew teach the three spies that God is in control and is bigger than any obstacle that Ms. King can put in their way. The believers present the truth of God’s greatest gift – the Gift who was born in a manger without any props, sets, or presents.

Please feel free to contact me with any questions or to share what God is doing in your groups. I would love to have you become a member of my Facebook group: “Christy Semsen’s Epic Kids Choir Forum.” You can join other awesome directors who have posted questions, photos, and videos of their productions! Additionally, my email is csemsen@gmail.com and I’d love to hear from you. I’m thrilled to be part of this journey with you!

**In Christ,
Christy**

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SCENE 1

(Raise lights slowly on an empty stage as music begins. One spy with hat lowered walks onstage, followed by another from a different direction. When the music speeds up, the stage fills with spies, all with their heads down, walking quickly. All choir members can file on during this music as well. When the footsteps start, Commander X and Agents E and L scatter and hide, and the choir freezes in place.)

(music begins to “Undercover [Christmas Intelligence Kids]”)

FRANKIE: *(footsteps heard as Frankie walks onto the now empty stage, calling out)*
(ms. 23) **Emma? Hello? You left your Secret Santa gift at the party and I followed you . . . Hello?**

EMMA (E): *(coming up behind a lampost)* **Psst! Over here!**

FRANKIE: **Oh, hey!**

E: **Sshh . . . come with me. I’ll explain later.**

(As music gets louder, kid spies fill the stage, walking quickly around. Then they start to sing.)

Undercover (Christmas Intelligence Kids)

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

1

Mysteriously $\text{♩} = 173$

N.C.

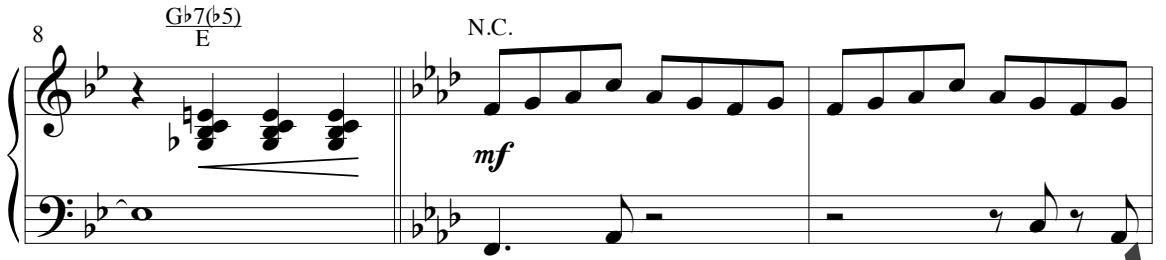
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8 $G\flat 7(b5)$
E

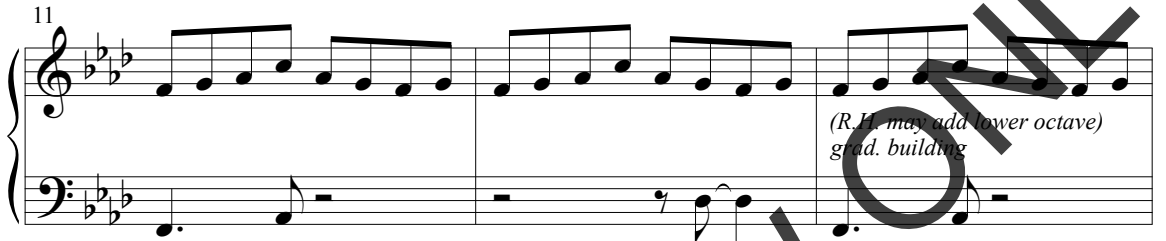
N.C.

mf

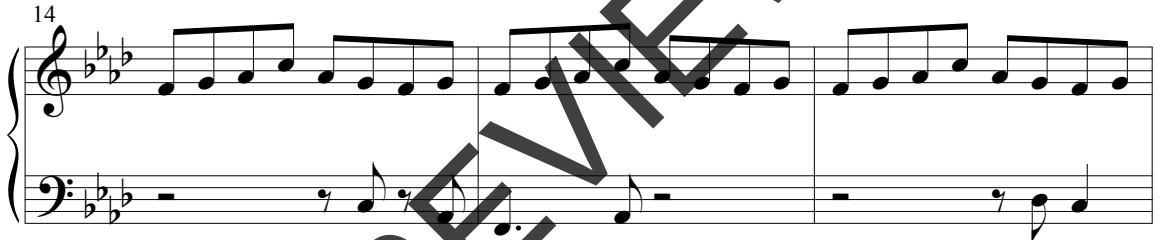


11

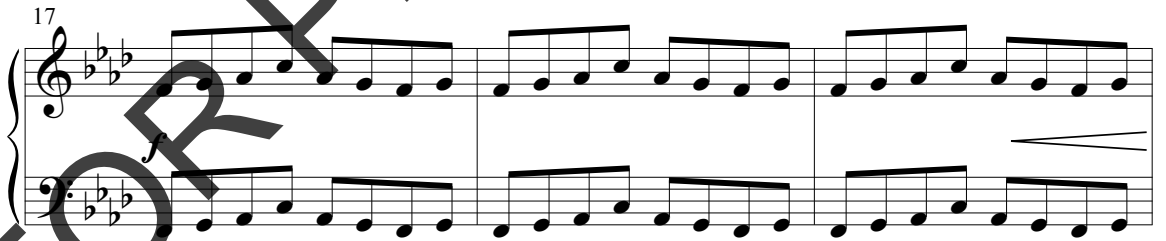
(R.H. may add lower octave)
grad. building



14



17



20 $G7(b9)$

ff



FRANKIE: "Emma? Hello? You . . ."

23 N.C.

Musical notation for measures 23-26. Measure 23 is a whole rest in both staves. Measure 24 has a piano (*mp*) dynamic. The melody in the right hand starts on a dotted quarter note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The bass line in the left hand has a dotted quarter note G2, a quarter note F2, a half note E2, and a quarter note D2.

27

Musical notation for measures 27-30. The right hand has whole notes G4, A4, B4, and C5. The left hand has a dotted quarter note G2, a quarter note F2, a dotted quarter note E2, and a quarter note D2.

31

... I'll explain later."

Musical notation for measures 31-34. Measure 31 has a mezzo-forte (*mf*) dynamic. The melody in the right hand starts on a dotted quarter note G4, followed by a quarter note A4, a dotted quarter note B4, and a quarter note C5. The bass line in the left hand has a dotted quarter note G2, a quarter note F2, a dotted quarter note E2, and a quarter note D2. Measure 34 ends with a double bar line and a fermata over the final notes.

35

Drum fill

Musical notation for measures 35-38. Measure 35 has a fortissimo (*ff*) dynamic. The right hand has a series of chords: G4-B4, A4-C5, B4-D5, and C5. The left hand has a series of chords: G2-B2, A2-C3, B2-D3, and C3. Measure 38 ends with a double bar line and a fermata over the final notes.

39

C7(b5b9)

Musical notation for measures 39-42. Measure 39 has a fortissimo (*ff*) dynamic. The right hand has a series of chords: G4-B4, A4-C5, B4-D5, and C5. The left hand has a series of chords: G2-B2, A2-C3, B2-D3, and C3. Measure 42 ends with a double bar line and a fermata over the final notes.



43 Fm

f

46

CHOIR
mf

We are kids on a mission, and we

Fm

mf

49

can - not tell a soul. We know the drill; we're nev - er

Fdim Fm

52

seen spread - ing joy to the world.

Fdim

55 *f*

Christ - mas_ In - tel - li - gence Kids,

N.C.

ff half-time feel

58 3

we're Christ - mas_ In - tel - li - gence Kids.

Drum fill

62

Un - der-cov - er;

Fm

f half-time ends, driving!

Drum fill

65

don't breathe a word!_ On as-sign - ment

Db7 F C7

68

spread - ing peace on earth.

Fm Ddim
F

71

Un - der-cov - er, _____ right be - fore your eyes, -

Fm Db7
F

74

ac - ti - vat - ed the month of Je - sus'

Bb7 E Bbm7 E

FRANKIE: "Wait. Christmas Intelligence? ..."

77

birth.

Fm Fdim Fm N.C.

sub. *mp*

FRANKIE: Wait. Christmas Intelligence? So you're saying . . . *(loudly)* you're spies?!

ALL: *(turning)* Sshh!

X: Agent E, do you have this situation handled?

E: Yes. We have no choice now but to activate him.

FRANKIE: "Activate" me? Awesome!

81

85

89

f

Un - der-cov - er;

f

92

— don't breathe a word! —

D^b7
F

95

On as-sign - ment spread - ing peace on earth.

C7 *Caug7* *C7* *Fm*

98

Un - der-cov - er, —

Ddim
F *F*

101

right be - fore your eyes, — ac - ti - vat - ed the

D^b7
F *B^b7*
E

5

104 *mf*

month of Je - sus' birth. We're

Bbm7 E Fm Fdim F

107

Christ - mas In - tel - li - gence Kids,
N.C.

mf half-time feel *Drum fill*

111

Christ - mas In - tel - li - gence Kids.

114

We're Christ - mas In - tel - li - gence

Drum fill



117

Kids, Christ - mas In - tel - li - gence

Drum fill

121

Kids. *mp* "Thank you all..."

Drum fill

125

rit.

- X: **Thank you all for arriving promptly at our secret meeting point for today's briefing. Obviously, you all viewed the message hidden in the candy cane you were delivered earlier today?** *(Kids agree) (Uh huh, that's right, etc.)*
- E: **Commander? As you can see, we had an** *(pointing at Frankie) . . . unexpected development.*
- X: **I think we have all seen that, Agent E.**
- E: *(under breath)* **Commander, Frankie is a friend of mine from school, and I assure you, he is completely trustworthy.**
- X: **Agent, this sounds like a conversation that we should have in private, don't you think?**
- L: *(has an idea)* **Commander, I just completed a new gadget that will solve that problem. Let's test out my latest creation: the Super Silent FruitMuffs. Whoever wears them won't be able to hear a thing!**
- X: **Well, thank you, Agent L. Are these made of . . . fruitcake?**
- L: **Yes, they are.** *(to Frankie) Here you go. Try these on. (Puts funny fruitcake earmuffs on Frankie who looks straight ahead, as if he can't hear.)*
- E: **Commander, he followed us here, so I sort of had to tell him we were undercover.**
- X: *(continuing)* **Agent E! You wouldn't want to compromise our whole season, would you? Christmas Intelligence Kids wouldn't be secret agents if, you know, they weren't secret!**
- FRANKIE: *(Raising hand apologetically, trying to get their attention)* **Excuse me?**
- L: *(stepping in, also grinning in a silly way, pretending they are not talking about anything serious.)* **Just a minute, please. We'll be with you in a moment.**
- E: *(back to his conversation)* **I know, Commander, and I would never do anything to jeopardize the CIK.**
- FRANKIE: *(trying again, a little stronger)* **Excuse me!**
- E: **I've done the calculations and there is a 97% probability that Frankie will be a great addition to the CIK. I had to knock off three points for his . . . well . . . slight tendency towards clumsiness.**

FRANKIE: Um . . . I can still hear you.

L: *(cheerfully apologetic)* Oops! I was so sure these were going to work. Maybe they need more walnuts. *(L takes Super Silent FruitMuffs back, saying to himself)* Good news is these things will be good for months.

X: Agent L, now he knows even more than when he got here!

L: I can fix that! I recently invented a Memory Eraser machine.

X: Where is it?!

L: Well, I tested it on myself, so I forgot where I left it. But I'll go and look for it.

(music begins to "Underscore 1")

Underscore 1

Mysteriously ♩ = 160
X: "Agent E, I see . . ."
N.C.

CHRISTY SEMSEN
Arranged by Daniel Semsén



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X: *(exasperated)* **Agent E, I see we have no choice but to activate your friend. (to Frankie) Your name?**

FRANKIE: **Frankie.**

X: **Frankie, this year your code name will be Agent F. Welcome to the CIK!**

(Kids applaud)

F: **Sweet! What next? Do I get to go on a spy mission? Take out some bad guys? Can I use karate? Hi-yah!** *(does a move, kids react)*

X: **That won't be necessary. Please issue Agent F a hat. (A spy gives him a hat labeled "F.") As you all know, each of our agent's hats are equipped with communication devices in case we need to contact you.**

F: **Like a cell phone?**

E: **Yes, but it's a hat.**

F: **May I have an iHat?**

E: *(deadpan)* **Cute.**

L: *(offstage)* **I found it! I found the Memory Eraser!**

(Agent L runs onstage holding the device; a flashlight or a flash attachment for an SLR, or "Single Lens Reflex" camera can be used.)

L: *(continues)* **I just have to adjust the trigger . . .** (7) *(SFX: Memory Eraser)(As he is halfway to Commander X, he flashes the machine in his eyes and stops walking.)*

X: **Well? Don't just stand there, bring it here!**

L: *(Looks at Commander X, confusedly)* **Bring what there?** *(Confused, he silently walks offstage with the device)*

E: **Forget him! Let me explain, Agent F. We spend our free time every December searching for ways to bring Christmas cheer to people who need it. And this time of year, there are a lot of them out there!**

X: **I gathered you all here for a reason: we have a new mission.** *(Spies cheer)*

L: (Runs on stage, excitedly) Ooh, I love a good mission.

X: Where's the Memory Eraser?

L: Memory Eraser? (laughs) There's no such thing! Ooh, that's a great idea for an invention. But, I *do* have a new gadget that will be perfect for a spylent night like this.

F: (trying to clarify) A *silent* night?

(music begins "Spylent Night")

ALL: A *spylent* night!

X: Kids, why don't you explain it to Agent F?

Spylent Night

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Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

With a swing! ♩ = 192 ♩ = ♩³

8

ALL: "A *spylent* night! . . ."
N.C. H.H. only

"... to Agent F."

CHOIR *mf*

Sshh!

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9

12

Sshh! On a night like this, when it's a

Drum fill *mp*

15

si - lent night, a qui - et night, we

18

slide on by in the blink of an eye;

21

bring - ing Christ-mas cheer on a spy -

D 7(#5b9)

24

lent night.

Gm D7

f

ff

27

Gm D7 Gm

30

9

f

A

D 7(#5b9)

33

spy-lent night, a qui-et night, a-gents work

f

Cm7 F#m7(b5) Gm

36

out of sight. A spy-lent night, a ho-ly night,

f

Db7 Cm7

39

all is calm and all is bright.

f

D7(#5b9) N.C.

42

mf

Sshh!

10

45

48

Sshh! All a - round the world, no mat - ter

Drum fill *mp*

51

where you look or where you go, we're

54

spread-ing hope to those who need it most;

57

bring - ing Christ - mas cheer on a spy -

D 7(#5b9)

60

lent night.

f

Gm D7

ff

63

Gm D7 Gm

66

11

f

D 7(#5b9) A

69

spy-lent night, a qui-et night; a-gents work

Cm7 F#m7(b5) Gm

f

72

out of sight. A spy-lent night, a ho-ly night;

D7 Cm7

75

all is calm and all is bright.

D7(#5b9) N.C.

mf

78

Sshh!

mf

Drum fill

81

12

84

ff

Sssh!

You may see us on the street;—

Gm

87

you may know us from your school. — As mem - bers of the

Gm

90

C I K, —

we won't tell you what we do. —

D7(#5b9)

D7(#5#9)

93

You may see us on the street;_ you may know us

Gm

96

from your school._ As mem - bers of the C I L L,

Gm

99

we won't tell you what we do._

D7(#5b9) N.C.

mf

102

mf

Sshh!

Drum fill

SPY 1: So when you give to the needy, do not announce it with trumpets . . .
to be honored by men . . .

SPY 2: When you give to the needy, do not let your left hand know what your
right hand is doing, so that your giving may be in secret. Matthew
6:2-4

105 *SPY 1: "So when you . . ."* *mp*

Sshh!

Drum fill

109 *p*

Sshh!

Drum fill

113 *pp* Gm

SCENE 2

Underscore 2

CHRISTY SEMSEN
Arranged by Daniel Semsen

13 Mysteriously ♩ = 173

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- X: **Now that Agent F has been briefed, I have an urgent mission from a high profile client who has just retained our services. As you know, we usually like to fly under the radar and seek out our own Christmas missions, but this client was particularly convincing on the phone. She insisted on coming in to give us the mission herself.**
- MS. KING: *(walking in, very glamorous, dark glasses)* **Who is in charge here?**
- X: **I am. You must be Ms. King? Agents, I'd like to introduce you to Ms. Harriet King.**
- MS. KING: **Harret . . . rhymes with parrot.**
- X: **I'm sorry?**
- MS. KING: **It's pronounced "Harret." The "i" is silent.**
- X: *(writing on a pad)* **Okay, so King . . . Harret. Got it.**
- L: **Did you say King Herod?**
- X: **I said King Harret. King, comma, Harret.**
- L: **Well, it sounded like—**
- X: **I know what it sounded like, but—**
- MS. KING: *(interrupting)* **Can we get on with this?**

X: **Certainly, Ms. King.**

MS. KING: **Is this a secure location? May I speak freely?**

X: **Why, yes. You may speak freely in front of all of my agents.**

MS. KING: **Agents? (*accusing*) Why, these are just children!**

X: **Yes! But they are fully trained Christmas Intelligence operatives.**

MS. KING: (*shocked*) **They let *children* into the CIA?**

E: **Actually, we're the CIK—Christmas Intelligence Kids!**

MS. KING: (*disappointed*) **Oh. That's what I get for skimming the contract, I guess.**

(*music begins to "Underscore 3"*)

Underscore 3

CHRISTY SEMSEN
Arranged by Daniel Semsen

14

Sneakily ♩ = 108

X: "Now that the..."

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8

12

16

X: Now that the team has been assembled, why don't you fill us in on the details of the mission, Ms. King?

MS. KING: Absolutely. Lately, I have noticed some unusual activity at one of the many properties I own in this town—a local warehouse. It seems there are shipments arriving every day . . . brown paper packages of all shapes and sizes. Now, naturally, *(innocent tone)* I try to stay out of the affairs of my tenants, but I do need to know if anything illegal is going on.

L: Commander, I could use my new invention—*(in an announcer voice)* the “JingleAlert,” patent pending . . . *(he holds up a small box with a big red button)*

X: *(skeptical)* Another invention? Agent L, I don't need to remind you about the . . . track record of your other inventions, do I? The Chocolate Anti-Gravity Boots?

E: The Cotton Candy Umbrella?

L: Oh, no, Commander. Not this time. The “JingleAlert” has been tested and is field ready. When our CIK team retrieves the information for Ms. King, I'll just push this button and alert you here at the base. Then you will know the mission has been accomplished!

E: *(suspicious)* It doesn't explode or anything, does it?

L: Not so far . . .

(music begins to "Underscore 4")

Underscore 4

CHRISTY SEMSEN
Arranged by Daniel Semsén

Mysteriously ♩ = 160

X: "Alright. Agents E, . . ."
N.C.

15

The musical score is for a piano accompaniment in 4/4 time, key of B-flat major. It consists of two systems of two staves each. The first system starts with a dynamic marking of *mp* and a tempo marking of *Mysteriously* with a quarter note equal to 160. The second system begins with a measure number of 4 and includes a *Gong* effect. Chord markings *Dm7(b5)* and *F* are present above the second staff. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid on the score.

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X: *(continued)* **Alright. Agents E, L and F** *(the agents stand at attention together from StageRight to StageLeft, so that their hats spell "ELF")* **assemble your supplies and meet at** *(consult's paper)* **2000 Bethlehem Way at seventeen-hundred hours.**

E: **Yes! My first mission!**

X: **Everyone else, dismissed!**

(Spies exit stage)

X: *(Speaking to Ms. King)* **You know, we usually only accept missions that include bringing Christmas cheer to people. After we uncover the information you need, we'd really like to do something special for the people there . . . if you don't mind.**

MS. KING: *(taken aback)* **Oh, well . . . that’s your business, I guess. I just need you to do your** *(flippant hand gesture)* . . . **“spy thing.”** *(With a sinister expression/tone)* **I’ll take care of the rest.**

X: **Understood. Ms. King, Merry Christmas!** *(X leaves)*

MS. KING: *(taken off guard)* **Uh, oh . . . Merry . . .** *(clears throat)* **Merry . . .** *(choking on the word)* **C . . . C . . .**

TINY: . . . **Christmas?**

(music begins to “I Don’t Like Christmas”)

MS. KING: *(like it’s distasteful)* **Blech. Yes—that’s the word. You see, it all started oh, so many years ago . . .** *(taking a wireless microphone out of her bag)*

FOR PREVIEW ONLY

I Don't Like Christmas

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsen

Sweetly ♩ = 105

16

MS. KING: "Blech. Yes—that's . . ."

mp

rit.

Freely ♩ = 67

SOLO (Ms. King)

mp

4

When I was young, there was a toy store down the street

Am

freely; colla voce (follow the soloist)

6 MS. KING: Can I get a little more of myself
in the monitor, please?

SPY 1: Uh, what monitor?

filled with fan-cy toys and

(8va)

loco

Fmaj7

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SPY 2: Did you bring your own microphone?

8

can-dy that was sweet. We did-n't have much, so I

Dm7

10

wrote a note to San - ta ask - ing him for one thing: a

Am

12

Cantabile piú mosso ♩ = 85 ,

bi - cy - cle with train - ing wheels. And I wait - ed and I

Fmaj7 C

mp piú mosso

14

wait - ed but the pres - ent nev - er came.

$\frac{C}{B}$ Am

mf

16

That was the day I knew_ that Christ - mas and I were through.

Dm9 G6 A

rit.

19

I don't like tin - sel; I don't like

A

mf Broadway feel, in "two" $\text{♩} = 135$

ten. ten. ten.

ten. ten. ten.

22

egg - nog, or - na - ments_ or mis - tle -

E

25

toe, wrap - ping pa - per, fal - len snow. I dis - like

D E

(Spoken)

28

elves— they're kind of creep - y—

A E

31

(Sung) or boughs of hol - ly, and I'm not too fond of

D

(Spoken)

I mean, really? Ho, ho, ho?

34

peo - ple who are jol - ly.

E A

37

Who's *that* happy?

I

E

f

41

don't like Christ - mas cards; they an -

A

mf

44

Just send an email!

noy me. And rein - deer?_

E D

47

Well, they bore me. — And car - ols make my

E A

50

head ache, so please don't sing them.

E

53

And, don't take this the wrong

F

56

way, — but what's all the

E F

FOR PREVIEW ONLY

59

fuss a - bout just one day? _____

E Am E A

63

There's

66

just no way to get a - round it; _____

D A

69

I don't like _____

D E

FOR PREVIEW ONLY

72

Christ - mas. You won't

A F

75

change my mind a - bout it; I

A

78

don't like Christ - mas!

D E A

81

Everybody! *(she invites everyone to join in, but no one does)*

I don't like Christ - mas!

D E A

ff *mf*

MS. KING: Hmm, I expected a bigger response. That's okay—you'll get it next time.

TINY: You don't like Christmas? That's just cuh-razy!

MS. KING: Believe it, sweetie!

MS. KING: "Hmm, I expected . . ."

85

88

A

91

A

94

f

mf

I don't like can - dy canes—

E A

98

they give you cav - i - ties;_ and

E

101

Christ - mas trees that ag - gra - vate_ my al - lergies!_

D E A

104

Stock - ing stuff - fers fall a - part, so please don't

107

buy them. And, don't take

E F

FOR PREVIEW ONLY

110

this the wrong way;

E

mf

113

what's all the fuss a - bout just one

F E Am
E

f

117

21

day?

A

120

CHOIR *f*

There's just no way to get a -

D

f

FOR PREVIEW ONLY

123

(Ms. King)

I don't

round it. Ah

A D

126

like Christ mas!

E A

129

(CHOIR)

She won't change her mind a - bout it!

F A

132

(Ms. King)

I don't like

D E

135

MS. KING: "Right here, hidden . . ."

Christ - mas! Stop!

(CHOIR)
Joy to the world!

N.C.

mf

8vb

MS. KING: *(Pulling a contract from her purse, pointing)* **Right here, hidden deep in the fine print, it clearly states no Christmas celebrations! Soon I'll have the proof I need, and I can evict them . . . for good!** *(evil laugh)*

(shouts) **I REALLY DON'T LIKE CHRISTMAS!**

139

Musical notation for measures 139-142. The system consists of two staves in bass clef with a key signature of three sharps (F#, C#, G#). Measure 139 features a whole note chord in the left hand and a dotted quarter note in the right hand. Measure 140 has a dotted quarter note in the left hand and a quarter rest in the right hand. Measure 141 contains a dotted quarter note in the left hand and a half note in the right hand. Measure 142 shows a dotted quarter note in the left hand and a half note in the right hand. A dynamic marking of *ff* is present at the end of measure 142. A dashed line with the label *(8vb)* is positioned below the first two staves.

143

Musical notation for measures 143-146. The system consists of two staves in bass clef with a key signature of three sharps. Measure 143 has a dotted quarter note in the left hand and a quarter note in the right hand. Measure 144 features a dotted quarter note in the left hand and a quarter note in the right hand. Measure 145 contains a dotted quarter note in the left hand and a quarter note in the right hand. Measure 146 shows a dotted quarter note in the left hand and a quarter note in the right hand.

147

Musical notation for measures 147-150. The system consists of two staves. The top staff is in treble clef with a key signature of three sharps, and the bottom staff is in bass clef with a key signature of three sharps. Measure 147 has a whole note chord in the left hand and a whole note chord in the right hand. Measure 148 features a whole note chord in the left hand and a whole note chord in the right hand. Measure 149 contains a whole note chord in the left hand and a whole note chord in the right hand. Measure 150 shows a whole note chord in the left hand and a whole note chord in the right hand. Chord labels 'D' and 'E' are placed above the right staff in measures 147 and 148 respectively.

151

Musical notation for measures 151-154. The system consists of two staves. The top staff is in treble clef with a key signature of three sharps, and the bottom staff is in bass clef with a key signature of three sharps. Measure 151 has a whole note chord in the left hand and a whole note chord in the right hand. Measure 152 features a whole note chord in the left hand and a whole note chord in the right hand. Measure 153 contains a whole note chord in the left hand and a whole note chord in the right hand. Measure 154 shows a whole note chord in the left hand and a whole note chord in the right hand. Chord labels 'A' and 'ff' are placed above the right staff in measures 152 and 153 respectively.

SCENE 3

(A large warehouse at 2000 Bethlehem Way. Boxes wrapped in brown paper are lined up on all the walls, and are brought in throughout the scene. A group of children are standing in the middle of the room, preparing for a Nativity play. Agents E, L, and F are hidden behind one of the bigger boxes, stage left.)

MS. MAPLE: **Can you believe it's nearly time for our Nativity play? Thank you all for working so hard to prepare for the community outreach tonight. Before we run the dress rehearsal, are there any questions?**

JOSIAH: **Are we going to have a snack today?**

KID 1: **Can we use real live sheep?**

JOSIAH: **Are you crazy? Who wants to snack on live sheep?**

MS. MAPLE: **Yes, there will be a snack today, and no, we will not be using live sheep.**

(Kids laugh)

JOSIAH: **Also, this isn't a question, but I heard the Crosby kids have chicken pox.**

MS. MAPLE: **Yes, I am aware that our Wise Men will not be joining us tonight. But God will provide; He always does!**

Underscore 5

CHRISTY SEMSEN

Arranged by Daniel Semsen

22

Mysteriously $\text{♩} = 53$

F: "So, it looks like..."

(Trombones play melody)

mp

N.C.

mp

gob-

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F: *(under his breath)* So . . . it looks like they are doing a play. Should we activate the “JingleAlert?”

E: Not yet. We still don’t know what’s in the boxes.

L: Wait! We need to be careful not to—

F: **Let me help!** *(accidentally knocks over a box, exposing their hiding place)* **Oops!**

MS. MAPLE: *(walking over to them)* **Well, who do we have over here? Come on out; don’t be shy! Are you here for the rehearsal?**

E: *(Thinking fast)* **Um, yes we are!**

MS. MAPLE: **Well, it looks as if this will be perfect! Three parts just opened up. Josiah, please help our *new* Wise Men with their costumes.** *(Kids clap as E, L, & F exit, put on robes and reenter.)* **Now, let’s continue our rehearsal with a song about what was happening *before* the angels and *before* the manger. God’s people were waiting, longing for a Savior.**

(music begins to “God with Us”)

NARR. 4: **The people who walked in darkness have seen a great light; on those living in the land of deep darkness a light has dawned.” Isaiah 9:2**

FOR PREVIEW ONLY

God with Us

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

23

Rock ♩ = 101

NARR. 4: "The people who . . ."

B

B2

Drum fill

mf

3

SOLO 1 *mf*

The

B B2 G#m7

6

peo - ple_ that walked in the dark-ness of night;_

B

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8

SOLO 2 *mf*

days so dark, sin cloud - ed out the light. In

G#m7

10

ex - pec - ta - tion, they wait - ed in faith for

A

12

24

hope for the fu - ture— a king to save.

E B^{sus} F#

14

CHOIR *f*

God with us; Em - man - u - el, Em - man - u - el.

E D# G#m

16

Here with us; Em - man - u - el, Em - man - u - el. A

E D# G#m

18

mir - a - cle come down at last Em -

E D# G#m E D# G#m

20

man - u - el, Em - man - u - el. To our

E D#

mf

22

bro - ken world the Mes - si - ah came, bring - ing

B

mf

24

peace and hope with His might - y Name. In

G#m7

26

just a ba - by Boy, the Hope for all men;

A

28

26

Christ has come, Christ will come a - gain.

E Bsus F#

30

God with us; Em - man - u - el, Em - man - u - el.

E D# G#m

f

32

Here with us; Em - man - u - el. Em - man - u - el. A

E D# G#m

34

mir - a - cle come down at last. Em -

E D# G#m E D# G#m

36

man - u - el, Em - man - u - el. Good

E D#

27 *ff*

38

News to the poor! Good News for the bro - ken hearts! Good

A^b D^b A^b

ff

f Spoken

40

News for the cap-tives. Good News for those who cry! Good

Ab *Db*
Ab

42

News! Em-man - u - el, God with us! We're sing - in', "Good

Sung *Spoken*

E *D#* *G#m*

Drums play through rests

44

News! Em-man - u - el, God with us!" Tell the world, "Good

Sung *Spoken*

E *D#* *G#m*

46

News! Em-man - u - el, God with us!" We're sing-in', "Good

Sung *Spoken*

E *D#* *G#m*

28

48

News! Em-man - u - el, God with us!" Good

ff

D#

50

News to the poor! Good News for the bro - ken hearts! Good

ff

A^b D^b A^b

52

News for the cap - tives! Good News for those who cry. Good

A^b D^b A^b

54

News to the poor! Good News for the bro - ken hearts! Good

A^b D^b A^b

29

56

News for the cap-tives! Good News for those who cry!_

Ab *Db / Ab*

58

God with us! God with us! God with _____

E D# G#m E D# G#m E

61

Spoken

us! God with us!

D# E D# G#m

ff

SCENE 4

Underscore 6

CHRISTY SEMSEN

Arranged by Daniel Semsan

30 Mysteriously ♩ = 173

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- E: How are we going to find out what is in all these boxes?
- L: I know! We can use my Xmas Ray. It can penetrate most any material and let us see what is inside. Will you go distract Ms. Maple and the others?
- E: No problem! *(to Agent F)* Agent F, this is what is called creating a diversion. *(tossing a candy cane on the ground, loudly and overacted)* Ouch! Oh, no! I slipped on this candy cane!
- F: *(genuinely concerned)* Oh, no! Are you alright?
- E: *(quietly)* Yes, it's a diversion. I'm drawing attention to myself so that Agent L can figure out what's going on with those packages.
- F: Ah, nice! *(loudly)* Oh, this is terrible. Can you walk?
- MS. MAPLE: *(rushing over)* Are you alright? What happened?
- E: I slipped on a candy cane!
- MS. MAPLE: How did a candy cane get on our stage? *(Agent L finishes with the Xmas Ray.)*
- E: I don't know, but I think my ankle is—

L: *(coming back over, talking under his breath)* **The Xmas Ray worked. Mission accomplished.**

E: *(suddenly fine)* **Feeling much better, thank you.**

MS. MAPLE: *(confused)* **Oh, thank goodness! Wise Men, will you please help unload the boxes that have been arriving all week while the angels, shepherds, and sheep join me on the stage?**

(Agents E, L, and F go offstage to bring on more brown packages, placing them around the stage.)

MS. MAPLE: *(continuing)* **Let's start at the top of the scene with the angels.**

NARR. 2: *(sounding a little lackluster)* **And there were shepherds living out in the fields nearby, keeping watch over their flocks at night.**

MS. MAPLE: **Let's stop for a minute. Shepherds, how should you be reacting right now?**

JOSIAH: *(flatly)* **terrified . . .**

MS. MAPLE: **I've seen you look terrified, and that's not it.**

JOSIAH: **How about this?** *(phony comic gasp)*

MS. MAPLE: *(laughs)* **That's not it, either. (jokingly) How would you react if your dog ate your iPod?**

JOSIAH: *(super scared)* **AUGH!** *(Organ SFX)*



(Kids laugh)

MS. MAPLE: *(chuckling)* **Yes. We're getting closer. But let's keep working on it.** *(She continues blocking them upstage as Agents are talking downstage.)*

Underscore 7

Mysteriously ♩ = 160

CHRISTY SEMSEN

Arranged by Daniel Semsen

32

F: "So, what did you . . ."

N.C.

Bongo roll

mp

Slower ♩ = 97

rit.

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F: *(putting down more boxes, quietly)* So, what did you find out? Did your Xmas Ray work?

L: *(still under breath)* Of course it worked! When do my inventions not work? *(pause)* Okay, I take that back!

E: So what was inside? Was it something dangerous and illegal?

L: *(pause for effect)* Shoes.

E: *(puzzled)* Shoes?? We can't activate the JingleAlert until we have something more than shoes to report! Let's keep investigating!

MS. MAPLE: *(gathering the group)* Okay, cast! We have our shepherds and angels. Let's think about the message that the angels brought to those ordinary shepherds long ago. *(music begins to "Glory")* They had been waiting as long as they could remember, and the Messiah was finally to be born. It was the best news that they could have hoped for! *(Angel comes out to sing solo. The shepherds shield eyes and pose.)*

Glory

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsan

33 Gentle ballad ♩ = 68

4 *ANGEL 1 mp*

Don't be a fraid; I've got the

34

6

great - est news. in his - to - ry. Don't be a - fraid,

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ANGEL 2
mp

8

though it seems a mys - ter - y. Find the lit - tle Child

C G D G C G/B

10

ly - ing in a man - ger; this will be a sign:

Am7 D C G/B

12

fi - nal - ly, a Sav - ior, in a Ba - by.

Am7 D C2(no3) C2

15

CHOIR
mf

Glo - ry, glo - ry to God in the high - est!

G D G C D



17

Glo - ry, glo - ry to God in the high - est!

G D/G C D

19

Peace comes down to earth in a ba - by.

G D C A

21 36

Glo - ry, glo ry to God.

G G C G

23

Find the lit - tle Child ly - ing in a man - ger;

C G/B Am7 D

37

25

this will be a sign:— fi - nal - ly, a Sav - ior, — in a

C G/B Am7 D

27

Ba - by. — Glo - ry, glo ry to God_

C G D/G

f

29

in the high - est. Glo - ry, glo - ry to God_

C D G D/G

31

in the high - est! Peace comes down_ to_

C D G D

38

33

earth in a Ba - by. _____ Glo - ry, glo - ry to God.

C A G D/G

35

Glo - ry, glo - ry to God. _____

G/C G D/G C/G

38

mp *rit.*

Glo - ry, glo - ry to God.

G D/G C *gva* *p*

mp *rit.*

SCENE 5

(Back at the Spy Base—use stage left with a spotlight, or a designated area on the side, so the rest of the stage can remain the warehouse set with the boxes.)

Underscore 8

Mysteriously ♩ = 160

CHRISTY SEMSEN

MS. KING: "Commander, when do . . ."

Arranged by Daniel Semsen

N.C.

39

mp

8^{vb}

4

(8^{vb})

8

(8^{vb})

11

(Gong)

(8^{vb})

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MS. KING: **Commander, when do you expect an update from your team? I'm very anxious to continue my . . . uh . . .** *(stutters as she says it)* **C . . . C . . . Christmas celebrations.**

X: **Don't worry, Ms. King. I'm sure we'll receive a transmission any minute now.**

MS. KING: **Excellent! I've scheduled a quick manicure in the lounge while we wait.**

X: *(confused)* **Lounge? What "lounge?"**

MS. KING: **That tiny space around the corner.**

X: *(patiently)* **My office?**

MS. KING: **Oh, sure, sweetie.** *(exits stage)*

TINY: *(coming up, obviously concerned)* **Commander, why are we helping her?**

X: **What do you mean, Agent Tiny? She's our client—of course we want to help her.**

TINY: **She, she . . .** *(whispers)* **doesn't like Christmas!**

ALL: *(shocked)* **What?**

X: **Why would you say something like that?**

TINY: **I heard her say it with my own ears.**

SPY 1: **I heard her say if they were doing anything with Christmas, she would *evict* them!**

TINY: **I don't know what that means, but it doesn't sound nice.**

SPY 2: **It means "kick them out."**

ALL: **Oh, no!** *(etc.)*

X: **Don't panic, everyone. We'll simply call the emergency channel in their hats, telling them *not* to activate the JingleAlert!**

(raise lights on the team in the warehouse, center stage)

MS. MAPLE: **Attention! I have an update!**

JOSIAH: **We are *very* excited to tell you that we have surpassed our goal and are tracking packages coming in by the truckload! At this rate, we will be able to bless hundreds of families in our community!** *(Kids cheer)*

MS. MAPLE: **I am proud of each one of you. Many of you have even sacrificed buying gifts for your own families to support this community project.**

E: *(quietly)* **Bingo! I think we got what we need. The packages are Christmas gifts for the community!**

L: **Okay. Let's activate the JingleAlert!** *(pushes button)*

E and F: *(looking at each other)* **Mission accomplished!**

(40) *SFX: JingleAlert beeps*

MS. MAPLE: *(coming back center)* **Okay. Let's set for the manger scene. Narrator?** *(Kids hurry to their places. Angels surround the area behind the manger while Joseph stands behind Mary who is kneeling at the manger.)*

NARR. 3: *(music begins)* **While they were there, the time came for the Baby to be born . . .** **(41)** *SFX emits from L's hat with a woman's pleasant but robotic voice saying, "CIK Emergency, CIK Emergency" over and over*

MS. MAPLE: **Does anyone hear that? Where is that voice coming from?**

F: *(to himself)* **My hat!** *(Stopping the voice by taking off hat and hitting it)*
Oh, sorry. I must have left my cell phone on.

JOSIAH: **Weird ringtone, dude.**

F: *(playing along)* **I know, right?**

MS. MAPLE: *(continuing)* **Please, everyone, keep your cell phones off until our dress rehearsal is finished. Continue . . .**

(music begins to "Hope was Born this Night")

NARR. 3: **She wrapped Him in cloths and placed Him in a manger, because there was no room for them in the inn.**

(during song, Joseph and Mary pose with Baby Jesus. Angels pose behind them.)

Hope was Born this Night

Words and Music by
BEN McDONALD
and **DAVE FREY**
Arranged by Daniel Semsen

Rock feel ♩. = 53

42

NARR. 3: "She wrapped Him . . ."

(Chimes)

E♭

A♭

Cm

B♭

4

E♭

A♭

Cm

B♭

7

CHOIR *mp*

To -

Cm

B♭

A♭2

B♭

E♭

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10

night we can see a star shine, — and its splen - dor fills up the sky. —

Cm A \flat E \flat A \flat / $\text{E}\mathbb{b}$ E \flat / $\text{A}\mathbb{b}$

mp

13

— It's the same that ap - peared and the Wise.

B \flat Cm E \flat / $\text{A}\mathbb{b}$

48

15

— Men re - vered when Hope was born — this

E \flat A \flat B \flat

17

night. We can — hear the Christ - mas bells ring — as

E \flat Cm A \flat E \flat

mf

20

soft - ly a church_ choir_ sings;_ it's the

A^b E^b B^b

22

song used to praise_ the An - cient of Days_ when

C^m E^b/_{A^b} E^b

24

44

Hope was born this night.

A^b E^b E^b

26

Glo - ry to God_ in the high - est!_

A^b2 E^b C^m B^b

f

28
 Peace on earth, good - will to - ward men. Let

A \flat 2 Eb Cm B \flat

30
 all of the world sing a cho - rus of joy be - cause

A \flat 2 Eb Cm B \flat

32 **45**
 Hope was born this night.

A \flat B \flat Eb

34 *SOLO (Mary)*
sub. mp

Glo - ri - a! Glo - ri -
 Cm B \flat D Eb A \flat Cm

sub. mp

37 *GROUP OF ANGELS: unison mp*

Musical score for measures 37-39. It features a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "Glo - ri - a!". The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is present. Chords are labeled as B \flat D, Cm, B \flat D, and E \flat .

40 **46**

Musical score for measures 40-42. The vocal line continues with "Glo - ri - a!" and "Glo - ri -". A dynamic marking of *mf* is followed by the instruction "CHOIR with SOLO". The piano accompaniment includes chords labeled A \flat , Cm, B \flat D, Cm, and B \flat D. A dynamic marking of *f* is present.

43

Musical score for measures 43-45. The vocal line continues with "a" and "Glo - ri - a!". The piano accompaniment includes chords labeled E \flat , A \flat , Cm, and B \flat D.

46

Glo - ri - a! _____ Glo - ri - a! _____

f cresc.

Glo - ri - a! _____ Glo - ri - a! _____

Cm B \flat D E \flat A \flat Cm B \flat D

50

CHOIR
sub. mp

Glo - ry to God in the high - est! _____ Peace on earth, good -

A \flat 2 E \flat Cm B \flat A \flat 2 E \flat

sub. mp

53

f

will to-ward men. Let all of the world sing a

Cm B \flat A \flat 2 E \flat

f

55

cho-rus of joy be - cause_ Hope was born_ this night. We know_

Cm Bb Ab Bb Eb

58

Hope was born this night. Be - cause_

Ab Bb Cm7

60

Christ was born this night,

Ab Bb Bb Eb Ab

63

— this night! —

Cm Bb Eb Ab Cm Bb Eb

SCENE 6

Underscore 9

CHRISTY SEMSEN

Arranged by Daniel Semsen

48

Mysteriously ♩ = 173

N.C.

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X: *(running onstage with Tiny)* Agents E, L and F, we couldn't reach you through the emergency channel in your hats!

TINY: Ms. King is trying to *E-vite* everyone here who is celebrating Christmas!

F: *(totally confused)* Trying to . . . *E-vite*?

X: *(to Agent Tiny)* I think you mean "evict."

TINY: That's what I said! She's trying to kick them out!

E: We need to warn these people. If Ms. King gets here, the whole

Christmas event will be ruined!

MS. MAPLE: (*clapping her hands for attention*) **Alright, everyone! Take your places for the scene with the Wise Men.**

E: **Ms. Maple, we have an urgent matter to discuss.**

MS. MAPLE: **Can it wait until after this final rehearsal? People are beginning to arrive outside, so we have just a few more—**

Underscore 10

CHRISTY SEMSEN
Arranged by Daniel Semsen

49 Sneakily ♩ = 108

MS. KING: "I hate to interrupt . . ."

mp

5

9

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MS. KING: *(interrupting)* **I hate to interrupt this little celebration.**

MS. MAPLE: **Ma'am, the doors actually won't be opening for another ten minutes. But, if you . . .**

MS. KING: *(gleeful)* **I've been watching you for weeks, with these packages coming in and out. But I needed more. I needed *real* proof.**

MS. MAPLE: **I'm afraid I don't understand.**

MS. KING: *(grandly)* **Of course, you don't. Allow me to introduce myself. I'm Ms. Harriet King, and this is *my* building. *(pulling out a contract)* What you seem to have overlooked is that on page 147, section 2, paragraph 3 of the rental agreement it states that there is to be no celebrating of Christmas on the premises.**

MS. MAPLE: **Why, no, I was not aware of that.**

MS. KING: **Always read the fine print, dear.**

L: **I can fix this right here! *(He pulls a flashlight out of his pocket and points it at Ms. King.)* I'll use my Memory Eraser on her, and she'll forget all about not liking Christmas! *(He presses the button and the flashlight turns on. Nothing, of course, happens to Ms. King.)***

MS. KING: **How cute. It's a flashlight. *(Pulls the Memory Eraser from her purse)* Were you looking for this? You left it in the lounge. Now, where were we? Oh, yes. You are in violation of the contract and are to be evicted . . . effective immediately. *(Kids react—What? Oh, no!)***

L: **But what about the gifts?**

JOSIAH: **What about the Nativity?**

KID 1: **What about the snacks?**

MS. MAPLE: **Surely you understand, Ms. King, that we have a huge event planned for the community tonight. Perhaps you could—**

MS. KING: **“. . . make an exception. Because it's *(with disdain)* Christmas? Not a chance. You have ten minutes to leave the property, or I'll call the authorities. *(Kids react)***

MS. MAPLE: **Listen. We don't need a building to show God's love. Our community has been selflessly giving of their time and treasure all month, and I know that God will honor these efforts.**

F: **But how do you know?**

JOSIAH: **The Bible says that we can trust God with *all* our hearts. He is in control!**

MS. MAPLE: **Mary and Joseph trusted God when they heard that King Herod was searching for the Baby Jesus. Mary believed that God had chosen her to give birth to His Son, and she knew He would continue to take care of them.**

(music begins to “Be Still, My Soul”)

JOSIAH: **“Be still, and know that I am God; I will be exalted among the nations, I will be exalted in the earth.”**

FOR PREVIEW ONLY

Be Still, My Soul

Pop Rock ♩ = 77

Words and Music by
CHRISTY SEMSEN

Arranged by Daniel Semsan

50

JOSIAH: "Be still, and know . . ."

G(no3)

(Drum pick-up)

mf

2

SOLO
mf

There are days_ you wake_ up and

D

4

noth - ings go - in' your way. It's not al - ways eas - y to

G(no3) D

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6

sim- ply trust_ and o- bey.

CHOIR mf

But who's the One_ who holds the earth_ in the

G(no3) C D

8

palm of His hand,_ who calms the winds_ and storm - y seas_ and

G C D

10

counts the grains_ of sand?_ As the heav-ens are high-er than the earth and the

G C Em C

FOR PREVIEW ONLY

12

moun-tains rise high-er than the sea, God's ways are high-er than the high - est

D Em C

14

moun-tain, high-er than our ways could ev - er be, yeah;

D Am C

mf

16

high-er than our ways could ev - er be, yeah.

D Am C

52

18

When the storms rage and the earth moves, when the

D Em C

f

20

world shakes, be still, my soul. When the rocks break and the good guys lose, when my

D Bm Em C

22

world shakes, be still, my soul,

D Bm Em C

24

be still, my soul.

D Bm Em C D Bm

53

27

mf

Who's the One who holds the earth in the palm of His hand, Who

C D G C

mf

29 *mp*

calms the winds_ and storm-y seas_ and counts the grains_ of sand?_ As the

C D G C

31

heav-ens are high-er than the earth and the moun-tains rise high-er than the

Em C D

mp

33

sea, God's ways are high-er than the high-est moun-tain, high-er than our ways could

Em D

35 *mf*

ev - er be, _____ yeah; _____ high-er than our ways could

Am C D

mf

54

37 *f*
 ev - er be, _____ yeah. _____ When the

Am C D

39 storms rage and the earth moves, when the world shakes, be still, my soul. When the

Em C D Bm *f*

41 rocks break and the good guys lose, when my world shakes, be still, my soul. When the

Em C D Bm

43 storms rage and the earth moves, when the world shakes, be still, my soul. When the

Em C D Bm

FOR PREVIEW ONLY

45

rocks break and the good guys lose, when my world shakes, be still, my soul. —

Em C D Bm

47

— Be still, my soul. —

Em C D Bm

49

Be still, my soul. —

Em C D Bm

SCENE 7

MS. MAPLE: **Everyone, will you please help us move the packages outside?** (*Kids agree*) **And the manger scene will go right in front of the building.**

MS. KING: (*grinning gleefully*) **Did I forget to mention that on page 147, section 2, paragraph 4, it states that if the contract is broken, everything in the building belongs to me?**

JOSIAH: **We'll . . . just start again!** (*Kids agree*) **It's just stuff. And true treasure isn't anything you can hold or touch.**

MS. MAPLE: **That's right, Josiah.** (*Hearing the crowd outside*) **It sounds like people have begun arriving. Let's all go outside and leave these packages with Ms. King. Our celebration of the birth of Christ will go on as scheduled . . . without the props, the set, . . . and even the gifts.**

MS. KING: (*falsely happy*) **Well, good! You are taking this much better than I expected.**

F: **I still don't understand. You've been collecting these boxes for months! Now you won't be able to help the community like you planned.**

MS. MAPLE: **God's timing is perfect, and we don't want to do anything that He is not directing. When it's time to give gifts, He will provide and make a way. Until then, we just need to be faithful and give *ourselves* to Him as a gift. Are we ready? Places, everyone!** (*everyone hurries to their places*)

JOSIAH: **Merry Christmas, everyone, and thank you all for coming! We have encountered a few obstacles today, but we are thrilled to be able to remember with you, the greatest Christmas gift ever!**

(music begins to "Nativity Medley")

NARR. 4: (*ms. 6*) **"The people who walked in darkness have seen a great light; on those living in the land of deep darkness a light has dawned.**

NARR. 1: **For to us a Child is born, to us a Son is given, and the government will be on His shoulders. And He will be called Wonderful Counselor, Mighty God, Everlasting Father, Prince of Peace."** (*Shepherds and their sheep walk toward area just to the right of the manger*)

(Kids sing at ms. 14)

NARR. 2: *(ms. 24)* **“So Joseph also went up from the town of Nazareth . . . to Bethlehem the town of David . . . He went there to register with Mary, who was pledged to be married to him and was expecting a Child.**

(Ms. King walks in and stands, thoughtfully observing.)

NARR. 3: **While they were there, the time came for the Baby to be born, and she gave birth to her firstborn, a Son. She wrapped Him in cloths and placed Him in a manger, because there was no room for them in the inn.”**

(Three Wise Men enter, standing stage left of manger.)

NARR. 5: *(ms. 40)* **After Jesus was born . . . Magi from the east came to Jerusalem and asked, “Where is the One who has been born King of the Jews? We saw His star in the east and have come to worship Him.”**

(Kids sing at ms. 48)

NARR. 4: *(ms. 59)* **When they saw the star, they were overjoyed. On coming to the house, they saw the Child with His mother Mary, and they bowed down and worshipped Him.**

(Kids sing at ms. 62)

(Agents E, L and F kneel in front of the manger, with heads bowed.)

FOR PREVIEW ONLY

Nativity Medley

includes **The First Noel; O Come, O Come, Emmanuel;**
Away in a Manger; We Three Kings
 and **O Come, All Ye Faithful**

Arranged by Daniel Semsen

55

Festive $\text{♩} = 83$

THE FIRST NOEL (from W. Sandys' "Christmas Carols")

N.C.

F

Dm

Am

Musical notation for the first system, measures 1-4. The piece is in 3/4 time with a key signature of one flat (Bb). Measure 1 features a harp glissando in the right hand and a forte (f) dynamic. Chords are N.C., F, Dm, and Am. The piece concludes with a 4/4 time signature.

O COME, O COME, EMMANUEL

(adapted from Plainsong by Thomas Helmore)

NARR. 4: "The people who ..."

Musical notation for the second system, measures 4-6. The piece is in 4/4 time with a key signature of one flat (Bb). Chords are Bb, F, C, and Dm. The piece concludes with a 4/4 time signature.

NARR. 1: "For unto us ..."

Musical notation for the third system, measures 7-10. The piece is in 4/4 time with a key signature of one flat (Bb). Chords are Gm/D, Dm, Gm, Dm, Am, and Bb. The piece concludes with a 4/4 time signature.

56

Musical notation for the fourth system, measures 11-14. The piece is in 4/4 time with a key signature of one flat (Bb). Chords are C, Dm, C/E, F, Gm/Bb, F/A, and C. The piece concludes with a 4/4 time signature.

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“... Prince of Peace.”
CHOIR *f*

14

Re - joice! Re - joice! Em -

F Dm7 C Dm Am F

f

17

man - u - el shall come to thee, O

Gm E/A C Dm C/E F Bb

mf

mf

AWAY IN A MANGER (James R. Murray)

20

Is - ra - el!

Gm Am Bb

rit.

mp

rit.

Slower

$\text{♩} = 79$

NARR. 2: “So Joseph also ...”

24

Bb2 F C7

28 $\text{B}\flat/\text{F}$ F F *ff*

NARR. 3: "While they..."

32 $\text{B}\flat 2$ F C7

... them in the inn."

36 F $\text{Gm}/\text{B}\flat$ Gm C7 Em $\text{♩} = 86$

THE THREE KINGS (John H. Hopkins, Jr.)

NARR. 5: "After Jesus was born..."

39 Em B/E Em *mp*

42 B/E Em D

45

G G/B G Am Em/B B Em

48

CHOIR
mf

O star of won - der, star of night,

D G C G

mf *f*

51

star with roy - al beau - ty bright, West - ward lead - ing,

G C G Em D G

54

still pro-ceed - ing, guide us to thy per - fect light.

C D G C G

$\text{♩} = 89$

FOR PREVIEW ONLY

O COME, ALL YE FAITHFUL (Latin Hymn/John Francis Wade)
NARR. 4: "When they saw . . ."

58

Chords: G/B, Am, G, Am, G, D/F#, Em

62

mp

O come, let us a - dore Him! O come, let us a -

Chords: D, Dsus, G, D/G, G

66

f *rit.*

dore Him! O come, let us a - dore Him—

Chords: D, C, Am, G, D/F#, Em, D, C, G/B, C

69

mp *rit.* *p*

Christ, the Lord.

Chords: G, D, D, G, D/F#, G

FOR REVIEW ONLY

SCENE 8

TINY: **Ms. King, I brought something for you.**

MS. KING: **What? What do you mean?**

TINY: *(crosses toward Ms. King with Spy 1, who is walking in a medium-sized bike with training wheels.)* **It was my sister's, and she was saving it for when I got bigger. But I want you to have it.**

MS. KING: *(in wonder)* **It's *(singing the phrase from her song)* a bicycle with training wheels . . .**

TINY: **You said you wanted one.**

MS. KING: **But after I tried to stop the Christmas celebration, why would you be so kind to me?**

L: **God gave us the greatest Gift at Christmas.**

E: **And that Gift lives inside of us!**

F: **Giving our lives back to Him is our gift.**

MS. KING: *(comically emotional)* **Tissue! I need a tissue!** *(someone brings over a tissue)* **And . . . a latte while you're at it? Thank you, darling.** *(Kid runs off, with a questioning look on his face.)* **Extra hot, twelve pumps vanilla!** *(she calls out to him as he exits.)* **Well, I have never experienced this. I'm at a loss, I say.** *(overdramatic again)* **A loss!** *(blows her nose loudly)* **No one has ever shown me such kindness when I have been so . . . *(can't quite say a bad thing about herself)* so . . . less than perfect. There's a tiny chance I . . . I may have overreacted.**

MS. MAPLE: **Well, when we give to others, we are imitating the actions of the greatest Giver, who gave the ultimate Gift to us, two thousand years ago.**

JOSIAH: **God coming down to earth to save His people.**

MS. KING: **Well, that's just amazing! Thank you.** *(changing gears)* **Well, don't just stand there—we need to give away *all* these packages to the people in our community who need them!** *(Kids cheer!)*

TINY: **Ms. King! Want to go with me to pass out the gifts?**

MS. KING: **Only if I can ride my bicycle.**

TINY: (skeptical) Do you know how to ride a bike?

MS. KING: (She does not) No. How hard can it be?

(music begins to "I Love Christmas")

TINY: (worried) Oh, boy.

MS. KING: But first, I feel a song coming on. (She walks center stage) Uh, can I have a spotlight follow me over here, please?

MS. MAPLE: (surprised) Oh, well . . .

JOSIAH: We're on it! (Kids spot her with flashlights)

MS. KING: Thank you, that's better.

I Love Christmas

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

60 Sweetly ♩ = 75
TINY: "Oh, boy."
N.C. D^b A^b

mp

Detailed description: This block contains the musical notation for TINY's line. It features a piano introduction in 4/4 time with a tempo of 75. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes a treble and bass clef with various notes and rests. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

3 MS. KING: "Thank you, that's better."
SOLO (Ms. King) mf Broadway feel, in "two" ♩ = 135

I like this gar - land.

Db Ebunis. A^b

rit. mf Broadway feel, in "two"

Detailed description: This block contains the musical notation for MS. KING's line. It starts with a piano introduction in 4/4 time with a tempo of 135. The key signature has three flats. The notation includes a treble and bass clef with various notes and rests. The lyrics 'I like this gar - land.' are written below the notes. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

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6

I like this wreath! And those

E \flat

9

Spoken

jol - ly lit - tle elves? Well, I guess they're kind of

D \flat *E \flat* *A \flat*

12

Sung

sweet! I like those car - ols, so keep on

15

sing - ing! I just want to

E \flat *F \flat*

18

stand and say:

E \flat

21

Let's all celebrate Christ - mas

F \flat E \flat A \flat m / E \flat

25

61

Day!

A \flat

28

There's just no way to get a -

D \flat *f*

31

round it; I

A^b D^b

34

love Christ - mas!

E^b A^b

37

You won't change my mind a - bout it;

F^b A^b

40

I love

D^b E^b

43

62

Christ - mas! I love

Ab Db Eb

ff

47

MS. KING: Everybody!

(Ms. King comically)

Christ - mas!

There's just no

Ab Db

CHOR f

f

(tries to ride the bike across the stage, being coached by Tiny)

50

way to get a - round it;

Ab

53 SOLO (Ms. King) with CHOIR

we love Christ - mas!

Db Eb Ab

You won't change our mind a -

Fb

bout it we

Ab Db

ff

love Christ - mas! We

Eb N.C. Db

66

EVERYONE: "We love Christmas!"

love

E \flat

70

Rock ♩ = 101
(SOLO ends)

ff GOD WITH US (Christy Semsen)

Good News to the poor! Good

A \flat

72

News for the byo - ken hearts! Good News for the cap - tives! Good

D \flat
A \flat

A \flat

74

f Spoken

News for those who cry! Good News! Em-man - u - el,

D \flat
A \flat

Drums play through rests

76 *Sung* *Spoken*

God with us! We're sing-in', "Good News! Em-man-u-el,

E D# G#m

78 *Sung* *Spoken*

God with us!" Tell the world, "Good News! Em-man-u-el,

E D# G#m

80 *Sung* *Spoken*

God with us!" We're sing-in', "Good News! Em-man-u-el,

E D# G#m

82

God with us!"

Mysteriously ♩ = 173
UNDERCOVER (Christy Semsen)

E D# G#m

N.C.

ff half-time feel

85

Drums play through rests

88

64

91

Un - der-cov - er; don't breathe a word!

f half-time ends, driving!

Fm Db7
F

94

On as-sign - ment spread - ing peace on

C7

97

earth. Un - der-cov - er, _____

Fm Ddim F Fm

100

right be - fore your eyes, _____

D \flat 7 F

103

ac - ti - vat - ed the month of Je - sus' birth.

B \flat 7 E B \flat m7 E Fm

106

We're Christ - mas In - tel - li - gence

Fdim Fm N.C.

mf half-time feel

109

Kids, Christ - mas_ In -

Drum fill

112

tel - li - gence Kids. We're

Drum fill **f**

115

Christ - mas_ In - tel - li - gence Kids,

118

ff

Christ - mas_ In - tel - li - gence Kids!

Drum fill **ff**

*

*Percussion loop on track continues for one additional measure.

Bows

Words and Music by
CHRISTY SEMSEN
 Arranged by Daniel Semsan

66

Mysteriously $\text{♩} = 173$

Gm7(b5)

N.C.

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 1 starts with a whole rest in the bass clef and a Gm7(b5) chord in the treble clef. Measures 2 and 3 feature a melody in the treble clef and a bass line in the bass clef. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

Musical notation for measures 4-6. The melody continues in the treble clef, and the bass line provides a steady accompaniment. The dynamic marking *grad. building* (gradually building) is present.

Musical notation for measures 7-9. The melody and bass line continue with consistent rhythmic patterns.

Musical notation for measures 10-12. The melody features a dynamic shift to *f* (forte) in measure 10. The piece concludes with a fermata over the final notes.

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13 G7(b9)

ff *mf*

16 Fm

19 Fdim Fm

22 Fdim N.C.

ff half-time feel

25

Drum fill

28

Drum fill

32 Fm $\overline{D^{\flat}7}$
 F

f half-time ends, driving!

35 $C7$

38 Fm \overline{Ddim}
 F Fm

41 $\overline{D^{\flat}7}$
 F

44 \overline{Ddim}
 F $\overline{D^{\flat}7}$
 F Fm

47

CHOIR *mf*

We're Christ-mas_ In - tel - li - gence Kids,

Fdim Fm N.C.

mf half-time feel

51

Christ - mas_ In - tel - li - gence Kids!

Drum fill

55

f

We're Christ-mas_ In - tel - li - gence Kids,

Drum fill

59

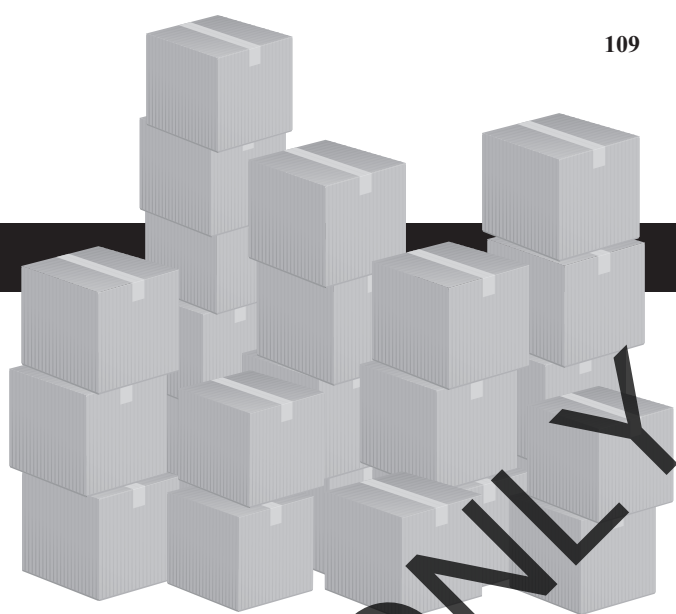
ff

Christ - mas_ In - tel - li - gence Kids!

Drum fill *ff*

Production Notes

BY CHRISTY SEMSEN



SETTINGS:

The “Christmas Intelligence Kids” CIK Spy Base;
A warehouse at 2000 Bethlehem Way.

PLOT:

As the musical opens, we meet the “Christmas Intelligence Kids,” a covert group of ordinary kids who go undercover every Christmas season to secretly bring holiday cheer to those around them. Under false pretenses, a wealthy client, Ms. Harriet (pronounced “Harret”) King, hires the CIK sleuths to infiltrate a warehouse that she owns at 2000 Bethlehem Way. The three spies, Agents E, L and F, scout the location and find a cast and crew preparing for a Nativity play. When some of the actors fall ill, the three spies are cast in the roles of the three Wise Men in the Nativity.

Ms. King, who discloses she doesn’t like Christmas, is intent on destroying all celebrations of Christ’s birth, including community outreach providing gifts for families in need. The three spies don’t realize Ms. King’s despicable intentions until too late. When the three spies report their classified findings back to base operations, they inadvertently put the Christmas Nativity play, as well as the community outreach, in jeopardy. With glee, Ms. King shuts down the Nativity play. Much to Ms. King’s surprise, Ms. Maple and her Nativity cast and crew teach the three spies that God is in control and is bigger than any obstacle that Ms. King can put in their way. The believers present the truth of God’s greatest gift – the Gift who was born in a manger without any props or sets.

THEME:

The three spies learn that God is bigger than any obstacle Ms. King can put in their way. God is in control and true treasure isn’t anything that can be held or touched. They learn the truth of God’s greatest gift, the Gift who was born in a manger for the world without any props or sets.

INSTRUCTIONAL DVD:

Thanks to my awesome Kids Choir from Ocean View Church in San Diego, California, for working so hard to present a demonstration performance of *We Three Spies*. It was so much fun for us to produce! The Instructional DVD contains a fully-staged performance of the entire musical featuring these talented kids, along with a step-by-step demonstration of choreography by amazing student choreographers, Cory (11th grade) and Kate (8th grade).

On a personal note, I gain great perspective directing a musical that I have written. While writing, I consider the practical performance issues that may arise and intentionally write with those things in mind. I appreciate the tremendous time and effort that all directors and teachers put in to make programs and performances a success. Thank you for giving so much to your kids as they learn about God's Word!

WHO'S WHO? CHARACTERS:

There are seven lead characters, one adult role, and several "bit parts" that can be added to suit your program. Most of the characters were written to be gender neutral, so cast as many boys or girls as desired. However, the character of Ms. Harriet King is a female, and should be played by one of your ambitious girls who can "ham it up" as a diva (there are divas in every group, aren't there?).



Lead Roles

- Commander X:** Senior agent in charge of the CIK
- Ms. Harriet King:** Rich diva who hires the services of the CIK (sings)
- Agent E (Emma):** Spy, team leader, intelligent
- Agent L:** Spy, eager inventor whose inventions rarely work
- Agent F (Frankie):** Spy, newly recruited, excited, clumsy
- Agent Tiny:** Spy, smallest of the group
- Josiah:** A shepherd in the Nativity play; befriends the three spies
- Ms. Maple:** An adult who is in charge of the Nativity outreach at 2000 Bethlehem Way

Smaller Roles

- Narrator 1, 2, 3, 4, 5:** Each narrator has 1-2 narration lines for the Nativity rehearsal and performance
- Spy 1:** Bit part for choir member (2 lines)
- Spy 2:** Bit part for choir member (2 lines)
- Little Kid 1:** Bit part for young member (2 lines)

Optional Characters

These characters give children who don't have a lead role a chance to dress in costume and participate in a special part. Costume photos are featured in the Teacher Resource Kit (sold separately).

- Joseph:** (non-speaking)
Shepherds: (non-speaking)
Sheep: (non-speaking)

SOLOS:

<i>I Don't Like Christmas</i>	Ms. Harriet King - Solo
<i>God with Us</i>	Solo 1, Solo 2
<i>Glory</i>	Angel Solo 1, Angel Solo 2
<i>Hope was Born this Night</i>	Mary - Solo, Group of Angels
<i>Be Still My Soul</i>	Solo
<i>I Love Christmas</i>	Ms. Harriet King - Solo

THE COSTUMES:

Choir

The choir "spies" should wear black pants and a "We Three Spies" t-shirt (which can be purchased at wordmusic.com). I highly recommend adding a "spy hat," which seems to be a highlight for the children. Our cast purchased red and green fedora hats from www.partycity.com for the choir members. The lead spies were distinguished by wearing black fedoras with their letter names on the front and the "CIK" acronym on the back of the hats using felt lettering (see photos). If you choose to reverse it, the lead characters could wear colored hats and the choir members could wear black hats.



THE PROPS:

- Clipboard (for Commander X)
- The Super Silent FruitMuffs
- The JingleAlert
- The Memory Eraser
- The Xmas Ray
- Candy Cane (for Agent E)
- Brown boxes of all shapes and sizes
- Medium-sized bicycle with training wheels
- Flashlight
- Contract
- Manger

THE SET:

The sets for this show are minimal. We chose to add platforms to our stage to make it look more like a spy base and warehouse (the stage begins as a spy base and then becomes a warehouse after Song 3). Specific children were each assigned to place one stack of boxes on correct spots (we glued stacks of boxes together so kids wouldn't have to deal with as many pieces). To ensure a quick set change, the spots on the ground were labeled with glow tape to indicate correct placement of where stacks A, B, C, D, and E would be placed. Additionally, since the three spies also add boxes during the scene, we created glow tape marked areas for numerical stacks 1, 2, 3, 4 on the front of the stage.

