

STRAIGHT OUTTA BETHLEHEM



A Christmas Story-Inspired Musical for Kids

Created by Christy Semsen

Arranged by Daniel Semsen

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and Straight Outta Bethlehem</i> |
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| 6 | BLAKE'S SONG | | |
| 7 | DISCO GLORIA | | |
| 8 | SFX-BABY CRYING/
STABLE ATMOSPHERE | | |
- OPTIONAL SFX ON
DATA DISC #2:
- Animal Atmosphere 1
 - Animal Atmosphere 2



SCENE 1

[As lights come up, a lone figure (Starr) stands center stage.]

( 1) music begins to “Straight Outta Bethlehem”)

STARR: (*excited*) **Have I got a story for you! And the best part is, it really happened! It was just like any other night in Bethlehem (*grinning*) . . . or so we *thought*. For on that starry night a miracle occurred, coming down from Heaven in the form of a Baby! We were surprised that something so important could happen in our sleepy little town. But the prophet Micah foretold it in the scriptures, when he said that straight outta tiny Bethlehem would come One Who’d be Ruler over Israel.**

Straight Outta Bethlehem

CHRISTY SEMSEN and
PHILLIPS BROOKS

CHRISTY SEMSEN
Arranged by Daniel Semsen

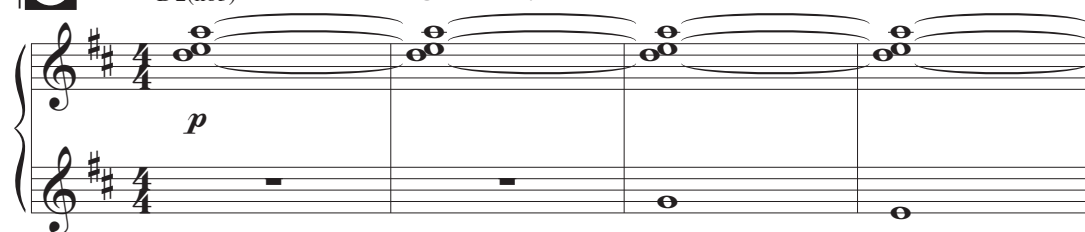
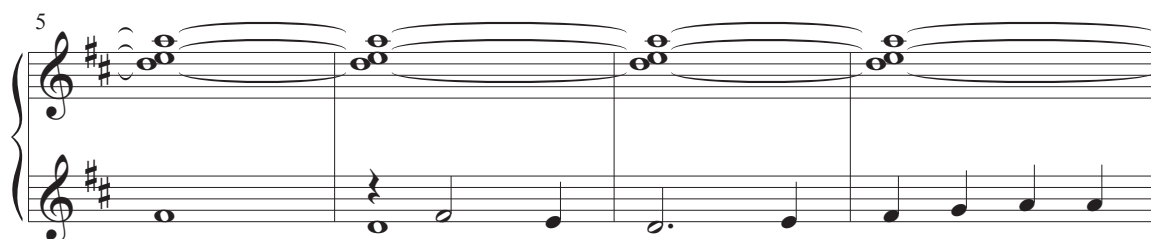
 1

Pop, with energy ♩ = 100

1

D2(no3)

“Have I got a story . . .

. . . over Israel.”

2

Dunis. N.C.

Dunis. N.C.



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12 Cunis. N.C. Cunis. N.C.

14 Dunis. N.C. Dunis. N.C.

16 Cunis. N.C. Cunis. N.C.

(Drum fill)

18 *SOLO 1*
mf

O lit - tle town_ of Beth - le - hem, — how still you_ are._

G2 A Bm G

20

Dunis. N.C. Dunis. N.C.

(Drum fill)

22

3

SOLO 2

A - bove thy deep and dream - less sleep — we see a — star. —

G2 A Bm G

24

(Solo 2)

—

CHOIR: unison *mf*

Dunis. Yet

(Drum fill)

26

in thy dark streets shin - eth the ev - er - last - ing Light; — the

G A

36

Hope has_ come straight out - ta Beth - le-hem!

G A Dunis.

38

mf

O ho - ly Child_ of Beth - le - hem,

G2 A

(Drum fill)

mf

40

_ come to us, we_ pray._

Bm G Dunis. N.C. Dunis. N.C.

(Drum fill)

43

Cast out our sin_ and en - ter in; be born in us to - day!_

G2 A Bm G

45

Dunis. N.C. Dunis. N.C. O

(Drum fill)

47

come to us, a - bide with us, our Lord, Em-man - u - el.

G A

49

An - gels sing of peace on earth; we know that all is well. Out - ta

Bm A

f

51

Beth - le - hem a King was born, out - ta

G A D D/F#

f

5

53

Beth - le - hem__ on Christ - mas_morn._

G A D D/F#

55

Je - sus__ is King;__ let all cre-a - tion sing!__ Our

G A D G

57

Hope has__ come__ straight out - ta Beth - le-hem,

G A Aunis. B(no3)

f

59

straight out - ta Beth - le-hem, straight out - ta, straight out - ta.

B(no3) A(no3)

61

God sent His Son straight out - ta Beth - le-hem,

B(no3)

63

straight out - ta Beth - le-hem, straight out - ta, straight out - ta.

B(no3) A(no3)

65

A Gift of Love straight out - ta Beth - le-hem,

B(no3)

67

straight out - ta Beth - le-hem, straight out - ta, straight out - ta.

A(no3)

69

6

God sent His Son straight out - ta Beth - le-hem,

B(no3)

71

straight out - ta Beth - le-hem, straight out - ta, straight out - ta.

B(no3) A(no3)

73

f

Out - ta Beth - le - hem a King was born,

G A

f

75

out - ta Beth - le - hem on Christ - mas morn.

D D/F# G A

77

Je - sus_ is King;_ let

D D/F# G A

79

all cre-a - tion sing!_ We know that God_ is near;_ Em -

D G A

81

man - u - el_ is here._ We'll nev - er be_ the same._ Now

D G A

83

Hope has a Name, for Hope has come straight out - ta Beth-

D G A

85

(spoken excitedly)

- le-hem! Straight out-ta, straight out - ta,

Dunis. N.C. Dunis. N.C. Cunis. N.C.

88

straight out - ta Beth - le-hem!

Cunis. Dunis. Cunis. Dunis.

SCENE 2

(Lights come up on the Inn of Bethlehem, a cozy and well-kept inn that houses and employs local orphans. Benches are placed to create “beds,” where children are sleeping, curled up with blankets.)

TRIXIE: *(entering cheerfully but briskly)* **Good morning, friends! Up and at ‘em! The inn is nearly filled to capacity, and there is work to do!** *(folding up blankets and tidying the room while speaking)*

ORPHANS: *(yawning, waking up noises, etc.)*

STARR: *(running in and planting feet emphatically)* **Rise and shine, my fellow world changers!** *(option: lights/shooting stars/sparklers)* **There’s just *something* about today. I feel it in my bones! It’s a beautiful day, and we get to shine!**

MAGNUS: *(sleepily)* **It’s not that I don’t agree with you, it’s just . . .** *(pauses)* **my body hasn’t quite caught up with your enthusiasm.**

STARR: *(giving him a hug)* **Oh, you beastly Magnus, get that body into gear. There’s not a minute to waste!**

ZOOLIE: *(youthfully innocent)* **I don’t think my eyes are awake yet.**

STARR: **Well, *my* eyes are, and you look marvelous!**

([45] Opt. SFX-Animal Atmosphere 1)

GERTIE: **We’d better get to the stable. Our animal friends will be hungry right about now!**

ZOOLIE: **I’m pretty hungry, too.**

TRIXIE: **Well . . . thanks to your early rising friend, breakfast is ready and waiting.** *(Starr curtsies cutely)* **Starr got up early, cooked breakfast, and set the table.**

JOHN LUKE: **Let’s grab some “to go,” Gertie. The animals sound like they’re about to revolt! And you know, they really need a “stable” diet.**

STARR: **Ha! But wait! Before we go about our chores, I just want to take a minute and celebrate!**

(Blake is sitting off to the side apart from the other orphans)

- BLAKE: **What's to celebrate? That we're orphans, and it's just another day in Bethlehem?**
- STARR: *(not to be deterred)* **And who is *this* ray of sunshine?**
- TRIXIE: **Everyone, this is our newest guest. We found him wandering in town last night, and invited him in!**
- STARR: **That's how we all got here.** *(running perkily to hug several orphans)* **Trixie had room in her inn and now we're one,** *(hugging Magnus)* **big,** *(hugging Gertie)* **happy** *(hugging Zoolie)* **family!** *(Going in to hug Blake, he gives her a warning look so Starr lifts Blake's hand to force an awkward high five instead)* **Gonna stay with us for awhile?**
- BLAKE: *(under his breath)* **Only because I assumed it would be less noisy than the streets.**
- STARR: **Well, my slightly grumpy new friend, I am glad that *you* can be here today too, because–**
- BLAKE: *(turning to Magnus)* **Is she *always* this perky?**
- MAGNUS: *(matter of factly)* **Yes . . . sometimes even moreso!**
- STARR: *(continuing in a grand manner)* **Today . . .** *(doing a drumroll)* **is my one year anniversary of being here at the Inn of Bethlehem with you fine people!**
- TRIXIE: *(bustling across stage carrying the pile of blankets)* **Has it really been a year already, Starr?**
- STARR: *(overdramatically gliding across the stage using a blanket as a scarf, as if accepting an award)* **Yep. I just want to take a minute to appreciate everything and everyone** *(placing her finger on Magnus' nose in a "boop" motion)* **– boop! – that has made this past year so special.**
- BLAKE: *(in disbelief)* **Did she just "boop" your nose?**
- MAGNUS: **She does that. You'll get used to it.**
- BLAKE: **Not sure about that. And what's so special about being *here*,** *(with disdain)* **in Bethlehem?**

( 2  music begins to "Anything Can Happen")

- STARR: **So many things!**

Anything Can Happen

Words and Music by
CHRISTY SEMSEN
 Arranged by Daniel Semsen

DVD 2 With energy ♩ = 135

7 (Woodwind cues) ... So many things!"

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12 *JOHN LUKE*

day! Our God does the im - pos - si - ble, —

Am

15 *GERTIE*

He will make a way. Turn your face t'ward the

F

sun, and the shad - ows, they fall be -

G

hind you! —

C G

24 *MAGNUS*

The dawn brings pos - si - bil - i - ties for

3 C

27 *ZOOLIE*

walk - ing in His ways. And when the night sur -

Am

30 *GERTIE*

rounds us, we praise Him just the same. Our

33 **8**

God has not for - got - ten us! Ev - 'ry day is brand

F E

37

new!

Am G N.C.

41

CHOIR: unison
mf

An - y - thing can hap - pen here. An - y - thing can

C

44

hap - pen! An - y - thing can hap - pen here.

Am

47

An - y - thing can hap - pen! An - y - thing can

F

50

hap - pen here, here in Beth - le -

G

53

hem!

C G

56

We can - not help but feel it when we're

C

59

sing - in' and a' clap - pin'.

Some - thing ex - tra -

Am

62

or - di - nar - y keeps our toes a' tap - pin'.

65

An - y - thing can hap - pen here. An - y - thing can

F C

68

hap - pen here, here in Beth - le -

A Dm G

9

71

hem!

C N.C. C

74

So we

G

77

sing and we cel - e - brate and wait for the Mes -

C

80

si - ah. He will come de - liv - er us,

Am

83

His ways are high - ah. E - ven if we

F

10

86

fall, we get up, get up and

G

(Kids twirl around and fall to the ground, laughing)

89

spin!

C G

STARR: *(ms. 93)* You know, they say an optimist is someone who knows that taking a step backward after taking one forward is not a disaster . . . it's more like a cha cha!

92

C “You know, . . .

95

Am

98 Am

... more like a cha cha!"

Cha cha! ♩ = 124

101 F E

(Kids play maracas and dance around the room, loudly celebrating. Optional conga line.)

104 Am G F E Am G

107 F E Am G F E

110

An - y-thing can hap -

Am G F E Am G

113

- pen here!_ An - y-thing can hap - pen here!_

F E Am G F E

116 *div.*

An - y-thing can hap - pen here!_ An - y-thing can hap -

Am G F E Am G

Swing! ♩ = 105

(Orphans form an epic kickline)

119

- pen here!_

F E Gunis. (Drum fill)

122 **Kickline!**
unison

An - y - thing can hap - pen here. An - y - thing can hap - pen!

C

124

An - y - thing can hap - pen here. An - y - thing can hap - pen!

Am

126 **12** *accel.*

An - y - thing can hap - pen here, here in Beth - le -

F G7

accel.

128 **Tempo primo** ♩ = ♩

hem! _____

C G

131

We can - not help but feel it when we're

C

134

sing - in' and a' clap - pin'. Some - thin' ex - tra -

Am

137

or - di - nar - y keeps our toes a' tap - pin'.

140

An - y - thing can hap - pen here. An - y - thing can

F C

143

hap - pen here, here in Beth - le -

A Dm G

146

hem! An - y - thing can

C F

149

hap - pen here. An - y - thing can hap - pen here,

C A

152

here in Beth - le -

Dm G 8va

156

(all orphans freeze with big jazz hands)

hem!

(8va) C (loco) A

SCENE 3

GERTIE: *(walking off stage right)* I'm off to the stables.

JOHN LUKE: **Me, too!** *(following Gertie off stage right)*

MAGNUS: **Time to balance the books. After saving up these past two years, I've finally upgraded my abacus; it's an 8 Plus!**

STARR: *(cheerily)* **What a technological wonder! Who could have dreamed it was possible to invent something so advanced?** *(addressing her friends)* **Okay, my sparkly friends, I'm raring to go. I'll cover the check-in desk.**

ZOOLIE: *(with an air of importance)* **I'll go feed my doll!** *(starts slowly sauntering off stage with her doll)*

STARR: **Where are *you* going to volunteer, Blake?**

BLAKE: *(making up an excuse)* **Uh . . . I'm gonna feed my doll, too.**

ZOOLIE: *(stopping in her tracks, incredulous)* **You have a doll? I can introduce her to *my* doll. Her name is Esmerelda, and they can be friends!**

BLAKE: *(sheepishly)* **Sorry, kid. I . . . was just joking.**

MAGNUS: **You know, Blake, serving at the inn is one of the ways we orphans of Bethlehem can really make a difference!**

STARR: **Magnus is right! I'm thankful for a safe place to stay and people that love me! Why don't you go out to the stable and check out Gertie's animals? She'll tell you all about them.**

BLAKE: **Whatever . . .**

[ 13 *music begins to "Here in Bethlehem (Underscore)"*]

(Blake walks off stage right as Magnus, Starr, and Zoolie walk off stage left.)

Here in Bethlehem (Underscore)

CHRISTY SEMSEN
Arranged by Daniel Semsen



13 With energy $\text{♩} = 135$
F

The musical score is written for piano in C major, 4/4 time. It consists of three systems of staves. The first system starts with a forte (f) dynamic and a tempo of 135 beats per minute. The second system begins at measure 4 and includes chord markings A, Dm, and G. The third system begins at measure 8 and includes chord markings C, A, and A. The score features a mix of chords and single notes, with a final triplet of eighth notes in the right hand at the end of the third system.

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SCENE 4

(Gertie and John Luke enter from stage right, carrying hay bales. They are followed by kids dressed as cows, donkeys, sheep, cats, and chickens. The setting has changed to a stable with hay bales, a feed trough/manger, and at least five animals.)

(**46** *Opt. SFX-Animal Atmosphere 2*)

GERTIE: **Good morning, my friends! Are you hungry?**

(Animals “answer” quickly, one after the other)

COW: *(hungrily)* **Moo!**

DONKEY: **Hee haw!**

SHEEP: **Baa!**

CHICKEN: **Bawk!**

CAT: *(quietly)* **Yes.**

GERTIE: *(whipping her head around to stare at Cat)* **Huh?**

CAT: **Meow.**

GERTIE: **Here you go . . . some nice, nutritious food.** *(turning her back to the audience, pantomimes pouring feed from a sack into the feed trough/manger)*

JOHN LUKE: **And I forgot you, chickens! Don’t I feel “sheepish”!** *(pantomiming throwing feed as chickens bend heads to peck at it)* **There now, eat up. I know it’s going to be a busy day here in Bethlehem.**

GERTIE: **I’m sure you will make some new friends today when more people arrive at the inn for the census with their animals.**

BLAKE: *(walking in from stage right)* **They sent me out here to help. I followed the smell...**

GERTIE: **Everyone, I’d like you to meet our new friend, Blake. Blake, meet our very oh-so-talented animal friends.**

BLAKE: **Talented? They do tricks or something?**

GERTIE: **Better than that.** *(dropping her voice to a whisper)* **They *sing!***

JOHN LUKE: *(doubtfully)* **Well, “sing” might be a little bit of a stretch . . .**

GERTIE: **Nope. They *definitely* sing.**

JOHN LUKE: **It’s a “MOOOOOOving” experience.**

GERTIE: **I call them, “From Farm to Stable.”**

BLAKE: *(not buying it)* **Okay . . .**

SHEEP: **Baa!**

COWS: **Moo!**

DONKEY: **Hee haw!**

(Suddenly all animals chaotically make their sounds at the same time)

(  music begins to “Barnyard Boogie”)

GERTIE: **Do you hear it?**

BLAKE: **Yes?**

GERTIE: **Beautiful! Friends, let’s show ’em what you’ve got!**

(Gertie, standing with her back to the audience, “conducts” the animals who have lined up like a choir to “sing” when Gertie points to them.)

Barnyard Boogie

CHRISTY SEMSEN

CHRISTY SEMSEN
and Ukrainian folk song
Arranged by Daniel Semsen

Moderately ♩. = 57

GERTIE: "Do you . . .

. . . what you've got!"

DVD 4

14

N.C.

Dm

Dm/C

Dm/B♭

Dm/A

CHOIR 1 (with SHEEP)

mf

Baa baa baa baa Baa baa baa baa Baa baa baa baa Baa baa baa baa

CHOIR 2 (with DONKEYS)

mf

Hee haw Hee haw Hee haw

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CHOIR 1 (with COWS)

10

Moo moo moo moo moo moo moo

Hee haw

Dm/A Dm Dm/B $\flat$ Dm Dm/G Dm

13

CHOIR 2 (with CHICKENS)

Bawk bawk bawk bawk bawk Bawk bawk bawk bawk

Dm Dm/E F

14

Bawk bawk bawk bawk bawk Bawk bawk bawk bawk

Gm Gm/A Dm

15

ALL (with CATS)

15

Meow meow meow meow meow meow meow meow meow meow

A

1 3 1

16

Meow meow meow meow meow meow meow meow meow meow

1 3 1

17

Dm Dm/C Dm/Bb Dm/A

19 *CHOIR 1 (with SHEEP)*

Baa baa baa baa Baa baa baa baa Baa baa baa baa Baa baa baa baa

CHOIR 2 (with DONKEYS)

Hee haw Hee haw

Dm Dm/C Dm/B $\flat$ Dm/A

Baa baa baa baa Baa baa baa baa Baa baa baa baa Baa baa baa baa

Hee haw Hee haw

Dm/G Dm Dm/A Dm

23 *sub. mp*

Moo moo moo moo moo moo

Dm/B $\flat$ Dm Dm/G Dm

sub. mp

25 *(Choir 1)*

(Choir 2) (with CHICKENS)

Bawk bawk bawk bawk bawk Bawk bawk bawk bawk bawk

Dm F

26

Bawk bawk bawk bawk bawk Bawk bawk bawk bawk

Gm Dm

27 *CHOIR 1 (with CATS)*

Meow meow meow meow meow meow meow meow meow meow

CHOIR 2 (with CATS)

Meow meow meow meow meow meow meow meow meow meow

A 1 3 1

28 *(Choir 1)*



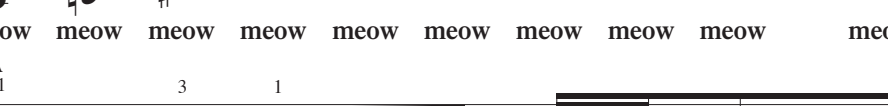
Meow meow meow meow meow meow meow meow meow meow

(Choir 2)



Meow meow meow meow meow meow meow meow meow meow

A 1 3 1



A 1 3 1

**CHOIR 1 splits, and does “moos” and “bawks”
(bawks on high notes)**

29 Bawk bawk bawk bawk bawk bawk bawk
Moo moo moo moo moo moo moo

*CHOIR 2 splits, and does “hee haws” and “meows”
(meows on high notes)*

Meow meow meow meow meow meow meow meow

Hee hee haw hee haw hee haw hee

Dm

Swing ♩ = 210 ♩♩ = ♩³♩

16 *CHOIR 1*

bawk

31

moo

CHOIR 2

meow

haw

Dm N.C.

35

Dm N.C.

39

mf CHOIR 1

Moo moo Baa baa baa_ baa Moo moo

*Optional cued bass notes may be played if not using the accompaniment track or live drums.

42

Baa baa baa_ baa Moo moo Baa baa baa_ baa

45

Moo moo moo Moo moo

48 *CHOIR 1*

Baa baa baa_ baa Moo moo Baa baa baa_ baa

mf *CHOIR 2*

Hee haw Hee haw Hee haw Hee haw

51 (Choir 1)

Moo moo Baa baa baa baa Moo moo moo

(Choir 2)

Hee haw Hee haw

54 *ALL*
mf

Bawk bawk bawk bawk bawk

Gm7 C9

57

Bawk bawk bawk bawk bawk Bawk bawk bawk bawk

Fmaj9 Bbmaj13 Gm7

60

bawk Meow meow

A7(#5b9) Dm11

63

Bawk bawk bawk bawk bawk Bawk bawk bawk bawk

Gm7 C9 Fmaj9

17

66

bawk Bawk bawk bawk bawk bawk

Bbmaj13 Gm7 A7(#5b9)

69

Meow meow It's a barn - yard

Dm N.C. f

72

boo-gie. It's a barn - yard boo-gie.

75

It's a barn - yard boo-gie. Boo-gie, boo-gie, boo-gie,

Gm N.C.

78

boo-gie in Beth - le - hem. It's a barn - yard boo-gie.

81

It's a barn - yard boo-gie. It's a barn - yard

84

boo - gie. Boo - gie, boo - gie, boo - gie,
Gm

86

(spoken)
sub. *p*

boo - gie in Beth - le - hem. Boo - gie, boo - gie, boo - gie,
Dm

(Drums cont.)

88

18

boo - gie in Beth - le - hem. Boo - gie, boo - gie, boo - gie,

90

mf

boo - gie in Beth - le - hem. Boo - gie, boo - gie, boo - gie,

92

boo-gie in Beth - le-hem!

(Big piano gliss.)

(Bass drum)

95 *f* CHOIR 1

Moo moo Baa baa baa__ baa Moo moo

f CHOIR 2

It's a barn - yard boo - gie.__ It's a barn - yard

Dm

f

98

Baa baa baa__ baa Moo moo Baa baa baa__ baa

boo - gie.__ It's a barn - yard boo - gie.__

101 (Choir 1)

Moo moo moo Moo moo

(Choir 2)

Boo-gie, boo-gie, boo-gie, boo-gie in Beth - le-hem. It's a barn-yard

Gm N.C. Dm N.C.

104

Baa baa baa__ baa Moo moo Baa baa baa__ baa

boo - gie.__ It's a barn - yard boo - gie.__

Dm N.C.

107

Moo moo Baa baa baa__ baa Moo moo moo

It's a barn-yard boo - gie.__ Boo-gie, boo-gie, boo - gie,

Gm

110 (Choir 1) *(spoken)*
sub. **p**

Boo-gie, boo-gie, boo-gie, boo-gie in Beth - le-hem.

(Choir 2) sub. **p**

boo-gie in Beth - le-hem. Boo-gie, boo-gie, boo-gie, boo-gie in Beth - le-hem.

Dm N.C.

113 *ALL*
grad. cresc.

Boo-gie, boo-gie, boo-gie, boo-gie in Beth - le-hem. Boo-gie, boo-gie, boo-gie,

mf

(Play)

116 *f*

boo-gie in Beth - le-hem! Meow!

(Big gliss.)

Dm *ff*

*Optional cued bass notes may be played if not using the accompaniment track or live drums.

SCENE 5

(Starr stands behind the check-in desk in the inn, while Magnus works numbers on his abacus. Blake enters.)

BLAKE: **They sent me to help at the check-in desk. I just couldn't listen to one more minute of animal** *(showing air quotes)* **"singing."**

STARR: *(excitedly)* **Ooh, did Gertie show you her animal choir? She loves them! If I'm being honest, to me it just sounds like . . . animals. But I respect her dedication.**

MAGNUS: *(looking up from the abacas)* **Looks like we only have two rooms left. The numbers are up 33% from last year.**

STARR: **This census sure has helped our business, and the day has been flying by! Oh, here comes our next customer. I'll show you the ropes, Blake!**

(Inn Guests 1 & 2 walk on stage and approach the check-in desk.)

STARR: **Welcome to the Inn of Bethlehem! We are so happy you've chosen to stay with us today!** *(The customers hand her coins as she hands them a key. As they walk offstage, she calls after them.)* **Third door on your left!**

MAGNUS: **Only one room left. This place is *really* hopping.**

STARR: **It's like everyone is here to celebrate my one-year anniversary. Ooh . . . and here are two more.** *(Inn Guests 3 & 4 enter the stage and walk to the check-in desk.)* **Welcome, friends. This is your lucky day! Tell them why, Blake!** *(She freezes dramatically with her arms pointed to Blake)*

BLAKE: *(caught off guard)* **Uh . . .**

STARR: *(prompting like a cheerleader)* **Because this is our last room. Isn't that right, Blake!?**

BLAKE: **Uh . . . yeah. Last room.**

(The customers give her coins, take the key, and walk off stage or back into choir.)

- STARR: **I hate to micromanage, Blakely. May I call you Blakely?**
(Blake shakes his head “no”) **But you could use a little more “oomph” when you talk to the customers. Try adding more drama, to make *(dramatically enunciating)* EVERY SENTENCE AN ANNOUNCEMENT!**
- (Joseph and Mary walk in)* **Here’s your chance! Except . . . wait, we have no room, so . . .**
- BLAKE: *(overacting)* **WELCOME TO THE INN! WE HAVE NO ROOM!**
- STARR: *(quickly)* **Okay, maybe a little less drama.**
- JOSEPH: **No room? *(desperately)* Please . . . we’ve been traveling all day. And as you can see, my wife simply cannot travel any farther.**
- STARR: **Oh, my goodness, I can see that. Let me get her a chair!** *(setting a chair in front of Mary, who sits.)*
- JOSEPH: **I am of the house and line of David, and we have come from Nazareth to register for the census. We need a place to stay. Mary is about to have a very special Baby.**
- STARR: **Babies are *always* special! I KNEW today was going to be extraordinary! I just knew it!**
- JOSEPH: **You don’t know the half of it!** (  *music begins to “The Dream”*) **You wanna hear the story?**
- STARR: *(with rapt attention)* **I’m ready. Lay it on me.**
- GERTIE: *(walking in with John Luke)* **I could go for a story. The animals are settled in for the evening.**
- STARR: **Gather round, everyone! Storytime!**
- [All orphans surround Joseph and Mary as Joseph tells the story. Three angels (optional Angel 1) enter to offer backup during the song.]*
- ZOOLIE: *(sitting her doll down)* **Esmerelda’s ready!**

The Dream

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen

DVD 5

Joyfully ♩ = 98

JOSEPH: "You wanna . . .

N.C.

Bell-like

19

ZOOLIE: "Esmerelda's ready!"

rit.

Techno-feel ♩ = 127

JOSEPH *mf*

5

What

rit.

(Bass drum)

8

I'm a - bout to tell you will be hard to be - lieve, but I as -

N.C.

mf

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10 *ANGEL TRIO* *JOSEPH*

sure you that's it's the truth! Truth, truth! An

12 *STARR*

an - gel came to me in a dream and she said... Wait, an

14 *JOSEPH* 20 *STARR: Okay ...*

an - gel? Yeah, an an - gel.

sorry, go on! I just wasn't expecting it to go that way.

17 *JOSEPH: Tell me about it!* *ANGEL 1 (spoken)*

N.C.

(Bass drum)

Jo-seph, son of Da-vid, do not

21 *(Angel 1)*

be a - fraid, be - cause the Ho - ly Spir - it's giv - en her a

*ANGEL DUO (the other two angels) (upstem notes)*23 Son, Son. *ANGEL TRIO (spoken)*

(Angel 1) Son. She will give birth to a Son and you

CHOIR
She will give birth to a Son and you

25 *(Angel Trio)*

will call Him Je - sus. He will save His peo - ple from their

(Choir)
will call Him Je - sus. He will save His peo - ple from their

27 *(Angel Trio)*

sins.

(Choir) *mf*

sins. And they will call Him, they will call Him,

D(no3) D(no3)/Eb

29 *(sung)*

they will call Him, they will call Him, they will call Him,

D(no3) D(no3)/Eb

31 *f unison*

they will call Him Em - man - u - el, Em -

D(no3) Gm

33

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

F Eb Cm D

36

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

Gm F Eb

39

JOSEPH: "I woke up . . .

God with us.

Cm D N.C.

(percussion continues)

JOSEPH: (*meas. 40*) I woke up and did what the angel of the Lord had commanded; I took Mary home as my wife.

STARR: Yowza! (*still in disbelief*) I can't believe you saw an *angel*!

JOSEPH: Believe it! Mary saw an angel, too.

STARR: You *did*?! (*to Mary*)

ZOOLIE: What did the angel say?

42 **21**

45 *ZOOLIE: What did the angel say?"*

48 **CHOIR**
mf (sung) *(spoken excitedly)*

Mar - y, Mar - y, Mar - y, you've found

E_b F Gm

8va

51 *(sung)*

fa-vor with God! Mar - y, do not be a - fraid.

E_b F

(8va)

54 *(spoken)* *(sung)*

You've found fa-vor with God! Mar - y,

Gm (8^{va}) Eb

57 *(spoken)*

Mar - y, Mar - y, you've found fa-vor with God!

F (8^{va}) Gm

60 *MARY (spoken)*

But how, oh, how could I not

(sung)

Mar - y, do not be a - fraid.

Eb F N.C.

(8^{va})

63 (Mary) ZOO LIE

be a-fraid? It was an an - gel. An an - gel?

***f* CHOIR (spoken)**

An an - gel! She will give

66 (Choir)

birth to a Son and you will call Him Je - sus. He will

68 22 ***CHOIR (sung)***

save His peo - ple from their sins. And

D(no3)

70 (Choir)

they will call Him, they will call Him, they will call Him;

D(no3) D(no3)/E $\flat$ D(no3)

72 *div.* *unison*

they will call Him, they will call Him, they will call Him Em -

D(no3)/E $\flat$ D(no3)

74

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

G $\flat$ F E $\flat$

77

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

C $\flat$ D G $\flat$ F

80

ANGELS (spoken)

He will be great!

(Choir)

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

E $\flat$ C $\flat$ D G $\flat$

83

He will be great! Son of the Most High God!

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

F E $\flat$ C $\flat$ D

86 *(Angels) (spoken)*

He will be great! He will be great!

(Choir)

man - u - el, Em - man - u - el—

Gm F

88

The Son of the Most High God. He will be great!

(spoken)

God with us, God with us. He will be great!

E♭ Cm D Gunis.

SCENE 6

- TRIXIE: *(entering)* Hello! I'm Trixie and I run the Inn of Bethlehem. Starr has told me of your predicament, and I'm really very sorry. If we could help we would, but . . . there really are no rooms left.
- JOSEPH: *(disappointed)* I just don't know what to do. Every other inn is booked up.
- GERTIE: Ms. Trixie, I have an idea. *(whispers in Trixie's ear and Trixie nods)* If you want to, you can come stay with my *amazing* animals in the stable. John Luke and I keep it pretty clean in there, and I can make sure the animals are really well behaved. Plus, my animal choir could sing to you.
- JOSEPH: *(surprised)* Huh?
- MARY: *(grateful)* That's very generous. Thank you.
- GERTIE: Follow me! *(She and John Luke lead Mary and Joseph off stage)*
- STARR: *(bursting with enthusiasm)* Can you believe it!?! I knew this was going to be a day to remember. I've always had a certain way of knowing when the day is going to be incredible. I can tell these things, you know.
- BLAKE: *(dryly)* Don't you *always* think the day is going to be incredible?
- STARR: Well, yes. BUT IT ALWAYS IS!
- GERTIE: *(walking back onstage)* Well, I got them settled in the stable. But I don't think that Baby's gonna wait much longer.
- STARR: So exciting! What a blessed day!
- BLAKE: Listen, "Perky," you gotta dial it down. I've been on my own for a while and I can tell you, things are not as awesome as you think.
- STARR: What do you mean?
- BLAKE: *(emphatically)* This is an *ordinary* inn. It's not a special day. Those animals don't *sing*. And even though you *think* you have a family here, you're *still* an orphan.
- STARR: *(smiling knowingly)* Agree to disagree.

( 6  music begins to “Blake’s Song”)

BLAKE: Just saying . . . as soon as I can earn some more money here, I’ll be getting straight outta Bethlehem.

Blake’s Song

CHRISTY SEMSEN

NATHANIEL SEMSEN,
NOAH SEMSEN
and CHRISTY SEMSEN
Arranged by Daniel Semsen

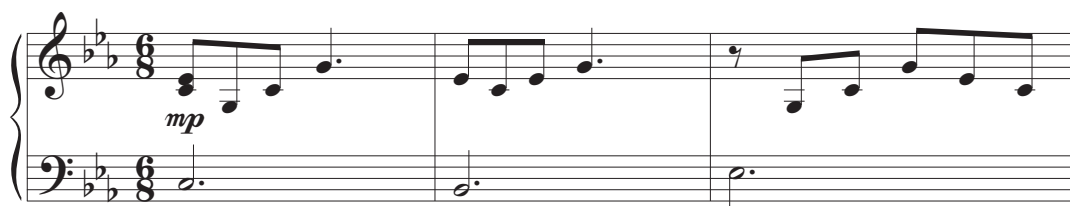
 6 Ballad ♩ = 61

 23 BLAKE: “Just saying straight outta Bethlehem.”

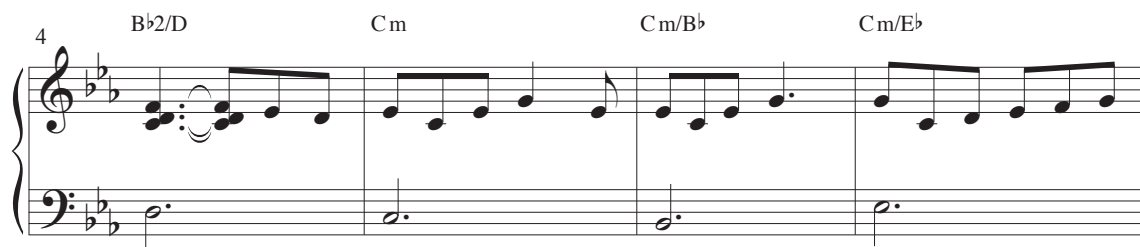
Cm

Cm/B $\flat$

Cm/E $\flat$



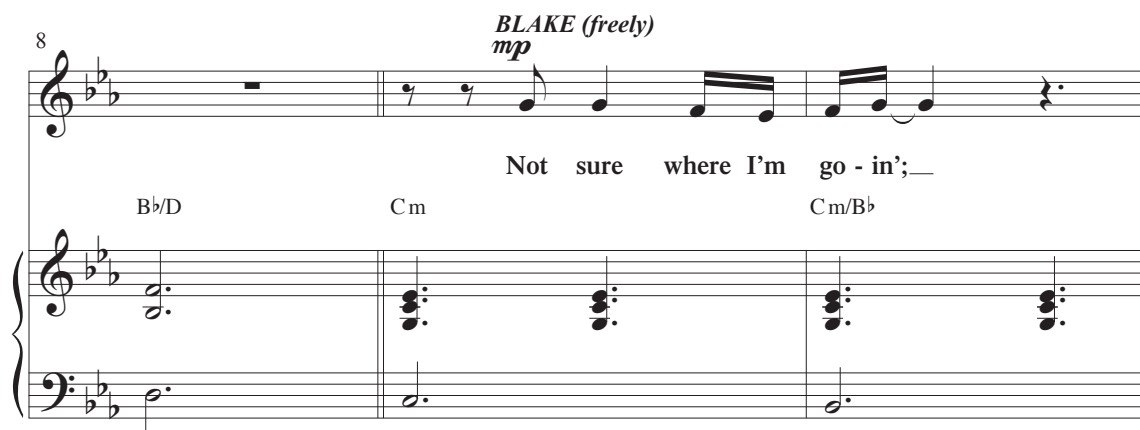
4 B $\flat$ /D Cm Cm/B $\flat$ Cm/E $\flat$



8 *BLAKE (freely)*
mp

Not sure where I’m go - in’;—

B $\flat$ /D Cm Cm/B $\flat$



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11

I've been a - round. There's noth - ing

Cm/Eb Bb2/D Cm

14

here for me; I won't stay in this town an - y -

Cm/Bb Cm/Eb Bb2/D

17

more, an - y - more.

Abmaj7 Bb

20

Don't need no sym-pa-thy;

G7/B Cm Cm/Bb

23

I've got - ten this far. I've got a

Cm/E $\flat$ B $\flat$ 2/D Cm

26

strat-e-gy— don't let down my guard an - y -

Cm/B $\flat$ Cm/E $\flat$ B $\flat$ 2/D

29

24

more, an - y - more.

A $\flat$ maj7 B $\flat$

32

mf BLAKE

Some-day I'll find the place in my mind, but

mf CHOIR: unison

Fa la la la la la Fa la la la la la

Fm2 Fm2/E

35

now it's on - ly a dream— where I can just

Fa la la la la Ah

Fm/Eb Bb A♭maj7

38

breathe and be me. A

Bb Cm

41 *(Blake)*

place to be-long, don't have to be strong, where life is not filled with

(Choir)

Fa la la la la la Fa la la la la la Fa la la la

Fm2 Fm2/E Fm/Eb

44

pain; a place to be free, a

la. Place to be free,

Bb Abmaj7 Bb

47

place to be - lieve. But for now, here I

place to be - lieve.

G 7/B Cm Bb Abmaj7

25

50

(Blake)

am all a - lone.

G 7/B Cm Cm/B $\flat$

(Blake sits dejectedly as Choir sings to him)

53

CHOIR: unison *f*

Some - day you'll feel a

C m(add9) B $\flat$ Fm2

f

56

div.

love that is real from One Who knows who you are, Who cre -

Fm2/E Fm/E $\flat$ B $\flat$

(mel.)

59 (Choir)

at - ed the sun and the stars.

A♭maj7 B♭ C m

62 *unison*

Some-day you'll know He'll nev - er let go,

Fm2 Fm2/E

65 *mf div.*

for He knows you by name; a place to be

Fm/E♭ B♭ A♭maj7

mf

68 *(Blake) mp*

But for

(Choir)

free, a place to be - lieve.

B $\flat$ G 7/B Cm B $\flat$

71 *p*

now here_ I am all a - lone.

A $\flat$ maj7 G 7/B Cm

mp *p*

75

C m/B $\flat$ B $\flat$ 2/D Cm

pp

SCENE 7

STARR: **Aww, Blakely. I think you just need some friends to surround you and tell you how much they care about you. Come on, everybody, circle around.** (*motioning to kids to gather round*)

BLAKE: (*quickly holds his hands up*) **That's okay. I'm fine. I always am.**
 (*changing the subject*) **Hey, what about those two people that were talking about seeing angels? I mean, seriously, *angels*?? Surely you *can't* believe them.**

ZOOLIE: (*with childlike faith*) **Of course I believe 'em!**

MAGNUS: (*agreeing*) **Let's think logically, Blake. Both Mary *and* Joseph saw an angel at different times who told them the same thing. What are the chances that two different people would see angels?**

(*Shepherds Zeke and Ziggy run in, breathless*)

ZIGGY: (*over the top excited*) **We've just seen an angel!** (*catching breath*)

ZEKE: **Hundreds of angels! It was terrifying!**

ZIGGY: **They told us a Savior was to be born tonight!**

STARR: (*nudging Blake*) **See! Someone *else* saw angels tonight!**

ZEKE: **We sure did! They were everywhere! Let me give you the skinny.**

STARR: **Ooh! I feel another story coming on . . .**

(  *music begins to "Disco Gloria"*)

(*Disco Angels come out, swirling around Ziggy and Zeke as they speak*)

ZIGGY: (*spoken*) **Maaaaan . . . they were just appearing left and right, and it really psyched us out! And we were like . . . "Whoa." And the angel was like, "Can you dig it?"**

STARR: (*excited*) **Dig what?**

ZEKE: (*spoken*) **We were chillaxin' in the fields with our sheep like we always do, when we saw a funky, groovy sight! We were buggin' out, 'cause a glowin' cool cat was boogie-in' on over to us. And I was like "Dy-no-mite!"**

Disco Gloria

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsén



Disco ♩ = 108



ZIGGY: "Maaaaan . . .

A^b(no3) N.C.

(Drum lead-in) *mf*

3 A^b(no3) N.C. (ad lib) A^b(no3) N.C.

6 A^b(no3) N.C.

9 A^b(no3) N.C. A^b(no3) N.C.

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ZEKE: ... was like "Dy-no-mite!"

ZEKE: An angel was up in my face!

mf CHOIR and DISCO ANGELS: unison

12

And sud - den-ly, —

B $\flat$ (no3)

14

sud - den-ly, — the glo - ry of — the Lord_ shone 'round a - bout_

A $\flat$ (no3)

16

SHEPHERDS (Zeke and Ziggy)

Augh!

— them and they were ter - ri - fied, —

B $\flat$ (no3)

(*Shepherds*) ZIGGY: Then we froze in fear,

Augh!

(Choir and Disco Angels)

ter - ri - fied!_

because the angel spoke:

mf DISCO ANGEL (Shantelle)

Do not be a - fraid— I am

$$Ab(\text{no3})$$

(Drum fill)

bring-ing you_ Good News,_ Good News of__ great joy__ for

 $G^b(\text{no3})$

Db(no3)

 $G^b(\text{no3})$
$$D^b(\text{no3})$$

26 *(Disco Angel Shantelle)*

ev - 'ry-one. To you is born this day in the

$A^b(\text{no}3)$ $A^b(\text{no}3)$

cit - y of Da - vid a Sav - ior, Mes - si - ah, the Lord.

$G^b(\text{no}3)$ $D^b(\text{no}3)$ $G^b(\text{no}3)$ $D^b(\text{no}3)$

30 *(Disco Angel Shantelle)*

CHOIR: unison mf

We sing the dis - co Glo - ri - a! We sing the

$A^b(\text{no}3)$ G^b D^b A^b

33

dis - co Glo-ri - a! We sing the dis - co Glo-ri - a!

G $\flat$ D $\flat$ A $\flat$ G $\flat$ D $\flat$

36

We sing the dis - co Glo-ri - a!

A $\flat$ G $\flat$ D $\flat$ A $\flat$

39 ZIGGY: Then that righteous angel said, "This will be a sign for you: you will find a

N.C.

42 Child wrapped in bands of cloth and lying in a manger." (Choir)

And sud - den-ly,—

B $\flat$ (no3) B $\flat$

44 (Choir) sud - den-ly, — sud - den-ly —

A(no3) A $\flat$ (no3)

46 ZEKE: There was . . . with the angel . . . a multitude of the heavenly host,

G(no3)

48 praising God and saying . . . *CHOIR f*

"Glo - ry to God in the high -

B $\flat$ (no3)

(Drum fill) *f*

50 - est heav - en, — Glo-ry to God! — Glo-ry to God! —

A $\flat$ E $\flat$ B $\flat$

53

Peace on earth a-mong those He fa - vors. Glo-ry to God!_

A♭ E♭ B♭

56

Glo-ry to God! We sing the dis - co Glo-ri - a! We sing the

A♭ E♭ B♭

59

dis - co Glo-ri - a! We sing the dis - co Glo-ri - a!

A♭ E♭ B♭ A♭ E♭

62

We sing the dis - co Glo - ri - a!_

B♭ A♭ E♭ C♭(no3) D♭

65

— We sing the dis - co Glo-ri - a! We sing the

E $\flat$ A $\flat$ E $\flat$ B $\flat$

68

dis - co Glo-ri - a! We sing the dis - co Glo-ri - a!

A $\flat$ E $\flat$ B $\flat$ A $\flat$ E $\flat$

71

We sing the dis - co Glo - ri - a!

B $\flat$ A $\flat$ E $\flat$ C $\flat$ (no3) D $\flat$

ZIGGY: When those cool cats had left us and gone into Heaven,

74

74

75

76

E $\flat$

E $\flat$ (no3)

mf

we said to one another, "Let's keep on truckin' to Bethlehem and see
this thing that has taken place, which the Lord has made known to us."

77

77

78

79

80

ff

The dis - co Glo - ri - a!

G $\flat$ (no3) *D $\flat$ (no3)* *E $\flat$ (no3)*

ff

80

81

82

SCENE 8

(  *SFX-Baby Crying/Stable Atmosphere*)

(Gertie and John Luke lead Ziggy and Zeke into the stable)

ZEKE: **Are we in the right place?**

JOSEPH: *(nodding)* **Glory to God.**

(Shepherds kneel to worship)

ZIGGY: **Right on!**

(Starr, Magnus, Blake, and Zoolie enter and stand off to side)

STARR: **I can't believe it! This Baby Jesus is the Christ, the Messiah! Right here! I've got to give Him something! But I don't have anything . . .**

BLAKE: **No one expects you to give anything. We're *orphans*, Starr.**

ZOOLIE: *(walking straight past them to the manger)* **Here . . . I want the Baby to have my dolly. This is Esmerelda. Consider it a gift . . . for the King.** *(gives doll to Mary)*

MAGNUS: **Here . . . I'd like to offer my new abacus.**

(  *music begins to "What Can I Give with Away in a Manger"*)

MARY: **These are generous gifts. Thank you.**

ZOOLIE: **How can we not offer everything we have to the Messiah, the Savior of the World?**

What Can I Give

with *Away in a Manger*

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen



Ballad ♩ = 83

31

MARY: "These are generous . . .

ZOOLIE: . . . Savior of the World?"

D(no3)

G2(#4)

G2

D2(no3)

4

STARR
mp

Ti - ny_ Ba - by look-ing up at me,

G2(#4)

G2

G

A

D2

7

tears from_ Heav - en on His cheeks I see.

G

A

D2

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9

32 (Starr solo)

Is this the One Who made the an - gels sing? Just

G A D2/F# G

11

what do you of - fer a Ba - by King?

G A D2/F# G2

14

CHOIR
mp

In - fant Sav - ior, ly - ing help - less - ly,

G A D2

16

wrapped in beau - ty and hu - mil - i - ty. If

G A D2

18 (Choir)

this is the One we've been wait - ing for, He's

G A D2/F# G2

20

wor-thy of rich - es and so much more.

G A D2/F# G2

23 *mf*

What can I give? What can I bring to the One

G A

mf

25

— we've ex - pect - ed— Mes - si - ah, the King?

D2

33

27

What can I give?_ What can I bring to the King_

G A

29

_ of the world Who has_ ev - 'ry - thing?_

D2 D2

31

f You sang_ with the stars, paint-ed the moon._

D(no3)/F# D(no3)/G A

33

You spoke_ to the sky and the flow - ers in bloom._ Be - yond

D(no3)/F# D(no3)/G A

35

all we know or all we can see, You are Ho -

D(no3)/F# D(no3)/G A

37

- ly; You are my God. So what can I give?

D(no3)/F# D(no3)/G A D D/F# G2

40

What can I give?

D D/F# G2

43

mp *Bawk bawk bawk

Moo moo Moo moo Moo moo

D2 G

mp

*a few chickens or chicken solo

46 *Bawk bawk bawk

Baa baa baa baa Baa baa baa baa baa baa

D A

49

baa Meow meow meow meow Moo moo

G/D D

52 *Bawk bawk bawk *Bawk bawk bawk

Moo moo Moo moo Baa baa baa baa

G2 D

55 **34** (ALL)

Meow meow meow meow meow Baa baa baa baa

A D Em7/G

*a few chickens or chicken solo

AWAY IN A MANGER (Source unknown/James R. Murray)

58 (CHOIR 2) *rit.* *mf* Sweetly ♩ = 85

baa Moo moo

(CHOIR 1) *mf rit.*

baa A - way in a

D A/B B E

61

Moo moo Moo moo Baa baa baa

man - ger, no crib for a bed, the

A E

64

baa Baa baa baa baa baa baa Meow meow meow

lit - tle Lord Je - sus laid down His sweet

B A

67 (Choir 2)

meow Moo moo Moo moo

(Choir 1)

head. The stars in the sky looked

E

70 35

Moo moo Baa baa baa baa Meow meow meow

down where He lay; the lit - tle Lord

A E B

73 *rit.*

meow meow meow Baa baa baa baa baa

rit.

Je - sus a - sleep on the hay.

E B/D# C#m A B E

rit.

♩ = 80
STARR
mp

76

What can I give?_ What can I bring? I have noth -

A2 B

mp

78

- ing to give_ You, Mes - si - ah, my King_ un -

E

80

less I give You me.

A2 B E

slowing *rit.* *p*

SCENE 9

- BLAKE: *(negatively)* **How can you believe that God sent this Baby? God has forgotten about us. He doesn't have time for people like us.**
- GERTIE: **We all feel lonely sometimes.**
- ZOOLIE: **And we all have times we feel sad.**
- JOHN LUKE: *(stepping forward confidently)* **But we have felt the love of God through our family here at the inn, *(pauses)* and now through this Miracle.**
- MAGNUS: **The Bible says that God has heard the cries of His people, and He *will* send a Messiah. We just witnessed the birth! God has just shown that He hasn't forgotten about us!**
- ZOOLIE: **We may be orphans, but we are part of a family—God's family!**
- STARR: **And when you think about it, we're all really orphans, grafted into the family of God. (  music begins to "Orphans of God with Blake's Epiphany and Straight Outta Bethlehem") None of us has to be alone in this life, because God has adopted us into His royal family. And we are His . . . forever!**

(Each orphan quietly steps forward to sing solo and surround Blake.)

Orphans of God

with Blake's Epiphany
and Straight Outta Bethlehem

Words and Music by
JOEL LINDSEY
and TWILA J. LaBAR
Arranged by Daniel Semsen

DVD 10

Gentle ballad ♩ = 65

36

STARR: "None of us has to be alone . . .

. . . His . . . forever!"

A/C# D2 E F#m A/C# D2

4 STARR *mp*

Who here a - mong_ us has not been bro - ken?

E F#m A(no3)/C# D2 Esus

7 GERTIE MAGNUS

Who here a - mong_ us is with-out guilt or pain?_ So_

A(no3)/C# D2 Esus E

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37

(Magnus solo)

JOHN LUKE

9

— oft' a - ban - doned by — our trans-gres - sions. If

A(no3)/C# D2 E E/F# F#m

11

ZOO LIE

such a thing_ as grace_ ex-ists, then grace was made_ for lives_ like this. —

A(no3)/C# D2 C G/B

13

(Zoolie)

—

CHOIR: unison *mp*

There are_ no stran - gers. There are_ no

Esus E F#m D

15 (Choir)

out - casts. There are__ no or - phans of God._

A sus A E F#m D2

17

— So man - y fall - en, but Hal - le -

Esus E F#m D

19 **38**

lu - jah! There are__ no or - phans__ of God._

A2/C# D2 A/C# E

21

— Come, ye un-want - ed, and

A/C# D2 Esus Esus/F# A(no3)/C# D2

(Drum fill)

mf

24 (Choir)

find af - fec - tion. Come, all ye wea - ry, come and

A/E F#m E A(no3)/C# D2

26

lay down your head. Come, ye un - wor - thy, you

Esus E A(no3)/C# D2

28 **39**

are my bro - ther. If such a thing as grace ex - ists, then

A/E F#m7 A(no3)/C# D2

30

grace was made for lives like this. There are no

C D2/B Esus E

f

32 (Choir)

stran - gers. There are__ no out - casts. There are__ no

F#m D Asus A E

f

34

or - phans of God.____ So man - y

F#m D2 Esus E

36

fall - en, but Hal - le - lu - jah! There are__ no

F#m D A2/C# D2

38

or - phans...

A/E Esus N.C.

(Blake silently approaches the manger)

BLAKE'S EPIPHANY (Nathaniel Semsen, Christy Semsen, Noah Semsen)

41 *mp* BLAKE

I nev - er knew. Oh, could it be true that God is more than a

F#m2 F#m2/E# F#m/E

mp

dream? Is it pos - si - ble He cares_ for

B A B

mp

47 *(Blake)*
accel.

A little faster ♩ = 92

me? He sees ev - 'ry tear, He

C#m F#m2

accel. mf

CHOIR mf

50 (Choir) , div.

hears ev - 'ry cry and now Mes - si - ah is here— a

F#m2/E# F#m/E B

53

great Gift of Love, Hope sent from a -

A B G#7/B#

56 *f* unison 41 *div.*

bove and now we know we're not a -

C#m B A B *f*

59

lone! C# F#m2 *ff*

(Blake kneels at the manger as music swells. After a bit, he gets up and stands center stage)

BLAKE: *(meas. 65)* **Bowing before the King has changed everything. God is with us—Emmanuel. Now I *know* I am part of a family . . . the family of God.**

STARR: **At just the right moment, in the fullness of time, God came down to earth.**

GERTIE: **To show just how much He loves us!**

ZOOLIE: **Love has come as a Baby.**

ALL: *(meas. 75, p. 101)* **God sent a Savior . . . straight outta Bethlehem!**

62

F#m2/E# F#m/E B

BLAKE: *"Bowing before the . . .*

65

A B G#7/B#

f

68

C#m B A

71

B C#(no3)

♩ = 100

42 *ALL: "God sent a Savior . . . straight outta Bethlehem!"*

D^bunis. N.C.

D^bunis. N.C.

C^bunis. N.C.

75

mp

78

ALL f

STRAIGHT OUTTA BETHLEHEM (Christy Semsen)

Out - ta Beth - le - hem a King was born,

G^b A^b

f

80

out - ta Beth - le - hem on Christ - mas morn.

D^b D^b/F G^b A^b

82 (Choir)

Je - sus is King; let

D $\flat$ D $\flat$ /F G $\flat$ A $\flat$

84

all cre-a - tion sing! We know that God is near— Em -

D $\flat$ G $\flat$ A $\flat$

86

man - u - el is here. We'll nev - er be the same. Now

D $\flat$ G $\flat$ A $\flat$

88 (Choir)

Hope has a Name, for Hope has come straight out - ta Beth-

Chords: D $\flat$, G $\flat$, A $\flat$

90

- le-hem! Straight out-ta, straight out - ta,

Chords: D $\flat$ unis. N.C., D $\flat$ unis. N.C., C $\flat$ unis. N.C.

93 *ff*

straight out - ta Beth - le-hem!

Chords: C $\flat$ unis., D $\flat$ unis., C $\flat$ unis., D $\flat$ unis.

ff

Straight Outta Bows

Words and Music by
CHRISTY SEMSEN
Arranged by Daniel Semsen



43

Pop, with energy ♩ = 100

A(no3)

G

A

D

D/F#

First system of musical notation (measures 1-3). The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is written for piano with a treble and bass staff. The right hand plays chords in a rhythmic pattern, while the left hand plays a bass line. A forte (f) dynamic marking is present in measure 2. Chord symbols A(no3), G, A, D, and D/F# are written above the staff.

Second system of musical notation (measures 4-6). The notation continues with the same key signature and time signature. Chord symbols G, A, D, D/F#, G, and A are written above the staff.

Third system of musical notation (measures 7-9). The notation continues with the same key signature and time signature. Chord symbols D, G, A, G, and A are written above the staff.

Fourth system of musical notation (measures 10-12). The notation continues with the same key signature and time signature. Chord symbols D, D/F#, G, A, D, and D/F# are written above the staff.

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13 G A D G A

16 B(no3) A(no3)

19 B(no3)

22 A(no3) B(no3) 44

25 A(no3)

28 B(no3) A(no3)

Detailed description: This is a musical score for piano, spanning measures 13 to 30. The music is written for two staves: a right-hand treble staff and a left-hand bass staff. The key signature has two sharps (F# and C#). The right hand primarily plays chords, with some melodic movement in measures 19, 22, and 25. The left hand provides a steady bass line with eighth and sixteenth notes. Chord labels are placed above the right-hand staff: G, A, D, G, A (measures 13-15); B(no3), A(no3) (measures 16-18); B(no3) (measures 19-21); A(no3), B(no3), and a circled '44' (measures 22-24); A(no3) (measures 25-27); and B(no3), A(no3) (measures 28-30). Measure numbers 13, 16, 19, 22, 25, and 28 are indicated at the start of their respective systems. The notation includes various note values, rests, and dynamic markings like accents (>).

31 *f* *CAST*

Out - ta Beth - le - hem a King was born,

G A

f

33

out - ta Beth - le - hem on Christ - mas morn.

D D/F# G A

35

Je - sus is King; let

D D/F# G A

37

all cre-a - tion sing! We know that God is near— Em -

D G A

39

man - u - el is here. We'll nev - er be the same. Now

D G A

41

Hope has a Name, for Hope has come straight out - ta Beth-

D G A

43

(spoken)

- le-hem! Straight out-ta, straight out - ta,

Dunis. N.C. Dunis. N.C. Cunis. N.C.

46

ff (sung)

straight out - ta Beth - le-hem!

Cunis. Dunis. Cunis. Dunis.

ff

STRAIGHT
OUTTA
BETHLEHEM

A Christmas Story-Inspired Musical for Kids

PRODUCTION NOTES
by Christy Semsen

CHARACTERS

(11 speaking roles in all)

Large Roles

STARR:	Orphan who helps at the inn; great attitude; extremely energetic and spunky
BLAKE:	Newest orphan to stay at the inn; wants to get “straight outta Bethlehem”
ZOOLIE:	Tiny orphan who loves her doll
GERTIE:	Orphan who takes care of the animals in the stable
MAGNUS:	Smart orphan who does the inn’s books; carries his new Abacus “8 Plus”
JOHN LUKE:	Little orphan boy who loves animals

Medium Roles

JOSEPH:	Traveler arriving at the inn with his wife, Mary; looking to rent a room
ZIGGY:	Excited ‘70s Disco Shepherd (girl or boy)
ZEKE:	Excited ‘70s Disco Shepherd (girl or boy)
TRIXIE:	(older girl or adult) Proprietor of the Inn of Bethlehem; employs the local orphans in exchange for lodging

Tiny Roles

MARY	1 line plus small rap
ANIMALS	Includes Cows, Cats, Chickens, Sheep, Donkeys; speak/sing in animal choir; 1 word each

Non-Speaking Roles

INN GUESTS 1 & 2	Choir Members
INN GUESTS 3 & 4	Choir Members

	<u>Optional/ Additional Roles</u>
Additional Orphans:	Orphans who work alongside the lead characters, share a few of their lines, and sing in “Anything Can Happen”
Angel Backup Singers:	Street hip-hop angels join Angel Trio and back up Joseph and Mary in “The Dream”
Disco ‘70s Angels:	Additional Disco Angels who sing on “Disco Gloria” (joining Angel Trio)
Animal Choir:	Additional Cows, Sheep, Donkeys, Chickens, Cats

SETTING

This musical is set in Bethlehem on the day of Jesus’ birth. The orphans live and work at the Inn of Bethlehem, serving guests and taking care of the animals in the stable. They encounter Mary, Joseph, shepherds, and a few memorable angels on a miraculous night!

THEME

God is with us and we don’t have to be alone!
All of us can be adopted into God’s family!

SOLOS OR SPECIAL COMBINATIONS

<i>Straight Outta Bethlehem</i>	Solo 1, Solo 2
<i>Anything Can Happen</i>	Starr solo, John Luke solo, Gertie solos Magnus solo, Zoolie solo (or optional solos 1-6)
<i>Barnyard Boogie</i>	Sheep, Donkey, Cow, Chicken, Cat
<i>The Dream</i>	Joseph rap, Angel Trio rap, Starr rap, Angel rap, Mary rap, Zoolie rap
<i>Blake’s Song</i>	Blake solo
<i>Disco Gloria</i>	Shantelle solo, Disco Angels, Ziggy & Zeke storytellers
<i>What Can I Give with Away in a Manger</i>	Starr solo
<i>Orphans of God with Blake’s Epiphany and Straight Outta Bethlehem</i>	Starr solo, Gertie Solo, Magnus solo, John Luke solo, Zoolie solo, Blake solo (or optional solos 1-6)

PROPS

Blankets
 Check-in desk
 Abacus (8 Plus)
 Broom
 Maracas
 Hay bales (or something similar prop-wise)
 Feed trough/manger
 Hotel room keys
 Coins
 Chair
 Doll
 Shepherd staff
 Disco ball (Star of Bethlehem)
 Opt: Lights, shooting stars, sparklers

**A SPECIALLY DESIGNED, EASY-TO-USE BACKDROP IS AVAILABLE
 FOR PURCHASE FROM WORDCHORALCLUB.COM**

SET IDEAS:

In addition to the backdrops, utilize benches that the orphans can pretend to sleep on as beds, and then later sit on in the inn. The stable can be suggested by bringing in feed baskets and mangers (or boxes) full of hay.

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 Marisa Davila, 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 "Straight Outta Bethlehem." Additionally, thanks to my Assistant Director/son Nathaniel and my Assistant Drama Director/son Noah!

COSTUMES

Choir

"Straight Outta Bethlehem" T-shirts are available through Word Music & Church Resources (wordchoralclub.com) and are a great costume option for your choir! Just add jeans or black pants and black shoes to complete the look!



COSTUMES, continued

Cast

ORPHANS (Starr, Magnus, Zoolie, Gertie, John Luke, Blake)
Biblical robes

TRIXIE
Biblical robe

ZIGGY AND ZEKE
1970s-disco clothing (optionally blended with traditional Biblical shepherd costume). You may choose to outfit the shepherds in traditional shepherds' robes, with "pops" of 1970s accents like funny mustaches and disco accessories. Or you may choose to costume the shepherds in complete 1970s-themed outfits.

ANGEL TRIO
Angel hip-hop gear for "The Dream;" 1970s-era disco white clothing for "Disco Gloria."

DISCO ANGELS (optional Angel Trio)
Outfit your Disco angels and Shantelle in glittery white zoot suits or disco wear. Gold and white angel disco hair would be fun, too!

ANIMALS (cows/sheep/donkeys/chickens/cats)
Animal headbands and noses to be worn with the "Straight Outta Bethlehem" choir T-shirt (available through www.wordchoralclub.com)

MARY and JOSEPH
Traditional Biblical robes

HOW TO DO THIS SHOW WITH A CHOIR OF ANY SIZE:

WITH A SMALL CHOIR (13+ Cast & Choir)

This show is very accessible for small choirs. With just 8 characters, you can combine dialogue and solos. Your remaining choir of 5+ people can play the animals.

BREAKDOWN FOR SMALL CHOIR (8 characters plus 5 choir animals=13 total)

THE ORPHANS

STARR Additionally, takes over most of Trixie's lines

MAGNUS Takes a few of Trixie's lines, splitting them with Starr

GERTIE Takes over John Luke's lines as well.
Also plays Shantelle, the angel in "Disco Gloria"

ZOOLIE

BLAKE

BIBLICAL CHARACTERS AND ANIMALS

JOSEPH

MARY

ZIGGY/ZEKE Can combine the two shepherd lines into one character

CHOIR (5+) Becomes 5 animals (Cow, Sheep, Donkey, Cat, Chicken)

WITH A LARGER CHOIR (50-200 Cast & Choir)

For those programs with large choirs and many kids, simply augment the parts in this musical to create larger groups. The best ways to do this are to add orphans, shepherds, angels, and lots of animals!

If adding orphans, divide Zoolie's and Magnus' lines between additional Orphans 1, 2, 3 and 4. Consider adding singing and dancing orphans who don't have lines, but are still on stage. If you have younger kids who can handle a part with just a few lines, split John Luke's dialogue up for Jonni and Luke.

Add additional shepherds on the stage who don't have lines of dialogue, or simply divide Zeke and Ziggy's lines between more shepherds.

If adding angels, increase the ANGEL TRIO by splitting up the angels into two different groups: Hip-hop Angels for Song 4 and Disco Angels for Song 6 (accommodating two large groups of angels).

Increase the size of the animal choir with a group of cows, a group of sheep, etc. These singers can come out of the choir, or stay in a separate area of the stage during the whole show. This is a great way to give parts to younger or less experienced kids who audition.

Another option is to split up the characters' solos in "Anything Can Happen" and "Orphans of God" for Solos 1-6. This is another way to get more children involved!

For a more detailed breakdown of how to accommodate **a larger cast**, refer to the HOW TO DO THIS SHOW WITH A CHOIR OF ANY SIZE section of the Teacher Resource Kit (physical-080689366970; digital download-080689110689).

