

# The Tale of the Drowsy Shepherd

## *A Christmas Musical for Children*

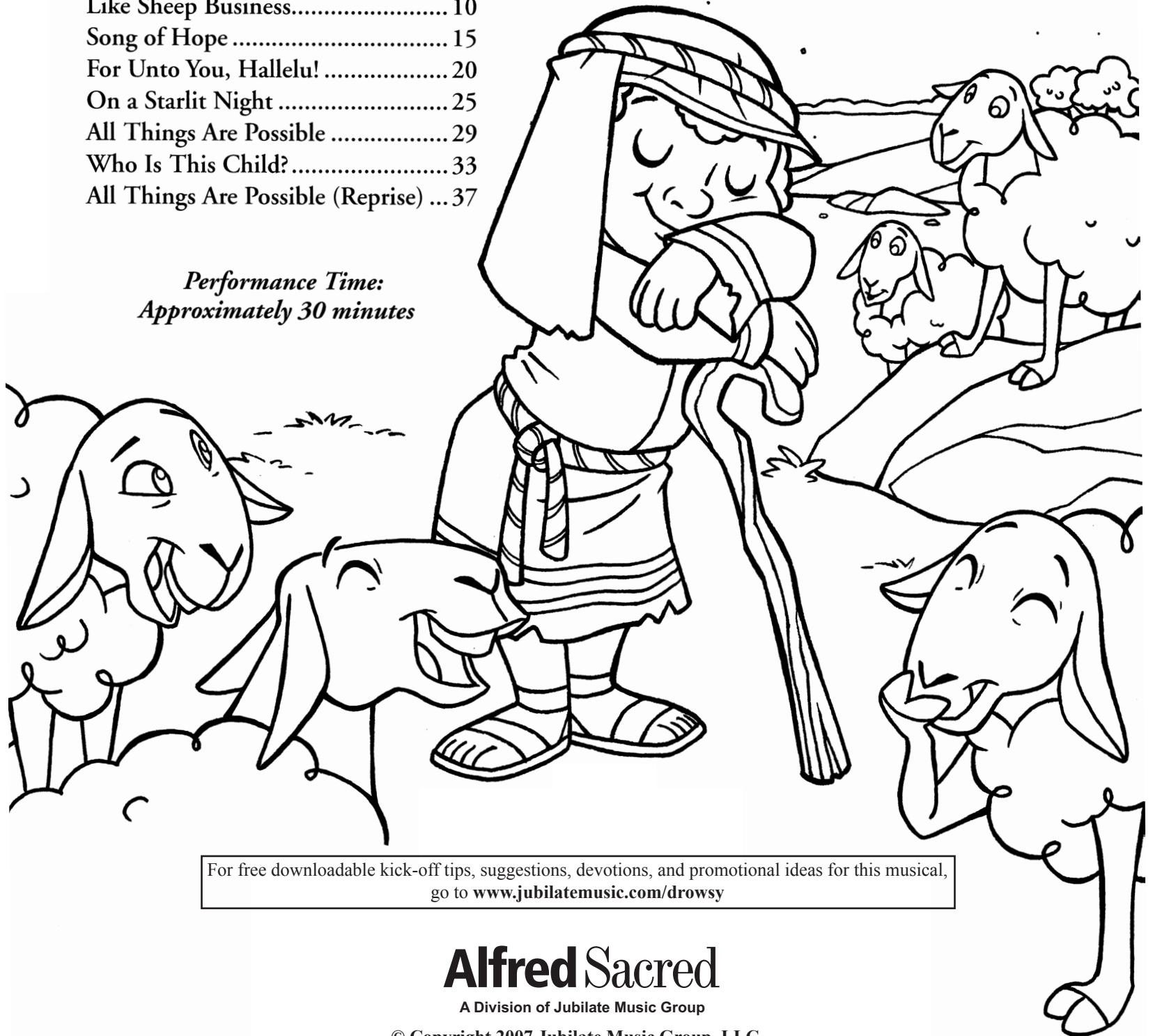
*Words and Music by Michael and Jill Gallina*

*Orchestrations by John Devries*

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*Performance Time:  
Approximately 30 minutes*



For free downloadable kick-off tips, suggestions, devotions, and promotional ideas for this musical,  
go to [www.jubilatemusic.com/drowsy](http://www.jubilatemusic.com/drowsy)

**Alfred Sacred**

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## FOREWORD

*The Tale of the Drowsy Shepherd* is a musical play that tells the inspirational story of Aaron, a poor shepherd, who just can't seem to stay awake while counting and tending his sheep. He is on the brink of being fired from his job, but the many travails of our wayward shepherd finally lead him to the manger where he witnesses the miracle of Christ's birth. After this glorious event he is renewed, inspired, and determined to follow his dreams.

The seven contemporary songs are filled with humor and inspiration. Along with a cast of characters from the comical sheep to I. B. Eweing, President of "Wee are Sheep Inc.," this easy-to-prepare-and-present musical is guaranteed to entertain and inspire. Performers and audiences alike will be assured that indeed, with Christ, "all things are possible." (*Philippians 4:13*)

– Michael and Jill Gallina

## THE CAST

*The Tale of the Drowsy Shepherd* is a very easy musical to prepare, stage and present, and it can be performed with as few as 10 children by doubling parts or combining shepherd and angel lines.

- AARON:** The Drowsy Shepherd. He may be sleeping on the job, but he's eager to please and has a heart of gold. (*several speaking lines, solo and group singing*)
- SHEM:** Owner of Shem's Sheep Shop. He is business-like and official. (*boy or girl - several speaking lines, group singing*)
- REUBEN:** Shepherd Supervisor. (*several speaking lines, group singing*)
- RACHEL:** Shepherdess Supervisor. (*several speaking lines, group singing*)
- I. B. EWEING:** President and CEO of Wee R. Sheep, Inc. (*boy or girl - several speaking lines, solo singing*)
- SHEEP:** 8 or as many as 21. (*a few lines each - their lines can be combined or separated depending upon the size of your group*)
- ANGELS:** 6 (*a few lines each, group singing*)
- BACK-UP BAND:** 4 or as many as 8. (*non-speaking, group singing*)
- MARY:** (*non-speaking, optional singing*)
- JOSEPH:** (*non-speaking, optional singing*)
- SHEPHERDS:** 4 or as many as 8. (*non-speaking, group singing*)
- WISEMEN:** 3 (*non-speaking, group singing - they can be played by younger children, youth or adults*)

### PERFORMANCE SUGGESTIONS

Some of the speaking lines are written in Italics. These are puns and double entendres that are intended to add humor to the script and story line. Cast members should be sure to place extra emphasis on these humorous lines.

Specific staging instructions and directions are provided within the context of the script.

### COSTUME SUGGESTIONS

Aaron and the shepherds should wear tunics with rope belts, cord headbands, and carry crooks [optional].

I. B. Ewing's tunic should be a dressier version with a gold cord belt and gold headband.

The angels should be dressed in white robes with wings attached. Their halos can be made out of white pipe cleaners attached to headbands.

The angel back-up band should also wear white robes, sunglasses and bandanas around their heads.

The sheep costumes can be fashioned out of white or gray fleece warm up suits with cotton balls attached and glued in place. Ears can be easily made using headbands and gluing either cotton batting or cotton balls along the top of the band. Ears should be cut out of matching colored felt and glued on the top of the headband.

### SET SUGGESTIONS

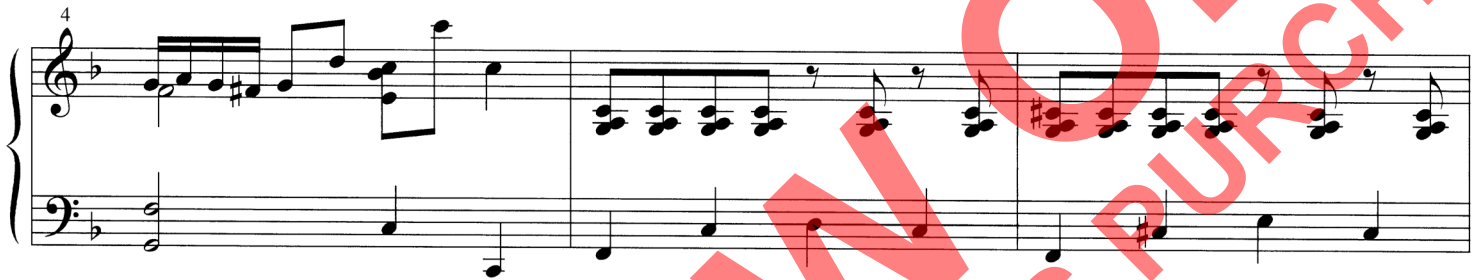
The majority of the setting for the *The Tale of the Drowsy Shepherd* takes place in a field and a meadow. Clouds and a backdrop depicting hills in the background with a few trees and shrubbery, characteristic of a meadow, are options. Bales of hay are also decorative options. For the manger tableau scene, the manger can be set to one side of the performance area. Be as simple or intricate as time and materials permit. You may also choose to eliminate the nativity tableau, which could be replaced with slides, DVD or Powerpoint images.

# THE DROWSY SHEPHERD OVERTURE

Words and music by  
MICHAEL and JILL GALLINA

① **Brightly and bouncy** (♩ = ca. 126)

ACCOMP. *mf*



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# THE DROWSY SHEPHERD

Singer's Edition page 3

Words and music by  
MICHAEL and JILL GALLINA

② **Brightly** (♩ = ca. 126)

ACCOMP. *mf*

4

9 UNISON *mf*

8 This is a sto - ry, a sto - ry of a shep - herd. This

11 shep - herd was a ver - y drow - sy lad. This is a sto - ry a -

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano accompaniment (ACCOMP.) marked *mf*. The tempo is indicated as 'Brightly' with a quarter note equal to approximately 126 beats per minute. The score is divided into systems. The first system shows measures 2-4. The second system shows measures 5-8, with measure 9 marked as 'UNISON' and *mf*. The lyrics 'This is a sto - ry, a sto - ry of a shep - herd. This' are written below the vocal line. The third system shows measures 9-11, with the lyrics 'shep - herd was a ver - y drow - sy lad. This is a sto - ry a -' written below the vocal line. A large red watermark 'PREVIEW ONLY! LEGAL USE REQUIRES PURCHASE' is overlaid diagonally across the entire page.

25

our drow-sy shep-herd, it seems he had a dream, and we would-n't want to spoil the big sur -

28

prise. But here's a clue for you. You'll see his dream come true. Yes, you'll

31

see his dream come true be - fore your ver - y eyes!

34

And now we'll prove to you that

# THERE'S NO BUSINESS LIKE SHEEP BUSINESS

Singer's Edition page 5

Words and music by  
MICHAEL and JILL GALLINA

3 Bright and bouncy (♩ = ca. 126)

ACCOMP. *mf*

4 UNISON *mf*

5

Be - ing a sheep is - n't too baad,\*  
Be - ing a sheep is - n't too baad,\*

7

We must con - fess — that to you, es - pec - 'lly when  
and we ad - mit — sheep - ish - ly that rain or shine, we

\* "baa" like sheep

10

our shep-herd boy sleeps and sleeps all the night through! He  
have a good time 'cause we're on the lam,\* as you see. For

13

has - n't a clue what we're do - ing, and we real - ly like it that  
shep-herds, it's all ag - gra - va - tion, and if they fail, they get the

16

way. boot. You'll nev - er find an - y lamb stew - ing, and  
For sheep, there are low ex - pec - ta - tions. We just

19

that's how we want it to stay! 'Cause there's no busi - ness like  
wan - der a - round look - ing cute! 'Cause there's no busi - ness like

21

\* Note: "on the lam" means "on the run"



# SONG OF HOPE

Singer's Edition page 8

Words and music by  
MICHAEL and JILL GALLINA

5 Fervently (♩ = ca. 126-132)

ACCOMP. *mf*

4

AARON and ALL (opt. solo) *mf*

Oh,

8

I have a dream filled with hope in my heart. It's a dream of a new day that's  
 proph-ets all say a Mes - si - ah will come, and the dreams of us all he'll a -

11

dawn - ing; a dream with the prom - ise I'll have a new start, that to -  
wa - ken. Oh, how we a - wait for Thy will to be done. Then we

14

mor - row will be a new morn - ing. Is that new day  
know that we won't be for - sa - ken.

(end solo) 16

17

draw - ing near? When will that new day ap - pear?

21

23

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

# FOR UNTO YOU, HALLELU!

Words and music by  
MICHAEL and JILL GALLINA

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⑧ Joyfully (♩ = ca. 126-132)

ACCOMP. *mf*

UNISON (opt. solo)

4 5 *mf*

An - gels are sing - ing this glo - ri - ous morn -  
Peace to all na - tions and peo - ple on earth. — The

7

spread - ing the news — that a Ba - by is born. — Heav - ens are ring - ing.  
world will re - joice — at His glo - ri - ous birth. — Heav - ens are ring - ing

10

Hear the joy - ful sing - ing! —  
 out with ju - bi - la - tion! —

13

Shep - herds and wise - men all come — from a - far. —  
 We cel - e - brate — as glad ti - dings we bring. — With

15

Guid - ing their way — is a bright shin - ing star. —  
 won - der - ful news — of the ti - ny new King. —

17

Come, lift your voice. — It's time for great re - joic - ing! —  
 Come, lift your voice — and join the cel - e - bra - tion. —

(9) (11)



# ON A STARLIT NIGHT

Words by  
JOSEPH MOHR (1792-1848)  
and JILL GALLINA

Incorporating tune: **STILLE NACHT**  
by FRANZ GRUBER (1787-1863)  
Additional music and  
arrangement by  
JILL GALLINA

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(AARON lies down and falls asleep as "On a Starlit Night" begins. If desired (and possible), as he is sleeping, the figures of the Nativity enter in gentle dream-like movement to form a tableau of the Nativity on one side of the performance area. MARY, JOSEPH, ANGELS, WISEMEN, and SHEPHERDS appear and proceed in a peaceful procession around the manger. They can sing with the choir also, if desired.)

12 Gently (♩ = ca. 96)

ACCOMP. *mp*

1st time: sing Part I  
2nd time: sing Part II  
3rd time: sing Parts I & II

5 PART I (solo, a few voices or divided chorus) 13 14 *mp* 9

On a star - lit

PART II (full or divided chorus) *mp*

Si - lent 9

10 *cresc. poco a poco*

night, 'neath a sky so bright, the an - gels sing car - ols of

*cresc. poco a poco*

night, ho - ly night! All is calm.

10 *cresc. poco a poco*

15 **17** *mf*

love, \_\_\_\_\_ of a Ba - by a - sleep in a

*mf*

All is bright, round yon vir - gin

15 **17** *mf*

19

man - ger bed, sent from heav - en a - bove.

19

moth - er and Child. Ho - ly In - fant, so ten - der and

# ALL THINGS ARE POSSIBLE

Singer's Edition page 17

Words and music by  
MICHAEL and JILL GALLINA

15 With great passion (♩ = ca. 48)

ACCOMP. *mf*

I. B. EWEING (Solo or All)

9 *mf*

7

Pray ev - 'ry day. May ev - 'ry day be the  
Be ev - 'ry day. See ev - 'ry day His

13

17

ver - y best day it can be. Give ev - 'ry  
glo - ri - ous light from a - bove. Try ev - 'ry

18

day. Live ev - 'ry day. God can make your dreams re - a - li -  
 day. Fly ev - 'ry day on the wings of His glo - ri - ous

23 *f* (end solo) 25

ty. And don't wait a - round for to - mor - row, and  
 love. And nev - er put off 'til to - mor row the

29 33

don't let your dreams dis - ap - pear. No, don't wait a - round for to -  
 dreams that you hold near and dear. No, don't put them off 'til to -

35

mor - row. The time for to - mor - row is here! And all things are  
 mor - row. The time for to - mor - row is here! And all things are



# WHO IS THIS CHILD?

Words: Anonymous  
with additional words by  
JILL GALLINA

Incorporating tune: **MUELLER**  
by JAMES R. MURRAY (1841-1905)  
Additional music and  
arrangement by  
JILL GALLINA

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(If Nativity players are used, as the song "Who is this Child?" begins, the figures of the Nativity re-enter and form the Nativity scene as before. As the song continues SHEPHERDS, ANGEL and WISEMEN all process to the manger and kneel in front of the Holy Baby, singing. SHEM, REUBEN and RACHEL are among the worshippers. When AARON and I. B. EWEING arrive at the manger, they too kneel and worship with the others. If Nativity players are not used, simply have a small manger cradle set up to one side of the stage where AARON and I.B. EWEING go to during the song "Who Is This Child?".)

17 18 19

**Reverently** (♩ = ca. 92)  
(solo, a few voices or divided chorus)

1st time: sing Part I  
2nd time: sing Part II  
3rd time: sing Parts I & II

*mp*

PART I

Who is this

PART II

(full or divided chorus)

*mp*

A -

**Reverently** (♩ = ca. 92)

ACCOMP.

*mp*

5

Child? Who can it be? The lit - tle  
 way in a man - ger, no crib for a bed. The

5

9

Child in the man - ger a - sleep peace - ful - ly. The an - gels  
 lit - tle Lord Je - sus laid down His sweet head. The

13

sing. good news they bring. The Child a -  
 stars in the sky looked down where He lay. The

13

# ALL THINGS ARE POSSIBLE

## Reprise

Words and music by  
MICHAEL and JILL GALLINA

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20 With great passion (♩ = ca. 48)

ACCOMP. *mf*

Piano accompaniment for measures 20-23. The music is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The dynamic is marked *mf*.

9 UNISON

*mf*

Vocal line and piano accompaniment for measures 7-12. The vocal line is in a single voice (unison) and includes the lyrics: "Pray ev - 'ry day. May ev - 'ry day be the". The piano accompaniment is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The dynamic is marked *mf*.

13

17

Vocal line and piano accompaniment for measures 13-17. The vocal line includes the lyrics: "ver - y best day it can be. Give ev - 'ry". The piano accompaniment is in 3/4 time and features a melody in the right hand and a bass line in the left hand.

18

day. Live ev - 'ry day. God can make your dreams re - a - li -

This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "day. Live ev - 'ry day. God can make your dreams re - a - li -". The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a simple bass line.

23 *f* 25

ty. And don't wait a - round for to - mor - row, and

This system contains the third and fourth lines of music. The vocal line starts with a treble clef. The lyrics are: "ty. And don't wait a - round for to - mor - row, and". The piano accompaniment continues with chords and moving lines. A dynamic marking of *f* (forte) is present. A rehearsal mark 25 is located above the vocal line.

29 33

don't let your dreams dis - ap - pear. No, don't wait a - round for to -

This system contains the fifth and sixth lines of music. The vocal line starts with a treble clef. The lyrics are: "don't let your dreams dis - ap - pear. No, don't wait a - round for to -". The piano accompaniment continues with chords and moving lines. A rehearsal mark 33 is located above the vocal line.

35

mor - row. The time for to - mor - row is here! And all things are

This system contains the seventh and eighth lines of music. The vocal line starts with a treble clef. The lyrics are: "mor - row. The time for to - mor - row is here! And all things are". The piano accompaniment continues with chords and moving lines.