

a beatbybeat musical



Book & Lyrics by  
**DAVID HUDSON**

Music by  
**DENVER CASADO**

**STARRING** \_\_\_\_\_

*Name*

**AS** \_\_\_\_\_

*Character*

# ACTOR BOOK

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 in the summer of 2015, under the direction of Gigi Hudson*

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**CONGRATULATIONS**

**You have been  
cast in a  
MUSICAL!**

**MUSICAL THEATRE** is the art of storytelling through



**acting,**



**singing,**



**and dancing.**

**In a musical, strong emotions and ideas  
are expressed in song and movement.**

**The next pages will guide you through  
the magical world of musical theatre.**

Music is useful in showing feelings. Can you think of a song and describe how it makes you feel? Happy? Sad? Excited? Write it down below!

SONG \_\_\_\_\_

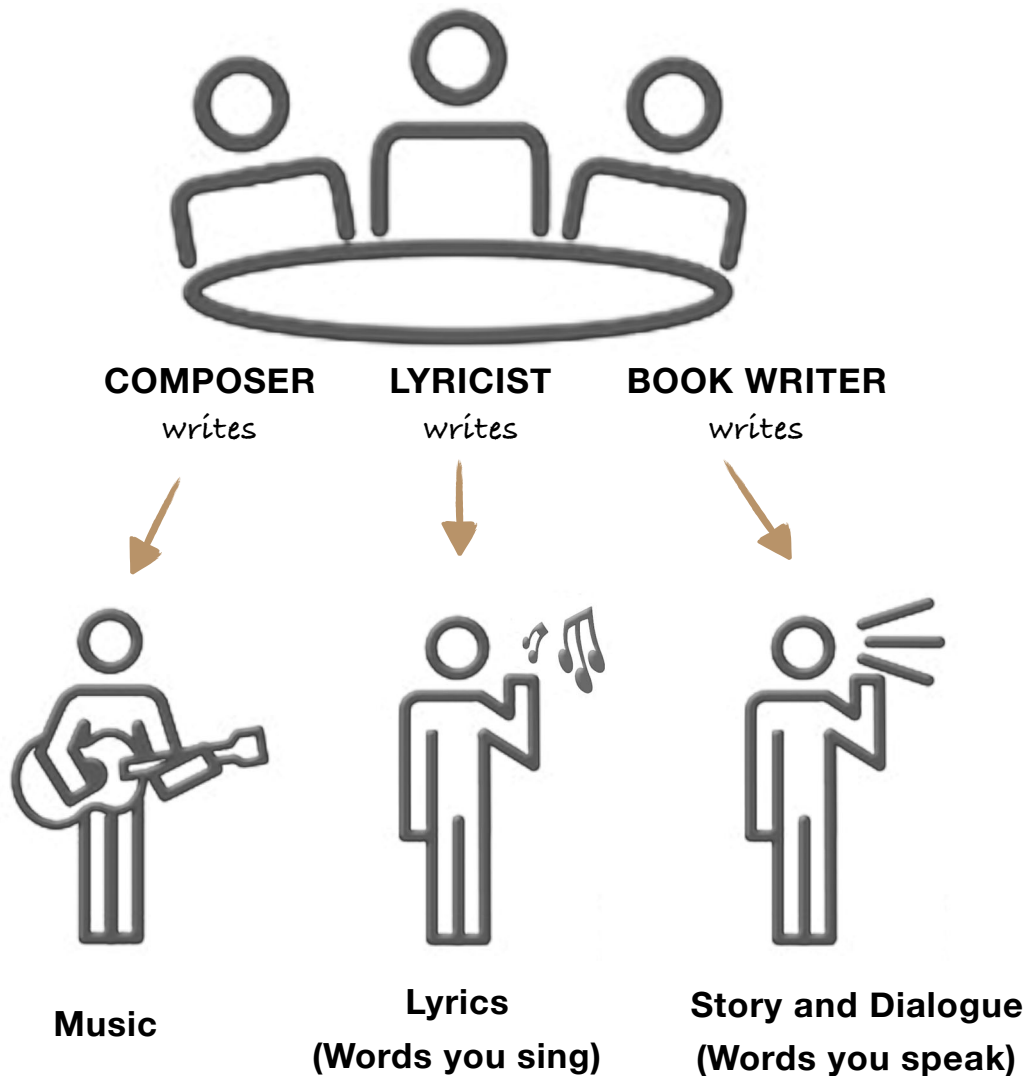
FEELING \_\_\_\_\_

## COLLABORATION

Musical theatre is fun because it involves **COLLABORATING** with many people.

Collaboration means **working with others**.

First, the **AUTHORS** collaborate to write the show.



## CAST and CREW

Next, the **CAST AND CREW** collaborate to rehearse and perform the show.

**DIRECTOR** - The director oversees the whole production and teaches blocking. Blocking is where you stand on the stage.




"Walk downstage..."



"The melody is do, re, me..."

**MUSIC DIRECTOR** - The music director teaches the songs.

**CHOREOGRAPHER** - The choreographer teaches the dances.



"Right foot forward, left foot back..."

**ACTOR** - The actor acts, sings and dances to tell the story to an audience. (That's you!)

## CAST and CREW

The **DESIGN CREW** collaborates to create the visual setting for the show.

The **SET DESIGNER** builds the scenery for the show.



The **COSTUME DESIGNER** creates the costumes for the show.

The **PROP MASTER** finds or makes the objects actors hold on stage.

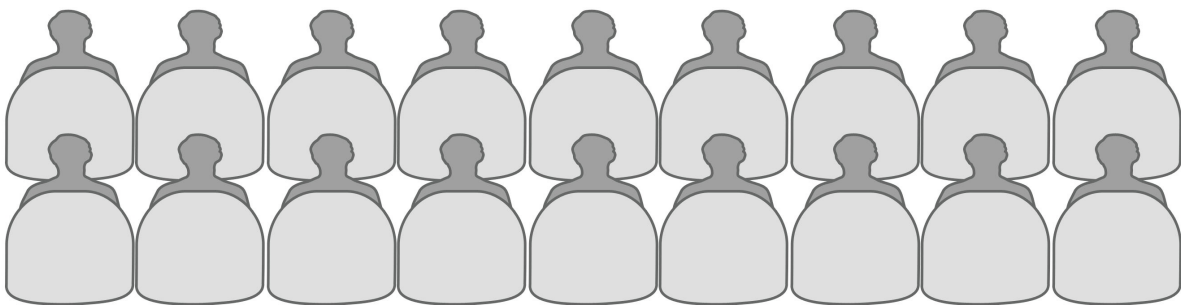
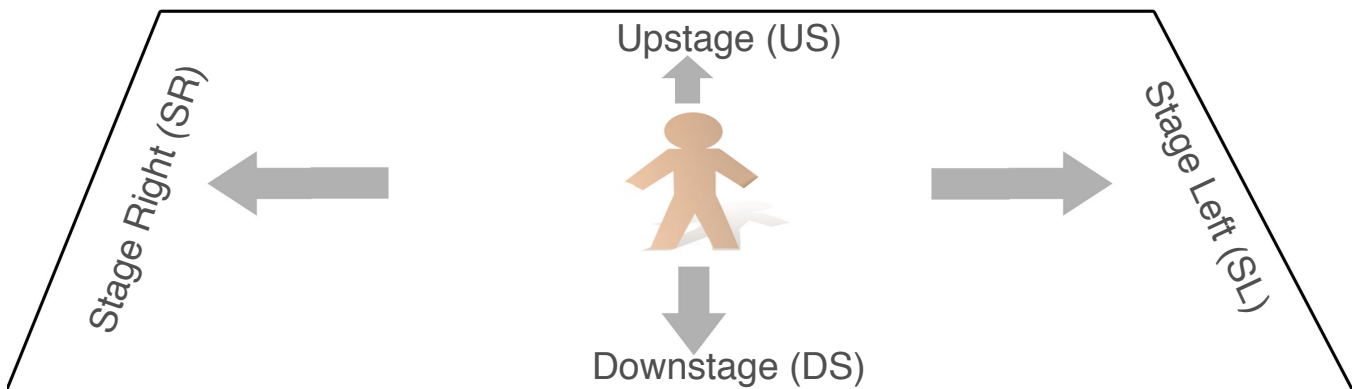


The **LIGHTING DESIGNER** lights the stage and actors for the show so the audience can see them.

## STAGE DIRECTIONS

The director says key words to you during rehearsal so you know where to stand on stage.

“LEFT” and “RIGHT” are always from the actor’s point of view facing the audience.



### Other Helpful Terms

**CHEAT OUT** - face the audience

**OFFSTAGE** - off the stage and out of the audiences view

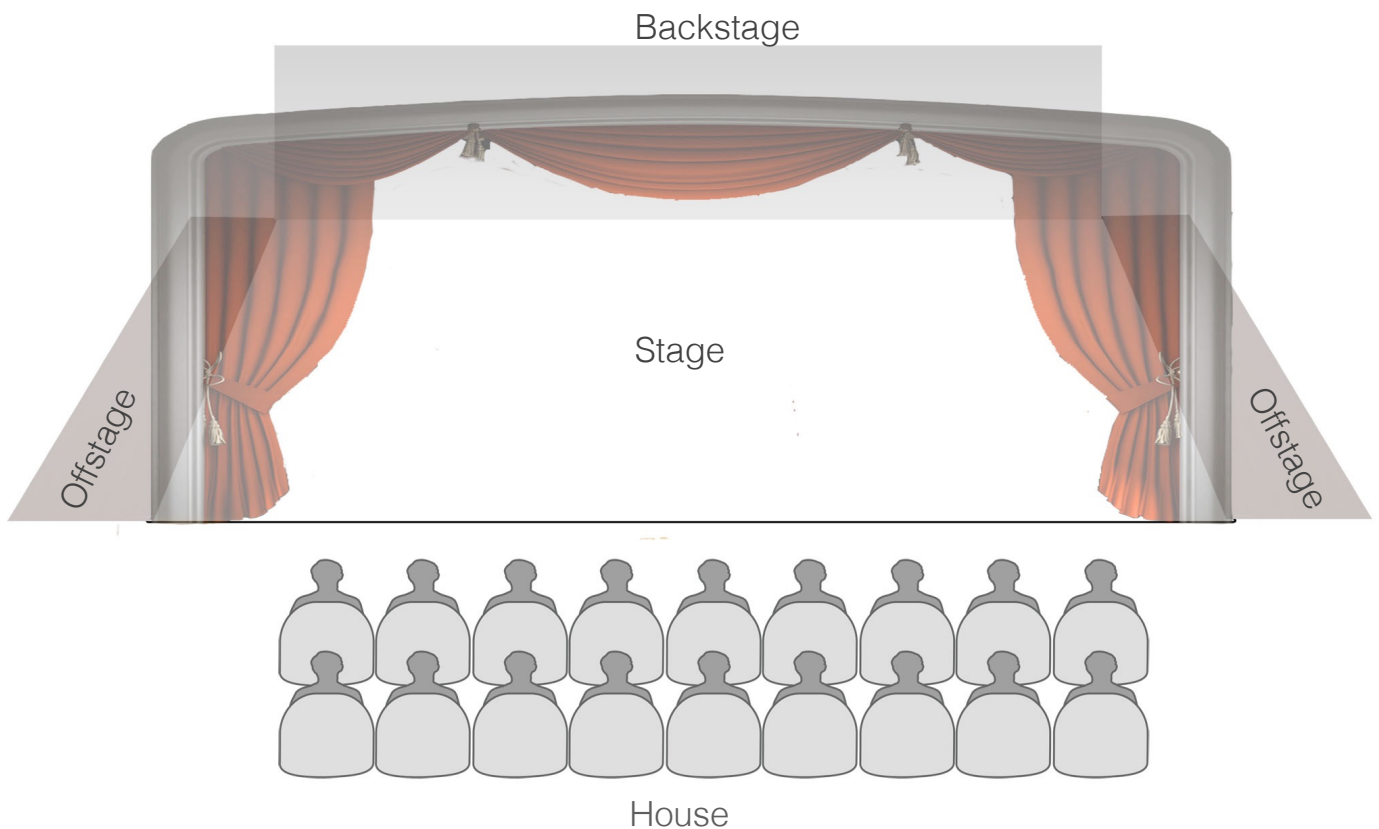
**CUE** - an action or word or music that signals what happens next



## THEATER

A **THEATER** is where the show is performed.

(**THEATRE** is the *art* of performing on stage.)



The **HOUSE** is the area where the audience sits and watches the show.

**BACKSTAGE** and **OFFSTAGE** are where the actors wait. The audience should only see the actors onstage and not the actors offstage.



## SCRIPT

A **SCRIPT** is the written lyrics, lines and stage directions of the show.

A **SCORE** is the written music of the show.

**CHARACTER** names are in ALL CAPS.

○ **LINES** are in regular type.

**STAGE DIRECTIONS** are in *italics*. ○

TUT  
Why would anyone run away...let me tell you.  
*(TUT steps next to SETI.)*

♩ = 130  
3

TUT:

Ev'-ry-day they lay my clothes out.

○ **LYRICS** are below the music.

## Guide to a Fun and Successful Show



**Always come to rehearsal on time and be prepared with your script and a pencil.**



**When you are onstage always stay “in character”.**



**Perform your lines and songs with energy so that people in the back row of the audience can hear you.**



**When you are backstage and offstage, be quiet and don't let the audience see you.**



**Practice everything you learn during rehearsal - memorize your lines, songs and dances.**



**Remember that every part is a BIG part and important in telling the story.**



**Collaborate with everyone - you're all on the same team.**

**And most importantly...**

## **Relax, be creative, and have fun!**



## CHARACTERS

### ROYAL PALACE

TUT  
MAIA  
MISS SEN  
AAT

### SERVANTS

KIT  
SAMIA  
AHIT

### CRIMINALS

SENEB  
HAJI  
HAPU

### STREET URCHINS

SETI  
AZIZA  
BADRU  
CHUMA  
DAKARI

### THE MARKET

DATE VENDOR  
BREAD VENDOR  
FISH VENDOR

### OTHER

HITTITE  
AMBASSADOR  
HITTITE  
ATTENDANT 1  
HITTITE  
ATTENDANT 2

CAMEL VENDOR 1  
CAMEL VENDOR 2  
CAMEL VENDOR 3

HERALD  
MESSENGER

CHORUS

# TUT, TUT!

## A Beat by Beat Musical

Book & Lyrics by DAVID HUDSON  
Music by DENVER CASADO

### SCENE 1

*The pyramids are in the distance. They are more white than the sandy brown we are used to. Ceremonial music begins.*

## To The Sun

$\text{♩} = 150$  CHORUS:

Here by the py - ra-mids tem-

6 - ples are built to the sun. To the sun, to the sun, to the sun. So bow down

10 to the phar - oahs ev-'ry - one. Here we are in E-gypt. But

15 it's not an - cient yet. The des-ert is a dry one, but the riv-er's wet.

20 Each year comes the sea-son the Ni-le floods the banks. And

25

to the flood god Ha-pi we give our thanks. Here by the py - ra-mids tem-

30

- ples are built to the sun. To the sun, to the sun, to the sun. So bow down

34

to the phar - oahs ev-ry - one. Yes, here we are in E-gypt. We V.S.

39

have a hand - some prince. And some - day he'll be Phar - oah right now he

43

MISS SEN:

makes us wince. He does - n't like to stud - y. He ne - ver learns his

48

AAT: GROUP 1:

sums. And as for court - ly du - ties he hard - ly e - ver comes. We

53

have a fer - tile land. Our king - dom

GROUP 2:

Here by the py - ra-mids tem - ples are built to the sun.

58

is quite grand.\_\_\_\_\_ So lift your voice and

Here by the py - ra-mids tem - ples are built to the sun.

63

ALL:

sing.\_\_\_\_\_ And praise our king.\_\_\_\_\_

69

GROUP 1:

Here by the py - ra-mids tem - ples are built to the sun. To the sun,

GROUP 2:

Here by the py - ra-mids tem-

72

GROUP 1:

to the sun, to the sun. So bow down to the phar - oahs

GROUP 2:

- ples are built to the sun. To the sun, to the sun, to the sun. So bow down

76

GROUP 1:

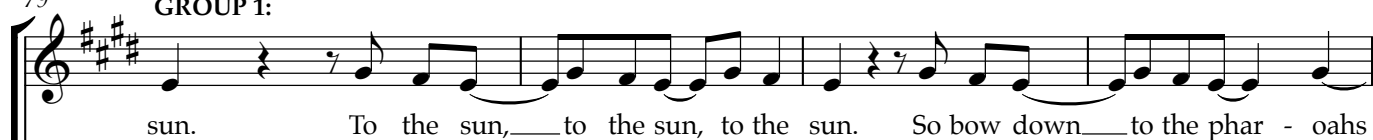
ev - 'ry - one. Here by the py - ra-mids tem - ples are built to the

GROUP 2:

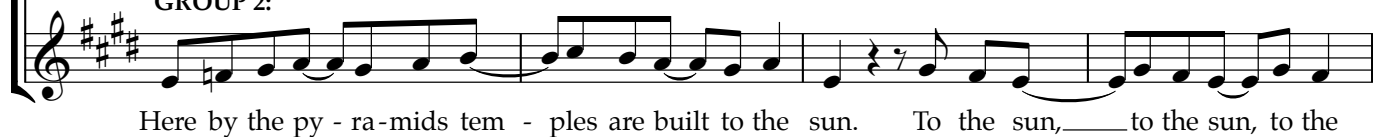
to the phar - oahs ev - 'ry - one.

79

## GROUP 1:



## GROUP 2:



83

## GROUP 1:

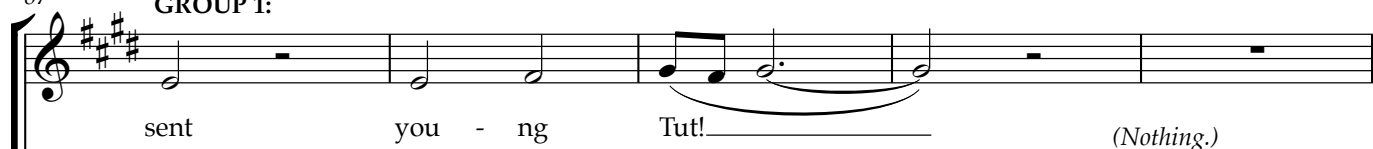


## GROUP 2:

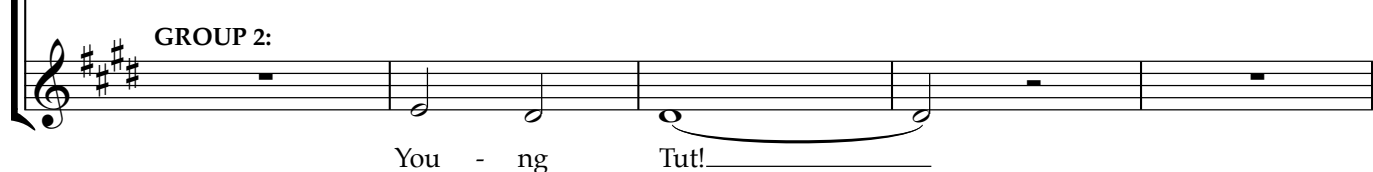


87

## GROUP 1:



## GROUP 2:

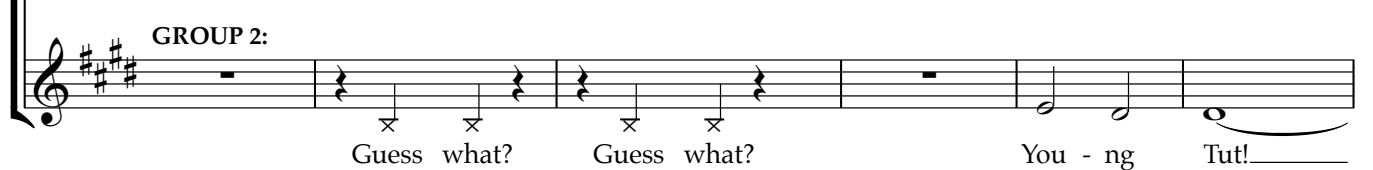


92

## GROUP 1:

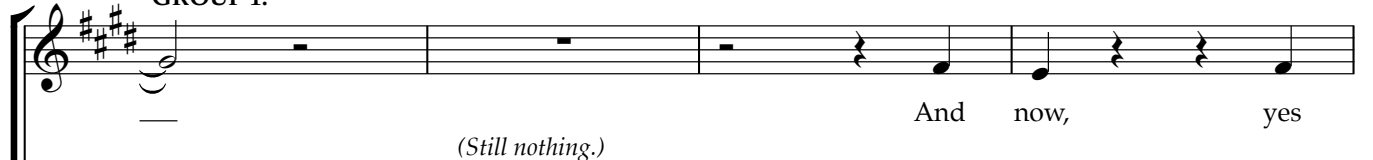


## GROUP 2:

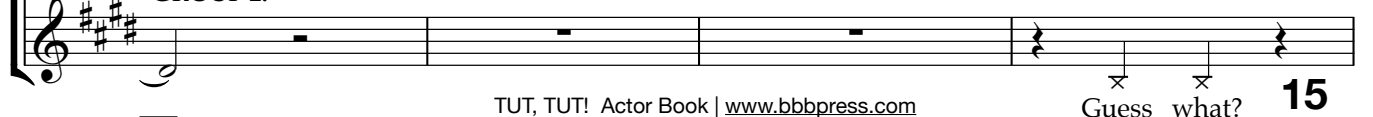


98

## GROUP 1:



## GROUP 2:





102

**GROUP 1:**

now, we pre - sent you - ng Tut!

**GROUP 2:**

Guess what? You - ng Tut!

*(The number finishes with a flourish. MAIA enters where we were expecting to see the prince. She's shaking her head.)*

**MAIA**

Sorry, he's gone again.

*(Everyone throws up their hands in disgust. AAT crosses to MAIA.)*

**AAT**

Well, where is he this time, Maia?

**MAIA**

How should I know, Aat. It's not my day to watch him.

**MISS SEN**

But you're his governess.

**MAIA**

But I'm not a hunting dog, or a spy Miss Sen, and I need to be both to track him down. You're the royal tutor, how about you use your intelligence to track him down.

**AAT**

Yes, Miss Sen. You should know where he is.

**MISS SEN**

Well, you're his Aunt and the royal advisor. Why don't you know where he is?

**MAIA**

Yes. Why don't you?

**AAT**

Enough of this sniping. Beyond going missing, he has also hidden the royal scepter again.

### MISS SEN

Oh dear. Listen up everybody, full alert for our wayward Prince Tut. If you find him, bring him back.

### AAT

Remember he does *not* have the authority to have anyone banished. So if he threatens you with that, don't believe him.

*(They all exit.)*

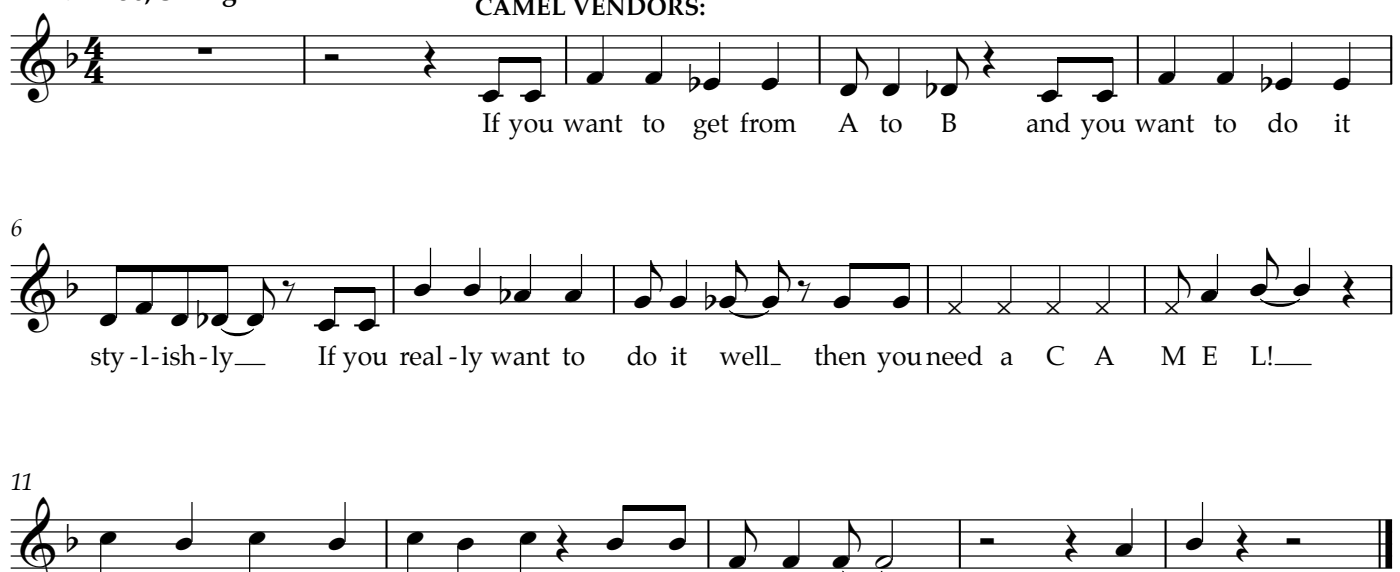
## SCENE 2

*(The CAMEL VENDORS come on pushing or pulling a fake camel on wheels.)*

# The Camel Song (#1)

$\text{♩} = 150$ , Swing

CAMEL VENDORS:



If you want to get from A to B and you want to do it  
sty-l-ish-ly— If you real-ly want to do it well\_ then you need a C A M E L!—  
One hump, two humps, let's dis-cuss. Buy your cam-el, now... from us!

### CAMEL VENDOR 1

Camels?

### CAMEL VENDOR 2

Anyone?

### CAMEL VENDOR 3

Well, we'll be around.

*(They exit, but leave the camel. SENEb, HAJI AND HAPU enter.)*

**SENEB**

Where is that Seti?

**HAJI**

We've looked everywhere, Seneb.

**HAPU**

Well, we didn't look in Sumeria.

**HAJI**

No, we didn't look there.

**SENEB**

I'm fairly certain a lowly street urchin wouldn't be able to cross the desert on his own.

**HAJI**

Good point.

**SENEB**

All I know is he was supposed to deliver a study scroll to a merchant and it never got there.

**HAPU**

So, just buy a new scroll.

**SENEB**

Idiot. Did you not hear, it is a *study* scroll. Scribes use it to study for their examinations. It teaches math, languages, formulas. It can mean the difference between being a ditch digger and a priest and is worth more than you make in a year.

**HAPU**

I don't make anything in a year. I'm your indentured servant.

**SENEB**

Yes, you are. And just for being such a buffoon I'm adding another six months onto your contract.

**HAPU**

Dang it!

**SENEB**

Now, split up and keep looking. I know that Seti is somewhere in this city. Come on.

*(They exit. SETI and TUT sneak on from opposite sides. SETI takes a seat by the camel and unfurls a scroll and examines it intently. TUT approaches SETI.)*

**TUT**

Excuse me.

**SETI**

Go away.

**TUT**

Excuse me.

**SETI**

Can't you see that I'm studying? I don't have much time.

**TUT**

Studying what?

**SETI**

Equations. Formulas. Anything I can learn.

**TUT**

Boring.

**SETI**

Not to me.

*(TUT sees SETI's face.)*

**TUT**

Hey, do I know you?

**SETI**

I don't think so, but you do look familiar.

**TUT**

So do you.

**SETI**

Why are you hiding?

**TUT**

I'm running away.

**SETI**

So am I. Who are you running away from?

**TUT**

Not so much a who, as a where. I'm running away from the palace.

**SETI**

The palace? Why would anyone run away from the palace?

**TUT**

Why would anyone run away... let me tell you.

## Different Life

$\text{♩} = 130$  **3** **TUT:**

Ev'-ry-day they lay my clothes out. And they tell me

8 what to do... Ev'-ry-day the same old sche-dule, but I long for some-thing new.

13 Ev'-ry break-fast lunch and din-ner. They all tell me clean your plate.

17 Ev'-ry-day I must do le-sons, stud-y math ad then de-bate. I long for ad

22 ven-ture. I long to be free. There must be some-thing diff-erent, a

27 diff-erent life for me. **8**

**SETI**

Hold on a minute. You live at the palace, you get three meals a day, and you get to go to school?

**TUT**

I'm made to go to school. It's not a choice. Oh my dirty peasant friend, how I wish just one day I could do what I chose and gods forbid, skip a meal.

**SETI**

You don't say. Let me tell you about my life.

39 **SETI:**



Ev-'ry day I wake up hun- gry. And I look for food to take.

43



Ev-ry day they al-most catch me. And I run\_ 'till my legs\_\_ache!

47



Ev-'ry-day I do some er-rands for the scribe down at the square.

51



So that he might teach me let- ters and I'll gain\_ some know ledge there. I

55



don't need ad- ven- ture. I must dis-a- gree. There must be some - thing diff-'rent. A

61



diff - 'rent life for me.\_\_\_\_\_ 5

**TUT**

Hang on, then. Here, trade me my hat for your headband.

**SETI**

Do I get to keep it?

**TUT**

Possibly.

*(They trade out.)*

**SETI**

Would you look at that. You could be me.

**TUT**

And you could be me! Here, I have a plan. Let's trade places. You can take my place at the palace, and I'll take your life here. Let's say we meet back here in three days.

**SETI**

You've got a deal.

*(They swap all of their clothes through this next. However, SETI keeps his satchel.)*

70 **6** **SETI:**



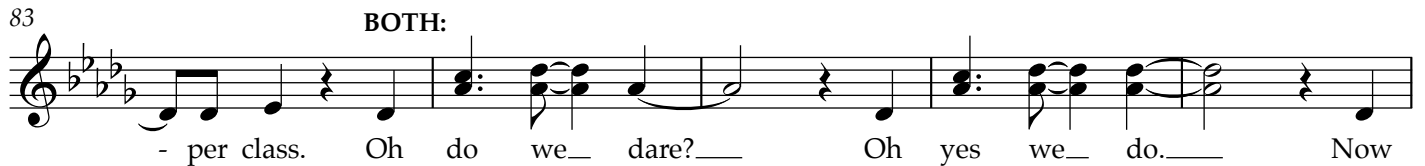
Did you won-der when you woke up what e - vents would come

79 **TUT:**



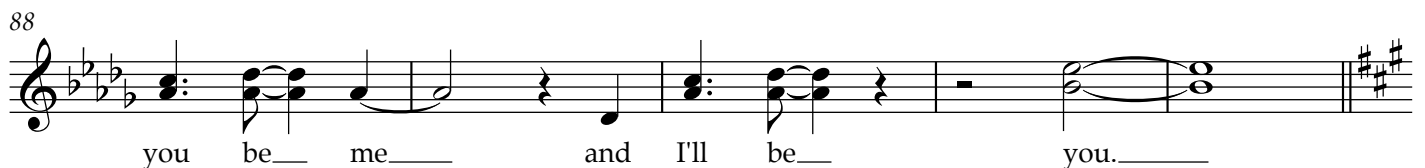
to pass? Did you think that when I met you That you would join the up-

83 **BOTH:**



- per class. Oh do we dare? Oh yes we do. Now

88



you be me and I'll be you.



**TUT**

So, what's your name? If I'm going to be you, I should probably know.

**SETI**

My name is Seti. How about yours?

**TUT**

They call me Tut.

**SETI**

Huh, nice name. Sounds familiar. Now where have I heard that name before?

**TUT**

Oh, it's common enough.

93 **7** **BOTH:**



Nowhere's to ad - ven - ture. A new boy to be. Yes

105



this is some - thing diff - 'rent, a diff - 'rent me. Three days of ad - ven - ture. Three

111



days to be free. New clothes, and here it goes\_ a

115



diff - 'rent life for me!\_\_\_\_\_

**TUT**

This should be fun.

**SETI**

I think so. But listen, I need to warn you about someone named Seneb. Keep clear of him.

**TUT**

Why?

**SETI**

Let's just say, we had a bit of a misunderstanding.

**TUT**

Keep clear of Seneb. Right. Now, as for me, you should know that I'm...

*(AAT enters and interrupts him.)*

**MISS SEN**

There you are!

**SETI**

*(whispered to Tut)* Who is that?

**TUT**

*(whispered)* That's my Aunt Aat, the Pharaoh's sister.

**SETI**

Wait, if that's your Aunt, then...

**AAT**

Come along, my wayward prince.

**SETI**

Prince? *(whispered to TUT)* When I said 'different life' I wasn't expecting this.

*(SETI is dragged off by the ear. TUT wipes the dust off of his hands triumphantly.)*

**SENEB**

There he is!

**TUT**

There who is?

**SENEB**

You, Seti!

**TUT**

Am right in guessing that you are Seneb?

**SENEB**

Indeed I am, and *you* are in big trouble. Where is that scroll?

**TUT**

Scroll? I... let me go get it for you!

*(TUT dashes off)*

**SENEB**

Get back here!

*(SENEB, HABI and HAJU follow. The camel vendors come on.)*

**CAMEL VENDOR 1**

Camels?

**CAMEL VENDOR 2**

Anyone?

**CAMEL VENDOR 3**

*(to camel)* Come on.

*(They pull the camel off as we transform to the palace.)*

## **SCENE 3**

*(At the palace. MISS SEN and MAIA enter.)*

**MAIA**

Did you hear? Aat found him.

**MISS SEN**

Yes, a good thing, too. The Hittite Ambassador is waiting.

*(AAT enters with SETI. SETI is trailed closely by the three servants.)*

**AAT**

Here he is.

**MAIA**

Tut, there you are. You naughty, naughty prince. Come here and let me look at you.

**SETI**

Do you have to?

**MAIA**

Of course I do, I'm your governess. Ah, look at you. You're filthy. It's straight to the bath with you.

**SETI**

Bath, but I went swimming in the Nile last week.

**MAIA**

Swimming in the... what are you talking about?

**SETI**

I uh... nothing. *(to AHIT)* Hey, why are you standing so close to me.

**AHIT**

We're your attendants, your highness. We attend you.

**SETI**

Attend me for what?

**KIT**

For whatever.

**SAMIA**

Your every need.

**SETI**

Ah.

**MISS SEN**

Prince Tut, as your royal tutor, I must say that you ran out not only on your courtly duties this morning, but also your lessons.

**SETI**

Wait, you're the royal tutor?

**MISS SEN**

Yes, that hasn't changed since I saw you last.

**SETI**

Do I have some questions for you!

*(SETI pulls MISS SEN aside. The servants follow closely.)*

**SETI**

Can I have a little space here?

**KIT**

Of course, your highness.

*(They back off.)*

**SETI**

Miss Sen, being the royal tutor, I was wondering if you could help me with something.

**MISS SEN**

Of course.

*(SETI unfurls the scroll a little.)*

**SETI**

Well, right here it says that the volume of a cylindrical silo ten units high results in a quadruple hekat, but I'm not sure of the equation that gets us there.

**MISS SEN**

Do my eyes deceive me? Is my young student finally applying himself? And where did you get that scroll, that isn't your usual one.

**SETI**

Well, I...

*(THE HERALD steps forward.)*

**HERALD**

Announcing the Hittite Ambassador.

**SETI**

We can look at this later.

*(The Ambassador enters, accompanied by two attendants.)*

**HITTITE AMBASSADOR**

Your highness, Prince Tutankhamen, son of Pharaoh Akhenaten, representing Aten God of the Sun, I bear greetings from King Suppiluliuma of the Hittites.

*(The AMBASSADOR bows low, staying bowed. SETI observes this curiously. He crosses over to the ambassador and looks on the ground.)*

**SETI**

What have you lost?

**AAT**

Your highness.

**SETI**

Hang on, the ambassador seems to have dropped something.

**AAT**

Your highness!

**SETI**

What is it? I can help you look.

**AAT**

Your highness. He awaits your permission to rise.

**SETI**

Oh, is that what it is? Get up then.

*(The AMBASSADOR stands.)*

**MISS SEN**

*(To Seti)* In the future, the proper phrase is, 'you may rise'.

**SETI**

Ah, you may rise.

**MISS SEN**

He already did.

**HITTITE AMBASSADOR**

I already did.

**SETI**

Well good then.

**HITTITE ATTENDANT 1**

Well, I never.

**HITTITE ATTENDANT 2**

Have you ever seen such manners?

**HITTITE AMBASSADOR**

Young prince. King Suppiluliuma...

**SETI**

King Sup-ih?

**HITTITE AMBASSADOR**

King Suppiluliuma.

**SETI**

Now that is a mouthful.

**HITTITE ATTENDANT 1**

The nerve.

**HITTITE ATTENDANT 2**

Honestly.

**HITTITE AMBASSADOR**

As I was saying, King Suppiluliuma sends his greetings.

**AAT**

Return the greetings.

**SETI**

Yeah, tell King Superintendent I said 'hi'.

**HITTITE AMBASSADOR**

Yes... I will.

*(awkward silence)*

**MISS SEN**

Ask him his business? The purpose of his visit.

**SETI**

So... what do you want?

**HITTITE AMBASSADOR**

Ah, one must appreciate his majesty's directness. My king wishes to discuss the port at Byblos and giving his people preferred trade status there.

**SETI**

Why?

**HITTITE AMBASSADOR**

Why?

**SETI**

Yes, why?

**HITTITE AMBASSADOR**

Because... because it is an important port near our border and it would be advantageous to both of our peoples.

**SETI**

Huh. I don't see it. Say, are you hungry?



**HITTITE AMBASSADOR**

Am I what?

**SETI**

Are you hungry? Because I'm famished. We could get something to eat. (to MISS SEN) I can do that, right? I mean, being prince and all that, I can get some food whenever I want.

**MISS SEN**

Of course, your highness.

**SETI**

Great, let's eat. We can talk over some grapes. Or maybe honey. Or maybe honey AND grapes.

**AMBASSADOR**

I have already eaten. Perhaps I'll pay another visit tomorrow when his highness is better nourished.

**SETI**

Okay, sure.

*(AAT whispers.)*

**AAT**

You must excuse him.

**SETI**

What? Oh, sure, sure. Excuuuuse, you.

**AMBASSADOR**

I'll take my leave.

**SETI**

Sure, go ahead.

*(The Ambassador exits.)*

**MISS SEN**

Well, that was just shy of disastrous.

**SETI**

It was?

### MISS SEN

Oh My, Tut. The Hittites are very touchy. You are lucky it was only the Ambassador and not their king.

### AAT

Indeed. It appears our young prince has forgotten his lessons.

## Protocol

$\text{♩} = 110$

**AAT:**



When it comes to rules and e - ti - quette, which is

4

**MISS SEN:**



what we do in court, ev - ry word and ev - ry move you do are sub - ject to re - port. You must

7



prac - tice man - ners care - ful - ly when you sit u - pon the throne. All it

9

**BOTH:**



takes is one mi - stake to start a war all on your own. So dot your I's and cross your T's.

13



This is what we say to you. Per - fect pro - to - col must be prac - ticed.

18

**MISS SEN:**



That's what pro - per prin - ces do. Drink - ing tea with an Am - bas - sa - dor is - n't

21 **AAT:**

just to do with thirst. When you take the tea you must be sure the

23 **MISS SEN:**

old -est one drinks first. If you smi - le at an Ak - ka - dian you can

25 **BOTH:** **AAT, MISS SEN, SERVANTS:**

make a friend for life. But a grin at an A - ssyr - ian girl might get you a new wife! So

28

dot your I's and cross your T's. This is what we say to you. Per - fect pro - to - col

33

must be prac - ticed. That's what pro - per prin - ces do.

**AAT:**  
Bring it home, Miss Sen!

36 **Swing, Big Band** **MISS SEN (letting lose):** *(ad lib)*

So dot your I's and cross your T's. This is what we say to you.

42

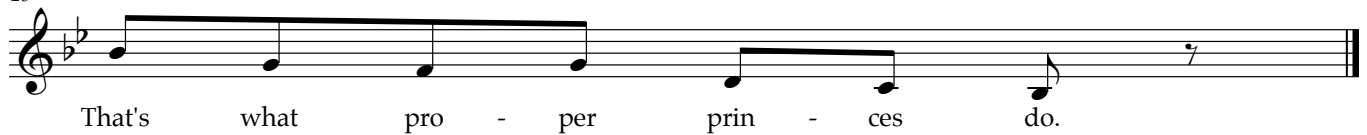
Per - fect pro - to - col must be prac - ticed, a per - fect pro - to - col must

**AAT:** Eh hem.

45 *(MISS SEN catches herself.)*

— be prac - ticed, a per - fect pro - to - col must— be prac - ticed.

**Straight** AAT, MISS SEN,  
49 SERVANTS:



**AAT**

So, my nephew, I hope you will do better with the rules of court with our next visitor.

**SETI**

I'll study. I will. I promise. Miss Sen, let's study right now... over some food, maybe.

**MISS SEN**

Certainly, your highness.

**AAT**

By the way, your highness. Might I inquire where you have placed the royal scepter?

**SETI**

Hmm, the royal scepter. Refresh my memory again about that whole, 'scepter' thing.

**AAT**

The staff of power? The staff with the priceless amethyst atop it?

**SETI**

Oh, *that* royal scepter. It's... safe.

*(They exit.)*

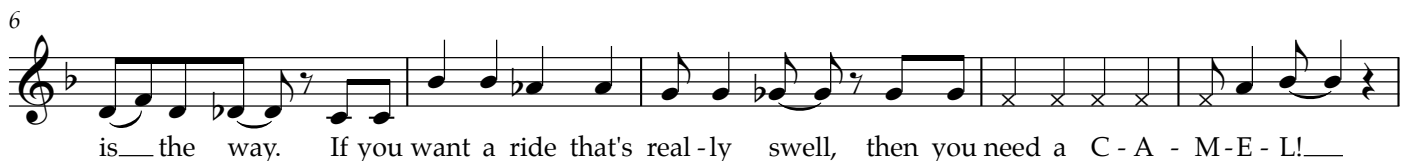
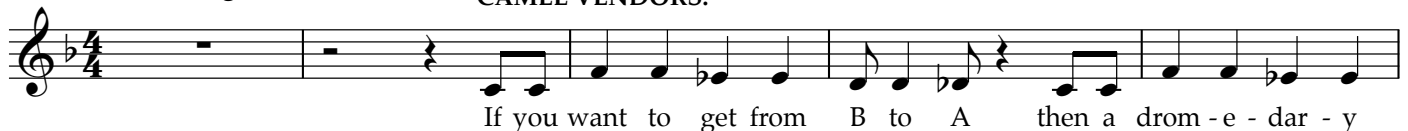
## **SCENE 4**

*(The camel vendors enter.)*

# **The Camel Song (#2)**

♩ = 150, Swing

**CAMEL VENDORS:**





*(The stage transforms into the market place. TUT walks around looking at the items hungrily.)*

**CAMEL VENDOR 1**

Excuse me young man.

**CAMEL VENDOR 2**

Might we interest you in a camel?

**TUT**

Not unless I can eat it.

**CAMEL VENDOR 3**

You'd have to be pretty hungry.

**BREAD VENDOR**

Bread here! Fresh baked flatbread!

**TUT**

Can I have a piece?

**BREAD VENDOR**

Do you have any money?

**TUT**

Ah, how much?

**BREAD VENDOR**

One deben of copper.

**TUT**

Could I pay you back later? Maybe in three days or so.

**BREAD VENDOR**

Get away from me, urchin.

**DATE VENDOR**

Dates! Dates here. Sweet and sugary dates!

**TUT**

A date. But we've only just met.

**DATE VENDOR**

If I had a copper deben for everyone who'd ever said that to me.

**TUT**

Does lots of charm make up for very little money?

**DATE VENDOR**

How little?

**TUT**

Uh. None?

*(The date vendor shoos him away. TUT goes to the fish vendor and sniffs deeply.)*

**FISH VENDOR**

Fish from the river! Cooked with onions! Savory, rich and tasty! (beat) You there, I charge for smells, too.

**TUT**

You're kidding me!

*(The market goes on about their business. TUT sits down dejected. A group of kids approaches TUT. AZIZA, BADRU, CHUMA, and DAKARI.)*

**AZIZA**

Hi Seti.

**BADRU**

Hiya Seti.

*(No response.)*

**CHUMA**

Seti, is everything all right?

**DAKARI**

Hey, snap out of it.

*(Nudges him.)*

**TUT**

Oh. Oh, yes, I'm Seti.

**AZIZA**

Who else would you be?

**TUT**

You have no idea.

**BADRU**

What's bothering you?

**TUT**

I think I'm starving to death.

**AZIZA**

Tough run of luck huh? How long?

**TUT**

Four...

**BADRU**

Four days? That's rough.

**TUT**

No, four hours.

*(The four all crack up.)*

**TUT**

What? What's so funny?

**CHUMA**

Oh, Seti. You're always such a joker.

**TUT**

I'm serious. Listen to my stomach.

**CHUMA**

Well, then I guess we'll just have to steal something.

**TUT**

Steal? We could get arrested.

**AZIZA**

Only if we get caught. Why this sudden burst of conscience?



**DAKARI**

Yeah, come on Seti. Would you rather be honest and hungry or a minor thief with a full stomach?

**TUT**

Well, when you put it like that.

*(As they sing they pilfer from folks at the market. They have elaborate routines where they take something and pass it behind their back to the next kid so that if a vendor inspects them, the food is already gone. Lyric assignments are flexible among the street kids in this song.)*

# Take What You Need

$\text{♩} = 140$

**3** **CHUMA:**

Oh, life on the street can be ver - y rough. Though we

**7** **DAKARI:**

get stuff to eat\_\_ it is rare - ly e - nough. Yes, or - phans like us\_\_ must fend

**10** **AZIZA:** **DAKARI & CHUMA:**

\_\_ for our - selves. So, shops all a - round best be watch - ing their shelves!\_\_ Though in

**14** *rit.*

E - gpyt our so - ci - e - ty is based on trust. It is - n't al - ways eas - y so we do what we must.

**18** **ALL:** **Swing**

Yes we sneak a bit of bread from the bak - er.\_\_ Nick a stick of cin - na - mon to

**22**

add some spice... When there's food to take be the tak - er.\_\_

25

Help your - self to hon - ey - comb, sweet and nice.\_\_\_\_\_ When your next meal's nev - er

29

guar - an - teed\_ you take what you can\_ yeah you take what you need.\_\_\_\_

33 **Straight** **BADRU:**

So when it's been days\_ since you've eat - en a bite.\_ Your

36

bel - ly is yel - ling and growl - ing at night. You do what you must. to get ov

39 **ALL: Swing**

- er the pain. You take what you need to this fine\_ re - frain.\_\_\_\_\_

43 **TUT:**

Snap an ap - ple out of the bas - ket.\_ Pinch a piece of pom - e - gra - nate, as you dance.

47


Take the rai - sins that you've been crav - ing.\_ Add a date for sweet - ness if you


50 **DAKARI:**  
There's the Seti we  
all know and love. **ALL:**


have the chance.\_\_\_\_\_ When your next meal's ne - ver


53

guar - an - teed\_ you take what you can\_ Yeah you take what you

56  
  
 need.  
 Sneak a bit of bread from the bak - er.\_\_\_\_ Nick a stick of cin - na - mon to add some spice.

60  
  
 When there's food to take be the tak - er.\_\_\_\_ Help your - self to hon - ey - comb,

63  
  
 sweet and nice.\_\_\_\_ When your next meal's nev - er guar - an-tee\_ you

67  
  
 take what you can\_\_\_\_ yeah you take what you need.\_\_\_\_

#### **DATE VENDOR**

Hey! What's going on!

#### **FISH VENDOR**

You ruffians!

#### **BREAD VENDOR**

What did you kids take?

#### **CAMEL VENDOR 1**

Was it a camel?

#### **CAMEL VENDOR 2**

Take a camel.

#### **CAMEL VENDOR 3**

*Please* take a camel!

#### **ALL VENDORS**

Get back here!

#### **CHUMA**

Buh Bye!

*(The kids run off.)*

## **SCENE 5**

*(THE PALACE. THREE SERVANTS enter.)*

**AHIT**

Have you noticed anything different about Prince Tut?

**SAMIA**

*I have.* He said hello to me.

**KIT**

Me, too! What's that about?

**AHIT**

I don't know, and he hasn't threatened to banish me once today.

**SAMIA**

Me either. I sort of miss it.

**KIT**

Really?

**SAMIA**

Well, at least he cares.

**AHIT**

Speaking of, here he comes.

*(SETI enters eating grapes and spitting out the pits into a bowl. MISS SEN follows.)*

**SETI**

Oh, hey. Servants. What's your name again?

**AHIT**

Why do you want to know my name?

**SETI**

Seems like the friendly thing to do.

**AHIT**

That's so... so nice. Nobody at the palace has ever asked my name before. It's Ahit.

**SETI**

What a nice name?

**KIT**

I am Kit, your highness.

**SAMIA**

And I am Samia.

**SETI**

Very nice. You know, I'm running a little low on grapes, would one of you mind getting us some more?

**AHIT**

I will, your highness.

**SETI**

Well, thanks, that would be swell.

**AHIT**

I'll go right away.

*(She exits.)*

**SAMIA**

We could fan you, your highness.

**SETI**

Only if you want to.

**KIT**

It would be our pleasure.

**SETI**

Well, thanks.

**SAMIA**

You are most kind, your highness.

*(They start fanning. SETI and MISS SEN sit.)*

**SETI**

Now, would you mind quizzing me again, Miss Sen?

**MISS SEN**

Of course. The Kindgom to the East is...?

**SETI**

The Hittites.

**MISS SEN**

Their king is...?

**SETI**

Hang on. King Supercalifragilistic...

**MISS SEN**

Suppiluliuma.

**SETI**

I met his ambassador today.

**MISS SEN**

Very good. And what is beyond the Hittites?

**SETI**

The Assyrians. Their king is Ashur-uballit. That's who the pharo... who my father is visiting right now.

**MISS SEN**

Very good. You've done well learning your manners, and you're making great progress with the names.

**SETI**

There's a lot to remember.

**MISS SEN**

There certainly is, but I'm glad to see you applying yourself.

*(AHIT comes dashing back on.)*

**AHIT**

Here are the grapes, your highness.

**SETI**

Thank you, Ahit. Hey, does anybody else want any?

**SAMIA**

Oh uh... no.

**SETI**

Why not, they're really good.

**AHIT**

It generally isn't permitted for servants to eat with those of the royal family.

**SETI**

Huh. Weird. Well, I won't tell anyone if you don't.

*(They look to MISS SEN.)*

**MISS SEN**

It would be permissible. That's... very kind of his highness.

**SETI**

Ain't no thing. I mean, it's my pleasure.

**KIT**

Thank you, your highness.

*(KIT starts stuffing her face, it becomes sort of a contest to see how many grapes she can fit in.)*

**KIT**

So good. Mmmpph.

*(The others watch. Kit talks through the grapes.)*

**KIT**

I figure it's my only chance.

**MISS SEN**

Well, I suppose that's enough studying for now.

**SETI**

Oh, please no. Perhaps we could do some math. I still have some things on this scroll I could use your help with.

*(Gets out the scroll again. MISS SEN examines it.)*

**MISS SEN**

Yes, about this. This is more of a scroll for scribes and priests. Not for royal equation.

**SETI**

I know, right? Those guys make a good living.

**MISS SEN**

I suppose, not quite as good a living as a Pharaoh.

**SETI**

Oh... right. Of course not. But if a pharaoh has to deal with scribes, he should be able to understand what they're talking about.

**MISS SEN**

Just what I've always said. You're really coming along, young prince.

**SETI**

I'm trying.

**MISS SEN**

Come then, let's find some sand where you can practice equations.

**SETI**

Yes!

*(They start to exit, the servants linger, uncertain of what to do.)*

**SETI (CONT'D)**

Well, are you coming? These grapes aren't going to eat themselves.

**AHIT**

Coming your highness.

**KIT**

Right away, your highness.

**SAMIA**

Thank you, Prince Tut.

*(They exit.)*

## **SCENE 6**

*(The gang comes on with TUT, eating the spoils of their thievery.)*

**TUT**

That was truly the best meal I've ever had in my life.

**AZIZA**

Sometimes you get lucky. You never know what life might bring you.

**TUT**

It doesn't make sense. You go... we go hungry and we have to steal our food. If some people have too much, why doesn't the Pharaoh say that everyone has to share... at least share enough so everyone has something to eat. The merchants and the nobles, they would still have plenty - but then people wouldn't have to steal just to eat.



**CHUMA**

Stop talking sense.

**BADRU**

Yeah, everybody takes care of their own. Do you think the Pharaoh would listen to something like that?

**TUT**

Maybe someday.

**AZIZA**

Seti, I've been meaning to ask. Where did you put that scroll that Seneb gave you?

**TUT**

Yeah... the scroll.

*(SENEB appears with henchmen in tow.)*

**SENEB**

Yes, the scroll. Where is it!?

**BADRU**

Seti, run!

**SENEB**

Get him.

*(The camel vendors step in his way.)*

**CAMEL VENDOR 1**

There you are again, young man.

**CAMEL VENDOR 2**

Are you still interested in a camel?

**TUT**

Are you *kidding* me?

**HAJI**

Gotcha!

**HAPU**

That was easy.

**HAJI**

Here he is, Seneb.

**SENEB**

Good. Seti, where is that scroll.

**TUT**

I... I don't know.

**SENEB**

You don't, huh? Well, we'll just lock you in the granary for the evening with the rats and see if that helps jog your memory.

**TUT**

I really don't know.

**SENEB**

Tell it to the rats.

**TUT**

No. No! This has gone far enough! Unhand me.

**SENEB**

Unhand you?

**TUT**

Yes, I am Prince Tutankhamen, son of the Pharaoh Akhenaten. I have been in disguise for the past day, but I demand that you release me so that I can return to the palace.

**SENEB**

This is a new one. I've heard people so that they have a sick mother, or some other lame excuse. But never that they are royalty.

**TUT**

But I am!

**SENEB**

Of course you are. I am so sorry, your highness. Please forgive us. Listen up, listen up, everyone! We have a celebrity among us!

*(As the song goes on they adorn him with false, makeshift raiment of an Egyptian Pharaoh.)*

# All Hail The King

♩ = 136

**3**

**SENEB:**

Now us-ual-ly mon-archs sit up at the pal - ace and

7

drink from a chal - ice the best wine and beer. But now this young prince - ling comes

10

down where it's com - mon, oh bless the god A - men, he's vis-it-ing here! So all hail the

14

king. Oh all hail the king. Pay re-spect and gen - u-flect yes all hail the

**TUT**  
But, I'm not pharaoh yet, I'm only the prince.

**SENEB**  
Whatever, someone fetch a chair. I mean, throne.

20

**HAJI:**

**HAPU:**

king. Hey let's join the arm - y to shoot bow and ar - row. Yes

26

**CROWD #1:**

just for you phar - aoh your prais - es we sing. We swear to your high - ness we'll

29

**CROWD #2:**

**ALL:**

al - ways be loy - al Yes each guy and gey - al will do the right thing. So all hail the

33

king. Oh all hail the king. Kneel and bow like you know how, yes all hail the

39

**SENEB:** **ALL:** **HAJI/HAPU**

king. Though he's in rags he boasts and brags. Yes all hail the king! The

44

**ALL:**

snare drum beats for the prince of the streets. Yes all hail the king! Let's sing prais-es

49

with fan-cy phras-es. All hail the king! Rise and stand as he puts on his crown!—

56

**SENEB:**

Oh, let it be writ-ten his sub-jects were smit-ten, when

62

**CROWD:**

our king was quit-tin' his liv-in' on high. Yes thank you your high-ness, you've

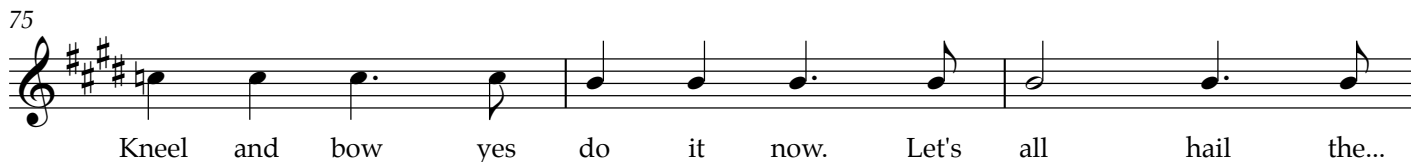
65

con-quired your shy-ness, We all praise your sly-ness so once more we cry... All hail the

69

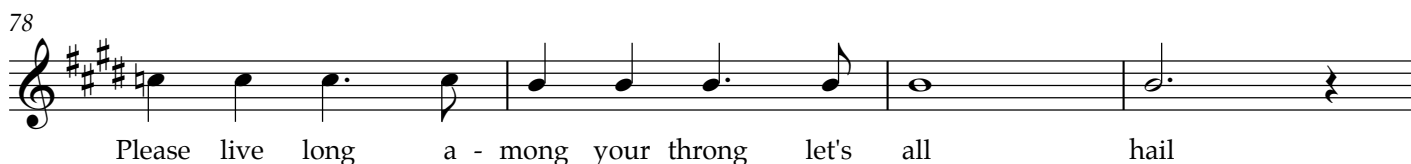
king. Yes all hail the king. Pay re-spect and gen-u-flect. Let's all hail the...

75



Kneel and bow yes do it now. Let's all hail the...

78



Please live long a - mong your throng let's all hail

**TUT:** I'm telling you, you're going to pay for this.

**SENEB:** Oh, stick a sandal in it. Gag him.

82



the king!\_

**SENEB**

Haji, Hapu. Lock our 'little prince' up.

**HAJI**

Come on.

**HAPU**

You know, Haji, I'm sad about something.

**HAJI**

What's that?

**HAPU**

We'll never be royals.

**HAJI**

Oh, Lourde.

**SENEB**

Out! The rest of you, go on. There's nothing left to see here.

*(The crowd disperses, leaving only the street kids.)*

**AZIZA**

Soo... do you know how Seti was acting sort of... different?

**BADRU**

Yeah.

**AZIZA**

What if...

**BADRU**

What if he's really telling the truth?

**AZIZA**

That's just what I was thinking.

**BADRU**

But, how would we know?

**AZIZA**

We'd have to go to the palace.

**CHUMA**

To the palace?

**DAKARI**

How are we going to get into the palace?

**AZIZA**

We'll have to figure that out when we get there.

*(They exit.)*

## **SCENE 7**

*(SETI enters, pursued by AAT.)*

**AAT**

Your highness, this grows tiring. Where is the royal scepter?

**SETI**

In a safe place.

**AAT**

Your highness. I must remind you. That scepter is *very* important.

**SETI**

I'll... I'll find it.

**AAT**

You'll *find* it?

**SETI**

I mean, I'll get it. I'll get it out of its safe place. I'll have it in the morning.

**AAT**

You'd better.

*(Other side of the stage, the henchmen throw TUT into a dark area. The granary can be represented with rolling wooden door on a frame with a grate in it.)*

**HAJI**

Go on then.

**HAPU**

Maybe a night in here will help you remember.

*(MAIA enters SETI's side.)*

**MAIA**

Come on now, Tut. Time for that bath.

**SETI**

What?

**MAIA**

I'll scrub you up.

**SETI**

No, that's alright. I'll take care of myself.

**MAIA**

My, aren't you getting all grown up. Very well then. Don't forget behind your ears.

**SETI**

Very well. Maia. Please leave the lamp. Miss Sen gave me a scroll with the Hittite alphabet on it. I thought I might study it before bed.

*(We are left with SETI and TUT on the stage.)*

# Different Life (Reprise)

$\text{♩} = 122$  **4** **TUT:**

Ev'-ry day up at the pal-ace. I watched all the folks in town.

9 *conversationally*

Not a-ware of what their lives were. Here's what I get\_ for look-ing down.

13 **SETI:**

Ev -ry day I al-ways won-dered What it was like to have it all. Here I am I'm

18 **SETI:**  
**TUT:**

learn-ing feast-ing But still a fraid of when\_ I fall\_ Now here's an ad-ven-ture. A

23 **TUT:** **SETI:**

new boy to be. Yes this is some-thing diff-'rent. This is

28 **SETI:**  
**TUT:** *rit.*

some-thing diff-'rent. A diff - 'rent life for me.\_\_\_\_\_

(TUT curls up into a fearful ball. SETI stretches out on a sleeping mat as the music plays out. TUT and SETI exit in the darkness.)

[INTERMISSION BREAK HERE, IF NEEDED]



## SCENE 8

*(The CAMEL VENDORS sneak on, looking around.)*

### The Camel Song (#3)

♩ = 150, Swing

CAMEL VENDORS:

If your door to door is kil - ling you then a cam - el's what you

6 want\_ to do.\_ And we've washed them all so they don't smell. Hey now

9 buy a C - A - M - E - L!\_ Eas - y cred - it

12 just ap - ply. Get your cam - els swing on by!

*(The CAMEL VENDORS play it up for the audience and then maybe a hook comes on from the curtain, they dash off.)*

## SCENE 9

*(MISS SEN is walking across the stage.)*

**AZIZA**

Psst. Psst.

**MISS SEN**

Hello, is someone there?

*(AZIZA steps out.)*

**AZIZA**

Yes. Hello Miss, do you work at the palace?

**MISS SEN**

Why, yes I do.

**AZIZA**

Do you know the prince?

**MISS SEN**

What an odd question. But yes. Yes, I do.

*(AZIZA gestures over his shoulder and the other three come scurrying out of the shadows.)*

**BADRU**

You see, Miss. We think there might be some confusion around the prince.

**MISS SEN**

What sort of confusion?

**AZIZA**

Did you... did you notice anything different with the prince today?

**MISS SEN**

Why, actually, I did. He was odd at first, but then he actually applied himself to his lessons.

*(This next dialogue goes very quickly, each kid sort of talking on top of the other.)*

**BADRU**

Miss, today we... our friend was acting funny.

**AZIZA**

But we didn't think anything of it.

**BADRU**

And we stole some food.

**CHUMA**

But he did, too!

**DAKARI**

Yes! Yes he did! He was part of it.

**AZIZA**

And then he was captured by Seneb because he thinks he's Seti, and Seti didn't deliver a scroll.

**BADRU**

Apparently it's pretty valuable.

**CHUMA**

But then Seti said that he was the prince and everyone laughed at him.

**DAKARI**

And we sang 'All Hail the King', but we didn't want to sing it, it was so *mean*.

**BADRU**

But afterward, after he was thrown in the granary, we thought that maybe he was telling the truth.

**AZIZA**

Yes, we did. We thought that.

**CHUMA**

But I still want to point out that he stole things, too.

**MISS SEN**

Slow down, slow down! Are you saying that our prince, Prince Tut, has switched places with a child of the streets and has been locked in a granary.

**AZIZA**

Yes, pretty much.

**BADRU**

Yep, that's what we're saying.

**MISS SEN**

And what did you say your friend's name was?

**BADRU**

Seti, ma'am.

**MISS SEN**

Seti.

**AZIZA**

Are you going to send for the police?

**MISS SEN**

Goodness, no. Think of the trouble your friend Seti could get into. How fortunate they found me, and not someone else. Come with me, we have much to discuss.

*(MUSIC playout.)*

**SCENE 10**

*(MAIA enters to find TUT sleeping.)*

**MAIA**

Rise and shine, little prince. Rise and shine.

**SETI**

What? Oh! I'm here, in the palace.

**MAIA**

Yes, and let's have a look at you and see if you did as you said. Mmm... behind the ears. Not bad. Not bad at all.

**SETI**

I tried.

**MAIA**

Your highness. Are you alright?

**SETI**

Yes, of course I am.

**MAIA**

It's just, I've known you since you were a baby and you seem a bit off these days.

**SETI**

Oh, it's just, all of the duties of the court and all. A lot on my mind.

**MAIA**

I understand. Just know that old Maia's here for you when you need her.

**SETI**

Thank you, Maia.

*(MISS SEN enters.)*

**MAIA**

Oh, good morning, Miss Sen. You're here early.

**MISS SEN**

Yes, I just thought I'd spend a little time with his majesty before his meeting with the Ambassador.

**MAIA**

A very good plan.

**SETI**

I think I'm ready. I've practiced my bows and my phrases for etiquette.

**MISS SEN**

I think you're ready, too. You're a very fast learner.

**SETI**

Thank you, Miss Sen.

**MISS SEN**

I only wish all of my students were such quick learners, Seti.

**SETI**

Well, I try. I... uh... who's Seti?

**MAIA**

Yes, who is Seti?

**MISS SEN**

Maia, use your eyes.

**MAIA**

Oh, my goodness. I *knew* you were too nice to me. Where is Tut? What have you done with the young prince? Is he in danger?

**MISS SEN**

He's been imprisoned, but he's safe for now.

**SETI**

Imprisoned, by who?

**MISS SEN**

Someone named Seneb.

**SETI**

Oh no! This is my fault. Who else knows that we've switched places?

**MISS SEN**

Nobody. Well, your friends and I think that Aat might suspect, and we'd do well to keep it from her.

**SETI**

Why?

**MISS SEN**

The Pharaoh is out of the country, the prince has been replaced by an imposter. This is a perfect opportunity for Aat to take power.

**SETI**

I'm going to die, aren't I?

**MISS SEN**

Not if we can help it. Right, Maia.

**MAIA**

My job is to take care of children. Your secret is safe with me.

*(The three servants burst in from where they've been listening.)*

**KIT**

Us, too!

**AHIT**

Yes.

**SAMIA**

We won't say a word.

**MISS SEN**

Well, we'd best get this taken care of very soon. As they say, a secret is best kept if only one person knows.

**SETI**

This really isn't good. The prince... he's a prisoner because of something I did. The gods must be punishing me.

**MAIA**

Oh, you mustn't say that. You have a good, true heart. The gods will see you through this.

**MISS SEN**

Maia is right.

**MAIA**

Look around us, child. To the west, what do you see?

**SETI**

Desert.

**MISS SEN**

To the east, what do you see?

**SETI**

Desert.

**MAIA**

Yes, and in the middle, runs the great river. Each year, during the dry season, we watch the water grow more shallow. But, we don't give up hope.

**MISS SEN**

No, because we know the water will return. Even though things look bleak right now, good fortune will return.

*(The cast will be a background chorus for this number near the end.)*

## The Flood Will Come

$\text{♩} = 110$



32  $\text{♩} = 100$

But far a-way in A - fri-ca the rain falls from the skies. Yes, far a-way in

38

A - fri - ca the ri-ver god re - plies. Yes, far a-way in A - fri - ca where

43

Shu and Tef-nut play. The wat-ers slow - ly rise. and wash the bad a -

49  $\text{♩} = 110$

**MAIA:**

way. And just like the riv - er ot - ter.

**CHORUS:**

*sfz* Hum Oh Hum Oh

56

We pray for the flood to get here. We watch for the ris-ing

Hum Oh Hum

62

wat - er. And hope that the ground gets wet here.

Oh Hum Oh



68

Then from the south, We see the sign,

Oh Oh

72

the Nile climbs the banks.

Oh Oh

76  $\text{♩} = 100$

**MISS SEN:** (The servants join in here, and possibly more of the cast from the wings. Part assignments might be parceled out among these phrases.)  
**MAIA:**

'Cause far a-way in A-fri-ca they heard us when we cried. Yes

Oh

81

far a-way in A-fri-ca the riv-er god re-plied! Yes far a-way in

86

**MISS SEN:** **MAIA:**

A-fri-ca where Shu and Tef-nut play the wat-ers come and

**CHORUS:**

Oh

91

**MISS SEN:** **MAIA:** **MISS SEN:** **MAIA:**

flood the land! And feed the crops be-side the sand. So

Oh Oh Oh

97

ALL: ALL:

high up there\_\_ they heard our pray-er.\_\_ And then\_\_ The

Oh\_\_ Oh\_\_ And then\_\_ The

105

wat-ers slow-ly rise\_\_ and wash the bad a - way.\_\_

wat-ers slow-ly rise\_\_ and wash the bad a - way.\_\_

*(AAT arrives.)*

**AAT**

Well then, are you ready for the Hittites?

**SETI**

Of course I am.

**AAT**

And what about...?

**SETI**

Yeah, yeah, the royal scepter. I'll have it soon.

*(They cross to center stage.)*

**HERALD**

Announcing, the Hittite Ambassador.

*(The HITTITE AMBASSADOR enters with his attendants. He bows.)*

**SETI**

Please, rise.

**HITTITE AMBASSADOR**

I thank you.

**SETI**

What word do you have from King Suppiluliuma?

*(SETI pronounces it correctly and looks to MISS SEN with pride.)*

**HITTITE AMBASSADOR**

Your highness. There is still the matter of the port at Byblos to discuss.

**SETI**

Have you drawn up documents?

**HITTITE AMBASSADOR**

We have, your highness.

**SETI**

Might I see them?

**HITTITE AMBASSADOR**

Of course, your highness. It *is* however, in cuneiform in the Hittite language.

**SETI**

I see. But, isn't it customary to draw up the treaties in both languages.

**HITTITE AMBASSADOR**

Ah. Yes it is, but we thought to save the expense of having it translated.

**SETI**

No matter. Let me see.

*(He looks it over and studies intently.)*

Miss Sen, I'm still working on my cuneiform. Would you mind looking at this section here? It seems like the Hittite King is also asking for the right to station a thousand troops there. Is that correct?

**MISS SEN**

It does look that way, your highness.

**SETI**

Royal Counselor Aat. Would you find it advisable to allow a foreign power to have a large armed force two hundred miles within our own borders?

**AAT**

I would not, your highness.

**SETI**

Well then. Please advise your king that we would consider preferred status, without the troops, if he would allow us to open a trade route to Aleppo.

**HITTITE AMBASSADOR**

I will relay the message, your highness.

**HITTITE ATTENDANT 1**

Oooh.

**HITTITE ATTENDANT 2**

Did that just happen?

**KIT**

You know it did.

**AHIT**

You don't mess with the 18<sup>th</sup> dynasty.

**SAMIA**

New kingdom, child! Boom!

*(The HITTITES take their leave.)*

**AAT**

Very impressive, your highness.

**SETI**

Thank you, Aat.

**AAT**

It would have been even more impressive with a scepter in your hand.

**MISS SEN**

Well done... your highness.

*(The MESSENGER comes dashing in.)*

**MESSENGER**

Your highness! Your highness!

**AAT**

What is this insolence? Bow before the prince.

**MESSENGER**

Yes. I'm sorry.

*(The messenger bows.)*

**SETI**

You may rise.

**MESSENGER**

Your highness. I bring grave tidings.

**MISS SEN**

What is it?

**MESSENGER**

Your highness, Aat, nobles... the Pharaoh is dead. Akhenaten is dead.

**AAT**

How? How did he die?

**MESSENGER**

We do not know, your Grace. He grew sick on the journey home and died this past evening.

**AAT**

This is... sad news.

**SETI**

Very.

**AAT**

But we have a problem.

**SETI**

Yes, we do. Ah... we do? What do you mean?

**AAT**

Protocol dictates that whoever sits on the throne tomorrow morning, with the scepter, will be the next pharaoh. Now where is that scepter, you little brat?!

**SETI**

I...

**MISS SEN**

Your ladyship, this is very out of character for you.

**AAT**

But don't you understand? This is a most delicate time for the kingdom.

**MISS SEN**

But yelling at the prince won't help him remember.

**AAT**

He needs to find that scepter. Now! Without that scepter, nobody can be pharaoh. I expect it to be found.

*(AAT exits, followed by all except SETI and MISS SEN.)*

**MISS SEN**

Seti, your friends told me that a certain Seneb had given you a scroll to deliver. Is that the one you've been using?

**SETI**

It is. I was... I know it is wrong to steal things, but I really just wanted to borrow it so I could learn. Then we switched places and I was so happy to have you to teach me.

**MISS SEN**

I still will.

**SETI**

Really?

**MISS SEN**

If we get through this. You have no idea what it means to a teacher to have a willing student.

*(SETI hands MISS SEN the scroll.)*

**SETI**

Here you are.

**MISS SEN**

I'll deliver this to this Seneb as soon as I can. I need you to pretend to be the prince for a little while longer.

**SETI**

I think I can do that.

**MISS SEN**

Seti, do you realize how easy it would be for you to say nothing and become pharaoh?

**SETI**

I suppose, but what sort of pharaoh would I be? A kingdom built on lies, knowing I'd left the true king behind.

**MISS SEN**

You are a rare child. I'll be back, soon.

*(They exit.)*

## **SCENE II**

*(Transition to TUT in the granary. We hear squeaking noises.)*

**TUT**

Go away.

*(HAJI and HAPU appear, speaking through a grate.)*

**HAJI**

You in there. Are you still alive?

**TUT**

Yes, I'm alive.

**HAPU**

And the rats haven't eaten you?

**TUT**

No. I've actually made friends with a couple of them.

**HAJI**

Well isn't that something. Well, little prince. We've got bad news for you.

**TUT**

What?

**HAPU**

Daddy's dead.

**TUT**

What's that supposed to mean?

**HAPU**

The pharaoh, he's dead. The word just went through the streets. Of course, they say the prince is already getting ready to take the throne. How can that be if you're sitting here?

**TUT**

Is this true?

**HAJI**

Seems to be. They're gearing up for a funeral procession and a coronation and everything.

**TUT**

Let me out! Let me out of here, I tell you! I'm the prince. There's an imposter who's sitting in my place.

**HAPU**

You just don't give up, do you? Just give us the scroll and you'll be free, prince or urchin, we don't care.

*(They exit.)*

**TUT**

Come back. Come back! No!

## **SCENE 12**

*(All enter. TUT remains in the granary, SETI enters in a separate area, away from the crowd.)*

# Dirge

♩ = 110

**CHORUS:**





17 **CHORUS:**

not be for - got - ten. Jour - ney on - to the sky oh phar - aoh. Jour - ney on - to the

I was his son.

22

sky oh phar - aoh. Jour - ney on - to the sky oh phar - aoh. Oh phar - aoh good - bye. To -

27 **CHORUS:**

day we mourn our king. Our phar - aoh Ak - he - nat - en. Raise your voice and

**SETI:** How could this hap - pen? What have I done? I'm not the

32 **CHORUS:**

sing. Let him not be for - got - ten. Jour - ney on - to the

Phar - aoh. I'm not the one. Oh gods look

**TUT: SETI:**

36 **CHORUS:**

sky oh phar - aoh. Jour - ney on - to the sky oh phar - aoh. Jour - ney on - to the

down on me and tell me what to do. If you can

**TUT: SETI:**

40

sky oh phar - aoh. Oh phar - aoh good - bye. Oh

set me free I'll live a life that's true. Oh

TUT:  
SETI:

43 CHORUS:

phar - aoh good - bye. Oh phar - aoh good - bye.

Phar - aoh good - bye. Oh phar - aoh good - bye.

*(All cast exits except our two 'princes' in their areas. After the applause, SETI paces about and doesn't notice two shadowy figures appear. They leap at him and throw a bag over his head and drag him off.)*

**SETI**

Help! Miss Sen! Servants! Someone!

*(After SETI is gone, HAJI and HAPU enter by the granary.)*

**HAJI**

Well then, little prince, are you ready to give us the scroll?

**HAPU**

Haji, what are you thinking? Address our prisoner correctly. He is pharaoh now. Little pharaoh, where's the scroll?

**TUT**

I don't know.

*(SETI's friends enter with MISS SEN.)*

**AZIZA**

That's where they have him. Over there.

**BADRU**

They've had him there all night.

**CHUMA**

I can't believe we were hanging out with the prince.

**DAKARI**

Yeah... now he's the pharaoh.

**CHUMA**

Yeah... the pharaoh. We were teaching the pharaoh how to steal things.

**DAKARI**

Oops.

**MISS SEN**

Well, come on.

*(MISS SEN leads the kids to the two guards.)*

**MISS SEN**

Excuse me.

**HAJI**

Can I assist you, Ma'am?

**MISS SEN**

I am Miss Sen, Royal Tutor of the Palace.

**HAPU**

Well ain't that something. We've got a lot of high muckety-mucks around here these days.

**MISS SEN**

I suppose. I understand you are holding a young man because he owes you something.

**HAJI**

Yes, a scroll.

**MISS SEN**

Here it is.

**HAPU**

Is it now?

**MISS SEN**

Yes, take it and give me the boy.

**HAJI**

Hold on. How did we know it is the right scroll? It's a study scroll, very expensive.

**MISS SEN**

Read it.

**HAPU**

How do you know we can read.

**HAJI**

Yeah!

**HAPU**

Because we can't, you know.

**HAJI**

Not a single word.

**MISS SEN**

Are you going to doubt the word of the royal tutor?

**HAPU**

No, I suppose not. Let him out, Haji.

**HAJI**

Okay.

*(TUT is released and runs to hug MISS SEN. The group crosses away from HAJI and HAPU.)*

**TUT**

Miss Sen, I'm so sorry.

**MISS SEN**

That's quite alright, I think you've learned some lessons that I never could have taught you.

**CHUMA**

Your highness. Sorry about the... stealing, and stuff.

**DAKARI**

Are you going to throw us in prison?

**TUT**

If I did, I'd have to join you, and I've had enough of being locked up recently. Right now, I think we need to get back to the palace.

**MISS SEN**

We do, indeed.

*(They all exit. HAPU and HAJI wait contentedly SENEb enters.)*

**SENEB**

Hapu! Haji! Where is the prisoner?

**HAPU**

Oh, we let him go.

**HAJI**

Yes... we got the scroll, so everything is alright.

**SENEB**

How did you get the scroll?

**HAJI**

It was hand delivered by Miss Sen, the royal tutor herself.

**SENEB**

The royal tutor, did you say?

**HAPU**

Oh yes, she was dressed very fine and seemed very smart.

**SENEB**

The royal... tutor. Do you know what this means? That boy was actually telling the truth. We *were* holding the prince.

**HAJI**

What do you know?

**HAPU**

The prince. The one who's going to be king right after the coronation today. Amazing.

**SENEB**

Yes, amazing. The one who was worth a king's ransom, but who now could have us thrown in prison for the rest of our lives.

**HAJI**

Oh.

**HAPU**

Oops.

**SENEB**

That's another ten years on your contract.

**HAPU**

Dang it!

**SENEB**

Let's start packing, I'd like to be halfway to Sumeria before our new pharaoh starts looking for the people who locked him away for a night.

*(They exit.)*

## **SCENE 13**

*(The chorus enters the throne room. The throne is rolled out.)*

# Coronation

$\text{♩} = 130$

**3**

**CHORUS:**

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five staves of music. The first staff begins with a treble clef, a key signature of three flats, and a tempo marking of 130 beats per minute. It features a triplet of eighth notes followed by a quarter rest, then a series of eighth and quarter notes. The lyrics 'To - day we crown our king. The migh - ty Tut - an -' are written below. The second staff continues the melody with eighth and quarter notes, including a quarter rest and a quarter note with a '7' (seventh) flat. The lyrics 'kha - men. Raise your voice and sing... For might y Tut - an - kha - men.' are written below. The third staff features a series of eighth and quarter notes, with a quarter rest. The lyrics 'Wear the crown that is blue oh Phar - aoh. We pay hom - age to you oh Phar - aoh.' are written below. The fourth staff continues the melody with eighth and quarter notes. The lyrics 'Wear the crown that is blue oh, Par - aoh. Sing prais - es on' are written below. The fifth staff begins with a treble clef, a key signature of three flats, and a tempo marking of 130. It features a half note, a triplet of eighth notes, a quarter rest, a quarter note, and a triplet of eighth notes. The lyrics 'high.' are written below. The score ends with a double bar line and a key signature change to two flats (B-flat, E-flat).

To - day we crown our king. The migh - ty Tut - an -

kha - men. Raise your voice and sing... For might y Tut - an - kha - men.

Wear the crown that is blue oh Phar - aoh. We pay hom - age to you oh Phar - aoh.

Wear the crown that is blue oh, Par - aoh. Sing prais - es on

high.

(AAT and MISS SEN enter down front.)

**AAT**

It seems our new 'king' is a bit late.

**MISS SEN**

It seems so.

**AAT**

If he doesn't show up soon, he might have to give up his crown.

**MISS SEN**

And why is that?

**AAT**

Miss Sen, this is no time for uncertainty. *Someone* must appear to be in power, or we will have civil war on our hands.

**MISS SEN**

That seems rather convenient for you. The prince missing, you the only member of the royal family left.

**AAT**

Miss Sen, I'm wounded. How could you ever think such a thing of me?

28 **6** **CHORUS:**

To - day through - out the land re - joic - ing in all

38

plac - es. Do as the gods com - mand. Let smi - les light your fac - es.

43

Wear the crown that is blue oh Phar - aoh. We pay hom - age to you oh Phar - aoh.

47

Wear the crown that is blue oh, Par - aoh. Sing prais - es on

50 *rit.*

high. Your king - dom is nigh.

*(AAT gives a gesture and a servant (probably one of the two who kidnapped SETI) delivers a note to AAT. AAT reads the note and plays it up.)*

**AAT**

What is this? Citizens of Egypt, I bring bad news. I have here a note from our prince. He says that he doesn't feel up to the job of being pharaoh and he has fled the country.

*(Reactions from the crowd.)*

**AAT (CONT'D)**

As such, it falls on me to take up the crown until a suitable replacement can be found.

**MISS SEN**

But, don't you need the scepter?

**AAT**

All in good time. For now, I will be taking the throne.

*(TUT enters, radiant in gold attire.)*

**TUT**

Oh, I don't think that will be necessary.

**AAT**

You! How can you be here? You're locked in the East Dungeon, I mean... you left the country.

**TUT**

It seems that reports of my departure have been greatly exaggerated.

**AAT**

I uh... I can explain.

**TUT**

No need. I've already sent my servants to find my friend. I'd like him here for the coronation.

**AAT**

I ah... you can't! You can't take the throne without the scepter.

**TUT (CONT'D)**

Oh, the thing you didn't have? My scepter. Now, let's see then.

*(He reaches around to the back of the throne and pulls out a sparkly rod.)*

There's a little sleeve for it in the back of the throne. I thought everyone knew that.



**AAT**

They do now.

**TUT**

Guards, please hold onto my Aunt for me. She'll be banished soon enough, but I want her to see this.

*(GUARDS take hold of AAT. SETI arrives in the company of TUT's three servants. SETI is dressed in nicer clothes, but set off enough not to look so much like Tut.)*

**TUT**

There you are.

**MISS SEN**

Thank goodness you're safe! Are you alright?

**SETI**

Yes. Fine.

**TUT**

Everyone, I would like you to meet Seti, he will be serving as my chief advisor. He comes from the common people, and as such, has a great deal of common sense that I'm going to rely on.

**SETI**

I am honored, your highness.

**TUT**

No, the honor is mine. Thank you, my friend. You showed great loyalty. Now, I think we should get around to the coronation prayer before someone else decides I should leave the country, or worse. Miss Sen, would you be so kind as to take care of the coronation. It should have been my Uncle, but I'd rather have you do it.

**MISS SEN**

It would be my honor, your highness.

*(MISS SEN gathers herself, perhaps pulls out a small scroll to read.)*

**MISS SEN (CONT'D)**

High above us, the great God Amen burns. On the throne today sits Tutankhamen, who we believe to be his worldly son... Join me in welcoming our new king.

**TUT**

A five, six, seven, eight!

# To The Sun (reprise)

$\text{♩} = 150$  **CHORUS:**

4

Here by the py - ra - mids tem - ples are built to the sun. To the sun,

8

to the sun, to the sun. So bow down to the phar - oah

12

ev - 'ry - one. Here we are in E - gypt we have a brand new king. And

17

now we're look - ing for - ward. What will to - more - row bring?

21

Phar - aoh raise your scep - ter, it holds the sa - cred stone. We

25

bow to Tut - an - kha - men as he takes the throne.

29

Here by the py - ra - mids tem - ples are built to the sun. To the sun,

32

to the sun, to the sun. So bow down to the phar - oah

36 **AZIZA/BADRU/  
CHUMA/DAKARI:**

ev - 'ry - one. Yes, here we are\_ in E - gypt. And Set - i's done\_ quite well. He

41 *(TUT pulls them aside and whispers.)* **AZIZA/CHUMA:** What?

stands be - side\_ the Phar - aoh with good ad - vice to tell.

**BADRU/DAKARI:** Really? **TUT:** Absolutely.

45 **STREET KIDS:**

Yes here we are\_ in E - gypt Right here be side\_ the

50

Nile. We're mov - ing to\_ the pal - ace. Yeah we will live in style!

*(TUT crosses over to the CAMEL VENDORS who are part of the crowd.)*

**TUT**  
Excuse me, do you happen to sell camels?

**CAMEL VENDOR 1**  
Why, yes we do?

**TUT**  
Well, I happen to be in a position to buy some camels.

**CAMEL VENDOR 2 & 3**  
Yes!

**CAMEL VENDOR**  
What day is it?

**ALL VENDORS**  
Hump Day!

60 **GROUP 1:**

We have a fer - tile land. \_\_\_\_\_ Our

**GROUP 2:**

Here by the py - ra-mids tem - ples are built to the

65

king - dom is quite grand. \_\_\_\_\_ So lift you

sun. Here by the py - ra-mids tem - ples are built to the sun.

70 **ALL:**

voice and sing. \_\_\_\_\_ And praise our king. \_\_\_\_\_

77 **GROUP 1:**

Here by the py - ra-mids tem - ples are built to the sun. To the sun,

**GROUP 2:**

Here by the py - ra-mids tem -

80

\_\_\_\_\_ to the sun, \_\_\_\_\_ to the sun. So bow down \_\_\_\_\_ to the phar - oahs \_\_\_\_\_

- ples are built to the sun. To the sun, \_\_\_\_\_ to the sun, \_\_\_\_\_ to the sun.

84

And now, yes now, we pre -

Guess what? Guess what?

87

**Molto rit.**

sent King Tut!

King Tut!

**THE END.**