

Grades PreK–2

The Very, Very Gingerbread Man



A Musical Play for
Young Children
(Ages 4–7)

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Introduction

Learning and performing this musical is easy for children,
and for you, the teacher.

It is based on a best-loved children's story
The Gingerbread Man,
but—SPOILER ALERT—the gingerbread man does not
get eaten by the fox. Whew! This musical has a happy,
surprise ending!

It's Easy, Fun, and Flexible

This musical can be performed with or without speaking parts or solos. The story is told by a narrator who pauses when songs are indicated (**in bold letters**). All of the children can sing all of the songs, which they learn by listening to the CD, but confident and inspired children may be persuaded to have a speaking part or solo. You can add or eliminate roles and songs, and customize the narration to suit your group.

To make it even easier, forget about perfection:

Your goal is to have a good time while you're preparing and presenting. Those personality quirks and "mistakes" that children bring to any performance are sometimes the most endearing and memorable!

**The performed musical takes about 20 minutes and
works well for children ages 4–7.**



Table of Contents

Step by Step: From Start to the Final Bow	4
Roles	6
Scenery, Set, and Staging Ideas	7
Costumes	8
Rehearsal and Performance.....	15
Here's the Musical Play!	
Narration.....	16
Lyrics	19
About the CD.....	26
Music: Vocal Line and Chords.....	27
Music: Vocal Line and Piano	34
Spicing Up Learning	49

Step-by-Step

From Start to the Final Bow

1. Read the well-known, basic story of *The Gingerbread Man*.
2. Read the narration of *The Very, Very Gingerbread Man*. Ask the children what differences they see in the two stories.
3. Explain that your group will present a play—a version of this story—and add songs. When songs are added, it becomes a musical.
4. Play-act the story in the classroom without the songs. The children can try different roles.
5. Read the narration to the class and add the songs, as indicated in bold.
6. Discuss what is in a REAL musical play:

The cast – the people who act in a musical or play

Roles or characters – certain people who are the action in the play

Props – little objects that the story needs, like a bowl or spoon

Costumes – outfits that the characters wear


Scenery – backdrops, hangings, or furnishings used to show the play's setting

Rehearsals – practices for a musical or play

Performance – a presentation of the musical or play

Audience – the people who come to see the performance

7. Play the CD with the songs frequently—whenever and wherever you can. The children will learn the songs more quickly than you think!
8. Assign Roles. With a small group, each child can choose three roles that he/she would enjoy. You will probably be able to satisfy one of those choices. With a large group, you may need to use your own judgment and designate the roles.

- 
9. During first practices, it helps to have each child wear a big label with his/her particular role written or pictured on it. This can be a sticky label or a necklace sign. Tell the children, “Listen as I read the narration, and, just for fun, act out what the story tells you to do.” The labels will help the children cue each other.
 10. Decide where each child will stand and when he/she will enter into the action. If you have extra singers (the chorus), they can stand to the side.
 11. Practice the play. Include the songs.
 12. Plan and make the scenery and props.
 13. Plan and create simple costumes. Bring in “big people” to assist.
 14. Rehearse and refine as many times as necessary. Sing the songs with the accompaniment on the CD if you don’t have an accompanist. Practice bowing at the end.
 15. Make performance posters and invitations.
 16. Plan a cast party, if desired.

**In all of this, have fun.
Don’t stress about perfection.
This will be an adventure
in generating ideas,
learning to cooperate,
and laughing at memorable mishaps.**



The Story and the Roles

The Story begins in a cookie shop where the bakers have decided to make a giant gingerbread man to place in the shop window and attract customers. A big mistake happens. One baker adds way too much ginger to the cookie dough. As in the classic story, when baking time is over, the gingerbread man jumps out of the oven, sings, dances and runs away. But, in this story, no one chases him.

Along the way, his run is interrupted three times: first by a unicorn with a musical horn, then by two cockatoos singing the blues, and, finally, by three bumblebees with be-boppin' knees. They all warn him of a cookie-lovin' fox lurking about.

The somewhat impolite and impatient gingerbread man, Gingie, doesn't care. He's too full of spice and he's off to see the world!

Finally, of course, the fox jumps into the road to catch and eat the gingerbread man. Fortunately, Gingie's super-scent of ginger causes the fox to sneeze a massive sneeze. The sneeze blows Gingie all the way back to the cookie shop.

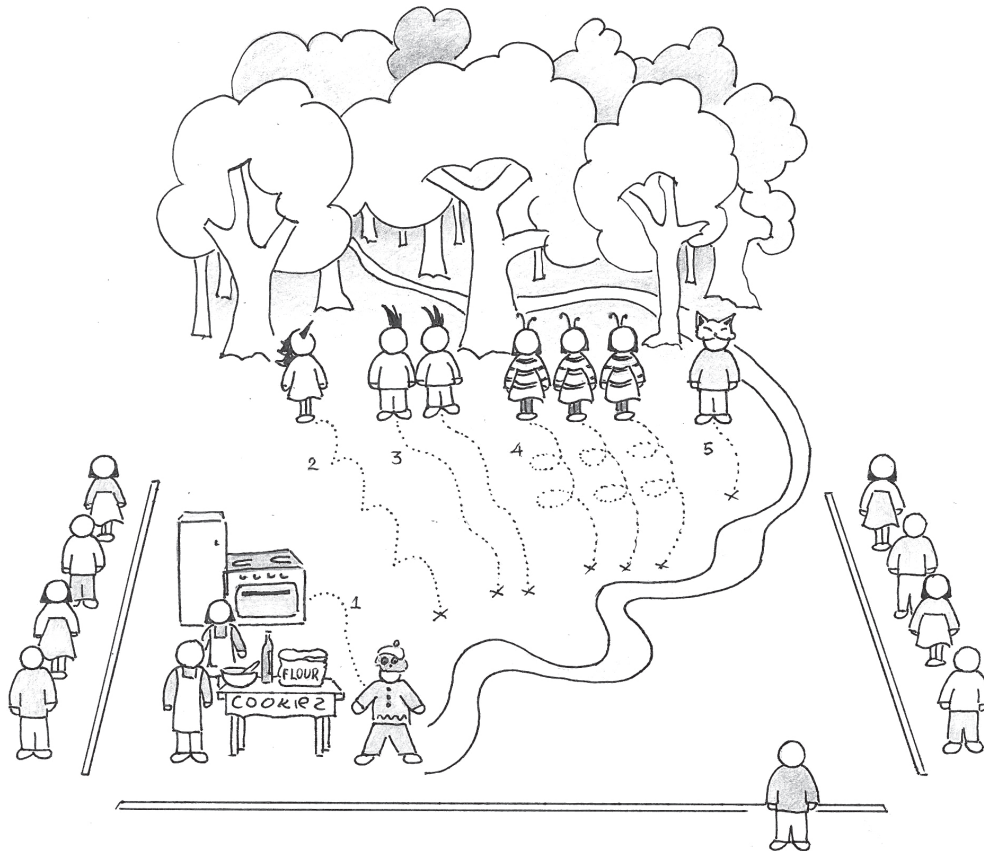
With his special talent in singing and dancing, Gingie is placed in the shop window to attract customers, and he does. All ends on a happy note.

The Roles

- Narrator: an adult or child, or use the recorded narration on the CD
- Two Bakers: Mr. Baker and Miss Taker
- Gingie the Gingerbread Man
- One Unicorn
- Two Cockatoos
- Three Bumblebees
- Mac the Fox
- The Chorus – additional children singers

Add or eliminate roles to fit your group! You can have three bakers, two unicorns, one cockatoo, five bumblebees ... and so on.

Scenery, Set, and Staging



1. **The bakery** is to the left of the stage. Basic props are a little table, a mixing bowl, a big spoon, baking ingredients, and a baking sheet. Near the table is the oven, possibly made of a big cardboard box or borrowed from an early childhood kitchen play area. You can also opt for a little shelf area or pantry with baking supplies. When the gingerbread man jumps out of the oven, he just needs to jump out from the back of the oven. The backdrop to this area can be a sign: "The Sugar and Spice Cookie Shop."
2. **Gingie's run-away path** leads from the baking area to the other end of the stage. It can be plotted out on the floor with masking tape. A curvy path is preferred. Trees (where the fox hangs out) can be the backdrop scenery for the run-away path. **Optional-but effective:** add a tall, potted plant at the end of the path from which the fox makes his dramatic leap-and-grab.
3. **The unicorn, cockatoos, and bumblebees** are stationed towards the back of the stage at various intervals and just jump out onto the path at their designated times.
4. **The chorus** can be to the sides of the stage or below the stage, standing or seated on risers.

Costumes



The Bakers: White aprons, baker/chef hats optional.



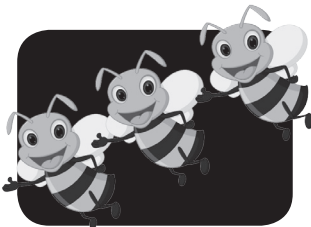
Gingie the Gingerbread Man: A construction paper gingerbread man's headpiece is affixed to the front of a paper band that goes around the child's head (see page 9 for diagram). The child can wear a plain brown shirt with big, round felt or construction paper buttons.



Unicorn: A paper headband goes around the child's head with a fancy unicorn horn affixed to the front (see page 10 for diagram). Ringlets of curled paper ribbon can be attached to the back of the band to serve as a fancy mane. The child can be dressed in white (e.g. white tights or leggings and T-shirt) with added glitz and sparkle, if desired. A unicorn tail can be fashioned from three colorful scarves braided together and pinned on.



Cockatoos: Fancy yellow or white strong construction paper cockatoo feathers are attached to a paper band that crosses the top of the child's head. That band is anchored to a band that goes around the child's head. Paper eyes and beak are attached to the front of the band (see page 11 for diagram). The child can wear white, gray, or fancy colors. Little tufts of construction paper feathers can be attached to the shoulder area.



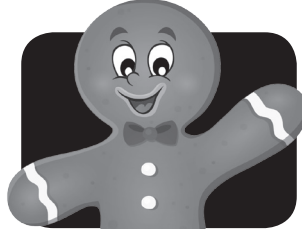
Bumblebees: Little pipe cleaner antennae with turned knobs at the end can be attached to a plastic headband (see page 12 for diagram). If the child doesn't have a yellow shirt with broad, dark stripes, then you can use brown/black electric tape to create bumblebee stripes on a yellow T-shirt. Dark tights or pants will work.



Mac the Fox: A construction paper headpiece of a fox's head can be attached to a band that goes across the child's head (see page 13 for diagram). The fox can wear brown or orange clothes. An attached tail can be made of fringed felt, construction paper or a stuffed stocking.

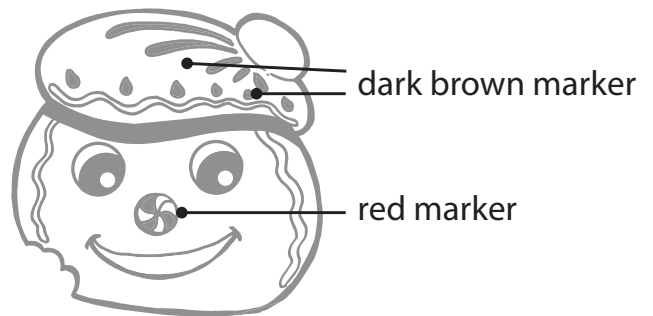
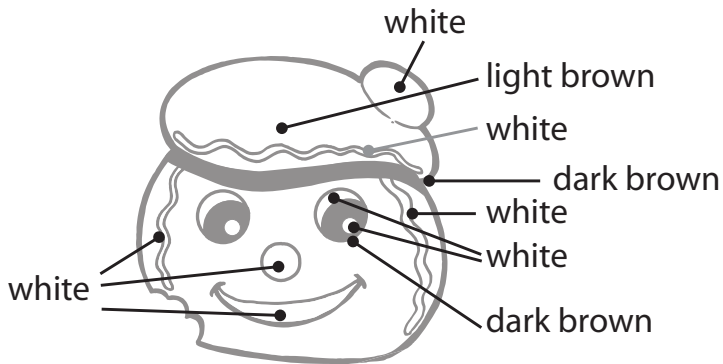
Chorus: The singers in the chorus can wear headpieces that feature a variety of cookies. The singers can write the names of their favorite cookies on them.

Gingie the Gingerbread Man

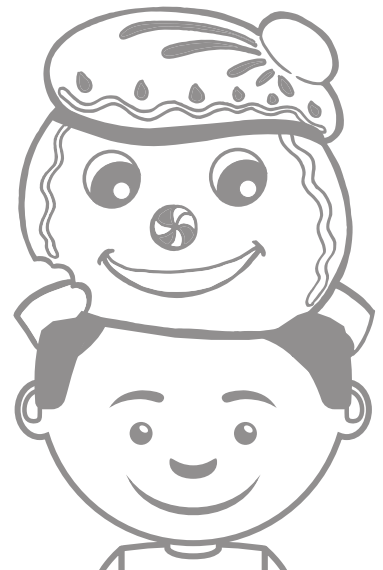
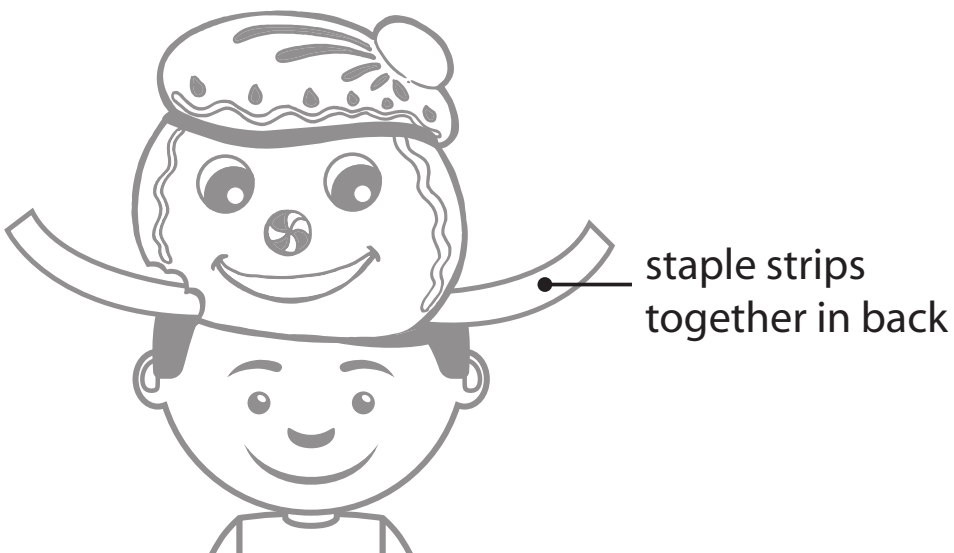


1 Cut face pieces from brown and white paper. Glue together.

2 Add details using markers or colored pencils.



3 Add a strip of white posterboard to hold the headpiece on a child's head.





Rehearsal and Performance

Preparing and performing this musical should be fun for everyone. The wonderful thing about presenting a musical with young children is that it doesn't have to be perfect. The unexpected usually adds flavor and interest.

It is important that the children feel comfortable in the space in which they will be performing. Allow them time to explore and practice in the area. Show the children where the audience will sit and place some chairs there. Let the children know that in order for the audience to hear the narration and the songs, they will need strong voices (without shouting). Remind the children that they must listen carefully to the narrator because the narrator's words will let them know what happens and what they need to do.

Try not to over-rehearse. Songs can be practiced in your classroom. In most performances, all of the children sing all of the songs.

You will probably only need to go through the entire musical three times. The last of those three could be a dress rehearsal.

At the time of the dress rehearsal, try to have a small audience present so that the children can get used to performing in front of others. This will also give you an idea of whether there are any children who still feel uncomfortable performing and need some special help. Have some "big people" available to help make the children aware of their cues and to usher them to positions on the stage.

If rehearsals are low key and fun, most children will freely participate. But if there is one child who freezes up (or even cries), he/she may need a little nurturing or encouragement. If there is a child who can't perform for some reason, that child can be a stage manager who helps behind the scenes, passes out programs, or greets people entering the audience area.

The dress rehearsal includes everything you are planning to do during the actual performance, including your welcome speech and introduction. Include the person who is going to play the accompaniment. If you are using the CD for narration or accompaniment, be sure that the volume is loud so that the children can easily hear it amid the additional sounds of people present.

Practice an all-cast line-up for the Finale and how to bow when the audience applauds.

On the day of the performance when the children are in costume and ready to perform, take a few minutes to talk to them about some of the feelings they may be having such as worry, anxiety and excitement. Do some little exercises that release some extra energy like pressing hands together with all one's might. (Don't laugh ... but sometimes quietly singing "Kumbaya" helps.)

Assure them that you will be with them and will give them cues if they should forget something. Discuss how proud they should be of what they have learned and accomplished!

The Narration

(Overture)

NARRATOR:

We begin our story at the Sugar and Spice Cookie Shop, a lovely little bakery shop that had many, many cookies to sell, but not enough customers.

One day, Mr. Baker said to his helper Miss Taker, “We need more people to buy our cookies. What can we do?” He thought for a while. “Hmmm. I have an idea,” he said. “Let’s make a giant gingerbread man cookie. We’ll put it in the shop window. People will say, ‘Wow, look at that!’ and then they’ll come in and buy our cookies.”

“Sweet idea!” Miss Taker said.

The bakers fetched their biggest bowl and began to make the dough for the special gingerbread man cookie. (**The Baking Song**)

But uh, oh! A BIG uh, oh! Miss Taker made a terrible mistake. Instead of putting a *tablespoon* of ginger in the mixing bowl, she put in a *half cup* of ginger—WAY TOO MUCH SPICY GINGER! But did she tell Mr. Baker? Nope. She just hoped that it would be okay. After all, a person with the name of Miss Taker might surely make mistakes.


The gingerbread man dough went into the oven, and the bakers waited. A very strong smell of ginger filled the room.

Ding! Baking time was over. The bakers opened the oven door. And then ... oh, my goodness! You won’t believe this! That giant gingerbread man cookie jumped right off the cookie sheet and onto the floor! Was this a strange dream? No, it wasn’t a dream. Gingerbread Man stood right in front of Mr. Baker and Miss Taker. He put his hands on his hips and said, “Ta-da! Glad to meet you. I’m the amazing Gingie, the Gingerbread Man.” (**Hey, Lookie, Lookie!**)

Gingie the Gingerbread Man stretched, wiggled, jumped, and danced. People would not believe this! Before the bakers could run and find a camera, Gingie had already run out of the shop and down the road. (**Hey, Lookie Lookie!**)

Stop! Oh-my-goodness! Right in the middle of the road jumped a unicorn—a unique unicorn—a unicorn with a musical horn! Gingie was full of spice and didn’t want to stop. (**Cookie Comin’ Through! Chant**)

The unicorn did not move. He introduced himself. (**The Unicorn Song**)



Gingie said, “Unicorn, I don’t have time for your music. I’m off to see the world!”

Hearing this, the unicorn blasted out, “Wait!” (**Be Careful! Chant**)

And, indeed he was right. There was a hungry fox watching and hiding, waiting to eat Gingie. (**The Fox Song**)

Gingie didn’t care a crumb. He was off to see the world, singing his song. (**Hey, Lookie, Lookie!**)

Stop! Another oh-my-goodness! Right in the middle of the road stepped two cockatoos singing the blues. They were two very unhappy birds because nobody ever stopped to admire their beautiful cockatoo head-feathers! (**Cockatoo Blues**)

Gingie didn’t have time for cockatoos singing the blues. He was full of spice and didn’t want to stop. (**Cookie Comin’ Through! Chant**)

The cockatoos knew of the fox and warned him. (**Be Careful! Chant**)

Yep! That hungry fox was watching and hiding, waiting to eat Gingie. (**The Fox Song**)

Gingie didn’t care a crumb. He was off to see the world, singing his song. (**Hey, Lookie, Lookie!**)

Stop! There was yet another block in Gingie’s path. Right in the middle of the road danced three bumblebees with beboppin’ knees. (**Bumblebee Bop**)

Gingie didn’t have time for a song and dance. He rudely told the bees to buzz off. (**Cookie Comin’ Through! Chant**)

Even though the bees wanted to give that not-so-nice Gingie a sting on his candy nose, they warned him of the fox. (**Be Careful! Chant**)

The warning was important. The fox was even closer, watching and hiding, waiting to eat Gingie. (**The Fox Song**)

But Gingie was not concerned. He continued on his way, singing along. (**Hey, Lookie, Lookie!**)

Then, right into the middle of the road, leaped the cookie-lovin’ fox!

(Everyone gasps.)

Of course, Gingie didn’t know it was the fox and rudely asked him to move. (**Cookie Coming Through! Chant**)



The fox said, “Sure, I’ll move, but first: you’re going to be my snack!”

He grabbed Gingie! Oh, no! But just when the fox opened his mouth for his first cookie nibble, he smelled a mighty smell of ginger. His nose became tickly and itchy. He sniffled and snuffled and spiffled and stuffed. He took a deep breath and SNEEZED—a whopperoo, tornado-ey too-much-ginger-in-the nose sneeze! **(The Sneeze Song)**

ALL: AH HH CHOO!

NARRATOR:

That windy sixty-mile-an-hour sneeze blew Gingie back down the road, past the bumblebees with beboppin knees, past the cockatoos singing the blues, past the unicorn with the musical horn, and right back into the Sugar and Spice Cookie Shop! Amazing!

Whew! Gingie was so glad to be safe and back in the shop where he began. He had seen enough of the world and enough of fox teeth. The bakers put him in the shop window where he happily danced, sang, and waved to people who passed by. Many people came into the cookie shop to buy cookies. Happy bakers, happy Gingie, happy cookie-buyers!

Of course, nobody was allowed to buy Gingie. He was a special, spicy, very, very gingerbread man. And there is no sneezing at that!

(Finale)

(Coda Chant)

Lyrics

Overture

A very, very gingerbread man,
gingerbread man, gingerbread man.

A very, very gingerbread man,
full of spice and off he ran.

Chorus:

Ginger, binger, minger man.
Way too spicy, feisty man.
Flippy, lippy, zippy man.
A very, very gingerbread man.

Down the road he ran about,
ran about, ran about.
Down the road he ran about.
He ran to check the whole world out.

Chorus

Full of pep, he couldn't stop,
couldn't stop, couldn't stop.
Full of pep he couldn't stop
with peppity pip and pop, pop, pop!

Chorus

Lyrics

The Baking Song

Flour, sugar, baking soda,
butter, one half cup.
Eggs, ginger, add vanilla,
stir and mix it up.

Stir, stir, mix it up,
mix it up, mix it up.
Stir, stir, mix it up,
mix it up!

Mix it up, roll it out,
shape it in a pan.
Jazz it up with choc'late chips.
Make a gingerbread man.

Jazz it up with choc'late chips,
choc'late chips, choc'late chips.
Jazz it up with choc'late chips.
Make a gingerbread man!

Lyrics

Hey, Lookie, Lookie!

Hey, lookie, lookie!
I'm a movin', groovin' cookie!
I can walk, jump, dance, run.
'Gonna see the world
'neath the sunny sun.
Hey, lookie, lookie!
I'm a movin', groovin' cookie!

Cookie Comin' Through! Chant

Cookie comin' through!
Step out of the way.
I'm full of spice;
no time to stay.
Gonna see what's up.
Gonna run and play.
So move aside;
that's what I say!

About the CD

Track 1 is a full performance of the entire musical—with narration and songs in the suggested order of this book. Use it to acquaint yourself with the musical’s layout, to play for your students, or just to give yourself an idea of what the full show might sound like!

The rest of the CD is set up for you to pick and choose what you need for your individual performance!

Tracks 2–22 are the narration. Use these professional recordings in your performance or read the narration live!

Tracks 23–33 are sing-along tracks (with voices) for you to play in your classroom, or to use for extra support during your performance.

Tracks 34–42 are accompaniment-only tracks to use if you don’t have a pianist or guitarist available, or just want the added fun of these stylized tracks!

Narration Tracks

2. Narration 1
3. Narration 2
4. Narration 3
5. Narration 4
6. Narration 5
7. Narration 6
8. Narration 7
9. Narration 8
10. Narration 9
11. Narration 10
12. Narration 11
13. Narration 12
14. Narration 13
15. Narration 14
16. Narration 15
17. Narration 16
18. Narration 17
19. Narration 18
20. Narration 19
21. Narration 20
22. Narration 21

Sing-along Tracks

23. Overture
24. The Baking Song
25. Hey, Lookie, Lookie!
26. Cookie Comin’ Through!
27. The Unicorn Song
28. Be Careful!
29. The Fox Song
30. Cockatoo Blues
31. Bumblebee Bop
32. The Sneeze Song
33. Finale and Coda

Accompaniment Tracks

34. Overture
35. The Baking Song
36. Hey, Lookie, Lookie!
37. The Unicorn Song
38. The Fox Song
39. Cockatoo Blues
40. Bumblebee Bop
41. The Sneeze Song
42. Finale

Vocals

Sing-Along Track
23

Acc. Track
34

Overture

mf C

A ver - y, ver - y gin - ger - bread man,
Down the road he ran a - bout,
Full of pep, he could - n't stop,

5 G C
gin - ger - bread man, gin - ger - bread man. A ver - y, ver - y
ran a - bout, ran a - bout. Down the road he
could - n't stop, could - n't stop. Full of pep, he

8 G C G C
gin - ger - bread man, full of spice, and off he ran.
ran a - bout, stop. He with ran to check the whole world out.
could - n't stop. stop. with pep - pet - y pip and the and pop, pop, pop!

11 F C Dm G7
Gin - ger, bin - ger, min - ger man. Way too spic - y

14 C F C Am G
feist - y man. Flip - py, lip - py, zip - py man. A ver - y, ver - y

18 1, 2. 3.
C G C C G C
gin - ger - bread man! gin - ger - bread man!

The Baking Song

mp - mf C G C F C Em G

Flour, sug - ar bak - ing so - da, but - ter, one - half cup.
Mix it up, roll it out, shape it in a pan.

4 C G C F G G7 C

Eggs, gin - ger, add va - nil - la, stir and a mix it up.
Jazz it up with choc - 'late chips. Make a gin - ger - bread man.

6 F C G7 C

Stir, stir, mix it up, mix it up, mix it up.
Jazz it up with choc - 'late chips, choc - 'late chips, choc - 'late chips.

8 F C G7 C

Stir, stir, mix it up, Mix it up!
Jazz it up with choc - 'late chips. Make a gin - ger - bread man!

Hey, Lookie, Lookie!

mf A D E

Hey, look-ie, look-ie! I'm a mov - in', groov - in'

5 A D A

cook - ie! I can walk, jump, dance, run.

8 D A *f*A

Gon - na see the world 'neath the sun - ny sun. Hey, look - ie,

11 D E A

look - ie! I'm a mov - in', groov - in' cook - ie!

The Baking Song

mp - mf

Flour, sug-ar, bak-ing so-da, but - ter, one-half cup.
Mix it up, roll it out, shape it in a pan.

mp

4

Eggs, gin-ger, add va-nil - la, stir and mix it up. Stir, stir, mix it up,
Jazz it up with choc-'late chips. Make a gin-ger-bread man. Jazz it up with choc-'late chips,

7

mix it up, mix it up. Stir, stir, mix it up. Mix it up!
choc-'late chips, choc-'late chips. Jazz it up with choc-'late chips. Make a gin-ger-bread man!

Hey, Lookie, Lookie!

mf

Hey, look-ie, look-ie! I'm a

mf

4

mov - in', groov - in' cook-ie! I can walk, jump, dance, run.

8

Gon - na see the world 'neath the sun - ny sun. Hey, look-ie,

f

11

look - ie! I'm a mov - in', groov - in' cook - ie!

