

GRADES K-2



Printable  
Resources



# PANDA AND THE MOON

A REPRODUCIBLE MUSICAL BY

## ERIK WHITEHILL

Editor: Bryan Sharpe  
Cover Design: Jeff Richards

ISBN: 978-0-7877-1839-8

© 2016 Heritage Music Press, a division of The Lorenz Corporation, and its licensors.  
All rights reserved. Printed in the United States of America.

**HERITAGE**  
**MUSIC PRESS**

A Lorenz Company • [www.lorenz.com](http://www.lorenz.com)

# FOREWORD

Welcome to *Panda and the Moon*!

I created this show for the students at Fuller Elementary School in Tempe Elementary School District #3, Tempe, Arizona. It premiered on February 6, 2014 and was an enormous affair with over 120 student performers and a live orchestra comprised of adult musicians. We presented the show twice for a total audience of nearly 1,000 people. I have been overwhelmed with the warm reception and community support the show has received. I am also delighted that *Panda* has found a home at Heritage Music Press and has the chance to be shared with students, teachers, and parents everywhere.

At its heart, *Panda and the Moon* is a show about learning to be not only happy with who you are, but *proud*. This is a critical message for all of us! Growing up is so difficult. It is my hope in the midst of the songs and humor that the performers get a chance to reflect on how unique and special they are. I wish you well with this show! May we all be proud to be the wonderful creatures we are.

*Erik Whitehill, September 2015*

# SPECIAL THANKS

I would especially like to thank Michael Minghine, the principal of Fuller Elementary for his positive energy and involvement as narrator for our production of this show and many others. Thanks, also, to the Fuller teachers who co-produced this show with me: Amy Cahill, Crissi Johnson, Felicia Robles, Terri Schumer, April Smith, and Alethia Vargas. I would also like to thank the talented and creative original cast of the premier production: Silas Stone, Jamaya Chapman, Josiah Eckles, Allison Hubbard, and Caleb Martz. Finally, I would like to thank a few of my inspirations: Carole Lea Arenson, Meg Arredondo, Dottie Bossman, Michael Glasgow, Scott Glasser, Katie Gerrich, Valerie Grina, Katherine Haynie, Victor Johnson, Lyndy Jones, Kate Klimut, Devon Light, Patrick McChesney, Darin Shryock, Doug Wagner, and Evelyn Whitehill.

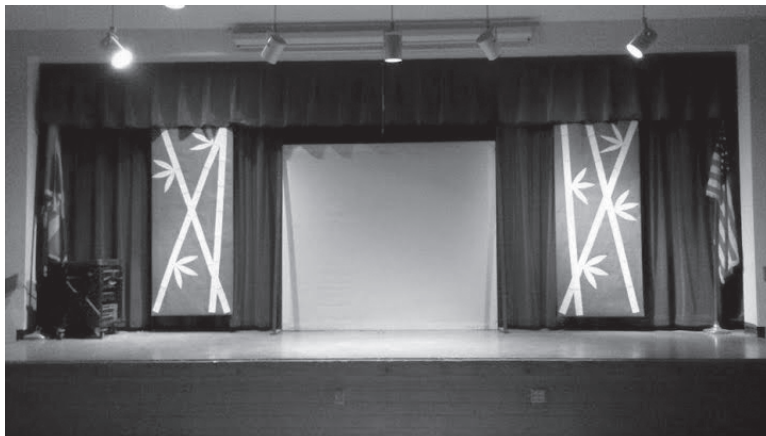


# PERFORMANCE NOTES

## ***Projection Screen***

The centerpiece of the staging for my musicals is a rear-projection screen, upon which the 'set' is projected using an LCD projector.

I enlisted the help of a local high school stagecraft class to create my screen. It is, basically, an 8' (width) by 7' (height) wooden frame. I stretched a white king-sized sheet (taut) over it and attached it on the back of the frame with a staple gun. The stagecraft class also built a simple 'A-frame' support for each side. I painted the supports black and attached them to the frame using and drill and long screws.



## ***Stage Set-Up***

The stage curtain was opened just far enough to fit the screen frame. I created and hung simple butcher paper decorative banners on either side of the screen. All the action of the show happens in front of the curtain, banners and screen. I always made sure to point the hanging theatrical lighting toward the stage, but away from the screen as much as possible.

Backstage, as far back as I could go, I placed the LCD projector on a cart, carefully aiming the projection to fit the screen in its entirety. In the projector properties menu, I reversed the image so that the audience could correctly read text, such as the title of the show.

The risers for the singers were set up on the floor in front of the stage in a left arch and a right arch. I left enough space between the riser groupings to not cover up the action area in front of the screen. The director and instrumentalists were set up on the floor sitting as low as possible between the riser groupings.

## ***Staging***

On the front of the stage, in front of the screen, I put a stage right 'X' marking and a stage left 'X' marking about five feet apart using masking tape. This way, the audience can see both the actors and the screen projections. Throughout the show, stage directions are given for the performers to go to one or the other 'X' marking. This makes teaching blocking as simple as possible for the very young. There are never more than two performers on the stage at a time throughout the show.



# CHARACTERS

## **Panda**

Panda is the main character of the story. He is a plucky young bear determined to try to “be” something other than what he is. His emotions range from excited, disappointed, to proud. We used a bear costume pattern from a craft store (basically like footie pajamas with a head piece). The fabric was black and white fleece.



## **Moon**

Moon is Panda’s best friend. She is very old, wise and warm-hearted. We asked our Moon to dress all in white. She chose to wear a very pretty, formal white dress and it worked very well.

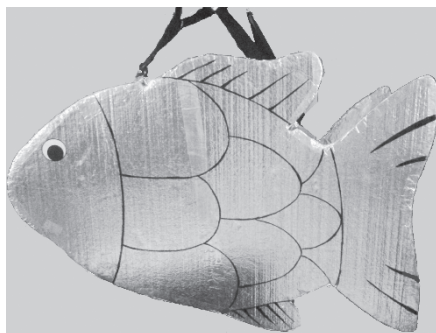
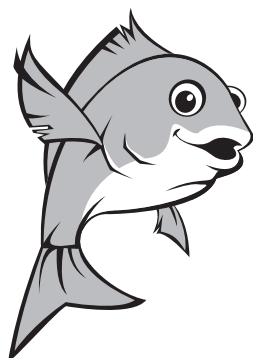
## **Monkey**

Monkey is one of Panda’s neighbors at the zoo. He is wild and loud. We used a monkey costume pattern from a craft store (again, like footie pajamas with a head piece). The fabric was brown fleece.



## **Fish**

Fish is one of Panda’s neighbors at the zoo. She is very set in her ways. Costuming for Fish was a challenge. I bought some flexible foil covered foam board at a hardware store. I cut out two fish shapes and attached them at the “nose” with duct tape. I used a sharpie to make a scale pattern on the foil. I then attached a pair of suspenders. The performer wore all black and the fish apparatus over the top like a sideways sandwich board.





# Projection: Title Slide

Accompaniment:

1

Performance:

16



The Panda Exhibit

## PANDA PROLOGUE

$\text{♩} = 120$   
N.C.

*mf*

5

*rit.*

$\text{♩} = 88$

*f*

D C B $\flat$  B $\flat$ /C D C

9

B $\flat$  B $\flat$ /C D

*poco rit.*

*mp*  
*a tempo*





## Projection: Twilight at the Zoo

### Performance: 17

Narrator: At the Happy Valley Zoo, the sky was beginning to get dark. All the animals began to stretch and yawn...  
*(pause as all students stretch and yawn)*  
 ...getting ready for a good night's sleep... Well, all the animals except for Panda. Tonight, he was too upset to sleep.



## Projection: Panda Habitat

*(Panda enters, goes to stage right X marking)*

Panda: I'm too upset to sleep! I've had it with doing the same thing every day! Tree, bamboo, sleep... Tree, bamboo, sleep... Every day is exactly the same. There's got to be more! I just don't know what to do.

## PANDA POEM I

### Performance: 18

Narrator (or small group/class):



Pan-da, Pan-da at the zoo, you're up-set! What will you do? Eve-ry day, the same old stuff,



we can see you've had e-nough! Pan-da, Pan-da, at the zoo, you're up-set! What will you do?

### Performance: 19

Narrator: Whenever Panda had a problem, he went to the edge of his exhibit, climbed his tree, and gazed up into the night sky. His friend, the Moon, would be rising soon. She always knew what to do.



# PANDA AND THE MOON

Accompaniment: **2**

Performance: **20**

♩=88

## Moon

4/4

*mf*

B $\flat$  C D G2 B $\flat$

Climb the tree, lit-tle bear. Look up in the air, a

## Chorus

6

friend is wait-ing there! Night is com-ing soon! Time for Pan-da and the

C A D C B $\flat$  B $\flat$ /C

*poco rit.* *f a tempo*

10

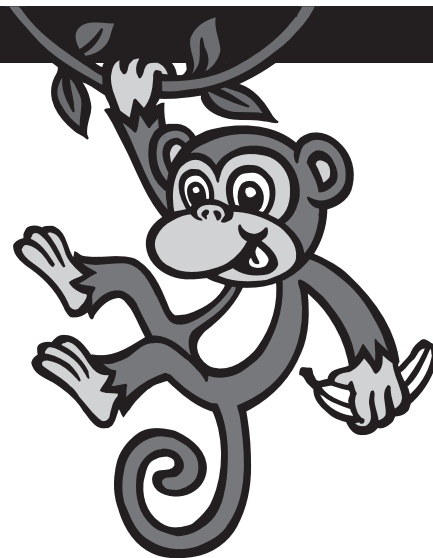
moon, time for Pan-da and the moon.

D C B $\flat$  B $\flat$ /C D

*poco rit.* *mp a tempo*



Monkey: Can you make lots of noise?  
Panda: I can learn...  
Monkey: As long as you can swing from the trees by your tail,  
I'm sure you'll fit right in!  
Panda: Of course... Wait... *What?!*



(During **Monkey Rap**, Monkey dances around, Panda keeps falling down and covering his ears)

# MONKEY RAP

Accompaniment: **5** Performance: **27**

**Funky!**

$\text{♩} = 84$

N.C.

C7#9 N.C.

C7#9 N.C.

Musical notation for the Funky! section, measures 1-4. The music is in 2/2 time, key of B-flat major. The melody starts with a half rest, followed by a half note G4, a half note F#4, and a half note E4. The bass line starts with a half rest, followed by a half note G3, a half note F#3, and a half note E3. The dynamics are marked mf.

**Chorus (rapping)**

5

We are the mon - keys in the zoo! Na - na, ba - na - na, buh, buh, ba - na - na!

C7#9 N.C.

C7#9 N.C.

Musical notation for the Chorus (rapping) section, measures 5-8. The melody starts with a half note G4, a half note F#4, and a half note E4. The bass line starts with a half note G3, a half note F#3, and a half note E3. The dynamics are marked mf.



9

Ee! Ee! Ee! Ooh! Ooh! Ooh! Na - na, ba - na - na, buh, buh, ba - na - na!

9 C7#9 N.C. C7#9 N.C.

13

Mon - key girls and mon - key boys, Na - na, ba - na - na, buh, buh, ba - na - na!

13 C7#9 N.C. C7#9 N.C.

17

Swing-ing through the trees mak-ing lots of noise! Na-na, ba-na-na, buh, buh, ba-na-na!

17 C7#9 N.C. C7#9 N.C.

Fish: Can you breath with your gills?  
 Panda: Yes, of course! What are gills?  
 Fish: Do you like to eat algae?  
 Panda: Sounds good! That's like bamboo, right?  
 Fish: Well... I hope you can swish your tail to keep up with me! Let's go!  
 Panda: Of course... Wait... What? Not another tail problem!

(During **The Fish Song**, Fish swims around, Panda keeps falling down and jumping up to breathe)

# THE FISH SONG



Accompaniment: **8** Performance: **34**

**Lilting** ♩=138 **Chorus**

You wave your fin, your tail goes "swish."

That's what you do when you're a fish! You swim and swim a - round the

*mf* *f*

Chords: A<sup>b</sup>, A<sup>b</sup>/B<sup>b</sup>, N.C., E<sup>b</sup>, Gm/D, Cm7, E<sup>b</sup>/B<sup>b</sup>, A<sup>b</sup>, Gm7/B<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, Gm/D, Cm7



16 (finger lip trill "bubbles" sound)

pool and trav-el in a school! Ooh

16 Eb/Bb Ab Bb7 N.C. Eb Gm/D Cm7

24 Ooh Ooh Ooh

24 Eb/Bb Ab Gm7/Bb Bb Eb Gm/D

31 Ooh Ooh You wave your

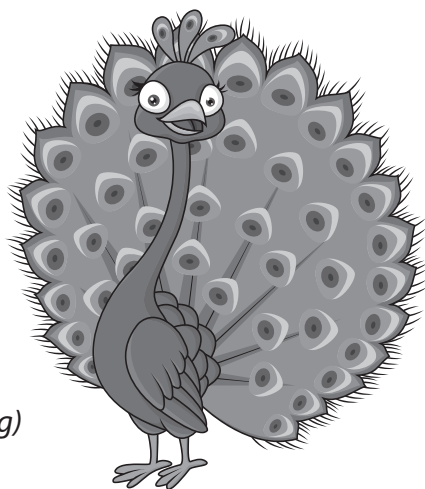
31 Cm7 Eb/Bb Ab Bb7 N.C. Eb

*mf*

Panda: But, I *feel* like a peacock!  
 Peacock: Do you like to eat grubs?  
 Panda: Grubs? Can't be any worse than that algae stuff!  
 Peacock: Can you strut when you walk?  
 Panda: I can learn.  
 Peacock: Hope you have an amazing tail like mine!  
 Panda: Of course! Wait... What?! Seriously?! Not the tail again!

(Students put on sunglasses)

(During **Peacock Song**, Peacock struts around, Panda tries, but keeps tripping)



Accompaniment: **11** Performance: **41**

# PEACOCK SONG

**Walking Bass line Jazz!**

Swing ♩ = ♩<sup>3</sup>♩  
 ♩ = 120

**Peacock**

Look at me! What do you see? The cool-est bird in the

a - vi - a - ry! I'm hot stuff! Can't get e - nough of me!

*mf*



*A bit more driving...*

### Chorus

10

I'm a pea-cock, strut in my walk, awe - some with-out fail!

Gm Dm A7

*f*

14

I'm a pea-cock, strut in my walk, with a spec-tac - u - lar

Dm Gm Dm A7

*ff*

18

tail! Check it!

(flute solo)

Dm A7 Dm

*mf*

# PROUD TO BE A PANDA

Accompaniment: 15 Performance: 48

$\text{♩} = 80$

**Panda**

I'm proud to be — a pan -

- da! It's what I'm supposed to be! — A proud, proud, ver - y proud

Chords: C, D<sup>sus</sup>, D, G, D<sup>sus</sup>, D, Bm, Em, C

6

6

6



# Chorus

10

pan - da, that's me, that's me! A proud, proud, ver - y proud pan - da, that's

10 D<sup>sus</sup> D Em D Cmaj7 C D<sup>sus</sup> D

10

# Panda

15

me! Bring me some bam - boo! Let me climb my tree!

15 G N.C. Em D/F# G C

15

*mf*

# Chorus

20

The life of a pan - da is the life for me! I'm

20 D<sup>sus</sup> E<sup>sus</sup> E

20

*f*



# I DON'T WANT TO BE A PANDA

Bass/Percussion  
Drum Set

Erik Whitehill

Swing  $\text{♩} = \text{♩}^3$

$\text{♩} = 126$

First system of music notation for Bass/Percussion. The bass line (Bass clef, key of D major, 4/4 time) starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, D5. The drum set line (C-clef, 4/4 time) starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, D5. The drum set line includes a *mf* dynamic marking and a triplet of eighth notes (G4, A4, B4) marked with a '+' and a 'o'.

Second system of music notation, starting at measure 5. The bass line continues with quarter notes D5, E5, F#5, G5, A5, B5, C6, D6. The drum set line continues with quarter notes D5, E5, F#5, G5, A5, B5, C6, D6. The drum set line includes a triplet of eighth notes (G5, A5, B5) marked with a '+' and a 'o'.

Third system of music notation, starting at measure 10. The bass line continues with quarter notes D6, E6, F#6, G6, A6, B6, C7, D7. The drum set line continues with quarter notes D6, E6, F#6, G6, A6, B6, C7, D7. The drum set line includes a triplet of eighth notes (G6, A6, B6) marked with a '+' and a 'o'.



# I DON'T WANT TO BE A PANDA

Flute

Swing ♩ = ♩<sup>3</sup>♩  
♩ = 126

Erik Whitehill

4

7

10

*mf*

*f*

# I DON'T WANT TO BE A PANDA

Swing ♩ = ♩<sup>3</sup>♩

♩ = 126

## Panda

4

I don't want to be a pan - da at the zoo!

N.C. C C/D

*mf*

4

All we do is sit a - round and eat bam - boo!

G N.C. C C/D G N.C.

7

### Chorus

There must be some - thing — else I can be — that's much more

C C<sup>♯</sup> G/D

# I DON'T WANT TO BE A PANDA

Viola

Erik Whitehill

Swing ♩ = ♩<sup>3</sup> ♩  
♩ = 126

2

*mf*

6

*p* *f*

11

*ff*

3 3

Detailed description: The musical score is for Viola in 2/4 time, key of D major. It consists of three staves. The first staff (measures 1-5) begins with a whole rest, followed by a half note D4, a quarter note E4, and a quarter note F#4. The second staff (measures 6-10) starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C#5. The third staff (measures 11-15) begins with a whole rest, followed by a half note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The score includes dynamic markings of *mf*, *p*, *f*, and *ff*, as well as articulation marks like accents and slurs. Measure numbers 2, 6, and 11 are indicated at the start of their respective staves.

# I DON'T WANT TO BE A PANDA

Violin 1

Erik Whitehill

Swing ♩ =  $\frac{3}{4}$   
♩ = 126

Violin 1 musical score for the piece "I Don't Want to Be a Panda" by Erik Whitehill. The score is written for Violin 1 in G major (one sharp) and 4/4 time. The tempo is marked "Swing" with a quarter note equal to 126 beats per minute. The key signature is one sharp (F#). The score consists of three staves of music.

The first staff (measures 1-5) begins with a *mf* (mezzo-forte) dynamic. It features a series of eighth and quarter notes, some with accents (>), and a triplet of eighth notes in measure 1. The second staff (measures 6-10) starts with a *p* (piano) dynamic and includes a long slur over measures 7 and 8, ending with a *f* (forte) dynamic. The third staff (measures 11-15) begins with a *mp* (mezzo-piano) dynamic and includes a long slur over measures 12 and 13, ending with a *f* (forte) dynamic. The score concludes with a double bar line at the end of measure 15.

# I DON'T WANT TO BE A PANDA

Violin 2

Erik Whitehill

Swing ♩ =  $\frac{3}{4}$  ♩  
♩ = 126

*mf*

*p* *f*

*mp* *f*

# PROUD TO BE A PANDA

I'm proud to be a panda!

It's what I'm supposed to be!

A proud, proud, very proud panda,

That's me, that's me!

A proud, proud, very proud panda,

That's me!

Bring me some bamboo!

Let me climb my tree!

The life of a panda is the life for me!

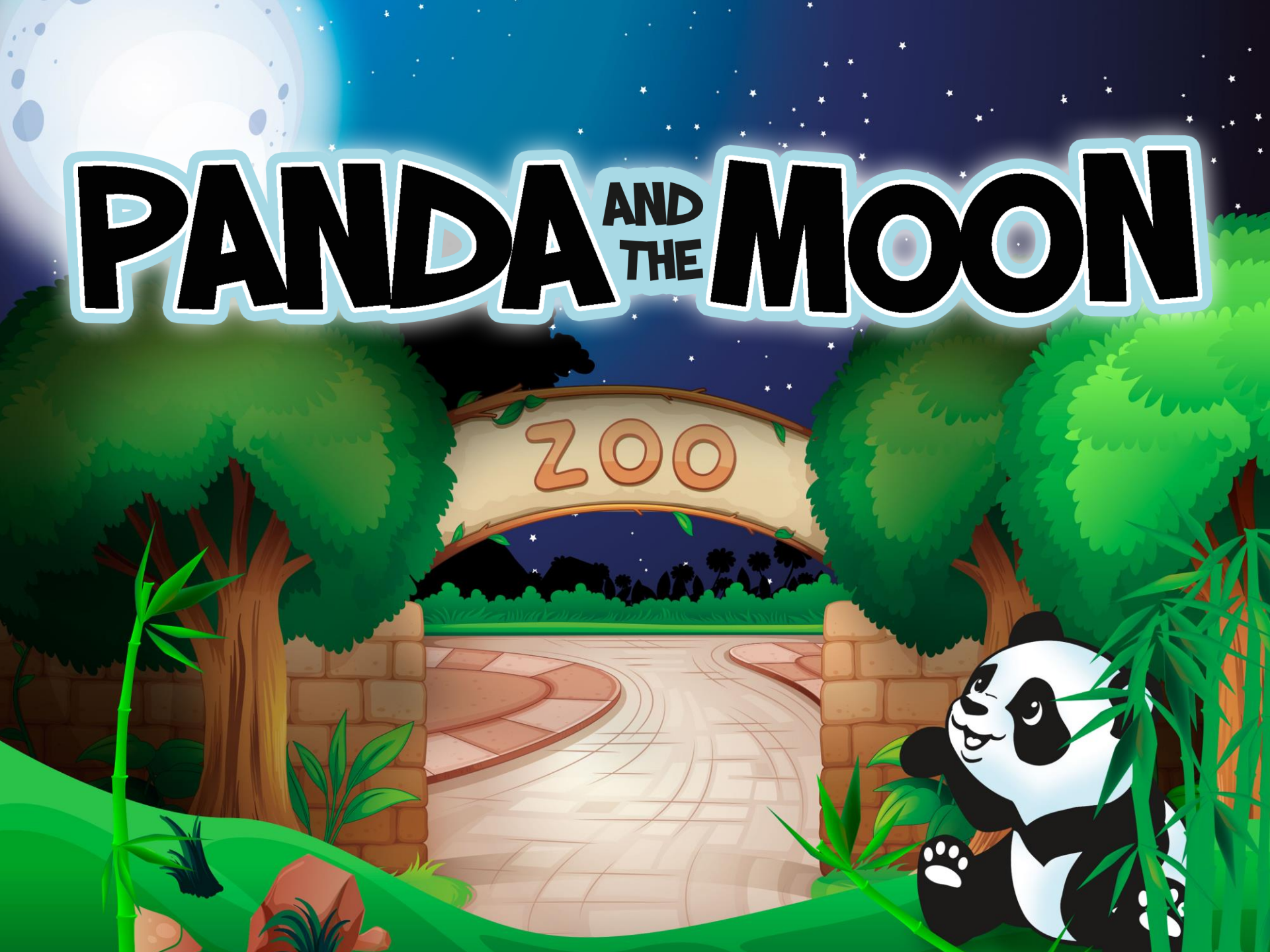
I'm proud to be a panda!

It's what I'm supposed to be!

A proud, proud, very proud panda,

That's me, that's me!

# PANDA AND THE MOON











Pandas







Monkeys







Peacocks





# PANDA AND THE MOON

