

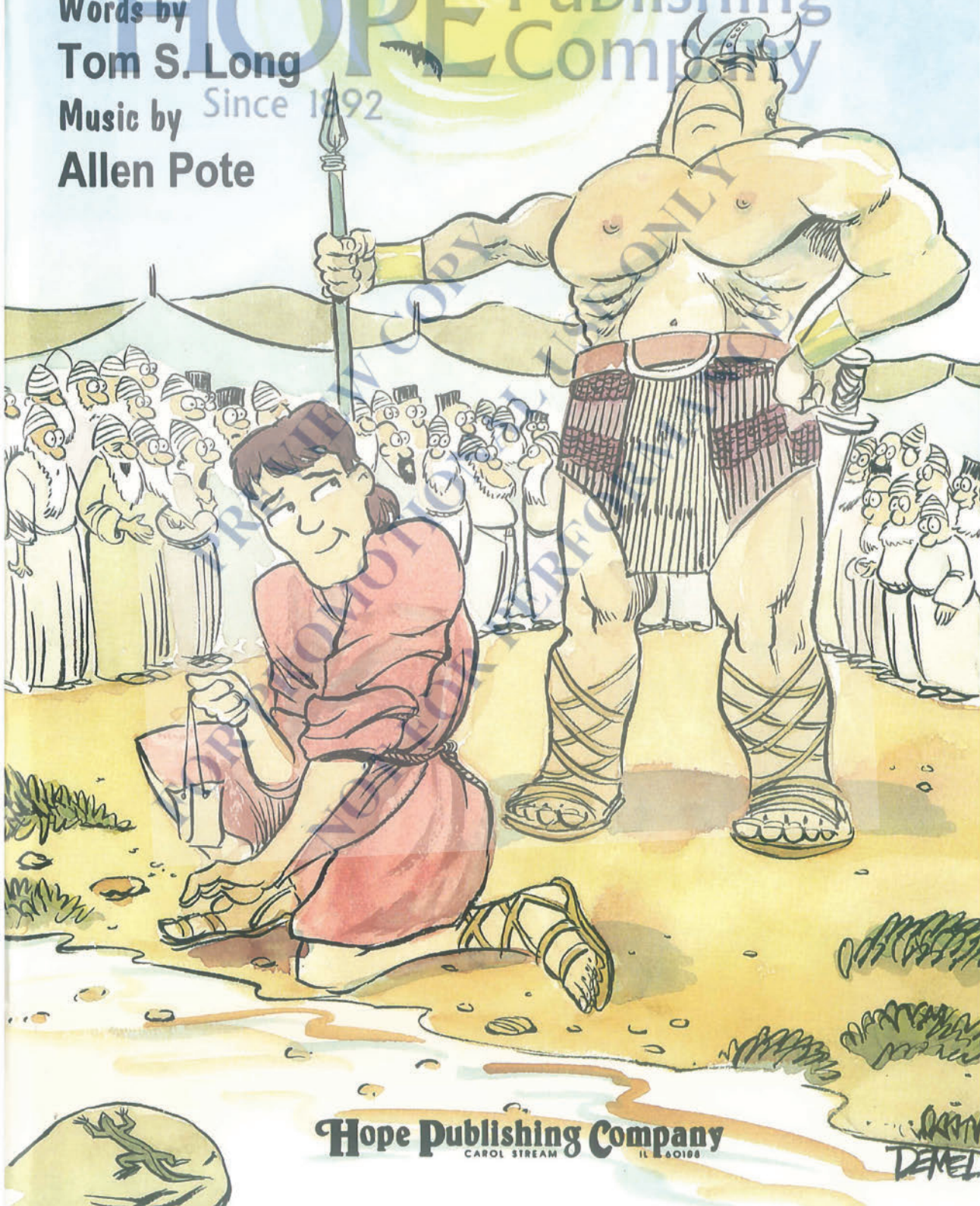
THE ROCK SLINGER AND HIS GREATEST HIT

A Musical for Young Voices

Words by
Tom S. Long

Music by
Allen Pote

Since 1892



Hope Publishing Company
CAROL STREAM IL 60018

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FOREWORD

Three thousand years ago, a shepherd boy faced an overwhelming enemy on a battlefield, armed only with a sling, a staff, and a courageous faith in God. The message—thirty centuries later—is still fresh: Though we may tremble in our weakness, there is no darkness that God cannot overcome. In this version of the David and Goliath story, we've tried to balance the humor of musical comedy with the power of that message.

We wrote the music and words to be enjoyed by all ages. The show was originally performed by young people in grades 4 through 8, but we think older and younger performers will also find the material engaging.

We've kept the staging simple—the only requirements are two stepladders, a few boxes, and a nine-foot giant. Although the creation of Goliath might seem challenging, we found a delightfully simple way to realize the character—you'll find the details in the production notes, along with other suggestions for costumes, props, and set. Of course, you can produce the work more simply or more elaborately to suit your time and resources.

The Rock Slinger was a joy to produce. And on opening night, as we stood and cheered our young cast, the Biblical truth came alive one more time: No matter what size the actors, with God, they can have a great impact. We wish you the same experience.

God bless.

—Tom Long and Allen Pote

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CHARACTERS

Commander—straightforward, with a voice and bearing of an army drill sergeant

Sentries 1 and 2—well-trained soldiers

David—earnest, genuine, quietly courageous

Eliab—David's older brother, sarcastic and condescending toward David

The Philistines—arrogant, superior, sneering (The lines can be divided between 2–5 actors.)

Shield Bearer—their overbearing leader (The Shield Bearer is included in the lines labeled "All Philistines".)

Philistines 1, 2, 3, and 4

Princess Michal—(pronounced Mī'-Kahl)—King Saul's younger daughter and David's friend; feisty, loyal, warm-hearted

King Saul—gruff and hot tempered, his bark is worse than his bite

Goliath—a snarling bully (Goliath is played by two actors, a small one riding on the shoulders of a tall adult or high school student.)

Chorus—Israelite Soldiers

Michal and David have the only required solos.

In the original production, we found it remarkably easy to play Goliath with two actors, and the effect provided a show-stopping climax. For the faint of heart, however, there are other staging possibilities. For example, Goliath could be played by the largest adult you can find, or—perhaps more effectively—by your church's pastor, wearing platform shoes and a very tall helmet.

Also in the original production, the Philistines and Goliath doubled as members of the Chorus whenever possible. The actors playing Michal and King Saul also sang in the Chorus in the early musical numbers before their entrances. The Israelite lines are numbered 1 through 24, but can be divided between a much smaller group. It is also possible to cast the Philistines as a separate, non-singing group.

Most roles, with the exception of David, Eliab, Princess Michal, and Saul, can be played by either male or female performers.

PRODUCTION NOTES

Approximate Performance Time: 45 minutes

The following notes apply to the original production of *The Rock Slinger and His Greatest Hit* as performed in Pensacola, Florida in July, 1997. We offer them as a helpful guideline, which you can change or adapt to fit your own situation.

COSTUMES:

Each cast member wears a simple Biblical tunic with a cloth shoulder sash, headband, and sandals in a natural color. (Simpler productions may wish to dress the cast in a contemporary unit costume—for example, jeans, solid color T-shirts, and black shoes.) The Commander, Sentries, Philistines, and Goliath can have military headgear made from 3/8" foam padding available from a carpet store. The foam is easy to cut and shape, and can be glued quickly using an ordinary hot glue gun. The finished pieces are spray painted.

Commander—A simple helmet, with studs

Sentries—Headbands with studs, in a color similar to the Commander's helmet

David—Tunic and sash in a color that sets him apart from the other Israelites. He also has a small cloth bag for slingshot stones worn on a strap over one shoulder.

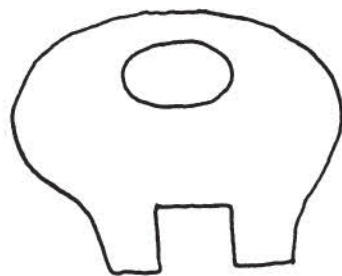
Philistines—Basic tunics in a matching color; red sashes; red headbands or helmets with spikes. The Shield Bearer's helmet can be more elaborate.

Princess Michal—Royal colored sash that can be worn over a matching tunic; gold necklace

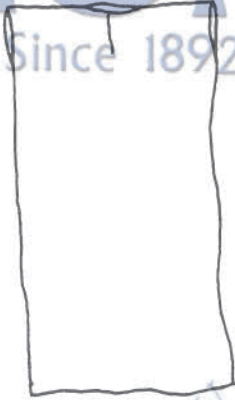
King Saul—Large, royal colored sash that can be worn over a matching tunic; crown

The basic tunics for King Saul, Michal, and the Philistines should be in colors different from anyone else in the Israelite Chorus, but not so different that they can't blend into the Chorus when they need to. The sashes, headgear, and other costume pieces for these characters must be simple—the performers will be taking them off and putting them on quickly as they move in and out of the Chorus.

Goliath—Goliath is performed by two actors: a small one riding on the shoulders of a tall adult or teenager. The small actor wears, as a "collar", a large, oval piece of cardboard with a hole for his/her head. The cardboard rests on the shoulders of this actor and slants forward to rest on the top of the head of the bottom actor. When in place, the cardboard helps Goliath's costume—worn over the collar—hang properly. The costume itself is a simple garment in the style of a caftan which covers both actors. There are slits on the sides for the small actor's arms, and a Velcroed opening on the top for the actor's head. The material must be sheer enough that, when draped close to the face, the bottom actor can see



through it; but thick enough that the audience cannot see clearly through the cloth from the outside. In the original production, Goliath's helmet was tall and pointed, giving the giant extra height. It was almost Roman in style; although it also sported horns. We also gave the bottom actor a caftan of his own to wear, which helped to conceal him.



SET:

When the play opens, the stage is set with two six foot stepladders—one down stage right, one down stage left. A number of boxes are arranged around the stage with one far right, one far left and one center. The boxes are tall enough to be used as seats and sturdy enough to stand on. The boxes and ladders are spatter painted or sponge painted in shades of brown to represent stylized desert landscape.

During the introduction to the opening number, four large banners, hanging from t-shaped poles, are carried on to the stage and placed in stands. The banners display abstract symbols representing the Israelite arm. (e.g. star of David, shield, Ram's horn, sun, moon). They provide a colorful back drop through the rest of the show.

PROPS:

- 2 sets of binoculars
- 5 Philistine scrolls
- Clipboard
- Saul's armor (including a sword, shield and spear)
- Sling
- David's staff
- Goliath's spear
- Goliath's shield

Saul's armor is actually worn by David, and should look comically large. Although sixteen pieces of armor are mentioned in the song "Dressing for Battle," you don't actually need to create a piece of armor to correspond to each piece named. The pieces can be made from cardboard, spray painted silver, with Velcro tabs and elastic straps for dressing David quickly. The sword and spear can be made separately or purchased from a toy store; and the shield can be made from a spray painted garbage can lid.

David's sling is a simple leather strap with a 2"-3" oval piece in the middle where the stone would be placed. You can attach a heavy metal washer or nut on each end of the strap, and one to the oval, to give the sling some weight when it is whirled by David.

Goliath's shield can be made from a large piece of painted paneling, or two garbage can lids connected with cardboard. Goliath never actually uses the shield, so it can be extravagantly large.

STAGING AND MOVEMENT:

We Will March: The cast enter from several directions at once, marching in single file lines. Four actors carry banners and place them in stands upstage. During each verse, a soloist jumps up on a box to sing, and the cast break from their military postures to sway with the music. On each refrain, they resume their marching, moving from one formation to another like a drill team.

Goliath of Gath: The cast form small tight groups who nervously tip-toe around the stage in formation. During the "Big Jokes", the joke tellers move to prominent positions downstage, and deliver their lines as though they were stand-up comedians. If the Philistines are doubling as Chorus members, they should exit before the final refrain in order to prepare for their scene immediately following the song.

Who Will Fight the Giant?: If the Philistines are doubling as Chorus members, they can re-enter just before the opening refrain. During the refrains, the cast question each other with exaggerated body shifts and gestures. After each "Not me!", they back away from the audience. On excuses 10 through 18, each excuse giver is pushed forward from the rest of the cast or pops up on a box or ladder, and the whole cast leans toward the actor to question "Who will fight the giant?" The actor delivers the excuse and ducks back into the group. On the verses, the cast form small, picturesque groups and sing with exaggerated, theatrical gestures. The actor playing Michal will need to exit at some point during the song to prepare for her entrance.

At the end of the song, a number of cast members line up shoulder to shoulder facing the audience, with David in the center. On the final "Not me!" the entire cast except for David takes a big step backwards, leaving David all alone in the front.

Friends in the Lord: The song begins as a dialogue between Michal and David. It should begin playfully, almost as a game they are acting out for each other—with natural gestures that illustrate the lines. When the rest of the cast join in, they stand randomly one at a time, and then form small groups. At measure 400, David and Michal move to the center box and are gradually joined by several other cast members to form a small group of their own. On the final refrain, David and Michal move forward, and the song ends with the whole cast standing. If the Philistines are doubling as Chorus members, they will need to exit before the final refrain. After the song, during Fanfare III, the actor playing Saul can exit to get into costume.

Every Shepherd Knows: In this lyrical song, the only movement needed is for the soloists to move to their positions before each solo. If the Philistines are doubling as Chorus members, they can re-enter just before the song, when Saul orders the Israelites, "Come sit down and listen to the boy."

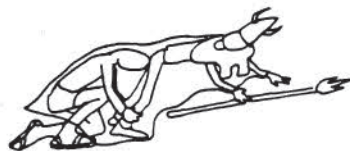
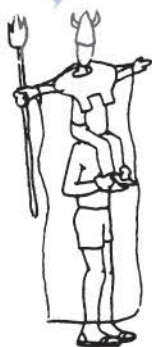
Dressing for Battle: Throughout this song, a group of “dressers” surrounds David center stage, and puts the armor on him. On each refrain, a group of dancers do a vaudeville soft shoe downstage, while the rest of the cast stand and sit in groups upstage. On each verse, the dancers move to the sides and kneel, and the whole cast focuses on David to lecture him. The song ends with a kick-line by the dancers, and a glitzy stage picture, with David framed by a sea of upraised, fluttering hands.

My God Is: The song begins with David alone, downstage center, and builds as the rest of the cast move toward him—first to ask him questions, then to join with him. The song picks up speed and energy as David exhorts the Israelite troops. Voices 1 through 8 move with real excitement, bursting out from the crowd or jumping up on boxes and ladders to shout out their lines. On the final refrain, the cast slowly move and form a tight wedge facing the audience, with David at the downstage point. All look up toward the offstage “Goliath spot” with determination and courage. If the Philistines are doubling as Chorus members, they will need to exit before the final refrain of the song.

The Battle Song: This is the first time we actually see Goliath. He enters, stomping ponderously down the center aisle. The illusion of the giant can be enhanced if the top actor keeps his/her elbows out and exaggerates the shoulder movements.

When David flings his stone, he can hang on to the nut/washer on the end of one strap, and “throw” the nut/washer on the end of the other strap. The sling will fly open as though it is releasing a stone. (All stones are mimed, of course.) As we hear the “pop” of the stone hitting, Goliath snaps his head to look at the audience and makes a distressed face, with eyes crossed and tongue out. Goliath staggers across the stage, first one way, then another—before facing one direction with plenty of clear floor space ahead.

Take special care when the time comes for Goliath to fall. The bottom actor, without leaning forward, should go down to one knee quickly. Then, gripping the ankles of the top actor, he should help the top actor place both feet firmly on the floor. When the top actor is standing on the floor, this actor should crouch down and drop forward quickly the rest of the way to the floor. Both actors then lie flat, stretching full length on the floor. With practice, the whole process can happen fairly quickly. Some things to avoid: The top actor should not lock their feet behind the bottom actor's back. The bottom actor should not “fall” on his knees, but lower himself to one knee. Neither actor should lean forward to fall, but should maintain their vertical balance at all times, until the top actor's feet are safely on the floor. The top actor should take care that the bottom actor's head is not forced to the floor when he/she makes the final movement to stretch out on the floor. The top actor should hold Goliath's spear well away from his/her body during the “fall.”



Our God is Great: The song builds in movement and intensity. The refrains should be full of energy, with separate groups moving quickly to punctuate each line. During the first verse, several cast members can mime a quick re-enactment of David and Goliath's battle scene. Immediately after this verse, the actors playing Philistines rejoin the Chorus. In verse two, the banners can be carried forward. At the break at measure 831, the cast moves closer to the audience and encourages them to clap, as ladders and boxes are moved into the positions needed to create the final stage picture. In the third verse, David is lifted up on the shoulders of other cast members. The final refrain builds with lots of movement to the ending picture: the whole cast close to the audience with hands lifted up, using the ladders and boxes to create multiple levels.

BIG JOKES:

We had a lot of fun in the original production, finding and writing jokes for the song "Goliath of Gath." In fact, in the end we had so many, we let our cast choose the ones they liked the best. You may want to treat your cast to the same experience—so here are some more one-liners to liven up a rehearsal session.

Talk about big! He's so big when he burps beside the Red Sea, dry land appears!

Talk about big! He's so big when he slobbers, animals line up two by two.

Talk about big! He's so big when he lies on the beach, people come lookin' for Jonah.

Talk about big! He's so big the Persian Postal system gave him his own zip code.

Talk about big! He's so big when the Philistine police see him standing by himself on a street corner they shout, "Hey, break it up!"

Talk about big! He's so big a prophet climbed on his head looking for the ten commandments.

Talk about big! He's so big if he were bricks he could be his own pyramid.

Talk about big! He's so big his kids have to roll over twice to get off his lap.

Talk about big! He's so big he wakes up in sections.

Talk about big! He's so big he's gotta get out of bed to roll over.

Talk about big! He's so big he's got a glass eye with a fish in it.

Talk about big! He's so big his sandals need license plates.

Talk about big! He's so big he stepped on a shekel and made change!

Talk about big! He's so big when he turns around they throw him a welcome back party.

Talk about big! He's so big you could wander for forty years just tryin' to walk around him.

The Rock Slinger and His Greatest Hit

(When the show begins, the stage is set with two six foot stepladders—one down stage right, one down stage left. A number of boxes are arranged around the stage with one far right, one far left and one center. The boxes are tall enough to be used as seats and sturdy enough to stand on. As the opening fanfare sounds, the COMMANDER and two SENTRIES enter. The two SENTRIES quickly climb up the ladders. They take up positions at the top and use binoculars to scan the audience slowly. The COMMANDER stands center stage.)

Fanfare I



- COMMANDER: (calling) Sentries on the hill ... what do you see?
- SENTRY 1: There's hundreds of 'em sir. They're everywhere ... lined up in rows ...
- SENTRY 2: (aiming binoculars at someone in the first few rows) ... they're really ugly
- SENTRY 1: ... they look mean, too ...
- SENTRY 2: ... I think they're getting restless, sir ...
- SENTRY 1: ... I think they're getting ready to attack!
- COMMANDER: Who are they?
- SENTRY 2: Philistines!
- COMMANDER: Philistines?! (calling loudly) Call for the Army of the Living God!

Start tape

We Will March

TOM LONG

ALLEN POTE

(The SENTRIES jump down from ladders and move them into positions upstage, as the Israelite troops enter, marching. Several carry banners which are placed in stands upstage.)



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15

CHORUS:
f (shouting) 20

One two three four, one two three four, one two

Bb

mf

25 *mf*

three four, one two three four. March, we will

30

march, we will march and take a stand. Go, we will

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35 Hey!

go, we will go where the king com-mands. Shout! Give a

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Hey!

shout! Raise a bat-tle cry for you, YAH-WEH! This

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4

day we live or die!

F Eb F(no3) Eb7

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(45) SOLO: (optional)

mf Swing Feel

Mos - es stood at the Red Sea side. The

Ab Ab/C Db Ab

mf

voice of God said: "For - ward ride

Fm6 Bb Eb7

straight through death to the Prom - ised Land, and

Fm C7/F Fm7 Bb9

I will march at your right hand."

Eb Db2/Eb Bbm/Eb Eb

5 *March Tempo* CHORUS: *mf*

March, we will march, we will

Cm7 *f* *F* *Bb* *mf*

65

march and take a stand. Go, we will go, we will

Eb

70

go where the king com-mands. Hey! Hey! Shout! Give a shout!

F *Bb*

75 *f*

Raise a bat-tle cry for you, YAH-WEH! This

Edim *F* *Eb* *F* *Eb*

6 80

day we live or die!

F Eb F(no3) Eb7

ff

SOLO: (optional)
mf Swing Feel

Josh - ua at the walls of Jer - i cho

Ab Ab/C Db Ab

mf

85

blew his horn, said "Go man, go!" He

Fm6 Bb Eb7

90

rocked and rolled with such a sound, he

Fm C7/F Fm7 Bb9

95

rolled those rocks right down to the ground.—

Chords: Eb, Db2/Eb, Bbm/Eb, Eb

7

March Tempo

CHORUS: *mf*

100

March, we will march, we will

Chords: Cm7, F, Bb

march and take a stand. Go, we will go, we will

Chord: Eb

105

Hey! Hey!

go where the king com-mands. Shout! Give a shout!

Chords: F, Bb

110 *f*

Raise a bat - tle cry for you, YAH-WEH! This

Edim F Eb F Eb

f

115 8

day we live or die!

F Eb F(no3) Eb7

ff

SOLO: (optional)
mf *Swing Feel*

120

Deb - 'rah fought on the bat - tle - field. She

Ab Ab/C Db Ab

mf

made those men of Ca - naan yield.

Fm6 Bb Eb7

(125) GROUP of WOMEN: *f*

By the power of the Lord, it's true, there's

Fm C7/F Fm7 Bb9

(130)

noth - in' that a wom - an of God can't - do!

Eb Db9/Eb Bbm/Eb Eb

9 *March Tempo* (135) CHORUS: *mf*

March, we will march, we will

Cm7 F Bb

(140)

march and take a stand. Go, we will go, we will

Eb

Hey! Hey!

145

go where the king com-mands. Shout! Give a shout! Raise a bat-tle

F Bb Edim

f

150

cry for you, YAH-WEH! This day Hur-ray! Hur-

F Eb F Eb F Eb F Eb

155 *ff*

ray, hur-ray, hur-ray, hur-ray, this day! We

F Eb F Eb Fsus Cm7/F F // N.C.

ff

160

live or die!

Bb

Pause tape

COMMANDER: Ten hut! *(The Israelites snap to attention.)* All right, troops. Are we brave?

ALL: Yes sir!

COMMANDER: Are we strong?

ALL: Yes sir!

COMMANDER: Are we the army of God?

ALL: Yes sir!

(The SENTRYs aim their binoculars at a spot high on the back wall behind the audience. Throughout the show, when the Israelites look toward GOLIATH, they look in this direction.)

SENTRY 1: Sir, we have a possible enemy contact at two o'clock.

COMMANDER: What is it?

SENTRY 1: It's . . . it's that Philistine, Goliath, sir.

SENTRY 2: Range: Thirteen hundred meters and closing!

SENTRY 1: Incoming giant!

ALL: *(Gasp)*

COMMANDER: Don't panic men. Are we brave?

ALL: Yes sir.

COMMANDER: Are we strong?

ALL: Yes sir.

COMMANDER: Are we scared?

ALL: *(diving for cover)* Yes, sirrrrrrr!

(DAVID enters casually. He notices the hiding Israelites and pauses—then looks to see why they're staring.)

DAVID: What's going on?

ISRAELITE 1: Who's the idiot with the death wish?

ELIAB: It's my baby brother, David.

ISRAELITE 2: David, get your head down!

COMMANDER: Status report!

SENTRY 2: The giant stopped, sir. He's taking up his normal position.

COMMANDER: O.K. All clear!

(Troops get up mumbling noises of relief.)

DAVID: I don't get it. Why is everybody hiding?

ELIAB: Guys, I want you to meet my little runt of a brother—a shepherd and part-time singer for the King. What are you doing here, David?

DAVID: Dad sent me with some food for you.

ELIAB: Look, why don't you go back and do a ditty for King Saul. This is a spot for real soldiers.

(The Israelites mumble agreement.)

DAVID: But I don't get why everybody's so scared.

ISRAELITE 3: It's the enemy's secret weapon—Goliath of Gath.

ISRAELITE 4: He comes out every day and shouts insults at us.

ISRAELITE 5: Yeah, and then he challenges us to fight him—one-on-one.

DAVID: Well, why don't you?

ISRAELITE 6: Are you kidding? Nobody can fight him.

ELIAB: Yeah, you don't know anything about military stuff.

ISRAELITE 7: Where you been?

DAVID: Watching sheep.

ISRAELITE 8: Well, the man's a monster.

ISRAELITE 9: He looks like he fell out of an *Ugly*-tree.

ISRAELITE 10: Yeah . . . (*music starts*) and hit every branch on the way down.

Goliath of Gath

TOM LONG

ALLEN POTE

10 *Lively* (♩ = c. 138)

CHORUS: *mf*

N.C.

mf

He's

big, he's hair-y, he's ug-ly and he's scar-y. His ways are wick-ed and his

Em7 A9 Em7 A9 Am9 G/B

words are rude... When he's through with you, there's noth-ing left to bu-ry. He's

Cmaj9 D7b13 D#°7 Em Em/D# Em7/D Em#6/C#

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Swing feel

six big cu-bits of at-ti-tude.

Cmaj7 B N.C. Emb5 Emb5/D Emb5/C Emb5/B

f

175 11 *mf*

His ar-mor coat's a

Emb5 Emb5/D Emb5/C Emb5/B Em7 Em7/D

mf

180

hun-dred pounds, this mon-ster man from Gath. And

Cmaj7 B 3 Em7 Em7/D C7 B 3

you could fill his hel-met up, and use it for a bath!_

Em7 Em7/D C7 B N.C. Em7

mp

- *BIG JOKE 1: Talk about big! He's so big, he uses chariots for roller skates!
- BIG JOKE 2: He's so big, he tripped over a pyramid and hit his head on the North Pole!
- BIG JOKE 3: He's so big, he jumped in the Dead Sea and killed it!

185

A9 Em7 A9

vamp until jokes are finished

12 190

He's big, he's hair-y, he's ug-ly and he's scar-y. His

B Em7 A9 Em7 A9

straight eighths

a tempo

*See production notes for additional Big Jokes which can be substituted for any of the ones in this song.

ways are wick-ed and his words are rude... When he's through with you, there's

Am9 G/B Cmaj7 D7b13 D#°7 Em Em/D#

Since 1892

noth-ing left to bu-ry. He's six big cu-bits of at-ti-tude...

Em7/D Em#6/C# Cmaj7 B N.C. Emb5 Emb5/D

Swing feel

f

With nine-teen pounds of

Emb5/C Emb5/B Emb5 Emb5/D Emb5/C Emb5/B Em7 Em7/D

13 200

dead-ly blade on a tree trunk for a spear, and

Cmaj7 B Em7 Em7/D C7 B

(205)

shin-guards made of sol-id bronze, he'll kick you through next year!—

Em7 Em7/D C7 B N.C. Em7

mp

- BIG JOKE 4: Talk about big! He's so big—he's on both sides of his family!
- BIG JOKE 5: He's so big, the Philistine Weather Service gives names to his burps!
- BIG JOKE 6: He's so big, when he bends over, we lose an hour of daylight!

(210)

14

mf

He's

A9 Em7 A9 B straight eighths

vamp until jokes are finished a tempo

(215)

big, he's hair-y, he's ug-ly and he's scar-y. His ways are wick-ed and his

Em7 A9 Em7 A9 Am9 G/B

mf

words are rude... When he's through with you, there's noth-ing left to bu-ry. He's

Cmaj7 D7b13 D#°7 Em Em/D# Em7/D Em#6/C#

six big cu-bits of at-ti-tude...

Cmaj7 B N.C. Emb5 Emb5/D

of at-ti-tude, one nas-ty dude!...

Emb5/C Emb5/B Emb5 Emb5/D Emb5/C Emb5/B Emb5 Emb5/D

Go-li-ath of Gath!...

Emb5/C Emb5/B B7sus B N.C. Em(no3)

ff 3 3 3 3

Pause tape

Fanfare II

15

230 *Stately*

N.C.

Start tape

ff

Pause tape

- SENTRY 1:** *(looking through binoculars)* Look out! We have enemy soldiers advancing!
(The Israelite troops dive for cover with groans and gasps of dismay. Goliath's SHIELD BEARER and the other Philistines enter down the center aisle in formation, carrying a massive shield. With their free hands, they hold small scrolls across their chests.)
- PHILISTINE 1:** Make way for the approach of the Shield Bearer of Goliath!
(The group stops in front of a block and sets the shield down, leaning the back end against the top of the block. The SHIELD BEARER steps up on the block.)
- SHIELD BEARER:** The mighty Goliath once again issues his challenge:
- PHILISTINE 1:** Fight him and win . . .
- ALL PHILISTINES:** You rule over us.
- PHILISTINE 2:** Fight him and lose . . .
- ALL PHILISTINES:** *(shaking their scrolls at the Israelites and gloating)* We rule over you!
- SHIELD BEARER:** Since none of you have answered this challenge, he grows tired of dealing with worms.
- PHILISTINE 3:** You are not worthy to insult in person.
- PHILISTINE 4:** He has sent us, his lowly servants, to read his insults instead.
- SHIELD BEARER:** Hear, then, the words of Goliath:
(All Philistines unroll scrolls. They deliver the insults as though reading a proclamation.)
- ALL PHILISTINES:** *(slowly and deliberately)* Nyeh-nyeh . . . nyeh-nyeh . . . nyeh-nyeh.
- PHILISTINE 1:** Verily, you are so low, you could sit on a maggot and swing your legs.
- PHILISTINE 2:** Yet again I say unto you: you are so stupid, you could get run over by a parked chariot.
- PHILISTINE 3:** And a third time I declare: You are so weak, you could not fight your way out of a wet parchment bag.
- PHILISTINE 4:** When I have worked my will upon you, you will look as though you slept on a bed of nails—face down.

- SHIELD BEARER: In the name of the gods of the Philistines—Dagon, Ashtaroth, and Baal-zebub—I hereby curse you!
- ALL PHILISTINES: *(stick out tongues and blow a raspberry)*
(The Israelites react as though they have been sprayed. The Philistines turn, pick up the shield, and exit, with loud laughs and jeers. When they are gone, the Israelites creep back out from behind cover.)
- DAVID: This is terrible. He's defying the army of God. Somebody ought to answer him.
- ISRAELITE 11: Yeah . . . but who's gonna do it?
- DAVID: Listen, if somebody killed Goliath—wouldn't King Saul reward him?
- COMMANDER: He's right. The King would probably give you land and riches.
- ALL: *(softly, with dawning understanding)* Heeyyyy.
- ISRAELITE 12: Even better . . . I bet your family would never have to pay taxes again!
- ALL: Ooooooooooooo.
- ISRAELITE 13: And then . . . the King might even give you his daughter's hand in marriage.
- ALL: *(draw in a breath as if about to respond, and then hesitate)*
- ISRAELITE 14: *(suspiciously)* Wait a minute, which daughter?
- ISRAELITE 13: The youngest one, Michal.
- ALL: *(on the exhale, knowingly)* Yehhhhhhhhhh.
- DAVID: Princess Michal? I know her. She's a friend of mine.
- ELIAB: *(sarcastically)* Is that right?
- DAVID: No really. I see her when I sing at the palace.
- ELIAB: You little know-it-all. You can't fool me.
- DAVID: What do you mean?
- ELIAB: I know why you're really here. You just want to see a battle.
- DAVID: What did I say? All I said was: Somebody ought to teach this Goliath a lesson! *(to the whole group)* Am I right?
- ALL: *(ad lib agreement)*
- ISRAELITE 15: We've had enough of that Philistine trash talk!
- ALL: *(ad lib agreement, louder)*
- ISRAELITE 16: It's an outrage!
- ALL: *(ad lib agreement, even louder)*
- ISRAELITE 17: *(shouting)* We're not gonna take any more!
- ALL: *(ad lib wildly enthusiastic agreement)*
- DAVID: So who's gonna stand up and do it?
- ALL: *(deflate and mumble negative ad libs)*
- ISRAELITE 18: I'm kind of busy.
- ISRAELITE 19: It's not my job.

ISRAELITE 20: I have a previous commitment.

DAVID: What kind of excuses are those?

ELIAB: What, you want better ones?

ISRAELITE 21: Why didn't you say so? Start tape

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Who Will Fight the Giant?

TOM LONG

ALLEN POTE

16 EXCUSE 1: I'm allergic to Philistines. EXCUSE 2: My dog ate the battle plan. **235** EXCUSE 3: I fought at the office.

n.c. *freely*

EXCUSE 4: (*crouching down to exaggerate shortness*) Sorry, I'm a little short today. EXCUSE 5: I just washed my sling and I can't do a thing with it! EXCUSE 6: (*pointing toward Goliath*) I'm scared of heights—his!

240 EXCUSE 7: I'm courage-impaired. EXCUSE 8: I'm bravery-challenged. EXCUSE 9: I'm sudden death intolerant!

DAVID: Come on, there's got
to be somebody!

(17)
Lively ($\text{♩} = \text{c. } 86$)

CHORUS:
mf

(245)

Who will fight the gi - ant? Yes!

Who will fight the gi - ant? Come on!

Who will fight the gi - ant? Let's hear it!

Not me!

Not me!

Not me! Not me!

(255) EXCUSE 10:

EXCUSE 11:

Who will fight the gi - ant? No thanks! Who will fight the gi - ant? La-ter!

CHORUS: EXCUSE 12: (260) CHORUS:

Who will fight the gi - ant? Got-ta run! Some-bod - y else, -

some-bod-y else, - some-bod-y else, not me! We'd all love to

see what a he-ro would do. But we are not he-ros for

one thing is true: the one who is brave, cou - ra-geous and

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18

265

270

Cm/Ab G

mp

Fm7

mp

Bb7 Ebmaj7 Cm Fm/Ab G

Cm C Fm Bb7 Ebmaj7

(275) **19**

mf *f*

bold, is not ver-y like-ly to ev-er grow old.

Cm Fm// Fm/D// G//

mf *f*

(280) *mf*

Who will fight the gi - ant? Yes! Who will fight the gi - ant? Come on!

Cm Cm/Bb

mf

(285)

Who will fight the gi - ant? Let's hear it! Not me! Not me!

Cm/Ab G Ab/G G Ab/G

(290) EXCUSE 13:

Not me! Not me! Who will fight the gi - ant? Ba-by-sit-ting!

G Cm

CHORUS: EXCUSE 14: CHORUS: (295) EXCUSE 15:

Who will fight the gi - ant? Home-work! Who will fight the gi - ant? Or-tho-don-tist!

Cm/Bb Cm/Ab

f CHORUS: (20)

Some-bod - y else, - some-bod - y else, - some-bod - y else, not

G

mp (300)

me! When I see the hon-or and I see the fame, I

Fm7 Bb7 Ebmaj7 Cm

(305)

still can't for - get how he mur-ders and maims. For rich-es and

Fm/Ab G Cm C Fm

(310) *mf*

land— a prin-cess to wed— are hard to en-joy when you're

Bb7 Ebmaj7 Cm Fm// Fm/D//

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(21) *f* (315) *mf*

miss-ing your head! Who will fight the gi - ant? Yes!

G// Cm

(320)

Who will fight the gi - ant? Come on! Who will fight the gi - ant? Let's hear it!

Cm/Bb Cm/Ab

(325)

Not me! Not me! Not me! Not me! Who will fight the gi -

G Ab/G G Ab/G G Cm

EXCUSE 16: CHORUS: EXCUSE 17: (330) CHORUS:

- ant? Ground-ed! Who will fight the gi - ant? Soc-cer! Who will fight the gi -

Cm/Bb Cm/Ab

COMMANDER: (as Israelites line up)
Everybody who wants
to fight Goliath, take
one step forward.

(All except DAVID
step backward on the
words "not me")

slowing

- ant? My mom-my's call-ing!

NOT ME!

ff

// N.C.

slowing

ff a tempo

Pause tape

Cm

- DAVID: (standing alone in the front) All right, then. I'll fight Goliath.
(There is a pause as the Israelites stare at DAVID and then look at each other in disbelief.)
- ALL: (laugh uproariously)
- ELIAB: You're gonna fight him? You gotta be kidding.
- DAVID: No, I'm serious. Tell the king, he can send me.
- ELIAB: (sarcastically) Hellooo . . . (Knocking on DAVID's head) Knock, knock.
- DAVID: (wearily, tired of his brother's teasing) Who's there?
- ELIAB: Goliath.
- DAVID: Goliath who?
- ELIAB: Go lieth down in a field and watch your sheep!
- ALL: (laugh again.)
- COMMANDER: He's right, kid. Nobody's gonna tell the king a hair-brained idea like that.
- DAVID: Why not?
- ELIAB: Look at you. Goliath's nine feet tall. You're small enough to pose for trophies!

- ALL: *(snicker)*
- ISRAELITE 22: You're so little, you gotta use a ladder to lace up your sandals.
- ALL: *(snicker)*
- ISRAELITE 23: You're so short, you gotta cuff your underwear.
- ALL: *(laugh loudly)*
(MICHAL enters suddenly and steps between DAVID and the ones who are insulting him.)
- MICHAL: Hey, leave him alone!
- ALL: *(react with surprise)*
- MICHAL: At least he has the courage to speak up.
- ELIAB: Who are you?
- MICHAL: I'm a friend.
- ELIAB: Ooooo . . . I'm afraid.
- ISRAELITE 24: Hey you dummy, that's the king's daughter.
- ELIAB: Princess Michal? . . . Like I said, I'm afraid . . . I haven't made your acquaintance.
(He throws himself on the ground and bows, theatrically and repeatedly.)
- ELIAB: Shalom, oh beautiful princess, fairest of all women—your nose like a cedar of Lebanon, your lips like a pomegranate cut open, your neck like a . . .
- MICHAL: Please, please! Try not to grovel on my toenails.
- ELIAB: So sorry, your highness. I had no idea.
- MICHAL: A man without an idea . . . somehow I'm not surprised.
- DAVID: Michal, what are you doing . . . ?
- MICHAL: I'm sticking up for you. *(She steps up on a box and addresses the whole crowd.)* Listen up all you great big heroes. I know you think David's a joke, but you don't know him like I do. When my father's having one of his temper tantrums, David's the only one that can calm him down. Everybody else runs off, but he stays and plays music.
(The other Israelites begin to look a little ashamed of themselves.)
- DAVID: Please, Michal, you don't have to defend me.
- MICHAL: I want to . . . that's what friends are for. *(to the others)* So next time you're all running scared, look around to see who's still standing tall. You might be surprised.
- ALL: *(Mumbling as they move away and sit elsewhere around the stage.)* Yeah, yeah; all right; So he's brave . . . etc.
(DAVID moves away and sits on a downstage block. MICHAL watches for a moment and then approaches him gently.)
- MICHAL: Are you O.K.?
- DAVID: I don't know. That was kind of embarrassing.
- MICHAL: Hey, if your friends can't say good things about you, who can?

DAVID: Yeah, I guess so.

MICHAL: Besides, you'd do the same for me.

DAVID: Well . . .

MICHAL: Come on, you know you would.

DAVID: O.K. . . . I guess you're right.

MICHAL: So maybe next time *you'll* be there for *me*. This was just *my* turn.

DAVID: Thanks.

MICHAL: Don't mention it.

DAVID: So, you don't think I'm crazy?

MICHAL: You're standing up for God, right?

DAVID: Yeah.

MICHAL: Well then, crazy or not, I'm right here with you. Start tape

Friends in the Lord

TOM LONG

ALLEN POTE

335 22
Expressively (♩ = c. 66) MICHAL: *mp*

I'll stand with you, _____ you'll

Am7/D G

mp

340

stand with me. _____ We'll stand for God _____ for

Am7/G D/G

all to see, _____ stand straight and tall _____ when oth-ers bend,

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345 *mf*

G Bm

mp _____ and in the Lord, _____ we'll stand as

C Am7 Am7/D

mp

350

23 DAVID: *mf* The oth-er finds _____ the road..

friends. One is lost..

G Eb Am7

mf

355

The oth-er takes__ the load..

One is weak..

G

Eb

Am7

360

The oth-er one__ de-fends..

One is harmed..

G

Em

Em6

365

One's as strong as two when they are

f

One's as strong as two when they are

Am7

Am7/C

*mf***f**

24 *mf* CHORUS I: (370)

friends. I'll stand with you...

mf CHORUS II:

friends. I'll stand with you. You'll

mf D G

You'll stand with me. We'll stand for God

stand with me. We'll stand for God for

Am7/G *D/G*

(375)

for all to see; straight and tall when others bend,

all to see; stand straight and tall when others bend,

G *Bm*

mf (380) and in the Lord, we'll stand as

mf and in the Lord, we'll stand as

mf *C* *Am7* *Am7/D* *mp*

25 *mp* (385) friends. where the oth-er leads..

mp friends. *mf* One will go

G *E♭* *Am7♭5*

(390) when the oth-er bleeds..

G *E♭* *Am7♭5* One feels pain _

when the oth-er wins..

One will cheer

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395

Two can be like one when they are

unis. *f*

Two can be like one when they are

f Am7

Am7/C

26

400

friends.

Have you seen when two or three who

D

Bm

G

love the Lord, gath - er close, they have their hope re -

405 *mp*

A D F#/A# F#

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stored? Each on each is

Bm Am7/D G

mf

learn - ing to de - pend. The

410

A7/G F#m7 Bm7

Lord's a lit - tle clo - ser when you're friends.

27 415

C Am7 D

CHORUS I: *mf*

I'll stand with you, _____ you'll stand with me. _____

CHORUS II: *mf*

I'll stand with you, _____ you'll

Bbm7 Eb7sus Eb7 Ab2 Bbm/Ab

slowing a tempo

420

_____ We'll stand for God _____ for all to see; _____

stand with me. _____ We'll stand for God _____ for

Eb7/Ab Eb7 Ab2

425

stand straight and tall _____ when oth-ers bend, _____

all to see; _____ straight and tall when oth-ers bend, _____

Ab Cm

and in the Lord, _

and in the Lord, _

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Chords: Db , Bbm7 , Bbm7/Eb

430

mf we'll stand as friends. And

mf we'll stand as friends. And

Chords: Fm , Bb

435

mp in the Lord, _ we'll stand as friends. *p*

mp in the Lord, _ we'll stand as friends. *p*

Chords: Bbm7/Eb , Db2/Ab , Ab

Pause tape

- DAVID: I need a favor, Michal.
- MICHAL: Anything.
- DAVID: I need somebody to tell the King . . . I'm ready to fight Goliath.
- MICHAL: Are you sure?
- DAVID: I am now. I'd tell him myself, but I don't think he'd listen.
- MICHAL: Don't worry, I'll do it. (MICHAL exits.)

Start tape

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Fanfare III



Pause tape

- SENTRY 2: (looking through binoculars) Heads up! Philistines on the perimeter!
(The Israelite soldiers dive for cover with noises of dismay, as the Philistines once again enter in formation.)
- PHILISTINE 1: Make way, once again, for the approach of the Shield Bearer of Goliath!
(The Philistines take their position and set down GOLIATH's shield.)
- SHIELD BEARER: The mighty Goliath grows even more weary of dealing with cowardly vermin who will not fight.
- PHILISTINE 1: You are beneath even his written insults.
- PHILISTINE 2: He once again sends us, his lowly servants, to insult you in his place . . .
- PHILISTINE 3: Using our own words as we see fit.
- PHILISTINE 4: And so we say unto you:
(All Philistines break into loud chicken clucking noises.)
- PHILISTINE 1: Hey, think I see some chickens!
- PHILISTINE 2: Look at 'em—shakin' in their sandals!
(PHILISTINES 1 and 2 laugh and knock fists in a congratulatory fashion. After each of the insults that follow, the Philistines celebrate their wit with high fives, sarcastic laughter, or other gestures.)
- PHILISTINE 3: Hey, what do you get when you set fire to the Israelite Army? A Cowering Inferno!
- PHILISTINE 4: You call yourself soldiers? You couldn't find your own swords with a map!
- SHIELD BEARER: They look like they're a few plagues short of an exodus.
- PHILISTINE 1: If they were any more stupid, you'd have to water them twice a week.

- PHILISTINE 2: So where's your all powerful God? Takin' a nap?
- PHILISTINE 3: Oh, didn't you know? They worship a God you can't touch or see!
- PHILISTINE 4: Yeah, they call him Yahweh.
- PHILISTINE 1: I think they ought to call him No Way!
- ALL PHILISTINES: Oooooooo. *(Each Philistine licks a finger and presses it on his leg just above the knee, making a hissing noise.)*
- SHIELD BEARER: Hey, what do Israelites say when they call on their God for help?
- ALL PHILISTINES: *(Chanting)* No Way! ... No Way! ... No Way! ... No Way! ...
- (The Philistines pick up the shield and exit, still chanting. As they pass out of sight, the chant breaks up into loud laughter and jeers.)*
- ALL ISRAELITES: *(groan)*
- DAVID: This is even worse—now they're making fun of God! We've got to do something.
- SENTRY 1: *(looking offstage through binoculars)* Condition Red! We got a Bogie at six o'clock.
- COMMANDER: What is it, Sentries?
- SENTRY 2: *(also sighting through binoculars)* It appears to be King Saul, sir.
- SENTRY 1: Yeah, and he looks royally ticked!
- ALL: *(gasp)*
- SENTRY 2: Somebody must have told him about that last round of insults.
- COMMANDER: O.K. everybody, you know the drill when he's in one of these moods. Duck and cover!
- (The Israelites, except for DAVID and the COMMANDER, assume silly hiding positions in groups of two, three, and four—with some trying to hide behind one another. SAUL enters with MICHAL trailing behind him. The COMMANDER stands nervously at attention, as SAUL paces around the stage delivering his tirade.)*
- SAUL: *(furious)* Grrrrrrrrrrrr! I'm mad as Sheol and I'm not gonna take it anymore. I'm so mad I'm sweatin' lava. I'm so mad, I'll give you a tongue lashing that'll leave scars! I'm so mad, my dirty looks are X-rated!
- MICHAL: Please, Father, calm down! You're scaring the audience.
- SAUL: I want some music! *(to COMMANDER)* Where's that boy with the harp!
- COMMANDER: *(indicating DAVID)* He's right here, sir!
- SAUL: Who asked you! *(the COMMANDER beats a hasty retreat)* *(to DAVID)* What's this I hear about you wanting to fight a giant?
- DAVID: Yes, Your Highness. I think I can do it.
- SAUL: You're too little to fight Goliath. The man's a professional soldier. He's been fighting for years. You're just a boy.
- DAVID: Yes, but I'm also a shepherd.
- SAUL: What's that got to do with it?
- DAVID: I know how to face danger, sir.

- SAUL: What?
- DAVID: I've had to fight before.
- SAUL: What are you talking about?
- MICHAL: (*touching SAUL's arm*) Please, Father . . . give him a chance to explain.
- SAUL: Oh, all right. But this better be good. (*SAUL moves and sits. Then he pauses and looks around at the Israelites, who remain in their hiding positions, staring fearfully at him.*) What are you staring at! Come sit down and listen to the boy! (*The Israelites break from their positions and move closer, settling around DAVID and SAUL.*) All right, son what have you got to say for yourself?
- DAVID: Your Highness, imagine you're a shepherd. You're out in the fields late at night, all alone. And then . . . out of the darkness . . . a lion or a bear attacks the sheep. You're the only one that can stop them. And all you have is a sling.
- SAUL: It's not the same thing, son. This is war. It's a job for an army, not a shepherd.
- DAVID: But, Your Highness . . . don't you remember? Most of your army started out as shepherds. (*The Israelites all nod and murmur agreement.*)
- SAUL: Well, they've learned to be soldiers by now. They had to—in order to survive.
- (*music begins*) Start tape 29
- DAVID: No, Your Highness. They know better than anyone . . . and they'll tell you. The safety of Israel isn't in the strength of our soldiers. It's in the strength of the Lord.

29

440

Slowly
8va

N.C.

pp *slowly, following dialogue*

SEGUE

Every Shepherd Knows

TOM LONG

ALLEN POTE

30 Peacefully (♩ = c. 54)
N.C.

Since 1892

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445

CHORUS: (optional Solo)

450

Ev-ery shep-herd knows, in the heat of day go be-fore the

D Em/D F#m/D Gmaj9

lambs and lead them on the way.

Bm Em7 G6 A

455

When the flock is hun - gry you must walk close by,

D Em/D F#m7 Bm

mf 460 *mp*

find - ing green-er fields where tired_ sheep can lie.

mf *mp*

Em7 F#m7 G Asus4 G/D

Since 1892

31 CHORUS: 465

Ev-ery shep-herd knows at the

D (D) Em/D

time of sleep, al-ways stay a - wake to

F#m/D G2 Bm

470

safe - ly guard the sheep.

Em7 A7sus G6 A

For when dan - ger threat - ens on - ly you are there, —

D Em7/D F#m

Since 1892

(475)

lay ing down your life to

Bm Em7 D/F#

mf

save those in your care.

Em7 A7sus G/D D

mp

(480) [32]

Ev - ery shep - herd knows sheep will fol - low

G A/G F#m7

mf

(485) *mp*

through the night, when they trust the one who leads,

Bm *G* *A7/G*

mp

Since 1892

mf

leads the way to light. And ev - ery shep-herd

D *Am/D* *D* *G*

mf

(490)

knows one more thing is true: there's a

A/G *F#sus4* *F#* *Bm*

(495) *mf*

great - er Shep - herd watch - ing o - ver

f *Em7* *D/F#* *G6*

f *mf*

mp 33 optional SOLO: *mp*

you. God will go be -

Em/A A7sus A D

Since 1892

500

fore you through the dark - est day, lay - ing down His

Em/D Dmaj7 G2

life to guard you on the way.

Bm Em7 Em7/A

505 34 CHORUS: *mp*

You can trust the lead - ing, you can

G A D Em/D

trust the care of the lov - ing Shep-herd

who is al - ways there.

510 *f* *mf*

515 *mp* *p*

Pause tape

DAVID: Please, Your Highness. Let me be the one to face the giant.

SAUL: And what if he kills you?

DAVID: If God saved me from lions and bears, I know he can save me from a Philistine.

SAUL: (to MICHAL) What do you say, Michal? You believe this boy?

MICHAL: I'm afraid for him, Father. But I know God's with him.

SAUL: (standing) All right, David. I'll let you go—under one condition.

DAVID: What?

SAUL: (leading DAVID downstage) You have to wear my armor to protect yourself. Just because God's on your side—that doesn't mean you can't use a little extra insurance. (to COMMANDER) Commander!

COMMANDER: Yes, Sir!

SAUL: Get this shepherd ready for battle!

COMMANDER: (calling) Bring out the King's armor! Start tape

(The cast rush to new positions: The COMMANDER steps to one side of the stage and picks up a clipboard. Those who are to carry armor, run off stage to pick up their assigned pieces. MICHAL and several other "dressers" pull DAVID to center stage.)

Dressing for Battle

TOM LONG

ALLEN POTE

SAUL: And if this doesn't work, I'm gonna be so mad, I'll chew on a spear head and spit needles!

(As the COMMANDER reads out the name of each piece of armor, a cast member rushes on and drops the piece at DAVID's feet. MICHAL and the other dressers put the armor on DAVID during the song.)

Since 1892

35 Lively (♩ = c. 72)

COMMANDER:

Breast-plate,

shin-guard, shoul-der-piece, thigh-brace,

foot-man-tle, arm-band, knee-plate,

520

525

Chords: C#m, C#mM7, C#m7, C#m6, F#m9, F#m9(b5), Emaj7, C#m7

The musical score is written for voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Lively' with a note value of 'c. 72' (beats per minute). The score is divided into three systems. The first system starts at measure 35 and includes the vocal line for the COMMANDER and the piano accompaniment. The second system starts at measure 520 and continues the vocal and piano parts. The third system starts at measure 525 and concludes the piece. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line consists of short phrases corresponding to the armor pieces. Chords are indicated above the piano staves.

el-bow-cap, wrist-cov-er, neck-sheath,

A G#7(#9) C#m C#mM7

Since 1892

face-lock, hel-met,

C#m7 C#m6

shield, spear,

F#m9 F#m9(b5)

36 dag-ger, sword. Put on the ar - mor,

Emaj7 C#m7 A G#7(#9) F#m B

535 *Swing Feel* *mf*

CHORUS:

tight-en the straps, _ but-ton the but - tons, and fast-en the snaps. _

E C#m7 F#m B7 E

Since 1892

Shine all the i - ron, pol-ish the wood. _ You got-ta ad-mit: _ the

F#m B E C#m7 F#m7(b5)

boy is look-in' good. _

B C#m7 Ddim B/D#

Sure - ly your faith _ will daz - zle the Lord _ but

F#m B E C#m7

just to be safe— you should shar-pen your sword—

F#m B7 E

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Though he is on - ly a kid in a can, — you

F#m B E C#m7

got-ta ad-mit: — the ar - mor makes the man! —

F#m7(b5) B C#m7

— makes the man!

Ddim B/D# C7sus/G C Dm7 Ddim C/E

555 *f*

*Straight Eighths**mf*

Don't for - get to tie your san - dal, grab a shield and grip the han - dle,

Dm *DmM7*

mf

(560)

here is where you strap a spear and hold it to you. —

Dm7 *Dm6*

Don't for - get to buck - le up your hel - met and to knuck - le down and

Gm9 *Gm9(b5)*

fol - low all the things that we have told you to do.

Fmaj7 *Dm7* *Bb7* *A7(#9)*

565

Check to see your plates are tight-ened, then in case you're real - ly fright-ened,

Dm DmM7

they will nev - er no - tice if you shiv - er and shout...

Dm7 Dm6

570

E - ven though Go - li - ath's strong-er, you can live a lit - tle long - er

Gm9 Gm9(b5)

38

if you stay in - side the suit and nev - er come out!

Fmaj7 Dm7 Bb7 A7(#9)

Swing Feel

(575)

Put on the ar - mor, tight-en the straps, but-ton the but - tons, and

Gm C F Dm7 Gm C7

fast-en the snaps. Shine all the i - ron pol-ish the wood. You

F Gm C7 F Dm7

(580)

got-ta ad-mit: the boy is look-in' good.

Gm7(b5) C Dm7 Eb dim C/E

(585)

Sure-ly your faith will daz-zle the Lord, but just to be safe you should

Gm C F Dm7 Gm C7

(39)

shar-pen your sword... Though he is on - ly a kid in a can... You

F Gm C7 F Dm7

(590) VOICE 1:

CHORUS:

VOICE 2:

got-ta ad-mit:— There's no de-ny - ing! You got-ta ad-mit:— I'll

Gm7(b5) Bbm7

f CHORUS:

bet he's fry-in'! The ar - mor makes the

F/C F#ug/C Bb C7/G

(595)

(very breathy)

man!— Yeah!

F F/A Bb Bdim F/C

ff

Pause tape

(At the end of the song, DAVID is a comic sight—enclosed head to foot in oversized armor. The rest of the cast watch in anticipation as he struggles to take one stiff jointed step forward.)

ALL: (intake breath)

(DAVID takes a second step.)

ALL: (intake breath, higher pitch)

(DAVID takes a third stiff step.)

ALL: (intake breath, even higher pitch)

(DAVID begins to lose his balance and teeters precariously.)

DAVID: (through clenched teeth) I don't think this is gonna work.

(DAVID collapses backwards into MICHAL's arms with a huge crash.)

ALL: (groan)

MICHAL: David . . . David, are you all right?

DAVID: (as he pulls the armor off) I'm sorry, I can't do it this way. I'm just not used to all this stuff.

SAUL: Well, you have to take something with you.

DAVID: Let me take what I know how to use—my staff and my sling.

SAUL: That's all?

DAVID: It'll be enough. I just need some stones for the sling.

SAUL: (to COMMANDER) You heard the boy. Fix him up!

COMMANDER: All right, troops—hit the stream! *(The Israelites break and move upstage where they begin searching. The dressers clear the armor from the stage, and DAVID steps to one side to pick up his sling and staff.)* We're looking for slingshot pebbles—smooth stones only! Line up as soon as you've got some.

ALL: *(ad libbing comments as they mime picking up stones)* Here's one . . . I got some . . . There's a bunch over here . . . etc. . .

COMMANDER: *(after the Israelites have searched briefly)* All right. Line up! Line up!

(The Israelites move and stand shoulder to shoulder in a curving line, hands cupped in front of them.)

COMMANDER: Ten hut! *(All snap to attention.)* O.K., David, take your pick. *(music begins)*

Start tape

(DAVID looks slowly down the line and sees MICHAL. He smiles and walks over to her.)

DAVID: *(Choosing a stone from her hands)* I'll take one from a friend...

MICHAL: We're with you, David, whatever happens.

40 N.C. 600

pp slowly and freely, following dialogue

(DAVID exchanges a smile with MICHAL and then turns and looks down the line in the opposite direction. He notices ELIAB and steps over to him.)

DAVID: (choosing a stone from ELIAB's hands)... one from my family...

ELIAB: (unable to look DAVID in the eye) I guess I was a little hard on you, kid. You got guts.

DAVID: Thanks, brother.



(DAVID puts his hand on ELIAB's shoulder, and ELIAB raises his gaze to meet DAVID's. The brothers exchange a look, and then DAVID turns away and looks down the line again. He notices one of the soldiers and steps up to him.)

DAVID: I'll take one from a shepherd. SOLDIER: Thanks for keeping watch, DAVID.



(DAVID exchanges a look with the shepherd, and then turns back to the center of the line where KING SAUL stands. DAVID moves to the King, selects a stone, and kneels.)

DAVID: ...and one from my King...



SAUL: Stand up, son. You have a job to do.

DAVID: Yes, Your Highness.

SAUL: You sure you don't want that armor?

DAVID: No, just one more stone. (The crowd parts as DAVID steps upstage and selects a stone from the stream. He moves back to center stage.)



DAVID: This one I choose in the name of Yahweh—(looking toward MICHAL) who is our Friend, (looking toward ELIAB) our Family, (looking toward the soldier) our Shepherd, (looking toward SAUL) and our King.

Start tape

My God Is

TOM LONG

ALLEN POTE

(DAVID steps toward the audience and looks up toward GOLIATH)

41 Expressively ($\text{♩} = \text{c. } 60$) 615 DAVID: *mp*

N.C. *mp* Since 1892

Though the

dan-ger I face is nine feet tall, sharp-er than a sword and

E_\flat $\text{A}_\flat/\text{E}_\flat$ $\text{B}_\flat 7/\text{E}_\flat$

620

spear; when I wear the name of the Lord my God,

E_\flat C_m $\text{A}_\flat 6$

625

I will not fear. Though the val-ley I walk is

$\text{F}_\text{m} 7$ $\text{B}_\flat 7 \text{ sus}$ $\text{B}_\flat 7$ E_\flat

dark as death, and the end of the road is near; when I wear the name of the

Ab/Eb Bb7/Eb Eb Cm

Since 1892

(630) Lord my God, I will not fear. Are you

Ab6 Fm7 Bb7sus Bb7 Eb

(42)

CHORUS: *mf*

(635) DAVID: *mf* CHORUS:

tall-er than a moun-tain? My God is. Strong-er than a hur-ri-cane?

Fm Bb Gm

DAVID: CHORUS:

My God is. Bright-er than a light-ning flash at night,--

C Fm Bb

640

fast-er than a hunt-ing hawk in flight, _ Great-er than the fierc-est

Fm Bb Gm

DAVID:

645

f 43

li-on's roar: _ my God is this and more.

C Ab Fm6/D G

CHORUS and DAVID: *mf*

Though the dan-ger I face is nine feet tall,

Eb2 Ab/Eb

650

sharp-er than a sword and spear, when I wear the name of the

Bb7/Eb Eb2 Cm2

655

Lord my God, I will not fear. Though the val-ley I walk is

Ab Ab6 Fm7/Bb Eb2

dark as death, and the end of the road is near, when I

Ab/Eb Bb7/Eb Eb2

660

wear the name of the Lord my God, I will not

Cm Cm/Bb Ab Gsus G

44

665

DAVID: Come on, People! Find your courage! Shout it out!

fear.

Cm Gm7 Cm Gm7 Cm Gm7 Cm Gm7

VOICE 1:* ALL: *f* (670) VOICE 2:

Quick-er than a pan-ther! My God is. Tall-er than a red-wood!

Cm Cm/Bb

ALL: VOICE 3: VOICE 4:

My God is. Deep-er than the o-ceans! High-er than the hea-vens!

Ab Fm

ALL: (675) VOICE 5: ALL:

My God is. Strong-er than an earth-quake! My God is.

G Cm

VOICE 6: ALL: (680) VOICE 7:

Fast-er than a me-teor! My God is. Bright-er than a com-et!

Cm/Bb Ab

*All spoken lines should be shouted.

VOICE 8:

45
ALL:*mf*

Great-er than a gal-ax-y!

My God is.

Are you

Fm

G

685

tall-er than a moun-tain? My God is. Strong-er than a hur-ri-cane?

Fm

Bb

Gm

My God is. Bright-er than a light-ning flash at night,—

C

Fm

Bb

690

fast-er than a hunt-ing hawk in flight,— great-er than the fierc-est

Fm

Bb

Gm

li - on's roar: — my God is this and

695 *f*

C **A \flat** **Fm/D**

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Since 1892

46 more. Though the dan-ger I face is

mf

G **E \flat 2**

700 nine feet tall, sharp-er than a sword and spear; when I

A \flat /E \flat **B \flat 7/E \flat** **E \flat 2**

wear the name of the Lord my God, I will not

Cm2 **A \flat** **A \flat 6** **Fm7/B \flat**

705

fear. Though the val-ley I walk is dark as death, and the

$E\flat 2$ $A\flat/E\flat$

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710 *f*

end of the road is near; when I wear the name of the

$B\flat 7/E\flat$ $E\flat 2$ Cm $Cm/B\flat$

Lord my God, I will not

$A\flat$ $Gsus$ G

715

fear!

Cm $Gm7$ Cm $Gm7$ Cm $Gm7$ Cm

ff

(As the Philistine fanfare is heard, the Israelites back away leaving DAVID at the front. The Philistines enter down the center aisle once more, this time without the shield.)

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Fanfare IV

PHILISTINE 1: Make way yet again, for the Shield Bearer of Goliath!

47

Stately
N.C.

ff

720

SHIELD BEARER: Who dares to answer the awesome challenge of the Philistine army and their mighty champion? DAVID: I do. SHIELD BEARER: A boy. You're sending us a boy?

Pause tape when drum roll stops

(Philistines laugh derisively.) SHIELD BEARER: Very well, prepare to meet Goliath! (The Philistines step to one side as the Israelites look toward GOLIATH, terrified.)

Start tape

725

SEGUE

The Battle Song

TOM LONG

ALLEN POTE

48

Dramatically (♩ = c. 80)CHORUS: *mp*

What's this I see be-fore me? I

f *mp*

E♭m *A/B♭* *E♭m* *3* *D♭/B♭* *E♭m* *D♭/E♭*

730

cresc. poco a poco

can't be-lieve my eyes. His feet are in the val-ley, his head is in the skies. And

f

E♭m *D♭/E♭* *E♭m* *D♭/E♭* *E♭m* *G♭/E♭*

cresc. poco a poco *f*

(The Israelites back away slowly)

735

now he's com-ing toward us, he's com-ing clos-er still. He's mov-ing like a man, he's

mf

F/E♭ *E/E♭* *E♭m* *D♭/E♭* *E♭m* *Fm/E♭*

mf

cresc. poco a poco *accel.*

look-ing like a hill. We're stand-ing in his sha-dow, he's block-ing out the sun; the

Ebm Db/Eb Ebm Fm/Eb Ebm Db/Eb Ebm Db/Eb

cresc. poco a poco *accel.*

Since 1892

(740) *f*

bet - ter part of va - lor is know - ing when to RUNNNNN!

Ebm Db Ebm Db Ebm

f

(The Israelites, except for DAVID, run for cover. GOLIATH* enters down the center aisle and strides on stage, spear in hand. He stops, facing DAVID.)

49 N.C.

GOLIATH: So, you want to fight me, little boy?

DAVID: I come so the whole world will know there's a God in Israel.

(745) *Ebm A/Bb Ebm A/Bb Ebm A/Bb Ebm A/Bb*

mp *play under dialogue*

*See production notes for an easy and fun way to stage a two-story Goliath.

GOLIATH: There's a god all right. His name is Baal-zebub, god of the Philistines. And by Baal-zebub, I'll hack you to pieces and feed you to the birds.

DAVID: You defy my God, but today the Lord will deliver you into my hand.

GOLIATH: (referring to DAVID's staff) What, with that stick? You think I'm a dog—you gonna play fetch with me?

750

E♭m E/B♭ E♭m 3 D♭/E♭ E♭m E/B♭ E♭m 3 D♭/B♭

DAVID: You carry a spear, but I come in the name of the Lord of Hosts.

GOLIATH: Curse you, you little maggot. You're jackal bait.

Start tape

E♭m

Pause tape

755 50

CHORUS: *mf*

(DAVID and GOLIATH act out the lines as they are sung.)

They stand and face each oth - er, they

n.c. E♭m D♭/E♭

cresc. poco a poco *f*

cir - cle to the right. It looks as though Go-li-ath is sure to win the fight. Now

E♭m D♭/E♭ E♭m D♭/E♭ E♭m G♭/E♭

mf mf mf f

760

Da-vid's mov-ing left. It's like an aw-ful dance. He's waltz-ing with a gi-ant. He

F/Eb E/Eb Ebm Db/Eb Ebm Fm/Eb

mf mf mf

cresc. e accel. 765

has-n't got a chance! Go - li-ath's tak-ing aim. It's Da-vid's time to die. He

Ebm Fm/Eb Ebm Fm/Eb Ebm Db/Eb Ebm Db/Eb

mf mf cresc. e accel. mf

(DAVID releases one end of his sling with a throwing motion. CHORUS makes Whooooooh! sound) 51

rais-es up his sling and lets a peb-ble fly! (Whoosh!)

Ebm Db/Eb Ebm Db Ebm n.c.

mf mf

Sound effect:
pop

mp

cresc. poco a poco 770

Can it be? Can it be? What was that shock-ing sound? The

Ebm Fm/Eb Ebm Db/Eb

mp cresc. poco a poco mp

(GOLIATH falls with a crash. DAVID moves forward and checks out GOLIATH. Then he picks up GOLIATH's spear and raises it over his head.)

ALL: (cheer wildly)

stone has flown and found its mark, the big guy's go-ing DOWNNNN!

stone has flown and found its mark, the big guy's go-ing DOWNNNN!

Pause tape

MICHAL: You did it, David! I knew you could.

SAUL: Congratulations, son.

ELIAB: I never doubted you for a minute.

(The SHIELD BEARER and the Philistines move forward hesitantly to GOLIATH. The SHIELD BEARER kneels down and touches the body.)

SHIELD BEARER: (dismayed) Holy Baal-zebub. He's dead.

PHILISTINES: Eeeww.

COMMANDER: Sentries on the hill, what do you see?

(The SENTRIES use their binoculars to scan the Philistines gathered around GOLIATH.)

SENTRY 1: Philistines, sir ...

SENTRY 2: (with a smirk) They look ... nervous ...

COMMANDER: What was that challenge again?

SENTRY 1: Fight him and lose ...

SENTRY 2: You rule over us.

SENTRY 1: Fight him and win ...

ALL ISRAELITES: (Without gloating too much) We rule over you ...

(The Israelite soldiers begin to drift toward the Philistines)

PHILISTINE 1: (trying to maintain a semblance of dignity) Uh ... Make way for the departure of the ... uh ... ex-Shield Bearer of Goliath ...

ALL PHILISTINES: (after glancing at the intimidating force that surrounds them) Aaaaaaaaah!

(They exit, screaming and the Israelites pursue them half way down the aisle. Several Israelites drag GOLIATH's body off stage.)

ALL ISRAELITES: (break into cheering and celebration)

(During the commotion, the COMMANDER begins the chant, and all join in.)

COMMANDER,
Joined by ALL:

Start tape

Yah-weh, Yah-weh, Yah-weh, Yah-weh, Yah-weh, Yah-weh ...

Our God Is Great!

TOM LONG

ALLEN POTE

With great excitement and energy (♩ = c. 88)

[52] N.C. **(775)**

ff

CHORUS: *f*

Come on, ev-ery-bod-y, let me hear you say— it, let me

Fm Fm/Eb

(780) (clap, clap) (clap)

hear you say:— Our God is great! Come on, ev-ery-bod-y, let me

Fm/D♭ B♭m7 Cm Fm Fm

(785) (clap, clap) (clap)

hear you say— it, let me hear you say:— Our God is great!

Fm/E♭ Fm/D♭ B♭m Cm Fm

(790) (clap)

Come on, ev-ery-bod-y, let me hear you say— it, let me hear you say:—

Fm/Eb Fm/Db

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(clap) (53)

Our God is great! A

Bbm7 Cm Fm F

(795)

might - y deed, a tale to tell, He raised his hand and the

Bbm Bbm/Ab Gb

gi - ant fell. The na - tions hear, the vic - t'ry yell:—

F Bbm Bbm/Ab

800

54

There is a God in Is - ra - el.

$B\flat m/G$ $B\flat m$ $B\flat m/D\flat$ $B\flat m6/G$ C

805

(clap)

Come on, ev-ery-bod-y, let me hear you say— it, let me hear you say:—

Fm $Fm/E\flat$ $Fm/D\flat$

(clap)

(clap)

810

Our God is great! Come on, ev-ery-bod-y, let me hear you say— it, let me

$B\flat m$ Cm Fm Fm $Fm/E\flat$

(clap, clap)

(clap)

hear you say:— Our God is great! Come on, ev-ery-bod-y, let me

$Fm/D\flat$ $B\flat m7$ Cm Fm Fm

815 (clap, clap) 55

hear you say__ it, let me hear you say:__ Our God is great.

Fm/Eb Fm/Db Bbm7 Cm Fm

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820

We face the day,__ with-out a fear,__ and

F Bbm Bbm/Ab

claim the land for a thou-sand years. A ti - ny stone__ de -

Gb F Bbm

825

feats a spear.__ Who can de - ny our God is

Bbm/Ab Bbm/G Bbm Bbm/Db Bbm/G

56 830 (clap)

here! Come on, ev - ery - bod -

C Fm

Since 1892

(clap) (clap) (clap)

y! Let me hear you say it! Come on, ev - ery -

Fm/Eb Fm/Db Fm/C

(clap) 835 (clap) 57 (clap)

bod - y, let me hear you say: Our God is

Bbm Cm7 Bbm7 Cm7

(clap) (clap) (clap)

great. Come on, ev - ery - bod - y!

Fm Fm

play 2nd time only

(840) (clap) (clap) (clap)

Let me hear you say— it! Come on, ev-ery - bod - y, let me

Fm/Eb Fm/Db

(clap) (clap) (845) (clap)

hear you say: Our God is great.

Cm7 Bbm7 Cm7 1.

2. (58) great. Though great the size, — of

2. Fm F Bbm

(850)

en - e - mies, — I stand my ground and I will not flee. For

Bbm/Ab Gb F

in my heart, — my God will be. — There is a gi - ant

Bbm **Bbm/Ab** **Bbm/G** **Bbm**

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855

in - side me!

Bbm/Db **Bbm/G** **C**

59

Come on, ev - ery - bod - y, let me hear you say — it, let me

Fm **Fm/Eb**

860

(clap, clap) (clap)

hear you say: — Our God is great!

Fm/Db **Bbm7** **Cm7** **Fm**

Come on, ev - ery - bod - y, let me hear you say — it, let me

Fm **Fm/Eb**

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(865) (clap, clap) (clap)

hear you say: — Our God is great!

Fm/Db **Bbm** **Cm7** **Fm**

Come on, ev - ery - bod - y, let me hear you say — it, let me

Fm **Fm/Eb**

(870) hear you say: — Our God is great. Our God is

Fm/Db **Bbm7** **Cm** **Fm // N.C.**

great. Our God is great. Our God is great. Our God is...

Come on, ev - ery - bod - y, ev - ery - bod - y, let me hear you say it

shouting

one more time! OUR GOD IS GREAT!

gliss.

875

880

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OPTIONAL SUGGESTION FOR CURTAIN CALLS:

For background music during the bows, consider a reprise of the last portion of **Our God Is Great**, with the music beginning almost immediately, or as the curtain closes. First determine how much time the bows will take, then fade the track up from any one of the CD starting points [55], [56], [57], or [58] that will enable the choir to pick up the singing again at measure (858) to the end.

REPRISE (not optional):

At the end of the bows, the cast step back, join hands, and sing a reprise of **Friends in the Lord**, CD point [60], beginning with the key change at measure (416) until the end.

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