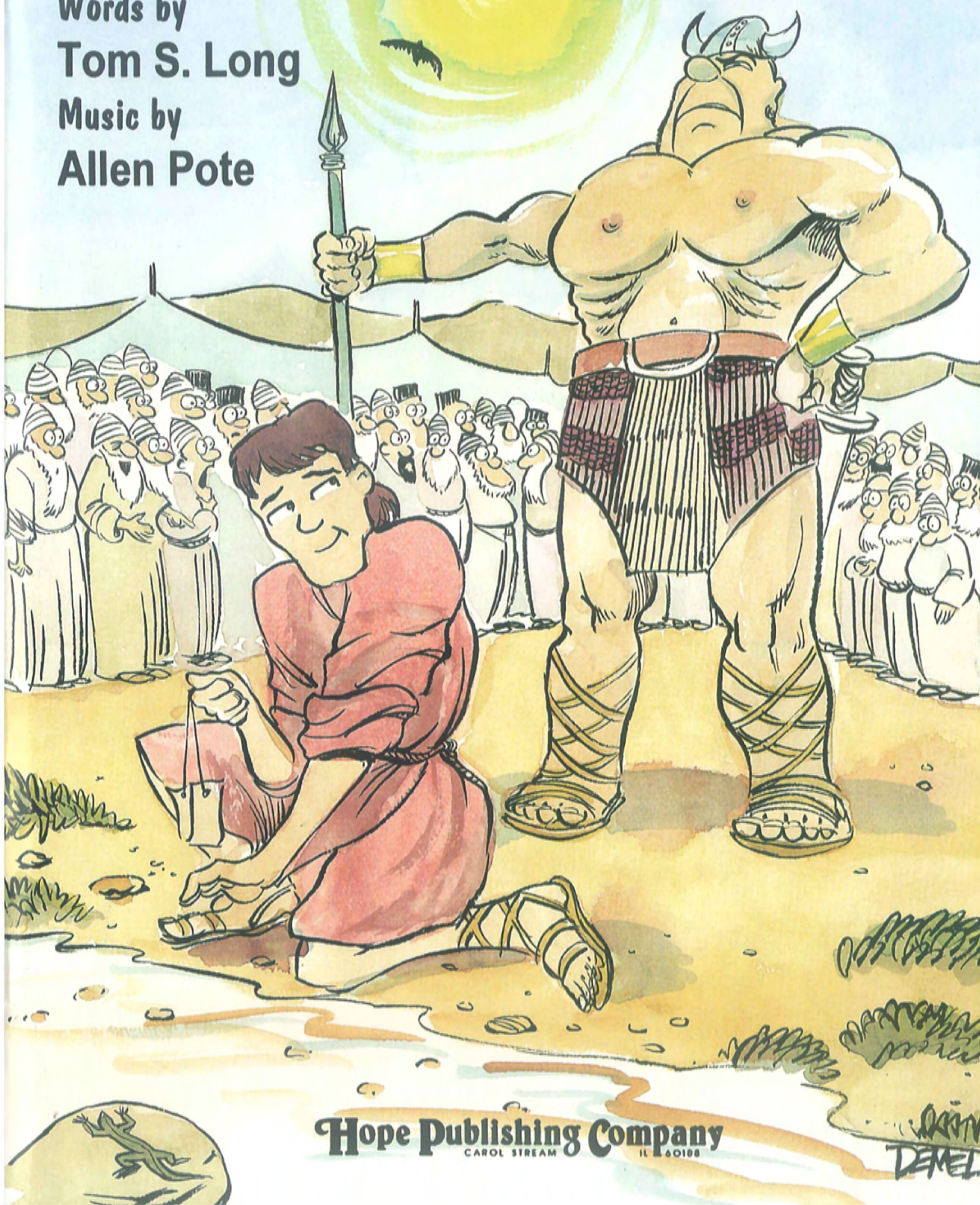


THE ROCK SLINGER AND HIS GREATEST HIT

A Musical for Young Voices

Words by
Tom S. Long
Music by
Allen Pote



Hope Publishing Company
CAROL STREAM IL 60018

DEVEL

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SCORE — CODE NO. 1957

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| 1969 | Orchestration |
| 1970 | Rhythm Chart |

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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

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 Mĭ'-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.

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!

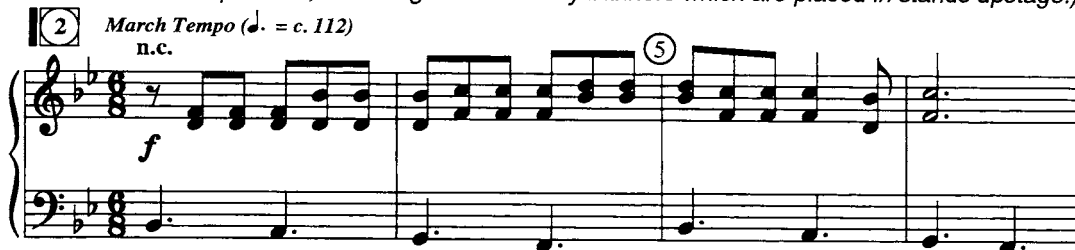
Start tape

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.)



Measures 1-4 of the piano introduction. The music is in 3/4 time with a key signature of two flats (Bb and Eb). The right hand features a melody of eighth and sixteenth notes, while the left hand provides a simple bass line of quarter notes.

Measures 5-8 of the piano introduction. The right hand continues the melodic pattern, and the left hand maintains the bass line. Measure 8 ends with a repeat sign.

Measures 9-12 of the piano introduction. Measure 9 begins with a circled measure number '15' and a box containing the number '3', indicating a triplet. The right hand has a triplet of eighth notes, and the left hand has a triplet of quarter notes.

CHORUS:
f (shouting) (20)

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

Bb

mf

Measures 13-19 of the piano introduction and the start of the chorus. The piano introduction continues with the same melodic and bass patterns. The chorus begins at measure 20 with a vocal line of dotted quarter notes and a piano accompaniment of eighth notes. The key signature changes to one flat (Bb) for the chorus.

(25) *mf*

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

Measures 20-24 of the chorus. The vocal line continues with dotted quarter notes, and the piano accompaniment consists of eighth notes. The key signature remains one flat (Bb).

30

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

E \flat

35

Hey!

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

F B \flat

Hey!

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

Edim F E \flat E \flat

f 40

4

day we live or die!

F E \flat F(no3) E \flat 7

ff