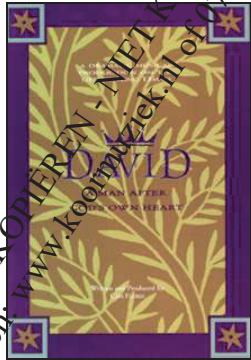




# DAVID

A MAN AFTER GOD'S OWN HEART



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A DRAMATIC MUSICAL  
PRODUCTION ON THE  
LIFE OF KING DAVID

# DAVID

A MAN AFTER  
GOD'S OWN HEART

Written and Produced by  
CAM FLORIA

Approximate Performance Time: 80 minutes

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## SYNOPSIS

DAVID, *A Man after God's Own Heart*, is the musical drama based on the life of King David. The musical begins as the deceased prophet Samuel is awakened by the voice of God to tell the story of David. As Samuel remembers, we journey back in time to experience some of the characteristics that caused God to look upon David as a man after His own heart.

We visit David, the young shepherd boy, as Samuel anoints him king and the spirit of God fills him with power. We witness the courage of David as he defeats Goliath, and later his faithfulness as he waits in God's time to become king. Through David's sin with Bathsheba and his attempt to cover it up by having Uriah killed, we observe his true repentance and the forgiveness of God. As David worships genuinely, we experience his zealous love for Almighty God. Finally, as David anoints Solomon king, we observe his integrity and honor as he charges Solomon to build the great temple for God and rule with righteousness.

DAVID, *A Man after God's Own Heart*, reminds us that the vibrant and timeless messages of the Old Testament still leap from the pages with a freshness and relevance for our world today.

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1 **DAVID: A Man after God's Own Heart**  
 2 **SCENE 1**  
 3 (music begins to "David Overture")  
 4 (lights up)  
 5 (We quickly become aware that we're at a funeral. Several bearers,  
 6 dressed in ancient Middle Eastern clothing, mourn in song.)  
 7 At the appropriate time, a spotlight hits the object of the mourning: a  
 8 supine figure (DAVID) dressed in ancient Middle Eastern royal garb,  
 9 being carried down one of aisles on a litter by four young men. Following  
 10 behind the litter are three other figures: a young man dressed in royal  
 11 garb (SOLOMON); walking at his side is a woman dressed in royal garb  
 12 (BATHSHEBA); and walking behind them are an older man dressed in  
 13 typical Middle Eastern garb (THE PROPHET NATHAN.)  
 14 The bearers carry the litter centerstage, set it down, and back away. The  
 15 three followers then gather around the figure and silently weep over him.  
 16 As they do, the SPOT DIMS on the scene, and a second spot hits another  
 17 figure—a grizzled, old man dressed in ragged Middle Eastern garb—who  
 18 sits stage right, his head on his hands. It is the prophet Samuel, and he  
 19 appears to be sleeping. After a few moments, he is startled awake.)

### David Overture

CAM FLORIA  
Arranged by Cam Floria

DISC 1  
Fanfare #= 190  
N.C.

(Sus. cymbal cue)

Fmaj7 C/D Fmaj7 A(no3) 6 A2(no3) A(no3)

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Fmaj7 Em7/G Fmaj7 Em7/G  
 A2(no3) A(no3) 12 C Asus/D  
 C D Esus E D A D A D A D A  
 D A D A Em A C/G D/G  
 C/G D/G A(no3)  
 G(no3) A(no3) Fmaj7 G Fmaj7 G

With a "two" feel *d. = d.*

G7sus 27 F/C C  
 Fmaj7 G Dm7 F/A G/B  
 Dm/C C F/G G7 F/C Bb Am  
 Em Funis. F2 F Fmaj7 G A sus A  
 41 G/D D A/C Bm/A Gmaj7 A sus A  
 Em7 A7sus A Dunis. Dm E/D Dm E/D E/A

Dunis. Dm E/D Dm E/D Dunis. Dm Gm/D  
 mf mp  
 Dm Gm/D Dm  
 Ddim E/D 59 Dm/A  
 63 Fm  
 Fm

SAMUEL: "Heh! Oh! What? ..."  
G.P.

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20 (Grand pause in measure 73 as Samuel speaks)

21 SAMUEL: (startled awake) Huh! Oh! What? Oh... who woke me?!!  
22 (stops, looks toward heaven) Oh! It was You, Lord! Just like the first  
23 time You called me. Remember? I was just a boy and I thought I was  
24 Eli. But it was You, and the next time You called me, I said, "Here I am.  
25 Speak! For Your servant is listening." (beat) Of course, there was also  
26 the time that witch woke me! If it had been her this time, I would have  
27 given her such a smack! (pause) Sorry, Lord. Sometimes I get carried  
28 away. (a breath) So... here we are again. Now, how can I serve You,  
29 Lord? (listens, looks at funeral) Ah, I see. So David's time has come and  
30 he now rests with his fathers. Well, it is the way of men. His life was full.  
31 He did many great things in Your name. And now the nation mourns.  
32 (notices the audience) But oh, Lord...

33 (music continues to "David Overture" at measure 74)

SAMUEL: "... who are all these people?..."

Musical score for piano, measures 74-83. Includes tempo marking 'N.C. ♩ = 63' and dynamic 'p'. The score consists of three systems of staves.

SAMUEL: "... It is the story... of David!"

Segue to "Underscore #1"

43 (music begins to "Underscore #1")

44 SAMUEL: Now David was a man after God's own heart. I'm sure  
45 you've heard this all your life. And it is the very best way to describe him.  
46 But just what does that mean? Well, to start, David's heart was always  
47 full of praise! Oh, he loved God with all his heart and every day that he  
48 lived, he trusted God to lead him. It all started when he was just a boy,  
49 watching over his father's sheep. He would play his harp and sing the  
50 most beautiful songs and... (sighs) But wait. I'm getting ahead of  
51 myself.

### Underscore #1

Musical score for piano, measures 43-51. Includes tempo marking 'Freely ♩ = ca. 84' and dynamic 'mp'. The score consists of four systems of staves. Includes the instruction 'pedal throughout' and 'Segue to "I Will Celebrate"'. Credit: CAM FLORIA Arranged by Cam Floria.

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34 (whispers) who are all these people? (listens) Oh! They want to know  
35 his story! And You want me, Samuel, to tell it? (chuckles) Wonder  
36 I'd be honored! And who better? After all, I was there from the  
37 beginning! (to the audience; sighs) Well, now. So, you want to know his  
38 story, eh? Well, it is one of the greatest stories in history! One of courage  
39 and honor, loyalty and devotion, forgiveness and grace. It is the story...  
40 of David!

41 (The lights fade on the funeral. Spot full on Samuel as "Overture"  
42 concludes)

Musical score for piano, measures 90-94. Includes tempo marking '♩ = 190' and dynamic 'accel.'. The score consists of four systems of staves. Includes the instruction 'Segue to "Underscore #1"'. Credit: CAM FLORIA Arranged by Cam Floria.

52 (music begins to "I Will Celebrate")

53 For many years after the time of Moses, judges ruled over the land  
54 Israel. In fact, I was the last of them. But the people didn't want a judge  
55 anymore. They wanted a king. Israel's first king was Saul. But Saul  
56 violated God's commands. So the Lord sent me to Bethlehem to sacrifice  
57 and worship—and to anoint a new king.

58 (SONG: "I Will Celebrate")

### I Will Celebrate

Musical score for piano and voice, measures 52-58. Includes tempo marking 'With excitement! ♩ = ca. 76' and dynamic 'mf'. The score consists of four systems of staves. Includes the instruction 'Segue to "Underscore #1"'. Credit: CAM FLORIA Arranged by Cam Floria. Includes lyrics: 'Give thanks to the Lord, call up-on... His'.

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**CHOIR** *mp*  
unison

name. Give thanks to the Lord, call up- His

*unison*

Gm(2)/A Gm Gm9 C

**SAMUEL** 23

name. Give praise to the Lord, glo-ry and

Bbmaj7/C F.

**CHOIR**

praise. Give praise to the Lord, glo-ry and

Bb/F Eb F2 F

**SAMUEL with CHOIR** *f* 47

De-clare His glo-ry

A sus A D A

a-mong the na-tions

D A D

Sing to the Lord, all the earth.

D A D C

31

praise.

E sus E/D C

59 **SAMUEL:** I invited Jesse and his many sons along with the elders of that  
 60 city to the celebration. When I saw Elisha, the oldest and tallest son, I  
 61 thought, "Surely this is the one!" But the Lord said, "Do not consider his  
 62 appearance. I do not look at the things man looks at. I look at the heart."  
 63 (Samuel & Company continue singing "I Will Celebrate")

Gm7 C

Gm(2) F F2

Bbmaj7(no3) Eb/G F(no3) C

**SAMUEL** 55

Pro-claim sal-va-tion a-mong the pe-ple.

C G

Sing to the Lord, praise His name,

Sing to the Lord, praise His name,

Bb C D

His name.

praise His name.

Am7 Dsus

64 SAMUEL: Seven of Jesse's sons passed by me and all were rejected. I  
 65 asked, "Is this all?" Jesse said, "No, there is my youngest, David. He is  
 66 tending the sheep." I sent for him, and when he arrived, the Lord said,  
 67 "This is the one!" So I took the horn of oil and anointed him King! And  
 68 from that day on, the Spirit of the Lord came upon David in power!

69 (Samuel & Company continue singing "I Will Celebrate")

70 (to David) (mezzo-forte) David, one day you will be king—but the Lord  
 71 must reign on the throne.

72 (David & Company conclude singing "I Will Celebrate")

63 C SAMUEL: "Seven of Jesse's..." Gm9

Gm7 Gm(2) Gm

F Cm/Eb Eb Eb(4) Bb

F2 F 6 Asus

SAMUEL, shouts words above CHOIR

CHOIR f

As - cribe Him glo strength and

A D A D

glo - ry and strength

D A D A

glo - ry and strength

D A D A

glo - ry and strength

D A D A

are due His name! As -

CHOIR only

D A D C

scribe Him wor - thy, great and glo - rious, great and most wor - thy

87 C G C G

of our praise.

C D Dsus D

of our praise.

C D Dsus D

of our praise.

C D Dsus D

Now, let's cel - e-brate, let the

95 SAMUEL (Sung with freedom)

CHOIR

Ah

C D7 D G D

heav - ens re-joice. I will cel - e-brate, let the earth be glad! I will

D G D C D G

Cel - e-brate!

D G D C D G

Cel - e-brate!

D G D C D G

Cel - e-brate!

D G D C D G

99

cel - e-brate, let the sea re-sound. Let the trees sing for

Ah,

G D Em

joy. We will cel - e-brate let the heav - ens re - jice. We will

We will cel - e-brate, let the heav - ens re - jice. We will

Em7 D G D C D2

cel - e-brate, let the earth be glad. We will cel - e-brate, let the

cel - e-brate, let the earth be glad. We will cel - e-brate, let the

D G D C D2 G B

108 8

sea re-sound. Let the trees sing for joy.

sea re-sound. Let the trees sing for joy.

Em C Am Dsus

112 (SAMUEL: "David, one day...")

*sub. pp*

The Lord reigns, thanks to His name. The

D Bb C Bb C Bb C Bb

*sub. pp*

The Lord Al -

Lord reigns, sing all the earth. The Lord Al -

A D A D Bb C

9

might - y reigns!

might - y reigns!

Bb D Gm Asus

121

DAVID *molto rit.* a tempo SPOKEN (loudly)

cel - e-brate, let the

cel - e-brate!

Bb Asus D Eb Eb7 Eb A Eb

*molto rit.* a tempo

SPOKEN (loudly) 125

heav-ens re-joice! Cel - e-brate, let the earth be glad!

Cel - e-brate!

D<sup>b</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> E<sup>b</sup>

Cel - e-brate, let the sea re-sound, let the trees sing for

Cel - e-brate, let the sea re-sound, let the trees sing for

E<sup>b</sup> F<sup>sus</sup> Fm7 D<sup>b</sup> Bbm7

joy. We will cel - e-brate, let the heav-ens re-joice

joy. We will cel - e-brate, let the heav-ens re-joice. We will

E<sup>b</sup> Fm7 G A<sup>b</sup> A<sup>b</sup> E<sup>b</sup> D<sup>b</sup> E<sup>b</sup>

We will cel - e-brate, let the

cel - e-brate, let the earth be glad. We will cel - e-brate,

A<sup>b</sup> E<sup>b</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> C

sea re-sound, let the trees sing for joy. Let the

let the trees sing for joy. Let the

Fm E<sup>m</sup> E<sup>b</sup> D<sup>b</sup> Bbm7 F<sup>sus</sup>

na - tions be glad. Let the peo - ple re -

na - tions be glad. Let the peo - ple re -

D<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F

cel - e-brate! We will cel - e-brate!

cel - e-brate! Cel - e-brate!

E<sup>b</sup> A<sup>b</sup> A<sup>sus</sup>

147

Cel - e - brate! We will Cel - e - brate!

Cel - e - brate! Cel - e - brate!

Bb/A A D2/A D2/G

Big Shout!

Cel - e - brate!

Big Shout!

Cel - e - brate!

Bb2 A2 A Akunis.

9

Lord is my shep-herd, my trust-ed friend and guide

Asus Am

I don't need an - y - thing: He's al - ways there. He takes

Bb C7 F/A A

care of me.

C/G F2/A

He makes me walk in plea-sant plac - es;

Asus Am

SCENE 2

73

74 (music begins to "The Lord Is My Shepherd")

75 SAMUEL: After the celebration, David returned to his father's sheep.

76 He was amazed at the special future God had prepared for him, and

77 humbled by it as well. In the green hills above Bethlehem, he picked up

78 his small harp, and out of his heart poured a psalm about God being his

79 shepherd and his own commitment to fulfill the destiny to which God had

80 called him.

81 (SONG: "The Lord Is My Shepherd")

**The Lord Is My Shepherd**

CAM FLORIA RONNA JORDAN  
 Disc 1  
 Ethereal SAMUEL: "After the celebration, ..."  
 C2 C2/G  
 Arranged by Cam Floria

10

with rubato

C2

D7

C2/G

♩ = 63

DAVID mp

The

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green pas-tures, and by the qui-et streams, moun-tain lakes, and still

Bb/C C7 F A/Bb

11

wa-ters. He re-fresh-es my spir-it, He re-stores

C/G Gsus

22

me. He guides me a-long a path of

C C2 A/C#

right-ous-ness a path He chose for His

Dm A Bm7 A/C#



name sake. And if I face the hard-est, most

Dsus2 Dm A Bm7 A/C#

12 dif-fi-cult chal-lenge in my life; the dark-est, down my dark-est

Dsus2 Dm Am7 C Eb

*rit.*

29 *a tempo* hour; I will

Gm9 Bb7/F Gm/F

*a tempo*

not a- fraid of an-y-one. I'll go an-y-where; be-cause You are

A/Bb Ebm7/Bb

34 with me, I can do an-y-thing.

A#2/Bb Bsus

Your Words and Your Spi-rit give me

Bb

cour-age, give me com-fort, give me

Bb/A# A#2

strenght You're pre-par-ing a won-der-ful

Bb/A# A#2

fu-ture; a pur- pose, a vic-t'ry in front of my

Bb/A# A#

en-e-mies, peo-ple who say I'm sure to

Bb/A#

fail, I do think I'm too weak, not worth-y of

Aksus2 Eb/G

13 48 But You have an-ointed me, giv-en me a

Aksus2 C/G

des-ti-ny, o-pened my eyes to see You

A#2/G F/G

37 *rit.* cho-sen me! And Your

Gsus F/G G/F

*rit.*

53 *Broaden* bless-ings and per-fect gifts, will con-tin-u-ly o-ver-flow. Sure-ly

G/C C G/C C Am

*Broaden*

god-ness will low me, Your love will cov-er my life! And I will

C/E Dm7 Gsus

al - ways live for You, to be close to You, fol - low - ing You

G C G C Am

all that I am... and all that I will ev - er be is

Fmaj7 C/E Gsus G

61 Yours for - ev - er, Yours for - ev - er, I am

C Amaj7/C rit.

AmC GwC AwC C

14

26

mp with a "march" feel

Segue to "David & Goliath"

83 (music begins to Underscore #2)

84 SAMUEL: David was a brave, passionate, fine-looking young man who  
 85 could speak well and knew how to play the harp. It was only a matter of  
 86 time before he came to the attention of King Saul. You see, because Saul  
 87 disobeyed God, an evil spirit terrorized him. Saul's servants suggested that  
 88 music might soothe the savage beast within. So they sent for David, and  
 89 when he played, Saul did feel better. Saul conscripted David into the  
 90 king's service and for the next six years, David went back and forth  
 91 between the palace and tending his father's sheep, but it wasn't just an  
 92 evil spirit that tormented Saul. The Philistines also made his life  
 93 miserable. They gathered their forces for war against Israel, and their  
 94 champion, a giant named Goliath, challenged anyone in Israel to fight to  
 95 the death! But Goliath was so big and strong no one in Saul's army dared  
 96 to go up against him! No one—until David, that is.

### Underscore #2

CAM FLORIA  
Arranged by Cam Floria

With suspense  $\text{♩} = \text{ca. } 72$

DISC 1

14

N.C. SAMUEL: "David was a brave..."

*mf* freely with *ritardato*

8

*mp*

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97 (music begins to "David and Goliath with The Power of His Name")

98 SAMUEL: When the shepherd boy heard Goliath's challenge, his heart  
 99 was filled with courage to stand up for the honor of God, and his response  
 100 was different from all the rest.

101 DAVID: Who is this Philistine that he should defy the armies of the  
 102 living God?

103 (Samuel moves CENTER and sings)

104 (SONG: "David and Goliath with The Power of His Name")

### David and Goliath with The Power of His Name

Words and Music by  
CAM FLORIA  
Arranged by Cam Floria

DISC 1 With energy!  $\text{♩} = \text{ca. } 72$

15

D(mo3) SAMUEL: "When the shepherd..."

*mp*

6

(Spoken Dramatically)  
SAMUEL

Dunis.

It was a

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7

ver-y hot day in that val-ley where the Phil-is-tine champ-ion stood. For for-ty

Dm G/D D(no3)

days in a row, Go-li-ath had ter-ri-fied them. For Saul and

C(no3) D

Is-ra-el, things weren't look-ing ever-y good. Ov-er

Bb C

13

night they took clothed in ar-mor, as big and dead-ly as they come— with his

G/D D(no3)

16

wea-pons in his hands and a chal-lenge in his voice, he made the

Dm

GOLIATH 17

men in Is-ra-el's ar-my turn and run. Choose a man and send him down to fight me. If he

Bb C2/A Gm

wins we will be your slave, but if I ov-er come and kill him, we will

F Cm Gm

and you spine-less ar-my to their graves.

Bbm Dm D(no3)

SAMUEL 23

Well, it was morn-ing and the ar-mies faced each oth-er as the

Dm

shep-herd-boy came close so he could hear. He saw the

G/D

ar-my run— be-fore Goliath and heit a cour-age well-ing up that had no fear.

Dm F C

17 28

And then he just could-n't stand it an-y long-er, as the

G Ebm

DAVID

gi-ant cursed and flashed his sword. "But the

Ab Ebm

SAMUEL DAVID 31

bat-tle is-n't his," Da-vid shout-ed, "The bat-tle be-longs to the Lord! The

C/Eb Ebm D/F Db

bat-tle be-longs to the Lord!"

Ab Bb

SAMUEL 35

Those words rumb-led down through the front lines, and

D

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on to the ears of the king. They brought him in and Da-vid stood be-fore him,

just a shep-herd with a staff and a sling.

And Da-vid said to the king, "Don't lose an-y heart on ac-count of this gi-ant."

SAUL SAMUEL SAUL

will go and fight him, it's the truth." "But you're too young," said the king. "He's a

war-rior, he's been a fight-ing man from his youth."

Da-vid told the king an a-maz-ing sto-ry, how a

li-on car-ried his hap-less lamb. And when he

res-cued it the beast at-tacked him. And he

grabbed it by its hair and killed it, both

li-on and a bear, he killed them with his hands. Well, then the

king dressed the youth in his own tun-ic a coat of

armor with a hel-met and a sword, but

Da-vid could-n't move with all that weight on so he

went out in just the po-wer of the Lord

58

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SAMUEL 60

The gi - ant tow - ered like a ced - ar of Li - ban. He

D E7/D E/D Em

DAVID SAMUEL

bel - lowed in a voice that was mean - ing - ful. "Come down and fight me!" And

Am

DAVID

Da - vid wait - a - lone in - to the val - ley, and he

G D E/D D

20 SAMUEL

give the beasts and birds your flesh and bones!"

C D

73

then in the strength of the Al - mighty, Dav - id

Bm

DAVID

said, "I'll strike you down in - stead, and all the

E/B Bm

world will know there is a God in Is - rael.

A/C#

picked up five smooth stones from the stream.

Dm C B

68

Be - hind his shield Go - li - ath's name in clo - se, "Am I a

Em

dog, that you come with stones? By the

D/E Em D/E

of the Phil - is - tines I curse you! I'll

Em

77 SAMUEL

I'll take your sword and cut off your head!" Then

D E Em

sud - den - ly the gi - ant at - tacked him, and Dav - id's

Em D/E

sling went round and round and round and round. He slung a

Em A/E Em D/E

stone that sank in - to the gi - ant's fore - head. And Go -

Em D/F# G A A

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21

li-ath top-pled for-ward to the ground.

*f* CHOIR (Crowd Cheers)

Ah.

G/B F# B G/B B C#B B C#B

86

DAVID DAVID (with few in crowd)

The bat-tle is the Lord's! The

B C#B B C#B B C#B D E/D D E/D D E/D

DAVID with CROWD

bat-tle is the Lord's! The bat-tle is the Lord's! The

The

D E D E D E D (no3)

89

THE POWER OF HIS NAME (Floria, Bground Hampton)

DAVID SAMUEL

bat-tle is the Lord's! Da-vid shout-ed. We

We

bat-tle is the Lord's! We

G D E/D D

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stand in the shad-ow of His fame. The

stand in the shad-ow of His fame.

G D/F# G/F# D/F#

93

en-e-my will al-ti-er-nate all fore-us when we're

Ah.

A A/G D/F# Bm

stand-ing in the pow-er of His name. The

Ah. The

Em A Gm A D F#m7

97

DAVID

bat-tle is the Lord's! SAMUEL shouts the ar-my. We'll

We'll

bat-tle is the Lord's! We'll

G D E/D D

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win and we will nev-er need to hide. The

win and we will nev-er need to hide. The

G D/F# Em D/F#

101

en - e - my will al - ways fall be - fore us. The

en - e - my will al - ways fall be - fore us. The

G A D/F# Bm

Lord, our God is fight - ing on our side. The

Lord, our God is fight - ing on our side. The

Em A F#m7

bat - tle is the Lord's! the Lord's! We

bat - tle is the Lord's! Give Him hon - or and glo - ry. We

G D/F# D/A

stand in the shad - ow of His fame. The

stand in the shad - ow of His fame. The

G D/F# D A/C#

109

en - e - my will al - ways fall be - fore us. when we're

en - e - my will al - ways fall be - fore us. when we're

Bm7 A/C# F#m Bm

stand - ing in the pow - er, stand - ing in the pow - er,

stand - ing in the pow - er, stand - ing in the pow - er,

G D C# Bm D

stand - ing in the - of His name,

stand - ing in the pow - er of His name,

Em7 G A Bm A/B Bm

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115

stand - ing in the pow - er of His name,

stand - ing in the pow - er of His name,

Em7 N.C. A D E/B D

64

F Bb C F C

F Bb C

(add bass)

24 F Bb N.C.

13 **CHOIR**

Now's the time to cel - e - brate when the Lord's your choice.

unison

Bb C7 Gm/C C7 F

106 (music begins to "Now's the Time to Celebrate")

107 **SAMUEL:** After David defeated Goliath, the Philistine army ran away in terror! Israel chased them and defeated the Philistines, nearly destroying their army. Then David composed a great psalm!

110 **DAVID:** O Lord, our Lord, how majestic is Your name in all the earth!

111 **SAMUEL:** All Israel gathered together to sing and celebrate the victory—and to honor their new hero.

113 (SONG: "Now's the Time to Celebrate")

### Now's the Time to Celebrate

With a "Jamaican" feel ♩ = ca. 116

Words and Music by CARMAN  
Arranged by Com Floria

DISC 1

23 N.C. **SAMUEL:** "After David defeated..."

mf (keyboard & perc. only)

5 F C F

(add piano & guitar)

Bestelnummer: GMC1245-01K

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Now's the time to cel - e - brate and make a joy - ful noise!

Gm7/Bb C F

17

Now's the time to cel - e - brate when the Lord's your choice.

Bb F

Now's the time to cel - e - brate and make a joy - ful noise!

Gm/Bb C Bb/C C F



25

B<sup>b</sup> F B<sup>b</sup>

23 SOLO (rap)  
mf  
N.C.

1. Here's the word... that I think You've heard a-bout... Da-vid and Go-li-ath fight... The

mf

gl-ant's sword... a-gainst the Lord... so Da-vid fought with all his might... Now

Da-vid's Psalm... may look all calm... but it's an-y-thing, you all, but mild;... 's all-

26

... a-bout praise when the music plays... and makes the crowd... go wild!...

mf

31 CHOR  
mf

Now's the time... to cel-e-brate when the Lord's... your choice...

B<sup>b</sup> C Gm/C C7 F

Now's the time... to cel-e-brate and make a joy-ful noise!...

Gm7/B<sup>b</sup> C F

35

Now's the time... to cel-e-brate when the Lord's... your choice...

B<sup>b</sup> F

Now's the time... to cel-e-brate and make a joy-ful noise!...

Gm/B<sup>b</sup> C B<sup>b</sup>/C C

F Gm7/B<sup>b</sup> C

27 SOLO (rap)  
mf

2. Bring the

B<sup>b</sup> B<sup>b</sup>9/A<sup>b</sup>

43

glo-ry down... off the trum-pet sound... let the tam-bou-rine... kick, too. With the

mf

harp and lyre ev - 'ry - one can hear... how

praise of the Lord... will come through... The

47 strings, the brass... the cym - bals crash... and the

ple clap... their hands... the

Now's the time... to cel - e - brate when the Lord's... your choice...

57 29 Now's the time... to cel - e - brate and make a joy - ful noise! Let the peo - ple

unison sing... let the peo - ple dance, let the peo - ple

28 spir - it's right... and with all... their might... ev - 'ry - bod - y starts... to dance!

51 CHOR mf Now's the time... to cel - e - brate when the Lord's... your choice...

unison Now's the time... to cel - e - brate and make a joy - ful noise!...

63 sing... lift - ing ho - ly hands. Let the peo - ple

unison sing... let the peo - ple dance, let the peo - ple

unison sing... lift - ing ho - ly hands. Let the peo - ple

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67

sing, let the peo - ple dance, let the peo - ple

B $\flat$

69

sing lift - ing ho - ly hands! Let the peo - ple

C Dm/G C

70

sing, let the peo - ple dance, let the peo - ple

B $\flat$

71

sing, lift - ing ho - ly hands!

C Dm/G C F

75

Ah.

N.C.

Breakdown (keyboard & perc. only)

78

Singers rejoice & sing (ad lib.)

79

gliss.

F B $\flat$

81

C7 F B $\flat$

83

C F B $\flat$  F

85

F B $\flat$  N.C.

gliss.

94

WOMEN: *unison*

Al - le - lu - ia! Al - le - lu - ia!

B $\flat$  C7 Dm/F

87

Al - le - lu - ia! Al - le - lu - ia!

F B $\flat$  C7 F

98

MEN *f*

Ah.

B $\flat$  F

95

Al - le - lu - ia!

B $\flat$  C7 F

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102 *unison*

Al - le - lu - ia! Al - le - lu - ia!

Ah, Al - le - lu - ia!

F D<sup>b</sup> C7

31

Al - le - lu Al - le - lu - ia!

Al - le - lu - ia!

F B<sup>b</sup> C F

Now's the time to cel - e - brate and make a joy - ful noise!

B<sup>b</sup> C7

114

Now's the time to cel - e - brate when the Lord's your choice...

Gm7/B<sup>b</sup> F

Now's the time to cel - e - brate and make a joy - ful noise!

Gm7/B<sup>b</sup> C F

106 *EVERYONE*

Now's the time to cel - e - brate!

Gm7/B<sup>b</sup> C

Now's the time to cel - e - brate!

B<sup>b</sup> C F

110

Now's the time to cel - e - brate when the Lord's your choice...

B<sup>b</sup> C7 F

114 **SCENE 5**

115 (music begins to "Underscore #3")

116 **SAMUEL:** Saul rewarded David with a high rank in the army, and of course, God gave David great success in everything he did. Saul's son, Jonathan, became friends with David—in fact, they were so close, they were like brothers. Saul's daughter, Michal, fell in love with David, and eventually became his wife. But Saul became jealous of David's success. He was afraid David would take over his kingdom, so he plotted to kill him. Once he even hurled a spear at David, trying to pin him against the wall while he played the harp. But David dodged the spear and ran for his life. Later, when Saul's men surrounded David's house, Michal saved him by letting him down through a window. David escaped and hid in a field nearby where Jonathan came to see him.

**Underscore #3**

CAM FLORIA  
Arranged by Cam Floria

DISC 1 With rubato ♩ = ca. 108

32 N.C. SAMUEL: "Saul rewarded David..." 4

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11

Segue to "Underscore #4"

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### Underscore #4

With rubato ♩ = ca. 108

CAM FLORIA  
Arranged by Cam Floria

DISC 1

33 N.C.

JONATHAN: "David? ..." DAVID: "Sighmm!" ...  
(Alternate Score) ANMUEL: Jonathan's ceremony ...

mp

44

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57

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68

69

Segue to "Underscore #5"

158 my father's plans. If he wants you killed, then may the Lord kill me if  
159 don't tell you so you can escape and live.

160 **DAVID:** Thank you, Jonathan.

161 **JONATHAN:** David, I know that you are to be king. May the Lord be  
162 with you as He used to be with my father. I just ask one thing.

163 **DAVID:** Name it.

164 **JONATHAN:** Remember to demonstrate the love and kindness of the  
165 Lord not only to me during my lifetime, but to my children after the Lord  
166 has destroyed all your enemies.

167 **DAVID:** May I be cursed forever if I do not!

168 **JONATHAN:** No. Do not swear by curses. Swear by your love for me,  
169 as a true friend.

170 **DAVID:** Upon my life, and by my love for you as my true friend, I swear  
171 it.

172 **JONATHAN:** Thank you, my friend. *(beat he thinks)* Now, here's what  
173 we'll do: Hide yourself behind that boulder. I'll come out and shoot three  
174 arrows in front of it, as though I'm shooting at a target. Then I'll send a  
175 lad to gather the arrows. If you hear, he tell him, "They're on this side of  
176 the boulder," then you'll know all is well, and there is no trouble. But if I  
177 tell him, "Go farther—the arrows are still beyond you," then you must  
178 leave immediately. Understood?

179 **DAVID:** Understood.

180 **JONATHAN:** *(smiles warmly)* Good . . . May the Lord make us keep  
181 our promises to each other for He has also witnessed them.

182 *(LIGHT FADE on them and the SPOT HITS Samuel.)*

183 **SAMUEL:** Jonathan was certain that his father would welcome David  
184 back with open arms. But nothing could be further from the truth. At the  
185 New Moon Festival, Saul was so filled with hatred for David, he nearly  
186 killed Jonathan! Jonathan now knew that what David told him was true:  
187 the king wanted him dead. Jonathan took his bow and arrow and a lad into the  
188 field. He shot the arrows, then sadly called out to the lad . . .

189 **JONATHAN:** Go farther—the arrows are still beyond you.

190 **SAMUEL:** David was heartbroken. When the lad went back into the  
191 city, the two friends pledged friendship for life, said their farewells and  
192 parted, grief stricken. They never saw each other again.

128 *(music begins to "Underscore #4")*

129 **[NOTE: FOR ALTERNATE SCENE, SKIP TO LINE 196]**

130 **JONATHAN:** David?

131 **DAVID:** Jonathan!

132 **JONATHAN:** Are you all right?

133 **DAVID:** Yes—just confused. Jonathan, what have you done? Why is your  
134 father so determined to kill me?

135 **JONATHAN:** That can't be true! I'm sure he's not planning any such  
136 thing!

137 **DAVID:** The fact that I'm here proves that he is!

138 **JONATHAN:** No! He always tells me everything he's going to do.  
139 He'd never hide something like this from me!

140 **DAVID:** Jonathan, your father knows worse friends. He doesn't want  
141 you to be hurt! But the truth is, I am only one step away from death!!

142 **JONATHAN:** *(sighs)* What do you want me to do?

143 **DAVID:** Tomorrow is the beginning of the New Moon Festival. I've  
144 always been with your father for the feast, but this time, I'll hide in the  
145 field until the evening of the third day.

146 **JONATHAN:** And what good will that do?

147 **DAVID:** Well, if your father asks where I am, tell him I've gone to  
148 Bethlehem for a family reunion. If he gets upset, then that will be proof  
149 that he is planning to kill me!

150 **JONATHAN:** And if he doesn't get upset?

151 **DAVID:** Then I'll know all is well. Will you do this for me, as my sworn  
152 brother?

153 **JONATHAN:** David, please! If you would just listen to me . . .

154 **DAVID:** Or else, kill me if you think I've sinned against your father—  
155 just don't betray me to him!

156 **JONATHAN:** David, I would never do that! *(beat)* Give me your hand  
157 . . . *(they clasp hands)* I swear by the Lord God of Israel that I will tell you

194 *(music begins to "Underscore #4")*

195 **[\*\*\* ALTERNATE SCENE, PICKING UP FROM LINE 196 ]**

196 **SAMUEL:** Jonathan was certain that his father would welcome David  
197 back with open arms. But nothing could be further from the truth. At the  
198 New Moon Festival, Saul was so filled with hatred for David, he nearly  
199 killed Jonathan! Jonathan now knew that what David told him was true:  
200 the king wanted him dead. Jonathan took his bow and arrow and a lad into  
201 the field. He shot the arrows, then sadly called out to the lad . . .

202 **JONATHAN:** Go farther—the arrows are still beyond you.

203 **SAMUEL:** It was their prearranged signal. David was heartbroken.  
204 When the lad went back into the city, the two friends met for the last  
205 time . . .

206 **JONATHAN:** David, I know that you are to be king. May the Lord be  
207 with you as he used to be with my father. I just ask one thing.

208 **DAVID:** Name it.

209 **JONATHAN:** Remember to demonstrate the love and kindness of the  
210 Lord not only to me during my lifetime, but to my children after the Lord  
211 has destroyed all your enemies.

212 **DAVID:** May I be cursed forever if I do not!

213 **JONATHAN:** No. Do not swear by curses. Swear by your love for me,  
214 as a true friend.

215 **DAVID:** Upon my life, and by my love for you as my true friend, I swear  
216 it.

217 **JONATHAN:** *(smiles warmly)* May the Lord make us keep our promises  
218 to each other for He has also witnessed them.

219 **SAMUEL:** The two friends said their farewells and parted, grief stricken.  
220 They never saw each other again.

221 [END ALTERNATE SCENE.]

222 (music begins to "Underscore #5")

223 SAMUEL: For the next seven years, David lived as a fugitive in the  
224 Judean hills. He was soon joined by other fugitives—six hundred of  
225 them—who asked David to lead them. They were David's mighty men—  
226 the core of his army whose valor, courage and strength were unsurpassed.

227 David and his small army narrowly escaped Saul's great army many times.  
228 God protected David—and even delivered Saul into his hands twice! Both  
229 times David's men urged him to kill the king, but he refused.

230 DAVID: I will not lift my hand against the Lord's anointed.

231 SAMUEL: During this time, I went to rest with my fathers. And the  
232 Philistines gathered their forces for war against Israel. Saul was afraid and  
233 prayed to the Lord for protection and assistance. But the Spirit of the Lord  
234 had departed from Saul, and he had no answer. So in desperation, Saul  
235 tried something else.

### Underscore #5

CAM FLORIA  
Arranged by Cam Floria

DISC 1 With rubato ♩ = ca. 108

34 N.C.

SAMUEL: "For the next..."

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### Underscore #6

CAM FLORIA  
Arranged by Cam Floria

With suspense

DISC 1

35 N.C.

SAUL: "Find me a woman..."  
(Alternate Scene 5d) SAMUEL: "Because he had..."

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Segue to "Underscore #6"

266 **WITCH:** He is an old man, covered with a mantle!

267 **SAUL:** (*awed*) It is Samuel!

268 (*They all immediately fall to the ground. A BRIGHT WHITE LIGHT suddenly blasts on UPSTAGE. Samuel slowly walks in front of the light so that he appears to glow.*)

270

271 **SAMUEL:** Saul . . . Saul, why have you awakened me?

272 **SAUL:** (*frightened*) I . . . I am afraid and pressed on all sides! The Philistines make war against me, and God has departed from me, and no longer answers me no matter how I call upon Him! So I have summoned you so you can make known to me what I must do!

276 **SAMUEL:** Why do you ask me, since the Lord has become your enemy? He has done to you as He told you He would through me. Because you disobeyed Him, He has torn the kingdom from your hand and given it to David.

279

280 **SAUL:** No!!

281 **SAMUEL:** Moreover the Lord will also deliver you and all Israel into the hands of the Philistines! By this time tomorrow, you and your sons will be with me!

284 **SAUL:** Nooooooo!

285 (*The LIGHTS FLASH DRAMATICALLY then BLACK OUT. After a beat, a SPOT HITS Samuel again DOWNSTAGE LEFT.*)

286

## 236 SCENE 5c.

237 (*music begins to "Underscore #6"*)

238 **[NOTE: FOR ALTERNATE SCENE, SKIP TO LINE 290]**

239 (*LIGHTS RISE on Saul and a servant, CENTERSTAGE*)

240 **SAUL:** Find me a woman who can consult the spirits. Maybe she can get an answer for me.

242 **SERVANT:** I know of such a woman, Sire—a witch who lives nearby in Endor. But she may not want to help you, because you have banished her kind from Israel, and have threatened them with death.

244

245 **SAUL:** Then I'll wear a disguise! I need to know.

246 **SAMUEL:** So Saul disguised himself, and with two of his servants went to the witch by night.

247

248 (*The SPOT FADES on him*)

249 **WITCH:** What do you want?

250 **SAUL:** Cast your spells. Awaken the person I name to you.

251 **WITCH:** Don't you know the law? What King Saul has decreed? He has cut off mediums and spiritists from the land. Are you trying to trap me and bring about my death?

252

254 **SAUL:** As the Lord lives, no punishment shall come upon you. Just do as I ask, please!

255

256 **WITCH:** Whom shall I conjure for you?

257 **SAUL:** Samuel. I want Samuel.

258 (*The witch mumbles incoherently and casts several dice. After a moment, she screams in terror.*)

259

260 **WITCH:** (*terrified*) Aaaaah!!

261 **SAUL:** What . . . what is it?!

262 **WITCH:** Why? Why have you deceived me?! You are Saul!

263 **SAUL:** Do not be afraid! What did you see? I must know!

264 **WITCH:** I . . . I saw a divine being rise out of the earth!

265 **SAUL:** What does he look like?

## 287 SCENE 5d.

288 (*music begins to "Underscore #6"*)

289 **[\*\*\*ALTERNATE SCENE, PICKING UP FROM LINE 290]**

290 **SAMUEL:** Because he had no answer from the Lord, he went secretly at night with two men to a witch at nearby Endor, who used her evil spells to summon me. (*to Saul, eerily*) Saul . . . Saul, why have you done this?

292

293 **SAUL:** (*frightened*) I . . . I am afraid and pressed on all sides! The Philistines make war against me, and God has departed from me, and no longer answers me no matter how I call upon Him! So I have summoned you so you can make known to me what I must do!

296

297 **SAMUEL:** Why do you ask me, since the Lord has become your enemy? He has done to you as He told you He would through me. Because you disobeyed Him, He has torn the kingdom from your hand and given it to David.

300

301 **SAUL:** No!!

302 **SAMUEL:** Moreover the Lord will also deliver you and all Israel into the hands of the Philistines! By this time tomorrow, you and your sons will be with me!

304

305 **SAUL:** Nooooooo!



306 [END ALTERNATE SCENE.]

307 (music begins to "Underscore #7")

308 SAMUEL: It all happened as the Lord spoke through me. The next day  
309 at the great battle on Mt. Gilboa, the Philistines wounded Saul and killed  
310 three of his sons, including Jonathan. And Saul fell on his sword and  
311 ended his own life. (beat) When he heard the news, David wept. He  
312 wrote a great poem of sorrow for Saul and Jonathan.

313 After the nation had mourned, David took his men and their families and  
314 settled in the Judean city of Hebron. There the men of Judah came with  
315 three hundred thousand people and anointed David their king!

### Underscore

DISC 1 With suspense CAM FLORIA  
36 N.C. SAMUEL: "It all happened..." Arranged by Cam Floria

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316 (music begins to "The Lord Lives")

317 And David and Judah sang praises to the Lord with all their might!

318 (SONG: "The Lord Lives")

### The Lord Lives

JOHN CAMPBELL and CAM FLORIA CAM FLORIA  
With Joy! ♩ = ca. 72 Arranged by Cam Floria

Bestelnummer: GMC1251-01L

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35

en - c - mies.

en - c - mies.

Esus E D/E C/E Am/E

38

DAVID (opt. spoken) *mf*

The clouds of death en -

Bsus/A C/G Asus/E

tan - gled me des - truc - tion o - ver - whelmed me. The

Am Em

grave coiled a - round me,

Gm Dm

snare of death con - front - ed me

Fm Cm

48

In my dis - tress called to the Lord, I called to the Lord, I

Gm Dm

called to the Lord for help!

Gm/E

(fall off) *mp*

Help! He reached

Aunis. N.C. *sw*

sub. *mp*

57

down from on high and He res - cued me.

A B/A A B/A

drew me out of deep wa - ters, He res - cued me.

A B/A A

*mf*

He res - cued me from a

B/A A B/A

pow - er - ful en - c - my, a pow - er - ful en - c - my!

DAVID'S MEN

A B/A A B A/C

39

*rit.* (DAVID) *f* 71 *a tempo*

The Lord lives!

SINGERS *f*

The

*mf*

G/D Dsus D D/G G

*rit.* *f a tempo*

74

The Lord lives! Praise

Lord lives! The Lord lives!

D/G G Dsus D Dsus D

be to my Rock, alt-ed be God.

Praise be to my Rock, ex-

C G/B Am7 G C G/B Am7 G C G/B Am7 G

80

The Lord lives! The

alt-ed be God. The Lord lives!

Bb D D/G G D/G G

Lord lives! Sing praise to Your name. I

lives!

Dsus D Dsus D C G/B Am7 G

86

praise You a-mong the na-tions. We

Sing praise, sing praise to Your name. We

C G/B Am7 G Dsus D G/B Am7 G

2nd time to CODA

praise you a-mong na-tions!

praise you a-mong the na-tions!

C G/C Dsus Esus E

90

DAVID (spoken freely)

With Your help, I ad-vance a-against a troop. With my strength, I can

A Em

(singing) 94

scale a wall. It is God who ar-rises with strength, He trains my hands for

Em C G Dm/F

bat-tle You give me a shield of

E A B/A

100

vic - tor - y. I love You, O Lord

SINGERS *mf*

I love You, O Lord, my Strength.

A F Em

Your right hand held me up.

The

B/A A A/C#

(spoken) He is our Rock!

(singing)

Lord is our Rock! The

Dm G/B Dm

106

Lord is our tion. The

Lord is our va - tion. The

D.S. al CODA 8

D.S. al CODA 8

B/C# DmF C/E Dsus D

♩ CODA

na - tions. The

na - tions. The

♩ CODA

Esus B

rit.

112

Broader

Lord lives! The Lord lives!

Broader

Lord lives! The Lord lives!

N.C. E A N.C.

116

The Lord lives! The

The Lord lives! The

Esus B N.C. A

120

Lord lives! Praise be to my Rock, ex -

Lord lives! Praise be to my Rock, ex -

Esus E D A/C# Bm7 A

122

alt - ed be God. Sing praise to Your name. Ex - al - ted be God, we

alt - ed be God. Sing praise to Your name. Ex - al - ted be God, we

*unison*

D A Bm7 A D A Bm7 A D E

6

praise You a - mong the na - tions. The

praise You a - mong the na - tions. The

D A Esus E

129

Lord lives! The Lord lives!

Lord lives! The Lord lives! The Lord lives! The

E/A A E A

Esus E E/A A E/A A

The Lord lives! The

Lord lives! The Lord lives! The Lord lives! The

135

Lord lives! Praise be to my Rock, ex -

Lord lives! The Lord lives! Praise be to my Rock, ex -

E Esus E

D A Bm7 A D E

alt - ed be God. Sing praise to Your name. Ex - alt - ed be God, we

alt - ed be God. Sing praise to Your name. Ex - alt - ed be God, we

*unison*

D A Bm7 A D A Bm7 A D E

praise You a - mong the na - tions!

praise You a - mong the na - tions! We

D A Esus E

142

The

praise You a - mong the na - tions! The

D A/D Bm7 A Esus E Esus

145

Lord lives! The Lord lives!

Lord lives! The Lord lives! The Lord lives! The

Asus A A/E Asus A A/E Asus A A/E

Lord lives! The Lord lives!

Asus A(no3) A

rit.

152 rit.

The Lord, our God lives!

The Lord, our God lives!

A B D C N.C. A

rit.

E(m7) A

rit.

319 SCENE 6

320 (music begins to "Underscore #8")

321 SAMUEL: David was now king of Judah, the southern part of Israel, but  
 322 the tribes to the north were ruled by Ishbosheth, one of Saul's sons. For  
 323 seven years, there was a civil war in Israel until finally, both the king and  
 324 Abner, his great general, were killed. The whole nation came to Hebron  
 325 and anointed David as king in one of the greatest celebrations in Israel's  
 326 history. David was now thirty-seven. It had been twenty years since I had  
 327 anointed him king.

328 David needed a neutral city to bind the country together. He chose  
 329 Jerusalem, and took up residence in the fortress of Zion and it became  
 330 known as the City of David.

331 (music begins to "O Jerusalem")

Underscore #8

CAM FLORIA  
Arranged by Cam Floria

DISC 1 With rubato ♩ = ca. 100

14 N.C. SAMUEL: "David was now..."

mp

12

18 Segue to "O Jerusalem"

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- 332 DAVID: As the mountains surround Jerusalem, so the Lord will surround
- 333 His people. O Jerusalem, may there be peace within your walls.
- 334 (SONG: "O Jerusalem")

### O Jerusalem

Gently, with feeling  $\text{♩} = 92$

DISC 1

DAVID: "As the mountains..."

Words and Music by CAM FLORIA  
Arranged by Cam Floria

46 F#G G7 F#C C G/B Am C/G F#G7 C/E

mp

Dm7 Dm G E G F#G G7 C E C

1st time: DAVID with CHOIR (unison) mp  
2nd time: CHOIR (parts)

1. O Je - ru - sa - lem, our feet are  
sa - lem, may those who

C G7 F#C C G/B Am

Bestelnummer: GMC1253-01F

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stand - ing, stand - ing in your gates.  
love you, may they be se - cure.

Fmaj7 Gsus G7 Dm7

O here in Je - ru - sa - lem, O Je -  
ru - sa - lem.

G F#C C/G F#G G7

ru - sa - lem, peace be with - in your walls,  
ru - sa - lem, the thrones of judge - ment stand,

F#C C Em F#sus4 F F#E

Pray - for the peace of Je - ru -  
the thrones of Da - vid, in Je - ru - sa -

Dm7 Dm7 G E G Dm7 F#G G7

46 (1st time)  
48 (2nd time)

lem. I re - joiced with  
lem. will pray for

C Em mp

those who said, "Let us go to the house of the Lord."  
peace with - in for the sake of my bro - thers and friends.

C F G F C E F Gsus G7

That is where the tribes go up to praise the name of the  
I will seek your pros - per - i - ty - for the sake of the

F Cmaj7/G F/A Em/B F#C C

Lord our God, in Je -  
house of the Lord, in Je -

Dm7 Gsus4 G7 F#G G7

ru - sa - lem, in Je - ru - sa - lem.  
ru - sa - lem, in Je - ru - sa - lem.

C Csus4 C F#C C

35

47 *CHOIR only*

2. O Je - ru - sa - lem,

F/C C F/G G7

*cresc.* 48

Ci - ty of Da vid, for - tress of Zi - on.

A m Em F2 F Fmaj7 G

DAVID *f* 46

O Je - ru - sa - lem, our feet are

*CHOIR* *f*

O Je - ru - sa - lem, our feet are

A7sus G/A A G/D D D2/C

stand - ing, stand - ing in your gates.

stand - ing, stand - ing in your gates.

G m A A7 A7sus Em7

52

O Je - ru - sa - lem. Je -

O Je - ru - sa - lem. O Je -

A G/D D G/A A7

(DAVID continues singing with CHOIR)

ru - sa - lem, peace be with - in your walls.

G/D D2/C B m Gsus2 G G2/F#

Pray for the peace of Je - ru - sa -

Em7 Em7/D A/C# G/B A Em7 G/A A7

62

lem. Pray for the peace

D A/C# G#m7(9) Em7 G# A

of Je - ru - sa - lem.

Em7 G/A A D G/D D



335 SCENE 7

336 (music begins to "Our Great God and King")

337 SAMUEL: David's first great act as Israel's new king was to bring the  
338 Ark of God to Jerusalem. And he did it with great rejoicing and  
339 celebration!

### Our Great God and King

Words and Music by  
DAVID and SARA MADDEX  
Copyright © 2011 by Cam Floria

DISC 2 With excitement! ♩ = ca. 126  
N.C.

SAMUEL: "David's first great act..."

340 DAVID (shouting) People of Israel, you have made me your king! And  
341 YAH WEH...

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(Big dance and celebration)

Asus<sub>2</sub> A D/A Asus<sub>2</sub> A F#m7 D

E/G# A Asus<sub>2</sub> A D/A Asus<sub>2</sub> A

3

Chorus

mf

The Lord is our great

F#m D Esus

N.C.

CHOIR 2

mf

God and King! The Lord is our great God and King! Come

A (no3) N.C.

8

DAVID 13

The Lord is our great God and King!

D Esus A Asus<sub>2</sub> A D/A Asus<sub>2</sub> A

342 (spoken) Today the Ark of His covenant, given to us through Moses,

343 returns to Jerusalem! (crowd cheers) Let us bow down and worship Him!

Come now, let us dance and sing!

A Asus<sub>2</sub> A D E A

(Big dance and celebration)

Asus<sub>2</sub> A D/A Asus<sub>2</sub> A F#m7 D

E/G# A Asus<sub>2</sub> A D/A Asus<sub>2</sub> A

3

Chorus

mf

The Lord is our great

F#m D Esus

N.C.

CHOIR 2

mf

God and King! The Lord is our great God and King! Come

A (no3) N.C.

8

CHOIR 2

now, let us bow down and sing! Come now, let us bow...

DAVID

...made the sea the Sky and land...

Both CHOIRS

Esus E D/F# E/G# A

He shaped the moun - tains with His hands  
and land.

E A Esus D/F# E A

In - to His sanc - tuary sing - ing our thanks -  
Let us come,

Esus E E/G# A

giv - ing. With joy in the Lord, oh,  
let us come. With joy in the Lord, oh,

Esus E E/G# A E/B A/C# D

let us sing to the Rock of sal - va - tion, oh, let us sing! The  
let us sing to the Rock of sal - va - tion, oh, let us sing! The

F F#m E D F#m E A

Lord is our great God and King!  
Lord is our great God and King!

Bm7 A/C# D A/E D/E E7 A D/A

Asus# A/G# A/G# D Asus# A/G#

A Asus# F# A/E D Bm7 F# E D C D/F# C

CHOIR 1 unison  
Cre - a - tor, Shep - herd, Sav - ior and King! Cre -

D Esus A Asus# D/A Asus# A/E Aunis.

CHOIR 1  
a - tor, Shep - herd, Sav - ior and King! Now

A Asus# A D/A Asus# A A/E

CHOR 2  
 come and bow down and wor - ship Him!

69

Both CHOIRS  
 come and bow down and wor - ship Him! We are the  
 Peo - ple of His lands,  
 peo - ple of His lands. Peo - ple

Esus E D/F# E/G# A E A

N.C. A Bm7 A/C# E A

By His hands.  
 CHOIR 1  
 tash - ioned by His hands. In His  
 unison

75

CHOR 2  
 pres - ence, let us come sing - ing our thanks -

CHOR 1  
 giv - ing, let us come. With

Esus E D/F# E A

Esus E E/G# A E/B A/C#

79

cues: a few Sopranos  
 joy in the Lord, oh, let us sing

80

Rock of sal - va - tion, oh, let us sing! The

DAVID  
 Let us be o -  
 Lord is our great God, and King!

Bm A/C# D A D E7sus F#m

D A D E F#m7

F#m E D E A

86 (DAVID)  
 - pen to His ways and His -

87

- ten to His voice Let us de - light -

in His won - der - ful grace, and in His

B/D# E

Ama7/C# G

F2

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DAVID *mp* 94

pres - ence - re - joice.

*mp* Both CHOIRS

Re joice, re -

joice!

B $\flat$ /F F(no3)

G $\flat$ m7 E B F $\flat$

D E A F $\flat$

105 (DAVID) (hushed)

In - to His pres-ence, let us come

(Both CHOIRS)

unison (hushed)

In - to His pres-ence, let us come

— sing - ing our thanks - giv - ing, let us come. With

— sing - ing our thanks - giv - ing, let us come. With

B B/F $\flat$

B/F $\flat$  F $\flat$  B B/D $\flat$

110

joy in the Lord, oh, let us sing to the

joy in the Lord, oh, let us sing to the

E B E G $\flat$ m

*cresc.*

Rock of sal - tion, oh, let us sing! The

*cresc.*

Rock of sal - tion, oh, let us sing! The

G $\flat$ m F $\flat$  E G $\flat$ m F $\flat$  B

*cresc.*

113

Lord is our great God, and King!

King!

Lord is our great God, and King!

King!

C $\flat$ m B/D $\flat$  C $\flat$ m/E B/F $\flat$  C $\flat$ m/F $\flat$  B $\flat$  sus B E/B

CHORUS SOPRANOS (cues)

B Am7 C/G G sus C/G F/G

114

Rock of sal - tion, oh, let us sing! The

Rock of sal - tion, oh, let us sing! The

G $\flat$ m F $\flat$  E G $\flat$ m F $\flat$  B

*cresc.*

115

Rock of sal - tion, oh, let us sing! The

Rock of sal - tion, oh, let us sing! The

G $\flat$ m F $\flat$  E G $\flat$ m F $\flat$  B

*cresc.*

118 *ff*

In - to His pres - ence, let us come

*CHOR 1* In - to His pres - ence, let us come

*CHOR 2* In - to His pres - ence, let us come

G N.C. C/G G B/B C

— sing - ing our thanks - giv - ing, let us come.

*CHOR 1* sing - ing our thanks - giv - ing, let us come.

*CHOR 2* sing - ing our thanks - giv - ing, let us come.

C/G G G/B C

123

With joy in the Lord, oh, let us sing to the

*SOLO CHOIRS* With joy in the Lord, oh, let us sing to the

G/D C/E F C F G

Rock of sal - va - tion, oh, let us sing! The Lord is our

Rock of sal - va - tion, oh, let us sing! The Lord is our

F F/A G C Dm C/E Dm/F

128

great God, and King! The

great God, and King! The

C/G Dm/G G Am C

131

Lord is our great God, The

*unison* The Lord is our

*TENORS & BARTONES only unison* The Lord is our

Dm C/E Dm/F C/G G C/E D Dm C/E Dm/F

135

The Lord is our great God, The

great God, and King! The

C/G G Dm C/E G

The

Lord is our great God, The

*add BASSES*

Dm/F C/G Gsus G C/E C

140

Lord is our great God,  
 Lord is our great God,  
 great

Dm C/E DmF C/G G7sus

great  
 The Lord is our

G N.C. C Dm7 C/E Dm7 C/E DmF

151

great God and  
 King!  
 King!

C/G G7sus

a tempo

N.C. Bb Ab Gm7 C

344 SCENE 8

345 (music begins to "Underscore #9")

346 SAMUEL: God was pleased with David and promised to establish his  
 347 throne and kingdom forever. In the next years, David and his armies  
 348 defeated many of their enemies. But, the duties of his kingdom became so  
 349 great, David put Joab, his general, in charge of the army, and while the  
 350 army went to war, David stayed home. That was his first mistake.

351 One evening about sunset, David was walking upon the roof of his palace.  
 352 He looked down into a garden nearby, and saw a woman who was very  
 353 beautiful.

Underscore #9

DISC 2 With anticipation  $\text{♩} = \text{ca. } 112$  CAM FLORIA Arranged by Cam Floria

N.C. SAMUEL: "God was pleased..."

mp

mf p

153

loco

loco

30

lightly

boldly (bring out)

loco

## Underscore #10

Music by  
CAM FLORIA  
Arranged by Cam Floria

With mystery  
DISC 2

SERVANT: "Yes, Sire." SAMUEL: "That was David's..."  
(Alternate Scene) SAMUEL: "Her name was Bathsheba..."

10 N.C.

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## SCENE 8a

354

355 [NOTE: FOR ALTERNATE SCENE, SKIP TO LINE 390]

356 SAMUEL: David immediately called to one of his servants.

357 DAVID: Who is that woman?

358 SERVANT: Her name is Bathsheba, Sire. She is the wife of Uriah, the  
359 Hittite.

360 SAMUEL: Uriah was an officer in David's army. At the time, he was  
361 fighting in the war against the Ammonites at Rabbah near the desert, on  
362 the east of Jordan.

363 DAVID: Tell Bathsheba I want to talk to her.

364 (music begins to "Underscore #10")

365 SERVANT: Yes, Sire.

366 SAMUEL: That was David's second mistake. Or when he finally met  
367 Bathsheba, he fell instantly in love with her. David sinned with  
368 Bathsheba, and she became pregnant with David's child. And in an effort  
369 to cover up their sin, a wicked plan came into David's heart. He took pen  
370 in hand and wrote a letter to Joab, commander of his army.

371 DAVID: (dictating) Joab, the next time you attack the Ammonites, send  
372 Uriah into where the fighting will be the hottest. Then pull away from  
373 him and leave him there so that he will be killed.

374 SAMUEL: Joab did as David commanded. He attacked a fortified city  
375 and sent Uriah and several other brave men to a place near the city wall  
376 where he knew the enemy would rush out upon them. There was a fierce  
377 fight... and Uriah and the others were slain. Joab sent a message to King  
378 David.

379 JOAB: (dictating) Sire, the war goes well. However, we attacked the  
380 city and sustained heavy losses—including Uriah.

381 SAMUEL: When David heard this, he sent another message.

382 DAVID: (dictating) Dear Joab, glad to hear all is going well. Don't  
383 worry about the men slain in battle. Keep up the siege—press forward.

384 SAMUEL: So David's wicked deed was complete. And after Bathsheba  
385 had mourned her husband's death for a time, David took her into his  
386 palace and she became his wife. Before long, a child was born to them.  
387 David loved the child greatly. But God knew what David had done and  
388 He was very displeased. He sent Nathan, the prophet, to tell David this.

389

## SCENE 8b

390 (music begins to "Underscore #10")

391 [\*\*\* ALTERNATE SCENE, PICKING UP FROM LINE 352]

392 SAMUEL: Her name was Bathsheba, and when he finally met her, he fell  
393 instantly in love with her. David sinned with Bathsheba, and she became  
394 pregnant with his child. And in an effort to cover up their sin, a wicked  
395 plan came into David's heart. He had Uriah, Bathsheba's husband, killed  
396 in battle. And after she had mourned her husband's death for a time,  
397 David took her into his palace and she became his wife. Before long, a  
398 child was born to them. David loved the child greatly. But God knew  
399 what David had done and He was very displeased. He sent Nathan, the  
400 prophet, to tell David this.

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401 [END ALTERNATE SCENE.]

402 DAVID: Nathan! How good to see you! What do you have to tell me  
403 this day?

404 NATHAN: A story, O King. There were two men in a city. One was  
405 rich, and the other poor. The rich man had great flocks of sheep and herds  
406 of cattle; but the poor man had only one little lamb. It grew up in his  
407 home with his children, and drank out of his cup, and lay upon his lap, and  
408 was like a daughter to him. One day a visitor came to the rich man's  
409 house to dinner. The rich man did not take one of his own sheep to kill for  
410 his guest. He robbed the poor man of his lamb, and killed it and cooked it  
411 for a meal with his friend.

412 DAVID: (*furios*) The man who did this thing deserves to die! He shall  
413 give back to his poor neighbor four-fold for the lamb taken from him!  
414 How cruel to treat a poor man thus, without pity for him!

415 (*music begins to "Underscore #11"*)

### Underscore #11

DISC 2 With suspense  
11 N.C. NATHAN: "You are the man!..." CAM FLORIA  
Arranged by Cam Floria

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416 NATHAN: You are the man!

417 DAVID: What?!

418 NATHAN: You have done this deed!

419 DAVID: I?!

420 NATHAN: The Lord made you king and gave you a kingdom! Why,  
421 then, have you done this wickedness in the sight of the Lord? You have  
422 slain Uriah with the sword of the men of Ammon. You have taken his  
423 wife to be your wife. This is what the Lord says: "Out of your household  
424 will I bring calamity upon you. The sword will never depart from your  
425 house. And the child born to you will die."

426 SAMUEL: David fell on his face and wept.

427 (*music begins to "Underscore #12"*)

### Underscore #12

DISC 2 With intensity  
12 N.C. DAVID: "I have sinned..." CAM FLORIA  
Arranged by Cam Floria

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428 **DAVID:** I have sinned against the Lord. Have mercy on me, O God,  
 429 according to Your unfailing love. My guilt has overwhelmed me like  
 430 burden too heavy to bear. I am bowed down and brought very low; all day  
 431 long I go about mourning. I am feeble and utterly crushed; I groan in  
 432 anguish of heart. Save me from blood guilt, O God! When I kept silent,  
 433 my bones wasted away through my groaning all day long. For day and  
 434 night Your hand was heavy upon me. For I know my transgressions, and  
 435 my sin is always before me. Against You, You only, have I sinned and  
 436 done what is evil in Your sight! O God, cleanse me and I will be clean.  
 437 Wash me and I will be whiter than snow. Let me hear joy and gladness;  
 438 let the bones You have crushed rejoice. Hide Your face from my sins and  
 439 blot out all my iniquity. Create in me a pure heart, O God, and renew a  
 440 steadfast spirit within me. Do not cast me from Your presence or take  
 441 Your Holy Spirit from me. Restore to me the joy of Your salvation. Have  
 442 mercy on me, O God.

443 **NATHAN:** The Lord has taken away your sin. You will not die.

444 **SAMUEL:** But the child born to David and Bathsheba fell ill. David  
 445 wept and fasted before the Lord for many days, laying all night on the  
 446 floor. But on the seventh day, the child died as Nathan had predicted.

447 Everyone was afraid to tell David for fear that he might do himself harm.  
 448 But when he learned the truth, David got up, went into the house of the  
 449 Lord and worshipped.

450 (music begins to "Unbelievable Love")

451 **DAVID:** Praise the Lord, O my soul; praise His holy name. He does not  
 452 treat us as our sins deserve. Just as high as the heavens are above the  
 453 earth, and as far as the east is from the west, so far has He removed our  
 454 transgressions from us.

455 (SONG: "Unbelievable Love")

### Unbelievable Love

With joy # = 116

DISC 2

DAVID Praise the Lord, ...

Words and Music by  
 JOE BECK, JOEL LINDSEY,  
 GREG LONG and BRIAN WHITE  
 Arranged by Cam Florida

Bestelnummer: GMC1259-01K

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stars, heart, you are a mazed stand at what I see. —  
 Ooo, —  
 Ooo, —

Feel the sun on my face, I'm o-ver - whelmed by the re-  
 It was just yes-ter - day I was a - fraid that I would

Ooo, —

al - i - ty that the Cre - a - tor is my Sav - ior and  
 nev - er be free, my His lov - ing arms reached out and brought me so

Ah, —

Friend, — And He gives the love we  
 near, — And break - ing the chains of

brought me so near, —

o - ver and o - ver a sin,  
 all of my doubts and my fears.

2nd time only

Ah, —

25 *f*

Un - be - liev - a - ble, un - be - liev - ble

un - be - liev - ble

Bb Bb2 Bbsus Bb Bb/D Bb2 Bbsus Bb/D

love: hard to un - der - stand. In - con - ceiv - a - ble

love: hard to un - der - stand. Ah,

Eb/G F/A Bb Bb2 Bbsus Bb

that the Lord of it all can take the

the Lord of it all can take me

Bb/D Bb2 Bbsus Bb/D Eb2 Bb

33

just as I am. He knew my sin and I'd have to pay, yet

just as I am, yet

Eb/G F/A Eb/G F/A

love brought for - give - ness an - y - way.

love brought for - give - ness an - y - way

Bb F/A Gm7 F#dim D/F# Gsus2 Gm F#m7 Bb7

37

Un - be - liev - a - ble, un - be - liev - a - ble

Un - liev - a - ble, un - be - liev - a - ble

Eb/G C9 Eb/F

15

love.

1. Bb C7/Bb Eb Gm7

2. Eb F/A Ab A/C Bb Fm7 Eb/G C

45

Oh, it's a mys-ter-y that you can-not touch and you

Oh,

unison

Fm7 A/Bb Bb9 Eb9

can-not see, but it's real, I know it's real, I know it's

but it's real, I know it's real, I know it's

Cm7 Bb/D C/E D/F# Eb2/G F2/A G9/B

51

Un-be-liev-a-ble, un-be-liev-ble

Un-be-liev-a-ble, un-be-liev-ble

C C2 Csus C C/E G Csus/E

love: so hard to un-der-stand.

love: so hard to un-der-stand.

F/A G/B

In-con-ceiv-a-ble that the Lord it

In-con-ceiv-a-ble that the Lord the

C C2 Csus C C/E C2/E Csus/E C/E

57

all, can take me just as I am.

Lord of all, can take me just as I am.

F F/A G/B

He knew my sin and I'd have to pay, yet

Ooo, yet

F/A G/B

61

love brought for an-y-way.

love brought for-ness an-y-way.

C G/B Am7 Gdim E/G# Asus4 Am Am/G C7

63

Un - be - liev - a - ble, — un - be - liev - a - ble

Un - be - liev - a - ble, — un - be - liev - a - ble,

D9 F/G

love,

un - be - liev - a - ble, un - be - liev - a - ble

C Csus C/G C/E Csus/E C/E

the Lord of it all.

love, hard to un - der - stand.

F F/A G/B

69

In - con - ceiv - ble that the Lord of it

In - con - ceiv - ble that the Lord of, the

C Csus C C/E C2/E Csus/E C/E

all. can take me just as — I am.

Lord of it all. can take me just as — I am.

F2 F F/A G

73

He knew my sin, and have to pay, — yet

F/A G/B

love brought for - give - ness an - y - way.

love brought for - give - ness an - y - way.

C G/B Am7 G#dim E/G# Asus2 Am G C7

77

Un - be - liev - a - ble. un - be - liev - a - ble

Un - be - liev - a - ble,

F D9 F/G

love, un - be - liev - a - ble

un - be - liev - a - ble love.

F/G C6/G F/G C6/G F/G F/G C6/G F/G C6/G F/G

love. Un - be - liev - a - ble.

Un - liev - a - ble, un - be - liev - a - ble

F/G C6/G F/G F/G Dm7

un - be - liev - a - ble love,

un - be - liev - a - ble

F/G C6/G F/G C6/G F/G C2 C F/C C F2/C

un - be - liev - a - ble love.

love.

F/C C

456 SCENE 9

457 (music begins to "Underscore #13")

458 SAMUEL: David comforted his wife, and she became pregnant once  
 459 again and gave birth to a son. David named him Solomon. He became the  
 460 most famous of David's many sons. Over the next seven years, King  
 461 David ruled with justice and righteousness, but late in his reign, the  
 462 dreadful words the Lord spoke through Nathan the prophet came true.  
 463 "Out of your own household will I bring calamity upon you. The sword  
 464 will never depart from your house." That sword came in the form of  
 465 David's most infamous son, Absalom.

466 In all of Israel, there was no one more handsome. From the sole of his  
 467 foot to the crown of his head, he was perfect. And speaking of his head,  
 468 what hair he had! Shining, long, luxurious hair! Once a year, he had it cut  
 469 because it became too heavy for him to carry around—and his shorn locks  
 470 weighed in at five pounds! Huh, can you imagine? Five pounds of hair!

471 So much hair—so little brains.

Underscore #13

DISC 2 With feeling CAM FLORIA  
 N.C. SAMUEL: "David comforted his..." Arranged by Cam Floria

mp freely

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Segue to "Big Hair"

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472 (music begins to "Big Hair")  
 473 SAMUEL: (with a country "twang") You see, Absalom mounted a  
 474 rebellion against his father—which caused both David and his family no  
 475 small amount of trouble.

476 (As he says this, the LIGHTS RISE CENTERSTAGE and one of David's  
 477 wives steps up and sings)

### Big Hair

DISC 2  
 20 Easy country & western feel ♩=120  
 N.C. Gm SAMUEL: "You see..."  
 Words and Music by CAM FLORIA  
 Arranged by Cam Floria

*mf*

*SOLO (1st time) mf* 6

1. The stor-y is that of Dav-id's son, a  
*SOLO (2nd time)*  
 killed his feath-er like Cain be-fore.

hand-son and named Ab-sa-lom. He was his fa-ther's fav-  
 orite. It was to set-tle a score, but in his heart he just  
 wanted to see his fa-ther's face.

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(spoken)  
 -'rite one, a per-fect, prince-ly spe-ci-men. In-hun-dred  
 want-ed more; to be the king, to be a-dored. Uh-huh.

Now Ab-sa-lom was tall-er than any man in Is-ra-  
 el. He stood by the gate for  
 three years. Won the peo-ple's hearts, and  
 made all the peo-ple  
 his fair-ies.

stop and stare. He lived his life  
 in a way that  
 won their ears. Then moun-ted a re-bel lion with  
 a head like a lion.

style and flair. He had a big head and a  
 big heart. He  
 shouts and jeers a gainst his fa-ther, a -  
 gainst his fa-ther, a gainst his fa-ther, a gainst his fa-ther.

CHORUS  
 He had a big head and a big heart,  
 He had a big head and a big heart,  
 He had a big head and a big heart,  
 He had a big head and a big heart.

lot-ta hair. Big hair, big, big hair,  
 Big hair, big hair, big hair,  
 gainst his tears. Big hair, big hair,  
 Big hair, big hair, big hair,  
 Big hair, big hair, big hair,  
 Big hair, big hair, big hair.

21 (1st time)  
 22 (2nd time)

1. But he  
 2. But he

29 (SOLO)

3. Ev - en Da - vid's friend, A - hith - o - phel... joined Ab - sa - lom, be -

came his pal. How this hap - pened is hard to tell... The

CHOIR

The

41

peo - ple cried... and some were numb... The son marched in to

Ooo... Ah...

prais - es sung. "I live the king, king Ab - sa - lom." Big hair, —

unison

"I live the king." Big hair, —

unison

35

proph - et's doom... just fin - ily fell... Uh - huh.

proph - et's doom... just fin - ily fell... Uh - huh.

King Da - vid fled... Je - ru - sa - lem some

Ooo...

43 50

big, hair, big, big hair. And he had big

big, big hair. and he had big

hair, big, big hair.

hair, big, big hair.

(a few basses)

big, big hair.

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55

Big heav-y hair like a big, black bear. Big, black hair and it was

Big heav-y hair like a big, black bear. Big, black hair and it was

C Gm D7

(SOLO may ad lib.)

ev - 'ry-where, big hair, big, big hair...

ev - 'ry-where, big hair, big, big hair...

Gm F Gm

(SOLO may ad lib.)

24

big hair, big hair,

71

Da-vid es-caped a - cross the sand,

Da-vid es-caped a - cross the sand,

D Gm D Gm

63

Cur - ly, squir - r'ly, bur - ly, big hair...

big hair...

unison

Cur - ly, squir - r'ly, bur - ly, big hair... big hair...

TENORS only

N.C. Gm

75

ov - er the Jor - dan to a - noth - er land... Res - cued a - gain by

ov - er the Jor - dan to a - noth - er land... Res - cued a - gain by

Gm D Bb C D F C BbF

God's big hand thou - sands came to take their stand. Uh - huh...

God's big hand thou - sands came to take their stand. Uh - huh...

D Gm F Gm



25 81

6. Dav - id's great ar my

(SOLO)

made the ground shake, but the com - ing bat - tle made his heart ache. He

Spoken

changed his man - ders "Give him a break, be gen - tle with my son for

my sake." Oh.

91 SOLO

Twen - ty - thou - sand died with - out prayer.

CHOIR

Ooo.

Ab - sa - lom was cham - ed and no - bod - y cared. His cra - zy mule ran

Oh, no - bod - y cared. His cra - zy mule ran

Dunis.

97

ev - 'ry - where, got him caught in a tree caught by his hair big hair,...

ev - 'ry - where, got him caught in a tree big hair,...

big, big hair. And he had big

big, big hair. And he had big

103 (SOLO may ad lib.)

hair, big, big hair. hair, big, big hair.

hair, big, big hair. hair, big, big hair.

big, big hair.

Caught in the branch - es hang - in' up in mid - air. Our head stand - in' up in the air.

Caught in the branch - es hang - in' up in mid - air. Our head stand - in' up in the air.

109

Got him killed be - cause he had big hair, big hair,  
Down to your knees a hang - in' straight down there, big hair, big hair.

Got him killed be - cause he had big hair, big hair,  
Down to your knees a hang - in' straight down there, big hair, big hair.

C D7 Gm F Gm

big, big hair.  
big, big hair.  
big, big hair.  
big, big hair.  
Big hair. Big hair.

115

Twist - ed, tang - led, tous - led, big hair.  
Friz - zled, fraz - zled, frump - led, big hair.

Twist - Friz - unison

N.C. Gm

(SOLO ad lib.) 2nd time to CODA

Big hair. Big hair.

ed, tang - led, tous - led, big hair. Big hair. Big hair.  
zled, fraz - zled, frump - led, big hair. Big hair. Big hair.

Gm 2nd time to CODA

27 Slower

Big hair. 6. But

Big hair.

Slower

123 (SOLO)

Da - vid wept for Ab - lom ev - en with the  
D Gm D Gm D B<sup>b</sup> C

vict won. "If on - ly I had been the one, in -  
Gm D Gm C D

stead of you my son, my son." Uh - huh.

CHOIR

Uh - huh

Gm D Gm Gm

133 *rubato*

if you live with a lot of flair,  
if you live with a lot of flair,

unison unison

D Gm

*rubato*



- 488 (music begins to "The Lord Lives (Reprise)")
- 489 SAMUEL: And David sang a song of praise to the Lord, celebrating his
- 490 deliverance from all his enemies!
- 491 (SONG: "The Lord Lives (Reprise)")

### The Lord Lives (Reprise)

JOHN CAMPBELL and CAM FLORIA Arranged by Cam Floria

DISC 2 WHB joy!  $\text{♩} = \text{ca. } 72$  SAMUEL: "And David sang..." CAM FLORIA  
 N.C. C G/B Am7 G D

DAVID (shouted freely)

Esus You have de - liv - ered me

from peo - ple. You made them turn their

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DAVID (singing) 10

backs in flight. And they cried, they cried to the Lord, but He did not

Em C G C Dm/F

an - swer. I beat them as dust, as

Esus B A B/A

dust on the wind. I love you, O Lord.

CHOIR

I love you, O Lord my Strength.

F C/E D

20

And I des - troyed my foes!

The Lord is our Rock!

A B/A A A/C# Dm G/B

(spoken) (singing) 31

He is our Rock! The Lord is our sal - va - tion.

The Lord is our sal - va - tion.

Dm G F/A C/G Dm/F C/E Dsus

25

The Lord lives! The

The Lord lives!

Dsus D D/G G G

Lord lives! Praise be to my Rock, ex -

The Lord lives!

Dsus D Dsus D C G/B Am7 G

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31

alt - ed be God. The

Praise be to my Rock, ex - alt - ed be God.

C G/B Am7 G C G/B Am7 G B D

Lord lives! The Lord lives!

Lord lives! The

D G Dsus D

37

sing praise, to Your name. I praise You a - mong the

Lord lives!

Dsus D C G/B Am7 G G/B Am7 G

39

na - tions. We praise You a - mong the

sing praise, sing praise, to Your name. We praise You a - mong the

Dsus D C G/B Am7 G C G/C C D Dsus

na - tions. The

na - tions. The

Esus E

rit.

45 Broader Tempo

Lord lives! The Lord lives! The

Lord lives! The Lord lives! The

N.C. E A N.C. Esus E

Broader

Lord lives! The Lord lives! Praise

Lord lives! The Lord lives! Praise

N.C. E A N.C. Esus E

53 a tempo

be to my Rock, alt - ed be God. Sing praise to Your name. Ex -

be to my Rock, ex - alt - ed be God. Sing praise to Your name. Ex -

D Bm7 D A C4 Bm7 A D A C4 Bm7 A

a tempo

alt - ed be God. We praise You a - mong the na - tions!

alt - ed be God. We praise You a - mong the na - tions!

D E D A Bm7 A

We praise You a - mong the na - tions!

E D A Bm7 A Esus

The Lord lives! The Lord lives! The Lord lives! The Lord lives!

Esus Asus A Asus A

Lord lives! The Lord lives!

Lord lives! The Lord lives! The Lord lives!

Asus Asus A An3

*rit.*

The Lord, our God

The Lord, our God

A E D C

lives!

lives!

Em7 G/C A

492 SCENE 11.

493 (music begins to "Underscore #15")

494 SAMUEL: As happens to all men, David grew old and weak. The Lord

495 had given him victory over all his enemies wherever he found them. And

496 David wanted to give back to the Lord by building Him a magnificent

497 temple in Jerusalem to house the Ark of the Covenant. But the Lord told

498 him that he would not build the temple because he was a man of war.

499 Instead, that most special task would fall to his son, Solomon, a man of

500 peace. When he knew his time was drawing nigh, David appointed

501 Solomon king. He then gathered around him Benaiah, Nathan the

502 prophet, Zadok the priest, and his captain, Benaiah, to hear his charge to the

503 young, newly-crowned king.

### Underscore #15

DISC 2 Gently, with rubato ♩ = ca. 92 CAM FLORIA

33 N.C. Arranged by Cam Floria

SAMUEL (soprano)

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504 (music begins to "Underscore #16")

505 **DAVID:** Solomon, my son, I am going the way of all the earth. Be  
 506 strong, and show yourself a man. When one rules over men in  
 507 righteousness—when he rules in the fear of God—he is like the light of  
 508 morning at sunrise on a cloudless morning, like the brightness after rain  
 509 that . . . that brings the grass from the earth. Do not be afraid or  
 510 discouraged, for the Lord my God is with you. He will not fail you or  
 511 forsake you. Walk in His ways and keep His commands so that you may  
 prosper in all that you do. Be strong and courageous and do the work.

Underscore #16

CAM FLORIA  
 Arranged by Cam Floria

DISC 2 With rubato

64 N.C. DAVID: "Solomon, my son, . . ."

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513 (music begins to "A Man after God's Own Heart with And to the  
 514 Faithful")

515 **SAMUEL:** And at the age of 70, after ruling Israel for 40 years, King  
 516 David died.

517 **SONG:** "A Man after God's Own Heart with And to the Faithful")

518 **SAMUEL:** (spoken during "A Man after God's Own Heart with And to  
 519 the Faithful" meas. 30) So what does it mean to be a man after God's  
 520 own heart? It means being a person of faith and prayer—one who never  
 521 does anything without consulting the Lord. It means behaving with honor,  
 522 loyalty, justice and integrity. It means living in humility and  
 523 understanding remorse and repentance—knowing God's forgiveness and  
 524 experiencing His cleansing. It means loving and serving others. But most  
 525 of all, it means loving God—that was David. He taught us how to praise  
 526 and worship the Lord. He wrote poems and songs to celebrate God's  
 527 greatness—psalms that will live forever! And he showed us how to love  
 528 the Lord God with all our heart, mind, soul and strength. Truly, he was a  
 529 man after God's own heart.

A Man after God's Own Heart  
 with And to the Faithful

CAM FLORIA JOHN CAMPBELL and CAM FLORIA  
 Arranged by Cam Floria

With feeling ♩ = 104

DISC 2 SAMUEL: "And at the age . . ."

Bestelnummer: GMC1266-01F

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BATHSHEBA  
praise. A king in so man  
SOLOMON  
prayer. His wis - dom was just and  
Csus C G B Am F#4 Dm7

BENIAH 18 SOLOMON  
ways. man who could fight, He  
BATHSHEBA SAMUEL  
fair. His mu - sic was art, and  
Gsus G7 F C

SAMUEL 1.  
did what was right, He loved God with all his  
(Spoken)  
from the start he was a man af - ter  
E7 Am F#m7 Dm7

36 2.  
might. NATHAN (sung)  
And God's own heart  
Gsus G7 2.G13 G7 C

37 2nd time SAMUEL "So what does..." (see line 518)  
AND TO THE FAITHFUL (Cam Floria) 30 CHOIR\* a tempo  
rit. mf  
ful to the faith  
F C C Dm7 C E F  
a tempo

ful you show your - self faith  
C Dm7 C E Em

\*Sing 1st time, 2nd time CHOIR hums all phrases until meas. 60  
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ful. And to the blame  
F G G F C E

less you show your - self blame  
Em G F C G

46  
less. And to the pure, you  
Csus G G7 G F

show your - self pure. And to the sin - ful  
G F C F#m7

you show for - give - ness.  
Cma2 C6 C D7sus Dm G7sus  
G G G

56 39 (2nd time)  
You save the hum - ble.  
Gsus G7 F C



60 (words sung both times) (2nd time a few sops. sing cues)

You, O Lord,

C Dm7 C E F E A F

keep the lamp burn bright.

C Dm C Em F

rit. (2nd time only)

You turn the dark ness

A m Em F(4)

rit. (2nd time only)

1. 72 38

in - to the light.

1. G G7sus G7 C E C

2. in - to our light.

2. C E G C

### I Will Celebrate, Curtain Calls (Reprise)

CAM FLORIA

RONNA JORDAN  
Arranged by Cam Floria

DISC 2 Medium two feel

40 (drum fill) f

C/D D C/D D C/D

6 D G D C2 D/G G D

C C2/D G Em C Am7

D D/F# D/G G D C C2/D

D/G G D C C2/D G G/B

Em Em/D C Am Dsus

23 D Bb C/B C/Bb

A D/A D/A A D/A Bb C

Bb/D Um Asus

41

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DAVID *molto rit.* 33 *a tempo* *Shouted!*

I will cel - e - brate, let the

**CHOIR**  
Cel - e - brate,

B♭sus B♭ D♭/E♭ E♭7 E♭/A♭ A♭ E♭

*molto rit.*

*Shouted!*

heav - ens re - joice cel - e - brate, let the earth be glad!

cel - e - brate!

D♭ D♭/E♭ E♭/A♭ A♭ E♭ D♭ D♭/E♭

cel - e - brate, let the heav - ens re - joice.

cel - e - brate, let the heav - ens re - joice. We will

E♭/A♭ A♭ E♭ D♭

45 46

We will cel - e - brate, let the

cel - e - brate, let the earth be glad. We will cel - e - brate,

E♭/A♭ A♭ E♭ D♭ D♭/E♭ A♭ A/C

38

Cel - e - brate, let the sea re - sound, let the

Cel - e - brate, let the sea re - sound, let the

A♭ E♭/G Fm7

trees sing for joy. We will

trees sing for joy. We will

D♭ B♭m7 E♭ Fm7 E♭/G

sea re - sound, let the trees sing for joy. Let the

let the trees sing for joy. Let the

Fm Fm/E♭ D♭ B♭m7 E♭sus4

49

na - tions glad, let the peo - ple re -

na - tions glad, let the peo - ple re -

E♭ D♭/F

## DAVID

*A Man after God's Own Heart*

### Production Notes

by Peggy Beddall

#### Style

This production was staged by a well-known Christian home and performed by an auditioned touring company. Keep this in mind while viewing the production video as you will see a very stylized presentation of this dramatic musical. As the director, it's your choice to either implement the original staging or pursue other staging options more suitable to your group (other options are offered as suggestions).

#### Casting Considerations

Careful consideration must, obviously, be given to the role of David, as it is demanding both dramatically and musically. David sings in about every song). The role could be played by one actor in his late 20s or 30s (helped to age through makeup). He should be a strong actor whose voice is adequate.

Another consideration for this role is to use two to three men to play David: a young man, late teens to early 20s to portray a young David (shepherd, slayer of Goliath); a man in his 30s or 40s could portray an older David (warrior King); an elderly man in his 60s or 70s could portray David at the end of his life. The two younger actors would need to be strong in both acting and singing; the role of the elder David would not require singing, and only minimal dialogue, but a commanding stage presence would have a profound effect. Dividing the role this way would not only allow for a more realistic portrayal of David's life, but also be less demanding for your actors.

As important to this presentation as the prophet himself was to David, the role of Samuel should be carefully cast. Samuel narrates the action, inviting the audience in and taking them along the journey. A good, strong actor is a must for this role. He breaks the wall between stage and audience and so should be comfortable with storytelling and engaging the audience. The singing demands for this role call for a good solo voice, but

the strength of this character lies in the actor's storytelling ability and his ability to establish a rapport with the audience.

Other casting considerations worth noting would be for the characters of Goliath and Absalom. Goliath ought to be a BIG, TALL man, very imposing in his presence (a gruff, deep voice wouldn't hurt either). Absalom has absolutely no dialogue, but must possess very good comic timing for "Big Hair." This is one role where it's okay to be a bit of a ham! There are also a couple of roles for women: The Witch of Endor and Bathsheba. Bathsheba has a small solo in the last scene.

There are several solos available to your choir members throughout the production. In "Now's the Time to Celebrate" you will need someone (or maybe two) who can rap; "Big Hair" calls for a dynamic female voice (use two if you have them); "A Man after God's Own Heart" can use up to six soloists (as they do in the production video). "Our Great God and King" could utilize another male and female soloist if you don't use David for the entire song.

#### The Character of the Choir

You will note that in this production the chorus does not function in the true sense of a musical theater chorus. Although they are, at times, a part of the action, they are not characters in the story (hence, no need for character development). They function more in the capacity of a Greek chorus, moving the story along musically.

If you choose to stage the production more as a dramatic musical then you'll want to take the time to assign choir members to groups that can, in turn, be assigned to specific stage areas to aid in blocking the musical numbers. Several of the songs that the choir sings with David lend themselves well to interaction with him and/or others. While not necessarily portraying characters in a play, the choir is an essential part of this production. Much can be accomplished dramatically if the director offers up ideas for stage action with enthusiasm and encouragement. A few heartfelt words from you and they can go from being "the choir" to being active participants in the story!

As previously mentioned, the production seen on the video is very stylized, but can certainly be worth the effort for the right group of people. First of all, don't be anxious about trying something different! Stretching and growing is part of our Christian walk—a very exciting part. Secondly, don't be afraid to adapt what you see to fit your choir. There is quite a bit

of choreography in this production—and rightfully so because many of these songs are celebratory in nature. If your choir is uncomfortable with choreography then consider enlisting several young people from your congregation to comprise a dance ensemble. If you are not a choreographer then enlist some help . . . please! Look first within your congregation to find someone who can help with this important task. No luck? Call a local dance studio or nearby college and see if they'd be willing to help.

Here's one last consideration for your choir . . . try this production with two choirs! You could easily assign musical numbers to a biblical choir and a contemporary choir. The contemporary choir could easily serve as an onstage audience for Samuel and easily do at least two of the songs from the storyline. This option would allow you to cast biblical choir some time for scene changes, costume changes, and/or character changes. The biblical choir would be dressed in period costumes and participate in scenes calling for a crowd and/or character interaction. Both groups should be comprised of singing personnel and choreography ensembles/teams. The staging suggestions will include ways to incorporate this idea while maintaining the integrity of the dramatic work.

### Set

David should be presented on a biblical set with a few scenic set pieces to suggest a biblical setting. A unit set can include different levels, steps or ramps that aid in keeping the production visually interesting. If your playing area can be painted and textured a neutral color (brown or gray is best), it will more closely resemble the various natural settings. You should also attempt to back your set with either a large, single-colored backdrop or a painted backdrop (something rather generic like the countryside would work).

The most important factor affecting your set is the placement of key groups in the musical: the choir (or choirs), Samuel, and the dramatic scenes. This decision will probably be affected by your choice to use one or two choirs, the size of your platform, your entry ways, your sound design, and the size of your cast and choir. The following are suggestions:

1. To perform the musical as staged in the video the choir is placed upstage left and upstage right on risers, platforms, or existing elevated areas. The centerstage area is used for the dramatic scenes and is on the floor level. The actors can enter and exit their area from the sides or through the auditorium aisles.

and encourages them to interact with one another. Consider using medium to large size baskets, lengths of fabric, ropes of jewelry, colorful bottles, fishing nets, bakery items (such as long loaves of bread), and food items to carry.

Some members of your cast will need specific props. David, for instance, will need a lyre for his song "The Lord Is My Shepherd." You can duplicate the one seen in the video or check out reference books for the time period and get some other ideas. When David meets Goliath in battle, all the warring parties should have spears, swords and/or shields, and a few should have helmets. Be sure to check out the video for the creative use of Goliath's helmet, hair, and cape! Absalom will need some "big hair" for his scene. Check with your local costume shop for a fright wig. The return of the Ark of the Covenant to Jerusalem will require that you make your own "Ark of the Covenant." The one seen on the video could be reproduced or you might consider watching *Raiders of the Last Ark* to get a look at Hollywood's rendering of the Ark. If you decide to use flags and/or banners (as the touring company does), then you'll need to secure them early in the production to allow time for rehearsals.

### Costumes

It must be pointed out first that the touring group seen in the production has kept their costuming generic and simple for ease in traveling and handling. You, of course, can be as creative as you want!

Your actors and choir should be costumed in appropriate biblical dress. Be sure to consult reference books on biblical attire for the time period (930 B.C. and later). Choose material that has appropriate weight, color, and texture. Work to achieve a layered effect with over-tunics, drapes, and capes. Women with contemporary hair should have their heads creatively wrapped. Keep men's head coverings to a minimum as it greatly restricts facial expressions.

The character of David should have several costume pieces that help differentiate the stages of his life (shepherd, warrior, and King). As seen in the production video, this can be achieved with a simple change in accessories. Also note that the touring company used the same color for the different accessories and that no one else had that color in their costume; this helps set David apart from the rest of the group.

2. If you decide to use two choirs the contemporary choir can be placed downstage right in a narration area with Samuel. For their musical numbers this choir would utilize the right and center downstage areas allowing plenty of room for choreography. An elevated unit set of various levels would serve as the area for the dramatic scenes, including the biblical choir. Certain "secondary" dramatic scenes (i.e. Saul and the Witch of Endor) could be staged in the downstage left area.
3. The final suggestion assumes a dramatic musical staging approach with the cast and one choir together throughout the production. You could utilize the elevated unit set across centerstage for dramatic scenes and musical numbers. Samuel's narration could be done from various downstage locations.

If you use a unit set consider covering the fronts of your platforms with rock facings, or paint the fronts to simulate rock, adding greenery throughout. Some well-placed foliage (shrub or plastic) will add visual interest to your set. The set design seen on the video works well regardless of your choice of stage layouts. Place trees at different levels and in different groupings especially in the upstage area behind your platforms and around your set. Be mindful of long garments and sandals when deciding where to put your foliage.

### Lights

You should make every attempt to light the different areas of your stage independently. This will allow you to direct the audience's attention to the appropriate area. It also makes it possible to change scenery and performers in the dark while another scene is in progress. If you are using a single-colored backdrop lighting it with 3-circuit strip lights will allow you to change the color of the drop and create a variety of atmospheres.

If you are staging this production in an area with no theatrical lighting, or where the use of such lighting is unrealistic, then choose specific stage areas for your different characters so that the audience can follow the action. For example, Samuel's narration would always take place downstage right, David would always be centerstage, etc. If possible, consider lighting a follow spot to light different areas or specific characters.

### Props

The drama scenes require only minimal props. Your choir will want to carry hand props in the dramatic scenes. Again, this creates visual interest

The use of a hooded cape for Samuel serves well to set him apart visually from the rest of the cast. It also allows his face to be hidden during the scene with the Witch of Endor, lending to the "darkness" of the scene.

If you choose to go with two choirs for staging, then you'll want to consider age-appropriate clothing for the contemporary choir members. If using older children and teens you might dress them in brightly colored T-shirts, blue jeans, and tennis shoes. Adults could go with denim shirts, jeans, and tennis shoes. Keep in mind that this group will also have choreography, so the costuming shouldn't be restrictive.

### Staging Suggestions

#### "David Overture"

The production video opens with a procession up the center aisle with an elderly, bed-ridden King David. He is moved to centerstage during Samuel's narration as the other characters move around him to say their last good-byes. The choir freezes as Samuel ends his narration and moves into the picture. This picture is duplicated at the end of the production as the deathbed scene is reenacted.

Another staging option is to utilize your choreography ensemble and begin with a procession of banners from the aisles to the stage area.

### Narration

If not using the opening scene as viewed on the video, then as the overture fades the lights slowly fade up on a sleeping man, Samuel. He does his narration from that spot onstage. If using a contemporary choir, they can begin to take the stage from the aisles at Samuel's line, "It is the story of David!" A musical bridge at that point allows them to make their way to their places where there should be lots of excitement and anticipation from this group. They should listen to Samuel intently and interact with others as the narration continues.

#### "I Will Celebrate"

At Samuel's line ". . . and to anoint a new King," the choir moves onto stage to sing this song with Samuel and David. They enter the scene with their hand props and interact with one another as they sing. The cast can act out the narration as shown on the video and then continue on to the end of the song. At song's end the cast (except for David) and choir exit as the lights fade on centerstage (no blackout as a soft light will stay on David).

**Narration**

As Samuel's narration continues, a soft light stays on David. At the end of the narration fade lights to black on Samuel and bring up the lights on David as he sings.

**"The Lord Is My Shepherd"**

This is a solo number with no choir background. Lights fade to black at end of song.

**Narration**

Lights up on Samuel as narration continues. At this point, the cast and choir can aid in acting out the narration. This leads into "David and Goliath."

**"David and Goliath"**

At Samuel's line, "It wasn't just an evil spirit that tormented Saul, it was the Philistine's as well," Goliath and the rest of the army can begin making their way up the aisle to the stage. The cast and choir continue to act out this story to the end. Be sure to view the video to see how they simulated cutting off Goliath's head! The scene segues into the next song.

**"The Power of His Name"**

This song is a victory proclamation for David and the people of Israel. Lots of interaction as David moves through the crowd during this song. If staging is done as seen in the video, this song segues into another song, "Now's the Time to Celebrate," and a spontaneous celebration erupts among the people.

**"Now's the Time to Celebrate"**

This song is high energy and calls for lots of choreography . . . and fun! If using a contemporary choir here's their first chance to shine! Consider exiting the cast and choir and allowing this group to have their own celebration of David's victory and the Lord's power! This option allows for some high-energy choreography especially if using older children and teens. Let them have fun with it!

**Narration**

At the song's end, Samuel continues the narration with the story of David and Jonathan and of Saul's jealousy toward David. The cast acts out the narration if staged as in the original production. You could also opt for Samuel to just do the narrative and then break out the dramatic scenes with David and Jonathan and Saul and the Witch of Endor. Samuel ends the

narrative and the cast and choir enter at his line ". . . and David and Jonathan sang praises to the Lord . . ." Music segues into the next song.

**"The Lord Lives!"**

This is a song of praise and celebration! The choir can take places onstage and allow David to move among them as he sings. They react to what he says and interact with one another. Lights fade to black at the end of the song and come up on Samuel.

**Narration**

Samuel continues the narration with David being crowned as King of Israel. Again, the cast and choir can act out the narration, then take their places for the next song. If other staging options are used, consider the narrative only so the cast and choir can prepare for the next song. If you've cast more than one David, this is the time to make the switch to the older man (30 to 40 years old).

**"O Jerusalem"**

A beautiful, reflective song that really spotlights your choir. You should consider using your dance ensemble for this song (view the video for ideas and staging options). Lights fade to black at the end of the song and choir moves into place for next song during narration.

**Narration**

Samuel continues his narration with the return of the Ark of the Covenant to Jerusalem.

**"Our Great God and King"**

Another song of celebration as the people of Israel herald the return of the Ark of the Covenant to Jerusalem! If you are using only one actor for David you might consider having him start the song, but then assigning other solo parts to members of your choir (men and women). Again, a high-energy song that would suit well your choreography team. At the end of the song, the cast and choir exit as the lights fade on them and come up on Samuel.

**Narration**

Samuel continues the story as the cast acts out the narration and the dramatic scenes. Especially powerful are the scenes with Nathan and David and David's remorse and repentance.

**Resources**

Craig-Claar, Deborah. *What to Do with the Second Shepherd on the Left: Staging Seasonal Musicals*. Kansas City: Lillenas Publishing Company, 1993.

*A "why to" in addition to a "how to" book that covers each step in getting a Christmas (or Easter) dramatic musical onstage. Covers staging and blocking solos, group sequences, and dramatic scenes as well as basic production design.*

Shew, Michael. *Easy Scenery Design and Construction*. Kansas City: Lillenas Publishing Company, 1994.

*A clear, direct handbook on designing and building simple scenery on limited budgets in non-theatrical spaces (like warehouses!) Clever, easy-to-understand illustrations.*

Freeman, Tim. *Easy Stage Lighting*. Kansas City: Lillenas Publishing Company, 1995.

*Another easy-to-understand manual on how to use basic lighting instruments and create lighting plots. This use of a scrim and gobos is covered, as well as lighting backdrops and cycloramas.*

**"Unbelievable Love"**

This is David's song of love to his Lord! He begins onstage by himself, but the choir should enter before his second verse. At the end of song, lights fade on choir and come up on Samuel.

**Narration**

Samuel continues the narration with the story of Absalom. You, cast and choir can act this out or, if using a contemporary choir, allow Samuel to continue narrative. The contemporary choir takes over the telling of the story with the next song.

**"Big Hair"**

The choir acts out the song. Be sure to incorporate lots of big movements!

**Narration**

Samuel continues the narration with the cast and choir acting it out. If using two choirs you might consider giving David's line, "Oh Absalom, Absalom, my son . . ." to Samuel as part of the narrative. This allows David and the choir to enter in the dark to their places for the next song.

**"A Man after God's Own Heart"**

Soloists take this song as cast and choir members mourn the loss of their beloved King. Segue the next song.

**"And to the Faithful"**

Choir sings this song. Narration continues during the song with choir and music underscore. Choir to end (if using contemporary choir you could include them at this point). Cast and choir strike poses of homage to the King and kneel one and freeze to lights out.

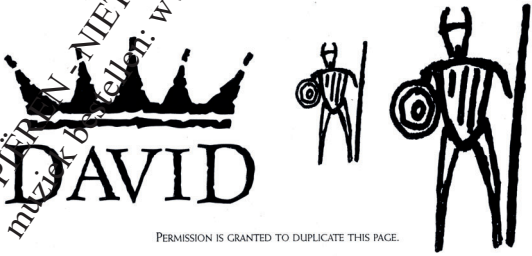
**"I Will Celebrate, Curtain Calls (Reprise)"**

Make sure to sing and celebrate (and take a few bows)!

CLIP ART



A MAN AFTER  
GOD'S OWN HEART



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