

Christoph Schönherr

# Hezekiah

Oratorio based on the words  
of the Old Testament

---

Full score · Part 1



---

Carus 28.104/50

Christoph Schönherr

# Hezekiah

Oratorio based on the words  
of the Old Testament

---

for soli, choir and orchestra

Full score · Part 1



---

Carus 28.104/50

# Contents

## PART 1

1	<i>Instrumental</i>	Introduction	1
2a	<i>Narrator</i>	In the fourteenth year	8
2b	<i>Choir (Hezekiah's messengers)</i>	I have done wrong	10
2c	<i>Narrator</i>	There the King of Assyria obligated	17
2d	<i>Choir (The people of Hezekiah)</i>	Three hundred talents of silver	19
3a	<i>Narrator</i>	Yet the King of Assyria sent	33
3b	<i>Choir (The people of Hezekiah)</i>	They made their way up	35
3c	<i>Narrator</i>	And when they arrived there	39
4a	<i>Field Commander</i>	Tell Hezekiah now	41
4b	<i>Choir (The people of Hezekiah)</i>	But Egypt – a bruised and broken reed?	51
4c	<i>Field Commander and Choir</i>	For so is the Pharaoh	54
5a	<i>Narrator</i>	Then said Eliakim	61
5b	<i>Male Choir (Hezekiah's messengers)</i>	Speak to your servants	61
5c	<i>Field Commander</i>	Has my master sent me	65
6a	<i>Narrator</i>	Then the Field Commander stood	69
6b	<i>Field Commander</i>	Hear the word	69
6c	<i>Choir (The people of Hezekiah)</i>	Could there be an end of the starving	72
6d	<i>Field Commander and Choir</i>	The King of Assyria speaks	76
7a	<i>Field Commander</i>	The King of Assyria tells you	90
7b	<i>Narrator</i>	The people kept still	96
8	<i>Instrumental I</i>		97
9	<i>Narrator</i>	Then Eliakim, Shebna and Joah	104
10	<i>Choir (The people of Hezekiah)</i>	Prayer (O Jahve)	107
11a	<i>Narrator</i>	So Hezekiah sent	112
11b	<i>Choir (The legation of Hezekiah)</i>	A Day of Hardship	114
12	<i>Narrator and Isaiah</i>	Be not afraid	126
13a	<i>Narrator</i>	The Field Commander went back	138
13b	<i>Field Commander and Choir (The messengers of the king of Assyria)</i>	Jerusalem	139
14a	<i>Narrator</i>	Hezekiah took the letter	151
14b	<i>Hezekiah and Choir (The people of Hezekiah)</i>	Lord, God of Israel	153
15a	<i>Narrator and messenger of Isaiah</i>	Then sent Isaiah	178
15b	<i>Choir (The saying of the Lord)</i>	Sennacherib, who have you blasphemed	180
15c	<i>Messenger of Isaiah</i>	But this, Hezekiah	194
15d	<i>Choir (Sentence of the Lord)</i>	He will not come into this town	206

## PART 2

16	<i>Instrumental II</i>	(The Night in the Assyrian Camp)	227
17	<i>Choir (The people of Hezekiah)</i>	In that night	240
18	<i>Instrumental III</i>		245
19a	<i>Narrator</i>	In those days was Hezekiah near death	249
19b	<i>Isaiah</i>	Thus speaks the Lord	251
20	<i>Narrator and Hezekiah</i>	Then Hezekiah turned his face	255
21	<i>Maid</i>	Hezekiah, my king	262
22	<i>Hezekiah and Choir (The people of Hezekiah)</i>	To the gates of the grave	267
23a	<i>Narrator</i>	Isaiah had on his way from the palace	302
23b	<i>Isaiah</i>	I have heard your prayer	303
24	<i>Narrator, Hezekiah, Isaiah</i>	What is to be the sign	320
25	<i>Choir (The people of Hezekiah)</i>	And the Lord made again the shadow	323
26	<i>Narrator and Hezekiah</i>	Look now, for comfort I was trembling	329
27	<i>Hezekiah and Choir (The people of Hezekiah)</i>	For the dead, they cannot praise you	332

### Scoring:

Hezekiah (baritone), Isaiah (bass), Field Commander, the deputy of king Sennacherib (baritone), Messenger of Isaiah (soprano), Maid (soprano), Narrator (tenor)

Choir S(S) A(A) T(T) B(B)

Flute, soprano saxophone, alto saxophone (1 player); 2 trumpets/flugelhorn, trombone, strings, piano/keyboard, contrabass/bass guitar; drum set, 2 timpani, soprano glockenspiel, triangle, crotales, chimes, claves, latin percussion (2 players)

Duration: ca. 85 min.

## Foreword

### *Remarks concerning the content*

The oratorio deals with the ancient Jewish King Hezekiah (d. 697 BC). The libretto is based on two texts from the Old Testament, from the Second Book of Kings (2 Kings 18:13 – 2 Kings 20) and from Isaiah 38:1–22.

In 702 BC, Sennacherib, the King of Assyria, laid siege to Jerusalem. His emissaries attempted to instigate the Jewish people to rise against their king by all manner of temptations. The king of the Assyrians challenged King Hezekiah to capitulate, but Hezekiah did not surrender; he trusted in his God and prayed to Him for assistance. God came to his aid by destroying the Assyrian siege army. The means of this destruction are historically not unequivocally explained.

The second part of the oratorio begins with the destruction of the Assyrian army. King Hezekiah falls dangerously ill and prays to God that he need not die yet. He points out that even under extreme threat, he has always trusted in his God and remained devout at all times, whereupon the prophet Isaiah announces that God has answered Hezekiah's prayers and that he may live a further fifteen years. In disbelief, Hezekiah asks how he may recognize that God will truly fulfill this promise of healing. The prophet Isaiah delivers God's reply: As a sign of this promise, Hezekiah may choose whether the shadow on the staircase which leads from his palace up to the temple should move ten degrees forward or ten degrees back. Based on the concept current at the time – that the sun revolves around the earth – Hezekiah asks the seemingly impossible: that the shadow should withdraw ten degrees, so that the temple stands in the morning sun once more. In a wonderfully poetic manner, Hezekiah's return from the shadow kingdom of death into the light-filled realm of life is symbolically portrayed here. After God lets the shadow indeed withdraw and Hezekiah recovers his health a few days later, the latter draws the conclusion "For the dead, they cannot praise you, but alone, they who live will praise you as I do today." It is we the living, and not the dead, who praise and worship God. In the oratorio, the choir takes up this song of praise, extolling the power of God which extends to the living. This so-called choral conclusion, praising God after miraculous salvation, is a long-standing Biblical tradition.

### *Remarks concerning the composition*

The composition is steeped in Baroque and Romantic oratorio tradition; it is thus formally related to Bach's techniques of recitative and of "turba" [= crowd] choruses and particularly to Mendelssohn's oratorios. The oratorio *Hezekiah* can thus be regarded as a bridging composition, connecting as it does the traditional composition techniques with the harmonies and grooves of popular music of the late 20th and early 21st centuries. The somber and sorrowful narrative that is presented in the oratorio is musically portrayed by means of many stylistic characteristics of the blues, in particular the frequent use of 6/8 and 12/8 meter. Thus, the introduction opens in 6/8 meter and, together with the final chorus "For the dead, they cannot praise

you," forms both a narrative framework and a stylistic bracket for the entire composition.

In the Biblical text model, no provision is made for the role of the choir, so the texts for the choruses had to be supplemented. In general, the choir plays the role of "The people of Hezekiah," commenting on the events in the form of turba choruses. In No. 6d, for example, the chorus is literally "swinged at" by the Field Commander's promise "We are promised a land ... ," dreaming, by means of a fugue, of entering into a paradisiacal country. In No. 25, an eight-part movement, the choir delineates one of the most impressive Biblical passages: "And the Lord made again the shadow go back ten steps on the stairs of Ahaz." Beginning in instrumental darkness (cellos and double bass), an ascending choral cluster is built up in ten steps, together with a soprano glockenspiel, that culminates in a sun-drenched C7(#11) chord. This chord, which was already heard in No. 24, represents the miracle which reveals itself in the retreat of the shadow. The announcement of significant Divine decisions (Pronouncement of the Lord) is also at times taken over by the choir. Only in No. 13b "Jerusalem" does the choir change sides, as it were, to appear as "Messengers of the King of Assyria," Hezekiah's adversary.

The orchestra, which provides both accompaniment and commentary, consists of a traditional ensemble of string instruments and a "small big band" consisting of a rhythm group and four wind players. In No. 16 "The Night in the Assyrian camp," which opens the second part of the oratorio, it even continues the narrative thread alone: the destruction of the Assyrian siege army is portrayed by entirely instrumental music. Two further purely instrumental numbers – No. 8 and No. 18 – fulfill a structuring function. In No. 23b "I have heard your prayer," in which Isaiah announces that God will rescue not only Hezekiah, but also Jerusalem from the Assyrian king, the orchestra comments on the events by referring to thematic material from No. 15d, the final chorus of the first part: "He will not come into this town." The funk groove used here, with its harsh back beats, is also used in several other expressive movements. Latin grooves are almost never used on account of the somber subject matter of the libretto. The conciliatory final chorus No. 27 "For the dead, they cannot praise you" is an exception. Hezekiah continues the thought expressed by the text "... , but alone, they who live will praise you as I do today!" The choir expands on this with the words "And therefore we will sing and will play as long as we live in the house of the Lord, in the house of our God." Even though the final chorus opens in C minor as a blues in 6/8 meter, the "groove" and the key mutate during the course of the movement into a Samba in the eponymous major key.

The solo parts were derived from the Biblical text, especially from the dramatically structured narrative form in the Second Book of Kings. Hezekiah's true antagonist – Sennacherib, the King of the Assyrians – appears in the libretto only through his representative, the Field Commander (solo baritone). In addition to the characters Hezekiah (baritone)

and Isaiah (bass), there is a narrator – a tenor, in the tradition of oratorio evangelists. The two female roles are Isaiah's messenger and the Maid, both sopranos. The latter has no counterpart in the Biblical source text but belongs to Hezekiah's people from the aspect of text content. She questions the great firmness of faith of her king and, in so doing, seems to represent the religious doubts of our present time.

Hamburg, January 2013  
Translation: David Kosviner

Christoph Schönherr

## Hezekiah

Text: Gert Wilhelm and Christoph Schönherr  
according to 2 Kings 18:13 – 2 Kings 20 and Isaiah 38:1–22

### Characters:

**Hezekiah** (baritone), the King of Judah with the chamberlain Eliakim, the state scribe Shebna and the chancellor Joah;

**Maid** (soprano), handmaiden from the people of Judah

Sennacherib, the Great King of Assyria, with his emissaries:

The **Field Commander** (baritone), his leader of the negotiations with the general and the chief officer

**Isaiah** (bass), prophet of the Lord; **Messenger of Isaiah** (soprano)

**Narrator** (tenor)

### PART 1

No. 1 **Introduction** (instrumental)

No. 2a **Narrator**: In the fourteenth year of King Hezekiah Sennacherib, the King of Assyria came up against the walled cities of Judah and took them all! Therefore King Hezekiah sent carriers to the King of Assyria and let them say:

No. 2b **Choir** (*Hezekiah's messengers*): I have done wrong but stop attacking me. What you will put on me that I will suffer.

No. 2c **Narrator**: There the King of Assyria obligated the King Hezekiah to deliver three hundred talents of silver and thirty talents of gold.

No. 2d **Choir** (*the people of Hezekiah*): Three hundred talents of silver and thirty talents of pure gold!

No. 3a **Narrator**: Yet the King of Assyria sent his general and his chief officer and his field commander with a very strong force from Lachish to the King Hezekiah in Jerusalem.

No. 3b **Choir** (*the people of Hezekiah*): They made their way up and shortly they were near of Jerusalem.

No. 3c **Narrator**: And when they arrived there they took up their position by the stream of the higher pool which is nearby the highway of the washerman's field. They sent for Hezekiah. Thereupon only the chamberlain Eliakim the son of Hilkiah came out to them with Shebna the scribe and Joah who joined him. The field commander told them what they should do:

No. 4a **Field Commander**: Tell Hezekiah now: Thus says the great king of Assyria: What is this confidence, this hope where in you trust? You think – but these are only words in vain – you have a counsel for the war? Now, to whom are you looking for support, that you rebel against me? Look now, do you really trust upon this bruised and

broken reed, upon Egypt, that reed on which if a man will lean on it, it will pierce him through his hand?

No. 4b **Choir** (*the people of Hezekiah*): But Egypt, a bruised and broken reed, and it will pierce us through our hand? So will the Pharaoh really kill us?

No. 4c **Field Commander**: For so is the Pharaoh, the king of Egypt to all who put their faith in him.

**Choir** (*the people of Hezekiah*): Should Hezekiah then our leader not put his faith in Pharaoh?

**Field Commander**: But if you also want to answer me: "Our hope is on the Lord our God." Then consider this: Is it not he of all, whose highplaces and altars Hezekiah took away? He commanded Judah and Jerusalem: Only this altar in Jerusalem you should worship.

No. 5a **Narrator**: Then said Eliakim the son of Hilkiah, Shebna and Joah to the field commander:

No. 5b **Male Choir** (*Hezekiah's messengers*): Speak to your servants in the Syrian language for we can understand. But never speak Judean with us in the ears of the crowd that is there on the wall!

No. 5c **Field Commander**: Has my master sent me to you and your king to say these words? Oh, has my master not also sent me to the men seated on the wall to say these words? Ho, to the men on the wall for they are those that must eat their own dung and drink their own piss with you?

No. 6a **Narrator**: Then the field commander stood, cried with a loud voice in Judean and spoke:

No. 6b **Field Commander**: Hear the word of the great king, the king of Assyria! Thus speaks the great king: Hezekiah shall not deceive you, for in him for you there is no salvation! For thus speaks the great king, the king of Assyria: Run over to me! Then ev'ry one can eat from his own wine and take the fruit of his figtree and ev'ry man can drink the water of his own cistern!

No. 6c **Choir** (*the people of Hezekiah*): Could there be an end of the starving for us? What then counts the word of the great king, the king of Assyria?

No. 6d **Field Commander**: The king of Assyria speaks: I will come and take you away to a land, it's like your own land, to a land of grain and wine, of bread and winegardens, a land full of olivetrees and honey!

**Choir** (*the people of Hezekiah*): We are promised a land full of grain and wine, of bread and winegardens. He will take us to a land where the oil giving trees cast shadow on us, and where the honey flows! What a land with grain and wine! Where the honey flows? And where shall we find knowledge that we can have faith in him? Will he not rather kill us all?

**Field Commander**: No, you shall all stay alive and not be murdered!

No. 7a **Field Commander**: The king of Assyria tells you: Listen not to Hezekiah now, for he deceives you when he says: The Lord will be our rescue. And has of all gods of the nations delivered at all just one of the hand of the king of Assyria his land? Who of all Gods of the nations delivered just one single man from my hand at all? And so the Lord shall keep Jerusalem from falling into my hand?



No. 20 **Narrator:** Then Hezekiah turned his face toward the wall and prayed to God:

**Hezekiah:** Oh Lord, remember now, how I have walked with a perfect heart. I have only done what has appealed to you.

**Narrator:** And Hezekiah wept sore.

No. 21 **Maid:** Hezekiah, my king, wherefrom do you take all your faith in God? He let you fall ill. Is that a token of his kindness? Why then all this harm between the fringes of the sea up to the heights of Lebanon? Destruction and war! Why does God allow this? Hezekiah, tell me, wherefrom do you still take your faith in this God?

No. 22 **Hezekiah:** To the gates of the grave must I go in the quiet of my days, in the quiet of my days. I intended though to stay alive longer.

**Choir (the people of Hezekiah):** He must go to the gates of the realm of the dead, in the quiet of his days!

**Hezekiah:** Now I shall not see the Lord in the land of the living. I won't see men again with those that live in the world.

**Choir:** With us that live in the world!

**Hezekiah:** And my cottage is pulled down and taken away from me like a shepherd's tent.

**Choir:** And his cottage is pulled down and taken away from him like a shepherd's tent.

**Hezekiah:** My life is rolled up like a linenworker's thread. He cuts me off from the frame. Day and night you give me up: Until morning I cry for help, but he will break my bones like a lion!

**Choir:** The Lord will break his bones like a lion. Until morning he cries for help, day and night you give him up!

**Hezekiah:** Lord, I am oppressed, take up my cry!

**Choir:** Lord, he is oppressed. Take up his cry!

**Hezekiah:** What shall I say and what shall I do? Without a rest I'm turning round, oh, in the quiet of my soul. Lord, let me be wiser than my enemies, let me live!

**Choir:** Lord, let him be wiser than his enemies!

No. 23a **Narrator:** Isaiah's word has not gone out past the wall of Jerusalem, for the word of God came to him.

No. 23b **Isaiah:** I am a man of David, your father. I have seen your tears. See, your third day you shall go out, and I shall add to your days of life. Deliver you and this city out of the hand of the king.

**Isaiah asked Isaiah:**

What is to be the sign, that the Lord will be with me, and that I shall go up into the house of the Lord on the third day?

**Isaiah:** This sign shall you have of the Lord, that the Lord, your God what He has spoken, He will also do: Shall the shadow go forward ten steps or go back ten steps?

**Hezekiah:** For the shadow it is easy to go forward ten steps. O nay, but let the shadow go backward ten steps.

No. 25 **Choir (the people of Hezekiah):** And the Lord made again the shadow go back ten steps on the stairs of Ahaz up to the temple. And the house of the Lord appeared anew in the light of the morning.

No. 26 **Narrator:** Hezekiah, the king of Judah praised the Lord:

**Hezekiah:** Look now, for comfort I was trembling. But you to my soul have attended, that it was not spoiled, for you cast all my sins behind your back!

No. 27 **Hezekiah:** For the dead, they cannot praise you, neither death can praise you and those who go down to the pit cannot hope for your truth.

**Choir (the people of Hezekiah):** For the dead they cannot praise you, neither death can praise you and those who go down to the pit cannot hope for your truth.

**Hezekiah:** ... but alone, they will praise you as I do today!

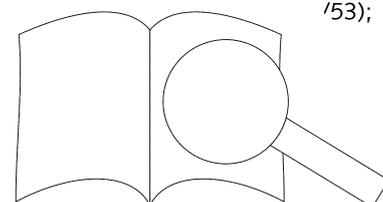
**Choir:** Lord, and therefore we will praise you as long as we live in the world, for you are our God! For the living, hail and praise to you!

The following performance:

Full score (Carus 28.10) complete orchestral m

German Version (*Hiski*) Full score (Carus 28.10) complete orchestral m

Available on CD with Jazzchoir and instrumentals, conducted by Christoph



This work: Carus 28.104/50

# PART 1

## No. 1 Introduction

Christoph Schönherr (\*1952)  
Text: Gert Wilhelm and Christoph Schönherr

♩ = 68

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Alto saxophone in Eb:** Plays a series of half notes, starting with a forte (*f*) dynamic.
- Trumpet 1 in Bb:** Features a rhythmic pattern of eighth notes with accents, starting with a forte (*f*) dynamic.
- Trumpet 2 in Bb:** Plays a series of half notes, starting with a forte (*f*) dynamic.
- Trombone:** Plays a series of half notes, starting with a forte (*f*) dynamic.
- Violin 1 & 2:** Play a melodic line with eighth notes, starting with a forte (*f*) dynamic.
- Viola:** Plays a series of half notes, starting with a forte (*f*) dynamic.
- Violoncello:** Plays a series of half notes, starting with a forte (*f*) dynamic.
- Piano:** Provides harmonic support with chords and a bass line. The score includes the following chord changes: Cm, C, C(sus4), Cm, Cm, Dm7(b5)/C, Cm(b5)/C, G7(b9)/C, C(sus4), Cm, Cm, Dm7(b5)/C.

The score is marked with a tempo of ♩ = 68 and a forte (*f*) dynamic. A large watermark 'PROBE PART FÜR' is overlaid diagonally across the page. At the bottom right, there is a graphic of an open book with a magnifying glass over it.

A

7

Asax.

Trp. 1

Trp. 2

Trb.

Vi. 1

Vi. 2

Vla.

Vc.

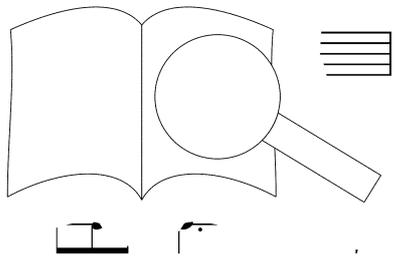
Pno.

Bass

Dr.

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Asax.

Trp. 1

Trp. 2

Trb.

Vi. 1

Vi. 2

Vla.

Vc.

Pno.

Bass

Dr.

Chord progression for Pno. and Bass:

- Measures 1-2: Cm, N.C.
- Measure 3: Fm
- Measure 4: Ab7
- Measure 5: G7(b13)
- Measure 6: G7

Chord progression for Bass:

- Measure 1: C
- Measure 2: Go
- Measure 3: Fm
- Measure 4: Ab7
- Measure 5: G7(b13)
- Measure 6: G7

**B**

Asax.

Trp. 1

Trp. 2

Trb.

Vi. 1

Vi. 2

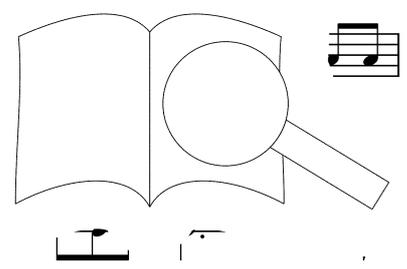
Vla.

Vc.

Pno.

Bass

Dr.



PROBE-PARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1

Trp. 2

Trb.

Vi. 1

Vi. 2

Vla.

Vc.

Pno.

Bass

Dr.

Chord progression for Pno. and Bass:

- Measures 1-2: C(sus4) Cm
- Measures 3-4: G7(b9)/C
- Measures 5-6: C(sus4) Cm
- Measures 7-8: Dm7(b5)/C G7(b9)/C
- Measures 9-10: C(sus4) Cm



Asax. [Musical staff with notes and rests]

Trp. 1 [Musical staff with notes and rests]

Trp. 2 [Musical staff with notes and rests]

Trb. [Musical staff with notes and rests]

Vi. 1 [Musical staff with notes and rests]

Vi. 2 [Musical staff with notes and rests]

Vla. [Musical staff with notes and rests]

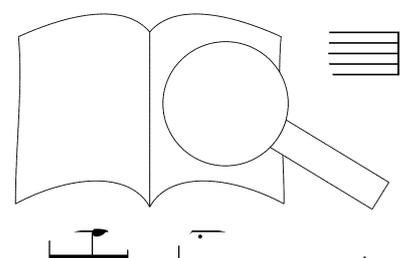
Vc. [Musical staff with notes and rests]



Pno. [Musical staff with chords and notes, including Eb° and G7]

Bass [Musical staff with notes and rests, including F° and Cm]

Dr. [Musical staff with drum notation]



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1

Trp. 2

Trb.

Vi. 1

Vi. 2

Vla.

Vc.

Pno.

Bass

Dr.

Chord progression: G<sup>o</sup> Fm rit. G7(b13) G7 G7(b9) Cm

Chord progression: Ab7 G7(b13) G7 G7(b9) Cm

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# No. 2a (Narrator) In the fourteenth year

$\text{♩} = \text{ca. } 72$

Violin 1 *p*

Violin 2 *p*

Viola *p*

Violoncello *p*

Narrator

In the four-teenth year of King He-ze - ki- ah\_

Piano

Bass

5

VI. 1 *f* *p*

VI. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Nar. *f* *p*

the walled ci-ties of Ju-dah\_ and took them all!\_ There-fore King He-ze-ki-ah

Bass

D Ebm

9

VI. 1

VI. 2

Vla.

Vc.

Nar.

sent — car-riers to the King of As - sy - ria — and let them say:

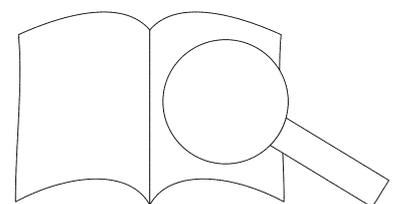
Pno.

Bass

Nr. 2b attacca

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



# No. 2b (Choir) I have done wrong

Rock ♩ = 86

Soprano saxophone  
in B♭

Hezekiah's messengers

Soprano

I have done wrong but stop at-tack-ing me. I have done wrong but stop at-

Alto

I have done wrong but stop at-tack-ing me. I have done

Tenor

I have done wrong but stop at-tack-ing me. I have done wrong but stop at-tack-ing me.

Bass

I have done wrong but stop at-tack-ing me. I have done wrong but stop at-tack-ing me.

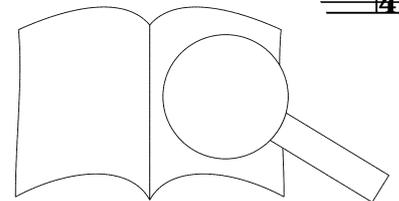
Rock ♩ = 86

Piano

Dm Dm G/B Dm C/D Dm Eb/D

C/D Dm B♭7 G/B Dm C/D Dm Eb/D

Drum set



5

A

Sopsax.

Musical notation for Sopsax part, starting with a treble clef, key signature of one sharp (F#), and a 2/4 time signature. The notation shows a whole rest followed by a double bar line and a 4/4 time signature, then continues with a whole rest.

S

Musical notation for the Soprano vocal line, starting with a treble clef, key signature of one sharp, and a 2/4 time signature. It features a melodic line with eighth and quarter notes.

What you will put on me\_\_ that I will suf - fer,\_\_ what you will put on me\_\_ that I will

A

Musical notation for the Alto vocal line, starting with a treble clef, key signature of one sharp, and a 2/4 time signature. It features a melodic line with eighth and quarter notes.

What you will put on me\_\_ that I will suf - fer,\_\_ what you will

T

Musical notation for the Tenor vocal line, starting with a treble clef, key signature of one sharp, and a 2/4 time signature. It features a melodic line with eighth and quarter notes.

What you will put on me\_\_ that I will suf - at , me\_\_ that I will

B

Musical notation for the Bass vocal line, starting with a bass clef, key signature of one sharp, and a 2/4 time signature. It features a melodic line with eighth and quarter notes.

What you will put on me\_\_ tha at you will put on me\_\_ that I will

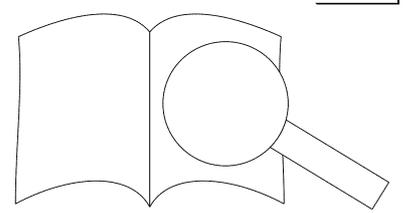
A

Pno.

Musical notation for the piano accompaniment, showing the right and left hands. The right hand has a treble clef and the left hand has a bass clef. The key signature is one sharp and the time signature is 2/4. The notation includes chords and moving lines.

Dr.

Musical notation for the drum part, showing a series of rhythmic patterns with 'x' marks indicating hits. The notation is on a single staff with a 2/4 time signature.



9

Sopsax.

Em D/E Em C7 B7(b13) B7

or Solo ad lib.

S

suf - fer.

A

suf - fer.

T

suf - fer.

B

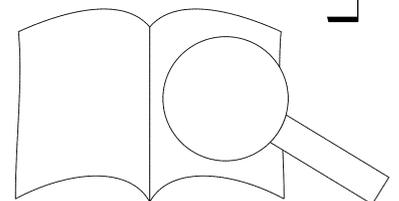
suf - fer.

Pno.

Eb/D F Dm Bb7 A7(b13) A7

Dr.

Dm C/D Dm Bb7 A7(b13) A7



12 Em D/E Em F/E **B**

Sopsax.

S

I have done wrong but stop at-tack-ing me. I

A

I have done wrong

T

I wr tack-ing me. I

B

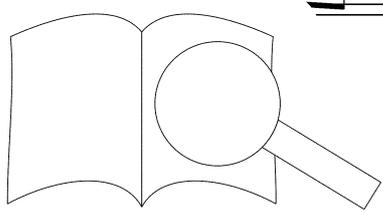
one wrong but stop at-tack-ing me. I

Pno.

Dm C/D **B** Dm C/D Dm B<sup>b</sup>7 G/B

Dm Eb/D Dm C/D Dm B<sup>b</sup>7 G/B

Dr.



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Sopsax.

S  
 have \_\_\_ done wrong but stop at - tack - ing me. What you will put on me \_\_\_ that I will

A  
 have \_\_\_ done wrong but stop at - tack - ing me. What you will

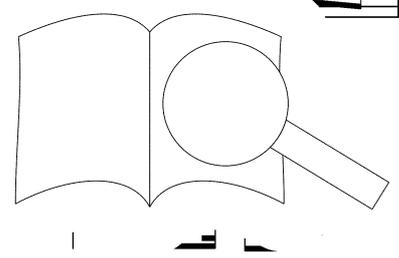
T  
 have \_\_\_ done wrong but stop at - tack - ing me. wi. n me \_\_\_ that I will

B  
 have \_\_\_ done wrong but stop at - tack - in\_ you will put on me \_\_\_ that I will

Pno.  
 Dm C/D Dm

Dm Eb/D Dm

Dr.



PROBE-PARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Sopsax.

Sopsax. musical staff with treble clef and key signature of one sharp (F#).

S

Soprano vocal line with lyrics: suf - fer, - what you will put on me - that I will suf - fer. - What you will put on me -

A

Alto vocal line with lyrics: suf - fer, - what you will put on me - that I will suf - fer. What you

T

Tenor vocal line with lyrics: suf - fer, - what you will put on me - that I will suf - fer. What you will

B

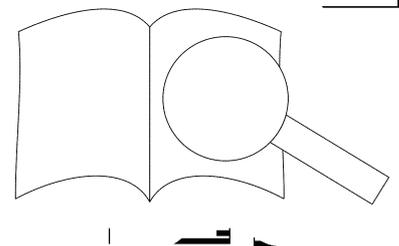
Bass vocal line with lyrics: suf - fer, - what you will put on me - What you will

Pno.

Piano accompaniment with chords G, Eb/D, Cm7, Dm.

Dr.

Drum accompaniment with a snare drum pattern and a bass drum pattern.



Sopsax.

Musical notation for Soprano Saxophone. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the final measure.

S

Musical notation for Soprano voice. It includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The lyrics are "that I will suffer, that I will suffer!". A *rit.* (ritardando) marking is placed above the first measure. A triplet of eighth notes is present in the final measure.

A

Musical notation for Alto voice. It includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The lyrics are "that I will suffer, that I will suffer!". A triplet of eighth notes is present in the final measure.

T

Musical notation for Tenor voice. It includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The lyrics are "put on me that I will suffer, that I". A triplet of eighth notes is present in the final measure.

B

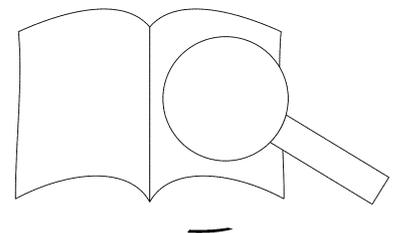
Musical notation for Bass voice. It includes a bass clef, a key signature of one sharp, and a 4/4 time signature. The lyrics are "put on me that I will suffer, that I will suffer!". A triplet of eighth notes is present in the final measure.

Pno.

Musical notation for Piano accompaniment. It features a grand staff with treble and bass clefs, a key signature of one sharp, and a 4/4 time signature. The left hand plays a steady eighth-note bass line. The right hand plays chords and single notes. Chord symbols  $B\flat maj7$ ,  $Gm7$ , and  $A$  are indicated above the staff.

Dr.

Musical notation for Drums. It features a single staff with a key signature of one sharp and a 4/4 time signature. The notation includes various rhythmic patterns and rests. Chord symbols  $Gm9$ ,  $A(add2sus4)$ ,  $Gm7$ , and  $A$  are indicated above the staff.



PROBE PARTFÜR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# No. 2c (Narrator) There the King of Assyria obligated

♩ = 74

Alto saxophone in Eb

Trumpet 1, 2 in Bb

Trombone

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Violoncello *mf*

Narrator

Assy-ri-a ob-li-gat-ed the King He-ze-ki-ah to de-liv-er

Em<sup>7(add4)</sup> Bb<sup>13</sup>

Bass

5

*rit.* - - - - -

Asax.

Asax. staff with treble clef, key signature of one sharp (F#), and dynamic marking *p*.

Trp. 1, 2

Trp. 1, 2 staff with treble clef, key signature of one sharp (F#), and dynamic marking *p*.

Trb.

Trb. staff with bass clef, key signature of one flat (Bb), and dynamic marking *p*.

Vl. 1

Vl. 1 staff with treble clef, key signature of one flat (Bb).

Vl. 2

Vl. 2 staff with treble clef, key signature of one flat (Bb).

Vla.

Vla. staff with alto clef, key signature of one flat (Bb).

Vc.

Vc. staff with bass clef, key signature of one flat (Bb), and dynamic marking *p*.

Nar.

Nar. staff with treble clef, starting with a fermata and a measure rest.

three hu.

ver and thir-ty tal-ents of gold, of \_\_\_ gold. \_

C/D

Dm

Gm<sup>7</sup>

E<sup>b</sup>maj<sup>7</sup>

Am<sup>7</sup>

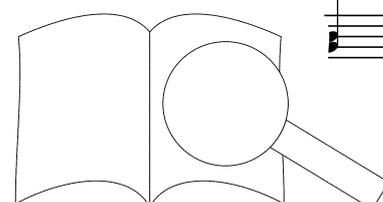
D

B<sup>7</sup>(#<sup>9</sup>)

Chord accompaniment for the vocal line, showing chords C/D, Dm, Gm7, Ebmaj7, Am7, D, and B7(#9) with their corresponding notes.

Bass

Bass staff with bass clef, key signature of one flat (Bb).



PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# No. 2d (Choir) Three hundred talents of silver

funky ♩ = 60

Alto saxophone  
in Eb

Trumpet 1, 2  
in Bb

Trombone

Soprano

Alto

Tenor

Bass

Piano

Drum set

The people of Hezekiah

Three hun-dred tal - ents of sil -

- ents of pure gold!

Three hun-dred - ents of

and thir-ty tal-ents of pure gold!

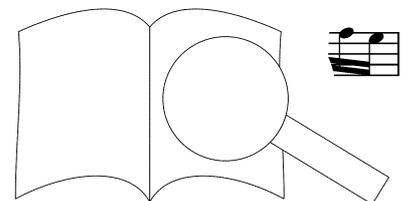
it.

Em<sup>6</sup>

Em<sup>(#5)</sup>

Em<sup>7</sup>

Em<sup>6</sup>



3

Asax.

Asax. staff with treble clef and key signature of three sharps (F#, C#, G#). Measure 3 contains a whole rest.

Trp. 1, 2

Trp. 1, 2 staff with treble clef and key signature of three sharps. Measure 3 contains a whole rest.

Trb.

Trb. staff with bass clef and key signature of two sharps (F#, C#). Measure 3 contains a whole rest.

S

Soprano staff with treble clef and key signature of one sharp (F#). Measure 3 contains a whole rest.

A

Alto staff with treble clef and key signature of one sharp. Measure 3 contains a whole rest.

T

Tenor staff with treble clef and key signature of one sharp. Lyrics: Three hun-dred tal - ents of sil - ver of pure gold!\_

B

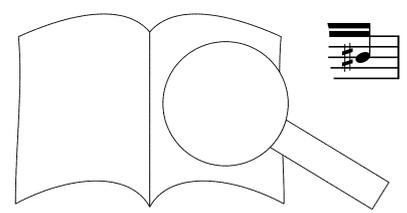
Bass staff with bass clef and key signature of one sharp. Lyrics: Three hun-dred tal - ents of sil - ver ty tal-ents of pure gold!\_

Pno.

Piano accompaniment with treble and bass staves. Chords: Am, G/B, B7(b13). Lyrics: Three hun-dred tal - ents of sil - ver ty tal-ents of pure gold!\_

Dr.

Drum part with a single staff. Chords: Bb, G/B. Lyrics: Three hun-dred tal - ents of sil - ver ty tal-ents of pure gold!\_



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1, 2

Trb.

S

A

T

B

Pno.

Dr.

Three hun-dred tal-ents sil - ver ty are gold!

Three hun-dred tal-ents and tal-ents of pure gold!

Three hun-dred tal-ents of sil - ver of pure gold!

Three hun-dred tal-ents sil - ver thir-ty tal-ents of pure gold!

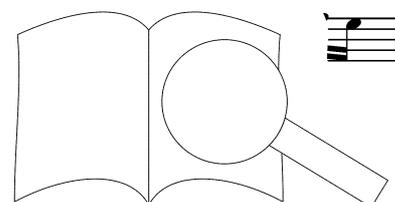
Em

Em6

Em(#5)

Em7

Em6



Asax.

Trp. 1, 2

Trb.

S

A

T

B

Pno.

Dr.

Asax. staff with treble clef and key signature of three sharps.

Trp. 1, 2 staff with treble clef and key signature of three sharps.

Trb. staff with bass clef and key signature of three sharps.

Soprano vocal line with lyrics: sil - ver thir-ty tal-ents

Alto vocal line with lyrics: sil - ver sold!\_

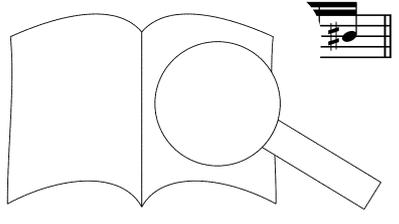
Tenor vocal line with lyrics: Three hun-dred tal-ents of sil - ver tal-ents of pure gold!\_

Bass vocal line with lyrics: Three hun-dred tal thir-ty tal-ents of pure gold!\_

Piano accompaniment with chords Am, G/B, B7(b13)

Piano accompaniment with chords Bb° and G/B

Drum part with rhythmic notation



PROBEPARTITUR Evaluation Copy - Quality may be reduced • Carus-Verlag

9 **A**

Asax.

Trp. 1, 2

Trb.

S

A

T

B

Pno.

Dr.

Three hun-dred tal-ents sil - ver and gold!

Three hun-dred tal-ents and tal-ents of pure gold!

Three hun-dred tal - ver and gold!

Three hun-dred tal and thir-ty tal-ents of pure gold!

Em

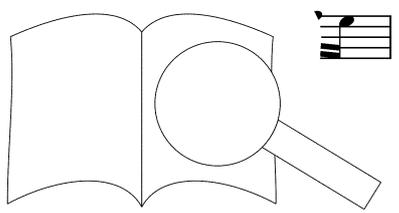
Em<sup>6</sup>

Em(#5)

Em<sup>7</sup>

Em<sup>6</sup>

Em(#5)



11

Asax.

Trp. 1, 2

Trb.

S sil - ver thir-ty tal-ents of pr

A sil - ver thir-ty

T Three hun-dred tal-ents of sil - ver a of pure gold!\_

B Three hun-dred tal- thir-ty tal-ents of pure gold!\_

Pno. Am G/B B7(b13)

Bb° G/B

Dr.

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**B**

13 C#m7 C#m7 D#m7 C#m7

Asax.

Trp. 1, 2

Trb.

Pno.

Bass

Dr.

16 C#m7 D#m7 C C#m7

Asax.

Trp. 1, 2

Trb.

Pno.

Bass

Dr.

19 F#m G° E/G# G#7(b13)

Asax.

Trp. 1, 2

Trb.

S

A

T

B

Pno.

Am G/B B7(b13)

B° G/B B7(b13)

Dr.

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1, 2

Trb.

S

A

T

B

Pno.

Dr.

Three hun-dred tal - ents of sil - ver and thir-ty tal-ents of pur

Three hun - dred tal - ents of sil

Three hun - dred tal - er' of and gold!

Three hun-dred tal - ents of sil thir-ty tal-ents of pure gold!

Em

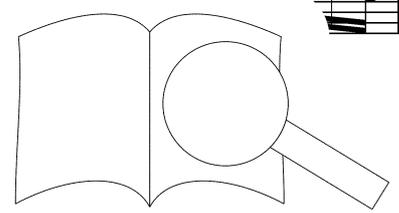
Em<sup>6</sup>

Em(#5)

Em<sup>7</sup>

Em<sup>6</sup>

Em(#5)



PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1, 2

Trb.

S

and thir-ty tal-ents of

A

and thir-ty pu

T

Three hun-dred tal-ents of sil - ver of pure gold!\_

B

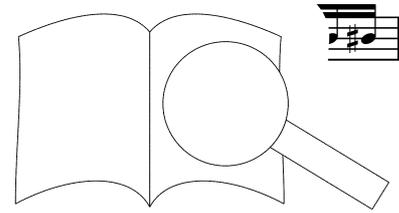
Three hun-dred tal-ents sil - ver air-ty tal-ents of pure gold!\_

Pno.

Am G/B B7(b13)

Bb° G/B B7(b13)

Dr.



PROBEPARTITUR  
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1, 2

Trb.

S

Three hun-dred tal-ents sil - ver and gold!

A

Three hun-dred tal-ents sil a - ents of pure gold!

T

Three hun-dred tal - ents of sil - ver of pure gold!

B

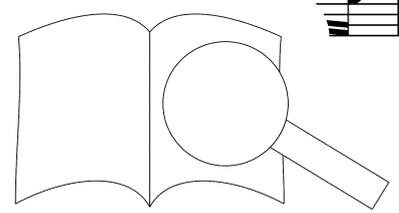
Three hun-dred tal - ents sil - ver thir-ty tal-ents of pure gold!

Pno.

Em Em<sup>6</sup> Em(#5)

Em<sup>7</sup> Em<sup>6</sup> Em(#5)

Dr.



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1, 2

Trb.

S

Sil - ver thir - ty tal - ents

A

Sil - ver thir - ty tal - ents of pure gold!

T

Three hun - dred tal - ents of sil - ver

B

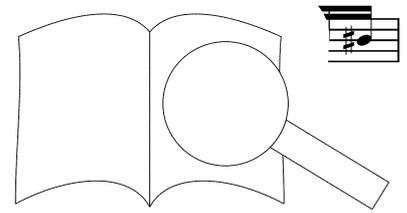
Three hun - dred tal - ents thir - ty tal - ents of pure gold!

Pno.

Am G/B B7(b13)

Bb° G/B R7(b13)

Dr.



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1, 2

Trb.

S Three hun-dred tal-ents sil - ver and gold!

A Three hun-dred tal-ents sil and al-ents of pure gold!

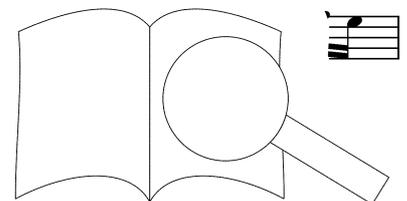
T Three hun - dred tal - ents er and gold!

B Three hun-dred tal-ent<sup>s</sup> thir-ty tal-ents of pure gold!

Pno. Em Em<sup>6</sup> Em(#<sup>5</sup>)

Em<sup>7</sup> Em<sup>6</sup>

Dr.



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1, 2

Trb.

S

A

T

B

Pno.

Dr.

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

S  
Sil - ver thir - ty tal - ents

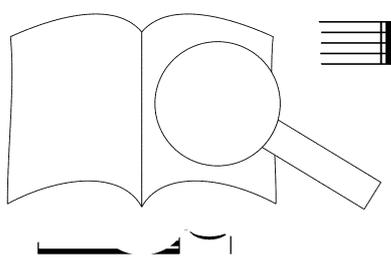
A  
Sil - ver en. e gold! \_

T  
Three hun - dred tal - ents of sil - ve. tal - ents of pure gold! \_

B  
Three hun - dred tal - e s. thir - ty tal - ents of pure gold! \_

Pno.  
Am G/B B7(b13)

B<sup>o</sup> G/B B7(b13)



# No. 3a (Narrator) Yet the King of Assyria sent

$\text{♩} = 100$

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Violoncello *mf*

Narrator

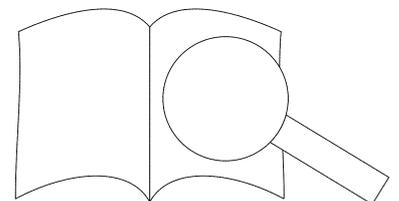
Yet the King of As-sy-ri-a sent his of-fi-cer and his

A/B Em F#m7(b5)

Piano

Bass

PROBEEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



5

VI. 1

VI. 2

Vla.

Vc.

Nar.

field com - man - der with a ver - y strong force from Lach-is'

Pno.

Bass

10

VI. 1

VI. 2

Vla.

Vc.

Nar.

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

Bass

*p*

*p*

*p*

*p*

*p*

# No. 3b (Choir) They made their way up

Rock ♩ = 60

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Violoncello *mf*

Soprano  
The people of Hezekiah *clumsily*  
They made their way up an' a. ru - sa - lem. They

Alto

Tenor  
They made t. short-ly they were near of Je - ru - sa - lem.

Bass

Piano  
Rock ♩ =  
E7(sus4) Am(add2)/G F#m7(b5) Fmaj7 Am/E E7

Drum

5

VI. 1

VI. 2

Vla.

Vc.

S  
made their way up and short - ly they were near of Je - ru -

A  
They made their way up ar ey we e - ru - sa - lem.

T  
They made their way up Je - ru - sa - lem.

B  
They and short - ly they were near of Je - ru - sa - lem.

Pno.  
Am(add2) Am(c) Am(maj7) Am/E E7 Am(add2) Am(add2)/G

Dr.

9 A

VI. 1 *mf*

VI. 2 *mf*

Vla. *mf*

Vc. *mf*

S  
They made their way up and shortly they were near of Je-

A  
They made their way up and shortly they were near of Je-

T  
and shortly they were near of Je-

B  
They made their way up and shortly they were near of Je-

A

Pno. *F#m7(b5)* *F#m* *Am(add2)* *Am(add2)/G* *F#m7(b5)* *Fmaj7*

Dr.

VI. 1

VI. 2

Vla.

Vc.

S

A

T

B

ru - sa - lem. They made their way up and short-ly they were near

ru - sa - lem. They made their way up and short-ly they were near of sa - lem.

ru - sa - lem. They made their way up of Je - ru - sa - lem.

ru - sa - lem. They made a. ly they were near of Je - ru - sa - lem.

Pno.

Am/E E7 /G F#m7(b5) Fmaj7 rit. Am/E E7 Am6(add2)

Dr.

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# No. 3c (Narrator) And when they arrived there

♩ = 64

Narrator

And when they ar - rived there\_ they took up their po - si - tion by the stream of the

Piano

F#m7(b5) Fmaj7

Bass

pizz.

Nar.

high-er pool which is near-by the high-way of the wast . . . they sent for He-ze-

Pno.

G6 Em7 E7

Bass

Nar.

ki . . . There - up - on\_ on - ly the

Bass

D7 Gm

8

Nar. 8 cham-ber-lain Eli-a-kim the son of Hil-ki-ah \_\_\_\_\_ came out to them with

Pno. Gm/Bb G7/B C C/E

Bass

10

Nar. 8 Sheb-na the scribe and Jo-ah \_\_\_\_\_ joined \_\_\_\_\_

Pno. Fm Eb

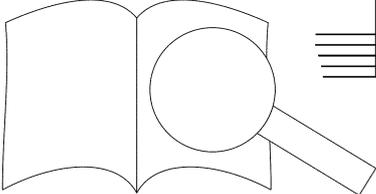
Bass

12

Nar. 8 him. *rit.* \_\_\_\_\_ om-man-der told them what they should do:

Pno. Dbmaj9 C(sus4) C7

Bass



# No. 4a (Field Commander) Tell Hezekiah now

Rock ♩ = 120

Flugelhorn in B♭

Violin 1

Violin 2

Viola

Violoncello

Field Commander

Piano

Bass guitar

Drum set

5

F.Com.

Pno.

Dr.

9

**A**

F.Com. Tell He - ze - ki - ah now, tell He - ze - ki - ah now:

Fm Fm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup>

Pno.

Bass

Dr.

13

F.Com. Thus says the great king of As - sy -

B<sup>b</sup>m<sup>7</sup> C(sus<sup>4</sup>) C<sup>+</sup> Cm<sup>7</sup>

Pno.

Bass

Dr.

17

**B**

F.Com. Tell . . . ah now, tell He - ze - ki - ah now:

D<sup>b</sup>maj<sup>7</sup>

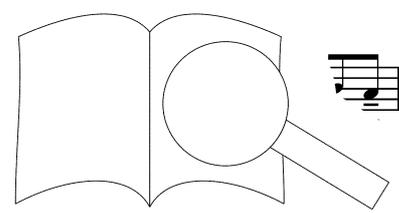
Pno.

Bass

Dr.

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



F.Com. Thus says the great king of As - sy - - ri - a:

Pno. *Bbm<sup>7</sup>* *C(sus4)* *C<sup>7</sup>(sus4)* *C<sup>7</sup>*

Bass

Dr.

25 **C**

F.Com. What is this con - fi - dence, this hope where in\_\_ you trust? but these are

Pno. *Fm* *E<sup>b</sup>* *Gm<sup>7</sup>*

Bass

Dr.

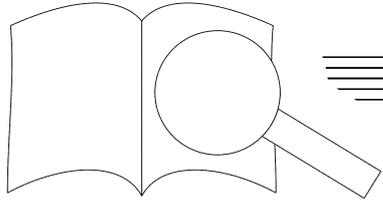
29

F.Com. on - ly we ve a coun - sel for the war? \_\_\_\_\_

Pno. *C(sus4)* *C<sup>7</sup>*

Bass

Dr.



33 **D** Tempo I

Flhn. *f*

F.Com.

Pno. *Fm* *Fm7* *D♭maj7*

Bass

Dr.

37 *rit.*

Flhn.

F.Com.

Pno. *B♭m7* *C(sus4)* *C7(sus4)* *C7*

Dr.

Flhn.

Flute part staff with rests.

VI. 1

Violin 1 part staff with notes.

VI. 2

Violin 2 part staff with notes.

Vla.

Viola part staff with notes.

Vc.

Violoncello part staff with notes.

F.Com.

Female Comedian part staff with lyrics.

Now, to whom are you that you re-bel a-gainst me?

Pno.

Piano accompaniment staff with chords and notes.

D<sub>b</sub> maj7

C

A<sub>b</sub>°

C(sus4)

C7

Dr.

Drum part staff with rests and a magnifying glass icon.

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

46 **F** a tempo ♩ = 120

Flhn.

VI. 1

VI. 2

Vla.

Vc.

F.Com.

Look now, do you real-ly ' raised and bro - ken reed, up-on

Pno.

Fm7

Bbm7

C7(sus4)

C7

Dr.

Flhn.

VI. 1

VI. 2

Vla.

Vc.

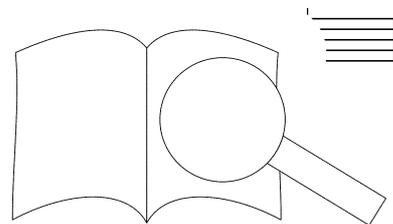
F.Com.

E - gypt, up-on E on which if a man will lean on it, it will

Pno.

Dbmaj7 Db6 Gbmaj7 Ebm7 C7

Dr.



**G** a tempo

♩ = 120

56

Flhn.

Vi. 1

Vi. 2

Vla.

Vc.

F.Com.

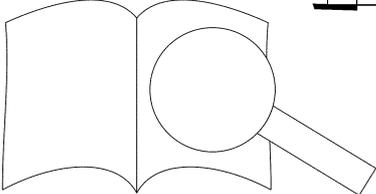
pierce him through his hand, s hand?

Pno.

Dr.

*PROBE PARTITUR*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Flhn.

Vl. 1

Vl. 2

Vla.

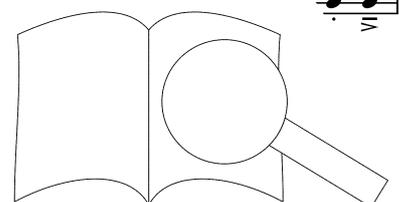
Vc.

F.Com.

Pno.

D $\flat$ maj7      B $\flat$ m7

Dr.



PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

rit. . . . .

65

Flhn.

Flute part with notes and a trill at the end.

VI. 1

Violin 1 part with notes and dynamics.

VI. 2

Violin 2 part with notes and dynamics.

Vla.

Viola part with notes and dynamics.

Vc.

Violoncello part with notes and dynamics.

F.Com.

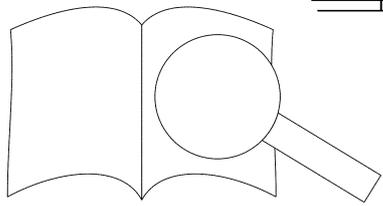
Double Bass part with notes and dynamics.

Pno.

Piano part with chords and dynamics. Includes labels: C(sus4), C7, Fm(maj7).

Dr.

Drum part with a rhythmic pattern.



PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# No. 4b (Choir) But Egypt – a bruised and broken reed?

♩ = ca. 100

Violin 1  
Violin 2  
Viola  
Violoncello

*spoken surprised and unbelieving, poco  
the pitches of the notes are suggestions for*

The people of Hezekiah

Soprano

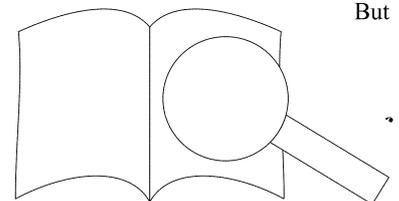
E - gypt, - a bruised and bro-ken reed?

Alto

But E - gypt, - a bruised and bro-ken reed?

But E - gypt, a bruised and bro-ken reed?

But E - gypt, a bruised and bro-ken reed?



5 *divisi*

VI. 1

VI. 2

Vla.

Vc.

*mf*

S

But E - gypt, - a bruised and bro-ken reed, and it will pierce our

*mf*

A

But E - gypt, - a bruised and bro-ken reed, and it

T

E - gypt, - a bruised and bro-ken reed, and it will pierce our hand?

B

E - gypt, - a bruised and bro-ken reed, and it will pierce our hand?

8

VI. 1

VI. 2

Vla.

Vc.

*f*

S

and it will pierce us through our hand? But

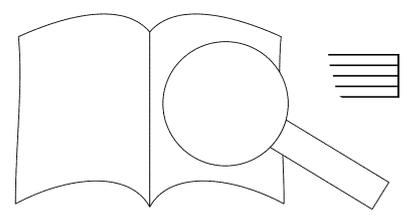
A

But E - gypt? -

B

But E - gypt? - a

But E - gypt! But E - gypt - a bruised and



11

VI. 1

VI. 2

Vla.

Vc.

length of the "tumultuary scene" ca. 8-10 sec.

S  
E - gypt! a bruised i?

A  
and it will pierce us through our hand?

T  
But E - gypt! bru... reed?

B  
bro - ken reed, and it will pierce us through our hand?

13

VI. 1

VI. 2

Vla.

Vc.

from here the cor

**ff**

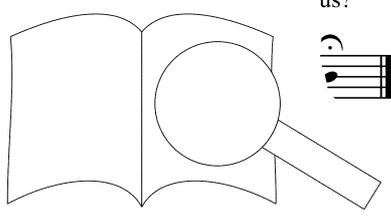
*p* anxiously

S  
...gh our hand? So will the Pha-ra-oh real-ly kill us?

A  
...ierce us through our hand? So will the Pha-ra-oh real-ly kill us?

T  
and it will pierce us through our hand? So will the Pha-ra-oh real-ly kill us?

B  
and it will pierce us through our hand? So will the Pha-ra-oh real-ly kill us?



# No. 4c (Field Commander and Choir) For so is the Pharaoh

Rock ♩ = 120

Flute

Violin 1

Violin 2

Viola

Violoncello

Field Commander

Soprano

Alto

Tenor

Bass

Piano

Drum set

For so is the Pha - ra - oh, ... gypt to

The people of Hezekiah

Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

♭/E♭ Fm/D D♭maj7

Fl.

VI. 1

VI. 2

Vla.

Vc.

F.Com.

all who put their faith in him.

S

A

T

B

Should He-ze-

Should He-ze-

Pno.

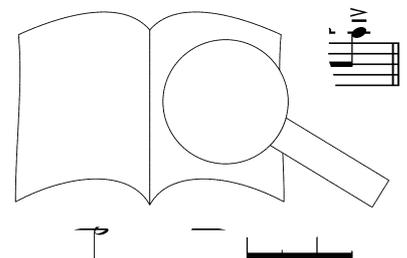
Bm<sup>7</sup>

C(sus4)

C<sup>7</sup>(sus4)

C<sup>7</sup>

Dr.



9 **A**

Fl.

Vi. 1

Vi. 2

Vla.

Vc.

F.Com.

S

A

T

B

Pno.

Dr.

ki - ah then our leac' in Pha - ra - oh? \_\_\_\_\_

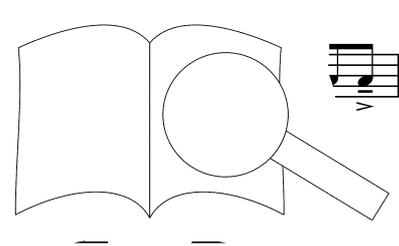
ki - ah then put his faith in Pha - ra - oh? \_\_\_\_\_

Should He-ze -

Should He-ze -

*D $\flat$ maj7* *B $\flat$ m7* *C7(sus4)* *C7*

*v d* *v d* *φ*



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Fl.

VI. 1

VI. 2

Vla.

Vc.

F.Com.

S

A

T

B

ki - ah then\_ our\_ lead - er not r ith oh?

ki - ah then\_ our\_ lead - er a Pha - ra - oh?

Should He - ze - en. nis faith in Pha - ra - oh?

en\_ not put his faith in Pha - ra - oh?

Pno.

*D<sub>b</sub>maj7*

*rit. . . . .*

*B<sub>b</sub>m7*

*C7(sus4)*

*C/B<sub>b</sub>*

Dr.

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

17

**B**

*mockingly*

*tr*

*tr*

*tr*

Fl.

VI. 1

VI. 2

Vla.

Vc.

F.Com.

S

A

T

B

Pno.

Dr.

*mp*

*mp*

*mp*

*mp*

*mockingly*

But if you al-so want to ans-  
wer me:

“Our\_ hope is

„

1

nen con-sid-er this:

Fm/Ab

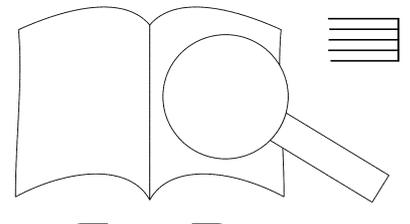
Bb

Bbmaj7

Bb6

Fm7

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Fl.

Vi. 1

Vi. 2

Vla.

Vc.

F.Com.

Is it not\_ he of all, whose high-plac-es and al - tar way? He com-

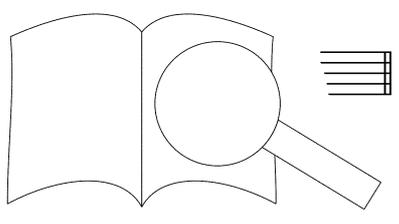
S

A

T

B

Pno.



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

26 **C**

*ironically*

Fl.

VI. 1   
*mf*

VI. 2   
*mf*

Vla.   
*mf*

Vc.   
*mf*

F.Com.   
*ironically*

man-ded Ju-dah and Je-ru-sa - lem: On-ly this al - tar in — Je — ship.

S

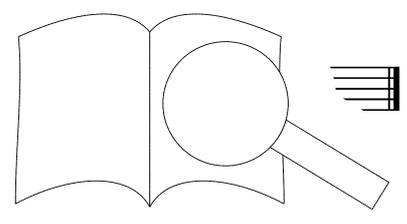
A

T

B

Pno.   
Fm A E/G# F#m7 E D(add2) D Bm7 C#(sus4) F7(#5)

Dr.



PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# No. 5a (Narrator) Then said Eliakim

Narrator

Then said E - li-a-kim the son of Hil - ki-ah, Sheb-na and Jo-ah to the field com-man-der:

Piano

Bass

Bb/D A7(b13) A7 Bbmaj7

Detailed description: This musical score is for a narrator part. It features a single melodic line for the narrator in 4/4 time, with lyrics: "Then said E - li-a-kim the son of Hil - ki-ah, Sheb-na and Jo-ah to the field com-man-der:". The piano accompaniment consists of a bass line and a treble line. The bass line has a steady eighth-note pulse. The treble line has chords and some melodic movement. Chord markings above the piano part include Bb/D, A7(b13), A7, and Bbmaj7.

# No. 5b (Male Choir) Speak

Swing ♩ = 100

Hezekiah's messengers

Tenor

Bass 1

Bass 2

Piano

Drum s...

alternatively brushes on snare

Dm Dm(maj7) Dm7 Dm6 Gm7 A7

Detailed description: This musical score is for a male choir part. It includes parts for Tenor, Bass 1, Bass 2, Piano, and Drums. The tempo is marked "Swing ♩ = 100". The lyrics are: "Speak to your ser-vants in th... for we can un - der-stand, — Speak". The piano part has chords: Dm, Dm(maj7), Dm7, Dm6, Gm7, and A7. The drum part is marked "alternatively brushes on snare". There is a large watermark "PROBEPARTITUR" across the page and a logo for Carus-Verlag at the bottom right.

5

T  
8 to your ser-vants in the Sy-rian lan-guage for we can un - der - stand, — But

B 1  
to your ser-vants in the Sy-rian lan-guage for we can un - der - stand, — But

B 2  
to your ser-vants in the Sy-rian lan-guage for we can un - der - stand, — But

Pno.  
Dm Dm(maj7) Dm7 Dm6 Gm7 A7

Bass  
Dm Dm(maj7) Dm7 Dm6 Gm7

Dr.

9 **A**

T  
nev - er speak Ju - de - an the ears of the crowd! —

B 1  
nev - er speak with us in the ears of the crowd! — Speak

B 2  
nev - er with us in the ears of the crowd! — Speak

Pno.  
**A** Ab/Bb Eb/D C7 A7

Bass  
Bb7 Eb Eb/D C7

Dr.

13

T  
8 Speak in Sy-rian lan-guage for we can un-der-stand, — Speak

B 1  
to your ser-vants in the Sy-rian lan-guage for we can un-der-stand, — Speak

B 2  
to your ser-vants in the Sy-rian lan-guage for we can un-der-stand, —

Pno.  
Dm Dm(maj7) Dm7 Dm6 Gm7 A7

Bass  
Dm Dm(maj7) Dm7 Dm6 Gm7

Dr.

17

T  
8 to your ser-vants in the Sy-rian lan- can un-der-stand, — But

B 1  
to your ser-vants in the for we can un-der-stand, — But

B 2  
Speak in- guage for we can un-der-stand, — But

Pno.  
Dm Dm7 Dm6 Gm7 A7

Bass  
Dm(maj7) Dm7 Dm6 Gm7

Dr.

21

T  
nev - er speak Ju - de - an with us in the ears of the crowd!

B 1  
nev - er speak Ju - de - an with us in the ears of the crowd!

B 2  
nev - er speak Ju - de - an with us in the ears of the crowd!

Pno.  
Ab/Bb Bb7 Eb Eb/F G7 C7

Bass  
Ab/Bb Bb7 Eb Eb/F G7

Dr.

24

T  
that is there on the wall!\_ *whisper* on the wall!\_

B 1  
that is there on the *he* that is there on the wall!\_

B 2  
that is there The crowd that is there on the wall!\_

Pno.  
N.C. Dm(maj9)

Bass  
A7(b9) N.C.

Dr.

# No. 5c (Field Commander) Has my master sent me

♩ = 108 **Shuffle**

Alto saxophone in E $\flat$

Field Commander

Has my mas - ter sent me to you and your king to —

Piano

Contrabass

Drum set

3

Asax.

F.Com.

say the wo - ords? \_ Oh, has my mas - ter not al - so

Pno.

Dr.

6

Asax.

F.Com.

sent me to the men seat-ed on the wall\_ to\_ say\_ these words?

Pno.

Bass

Dr.

Dm7 Em7/D Dm7 Em7/D Bb13

9

Asax.

F.Com.

Ho, on the wall for they are those that must

Pno.

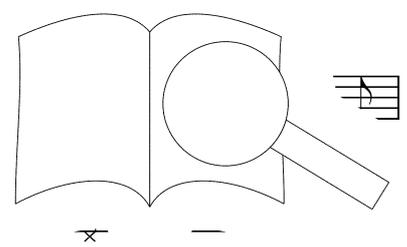
Bass

Dr.

A7(b13) Gm7 F#7 Em7(b5) A7(b9)

3

Gm7 F#7



Asax.

F.Com.

eat their own dung

and drink their own piss with

Pno.

Dm7 C#m7 Cm7 rit. Gm/Bb

Bass

Dm7 C#m7 Cm7 Gm/Bb

Dr.

♩ = 108 Shuffle  
a tempo

Asax.

Bm7 Bm7 C#m7/B

Solo ad

F.Com.

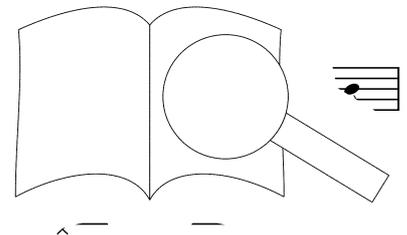
you? . . . . .

Pno.

Em7/D Dm7 Em7/D

Dr.

(sus4)/Bb A7 Dm7 Em7/D Dm7



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

18 *Em*<sup>7</sup> *A/E* *G*<sup>maj7</sup>/*E* *A/E* *Bm*<sup>7</sup> *C*<sup>#m7</sup>/*B*

Asax.

F.Com.

*Gm*<sup>7</sup> *C/G* *B*<sup>maj7</sup>/*G* *C/G* *Dm*<sup>7</sup> *Em*<sup>7</sup>/*D*

Pno.

*Gm*<sup>7</sup> *C/G* *B*<sup>maj7</sup>/*G* *C/G* *Dm*<sup>7</sup>

Bass

Dr.

*rit.* .....

21 *Bm*<sup>7</sup> *C*<sup>#m7</sup>/*B* *F*<sup>7</sup>/*B* *G*

Asax.

F.Com.

*Dm*<sup>7</sup> *Dm*<sup>7</sup> *Em*<sup>7</sup>/*D* *B*<sup>b</sup>/*Ab*<sup>7</sup>

Pno.

*Em*<sup>7</sup>/*D* *Dm*<sup>7</sup> *Em*<sup>7</sup>/*D*

Dr.



8

VI. 1

VI. 2

Vla.

Vc.

F.Com.

He - ze - ki - ah shall not de - ceive you for in him for you there is no sal ion!

$A\flat maj7$   $G7(sus4)$   $Cm7$   $Dm7(b5)$

Pno.

$A\flat maj7$   $G7(sus4)$   $Cm7$   $Dm7(b5)$

Bass

$Cm$

16

VI. 1

VI. 2

Vla.

Vc.

F.Com.

ne great king, the king of As - sy - ri - a: Run o - ver

Swing ♩ = 100

$G/B$   $Cm/B\flat$   $F/A$   $Fm/A\flat$

$(sus4)$   $Cm$   $G/B$   $Cm/B\flat$   $F/A$

Bass

F.Com. *to me! Run o-ver to me! Then ev'-ry one can eat from his own wine and take the*

Pno. *Cm Cm/B Cm/Bb Cm/A Fm/Ab Fm7 Bb9 Ebmaj7 Cm7*

Bass *Cm Cm/B Cm/Bb Cm/A Fm/Ab Fm7 Bb9 Ebmaj7 Cm7*

Dr. *4/4*

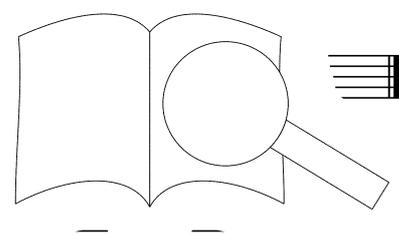


F.Com. *fruit of his ... man can drink the wa-ter of his own cis-tern!*

Pno. *Dm7(b5) Dm7(b5) G7(b9) C*

Bass *G7(b9) Cm7 Dm7(b5)*

Dr. *4/4*



# No. 6c (Choir) Could there be an end of the starving

Swing ♩ = 112

Violin 1

Violin 2

Viola

Violoncello

Soprano

Alto

Tenor

Bass

Piano

Drum

The people of Hezekiah

Could there be an end of the starving

Could there be an end of the starving

Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

6

VI. 1

VI. 2

Vla.

Vc.

S

A

T

B

Pno.

Dr.

star-ving for us, for us, for us? Yeah, could there be an end of the star-ving for us, for us, for us?

star-ving for us, for us, for us? Yea' .ne. .ne star-ving for us, for us, for us?

for e be an end of the star-ving for us, for us, for us?

Could there be an end of the star-ving for us, for us, for us?

Dm<sup>9</sup> G<sup>13</sup> C<sup>6</sup> F<sup>7</sup> (b9)

11 rit. - - - - -

VI. 1

VI. 2

Vla.

Vc.

S  
us, for us? Yeah, could there be an end of ing

A  
us, for us? Yeah, could there ing for us, for

T  
us, for us? Yeah, could ' - ving for us, for us, for

B  
us, for us? .err .nd of the star - ving for us, for us, for

Pno.

Dr.

C<sup>6</sup> Dm<sup>7</sup> Em<sup>7</sup>

slower

♩ = 86 straight eighths

16

VI. 1

VI. 2

Vla.

Vc.

S

us, the king

A

us, - sy - ria?

T

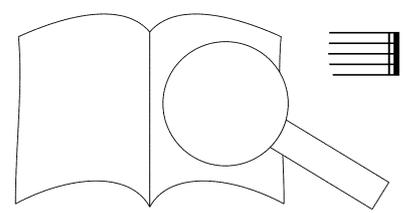
us? What then counts the word of the king of As - sy - ria?

B

us? What then counts the word of the king, the king of As - sy - ria?

Pno.

Chord progression:  $\flat$ E $\flat$  Cm<sup>7</sup> Cm<sup>7</sup>/B $\flat$  A $\flat$ ma $\flat$ 7 Gm<sup>7</sup> Fm<sup>9</sup>



PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# No. 6d (Field Commander and Choir) The King of Assyria speaks

quasi recitativo

Flute

Trumpet 1, 2 in Bb

Trombone

Violin 1

Violin 2

Viola

Violoncello

Field Commander

Soprano

Alto

Tenor

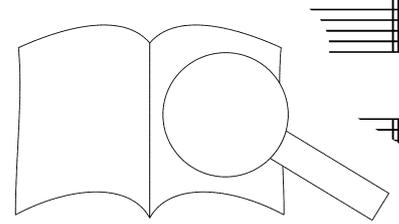
Bass

Drum set

The king of As I will

Swing  
♩ = 100

Albmaj7 G(sus4)



3 **A**

F.Com. come and take you a - way to a land, — it's like your own land, to a

Pno. C<sup>6</sup> Dm<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> F<sup>#</sup>o<sup>7</sup>

Bass

Dr.



6

F.Com. land of grain and wine, and

Pno. C/G G<sup>#</sup>o<sup>7</sup> A7(b<sup>9</sup>)

Bass

Dr.



8

F.Com. wine a land full of o - live - trees and

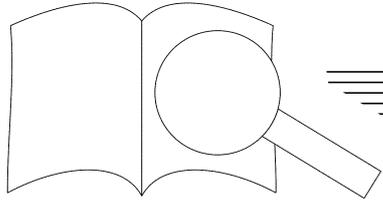
*straight eighths*

*rit.*

Pno. Dm<sup>7</sup>/C B<sup>b</sup>maj<sup>9</sup>

Bass

Dr.



a tempo ♩ = 108 Swing

**B**

10

Fl.

Trp.

Trb.

Vi. 1

Vi. 2

Vla.

Vc.

F.Com.

hon - ey!

a tempo ♩ = 108 Swing

The people of Hezekiah

S

A

T

B

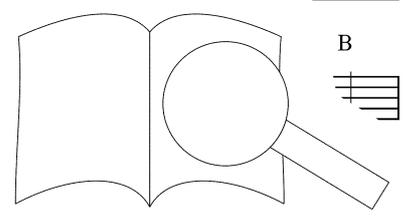
We are pro-mised a wine, of bread and wine -

swing

Pno.

D Em7 F#m7 Gm7

B



Fl.

Trp.

Trb.

Vl. 1

Vl. 2

Vla.

Vc.

F.Com.

S  
gar - dens. id with grain and

A  
We are ull of grain and wine, of

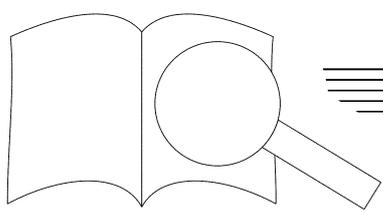
T

B

Pno.

E A Bm<sup>7</sup>

Dr.



PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Fl.

Trp.

Trb.

VI. 1

VI. 2

Vla.

Vc.

F.Com.

S  
wine and wine - dens! \_

A  
bread and wine - What a

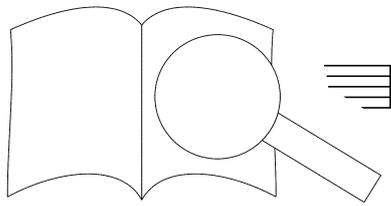
T  
We are pro - mised a land full of

B

Pno.

Bm<sup>7</sup> E<sup>7</sup>/B G/A A<sup>7</sup>

Dr.



Fl.

Trp.

Trb.

Vi. 1

Vi. 2

Vla.

Vc.

F.Com.

S  
bread \_\_\_\_\_ and wine! \_\_\_\_\_ wine!

A  
land with grain and wine - - gar - dens!

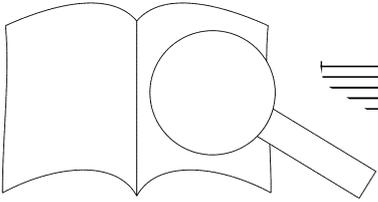
T  
grain and wine - gar - dens. What a

B  
We are pro-mised a land full of

Pno.

Dr.

Gmaj7 F#m7 A/B B7 D/E



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Fl.

Trp.

Trb.

VI. 1

VI. 2

Vla.

Vc.

F.Com.

S

A

T

B

Pno.

Dr.

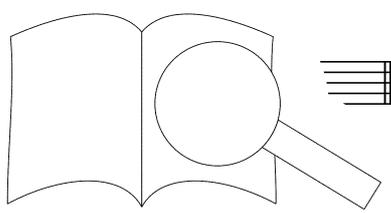
land with u. He will

grain ead and wine - gar - dens.

wine

wine

Dmaj7 C#m7 Bm7 E7/B



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

27

C

Fl.

Trp.

Trb.

Vi. 1

Vi. 2

Vla.

Vc.

F.Com.

S

A

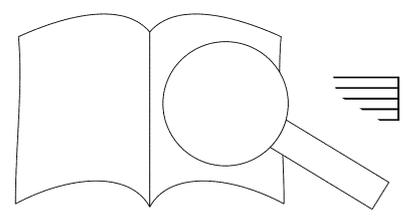
T

B

Pno.

Em<sup>7</sup> F#m<sup>7</sup> Gmaj<sup>7</sup> F#m<sup>7</sup> A/B

Dr.



PROBEPARTITUR

Evaluation Copy - Quality may be reduced • Carus-Verlag

gar - dens! g trees cast

gar - dens! Jil giv-ing trees cast

take us to a lanc giv- as cast shad - ows on us and where the hon - ey

He will

Fl.

Trp.

Trb.

Vi. 1

Vi. 2

Vla.

Vc.

F.Com.

S  
shad - ow, He will

A  
shad - ow, cast st ... ows, shad - -

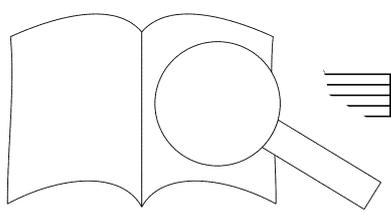
T  
flows, c<sup>2</sup> s, shad - ows, shad - -

B  
take us giv - ing trees cast shad - ow on us, and where the hon - ey

Pno.

Bm<sup>7</sup> C#m<sup>7</sup> Dmaj<sup>7</sup> C#m<sup>7</sup> B<sub>1</sub>

Dr.



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Fl.

Trp.

Trb.

Vi. 1

Vi. 2

Vla.

Vc.

F.Com.

S  
take us to a land where the oil giv - in on us, and where the hon - ey

A  
ows! What a lar wine! He will

T  
ows! wh non - ey flows! Is there this

B  
flows! and where the hon - ey flows! Is there this

Pno.

Em<sup>7</sup> F#m<sup>7</sup> Gmaj<sup>7</sup> F#m<sup>7</sup>

Dr.

Fl.

Trp.

Trb.

Vi. 1

Vi. 2

Vla.

Vc.

F.Com.

S  
flows! What a land with a where the hon - ey

A  
take us to a land where the ad-ows on us, where the hon - ey

T  
land? Is re this land? where the hon - ey

B  
land? Is there this land? where the hon - ey  
rit.

Pno.

Bm7 C#m7 Dmaj7 C#m7

Dr.

A7



**D**

43

Fl.

Trp. cup mute

Trb. cup mute

VI. 1

VI. 2

Vla.

Vc.

F.Com.

S. *spoken*

A.

T.

B.

Pno.

Dr.

*fr* *mf*

*p*

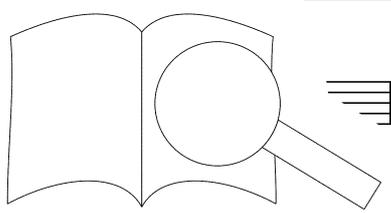
*C#7(b13)*

flows? Where the hon-ey flows? find know-ledge that we can have

flows? Where the hon-ey fl here shall we find know-ledge that we can have

flows? Where th And where shall we find know-ledge that we can have

flows? And where shall we find know-ledge that we can have



Fl.

Trp.

Trb.

Vi. 1

Vi. 2

Vla.

Vc.

F.Com.

S  
faith in him? *sf* 'th - er kill us all?

A  
faith in him? rath - er kill us all?

T  
faith in him? he not rath - er kill us all?

B  
faith l. Will he not rath - er kill us all?

Pno.

Dr.

C#7(b13)

51 **E**

Fl.

Trp. cup mute off

Trb. cup mute off

Vi. 1

Vi. 2

Vla.

Vc.

F.Com. *f*  
No, you shall all stay a - live

S

A

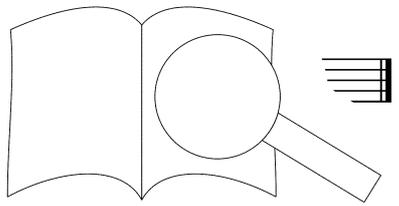
T

B

Pno.

Dr.

*F#m/A* *Bm<sup>7</sup>*



# No. 7a (Field Commander) The King of Assyria tells you

♩ = 69

Alto saxophone in E $\flat$

Trumpet 1, 2 in B $\flat$

Trombone

Violin 1

Violin 2

Viola

Violoncello

Field Commander

Piano

Drum set

PROBE PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

A/C# Bm F#m/A G(add2) C#7 C#

6

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

F.Com.

Pno.

Bass

Dr.

**A**

recitativo

king of As-sy-ria\_

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

11

F.Com.

Bass

Lis - ten not to He - ze - ki - ah now, for he de -

Em Em7

14

F.Com. ceives you when he says: The Lord will be our res - cue. — And

Pno. Em<sup>7(b5)</sup> A<sup>7(b9)</sup> Dm

Bass



**B**

17 a tempo ♩ = 76

VI. 1

VI. 2

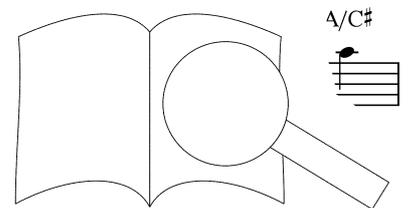
Vla.

Vc.

F.Com. has of all god all just one of the hand of the king of As - sy - ri - a his land?

Pno. Dm Dm/C G(add2)/B Gm(add2)/B<sup>b</sup> A(add2)/C<sup>#</sup> A/C<sup>#</sup>

Dr. A/C<sup>#</sup> Dm/C G(add2)/B A/C<sup>#</sup>



VI. 1

VI. 2

Vla.

Vc.

F.Com.

Who of all Gods of the na-tions de - li-vered just one sin - gle man from my hand at all? —

Dm A/C# Dm/C G(add2)/B Gm/Bb

Pno.

Bass

Dr.

VI. 1

VI. 2

Vla.

Vc.

F.Com.

*m*

Je - ru - sa - lem, Je - ru - sa - lem — from fall - ing, from fall - ing in - to —

Dm Gm/Bb Em7(b5) Dm Em7(b5)

Bass

C

28

Asax.

Asax. staff with notes and dynamic marking *p*

Trp. 1, 2

Trp. 1, 2 staff with notes and dynamic marking *p*

Trb.

Trb. staff with notes and dynamic marking *p*

VI. 1

VI. 1 staff with notes and triplets

VI. 2

VI. 2 staff with notes and triplets

Vla.

Vla. staff with notes and triplets

Vc.

Vc. staff with notes and triplets

F.Com.

F.Com. staff with notes and triplets

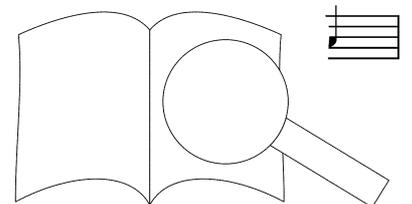
— my hand?

Pno.

Pno. staff with notes, triplets, and chords: A, Dm/C, G(add2)/B, Gm(add2)/Bb, A(add2)/C#

Dr.

Dr. staff with notes and triplets





# No. 7b (Narrator) The people kept still

$\text{♩} = 88$

Violin 1

Violin 2

Viola

Violoncello

Narrator

The peo - ple kept still and gave him no —

$\text{♩} = 88$

Piano

Bass

4

VI. 1

VI. 2

Vla.

Vc.

Nar.

ki-ah was: "You shall not ans- wer him!" —

A(sus4) Am7 D5

Bass

# No. 8 Instrumental I

**Blues** ♩ = 120

Alto saxophone in E $\flat$

Trumpet 1, 2 in B $\flat$

Trombone

Piano

Bass

Drum set

Asax.

Trp. 1, 2

Trb.

Pno.

Dr.

*f* *f* *f*

*p* *f*

Dm Em $^7$ /D Dm $^9$  Em $^7$ /D Dm

Dm Em $^7$ /D Dm $^9$  F

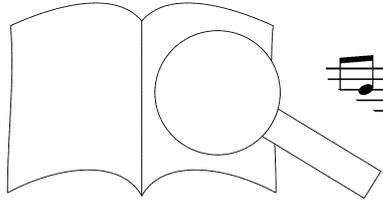
Dm $^9$  C/G Gm $^9$  C/G Gm $^7$  C/G

Gm $^7$  C/G Gm $^9$  C/G

5

PROBENFÜR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



9

Asax.

Trp. 1, 2

Trb.

Pno.

Bass

Dr.

*f*

*f*

3

Gm<sup>9</sup> C/G Dm Em<sup>7</sup>/D Dm<sup>9</sup> Em<sup>7</sup>/D G<sup>13</sup>

Gm<sup>9</sup> C/G Dm Em<sup>7</sup>/D Dm<sup>9</sup> Em<sup>7</sup>/D

13

Asax.

Trp. 1, 2

Trb.

Pno.

Dr.

F<sup>13</sup> F<sup>13</sup> A(add9)/C#

G<sup>13</sup> F<sup>13</sup> B

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

17

Asax. *mf* *f*

Trp. 1, 2 *mf* *f*

Trb. *mf* *f*

Pno. G(add9)/B A(add9)/C# G(add9)/B

Bass A(add9)/C# G(add9)/B

Dr. *f*

20

Asax. **A** open for solo

Trp. 1, 2 open for solo

Trb. open for solo

Pno. Dm Em7/D Dm Em7/D Dm9 Em7/D

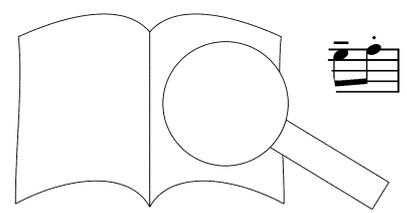
Dr. *f*

Bm C#m7/B Bm9 C#m7/B 7/R Bm9 C#m7/B

Em F#m7/E Em9 m7/E Em9 F#m7/E

Dm Em7/D Dm Em7/D Dm9 Em7/D

/D Dm9 Em7/D Dm Em7/D



24 Em<sup>7</sup> A/E Em<sup>9</sup> A/E Em<sup>7</sup> A/E Em<sup>9</sup> A/E

Asax.

Trp. 1, 2 Am<sup>7</sup> D/A Am<sup>9</sup> D/A Am<sup>7</sup> D/A Am<sup>9</sup> D/A

Trb. Gm<sup>7</sup> C/G Gm<sup>9</sup> C/G Gm<sup>7</sup> C/G Gm<sup>9</sup> C/G

Pno.

Bass Gm<sup>7</sup> C/G Gm<sup>9</sup> C/G Gm<sup>7</sup> C/G Gm<sup>9</sup> C/G

Dr.

28 Bm C#m<sup>7</sup>/B Bm<sup>9</sup> C#m<sup>7</sup>/B

Asax.

Trp. 1, 2 Em F#m<sup>7</sup>/E Em<sup>9</sup>

Trb. Dm Em<sup>7</sup>/D

Pno. Dm Em<sup>7</sup>/D G<sup>13</sup> F<sup>13</sup>

Bass Dm<sup>9</sup> Em<sup>7</sup>/D G<sup>13</sup>

Dr.



32

Asax.

Trp. 1, 2

Trb.

Pno.

Bass

Dr.

G<sup>13</sup> F<sup>13</sup> A(add9)/C#

G<sup>13</sup> F<sup>13</sup>

35

Asax.

Trp. 1, 2

Trb.

Pno.

Dr.

G(add9)/B A(add9)/C# G(add9)/B

A(add9)/C# G(add9)/B

*f* *f* *f*

*p*

**B**

38

Asax. *f*

Trp. 1, 2 *f*

Trb. *f*

Pno. *f*

Bass *f*

Dr. *f*

Dm Em7/D Dm9 Em7/D Dm Em7/D Dm9 Em7/D

Em7/D Dm9 Em7/D Dm Em7/D

42

Asax. *mf*

Trp. 1, 2 *mf*

Trb. *mf*

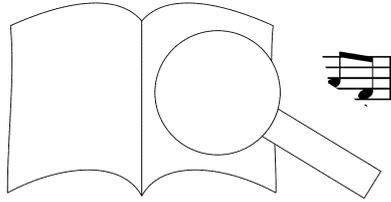
Pno. *mf*

Bass *mf*

Dr. *mf*

Gm7 C/G Gm7 C/G Gm9 C/G

Gm9 C/G Gm7 C/G



46

Asax. *mf*

Trp. 1, 2 *f* *mf*

Trb. *f* *mf*

Pno. *Dm Em7/D Dm9 Em7/D Dm Em7/D*

Bass *Dm Em7/D Dm9 Em7/D Dm*

Dr.

49 *molto rit.*

Asax.

Trp. 1, 2

Trb. *f*

Pno. *Dm9 Em7/D Gm9 C(add2) Dm*

Bass *Em7/D Dm Em7/D Gm9*

Dr.

# No. 9 (Narrator) Then Eliakim, Shebna and Joah

$\text{♩} = 80$

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Violoncello *mf*

Narrator *mf*

Piano *mf*

Bass *mf*

Then E - li - a - kim, Sheb-na and Jo - ah, the re

3

VI. 1

VI. 2

Vla.

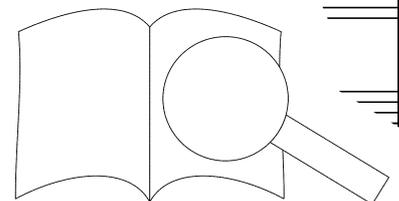
Vc.

Nar. *ff*

Bass *ff*

They had dis - rupt - ed their cloth - ing and re -

*Cm(maj9)*



5

VI. 1

VI. 2

Vla.

Vc.

Nar.

port - ed to him now of the words of the field com - man - der. —

Pno.

Bass

*f*

Fm<sup>7</sup> Gm<sup>7</sup> Fm/Ab Am<sup>7</sup>(b5)

8

VI. 1

VI. 2

Vla.

Vc.

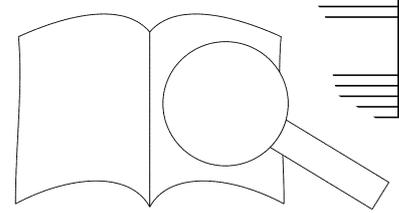
Nar.

Bass

*p* *ff* *ff* *ff* *ff* *p*

He - ze - ki - ah heard that, he al - so dis - rupt - ed his

Gm Cm



10 rit. . . . .

VI. 1 *mf*

VI. 2 *mf*

Vla. *mf*

Vc. *mf*

Nar. *mf*

cloth - ing and cov - ered him - self in a mourn -

Pno. *mf*

Bass *mf*

*rit.*

C#o7 Dm Am/C Gm/Bb F/A Gm7

12

VI. 1

VI. 2

Vla. *mf*

Vc. *mf*

Nar. *mf*

be - took him - self to the house of the Lord.

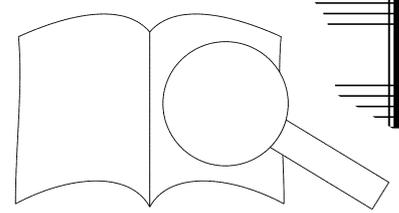
Bass *mp*

Cm7 Dm7 G(sus4) Gm

*mp*

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



# No. 10 Prayer (Choir: O Jahve)

♩ = 82

Flute

Violin 1

Violin 2

Viola

Violoncello

Soprano

Alto

Tenor

Bass

Piano

Crota or Triangle

The people of Hezekiah

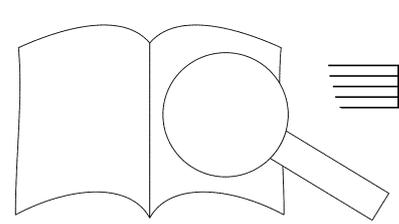
*mf*

*mf*

*mf*

*mf*

E♭maj7 Dm Cm7 Em7(b5) A7(b9) D



Fl.

VI. 1

VI. 2

Vla.

Vc.

S *mf*

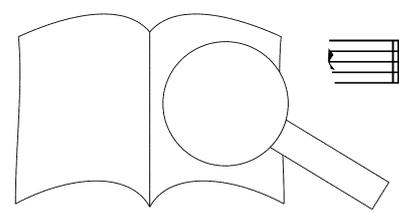
A *mf*

T *mf*

B *mf*

Pno.

Crot./Tr.



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

A

9

Fl. Musical notation for Flute part.

VI. 1 Musical notation for Violin I part.

VI. 2 Musical notation for Violin II part.

Vla. Musical notation for Viola part.

Vc. Musical notation for Violoncello part.

S. Jah - ve, o Jah - ve, o Jah - ve!

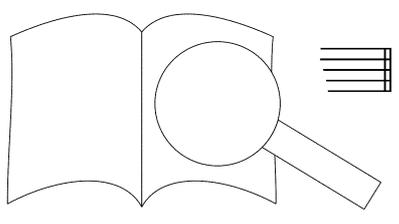
A. Jah - ve, o Jah - ve, Jah - ve!

T. Jah - ve, Jah ve, o Jah - ve!

B. Jah - ve, ve, Jah - ve!

Pno. Ebmaj7 in7 Am7(add13) Am7 Cm/D D

Crot./Tr. Musical notation for Crotchet/Trill part.



PROBEPARTITUR Evaluation Copy - Quality may be reduced. Carus-Verlag

**B**

13

Fl. *mp*

VI. 1 *pizz.*

VI. 2 *pizz.*

Vla. *pizz.*

Vc. *pizz.*

S

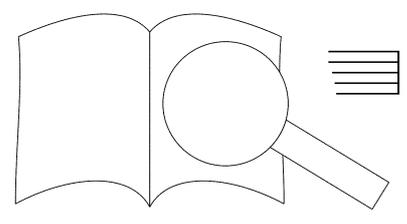
A *mp*  
Ah \_\_\_\_\_ Ah \_\_\_\_\_ Hah,

T *mp*  
Ah \_\_\_\_\_ Ah \_\_\_\_\_ Hah,

B *mp*  
Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

Pno. *Gm* *Dm* *Cm7* *Em7(b5)* *A7(b9)* *D*

Crot./Tr.



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

molto rit.

Fl.

VI. 1

*p*

VI. 2

*p*

Vla.

*p*

Vc.

*p*

S

A

mmh

T

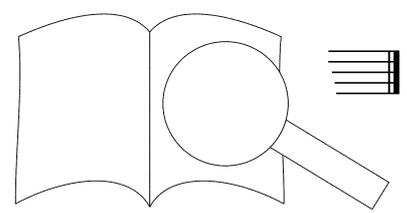
mmh

B

Pno.

Gm Dm Cm7 D7(b9) Gm

Crot./Tr.



PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# No. 11a (Narrator) So Hezekiah sent

♩ = 100

Violin 1

Violin 2

Viola

Violoncello

Narrator

the cham-ber-lain E - li - a - kim, the

D/C

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

4

VI. 1

VI. 2

Vla.

Vc.

Nar.

scribe, called Sheb-na and the el-ders of the priests co-vered in mourn-ing gar- I -

Gm/Bb G7/B

Pno.

Bass

7

VI. 1

VI. 2

Vla.

Vc.

Nar.

the son of A-moz and they said un-to him:

A7(b9) D Gm7 A

♩ = 76  
slower

Bass

# No. 11b (Choir) A Day of Hardship

♩ = 96 ♩♩ triplet feeling

Alto saxophone in Eb

Trumpet 1, 2 in Bb

Trombone

The legation of Hezekiah  
*weighty*

Soprano

Alto

Tenor

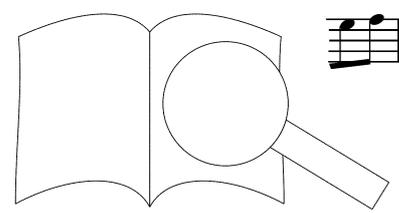
Bass

Piano

♩ = 96

A7(b9sus4) A7(b9) Dm7 A7(b13)

Drum set



5

Asax.

Trp. 1, 2

Trb.

S

A

T

B

A day of

A day of

Pno.

Dm7

A7(b9sus4) A7(b9)

Dm7 A7(b13)

Dr.

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

9 **A**

Asax.

Trp. 1, 2

Trb.

S

A

T

B

Pno.

Dr.

*f*

*f*

Dm7

A7(b9sus4) A7(b9)

Dm7

A7(b13)

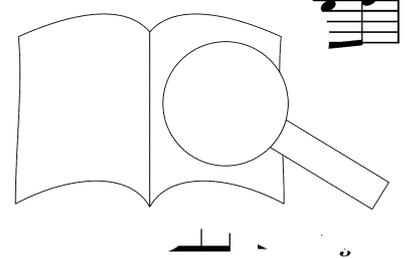
A day of beat-ing, \_ a day of blas-phe-my is the pres - e

A day of beat-ing, \_ a day of blas-ph ent. A day of

hard-ship, \_ hard-ship, \_ a day of blas-phe-my is the pres - ent\_ day!

hard-ship, \_ a day of blas-phe-my is the pres - ent\_ day!

PROBEN-PAKETE-FÜR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Asax.

Trp. 1, 2

Trb.

S  
hard - ship, \_ a day of beat - ing, \_ a day of blas - phe

A  
hard - ship, \_ a day of beat - ing, \_ a my pres - ent

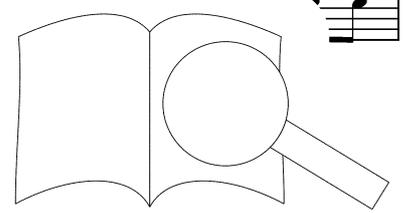
T  
A day of hard - ship, \_ a a - phe - my is the pres - ent

B  
A day of hard - ship, \_ at - ing and bla - phe - my is the pres - ent

Pno.

Dm7 A7(b9sus4) A7(b9)

Dr.



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**B**

16

Asax.

Trp. 1, 2

Trb.

S

A

T

B

Pno.

Dr.

day!

day!

day!

day!

Dm C/D

B°

Cm7

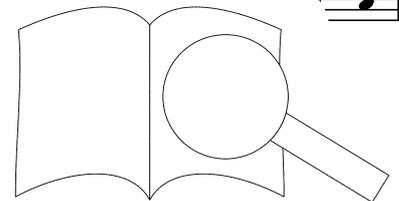
C#°

*mf*

*mf*

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Asax. *f* *ff*

Trp. 1, 2 *ff*

Trb. *ff*

S *ff*

Lord, the King of As-sy-ri-a, has sent, has sent to vi-li - fy the liv- ing

A *ff*

Lord, the King of As-sy-ri-a, has sent, has sent to vi-li - fy

T *ff*

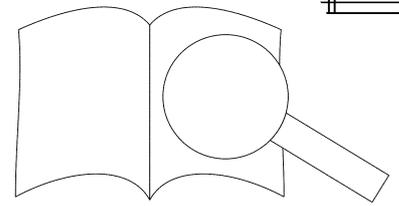
Lord, the King of As-sy-ri-a, has sent, has sent ing God!

B

- fy the liv- ing God!

Pno. *Dm7* *F#7(b9)* *B*

Dr.



PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Asax. staff with musical notation, including accents and a triplet.

Trp. 1, 2

Trp. 1, 2 staff with musical notation, including accents and a triplet.

Trb.

Trb. staff with musical notation, including accents and a triplet.

S

S (Soprano) vocal staff, mostly empty.

A

A (Alto) vocal staff, mostly empty.

T

T (Tenor) vocal staff, mostly empty.

B

B (Bass) vocal staff, mostly empty.

A day of

A day of

Pno.

Pno. staff with chords: Em7, B7(b9sus4), B7(b9), Em7, B7(b13).

Dr.

Dr. staff with rhythmic notation and a double bar line.

Drum set diagram with a magnifying glass icon and a triplet '3'.

PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

27 **C**

Asax.

Trp. 1, 2

Trb.

S

A

T

B

Pno.

Dr.

Asax. staff with treble clef and key signature of three sharps (F#, C#, G#).

Trp. 1, 2 staff with treble clef and key signature of three sharps (F#, C#, G#).

Trb. staff with bass clef and key signature of two sharps (F#, C#).

Soprano vocal line with lyrics: "A day of beat - ing, \_ a day of blas \_". Includes a triplet of eighth notes.

Alto vocal line with lyrics: "A day of beat - ing, \_ b. \_ ne pres - ent \_". Includes a triplet of eighth notes.

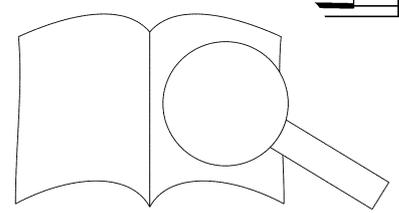
Tenor vocal line with lyrics: "hard - ship, \_ blas - phe - my is the pres - ent".

Bass vocal line with lyrics: "hard - ship, \_ a day of blas - phe - my is the pres - ent \_". Includes a triplet of eighth notes.

Piano accompaniment with chords: Em7, B7(b9sus4), and B7(b9).

Drum line with a series of eighth notes.

Drum line with a series of eighth notes and a double bar line.



PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1, 2

Trb.

S  
day! A day of hard-ship, \_ a day of be

A  
day! A day of hard-ship, \_ a day of

T  
day! a day of beat-ing and

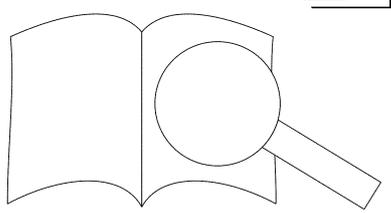
B  
day! hard-ship, \_ a day of beat-ing and

Pno.

Dr.

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



D

33

Asax.

Trp. 1, 2

Trb.

S

A

T

B

Pno.

Dr.

Asax. Trp. 1, 2 Trb.

S A T B

blas-phe-my is the pres - ent day! Per-haps he the  
 blas-phe-my is the pres - ent day! .ne words that the  
 blas-phe-my is the pres - ent da pun-ish - es the words that the  
 blas-phe-my is the pres - ent Per-haps he pun-ish - es the words that the

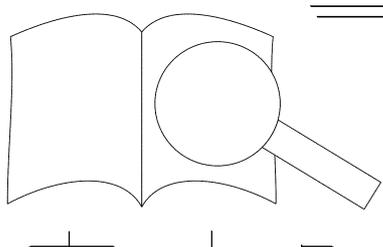
*mp cresc.*  
*mp cresc*  
*cresc*  
*cresc.*

Pno.

B7<sup>b9</sup> D/E Em D#<sup>o7</sup> Em<sup>7</sup>

Dr.

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Asax.

Trp. 1, 2

Trb.

S

Lord, our God has heard, has heard.

A

Lord, our God has heard, has heard. A day of

T

Lord, our God has heard, has heard. day of beat-ing!

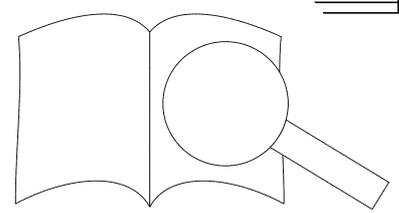
B

Lord, our God has heard, has heard. A hard-ship, beat-ing!

Pno.

B<sup>7</sup>/D<sup>#</sup> Am/C B<sup>b7</sup>

Dr.



PROBE-PARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

40

**E** ♩ = 82 straight

rit. . . . .

Asax.

Trp. 1, 2

Trb.

S *f*

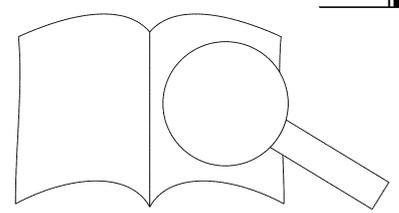
A *f*

T *f*

B *f*

Pno. *str.* *rit.* . . . . .

Dr.



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# No. 12 (Narrator and Isaiah) Be not afraid

A

Alto saxophone in Eb

Trumpet 1, 2 in Bb

Trombone

Violin 1

Violin 2

Viola

Violoncello

Narrator

Isaiah

Piano

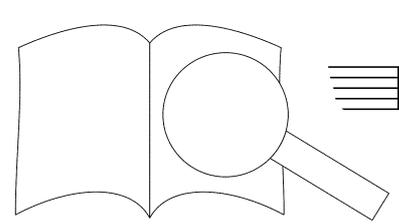
Guitar

Drum set

So I - sa - i - a. *quasi recitativo*

This you shall say to him who is your mas-ter:

Bb



**B**

Rock ♩ = 74

6

Asax.

Asax. staff with musical notation and *mf* dynamic marking.

Trp. 1, 2

Trp. 1, 2 staff with musical notation and *mf* dynamic marking.

Trb.

Trb. staff with musical notation and *mf* dynamic marking.

VI. 1

VI. 1 staff with musical notation and *mf* dynamic marking.

VI. 2

VI. 2 staff with musical notation and *mf* dynamic marking.

Vla.

Vla. staff with musical notation and *mf* dynamic marking.

Vc.

Vc. staff with musical notation and *mf* dynamic marking.

Is.

Is. staff with musical notation and *f* dynamic marking.

Thus speaks the Lorr<sup>d</sup> P fraid of the mock - er - y which you

*D* Cm<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup> Fm<sup>7</sup>/Ab

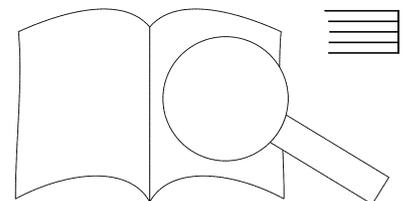
Pno.

Pno. staff with musical notation.

Ab/Bb Eb Eb/D Cm<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup> Fm<sup>7</sup>/Ab

Dr.

Dr. staff with musical notation.



PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

Is.

Pno.

Dr.

have hear a - fraid of the mock - er - y which the

Ab/Bb Eb/D Cm7 Gm7 Fm7 Fm7/Ab

Bb7 Eb Eb/D Cm7 Gm7 Fm7 Fm7/Ab

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

Is.

ser-vants of the king

u - gainst me!

Pno.

Gm7

Bb/F Fm7

G(sus4)

G

Bb13

Cm7

Fm7

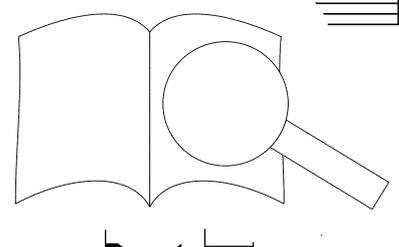
Bb/F Fm7

G(sus4)

G

Bb13

Dr.



Asax.

*p*

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

Is.

Be not a - fraid of the

which the ser - vants of As - sy - ria have

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

Fm $^7$ /A $\flat$

Gm $^7$

Cm $^7$

Pno.

-m $^7$

Gm $^7$

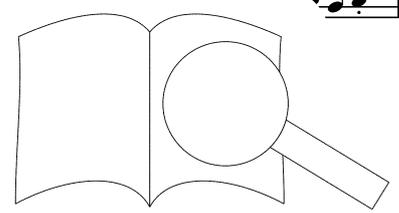
Fm $^7$

Fm $^7$ /A $\flat$

Gm $^7$

Cm $^7$

Dr.



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

Is.

thrust out gair me!

Pno.

Fm7 G7(b9sus4) G

Bb/F Fm7 G7(b9sus4) G

Dr.

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

Is.

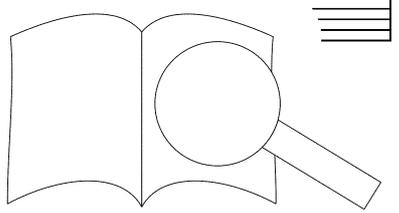
Look now, I will pr a to him, and a ru-mour will come to his ears and

Pno.

Cm Fm F/Eb Bb/D

C7 Fm F/Eb Bb/D

Dr.



**PROBEPARTITUR**

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

Is.

he will go back to 'and I will cause him to fall

Pno.

G7(b9) Cm(add2) Cm Gm7(b5) F#m7(b5) D07

Dr.

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

Is.

by the sword, yes, in his ow. yes, in his own land!

Pno.

Cm/Eb

A $\flat$ maj7

Fm7

Gm7

C5

Fm7

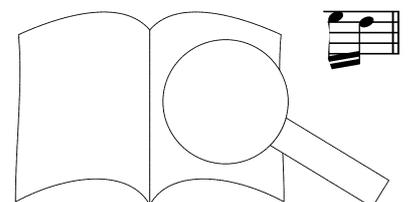
Gm7

A $\flat$ maj7

Fm7

**f**

Dr.



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

31 **D**

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

Is.

Pno.

Dr.

Solo

*f*

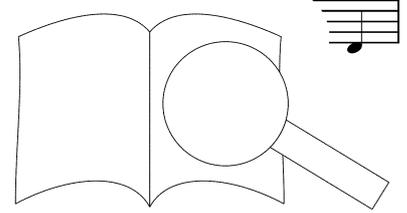
*mf*

**D**

*f*

E♭ Eb/D C<sup>n</sup> /A♭ Gm<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> B♭/F Fm<sup>7</sup>

C<sup>n</sup> Gm<sup>7</sup> Fm<sup>7</sup> Fm<sup>7</sup>/A♭ Gm<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> B♭/F Fm<sup>7</sup>



PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Musical staff for Asax. (Alto Saxophone) with a dynamic marking of *p* (piano) in the second measure.

Trp. 1, 2

Musical staff for Trp. 1, 2 (Trumpets 1 and 2).

Trb.

Musical staff for Trb. (Trombone) with a hairpin crescendo marking.

VI. 1

Musical staff for VI. 1 (Violin I).

VI. 2

Musical staff for VI. 2 (Violin II).

Vla.

Musical staff for Vla. (Viola).

Vc.

Musical staff for Vc. (Violoncello).

Is.

Musical staff for Is. (Double Bass).

Pno.

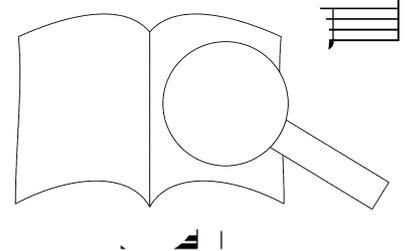
Musical staff for Pno. (Piano) with chord symbols: G(sus4), G, Eb/D, Cm7, Gm7, Fm7, Fm7/Ab.

Bb13 Eb Eb/D Cm7 Gm7 Fm7 Fm7/Ab

Musical staff for Pno. (Piano) with chord symbols: Bb13, Eb, Eb/D, Cm7, Gm7, Fm7, Fm7/Ab.

Dr.

Musical staff for Dr. (Drum) with rhythmic notation.



Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

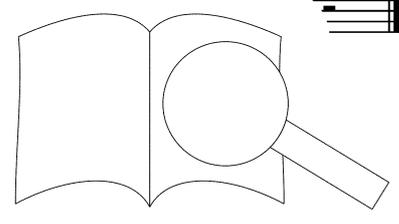
Is.

Pno.

*Gm7* *Bb/F Fm7* *Ab/Bb* *Bb* *Eb*

*.m7* *Fm7* *Bb/F Fm7* *Ab/Bb* *Bb* *Eb*

Dr.



PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# No. 13a (Narrator) The Field Commander went back

$\text{♩} = 80$

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Violoncello *mf*

Narrator

The field com-man-der went back and found the king of As-sy-ri

Piano

Bass

*Cm<sup>9</sup> Cm<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup>(b<sup>9</sup>)*

6

VI. 1

VI. 2

Vla.

Vc.

Nar.

gers a-gain to He-ze-ki-ah with the or-der to an-nounce to him:

*C<sup>7</sup> Fm F<sup>7</sup> Fm<sup>7</sup>/Bb Bb<sup>9</sup>*

Bass

# No. 13b (Field Commander and Choir) Jerusalem

♩ = 110

Trumpet 1, 2 in B♭

Trombone

Field Commander

Soprano

Alto

Tenor

Bass

Piano

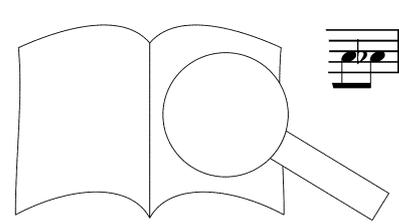
Drum set

Je - ru - sa - lem, Je - ru - sa - lem, will be - giv

The messengers of the king of Assyria

Fm7<sup>♯</sup> Ab/E♭ Fm7

E♭ Ab/E♭



5

Trp. 1, 2

Trb.

F.Com.

my king!

S

Je - ru-sa-lem, Je - ru-sa-lem, will fall in - to the hands of

A

Je - ru-sa-lem, Je - ru-sa-lem, will fall in - *mf* - a, will fall in -

T

Je - ru-sa-lem, Je - ru-sa-lem, of As - sy - ri - a, will fall in -

B

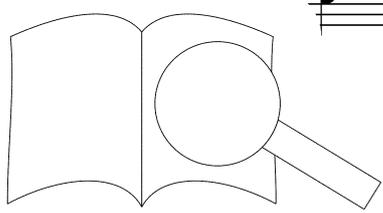
Je - ru-sa-lem, in - to the hands of As - sy - ri - a, will fall in -

Pno.

Ab/Bb Bb F#o7 Gm7 Cm7

Eb Ab/Eb F#o7 Gm7 Cm7

Dr.



A

10

Trp. 1, 2

Trb.

F.Com.

S  
to the hands of As - sy - - - ria!

A  
to the hands of As - sy - - - ria!

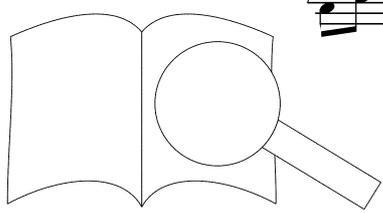
T  
to the hands of As - sy - -

B  
to the hands of As - sy

Pno.  
Fm<sup>7</sup> Eb/G Ab Eb Db/Eb

Ab<sup>6</sup> Ab/Bb Bb Eb Db/Eb

Dr.



PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**B**

14

Trp. 1, 2

Trb.

F.Com.

S

A

T

B

Pno.

Dr.

Je - ru - sa - lem, Je

Je - ru - sa - lem. Je will fall in -

Je Je - ru - sa - lem, will fall in -

- lem, Je - ru - sa - lem, will fall in -

Ab/Bb Eb Ab/Eb

Eb Eb Ab/Eb

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Trp. 1, 2

Trb.

F.Com.

S

A

T

B

Pno.

Dr.

to the hands of our king!

Je - ru - sa - lem,

Je -

to the hands of our king!

Je - ru - sa - lem

le

will fall in -

to the hands of our king!

Je - ru - sa - lem,

will fall in -

to the hands of ou

sa - lem,

Je - ru - sa - lem,

will fall in -

Fm7

Bb

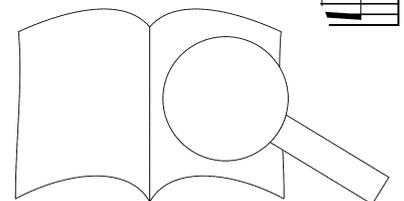
Eb

Ab/Eb

Ab/Bb Bb

Eb

Ab/Eb



Trp. 1, 2

Trb.

F.Com.

S

A

T

B

Pno.

Dr.

Trp. 1, 2 and Trb. staves with rests.

F.Com. staff with rests.

Soprano (S) staff with lyrics: to the hands of As - sy - ri - a, \_ will fall in - to the hands of As - sy -

Alto (A) staff with lyrics: to the hands of As - sy - ri - a, \_ will fall in - to the hands of

Tenor (T) staff with lyrics: to the hands of As - sy - ri - a, \_ will fall in - to

Bass (B) staff with lyrics: to the hands of As - sy - ri of As - sy - - - ria!

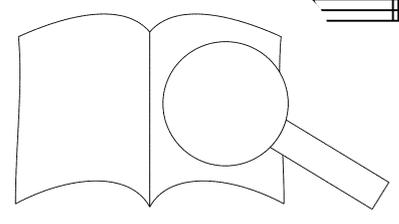
Piano (Pno.) staff with chords: F#07, Cm7 Eb/G Ab Ab6 Ab/Bb Bb Eb

Piano (Pno.) staff with chords: Gm7 Cm7 Fm7 Eb/G Ab Ab6 Ab/Bb Bb Eb

Drum (Dr.) staff with rests.

Your

PROBE PARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



27 **C**

Trp. 1, 2

Trb.

F.Com.

God, in whom you put your faith shall not give you a false hope that Je-

S

A

T

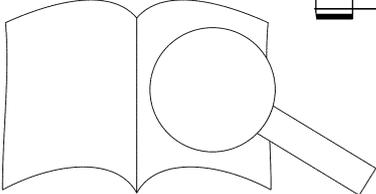
B

Pno.

Fm7(b5) Fm7(b5) Ebm

Ebm Fm7(b5) Ebm

Dr.



Trp. 1, 2

Trb.

F.Com.

S

A

T

B

Pno.

Dr.

ru - sa - lem \_\_\_\_\_ will not fall.

will not fall,

will not fall,

that Je - ru - sa - lem

will

will not

that Je - ru - sa - le

all,

will not

Cm7(b5)

Cb

Cbmaj7

Bbm

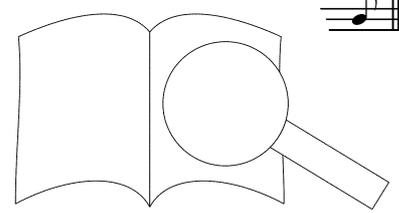
Ao7

Bbm7

Cb

Cbmaj7

Bbm



PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Trp. 1, 2

Trb.

F.Com.

S

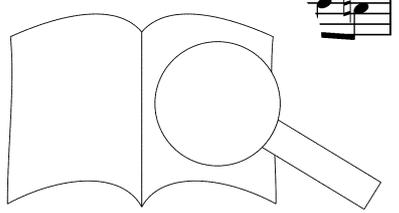
A

T

B

Pno.

Dr.



PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



molto rit. . . . .

Trp. 1, 2

Trb.

F.Com.

S

A

T

B

Pno.

Dr.

sy - - ria, will fall in - to the hands of As -  
 sy - - ria, will fall in - to the As - - ria!  
 sy - - ria, will fall in - - - - - as - sy - - ria!  
 sy - - ria, hands of As - sy - - ria!

Ab/Bb

Bb

Fm7

Eb/G

Ab

Ab6

Fm7/Bb

Eb

Eb

Fm7

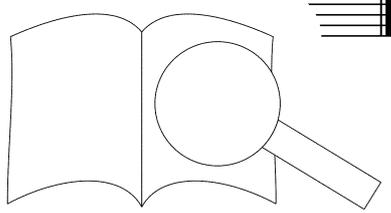
Eb/G

Ab

Ab6

Fm7/Bb

Eb



PROBE-PARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# No. 14a (Narrator) Hezekiah took the letter

♩ = 80

Violin 1

Violin 2

Viola

Violoncello

Narrator

He - ze - ki - ah took the let - ter from the hand of

Piano

Bass guitar

3

VI. 1

VI. 2

Vla.

Vc.

Nar.

read

And then he went up to the

Am<sup>9</sup>/G f<sup>maj9</sup> Em<sup>7</sup>

Bass

5

VI. 1

VI. 2

Vla.

Vc.

Nar.

tem - ple and he spread it be - fore the Lord

Pno.

Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup>

Bass

7

VI. 1

VI. 2

Vla.

Vc.

Nar.

be - fore Him: \_\_\_\_\_

Bass

G(add2sus4) G(add2)

# No. 14b (Hezekiah and Choir) Lord, God of Israel

♩ = 80

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Violoncello *mf*

Hezekiah

Soprano

Alto

Tenor

Bass

Piano

Drum

The people of Hezekiah

Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

♩ = 80

C

Am<sup>7</sup> Dm<sup>9</sup> Dm<sup>9</sup>/G G(sus<sup>9</sup>) G<sup>9</sup>

5

VI. 1 *p*

VI. 2 *p*

Vla. *p*

Vc. *p*

Hez.

Lord, God of Is - ra - el who is dwell-ing be-tween the\_ che - ru - bim,

C C/B Am Am<sup>7</sup> Dm<sup>9</sup> Dm<sup>9</sup>/G G(sus<sup>9</sup>) G<sup>o</sup>

Pno.

Bass

Dr.

9

VI. 1

VI. 2

Vla.

Vc.

Hez.

Lord, ra - el who is dwell-ing be - tween the che - ru-bim, you\_

.m Am<sup>7</sup> Dm<sup>9</sup> Dm<sup>9</sup>/G G<sup>9</sup>

Pr

Ba.

Dr.

13 **A**

VI. 1 *mp*

VI. 2 *mp*

Vla. *mp*

Vc. *mp*

Hez.

on - ly are the God, you\_ on - ly are the God\_ of all the peo-ples of the earth!\_

Pno. *Fm7 Ebm9 Cm7 Bbm7 Dbmaj7 C*

Bass

Dr. **2**

17

VI. 1 *cresc.*

VI. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

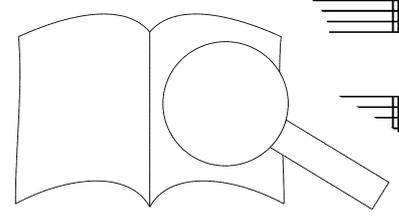
Hez. *cresc.*

You h and the earth, you have cre - a - ted the heav-en and the earth!

Pno. *A/C# F D/F# G E/G# A*

B

Dr. **2**



**B**

VI. 1 *mf poco a poco cresc.*

VI. 2 *mf poco a poco cresc.*

Vla. *mf poco a poco cresc.*

Vc. *mf poco a poco cresc.*

Hez.

S *mf cresc.*  
 You have cre - a - ted the heav-en and the earth. You ha' the and the earth. —

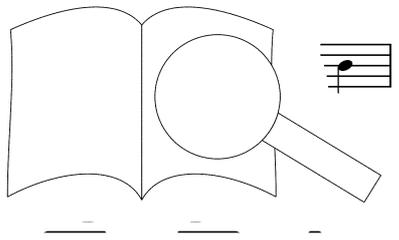
A *mf cresc.*  
 You have cre and the earth. —

T *mf*  
 the heav-en and the earth. —

B *mf cresc.*  
 You have cre - a - ted You have cre - a - ted the heav-en and the earth.

Pno. *D/F# A G/B C A/C# Dm*

Dr. *2*



PROBEPARTITUR  
 Ausgabegualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

VI. 1

VI. 2

Vla.

Vc.

Hez.

S

A

T

B

You have cre-a-ted the heav-en and the earth. You have cre - a - e earth! —

You have cre-a-ted the heav-en and the earth. ha, - en, the earth! —

You have cre-a-ted the heav-en and , - a-ted the heav - en, the earth! —

You have cre - a-ted the heav - en, the earth!

Pno.

D/F#

A

G/B

A/B

Dm<sup>9</sup>

Dm<sup>11</sup>

Dr.

C

30

VI. 1 *mf*

VI. 2 *mf*

Vla. *mf* *f*

Vc. *mf*

Hez.

S *mf*  
You have - en and the

A *mf*  
You have cre - , and the earth.

T *mf*  
You have cre - and the earth. You have cre -

B *mf*  
You have cre - a - e the earth. You have cre - a - ted the

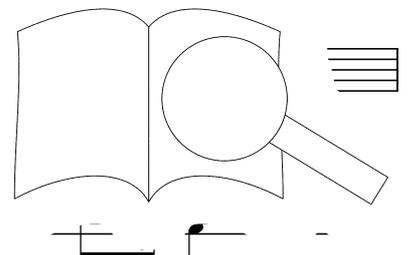
C

D/F#

Pno.

A Gm/Bb Cm

Dr.



PROBEEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

33

VI. 1 *f* *ff*

VI. 2 *f* *ff*

Vla.

Vc. *ff*

Hez.

S *f*  
earth, the heav - en,

A  
You have cre - a - ted the heav earth!

T  
a - ted the heav - en

B  
heav - en and th the earth!

Pno. A/C# B B/A

Dr.

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

36 **D**

VI. 1

VI. 2

Vla.

Vc.

**D**

C/G Am Am<sup>7</sup> Dm<sup>9</sup> Dm<sup>9</sup>/G G(sus<sup>9</sup>) G<sup>9</sup>

Pno.

Bass

Dr.

40

VI. 1 *mp*

VI. 2 *mp*

Vla. *mp*

Vc. *mp*

Hez.

Bow dc

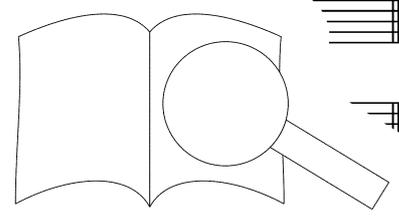
and hear! O - pen your eyes and see!

C Am<sup>7</sup> Dm<sup>9</sup> Dm<sup>9</sup>/G G<sup>9</sup>

Pno.

Bc.

Dr. *mp*



**E**

44

VI. 1

VI. 2

Vla.

Vc.

Hez.

S

Bow down, Lord, your ear and hear! O - pen \_\_\_\_\_ and see!

A

Bow down, Lord, your ear and hear! \_\_\_\_\_ eyes and see!

T

Bow down, Lord, your ear and \_\_\_\_\_ on your \_\_\_\_\_ eyes and see!

B

Bow down, Lor \_\_\_\_\_ O - pen your \_\_\_\_\_ eyes and see!

**E**

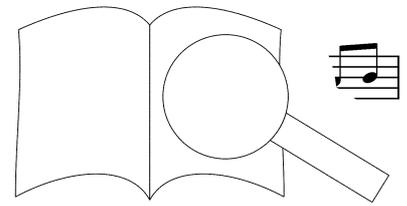
C

Pno.

Am<sup>7</sup> Dm<sup>9</sup> Dm<sup>9</sup>/G G<sup>9</sup>

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Dr.

48

VI. 1

VI. 2

Vla.

Vc.

C C/B Am Am<sup>7</sup> Dm<sup>7</sup> E<sup>7</sup> E<sup>7</sup>(#9)

Pno.

Bass

Dr.

52 **F**

Hez.

Lord, hear the me-na-ces of Sen-n-ers to de-rise the liv-ing god!

Pno.

Bass

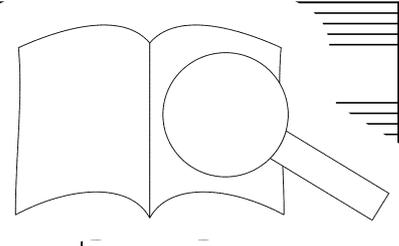
56

Hez.

Lord, the kings of As-sy-ri-a have de-stroyed the na-tions.

Pno.

Bass



Hez. *and their coun - tries! They have cast their gods\_ in - to\_ the fi - re!*

Pno.

Bass

63

VI. 1 *f*

VI. 2 *f*

Vla. *f*

Vc. *f*

Hez. *ff*

S *They have cast their gods, For, \_*

A *They have cast the, .ne fi - re!*

T *...r gods in - to\_ the fi - re!*

B *their gods, their gods in - to\_ the fi - re!*

Pnc.

Dr. *f*

VI. 1

VI. 2

Vla.

Vc.

Hez.

— they were no gods, they were no gods at all!

S

A

T

B

Pno.

Dr.

VI. 1

VI. 2

Vla.

Vc.

Hez.

S

fab-ric of hands of men! They were no gods, they were no gods at ... ds of men!

A

fab-ric of hands of men! They were no gods, they were no gods at ... ab-ric of hands of men!

T

fab-ric of hands of men! They were no gods, they were no gods at ... on-ly fab-ric of hands of men!

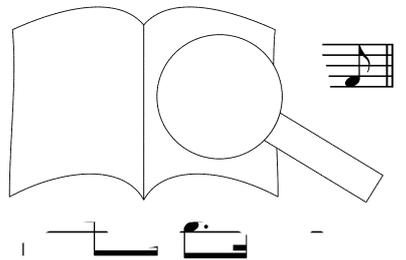
B

fab-ric of hands of men! They were no gods, they were no gods at ... They

Pno.

Em7(b5) A7 Em7(b5) A7(b9) A7

Dr.



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

VI. 1

VI. 2

Vla.

Vc.

Hez.

S

A

T

B

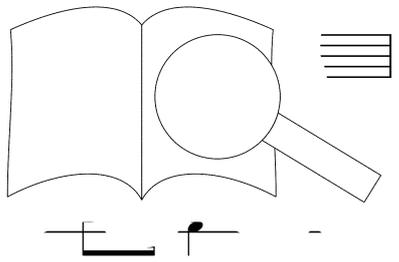
Pno.

Dr.

...ney were no gods at

were no gods at all, of hands of men. They were no gods at all, on-ly

Dm A/C# Em7/A A9 Dm A/C# Dm7 G(add2)/B



VI. 1

VI. 2

Vla.

Vc.

Hez.

S

They were no gods, they were no gods ric ands of men! They

A

They were no gods, t' wer. fab-ric of hands of men! They

T

all! They .ic ods at all, on-ly fab-ric of hands of men!

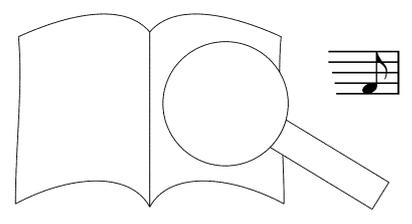
B

fab-ric of har us, they were no gods at all, on-ly fab-ric of hands of men! They

Pno.

Bb13 A7 Em7(b5) A7

Dr.



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

VI.1  
VI.2  
Vla.  
Vc.  
Hez.

S  
A  
T  
B

were no gods at a - all, on-ly fab-ric of hands of me a - all, on-ly  
 were no gods at a - all, on-ly fab-ric ha. re no gods at a - all, on-ly  
 They were no god of men's hand, on-ly  
 were no god They were no gods at

Dm A/C# Bb13 Em7/A A9 Dm A/C# Dm7 G(add2)/B

Pno.

Dr.

VI. 1

VI. 2

Vla.

Vc.

Hez.

S

fab-ric of hands of men! They were no gods, they were no gods r . . . . . fabric of hands of men! \_

A

fab-ric of hands of men! They were no gods, th were . . . . . fab-ric of hands of men! \_

T

fab-ric of hands of men! They w . . . . . ds at all, on-ly fab-ric of hands of men! \_

B

all! . . . . . s, they were no gods at all, on-ly fab-ric of hands of men! \_

Pno.

Bb13 A7 Em7(b5) A7(b9) A7

Dr.

**H**

84 ♩ = 72 quasi recitativo

VI. 1

VI. 2

Vla.

Vc.

Hez. *mf*

Yes, on-ly fab - ric of hands of men, of wood and stone that cr

S

A

T

B

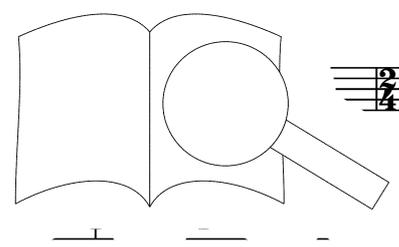
**H**

♩ = 72 quasi

Pno.

B♭maj7 A Gm7 A7(b9sus4) A7(b9)

Dr.



I

Tempo I

88

♩ = 80

VI. 1 *mf*

VI. 2 *mf*

Vla. *mf*

Vc. *mf*

Hez. *mf*

Now there-fore Lord, our God, give us sal-va-tion .nat

S

A

T

B

Ter

Pno.

*mf*

*mf* *mf* *mf* *mf* *mf* *mf*

D/F# Gmaj7 F#m7 Em7 Em7/A

Dr.

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

VI. 1

VI. 2

Vla.

Vc.

Hez.

all the king - doms of the earth \_\_\_\_ may know that you a - lone \_\_\_\_ are

S

A

T

B

Pno.

F#m7 Bm7 D/F# Em/G G#m7(b5) A9(sus4) Em7/A A9 A9/C#

Dr.

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

VI. 1

VI. 2

Vla.

Vc.

Hez.

S

Lord, our God, give us sal - va - tion ha that

A

Lord, our God, give us sa hands, that

T

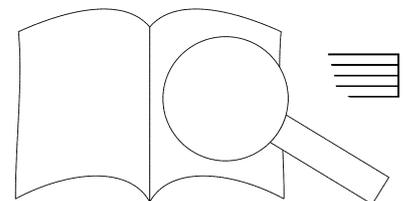
Lord, our God, from his hands, that

B

Lord, our sal - va - tion from his hands, that

Pno.

D /F# Gmaj7 F#m7 Em7 Em7/A



VI. 1

VI. 2

Vla.

Vc.

Hez.

S

A

T

B

Pno.

F#m7 Bm7 Em7 D/F# Em/G G#m7(b5) A9(sus4) Em7/A A9 A9/C#

Dr.

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

VI. 1

VI. 2

Vla.

Vc.

Hez.

S

Lord, our God, give us sal - va - tion from his hands, that

A

Lord, our God, give us sal - va - tion from his hands, that

T

Lord, our God, give us sal - va - tion from his hands, that

B

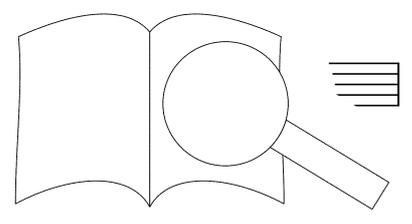
Lord, our God, give us sal - va - tion from his hands, that

Pno.

D D/F# Gmaj7 F#m7 Em7 Em7/A

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



VI. 1

VI. 2

Vla.

Vc.

Hez.

S

A

T

B

all the king-doms of the earth \_\_\_\_\_ may know that \_\_\_\_\_ may

all the king-doms of the earth \_\_\_\_\_ may t. \_\_\_\_\_ lone, \_\_\_\_\_ a - lone, \_\_\_\_\_ may

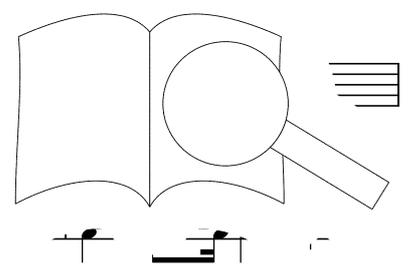
all the king-doms of the earth. \_\_\_\_\_ you a - lone, \_\_\_\_\_ a - lone, \_\_\_\_\_ may

all the king-de \_\_\_\_\_ know that you a - lone, \_\_\_\_\_ may

Pno.

F#m7 Bm7 Em7 D/F# Em/G G#m7(b5) A9(sus4)

Dr.



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

rit.

VI. 1

VI. 2

Vla.

Vc.

Hez.

S

know that you a - lone God!

A

know that you a - lone God!

T

know that you are God!

B

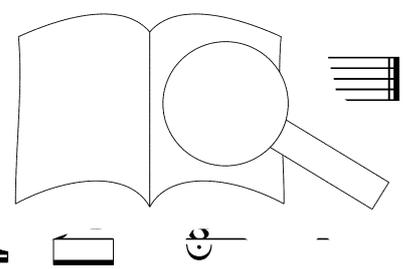
know that lone are God!

Pno.

rit.

Em<sup>7</sup> (b5) Em<sup>7</sup>/A A<sup>9</sup> D(add2)

Dr.



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# No. 15a (Narrator and messenger of Isaiah) Then sent Isaiah

♩ = 80

Violin 1

Violin 2

Viola

Violoncello

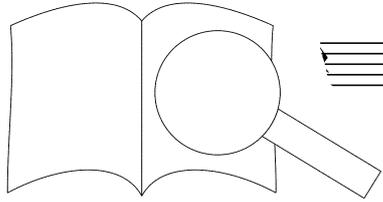
Narrator

Messenger of Isaiah (Soprano)

Then sent 'iah told him what the God of Is-ra-el says:

Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

♭maj7(#11) Am7(add4) Gm7 Gm/Bb A(sus4) A



5

VI. 1

VI. 2

Vla.

Vc.

Mes.

have heard which you have prayed to me a - bout Sen - na - che - rib, the king of As - sy

Pno.

Bass

Dm/F Gm7 E7

9

VI. 1

VI. 2

Vla.

Vc.

Mes.

This that the Lord has spo - ken a - bout him:

Bass

rit.

f<sup>ma</sup>j7 Am Em7 Am f<sup>ma</sup>j7 Em7 A

# No. 15b (Choir) Sennacherib, who have you blasphemed

Rock ♩ = 84

The saying of the Lord

Musical score for choir and piano. The score is in 4/4 time and B-flat major. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "Sen-na-che-rib, Sen - na-che-rib!\_". The piano accompaniment includes a grand piano (Piano) and a drum set (Drum set). The score is marked with a forte (*f*) dynamic. A large watermark "PROBEPARTFÜR" is overlaid on the score.

Piano and drum accompaniment for the piece. The piano part (Pno.) is in 4/4 time and B-flat major. It features a piano introduction starting at measure 5 with a Dm7 chord. The piano part includes a section marked with a forte (*f*) dynamic. The drum set part (Dr.) is in 4/4 time and B-flat major. It features a drum introduction starting at measure 5. The piano part includes a section marked with a forte (*f*) dynamic. A large watermark "PROBEPARTFÜR" is overlaid on the score.

9

S  
who have you blas-phemed? Who have you dis - praised? A - gainst

A  
who have you blas-phemed? Who have you dis - praised? A - gainst

T  
who have you blas-phemed? Who have you dis - praised? A - gainst

B  
Who have you dis - praised? A - gainst

Pno.  
Dm<sup>7</sup> Bb<sup>7</sup>

Bass  
Dm<sup>7</sup> Bb<sup>7</sup>

Dr.  
2

11

S  
whom have you ex - alt - ed

A  
whom have you ex - alt ed voice?

T  
whom have you your voice?

B  
whom your voice?

Pno.  
G<sup>7</sup> Em<sup>7</sup> A

Dr.  
Em<sup>7</sup>  
2

13 **B**

S who have you blas - phemed? Who have you dis - praised? A - gainst

A who have you blas - phemed? Who have you dis - praised? A - gainst

T who have you blas - phemed? Who have you dis - praised? A - gainst

B who have you dis - praised? A - gainst

Pno. Dm<sup>7</sup> Bb<sup>7</sup>

Bass Dm<sup>7</sup> Bb<sup>7</sup>

Dr. 2

15

S whom have you ex - alt - ed

A whom have you ex - alt - ed voice?

T whom have you your voice?

B whom your voice?

Pno. G<sup>7</sup> Em<sup>7</sup> A

Bass Em<sup>7</sup>

Dr. 2

17 **C**

S  
'Gainst the Ho - ly One of Is - ra - el, — the ho - ly One of Is - ra - el! —

A  
'Gainst the Ho - ly One of Is - ra - el, — the ho - ly One of Is - ra - el! —

T  
'Gainst the Ho - ly One of Is - ra - el, — the ho - ly One of Is - ra - el! —

B  
'Gainst the Ho - ly One of Is - ra - el, — the ho - ly One of Is - ra - el! —

Pno.  
Dm<sup>7</sup> G<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup>

Bass  
Dm<sup>7</sup> G<sup>7</sup> Bb<sup>7</sup>

Dr. 2

19

S  
'Gainst the Ho - ly One of Is - ra - el, — One of Is - ra - el! —

A  
'Gainst the Ho - ly One of Is - ra - e. — the ho - ly One of Is - ra - el! —

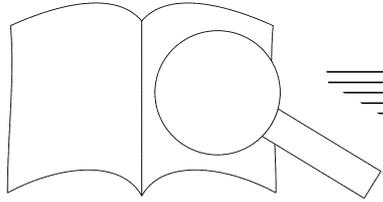
T  
'Gainst the Ho - ly One of Is - ra - el, — the ho - ly One of Is - ra - el! —

B  
'Gainst the Ho - ly One of Is - ra - el, — the ho - ly One of Is - ra - el! —

Pno.  
Dm<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup>

Bass  
G<sup>7</sup> Bb<sup>7</sup>

Dr. 2



21 **D**

S  
A  
T  
B

Pno. *Solo ad lib.* Dm<sup>7</sup> G<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup>

Bass Dm<sup>7</sup> G<sup>7</sup> Bb<sup>7</sup>

Dr. 2

23

S  
A  
T  
B

Pno. Dm<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup>

Bass G<sup>7</sup> Bb<sup>7</sup>

Dr. 2

You have re -  
You have re -  
Solo ends

S  
A  
T  
B

You have re - proached me by the mes - sen - gers! —  
 You have re - proached me by the mes - sen - gers! —  
 proached me by your mes - sen - gers, You have re - proached me by the mes - sen - gers! —  
 proached me by your mes - sen - gers, You have re - proached me by the mes - sen - gers! —

Pno.  
Bass  
Dr.

Bb7 A7 Bb7 A7

2



S  
A  
T  
B

*mf cresc.*

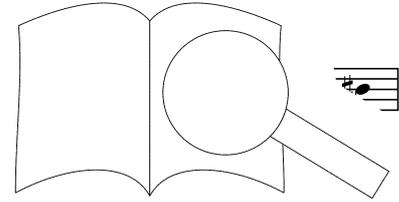
Just as ye ... riots the re - mo - test moun - tains of Le - ba - non, —

Pno.  
Dr.

Dm Dm6 Dm7

Dm(#5) Dm6

2



S just as

A just as

T *mf cresc.* just as you dug holes of wa - ter and drank strange wa - ters, just as

B just as you dug holes of wa - ter, drank strange wa - ters, just as

Pno. Em Em(#5) Em6 Em7

Bass Em Em(#5) Em6

Dr. 2

S with the sole of your feet you have dried the

A with the sole of your feet you ha

T with the sole of your feet of E - gypt,

B with the sole and the riv - ers of E - gypt,

Pno. Fmaj7 F6 D07

Bass F#5 F6 D07

Dr. 2 fill in



34 **F**

S *f* Sen - na - che - rib,

A *f* Sen - na - che - rib,

T *f* Sen - na - che - rib,

B *f* Sen - na - che - rib,

Pno. *f* C#07

Bass

Dr.

36

S *ff* has it not I

A *ff* has it .e ar ears? I

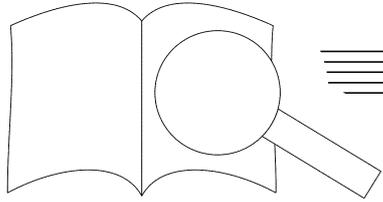
T *ff* not come to your ears?

B *ff* not come to your ears?

Pno. A7(b9)

Bass A7(b9)

Dr. *ff*



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

38

S  
pur - posed it long time a - go: \_\_\_\_\_

A  
pur - posed it long time a - go: \_\_\_\_\_

T  
\_\_\_\_\_

B  
\_\_\_\_\_

Pno.  
B♭maj7 Am7 Gm7 Am7 Dm7 Em7(b5) A(omit3) I

Bass  
\_\_\_\_\_

Dr.  
\_\_\_\_\_

40 **G**

S  
\_\_\_\_\_

A  
\_\_\_\_\_

T  
smashed and de - ci - ties well - fenced, \_\_\_\_\_

B  
smashed an' ci - ties well - fenced, \_\_\_\_\_

Pno.  
Dm Dm6 Dm7

Dr.  
Dm(#5) Dm6

S  
A  
T  
B

*f*

in wast - ed wreck - age trem - bled their in - hab - i - tants. Im -

in wast - ed wreck - age trem - bled their in - hab - i - tants. Im -

Pno.

Bass

Dr.

Em Em(#5) Em<sup>6</sup> Em<sup>7</sup> Im -

Em Em(#5) Em<sup>6</sup>

2

S  
A  
T  
B

po - tent - ly they were put to shame. They he field and like the

po - tent - ly they were put to shame. herb on the field and like the

po - tent - ly they were put to shame. were like the herb on the field and like the

po - tent - ly they They were like the herb on the field and like the

Pno.

Am<sup>9</sup> D7(#9)/A C#7(#9)/G#

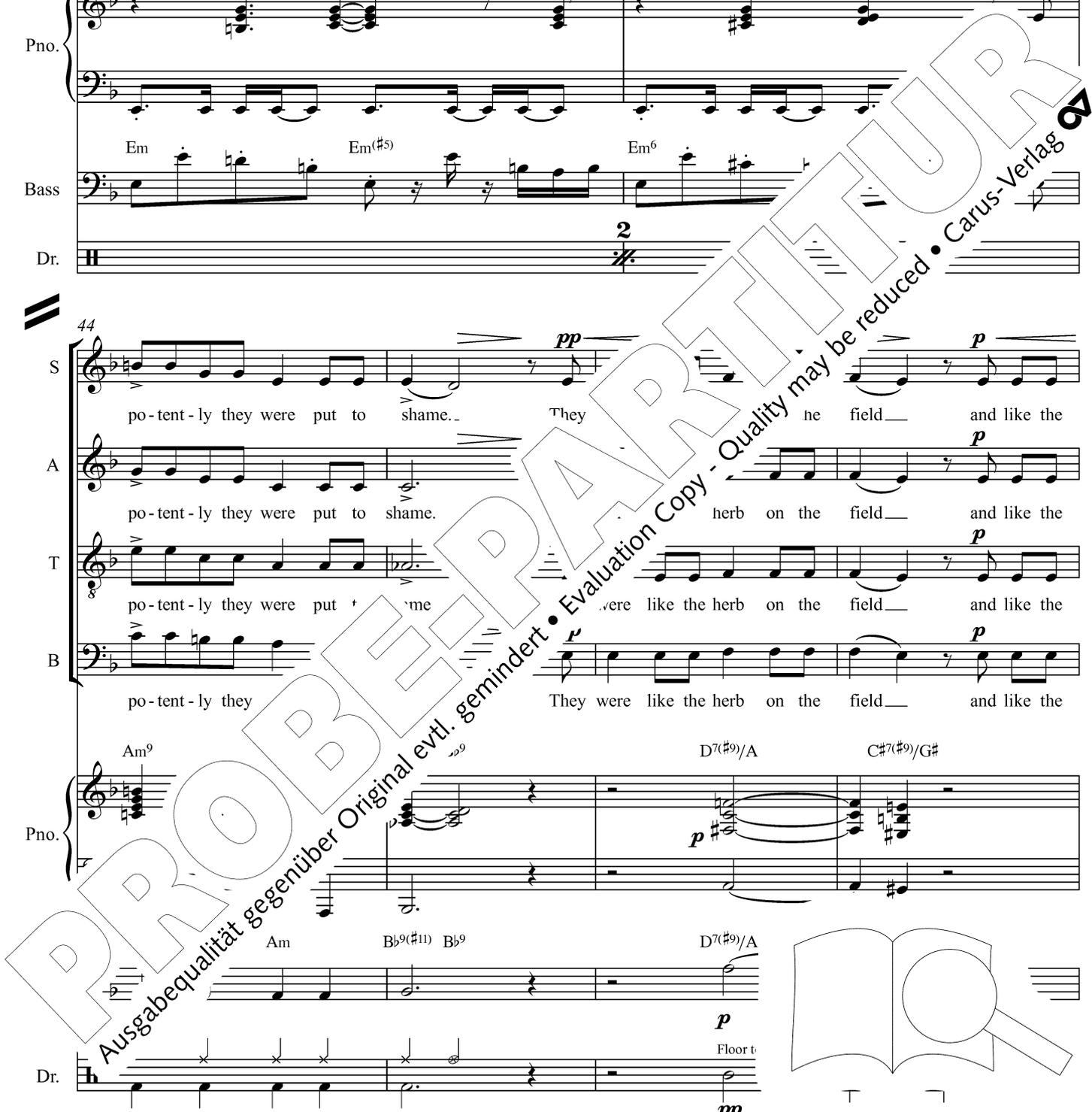
Am Bb<sup>9</sup>(#11) Bb<sup>9</sup> D7(#9)/A

Dr.

*pp* *p* *p* *p*

Floor t

*pp*



48 *mf* rit. . . . .

S  
grass on the house-tops, which has with - ered in the east - wind.

A  
grass on the house-tops, which has with - ered in the east - wind.

T  
grass on the house-tops, which has with - ered in the east - wind.

B  
grass on the house-tops, which has with - ered in the east - wind.

*mf*

Pno.  
E7(#9)/B Eb7(#9)/Bb F#7(#9)/C# F7(#9)/C E7(#9)/B D#7(#9)/A#

Bass  
E7(#9)/B Eb7(#9)/Bb F#7(#9)/C# F7(#9)/C E7(#9)/B D#7(#9) A13

Dr.

**H**

a tempo ♩ = 84

53 Dm Dm<sup>6</sup> Dm(#5)

Pno.

Dr.

*f*

55

S  
A  
T  
B

*f*  $\wedge$  But

*f*  $\wedge$  But

*f*  $\wedge$  But

*f*  $\wedge$  But

Pno.

Dm Dm(#5) Dm<sup>6</sup> A7(b13) But

Bass

Dm Dm(#5) Dm<sup>6</sup>

Dr.

2

57 **I**

S  
A  
T  
B

as you now blus - ter me, but

as you now blus - gainst me, but

as you n a - gainst me, but

as a - gainst me, but

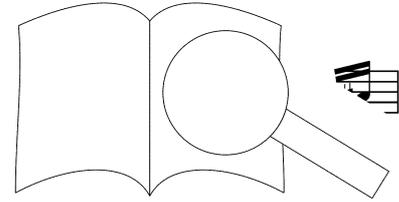
Pno.

Dm<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup>

G<sup>7</sup> Bb<sup>7</sup>

Dr.

2



S as you now blus - ter a - gainst me, - as you now blus - ter a - gainst me, -

A as you now blus - ter a - gainst me, - as you now blus - ter a - gainst me, -

T as you now blus - ter a - gainst me, - as you now blus - ter a - gainst me, -

B as you now blus - ter a - gainst me, - as you now blus - ter a - gainst me, -

Pno. Dm<sup>7</sup> G<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup>

Bass Dm<sup>7</sup> G<sup>7</sup> Bb<sup>7</sup>

Dr. 2

S there - fore I'll put my hook and my bri - dle in your

A there - fore I'll put and my bri - dle in your

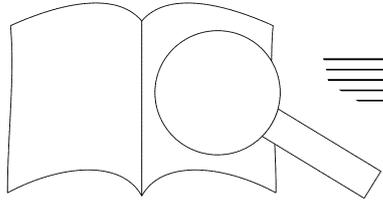
T he agh your nose and my bri - dle in your

B there - fore hook through your nose and my bri - dle in your

Pno. Dm Gm Em<sup>7</sup>(b5) Ebmaj7

Bass F<sup>o7</sup> F#<sup>o7</sup> Gm Em<sup>7</sup>(b5)

Dr.



PROBENPARTIEMUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

rit.

64

S lips \_\_\_\_\_ and turn you back by the

A lips \_\_\_\_\_ and turn you back by the

T lips \_\_\_\_\_ turn you back by the

B lips \_\_\_\_\_ and turn you back by the

rit.

Pno.  $Em^{7(b5)}$   $A^7$   $D^{o7}$   $E^{o7}$   $Dm/F$   $F\#^{o7}$

Bass  $Em^{7(b5)}$   $A^7$   $D^{o7}$   $E^{o7}$

Dr.

66

S way, by the w you came!

A way, by t you came!

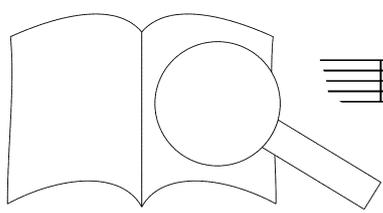
T way, that you came!

B way, way that you came!

Pno.  $Gm$   $Em^{7(b5)}$   $A(sus4)$   $Am$   $N.C.$

Bass  $Em^{7(b5)}$   $A(sus4)$

Dr.





5

Fl.

Mes.

Pno.

Bass

Dr.

D(add2) Em<sup>7</sup>/D

D(add2) Em<sup>7</sup>/D

9

Fl.

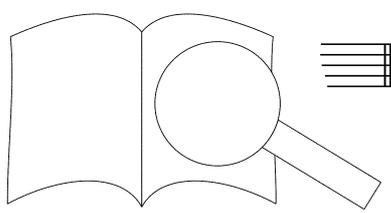
Mes.

Pno.

Dr.

Gmaj<sup>7</sup>/D D(add2)

Em<sup>7</sup>/D



A

13

Fl.

VI. 1

VI. 2

Vla.

Vc.

Mes.

Pno.

Dr.

*p*

*p*

D(add2)

Er

Gmaj7/D

Em7/D

Em7/D

Gmaj7/D

Em7/D



C

25

Fl.

VI. 1

VI. 2

Vla.

Vc.

Mes.

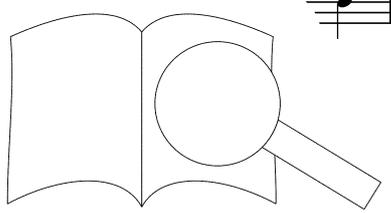
next year what springs of \_\_\_\_\_ This year eat what \_\_\_\_\_

Pno.

Gmaj7/D Em7/D .add2 D(add2)

r m7/D D(add2) D(add2)

Dr.



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Fl.

VI. 1

VI. 2

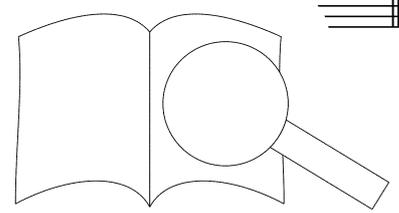
Vla.

Vc.

Mes.

Pno.

Dr.



D

37

Fl. [Musical staff with treble clef and key signature of two sharps]

VI. 1 [Musical staff with treble clef and key signature of two sharps]

VI. 2 [Musical staff with treble clef and key signature of two sharps]

Vla. [Musical staff with alto clef and key signature of two sharps]

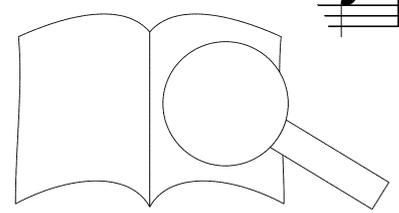
Vc. [Musical staff with bass clef and key signature of two sharps]

Mes. [Musical staff with treble clef and key signature of two sharps]  
third year you shall sow ant wine - gar - dens

Pno. [Musical staff with grand staff and key signature of two sharps]  
Gmaj7 F Em7

[Musical staff with treble clef and key signature of two sharps]  
F#m7 F#m6 Em7

Dr. [Musical staff with bass clef and key signature of two sharps]



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Fl.

VI. 1

VI. 2

Vla.

Vc.

Mes.

Pno.

Dr.

and e

- of.

Em<sup>7</sup>

D

Em<sup>7</sup>(b5)

D

**E**

49

rit. .

Fl.

VI. 1 *pizz.*  
*mf*

VI. 2 *pizz.*  
*mf*

Vla. *pizz.*  
*mf*

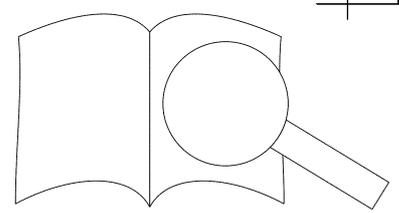
Vc. *pizz.*

Mes.

Pno. *D(add2)* *Gmaj7/D* *Em7/D* *rit. .*

B♭ *Em7/D* *Gmaj7/D* *Em7/D*

Dr.



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

55

**F** quasi recitativo

Fl.

VI. 1 arco *p*

VI. 2 arco *p*

Vla. arco *p*

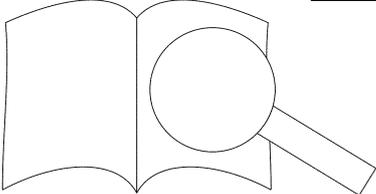
Vc. arco *p*

Mes. For from Je - - - - - forth a rem-nant, be-ing a

Pno. D(add2) <sup>aj7</sup> F#m7 F#m6

P Gmaj7 F#m7 F#m6

Dr.



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Fl.

VI. 1

VI. 2

Vla.

Vc.

Mes.

band of sur-vi-vors from Mount Zi - on. shall do this.

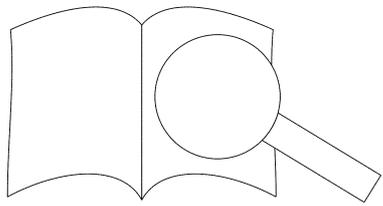
Pno.

Em<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup>

B<sup>♭</sup>

Em<sup>7(b5)</sup> Am<sup>7</sup>

Dr.



Fl. *mf*

VI. 1 *mf* *f*

VI. 2 *mf* *f*

Vla. *mf* *f*

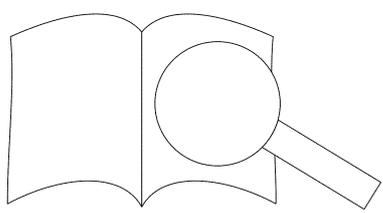
Vc. *mf* *f*

Mes. *f*  
 There a-bout the king of As - sy - ria:

Pno. *mf*  
 D(omit3) Bbm7 Eb(omit3) Fm7(b5) Bb7

Bas. *mf*  
 (omit3) Fm7(b5) Fm7(b5) Bb7

Dr.



PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# No. 15d (Choir) He will not come into this town

♩ = 90

Alto saxophone in Eb

Trumpet 1, 2 in Bb

Trombone

Violin 1  
pizz.  
mf

Violin 2  
pizz.  
mf

Viola  
pizz.  
mf

Violoncello

Soprano  
Sentence of the Lord (The people of Heze' )

Alto

Tenor

Bass

Base

Drum set

3

VI. 1

VI. 2

Vla.

Pno.

Bass

Dr.

E $\flat$  Cm $^7$

E $\flat$  Cm $^7$

2



5

VI. 1

VI. 2

Vla.

Pno.

Bass

Dr.

Fm $^7$  Ab/B $\flat$  B $\flat$  $^{13}$

Ab/B $\flat$

2

7 **A**

VI. 1

VI. 2

Vla.

Pno.

Bass

Dr.

E $\flat$  Cm $^7$

9

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Pno.

Dr.

Fm $^7$  Ab/B $\flat$  B $\flat$  $^{13}$

11

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Pno.

Bass

Dr.

arco

arco

E $\flat$

Cm $^7$

E $\flat$

Cm $^7$

2

13

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Pno.

Bass

Dr.

Fm $^7$

Ab/B $\flat$

B $\flat$  $^{13}$

Ab/B $\flat$

2

15

Asax.

*f*

Trp. 1, 2

à 2

*f*

Trb.

*f*

VI. 1

VI. 2

Vla.

Vc.

S

A

T

B

Pno.

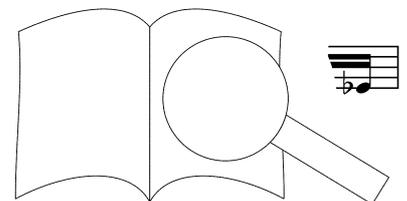
E $\flat$

Cm7

Cm7

Dr.

2



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

17

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

S

A

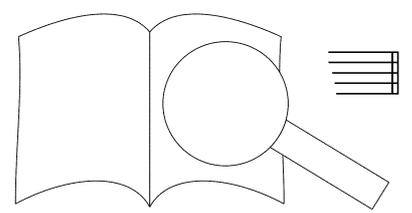
T

B

Pno.

Dr.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



19 **B**

S will not come in - to this town, nor

A will not come in - to this town, nor

T will not come in - to this town, nor

B will not come in - to this town, nor

Pno. Eb Cm7

Bass Eb Cm7

Dr. 2



21

S shoot an ar - row there, con - quer our cit - y walls! He

A shoot an ar - row there, con - quer our cit - y walls! He

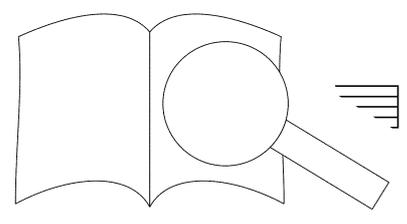
T shoot an ar - row there, nor con - quer our cit - y walls! He

B shoot an ar - row there, nor con - quer our cit - y walls! He

Pno. Fr7 Ab/Bb Bb13

Bass Ab/Bb

Dr. 2



23

S will not come in - to this town, nor

A will not come in - to this town, nor

T will not come in - to this town, nor

B will not come in - to this town, nor

Pno. Eb Cm7

Bass Eb Cm7

Dr. 2

25

S shoot an ar - row there, a er our cit - y walls! He

A shoot an ar - row there, con - quer our cit - y walls! He

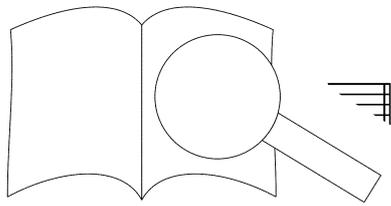
T shoot an ar - row there, nor con - quer our cit - y walls!

B shoot an nor con - quer our cit - y walls!

Pno. F Ab/Bb Bb13

Bass F Ab/Bb

Dr. 2



27 **C**

S will not come in - to this town, nor

A will not come in - to this town, nor

T He will not come — in - to this town

B He will not come — in - to this town

Pno. Eb Cm7

Bass Eb Cm7

Dr. 2

29

S shoot an ar - row there, nor cit - y walls! The *mf*

A shoot an ar - row there, quer our cit - y walls! The *mf*

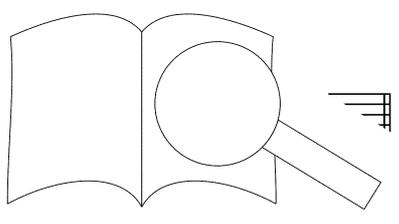
T — con - quer our cit - y walls! The *mf*

B — nor con - quer our cit - y walls! The

Pno. Fm7 Ab/Bb Bb13

Bass Ab/Bb

Dr. 2



31 **D**

S  
way, the way he came, he must, he must re - turn. \_ The

A  
way, the way he came, he must, he must re - turn. \_ The

T  
way, the way he came, he must, he must re - turn. \_ The

B  
way, the way he came, he must, he must re - turn. \_ The

Pno.  
Gm7 Cm7 Gm7 Cm7

Bass  
Gm7 Cm7 Gm7

Dr.  
2

33

S  
way, the way he came, he must, he must re - turn. \_ In - to this

A  
way, the way he came, he must re - turn. \_ In - to this

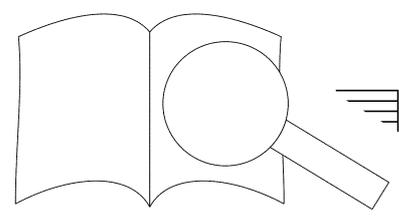
T  
way, the way he must, he must re - turn. \_ In - to this

B  
way, the he must, he must re - turn. \_ In - to this

Pno.  
Fm7 G7

Bass  
Abmaj7 Fm7

Dr.  
2



Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

S  
town he will not get! \_\_\_\_\_

A  
town he will not get, \_\_\_\_\_

T  
town he will not \_\_\_\_\_ set! \_\_\_\_\_

B  
town he \_\_\_\_\_ not get! \_\_\_\_\_

Pno.

Fm7

Bb7(sus4)

Bb7(b13)

Ab6

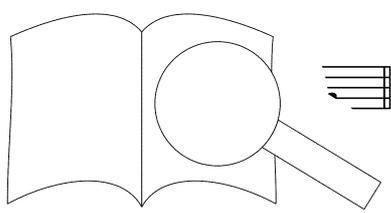
F(add2)/A

Bb7(sus4)

Bb7(t)

Dr.

2



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

37 **E**

Asax.

Trp. 1, 2

Trb.

8va ad lib.

VI. 1

VI. 2

Pno.

Bass

Dr.

*f*

*f*

*E<sub>b</sub>*

*Cm7*

*E<sub>b</sub>*

*Cm7*

2

39

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Pno.

Bass

Dr.

*Fr*

*Ab/Bb*

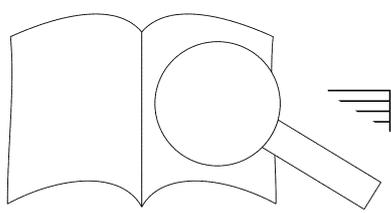
*Bb13*

*Ab/Bb*

2

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



41

VI. 1

VI. 2

Pno.

Bass

Dr.

E $\flat$  Cm $^7$

2

43

VI. 1

VI. 2

Vla.

Vc.

S

A

T

B

Pno.

Dr.

locc

f arco

f

He

He

He

He

He

F $m^7$  Ab/B $\flat$  B $\flat$  $^{13}$

Ab/B $\flat$

2

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

S

A

T

B

Pno.

Dr.

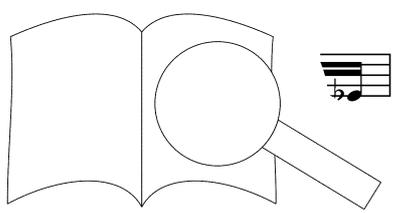
will not come in - to. nor  
 will not come town, nor  
 will not come in .o this town, nor  
 will no' in - to this town, nor

E<sub>b</sub>

Cm<sup>7</sup>

Cm<sup>7</sup>

2



Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

S  
shoot an ar - row there, nor ... walls! He

A  
shoot an ar - row there, our cit - y walls! He

T  
shoot an ar - row there, con - quer our cit - y walls!

B  
shoot an ar - row there, nor con - quer our cit - y walls!

Pno.  
Fm<sup>7</sup> Ab/Bb B<sup>13</sup>

Dr.  
2

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

S  
will not come in - + vn, nor

A  
will not come .own, nor

T  
H. in - to this town

B  
not come in - to this town

Pno.  
Eb Cm7

Dr.  
2

The musical score is arranged in a standard orchestral layout. The top section includes Asax., Trp. 1, 2, Trb., VI. 1, VI. 2, Vla., and Vc. The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano (Pno.) and drums (Dr.) are at the bottom. The lyrics are: "will not come in - + vn, nor", "will not come .own, nor", "H. in - to this town", and "not come in - to this town". The piano part includes chords Eb and Cm7. The drum part has a double bar line with a '2' below it. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. A magnifying glass icon is located in the bottom right corner.



Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

S

A

T

B

Pno.

Dr.

way, the way he came,

he

re

The

way, the way he came,

st

re - turn...

The

way, the way he came,

ust,

he must

re - turn...

The

way, the way

he

must,

he must

re - turn...

The

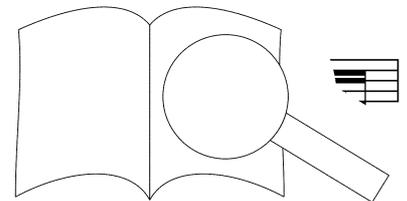
Gm7

Gm7

Cm7

Cm7

Gm7



PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert

Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax.

Trp. 1, 2

Trb.

VI. 1

VI. 2

Vla.

Vc.

S  
way, the way he came, he must re - turn. In - to this

A  
way, the way he came, e - turn. In - to this

T  
way, the way he came, l. , he must re - turn. In - to this

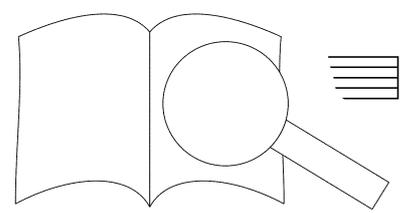
B  
way, the way he must, he must re - turn. In - to this

Pno.

G7 Fm7 G7

Dr.

Abmaj7 Fm7



PROBEEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Asax. *f*

Trp. 1, 2 *f*

Trb. *f*

VI. 1 *f*

VI. 2 *f*

Vla. *f*

Vc. *f*

S  
town he will not get! — In-to not get!

A  
town he will not get! — will not get!

T  
town he will not get! — as town he will not get!

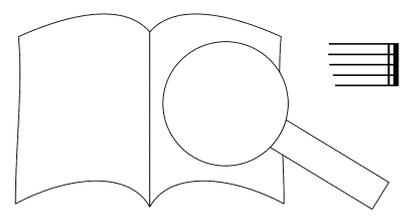
B  
town he will In-to this town he will not get!

Pno. *rit.*

*Fm7 Gm Fm7 Gm7 Abmaj7 Gm7(add4) C(add2)*

*Ab6 F(add2)/A Bb7(sus4)*

Dr.



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag