

Christoph Schönherr

Hezekiah

Oratorio based on the words
of the Old Testament

for soli, choir and orchestra

Vocal score
and piano part



Carus 28.104/53

Contents

PART 1

1	<i>Instrumental</i>	Introduction	1
2a	<i>Narrator</i>	In the fourteenth year	3
2b	<i>Choir (Hezekiah's messengers)</i>	I have done wrong	4
2c	<i>Narrator</i>	There the King of Assyria obligated	8
2d	<i>Choir (The people of Hezekiah)</i>	Three hundred talents of silver	8
3a	<i>Narrator</i>	Yet the King of Assyria sent	16
3b	<i>Choir (The people of Hezekiah)</i>	They made their way up	17
3c	<i>Narrator</i>	And when they arrived there	19
4a	<i>Field Commander</i>	Tell Hezekiah now	20
4b	<i>Choir (The people of Hezekiah)</i>	But Egypt – a bruised and broken reed?	25
4c	<i>Field Commander and Choir</i>	For so is the Pharaoh	27
5a	<i>Narrator</i>	Then said Eliakim	31
5b	<i>Male Choir (Hezekiah's messengers)</i>	Speak to your servants	31
5c	<i>Field Commander</i>	Has my master sent me	35
6a	<i>Narrator</i>	Then the Field Commander stood	38
6b	<i>Field Commander</i>	Hear the word	38
6c	<i>Choir (The people of Hezekiah)</i>	Could there be an end of the starving	40
6d	<i>Field Commander and Choir</i>	The King of Assyria speaks	42
7a	<i>Field Commander</i>	The King of Assyria tells you	48
7b	<i>Narrator</i>	The people kept still	50
8	<i>Instrumental I</i>		51
9	<i>Narrator</i>	Then Eliakim, Shebna and Joah	54
10	<i>Choir (The people of Hezekiah)</i>	Prayer (O Jahve)	55
11a	<i>Narrator</i>	So Hezekiah sent	57
11b	<i>Choir (The legation of Hezekiah)</i>	A Day of Hardship	58
12	<i>Narrator and Isaiah</i>	Be not afraid	65
13a	<i>Narrator</i>	The Field Commander went back	69
13b	<i>Field Commander and Choir (The messengers of the king of Assyria)</i>	Jerusalem	70
14a	<i>Narrator</i>	Hezekiah took the letter	76
14b	<i>Hezekiah and Choir (The people of Hezekiah)</i>	Lord, God of Israel	77
15a	<i>Narrator and messenger of Isaiah</i>	Then sent Isaiah	92
15b	<i>Choir (The saying of the Lord)</i>	Sennacherib, who have you blasphemed	93
15c	<i>Messenger of Isaiah</i>	But this, Hezekiah	106
15d	<i>Choir (Sentence of the Lord)</i>	He will not come into this town	110

PART 2

16	<i>Instrumental II</i>	(The Night in the Assyrian Camp)	123
17	<i>Choir (The people of Hezekiah)</i>	In that night	123
18	<i>Instrumental III</i>		127
19a	<i>Narrator</i>	In those days was Hezekiah near death	128
19b	<i>Isaiah</i>	Thus speaks the Lord	129
20	<i>Narrator and Hezekiah</i>	Then Hezekiah turned his face	131
21	<i>Maid</i>	Hezekiah, my king	134
22	<i>Hezekiah and Choir (The people of Hezekiah)</i>	To the gates of the grave	136
23a	<i>Narrator</i>	Isaiah had on his way from the palace	155
23b	<i>Isaiah</i>	I have heard your prayer	156
24	<i>Narrator, Hezekiah, Isaiah</i>	What is to be the sign	161
25	<i>Choir (The people of Hezekiah)</i>	And the Lord made again the shadow	163
26	<i>Narrator and Hezekiah</i>	Look now, for comfort I was trembling	169
27	<i>Hezekiah and Choir (The people of Hezekiah)</i>	For the dead, they cannot praise you	171

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; drumset, 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 Hilkiyah 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 Hilkiyah, 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. 7b **Narrator:** The people kept still and gave him no answer, for the commandment of Hezekiah was: "You shall not answer him!"

No. 8 **Instrumental I**

No. 9 **Narrator:** Then Eliakim, Shebna and Joah, the recorder came to Hezekiah. They had disrupted their clothing and reported to him now of the words of the field commander. But when Hezekiah heard that, he also disrupted his clothing and covered himself in a mourning garment and betook himself to the house of the Lord.

No. 10 **Choir** (*the people of Hezekiah*): O Jahve!

No. 11a **Narrator:** So Hezekiah sent the chamberlain Eliakim, the scribe, called Shebna and the elders of the priests covered in mourning garments to Isaiah, the prophet, the son of Amoz and they said unto him:

No. 11b **Choir** (*the legation of Hezekiah*): A day of hardship, a day of beating, a day of blasphemy is the present day whom his Lord, the King of Assyria, has sent to vilify the living God! Perhaps he punishes the words that the Lord, our God has heard. So then lift up your prayer for the rest that is still left here.

No. 12 **Narrator:** So Isaiah told them:

Isaiah: This you shall say to him who is your master: Thus speaks the Lord: Be not afraid of the mockery which you have heard. Be not afraid of the mockery which the servants of the king have thrust out against me! Be not afraid of the mockery which the servants of Assyria have thrust out against me! Look now, I will put a spirit into him, and a rumour will come to his ears and he will go back to his land. I will cause him to fall by the sword in his own land!

No. 13a **Narrator:** The field commander went back and found the king of Assyria at war against Libnah. Then he sent messengers again to Hezekiah with the order to announce to him:

No. 13b **Field Commander:** Jerusalem will be given in the hands of my king!

Choir (*the messengers of the king of Assyria*): Jerusalem will fall into the hands of Assyria!

Field Commander: Your God, in whom you put your faith shall not give you a false hope that Jerusalem will not fall.

Choir: Jerusalem will fall into the hands of our king!

No. 14a **Narrator:** Hezekiah took the letter from the hand of the messengers and read it. And then he went up to the temple and he spread it before the Lord and prayed before Him:

No. 14b **Hezekiah:** Lord, God of Israel who is dwelling between the cherubim, you only are the God of all the peoples of the earth! You have created the heaven and the earth!

Choir (*the people of Hezekiah*): You have created the heaven and the earth.

Hezekiah: Bow down, Lord, your ear and hear! Open your eyes and see!

Choir: Bow down, Lord, your ear and hear! Open your eyes and see!

Hezekiah: Lord, hear the menaces of Sennacherib, the words he utters to derise the living god! Of a truth, oh

Lord, the kings of Assyria have destroyed the nations and their countries! They have cast their gods into the fire!

Choir: They have cast their gods into the fire!

Hezekiah: For, they were no gods at all!

Choir: They were no gods at all, only fabric of hands of men!

Hezekiah: Yes, only fabric of hands of men, of wood and stone that could be destroyed. Now therefore Lord, our God, give us salvation from his hands, that all the kingdoms of the earth may know that you alone are God!

Choir: Lord, our God, give us salvation from his hands, that all the kingdoms of the earth may know that you alone are God!

No. 15a **Narrator:** Then sent Isaiah to Hezekiah and told him what the God of Israel says:

Messenger of Isaiah: I have heard which you have prayed to me about Sennacherib, the king of Assyria. This is now the word that the Lord has spoken about him:

No. 15b **Choir** (*the saying of the Lord*): Sennacherib, who have you blasphemed? Who have you dispraised? Against whom have you exalted your voice? 'Gainst the Holy One of Israel! You have reproached me by the messengers! Just as with the sole of your feet you have dried the rivers of Egypt, Sennacherib, has it not come to your ears? I purposed it long time ago: Impotently they were put to shame. They were like the herb on the field and like the grass on the housetops, which has withered in the eastwind. But as you now bluster against me, therefore I'll put my hook through your nose and my bridle in your lips and turn you back by the way that you came!

No. 15c **Messenger of Isaiah:** But this, Hezekiah, shall be a sign for you: This year eat what grows of itself and next year what springs of the same, but in the third year you shall sow and harvest, plant winegardens and eat the fruits thereof. For from Jerusalem there will go forth a remnant, being a band of survivors from Mount Zion. The zeal of the Lord shall do this. Therefore says the Lord about the king of Assyria:

No. 15d **Choir** (*the people of Hezekiah: Sentence of the Lord*): He will not come into this town, nor shoot an arrow there, nor conquer our city walls! The way he came, he must return. Into this town he will not get!

PART 2

No. 16 **Instrumental II** (The Night in the Assyrian Camp)

No. 17 **Choir, spoken** (*the people of Hezekiah*): In that night the angel of the Lord went out. He struck dead in the assyrian camp one hundred and eighty five thousand men! Behold they were all soulless corpses.

No. 18 **Instrumental III**

No. 19a **Narrator:** In those days was Hezekiah near death. And Isaiah the prophet, the son of Amoz came to him and said:

No. 19b **Isaiah:** Thus speaks the Lord: Now settle your house for you will die! For you will not stay alive!

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 cause!

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

Hezekiah: What shall I say and what to him? He has done it! Without a rest I'm turning, oh, in the bitterness of my soul. Lord, let me be well again, 'cause I want to live!

Choir: Lord, let him be well again. Lord, let him live!

No. 23a **Narrator:** Isaiah had on his way from the palace not gone out past the middle courtyard, when the word of God came to him: Go back and tell Hezekiah:

No. 23b **Isaiah:** Thus speaks the Lord, the God of David, your father: I have heard your prayer, I have seen your tears. See now, I will heal you. On the third day you shall go to the house of the Lord. I will add to your days of life another fifteen years. I will deliver you and this city out of the hands of Assyria!

No. 24 **Narrator:** Hezekiah asked Isaiah:

Hezekiah: What is to be the sign, that the Lord will make me well and that I shall go up into the house of the Lord 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 who live will praise you as I do today!

Choir: Lord, 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! For the Lord has saved him. Let us sing, hail and praise the Lord!

The following performance material is available for this work: Full score (Carus 28.104/50), vocal score (Carus 28.104/53); complete orchestral material (Carus 28.104/19) for hire.

German Version (Hiskia):

Full score (Carus 28.104), vocal score (Carus 28.104/03); complete orchestral material (Carus 28.104/19) for hire.

Available on CD with the Walddörfer Kantorei as well as the Jazzchoir and instrumentalists of the HfMT Hamburg, conducted by Christoph Schönherr (Carus 28.104/99).

PART 1

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

No. 1 Introduction

♩. = 68

The musical score is divided into three systems. The first system (measures 1-6) features a Piano part with a melodic line and a Bass part with a steady eighth-note accompaniment. Chords are indicated above the piano staff: Cm, Dm7(b5)/C, G7(b9)/C, C(sus4), Cm, Cm, and Dm7(b5)/C. The second system (measures 7-12) includes a Pno. part and a Bass part. Chords for the Pno. part are G7(b9)/C, C(sus4), Cm, Eb° (marked with a box and 'A'), and Cm. Chords for the Bass part are G7(b9)/C, C(sus4), G7, F°, and Cm. The third system (measures 13-18) features a Pno. part and a Bass part. Chords for the Pno. part are r'm, Ab7, G7(b13), G7, and G7(b9). Chords for the Bass part are Go, Fm, and Ab7. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the score. At the bottom right, there is a graphic of an open book with a magnifying glass over it.

19 Cm Cm **B** Dm7(b5)/C G7(b9)/C C(sus4) Cm Cm

Pno.

Bass

Cm Cm Dm7(b5)/C G7(b9)/C C(sus4) Cm Cm

25 Dm7(b5)/C G7(b9)/C C(sus4) Cm **C** Eb° G7 F°

Pno.

Bass

Dm7(b5)/C G7(b9)/C C(sus4) Cm Eb° G7

31 Cm N.C. Fm

Pno.

Bass

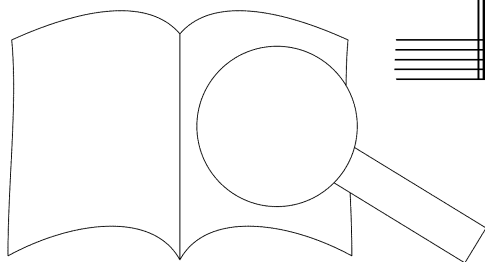
Cm N.C. G° Fm

35 Ab7 G7 G7(b9) Cm

Pno.

Bass

G7(b13) G7



No. 2a (Narrator) In the fourteenth year

$\text{♩} = \text{ca. } 72$

Narrator

In the fourteenth year of King He-ze - ki - ah_ Sen-na-che-rib, the King of As -

Piano

5

Nar.

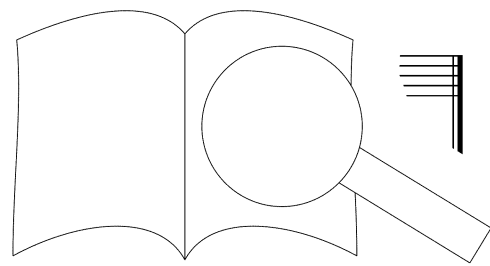
sy-ria came up a-against the walled ci-ties of Ju - dah n a. fore King He-ze-ki-ah

Pno.

9

Nar.

King of As - sy - ria_ and



No. 2b (Choir) I have done wrong

Rock ♩ = 86

Hezekiah's messengers

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

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

Tenor
I have_ done wrong but stop at-tack-ing m^{re} . . . op at-tack-ing me.

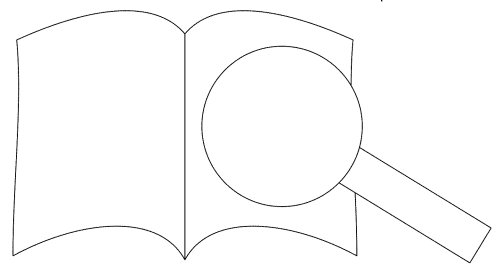
Bass
I have_ done wrong have done wrong but stop at-tack-ing me.

Rock ♩ = 86

Piano

Chord progression: Eb^7 G/B Dm C/D Dm Eb/D

Chord progression: Dm C/D Dm Bb⁷ G/B



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

5 A

S What you will put on me__ that I will suf - fer,__ what you will put on me__ that I will

A What you will put on me__ that I will suf - fer,__ what you will put on me__ that I will

T What you will put on me__ that I will suf - fer,__ what you will put on me__ that I will

B What you will put on me__ that I will suf - fer,__ what you will put on me__ that I will

Dm G Dm

Pno

Bass

9

S suf - fer.

A suf - fer.

T suf - fer.

B suf -

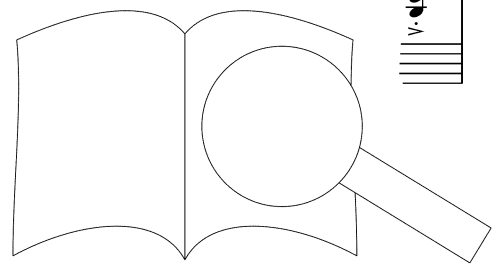
E♭/D C/D Dm B♭7 A7(b13) A7 Dm C/D

Pno

Dm C/D Dm B♭

PROBEPARTITUR

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



B

13

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

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

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

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

Pno
Dm Eb/D Dm C/D Dm Bb7 G/P

Bass
Dm Eb/D Dm C/D

16

S
have ___ done wrong but stop at - tack - ing me. I will put on me ___ that I will

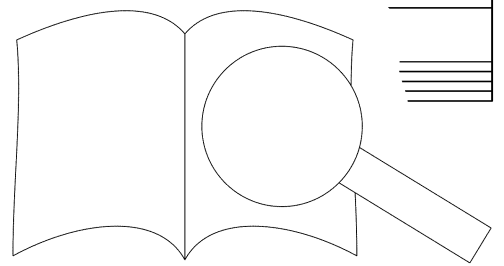
A
have ___ done wrong but stop What you will put on me ___ that I will

T
have ___ done wror ack - ing me. What you will put on me ___ that I will

B
have ___ tack - ing me. What you will put on me ___ that I will

Pno
D Eb/D Dm

Bass
C/D Dm Eb/D



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

20 **C**

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

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

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

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

G Dm Eb/D Eb/C Dm

Pno

Bass

24 *rit.*

S
that I will suf - fer, - - - fer!

A
that I will suf - - - fer!

T
put on me _ that fer, _ that I will suf - - - fer! _

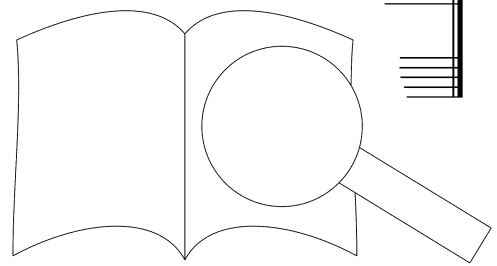
B
put on , fer, that I will suf - - - fer! _

Bb:maj7 A(add2sus4) Gm7 A

Pno

Gm9 A(add2sus4)

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



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

$\text{♩} = 74$

Narrator

There the King of As-sy-ri-a ob-li-gat-ed the King He-ze-ki-ah to de-liv-er

$F\text{maj}7(\#11)$ $E\text{m}7(\text{add}4)$ $B\flat 13$

Piano

5

Nar.

three hun-dred tal-ents of sil-ver and thir-ty tal-ents of gold, of gold.

$A 13$ C/D $D\text{m}$ $G\text{m}7$ $E\flat\text{maj}7$ $A\text{m}7$

Pno.

rit.

No. 2d (Choir) Three hun-der-ent

funky $\text{♩} = 60$ The people of Hezekiah

Soprano

Alto

Tenor

Bass

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

sil-ver and thir-ty tal-ents of pure gold!

$E\text{m}7$ $E\text{m}6$ $E\text{m}7(\#5)$

$E\text{m}$ $E\text{m}7$

3

S
A
T
B

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

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

Am B \flat ^o G/B B 7 (\flat 13)

Pno.

Bass

5

S
A
T
B

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

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

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

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

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

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

Em Em 6 Em(\sharp 5)

Em 7 Em 6

Pno.

B.

7

S
sil - ver _____ thir-ty tal-ents of pure gold!_

A
sil - ver _____ thir-ty tal-ents of pure gold!_

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

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

Pno.
Am Bb° G/B B7(b13)

Bass
Am Bb° G/B

9 **A**

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

A
Thi _____ ver and thir-ty tal-ents of pure gold!

T
Three hun-dred _____ ent sil - ver and gold!

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

Pno.
F Em6 Em(#5)

Bass
Em7 Em6

11

S
sil - ver _____ thir-ty tal-ents of pure gold!_

A
sil - ver _____ thir-ty tal-ents of pure gold!_

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

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

Pno.
Am Bb° G/B B7(b13)

Bass
Am Bb° G/B

13 **B**

S

A

T

B

Pno.
Em7 Em7 F#m7 Em7

16

S

A

T

B

Pno.

Bass

Em⁷ F#m⁷ Em⁷ Em⁷

19

S

A

T

B

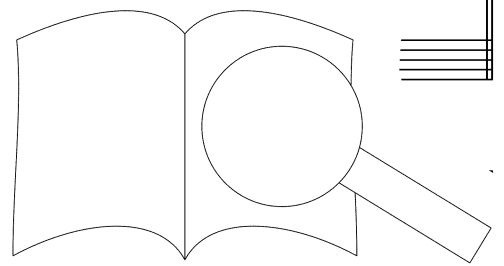
Pno.

Bass

Am G/B B7(b13) Bb° G/B

PROBEPARTITUR

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



21 **C**

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

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

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

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

Pno. *Em Em⁷ Em⁶ Em(#5)*

Bass *Em Em⁷ Em⁶*

23

S and pure gold! _

A -ents of pure gold! _

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

B Three hu' and thir-ty tal-ents of pure gold! _

Pno. *Am G/B Bb° G/B*

Ba. *G/B*



25

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

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

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

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

Pno. Em Em7 Em6 Em(#5)

Bass Em Em7 Em6

27

S Sil - ver of pure gold!_

A Sil - cy tal-ents of pure gold!_

T Three hun - dred ta¹ thir - ty tal-ents of pure gold!_

B Thre ver and thir - ty tal-ents of pure gold!_

P. Bb° G/B Bb° G/B

PROBEPARTITUR

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

29

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

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

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

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

Pno. Em Em⁷ Em⁶ Em(^{#5})

Bass Em Em⁷ Em⁶

31

S Sil - ver of pure gold!_

A Sil - ty tal-ents of pure gold!_

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

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

Pno. Am G/B G7(b13)

Ba. Bb^o G/I

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

♩ = 100

Narrator

8 Yet the King of As-sy-ri-a sent his gen-er-al and his

Piano

A/B Em E7

Nar.

4 chief of-fi-cer and his field com-man- strong force from

Pno.

F#m7(b5) F#7(#11) F A/C# F#m7 F#m(add4)

Nar.

9 Lach - ah in Je - ru - sa - lem, in Je - ru - sa - lem.

rit. **p**

C#(sus4) C# F#m7 C#m7

13

PROBE-PARTITUR

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

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

Rock ♩ = 60

The people of Hezekiah *clumsily*

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

Alto

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

Bass

Rock ♩ = 60

E7(sus4) E7 Am(add2) Am(add2)/G F#m7(b5) Fmaj7 A

Piano

Bass

5

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

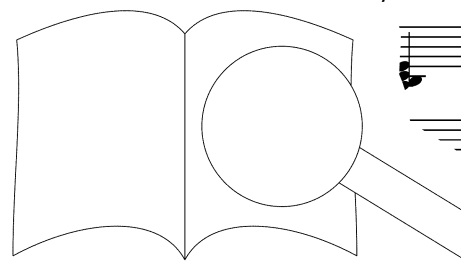
A
They made their way up and short-ly they were near of Je - ru - sa - lem.

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

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

Pnc
Am(add2) Fmaj7 Am/E

Bass



A

9

S
A
T
B

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

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

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

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

Pno.

Bass

F#m7(b5) Fmaj7 E7(sus4) E7 Am(add2) Am(add2)/G F#m7(b5)

13

S
A
T
B

ru - sa - lem. They made their way up and ru - sa - lem.

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

ru - sa - lem. They r a y they were near of Je - ru - sa - lem.

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

Pno.

Ba

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

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

Nar.

high-er pool which is near-by the high - way of the wash-er-man's field.

Pno.

G6 Em7 E7 Am A7

Nar.

ki-ah. There - up - on_ on - ly the cham-be . hil - ki - ah_ came out to them with

Pno.

Dm D7 Gm C C/E

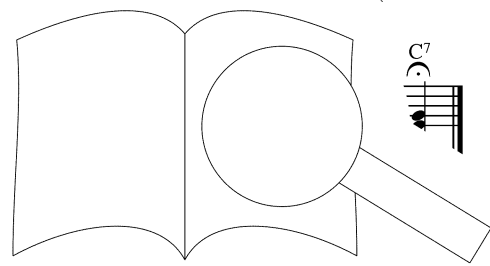
Nar.

She' who joined him. The field cor

Piano

C7 Fm

rit. 3



No. 4a (Field Commander) Tell Hezekiah now

Rock ♩ = 120

Field Commander

Musical score for Field Commander, measures 1-4. The piano part features chords Fm, Fm7, and Dbmaj7. The bass part provides a rhythmic accompaniment.

5

F.Com.

Musical score for F.Com., measures 5-8. The piano part features chords Bbm7, C(sus4), and Cm7. The bass part continues the rhythmic accompaniment.

9

A


F.Com.

Vocal line for F.Com. starting at measure 9 with lyrics: "Tell ah now, tell He - ze - ki - ah now:"

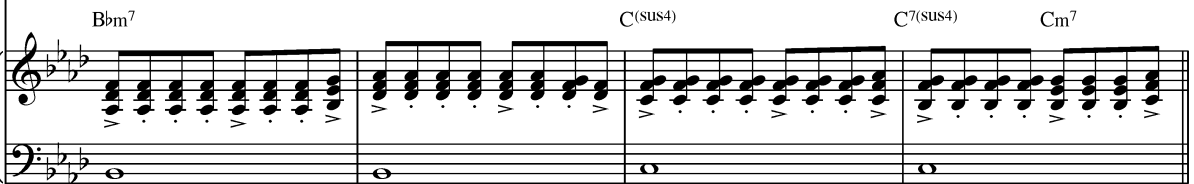
Pr


Piano accompaniment for the vocal line, measures 9-12. Includes a magnifying glass graphic over the piano part.

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

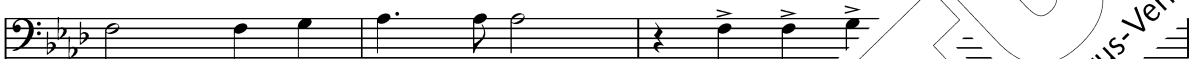
F.Com. 

Thus says the great king of As - sy - ria:


Pno. 


Bass 

B

F.Com. 


Tell He - ze - ki - ah now, tell He


Pno. 

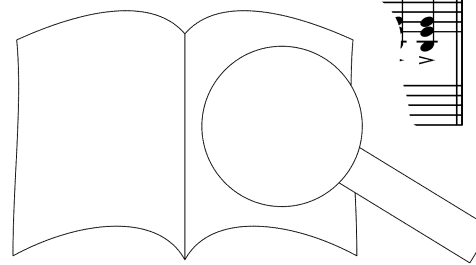
Bass 

F.Com. 

king of As - sy - ri - a:

Pno. 

Ba. 



25

C

F.Com.

What is this con - fi - dence, this hope where in _ you trust? You think - but these are

Pno.

Bass

Fm Eb Gm7 Fm7

29

F.Com.

on - ly words in vain - you _ have a coun - sel for the war?

Pno.

Bass

Ab6 C(sus4)

33

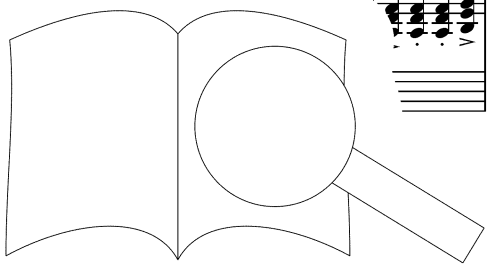
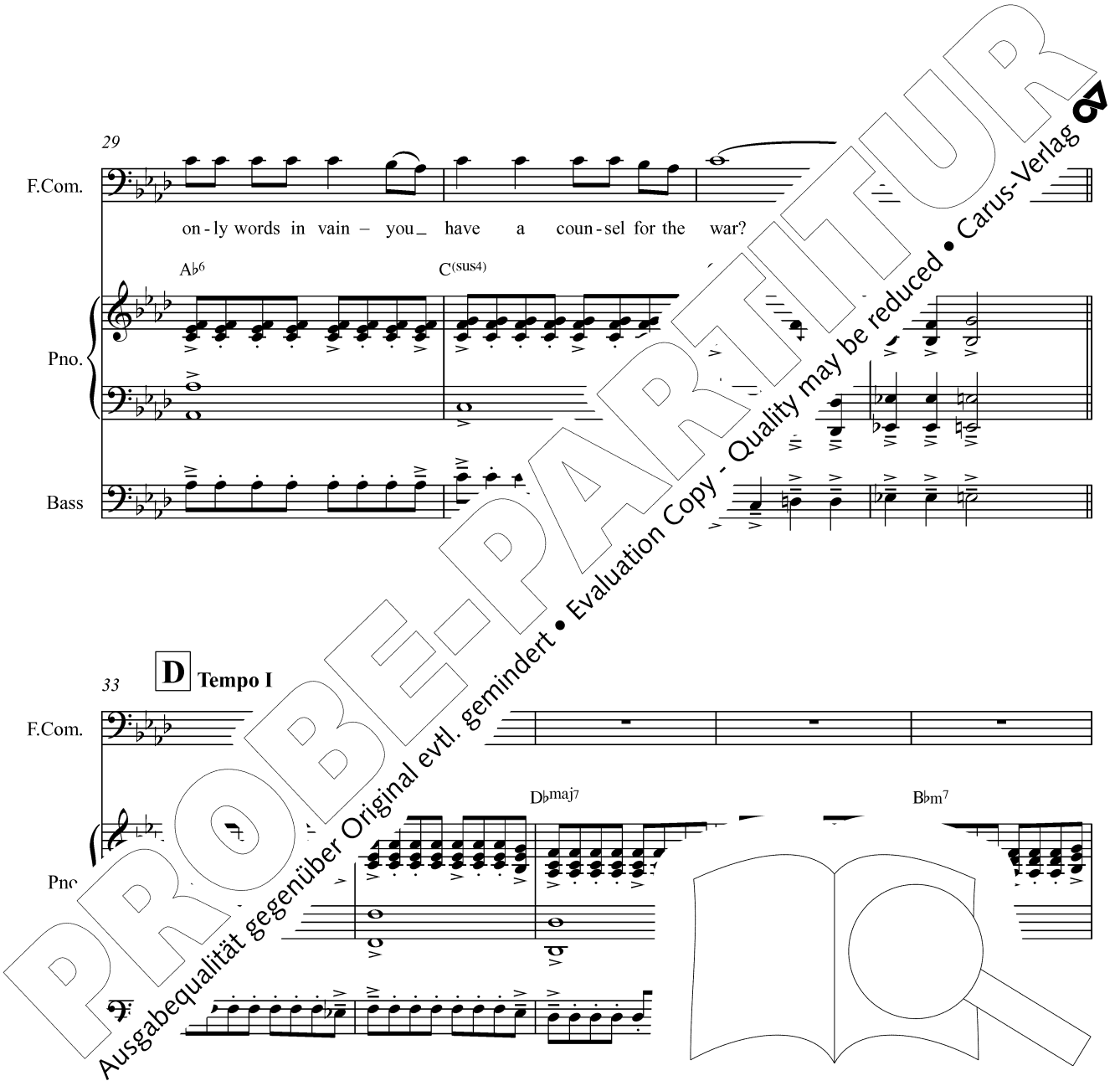
D Tempo I

F.Com.

Pnc

Bass

Dbmaj7 Bbm7



38

rit. - - - - **E**

F.Com.

Pno.

Bass

43

F a tempo ♩ = 120

F.Com.

Pno.

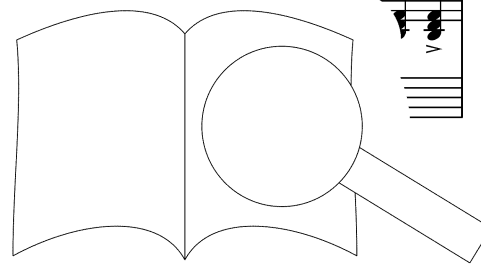
Bass

48

F.Com.

Pno.

B.



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

52 *rit.*

F.Com. E - gypt, that reed_ on which if a man will lean on it, it will pierce him through his

Pno. Bb^m9 $Gbmaj7$ $Ebm7$ $C7$ $Fm7$ $Gm7(b5)$ $C7(b13)$ $C7$

Bass

57 **G** a tempo $\text{♩} = 120$

F.Com. hand, it will pierce him through his hand?

Pno. $Dbmaj7$ $Gbmaj7$ $Gm7(b5)$ $C7(b13)$ $C7$ Fm $Fm7$

Bass

63 *rit.*

F.Com.

Pno. $Bbm7$ $C(sus4)$ $C7(sus4)$ $C7$ $Fm(maj7)$

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

*spoken surprised and unbelieving, poco a poco crescendo
the pitches of the notes are suggestions for the speech melody*

♩ = ca. 100

The people of Hezekiah

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

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

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

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

reduction (string parts) *mp*
Fm(maj7)

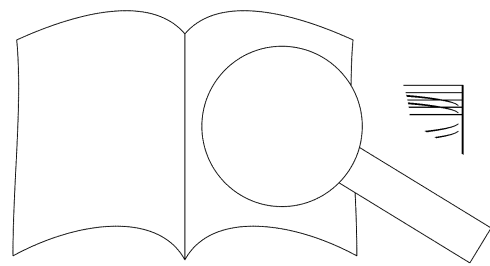
5

S *mf*
But E - gypt, and it will pierce us through our

A *mf*
But E - g a bro-ken reed, and it will pierce us through our

T
E - gyn ken reed, and it will pierce us through our hand?

B
sed and bro-ken reed, and



from here, the singers speak individually
they can use patterns of all voices

8

S hand? and it will pierce us through our hand? But *f*

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

T *f* But E - gypt?_ a bruised__ reed?_

B *f* But E - gypt! But E - gypt_

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

11

S E - gypt! a bruised__ reed?

A and augh our hand?

T - gypt! a bruised__ reed?

B and it will p

from here on follow the conducting

anxiously

S
A
T
B

ff *p* *3*

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

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

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

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

ff *p* *3*

p

No. 4c (Field Commander and Choir)

Rock ♩ = 120

Field Commander

Soprano

Alto

Tenor

Bass

For so is the Pha - 1 king of E - gypt to

The people of Hezekiah

Fm/E♭ Fm/D D♭maj7

5

F.Com. *all who put their faith in him.*

S

A

T *Should He - ze-*

B *Should He - ze-*

Pno. *Bbm⁷ Bbm⁷ C(sus4) C⁷(sus4)*

Bass

9 **A**

F.Com.

S *Should He-ze-*

A *Should He-ze-*

T *ki - ah th not put his faith in Pha - ra - oh?*

B *er not put his faith in Pha - ra - oh?*

Pno. *Bbm⁷ C⁷(sus4) C⁷*

Bass

F.Com.

S
ki - ah then_ our_ lead - er not put his faith in Pha - ra - oh? _____

A
ki - ah then_ our_ lead - er not put his faith in Pha - ra - oh? _____

T
Should He - ze - ki - ah then_ not put his faith in Pha - ra - oh? _____

B
Should He - ze - ki - ah then_ not put his faith in Pha - ra - oh? _____

Pno.
D \flat maj7 rit. B \flat m7 C7(sus4)

Bass

B

F.Com.

S
But if you al - so want to an - swer, he is on the Lord our_ God."

A

T

B

Pno.
Fm/ F/E \flat B \flat B \flat maj7 B \flat 6

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

21 *seriously again*

F.Com.

Then con-sid-er this: Is it not he of all, whose high-plac-es and al-tars — He-ze-ki-ah took a - way? He com -

S

A

T

B

Pno.

Fm7 Fm7 G7(b9) C7(a7)

Bass

26

C

ironically

F.Com.

man-ded Ju-dah and Je-ru-sa-lem: On-ly thi-

you should wor - ship.

S

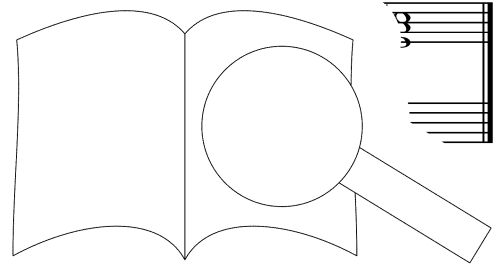
A

T

B

Pr.

D \flat maj7 A E/G# F#m7 E D(add2) Dm7 F7(#5)



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

Bb/D A7(b13) A7 Bbmaj7

Detailed description: This block contains the musical score for 'No. 5a (Narrator) Then said Eliakim'. It features a vocal line for the Narrator and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line begins with a whole rest followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chord markings above the piano part include Bb/D, A7(b13), A7, and Bbmaj7.

No. 5b (Male Choir) Speak to yo

Swing ♩ = 100

Hezekiah's messengers

Tenor

Speak to your ser - vants in the Sy - rian for we can un - der - stand.

Bass 1

Speak to your ser - var the for we can un - der - stand.

Bass 2

Speak ,ian lan - guage for we can un - der - stand.

Pian

Dm Dm7 Dm6 Gm7

Dm Dm(maj7) Dm7

Detailed description: This block contains the musical score for 'No. 5b (Male Choir) Speak to yo'. It is a three-part setting for Tenor, Bass 1, and Bass 2, with piano accompaniment. The tempo is marked 'Swing' at 100 beats per minute. The key signature is B-flat major and the time signature is 4/4. The vocal parts enter with the lyrics 'Speak to your ser-vants in the Sy-rian for we can un-der-stand.' The piano accompaniment provides harmonic support with chords in the right hand and a bass line in the left hand. Chord markings include Dm, Dm7, Dm6, Gm7, Dm, Dm(maj7), and Dm7. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page. At the bottom right, there is a graphic of an open book with a magnifying glass over it.

4

T
8 Speak to your ser-vants in the Sy-rian lan-guage for we can un - der - stand.

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

B 2
8 Speak to your ser-vants in the Sy-rian lan-guage for we can un - der - stand.

Pno.
A⁷ Dm Dm(maj⁷) Dm⁷ Dm⁶ Gm⁷

Bass
A⁷ Dm Dm(maj⁷) Dm⁷ Dm⁶

8 **A**

T
8 But nev - er with us in the ears of the crowd!

B 1
P Ju - de-an with us in the ears of the crowd!

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

Pno.
A⁷ B^b7 Eb Eb/D C⁷

Ba.
A^b/B^b B^b7 Eb

12

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

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

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

Pno.
A7 Dm Dm(maj7) Dm7 Dm6 Gm7

Bass
A7 Dm Dm(maj7) Dm7 Dm6 Gm7

16

T
8
— Speak to your ser - ge for we can un - der - stand.

B 1
— Speak ; - rian lan - guage for we can un - der - stand.

B 2
— Sy - rian lan - guage for we can un - der - stand.

Pno.
A7 Dm(maj7) Dm7

Bass
Dm Dm(maj7) Dm7

20

T
8
But nev - er speak Ju - de-an with us in the ears of the crowd!

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

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

Pno.
A⁷ Ab/Bb Bb⁷ Eb Eb/F G⁷ C⁷

Bass
A⁷ Ab/Bb Bb⁷ Eb Eb/F G⁷

24

T
8
that is there on the wall! — w/ — on the wall! —

B 1
that is there on the — that is there on the wall! —

B 2
that : — The crowd that is there on the wall! —

Pno.
b⁹ N.C. Dm(maj⁹)

Ba.
A⁷(b⁹) N.C.

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

♩ = 108 Shuffle

Field Commander

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

Piano

Bass

F.Com.

say these v ords?_ Oh, has my mas - ter not al - so

Pno.

Bas.

6

F.Com. sent me to the men seat-ed on the wall_ to_ say_ these words?

Pno. *Dm7 Em7/D Dm7 Em7/D Bb13*

Bass *Dm7 Em7/D Dm7 Em7/D Bb13*

9

F.Com. Ho, to the men on the wall for must

Pno. *A7(b13) Gm7 F07*

Bass *A7(b13) Gm7 Em7(b5) A7(b9)*

12

F.Com. eat their and_ drink their own piss_ with

Pno. *Dm7 Cm7 Gm/Bb*

Bass *C#m7 Cm7*

rit.



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

a tempo

15

♩ = 108

F.Com.

you? —

Pno.

Bass

A⁷(sus⁴)/B^b A⁷ Dm⁷ Em⁷/D Dm⁷ Em⁷/D

18

F.Com.

Pno.

Bass

Gm⁷ C/G B^bmaj⁷/G C/G Em⁷/D

21

F.Com.

rit. —

Pno.

Bas.

Dm⁷ Dm⁷ Em⁷/D B^b A^b7

Em⁷/D Dm⁷

No. 6a (Narrator) Then the Field Commander stood

Narrator

Then the field commander stood,

Piano

f

3

Nar.

cried with a loud voice in Judean an'

Pno.

f

Gm/Bb Cm7

Dm7(b5) G7(b9)

No. 6b (Field Commander) Hear the word

Field Commander

f

$\text{♩} = 80$

Hear the word

g, the king of As - sy - ri - a! Thus speaks the great king:

G/B Cm/Bb F/A Fm/Ab G(sus4) G

Cm G/B Cm/Bb

F.Com. He - ze - ki - ah shall not de - ceive you, for in him for you there is no sal - va - tion!

Abmaj7 G7(sus4) Cm7 Dm7(b5) G7(b9) Cm

Pno.

Bass Abmaj7 G7(sus4) Cm7 Dm7(b5) G7(b9) Cm

F.Com. For thus speaks the great king, the king of As - sy - ri - a: Swing

G7(sus4) Cm G/B Cm/Bb F/A Fm/Ab Rur

Pno.

Bass G7(sus4) Cm G/B Cm/Bb F/A

F.Com. to me! Run o - ver to me! Th' ev - his own wine and take the

Cm Cm/B Cm/Bb C Ebmaj7 Cm7

Pno.

Bass Cm Cm/B v/Bb Fm/Ab Fm7 Bb9 Ebmaj7 Cm7

F.Com. fru and ev' - ry man can drink the wa - ter of his own cis - tern!

rit. Cm7 Dm7(b5)

Pno.

Bass G7(b9) Cm7 Dm7(b5)



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

Swing ♩ = 112

The people of Hezekiah

light

Soprano
Alto
Tenor
Bass

Swing ♩ = 112

C% Dm7 Em7 A9 Dm9 G13 C% Dm7

Piano
Bass

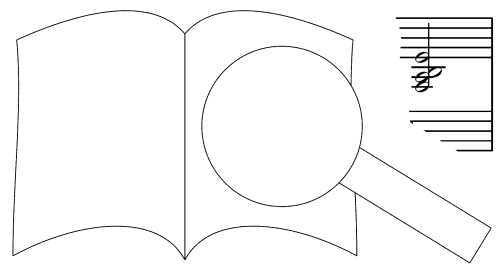
7
S
A
T
B

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

Dm9 C% Dm7 Em7 ~13

P.
B.

Dm G13 C% Dm7 E



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

13 *rit.* - - - - -

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

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

T
8 could there be an end of the star - ving for us, for us, for us? What

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

Pno.
C% Dm7 Em7 A9 Dm9 G13(b9)

Bass
C% Dm7 Em7 A9 Dm9

17 **slower**
♩ = 86 straight eighths

S
mf As - sy - ria?

A
f of As - sy - ria?

T
8 then counts the word o. the king of As - sy - ria?

B
mf then count king, the king of As - sy - ria?

Pno.
Cm/Eb Eb7 Gm7 Fm9 G

Bass
Cm7 Cm7/Bb Abmaj7 Gm7 Fn



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

quasi recitativo $\text{♩} = 100$ **Swing** **A**

Field Commander

Soprano

Alto

Tenor

Bass

Piano

Bass

The king of As-sy - ria speaks: I will come and take you a-way to a land, - it's like your

$A\flat\text{maj}7$ $G(\text{sus}4)$ G $C\%$ $Dm7$

$A\flat\text{maj}7$ $G(\text{sus}4)$ G $C\%$ $F\text{maj}7$

5

F.Com.

S

A

T

B

own land, to a land of grain gar - dens, a land full of o-live-trees and

rit. straight eighths

$G\#\text{o}7$ Am $A7(\text{b}9)$ $Dm7$

C/G $G\#\text{o}7$ Am $A7(\text{b}9)$

9

B *Swing*
a tempo ♩ = 108

10

F.Com.

S hon - ey! *Swing* The people of Hezekiah
 We are pro-mised a land full of grain and wine, of bread and wine - gar - dens.

A We are

T

B

Pno. G/A A⁷ D Em⁷ F#m⁷ Gmaj⁷ F#m⁷ A/B B Γ

Bass G/A A⁷ D Em⁷ F#m⁷ Gmaj⁷ F#m⁷

15

F.Com.

S What a land with wine - gar - dens!

A pro-mised a land full of and wine - gar - dens. What a

T We are pro-mised a land full of

B

Pno. A Dmaj⁷ C#m⁷ Bm⁷ E⁷/B G⁷ Fm⁷

Ba. Bm⁷ C#m⁷ Dmaj⁷ C#m⁷ Bm⁷

F.Com.

S bread and wine! Bread and wine!

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

T grain and wine, of bread and wine - gar - dens. What a land with grain and

B We are pro-mised a land full of grain and wine, of

Pno. F#m7 Gmaj7 F#m7 A/B B7 D/E E A Bm7 C#m7

Bass F#m7 Gmaj7 F#m7 A/B B7 D/E E A

C

F.Com.

S and wine - Oil giv-ing trees

A and wine - Oil giv-ing trees

T wine to a land where the oil giv-ing trees cast shad-ows on us

B br

P Dmaj7 Em7 F#m7 Gmaj7 F#m7 A/B B7

Bm7 E7/B G/A A7 Dmaj7 Em7



PROBEPARTITUR

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

F.Com.

S cast shad - ow, He will

A cast shad - ow, cast shad - ows, shad - ows, shad - -

T and where the hon-ey flows, cast shad - ows, shad - ows, shad - -

B He will take us to a land where the oil giv-ing trees cast shad-ow on us, and where th

Pno. D/E E A Bm7 C#m7 Dmaj7 C#m7 Bm7 E7/B G/A

Bass D/E E A Bm7 C#m7 Dmaj7 C#m7 E7/B G/A

F.Com.

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

A ows! What a wine! He will

T ows! hon - ey flows! Is there this _

B flow where the hon - ey flows! Is there this _

Pno. Dm Gmaj7 F#m7 A7/B7 D7 E

Ba. Em7 F#m7 Gmaj7



F.Com.

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

A
take us to a land where the oil giv - ing trees cast shad - ows on us, where the hon - ey

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

B
land? Is there this land? where the ' ey

Pno.
A Bm7 C#m7 Dmaj7 C#m7 Bm7 E7/B G/A rit.

Bass
A Bm7 C#m7 Dmaj7 C#m7 A7

43 **D**

F.Com.

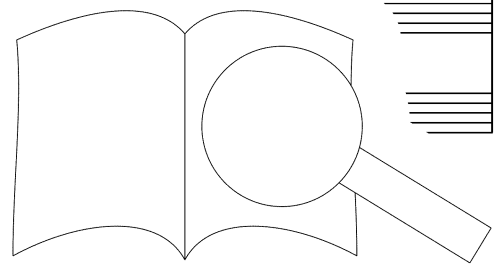
S
spoken
flows? Where the hon-ey flows? all we find know-ledge that we can have

A
flows? Where the hon-ey flows? And where shall we find know-ledge that we can have

T
flows? W' And where shall we find know-ledge that we can have

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

P
C#7(b13)



F.Com.

S
A
T
B

straight eights

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

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

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

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

C#7(b13) C#/B

Pno.

Bass

E

51

F.Com.

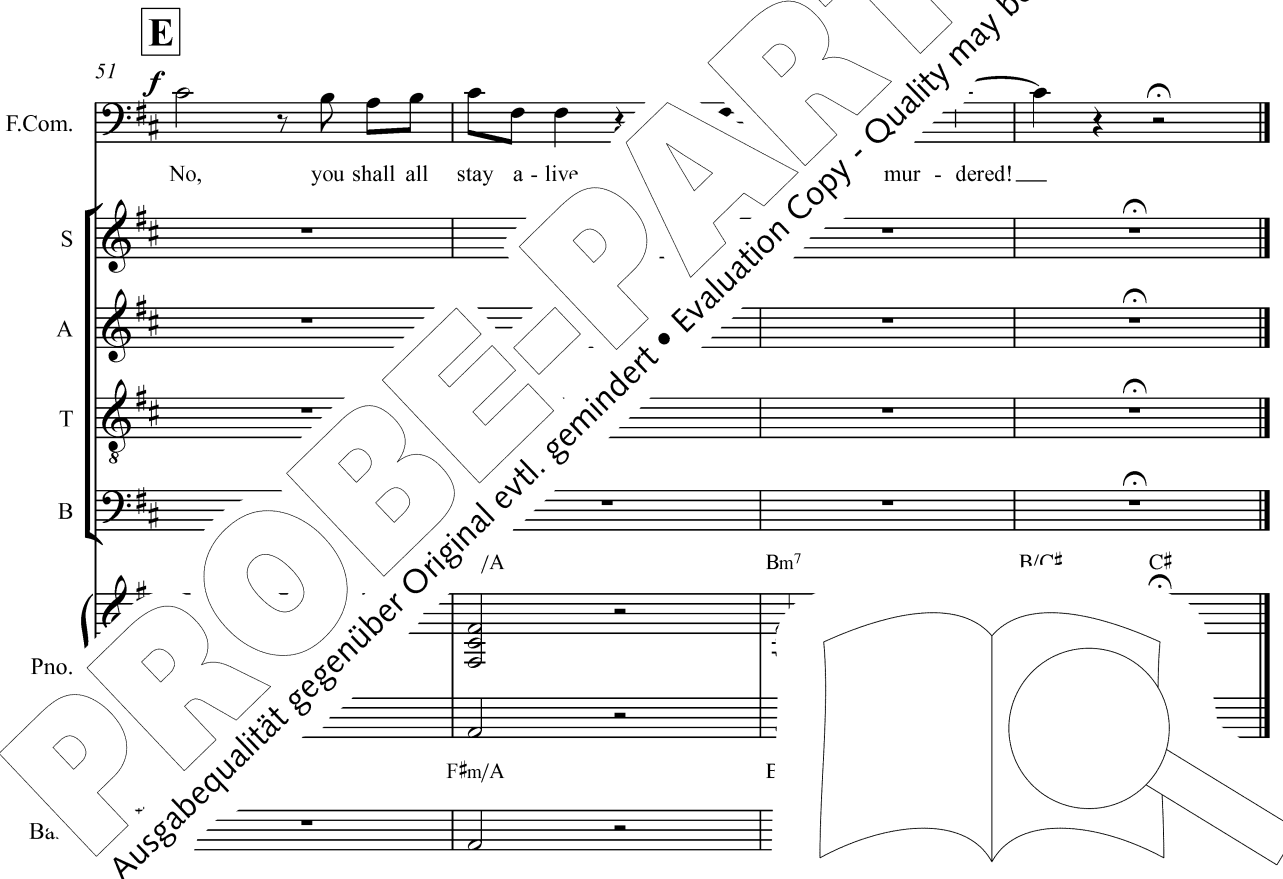
S
A
T
B

No, you shall all stay a - live mur - dered!_

/A Bm7 R/C# C#

Pno.

Ba.



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

♩ = 69

Field Commander

Piano

F#m C#m/E D A/C# Bm F#m/A G(add2)

5

F.Com.

Pno.

C#7 C# F#m C#m/E D A/C# Bm F#m/A G'

10

A ♩ = 84 quasi recitativo

F.Com.

Pno.

king of As-sy-ria_ tells_ you: Lis-t_ for he de-ceives you when he says:

Em Em7(b5)

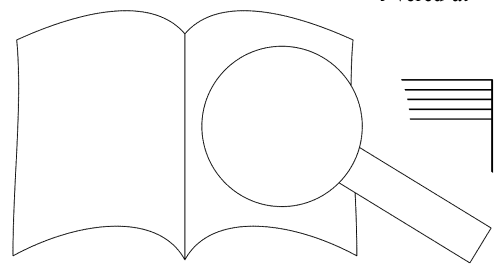
15

B a tempo ♩ = 76

F.Com.

res - cue. _ And li-vered at

A7(b9) Dm



18

F.Com. *3 3 3 3 3 3 3 3 3 3*

all just one of the hand of the king of As-sy-ri-a his land? Who of all Gods of the na-tions de-li-vered just

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

Pno.

21

F.Com. *3 3 3 3 3 3 3 3 3 3* *mocking*

one sin-gle man from my hand at all? — And so the Lord shall keep Je-ru-sa-lem, Je-ru-sa-lem

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

Pno.

26

F.Com. *v*

— from fall - ing, from fall - ing in — d?

Dm Em7(b5) A

Pno.

29 **C**

F.Com.

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

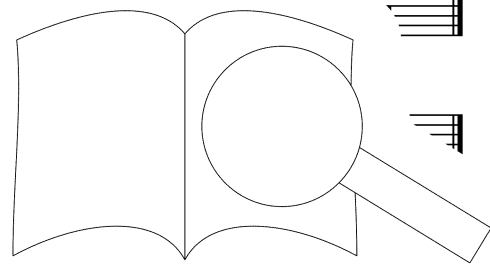
Pno. *3 3 3 3 3 3 3 3 3 3*

32

F.Com.

Dm/C G(add2)/B

Pno. *3 3 3 3 3 3 3 3 3 3*




PROBEPARTITUR

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

No. 7b (Narrator) The people kept still

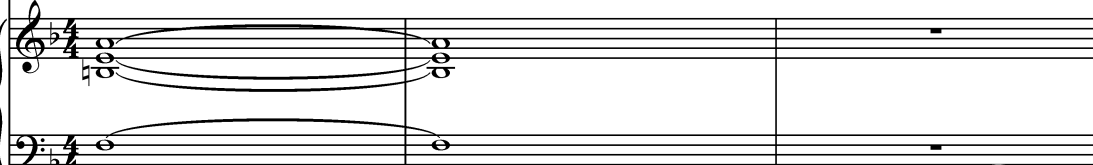
♩ = 88

Narrator



The peo - ple kept still and gave him no__ ans - wer, for the com -

Piano



4

Nar.



mand-ment of He - ze - ki - ah was: "You shall not ans - wer him!"__

Pno.



PROBE-PARTITUR

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



No. 8 Instrumental I

Blues ♩ = 120

Piano

Bass

(Drums Solo)

5

Pno.

Bass

10

Pno.

Bass

14

Pno.

PROBE PARTITUR

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



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

Dm9 Em7/D Gm7 C/G Gm9 C/G Gm7 C/G Gm9

Dm Em7/D Dm9 Em7/D F13 F13

G13 F13 A(add9)/C# G(add9)/B A(add9)/C# G(add9)/B

A open for Solo

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

Pno.

Bass

24 Gm7 C/G Gm⁹ C/G Gm7 C/G Gm⁹ C'

Pno.

Bass

28 Dm Em7/D Dm⁹ Em7/D F¹³

Pno.

Bass

32 G¹³ F¹³ A(add9)/C# G(add9)/B A(add9)/C# G(add9)/B solo ends

Pno.

PROBEPARTITUR

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

B

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

Pno.

Bass

42 Gm7 C/G Gm⁹ C/G Gm7 C/G Gm⁹ C/G

Pno.

Bass

46 Dm Em7/D Dm⁹ Em7/D Dm Em7/D

Pno.

Bass

49 Dm⁹ Em7/D Gm⁹ C(add2) Dm

Pno.

b.

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

♩ = 80

Narrator

Then E - li - a - kim, Sheb-na and Jo - ah, the re - cor - der came to He - ze -

Piano

Dm⁹

3

Nar.

ki - ah. They had dis-rupt-ed their cloth - ing and re - port-ed

Pno.

Em⁹ Cm(maj⁹) Fm⁷

ff *f*

6

Nar.

words of the field com-man-der. ah heard that, he al-so dis-rupt-ed his

Pno.

Am^{7(b5)} G Gm Cm

ff

10

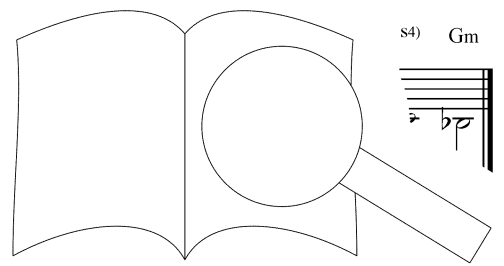
Nar.

if in a mourn-ing gar-ment and be-fore the Lord.

Pno.

Gm/Bb F/A Gm⁷ F F/Eb Eb

mp *mf*



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

No. 10 Prayer (Choir: O Jahve)

♩ = 82

The people of Hezekiah

Soprano

Alto

Tenor

Bass

Piano

Flute

Gm Dm/F E♭maj7 Dm Cm7 Em7(b5)

5 *mf*

S Ooh _____ o Jah - ve, o Jah - ve, o

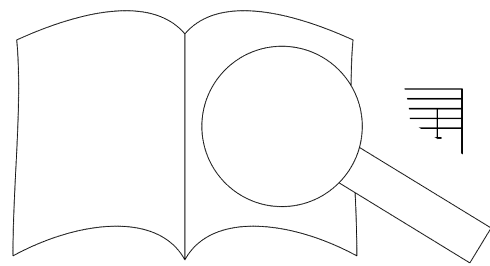
A *mf* Ooh _____ o Jah - ve, o Jah - ve, o

T *mf* Ooh _____ Jah - ve, Jah - ve, o

B *mf* O - - - - - ooh _____ - - - - -

mf

E♭maj7 Dm Cm7 Em7(b5) A



B

11

S
Jah - ve, o Jah - ve!

A
Jah - ve, o Jah - ve! Ah Ah

T
Jah - ve, o Jah - ve! Ah Ah

B
ve, Jah - ve! Ah Ah

Pno.

Am⁷(add13) Am⁷ Cm/D D Flute Gm Dm/F E^bmaj⁷ Dm

16

S
Ah Hah, mmh

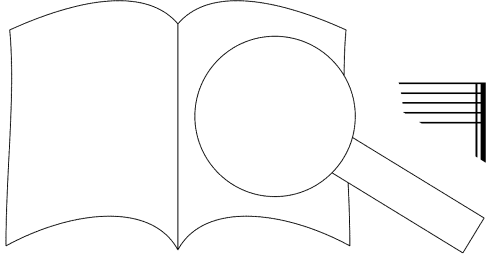
A
Ah Hah, mmh mmh

T
Ah Hah, mmh mmh

B
Ah Hah, mmh mmh

Gm Dm/F E^bmaj⁷ D

p



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

No. 11a (Narrator) So Hezekiah sent

♩ = 100

Narrator

So He - ze - ki - ah sent the cham-ber-lain E - li - a - kim, the

Piano

D D/C

4

Nar.

scribe, called Sheb-na and the el - ders of the pr

Pno.

Gm/Bb Cm

7

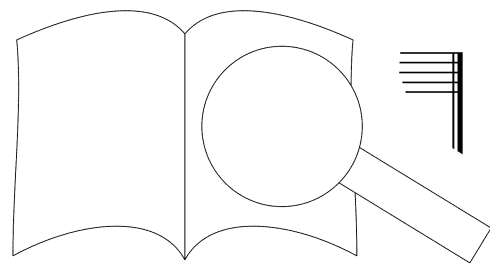
Nar.

sa the son of A - moz and him:

♩ = 76
slower

Pno.

A7(b9) D



No. 11b (Choir) A Day of Hardship

♩ = 96 ♩♩♩ triplet feeling

The legation of Hezekiah

weightily

Soprano

Alto

Tenor

Bass

Piano

Bass

Dm⁷ Em⁷(b⁵) A⁷(b⁹sus⁴) A⁷(b⁹)

Detailed description: This system contains the first four vocal staves (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The right hand has chords Dm7, Em7(b5), and A7(b9sus4) A7(b9). The left hand has a steady eighth-note bass line.

5

S

A

T

B

f

A day of

f

A day of

Detailed description: This system continues the vocal parts and piano accompaniment. The vocal parts have rests for Soprano, Alto, and Tenor, and a note for Bass. The piano accompaniment continues with the same texture. The lyrics 'A day of' are written under the vocal staves.

Pnc

D

A⁷(b⁹sus⁴) A⁷(b⁹)

Dm⁷ A⁷(b¹³)

Detailed description: This system shows the piano accompaniment for the third system. The right hand has chords D, A7(b9sus4) A7(b9), Dm7, and A7(b13). The left hand continues with the eighth-note bass line. A large graphic of an open book is overlaid on the bottom right of the page.

9 **A**

S *f* A day of beat- ing, — a day of blas-phe-my is the pres - ent —

A *f* A day of beat- ing, — a day of blas-phe-my is the pres - ent —

T hard - ship, — a day of blas-phe-my is the pres - ent —

B hard - ship, — a day of blas-phe-my is the pres - ent —

Pno. *Dm*⁷ *Em*^{7(b5)} *A*^{7(b9sus4)} *A*⁷

Bass

12

S day! A day a day of

A day! A ship, — a day of

T day! A day of hard - ship, —

B day! A day of hard - ship, —

Pno. *Dm*⁷ *F*^{7(b13)} *Dm*⁷

L



14

S beat - ing, a day of blas - phe - my is the pres - ent day!

A beat - ing, a day of blas - phe - my is the pres - ent day! *mf* Per - haps the

T a day of beat - ing and blas - phe - my is the pres - ent day! *mf* Per - haps the

B a day of beat - ing and blas - phe - my is the pres - ent day!

Pno. *Em7(b5)* *A7(b9sus4)* *A7(b9)* *Dm* *C/D* *Dr*

Bass

17 **B**

S Lord, the King of As - sy - ri - a, has

A Lord, your God, could hear ti, n. k - er - y whom his Lord, the King of As - sy - ri - a, has

T Lord, your God, c - man - der's mock - er - y whom his Lord, the King of As - sy - ri - a, has

B

P. *Cm7* *C#o* *Dm7* *B7(b9)*

20

S sent, has sent to vi - li - fy the liv - ing God!

A sent, has sent to vi - li - fy the liv - ing God!

T sent, has sent to vi - li - fy the liv - ing God!

B to vi - li - fy the liv - ing God!

Pno. Em F#7(b9) B

Bass

23

S

A

T A day of

B A day of

Pno. Em7 B7(b9sus4) B7(b9) Em7 B7(b13)

27 **C**

S *f* A day of beat-ing, _ a day of blas - phe-my is the pres - ent _

A *f* A day of beat-ing, _ a day of blas - phe-my is the pres - ent _

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

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

Pno. *Em*⁷ *F#m*^{7(b5)} *B*^{7(b9sus4)} *F*⁷

Bass

30

S day! A day a day of

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

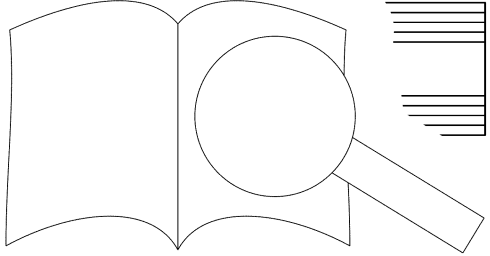
T day! A day of hard - ship, _

B day! A day of hard - ship, _

d: *I* *B*^{7(b13)} *Em*⁷

PROBEPARTITUR

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



32

S beat - ing, — a day of blas - phe - my is the pres - ent — day! Per - haps he

A beat - ing, — a day of blas - phe - my is the pres - ent day! Per - haps he

T a day of beat - ing and blas - phe - my is the pres - ent day! Per - haps he

B a day of beat - ing and blas - phe - my is the pres - ent day! Per - haps he

Pno. $F\#m7(b5)$ $B7(b9sus4)$ $B7(b9)$ Em D/E Em

Bass

35 **D**

S pun - ish - es the words that the Lord, \circ heard.

A pun - ish - es the words that \circ has heard.

T pun - ish - es the wo \circ Lord, our God has heard, has heard. *cresc.* A day of

B pun - ish \circ Lord, our God has heard, has heard. *mf* *cresc.* A day of

Pno. $D\#\circ$ $B\circ7/D\#\$ E/D

38

S *cresc.* *f*
A day of blas - phe - my!

A *cresc.* *f*
A day of blas - phe - my!

T
hard - ship, a day of beat - ing!

B
hard - ship, beat - ing!

Pno. Am/C Bb^{o7}

Bass

41 **E** ♩ = 82 straight *rit.*

S So then lift up your pray - er for the rest that is still left here.

A So then lift up rest that is still left here.

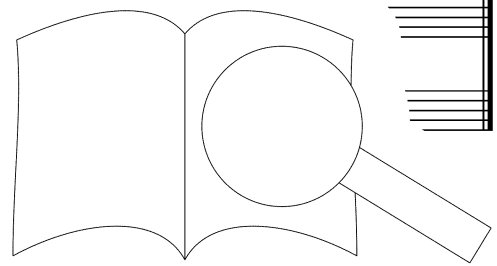
T So then lift up for the rest that is still left here.

B So pray - er for the rest that is still left here.

rit.

P I .n⁷ Ebmaj7 Dm7 Gm⁹ 7 D⁵

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



No. 12 (Narrator and Isaiah) Be not afraid

A

Narrator

So I - sa - iah told them:

Isaiah

quasi recitativo

This you shall say to him who is your brother:

Piano

Gm⁷ Em⁷(b⁵) D Bb

Bass

B

Nar.

6 **Rock**

Is.

f

Thus speaks a - fraid of the mock - er - y which you

Pno.

Eb/D Cm⁷ Gm⁷ Fm⁷ Fm⁷/Ab

9

Nar.

Is.

have heard. Be not a - fraid of the mock - er - y which_ the

Ab/Bb Bb7 Eb Eb/D Cm7 Gm7 Fm7 Fm7/Ab

Pno.

Bass

12

Nar.

Is.

ser - vants of the king have thrust out a - gainst_

Gm7 Cm7 Fm7 Bb/F Fm7 Bb13

Pno.

Bass

15

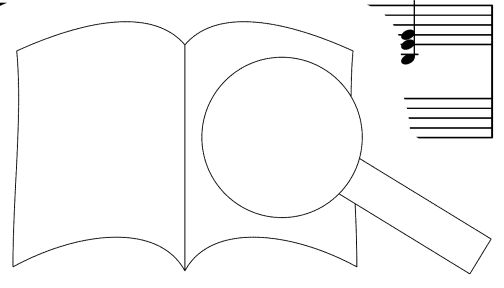
Nar.

Is.

the mock - er - y which_ the ser - vants of As - sy - ria have

P m7 Fm7 Fm7/Ab Gm7 Cm7

P



18

Nar.

Is.

thrust out a - gainst me! Look now, I will put a

Pno.

Bass

21

Nar.

Is.

spir - it in - to him, and a ru - mour will come to his ears he to

Pno.

Bass

24

Nar.

Is.

his land him to fall by the sword, yes, in his

Pno.

Ba.

D

27

Nar.

Is.
own — land, yes, in his own — land!

Pno.
Fm7 Gm7 Abmaj7 Fm7 Gm7 C5 Eb Eb/D Cm7 Gm7 Fm7 Fm7/Ab
pp *f*

Bass
pp

33

Nar.

Is.

Pno.
Gm7 Cm7 Fm7 Bb/F Fm7 G(sus4) Cm7 Gm7

Bass

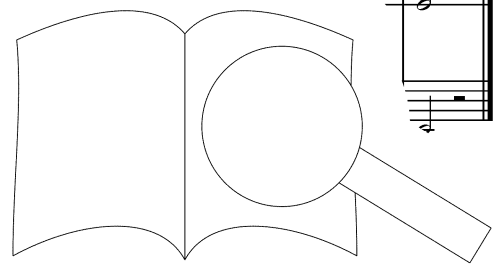
37

Nar.
rit.

Is.

Pn.
Cm7 Fm7 Bb/F Fm7 rit. Ab/Bb Bb Eb

Bass



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

$\text{♩} = 80$

Narrator

The field com - man - der went back and found the

Piano

Cm^9 Cm^7 $\text{Dm}^7(\text{b}5)$

Nar.

king of As - sy - ri - a at war a - gains he sent mes - sen - gers a -

Pno.

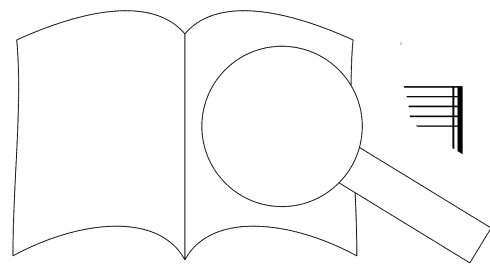
$\text{G}7(\text{b}9)$ $\text{A}^{\flat}7$

Nar.

gain with the or - der an - to him:

Pno.

F^7



No. 13b (Field Commander and Choir) Jerusalem

♩ = 110 *f*

Field Commander

Je - ru - sa - lem, Je - ru - sa - lem, will be_ giv-en in the hands of
The messengers of the king of Assyria

Soprano

Alto

Tenor

Bass

Piano

Bass

Fm7/Bb Bb7 Eb Ab/Eb Fm7

5

F.Com.

my king!

S

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

A

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

T

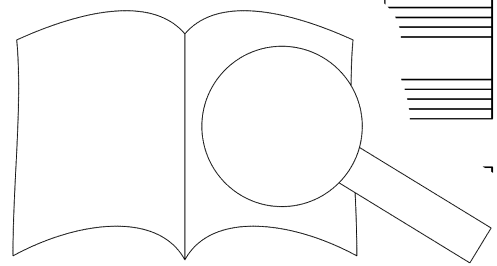
-sa - lem, will fall in - to the hands of As - sy - ri - a, _will fall in -

B

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

P

Ab/Eb F#07 Cm7 Cm7



PROBENPARTITUR

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

A

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 - - - ria!

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

Pno.
Fm7 Eb/G Ab Ab6 Ab/Bb Bb Eb Db/Eb

Bass

B

F.Com.

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

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

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

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

Pno.
Ab/ Eb Ab/Eb

F.Com.

S
to the hands of our king! Je - ru - sa - lem, Je - ru - sa - lem, will fall in -

A
to the hands of our king! Je - ru - sa - lem, Je - ru - sa - lem, will fall in -

T
to the hands of our king! Je - ru - sa - lem, Je - ru - sa - lem, will fall in -

B
to the hands of our king! Je - ru - sa - lem, Je - ru - sa - lem. in -

Pno.
Fm7 Ab/Bb Bb Eb Ab/Eb

Bass

F.Com.

S
to the hands of As - sy - ri - a, will fall in - to the hands of As - sy - - ria!

A
to the hands of As - sy - ri - a, will fall in - to the hands of As - sy - - ria!

T
to the hands of As - sy - ri - a, will fall in - to the hands of As - sy - - ria!

B
to the hands of As - sy - ri - a, will fall in - to the hands of As - sy - - ria!

Pp
Cm7 Fm7 Eb/G Ab Ab6 Ab/Bb Bb Eb

C

27

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) Ebm Fm7(b5) Ebm*

Bass

31

F.Com. *ru - sa - lem*

S *fall,*

A *not fall,*

T *th n will not fall,*

B *m will not fall,*

Pno. *Cm7 Bbm7 Cb Cmaj7*

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



D

F.Com.

S will not fall. Je -

A will not fall. Je -

T will not fall. Je -

B will not fall. Je -

Pno.

Bass

E

F.Com.

S ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, Je -

A ru - sa - lem, Je - ru - sa - lem, Je -

T ru - sa - lem, will fall in - to the hands of our king! Je -

B ru - sa - lem, will fall in - to the hands of our king! Je -

Pr

Bass



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

F.Com.

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

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

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

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

Pno.
Eb Ab/Eb F#07 Gm7

Bass

molto rit. .

F.Com.

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

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

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

B
to the ha. - - - - - ria, will fall in - to the hands of As - sy - - - - - ria!

Pno.
Fr Bb Eb **molto rit. .** Fm7 Eb/G Ab Ab6 Fm7/Bb Eb

No. 14a (Narrator) Hezekiah took the letter

♩ = 80

Narrator

He-ze-ki - ah took the let-ter from the hand of the mes-sen-gers and read it.

Piano

Cmaj7/E

Am9(add4) Am9 Am9/G

4

Nar.

And then he went up to the _____ spread it be -

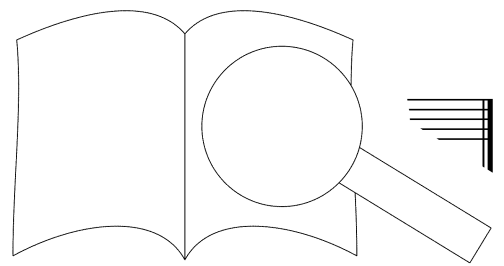
Pno.

Fmaj9 Em7 Em7

6

Nar.

and prayed be - fore



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

Hezekiah

Soprano

Alto

Tenor

Bass

Piano

The people of Hezekiah

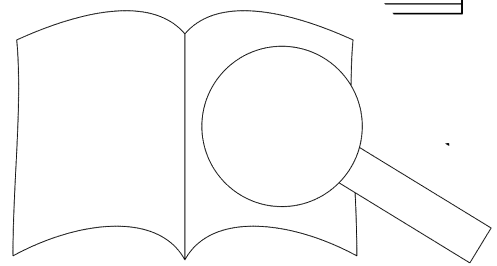
C

Dm⁹

Dm⁹/G G(sus⁹) G⁹

PROBE-PARTITUR

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



Hez. Lord, God of Is - ra - el who is dwell-ing be-tween the_ che - ru - bim, Lord, God of

S

A

T

B

Pno. C C/B Am Am⁷ Dm⁹ Dm⁹/G G(sus⁹) G⁹ C C/B

Bass

Hez. Is - ra - el who is dwell-ing be-tween the c. the God, you on - ly are the God of

S

A

T

B

Pno. Am Dm⁹/G G⁹ Fm⁷ F^bm⁹ Cm⁷ B^bm⁷

Ba

15

Hez. *cresc.*
all the peo - ples of the earth! ____ You have cre - a - ted the heav-en and the earth,

S
A
T
B

Pno. *D♭maj7 C A/C# Dm C/E F*

Bass

19

Hez. **B**
you have cre - a - ted the heav-en and the earth!

S
A *mf*
T *mf*
B *mf*
ed the heav-en and the earth.
You have cre -
You have cre -
You have cre - a - ted the heav-en and the earth.

Pno. *D/F# A D/F#*

Bass

Hez. _____

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

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

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

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

G/B C A/C# Dm D/F# G E/G#

Pno.

Bass

Hez. _____

S
f
You have cre - a - ted the heav

A
f
You have cre - a - ted the earth! —

T
You have cre en, the earth! — *mf* You have cre-

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

G/B Dm⁹ Dm¹¹

P

b



PROBEPARTITUR

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

Hez.

S *mf* You have cre - a - ted the heav-en and the earth, *f* the heav - en, the earth!_ *ff*

A *mf* You have cre - a - ted the heav-en and the earth. You have cre - a - ted the heav - en, the earth! *ff*

T *f* a - ted the heav-en and the earth. You have cre - a - ted the heav-en and the earth!_ *ff*

B heav-en and the earth. You have cre - a - ted the heav-en and the earth, _ *ff*

Pno. *E/G# A Gm/Bb Cm A/C# D F*

Bass

Hez.

S

A

T

B

Sow down, Lord, your ear and hear!

Pno. *C/G Dm9 Dm9/G G(sus9) G9 Am7*

Bass



E

Hez. O - pen your _____ eyes_ and see!

S Bow down, Lord, your ear and hear!

A Bow down, Lord, your ear and hear! _____

T Bow down, Lord, your ear and hear!

B Bow down, Lord, your ear and hear!

Pno. Dm^9 Dm^9/G G^9 C C/B Am

Bass

Hez. O - pen your _____ eyes and see!

S O - pen your _____ eyes and see!

A O - pen your _____ eyes and see!

T O - pen your _____ eyes and see!

B O - pen your _____ eyes and see!

Pno. Dm^9 C C/B Am Am^7 Dm^7 E^7 $E7(\#9)$

Ba



52 **F**

Hez. Lord, hear the me-na-ces of Sen-na-che-rib, the words he ut-ters to de-rise the liv-ing god!

S

A

T

B

Pno.

Bass

56

Hez. Of a truth, oh Lord, the kings of A ne na-tions and their

S

A

T

B

Pno.

Bass

61

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

S They have cast their

A They have cast their

T They have cast their

B They have cast their

Pno.

Bass

64

Hez. For, ere 1. ere no gods at all!

S gods, their gods in-to the fi - re! They

A gods, their gods in-to the fi - They

T gods, their gods They

B god fi - re! They

Ba

PROBEPARTITUR

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

Hez.

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

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

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

B
were no gods at all on - ly fab - ric of hands of men!_

Pno.
Em7(b5) A7 Em7(b5) A7

Bass

Hez.

S
were no gods, they were no gods at all, . men!

A
were no gods, they were no gods at all, of hands of men!

T
were no gods at all, fab - ric of hands of men!

B
They were no gods at all, on - ly

Pr
Em7(b5) A7(b9) 7(add2)/B

Bass



Hez. _____

S _____

A _____ They

T _____ They

B They were no gods at all! _____ They

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

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

Pno. _____

Bass _____

Hez. _____

S were no gods, they were no gods at _____ of hands of men!_ They

A were no gods, they were gods _____ ly fab - ric of hands of men!_ They

T were no gods, _____ on - ly fab - ric of hands of men!_

B were _____ gods at all, on - ly fab - ric of hands of men!_ They

A7 Er _____

Ba _____



PROBEPARTITUR

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

Hez.

S were no gods at a - all, on - ly fab - ric of hands of men!_ They

A were no gods at a - all, on - ly fab - ric of hands of men!_ They

T They were no gods at all!_ of

B were no gods at all!_

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

Bass

Hez.

S were no gods at a - all, of hands of men!_ They

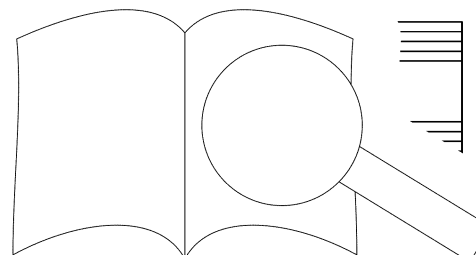
A were no gods at a all, - ric of hands of men!_ They

T men's_ hand, - ly fab - ric of hands of men!_ They

B were at all!_ They

Pnc Dm G(add2)/B Bb13

Bass



Hez.

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

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

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

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

Pno.
Em7(b5) A7 Em7(b5) A7(b9)

Bass

H $\text{♩} = 72$ quasi recitativo

84 *mf*

Hez.

Yes, on - ly fab - ric of hands of men, of de - stroyed. Now there - fore

S

A

T

B

Pno.
Bbma A Gm7 A7(b9)

I Tempo I ♩ = 80

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

S

A

T

B

I Tempo I ♩ = 80

Pno. D A⁶/C# Bm⁷ D/F# G^{maj}⁷ F#m⁷ Em⁷ F

Bass

Hez. all the king - doms of the earth may kr are God!

S

A

T

B

Pno. F#m⁷ .n⁷ Em⁷ D/F# Em/G G#m⁷(b5) A⁹(sus4) A⁹ A⁹/C#

Bass



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,

Pno. **J** D A⁶/C# Bm⁷ D/F# Gmaj⁷ F#m⁷ Em⁷

Bass _____

Hez. _____

S all the king-doms of the earth *m^o* are God!

A all the king-doms of the you a - lone, a - lone are God!

T all the king-dc ow that you a - lone, a - lone are God!

B all *f^r* may know that you a - lone are God!

P *p* **7** Bm⁷ Em⁷ D/F# Em/G G#m⁷(b⁵) A⁹ A⁹/C#

Ba. _____



Hez. _____

S
Lord, our God, give us sal-va-tion from his hands, that all the king-doms of the earth ___ may

A
Lord, our God, give us sal-va-tion from his hands, that all the king-doms of the earth ___ may

T
Lord, our God, give us sal-va-tion from his hands, that all the king-doms of the earth ___ may

B
Lord, our God, give us sal-va-tion from his hands, that all the king-doms of the earth ___ may

Pno.
D A6/C# Bm7 D/F# Gmaj7 F#m7 Em7 Em7/A F#m7 Bm7

Bass _____

rit.

Hez. _____

S
know that you a - lone, _____ a - lone are God!

A
know that you a - lone, _____ that you a - lone are God!

T
know that you _____ know that you a - lone are God!

B
know _____ may know that you a - lone are God!

Pr
Em7 D/F# F

Bass _____



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

♩ = 80

Messenger of Isaiah (Soprano)

Narrator

Then sent I - sa - iah to He - ze - ki - ah and told him what the God of Is - ra - el says:

Piano

Dm/F B♭maj7(#11) Am7(add4) Gm7 Gm/B♭ A(sus4) A

Mes.

Nar.

Pno.

have heard which you have prayed to me a - bout . . . s - sy - ri - a.

Dm/F Gm7 E7 A/C# A A/G

Mes.

Nar.

This . . . at the Lord has spo - ken a - bout him:

rit.

n7(add4) Fmaj7 Am Em7

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

Rock ♩ = 84

The saying of the Lord

Musical score for Soprano, Alto, Tenor, Bass, Piano, and Bass. The score is in 4/4 time and B-flat major. The lyrics are: "Sen-na-che-rib, Sen - na-che-rib! _". The Soprano part starts with a forte (f) dynamic. The Piano part includes a bass line with a forte (f) dynamic. A large watermark "PROBE PARTITUR" is overlaid diagonally across the score.

Musical score for Soprano, Alto, Tenor, Bass, Piano, and Bass. The score is in 4/4 time and B-flat major. The lyrics are: "Sen-na-che-rib, Sen - na-che-rib! _". The Soprano part starts with a forte (f) dynamic. The Piano part includes a bass line with a forte (f) dynamic. A large watermark "PROBE PARTITUR" is overlaid diagonally across the score. The score includes a section marked with a box 'A' and a magnifying glass icon.

8

S
A
T
B

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

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

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

Who have you dis - praised? A - gainst

Pno.

Bass

Em7 A7(#9) Dm7 Bb7

Em7 A7(#9) Dm7 Bb7

11

S
A
T
B

whom have you ex - alt - ed

whom have you ex - alt -

whom have you ex voice?

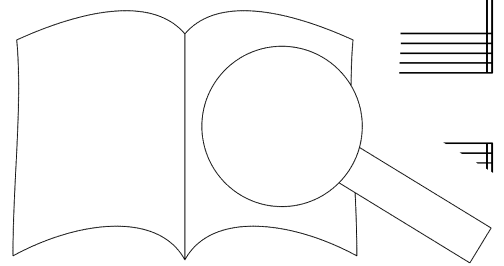
whom hav your voice?

Pno.

Bass

G7 Em7 A

Em7



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.
Dm⁷ Bb⁷

Bass
Dm⁷ Bb⁷

15

S
whom have you ex - alt - ed your

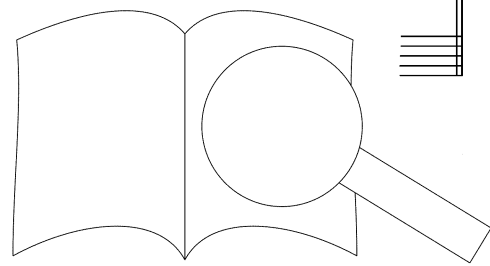
A
whom have you ex - alt - ed

T
whom have you ex - alt ed your voice?

B
whom have you ex - alt ed your voice?

Pno.
G⁷ Em⁷ A

Bass
Em⁷



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. Dm7 G7 Bb7 A7

Bass Dm7 G7 Bb7

19

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

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

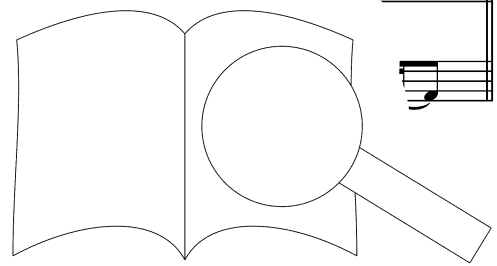
T 'Gainst the Ho - ly O el the ho - ly One of Is - ra - el! —

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

Pno. Dm7 Bb7 A7

Bass G7 Bb7

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



21 **D**

S
A
T
B

Pno.

Bass

Dm⁷ Solo ad lib. G⁷ Bb⁷ A⁷

Dm⁷ G⁷ Bb⁷

23

S
A
T
B

Pno.

Ba.

You have re-
You have re-

Dm⁷ Bb⁷ A⁷ Solo Ende

G⁷ Bb⁷

S
You have re-proached me by the mes-sen - gers! _____

A
You have re-proached me by the mes-sen - gers! _____

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

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

Pno.
Bb7 A7 Bb7 A7

Bass
Bb7 A7 Bb7

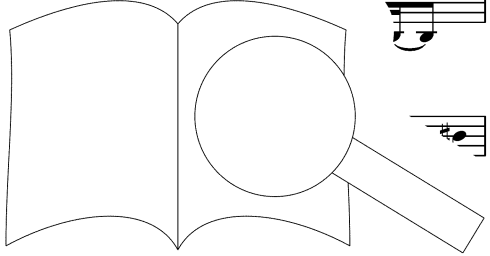
S

A

T

B
mf cresc.
Just as you _____ as the re - mo - test moun-tains of Le - ba - non,

Pno.
Dm Dm6 Dm7
Dm(#5) Dm6



29

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

31

S with the sole of your feet — you have dried the riv-er.

A with the sole of your feet — you have dr

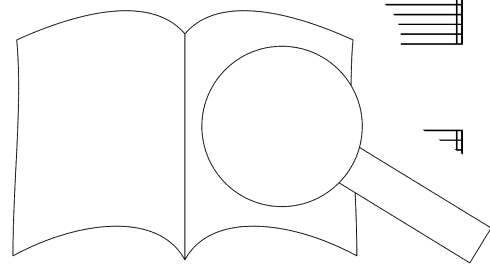
T with the sole of your feet — have E - gypt,

B with the sole of y e riv-ers of E - gypt, —

Pno. Fmaj7 D°7

Bass F6 D°

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



34 **F**

S *f* Sen - na - che - rib, *ff* has it not come to your

A *f* Sen - na - che - rib, *ff* has it not come to your

T *f* Sen - na - che - rib, *ff* has it not come to your

B *f* Sen - na - che - rib, *ff* has it not come to your

Pno. *f* *ff* C#07

Bass

37

S ears? I pur - posed it long time a -

A ears? I pur - posed it long time

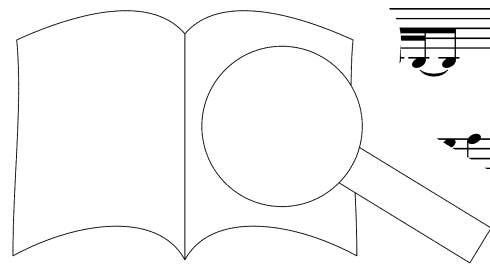
T ears? I smashed and de - stroyed the

B ears? I smashed and de - stroyed the

Pno. A7(b9) Em7(b5) A(omit3) Dm Dm(#5)

PROBE PARTITUR

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



41

S

A

T

B

Pno.

Bass

f

in wast - ed wreck - age

ci - ties well - fenced, in wast - ed wreck - age

ci - ties well - fenced,

Dm⁶ Dm⁷ Em Em(^{#5})

Dm⁶ Dm⁷ Em E⁻

43

S

A

T

B

Pno.

B

trem - bled their in - hab - i -

trem - bled their in

they were put to

cent - ly they were put to

im - po - tent - ly they were put to

im - po - tent - ly they were put to

Em⁶ Am⁹ Am

Em⁷

45

S *pp* shame. They were like the herb on the field — and like the grass on the house-tops, *p*

A *pp* shame. They were like the herb on the field — and like the grass on the house-tops, *p*

T *pp* shame. They were like the herb on the field — and like the grass on the house-tops, *p*

B *pp* shame. They were like the herb on the field — and like the grass on the house-tops, *p*

Pno. *p*

Bass *p*

Bb9(#11) Bb9 D7(#9)/A C#7(#9)/G# E7(#9)/B F#7(#9)/Bb

49

S *mf* which has with - ered in the east

A *mf* which has with - ered in

T *mf* which has with - erer' in wind.

B *mf* which has - east - wind.

Pno.

Bass

rit.

)/B D#7(#9)/A# Eb7(#9) A13

)/C# F7(#9)/C E7(#9)/B D#7(



H

a tempo

53

$\text{♩} = 84$

S
A
T
B

$\text{♩} = 84$

a tempo

Pno.
Bass

Dm Dm(#5) Dm⁶ Dm(#5) Dm Dm(#5)

56

I

S
A
T
B

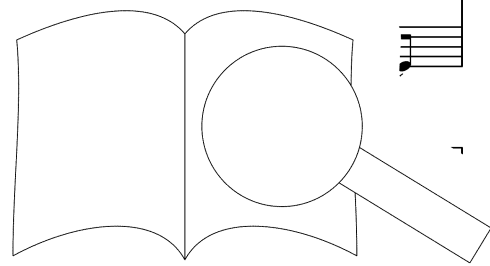
f But blues - ter -
f you now blues - ter -
as you now blues - ter -
as you now blues - ter -

Pno.
Bass

Dm⁶ Dm⁷ G⁷

A7(b13) Dm⁷

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



58

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

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

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

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

Pno.
Bb7 A7 Dm7 G7

Bass
Bb7 A7 Dm7

60

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

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

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

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

Pno.
Bb7 A7 Dm C/E F^{o7} F^{#o7}

Bass
Bb7 A7

there - fore I'll put my

there - fore I'll put my

there - fore I'll put my

there - fore I'll put my

62

S hook through your nose and my bri - dle in your lips and

A hook through your nose and my bri - dle in your lips and

T hook through your nose and my bri - dle in your lips

B hook through your nose and my bri - dle in your lips and

Gm Em7(b5) Ebmaj7 Em7(b5) A7 rit.

Pno.

Bass

65

S turn you back by the way, by you came!

A turn you back by the way, that you came!

T turn you back by the way, the way that you came!

B turn you back by the way that you came!

D^{o7} E^{o7} G. Em7(b5) A(sus4) Am N.C.

Pno.

Bass

No. 15c (Messenger of Isaiah) But this, Hezekiah

Messenger (Soprano)

♩ = 84

But this, He-ze - ki - ah, shall be a sign for you:

♩ = 144
Jazz-Waltz

Piano

Bass

D Em7 Gmaj7 A(add2sus4) A(add2) D(add2)

D Em7 Gmaj7 A(add2sus4) A(add2)

6

Mes.

Pno.

Bass

Em7/D Gmaj7/D D(add2)

Em7/D D(add2)

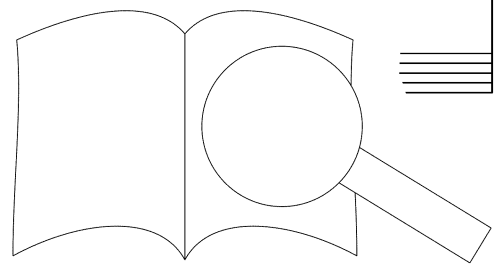
13

Mes.

Pno.

Em7/D

D(add2) m7/D Gmaj7/D Em7/D



B

19

Mes. This year eat what grows of it - self and

Pno. D(add2) D(add2) Em7/D

Bass D(add2) D(add2) Em7/D

C

25

Mes. next year what springs of the same. This year

Pno. Gmaj7/D Em7/D D(add2) D(add2)

Bass Gmaj7/D Em7/D D^c Em7/D

D

32

Mes. self and next .e same, but in the third year you shall

Pno. D(add2) Gmaj7

Bas. Gmaj7/D Em7/D

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

39

Mes.

Pno.

Bass

Chords: F#m7, F#m6, Em7, Em7, Em7(b5)

46

Mes.

Pno.

Bass

Chords: D, D(add2), F, Em7/D

Section marker: **E**

52

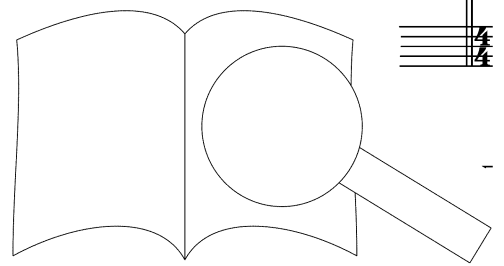
Mes.

Pno.

Bass

Chords: Em7/D, D(add2), Gmaj7/D, Em7/D

Tempo marking: rit. (ritardando)



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

♩ = 84 straight **F** quasi recitativo

57

Mes. ru - sa - lem there will go forth a rem - nant, be - ing a band of sur - vi - vors from Mount Zi - on. The

Pno. Gmaj7 F#m7 F#m6 Em7 Em7(b5)

Bass Gmaj7 F#m7 F#m6 Em7 Em7(b5)

61

Mes. zeal of the Lord shall do this.

Pno. Am7 mf

Bass Bbm7 mf

64

Mes. Lord a - bout the king of As - sy - ria:

Pno. Eb(omit3) Fm7(b5) Bb7

Bc. Fm7(b5)

No. 15d (Choir) He will not come into this town

♩ = 90

Sentence of the Lord (The people of Hezekiah)

Soprano

Alto

Tenor

Bass

Piano

Bass

4

S

A

T

B

Pno.

Cr

Fm7

Ab/Bb

Bb13

Fm7

7 **A**

S
A
T
B

Pno.
Bass

E \flat Cm 7 Fm 7

10

S
A
T
B

Pno.
Bass

A \flat /B \flat E \flat Cm 7

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

13

S
A
T
B

Pno.

Bass

Fm⁷ Ab/Bb Bb¹³ Eb

Fm⁷ Ab/Bb Eb

16

S
A
T
B

Pno.

Bass

Fm⁷ Fm

18 **B** *f*

S He will not come in - to this town, nor

A He will not come in - to this town, nor

T He will not come in - to this town, nor

B He will not come in - to this town, nor

Pno. *f*

Ab/Bb Bb¹³ Eb Cm⁷

Bass

21

S shoot an ar - row there, - cit - y walls! He

A shoot an ar - row there, - quer our cit - y walls! He

T shoot an ar - row there, - or con - quer our cit - y walls! He

B shoot an nor con - quer our cit - y walls! He

Pno. *f*

Fm⁷ Ab/Bb Bb¹³

Bass

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

25

S
shoot an ar - row there, - no. it - y walls! He

A
shoot an ar - row there, - ,er our cit - y walls! He

T
shoot an ar - row there, - or con - quer our cit - y walls!

B
shoot nor con - quer our cit - y walls!

Pno.
F Ab/Bb Bb13

A

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

C

Pno. Eb Cm7

Bass Eb Cm7

29

S shoot an ar - row there, _ y walls! *mf*

A shoot an ar - row there, _ er our cit - y walls! *mf*

T con - quer our cit - y walls! *mf*

B nor con - quer our cit - y walls! *mf*

The

Pno. Fm⁷ Ab/Bb Bb¹³

B Ab/B



31 **D**

S way, the way he came, he must, he must re-turn. — The way, the way he came, he

A way, the way he came, he must, he must re-turn. — The way, the way he came, he

T way, the way he came, he must, he must re-turn. — The way, the way he came, he

B way, the way he came, he must, he must re-turn. — The way, the way he came, he

Pno. Gm^7 Cm^7 Gm^7 Cm^7 G^7 $A\flat maj^7$

Bass Gm^7 Cm^7 Gm^7 Cm^7

34

S must, he must re - turn. — In-to this tov

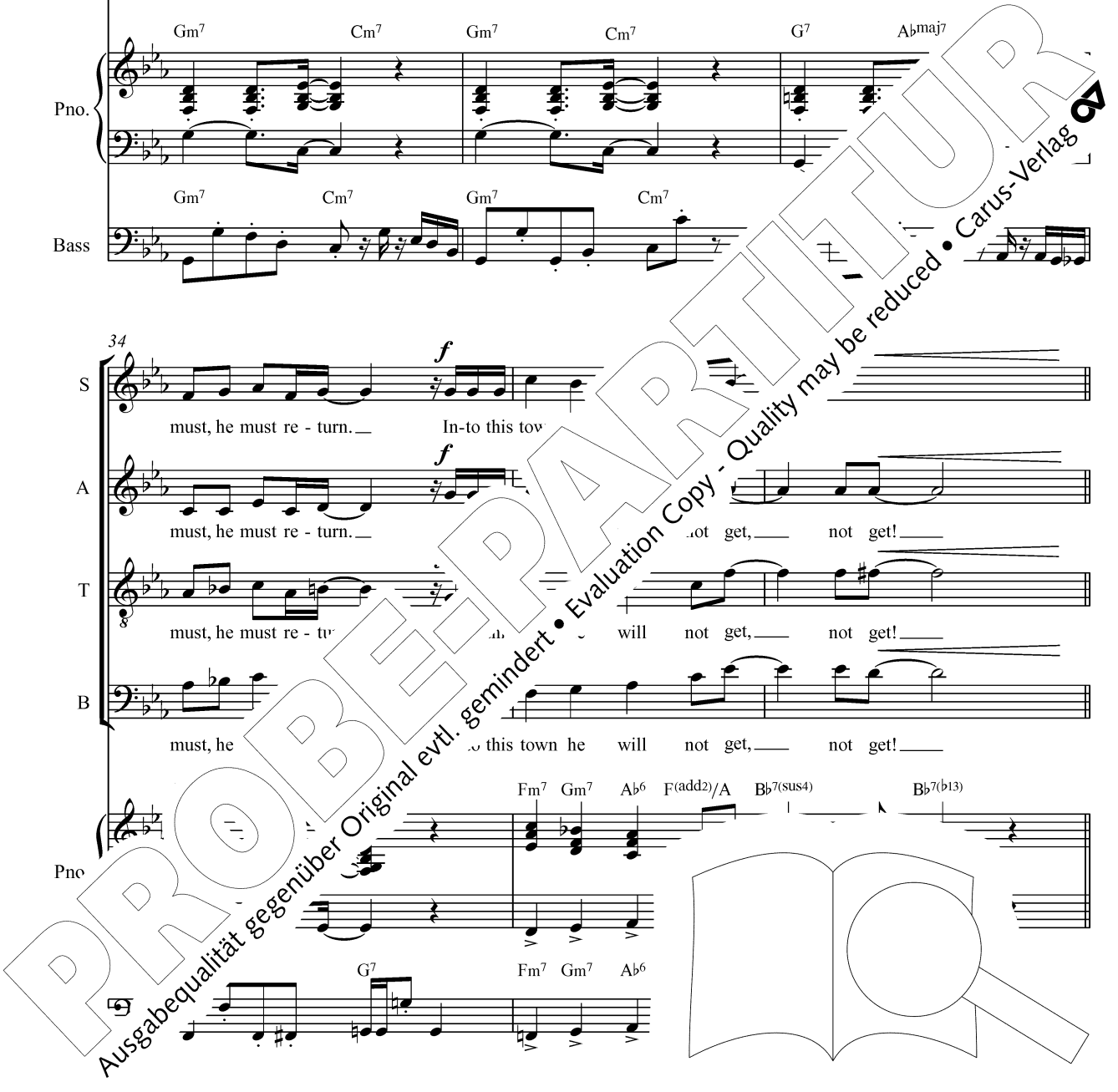
A must, he must re - turn. — .ot get, — not get! —

T must, he must re - tur . . will not get, — not get! —

B must, he . . this town he will not get, — not get! —

Pno. Fm^7 Gm^7 $A\flat^6$ $F(add2)/A$ $B\flat^7(sus4)$ $B\flat^7(b13)$

Bass G^7 Fm^7 Gm^7 $A\flat^6$



37 **E**

S
A
T
B

Pno.

Bass

E \flat Cm 7

39

S
A
T
B

Pno.

Bass

Fm 7 Ab/B \flat B \flat 13 E \flat

Ab/B \flat

42

S
A
T
B

He
He
He
He

Pno.

Bass

Cm⁷ Fm⁷ Ab/Bb Bb¹³

45

S
A
T
B

will not come
will not come
will not cr
will

own,
this town,
to this town,
in - to this town,

nor
nor
nor
nor

Pno.

Bass

Cm⁷ Cm⁷

47

S
shoot an ar - row there, — nor con - quer our cit - y walls! He

A
shoot an ar - row there, — nor con - quer our cit - y walls! He

T
shoot an ar - row there, — nor con - quer our cit - y walls!

B
shoot an ar - row there, — nor con - quer our cit - y walls!

Pno.
Fm⁷ Ab/Bb Bb¹³

Bass
Fm⁷ Ab/Bb

49

S
will not come in , nor

A
will not come this town, nor

T
ae in - to this town

B
not come in - to this town

Pno.
Eb Cm⁷

Bass
Cm⁷

51 *mf*

S shoot an ar - row there, _ nor con - quer our cit - y walls! The *mf*

A shoot an ar - row there, _ nor con - quer our cit - y walls! The *mf*

T 8 _ nor con - quer our cit - y walls! The *mf*

B _ nor con - quer our cit - y walls! The *mf*

Pno. *Fm*⁷ *Ab/Bb* *Bb*¹³

Bass *Fm*⁷ *Ab/Bb*

53 **G**

S way, the way he came, he must, he must re - turn, _ The way, the way he came, he

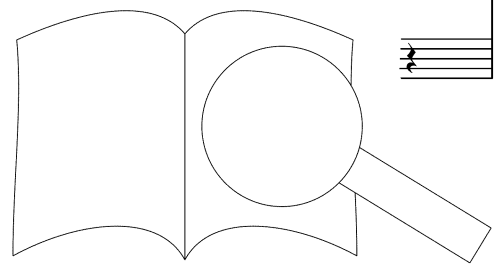
A way, the way he came, he The way, the way he came, he

T 8 way, the way he came e - turn, _ The way, the way he came, he

B way, the way he came, he must re - turn, _ The way, the way he came, he

Pno. *Gm*⁷ *Gm*⁷ *Cm*⁷ *G*⁷ *Ab*^{maj7}

Bass *Cm*⁷ *Gm*⁷ *Cr*



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

56

S must, he must re - turn. — In - to this town he will not get! —

A must, he must re - turn. — In - to this town he will not get! —

T must, he must re - turn. — In - to this town he will not get! —

B must, he must re - turn. — In - to this town he will not get! —

Pno. *f* Fm7 G7 Fm7 Gm7 Ab6 F(add2)

Bass *f* Fm7 G7 Fm7 Gm7

58 rit.

S — In - to this town not get!

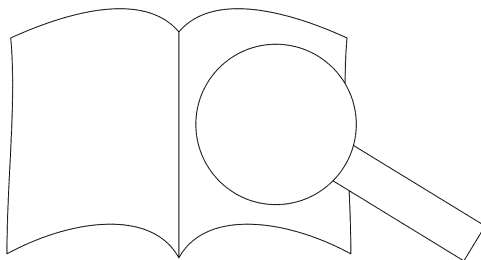
A — In - to will not get!

T — town he will not get!

B — town he will not get!

Pno. Bb7(s) Fm7 Gm7 Abmaj7 Gm7(add4) C(add2)

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



PART 2

No. 16 Instrumental II (The Night in the Assyrian Camp) Choir tacet

No. 17 (Choir) In that night

if possible, place choirs separately

♩ = ca. 90

The people of Hezekiah

Choir I

mp frightened: In that night the a. at.

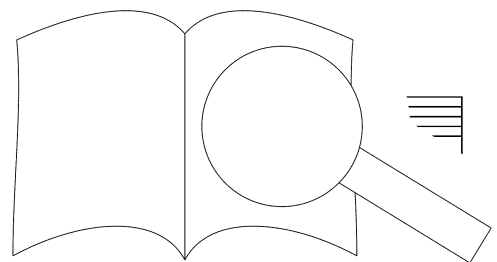
mp frightened: In that night the Lord went out.

Choir II

frightened: *mp* In that night

frightened: *mp* In that night

anc.



5

Choir I

f *molto cresc.*

He struck dead in the as-sy-ri-an camp one hun-dred and

Choir II

mf

the an-gel of the Lord went out. He struck dead in the as-sy-ri-an camp one hun-dred and

mf

the an-gel of the Lord went out. He struck dead

Pno.

9

Choir I

eight - y five thou - sand mer'

Choir II

eight

- sand men! One hun - dred'

lightly alternated

One hun - dred' eight - y five

12 A

Choir I
thou - sand!

One hun-dred' eight-y five thou-sand men!

Choir II
lightly alternated
One hun-dred' eight-y five thou-sand!

One hun-dred' eight-y five thou-sand men!

Pno. Piano ?

17

Choir I

Choir II

(Sax-Solo, alternatively free solc

25 **B**

Choir I

be-hold they were all

Choir II

When they a-rose in the ear-ly morn-ing

When they a-rose in the ear-ly morn-ing

Pno.

Choir I

soul-less corp-ses,

soul-less corp-ses.

Choir II

-ses, soul-less corp-ses.

soul-less corp-ses, soul-less

break

PROBE PARTITUR

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

No. 18 Instrumental III

♩ = 96

Piano

mf

Dm Em⁷(b⁵)/D A⁷(b⁹) N.C. Dm Gm⁷ A

Pno.

8 Dm Dm Gm⁷ A⁷ Dm B^b Dm B^b Dm

Pno.

17 Gm⁷ A¹³ Dm Gm⁷ Am⁷ B^bma⁷ E⁷(b⁹) A⁷(b¹³)

p

Pno.

26 Em⁷(b⁵)/D A⁷(b⁹) N.C. **A** Dm Gm⁷

Pno.

33 Dm Gm⁷ A⁷ B^b Dm

Pno.

39 B^b A⁷(b¹³) Dm Gm⁷ Am⁷

p

Pno.

A⁷(b¹³) Dm E

mf

No. 19a (Narrator) In those days was Hezekiah near death

♩ = 96

A

Narrator

In those days was He-ze - ki - ah near death. _

Piano

play only if no strings are there

Dm Gm⁷

6

Nar.

Pno.

A⁷ Dm Dm Gm⁷ A⁷

11

Nar.

Pno.

Dm B^b Dm

rit. .

16

B ♩ = 80

Nar.

And I - sa - iah the proph-et, the

Bm⁷ B^bmaj⁷

Pno.

Gm⁷

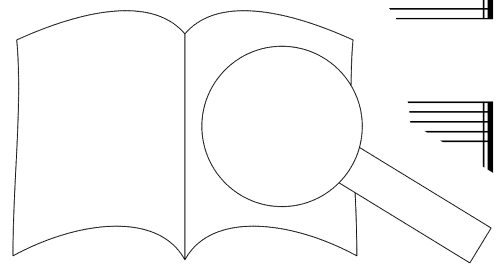
p

20

Nar.

the son of A - moz came

Am⁷(b⁵)



No. 19b (Isaiah) Thus speaks the Lord

♩ = 96

Isaiah

Thus speaks the Lord: Now set-tle your house!

Piano

Gm7 Am7

3

Is.

Now set-tle your house

u

Now set-tle your

Pno.

Bbmaj7 Am7 Gm7 B°

6

Is.

hou

die! —

Pno.

Cm7 Dm7

9

Is. You will die! — Now set-tle your

Pno.

12

Is. house, for you will die! — Will die! —

Pno.

15

Is. die! — For you will not — stay a -

Pno.

18

Is.

Pno.

PROBEPARTITUR

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

No. 20 (Narrator and Hezekiah) Then Hezekiah turned his face

♩ = 80

Narrator

Then He-ze-ki-ah turned his face to-ward the wall and prayed to God:

Hezekiah

Piano

E♭/G G⁰⁷ Fm A⁰⁷ G

5 **A** ♩ = 56 ♩ = triplet feeling

Nar.

Hezek.

Pno.

C♯m⁶(add9)/C Bm⁶(add9)/C Lord, Cm⁶(add9)

10

Nar.

Hezek.

n

how I have walked

B♭/F Fm⁷ B♭/F A♭⁷

B

16

Nar. _____

Hezek. _____

Oh Lord, re - mem - ber now,

Bm⁶(add9)/C C#m⁶(add9)/C Cm⁶(add9) Cm⁶(add9) Cm⁶(add9) Fm⁷ Bb/F

22

Nar. _____

Hezek. _____

how I have walked with a per - fect, a per - fect heart. _

Fm⁷ Bb/F Ab⁷ G⁷(b13) C#m⁶(add9)

27

Nar. _____

Hezek. _____

... what has ap - pealed to

C#m⁶(add9)/C Fm⁷ G⁷(b13)

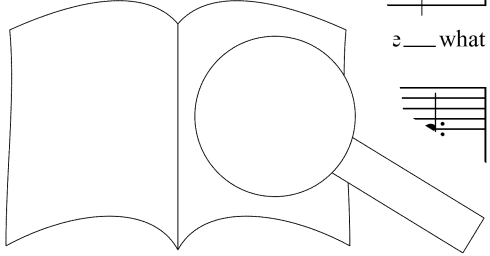
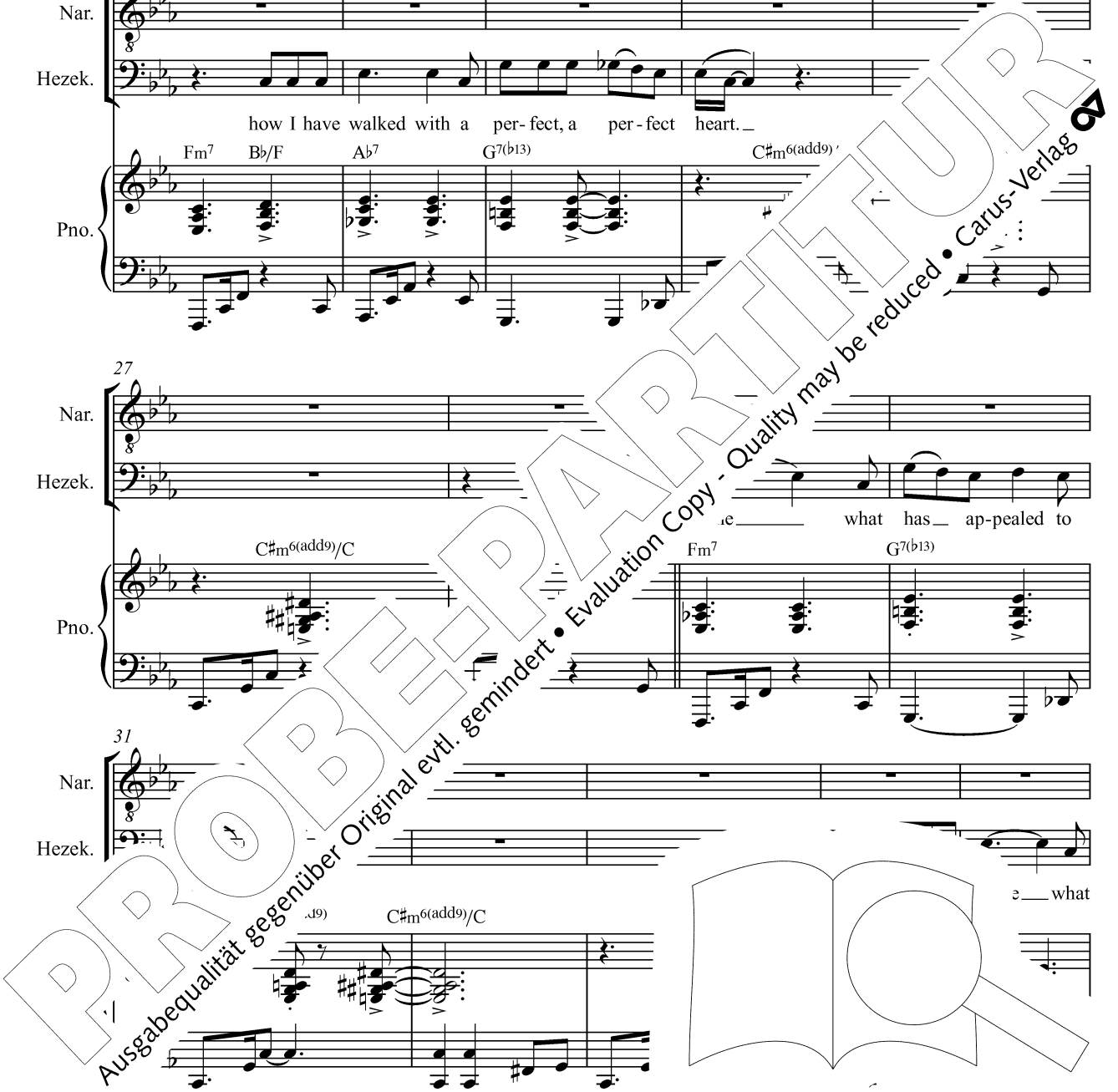
31

Nar. _____

Hezek. _____

... what

C#m⁶(add9)/C



rit.

36

Nar.

Hezek.

has ap-pealed to you. —

Pno.

G7(b13) C#m6(add9)/C Bm6(add9)/C C#m6(add9)/C Bm6(add9)/C Cm6(add9)

42

D

quasi recitativo

♩. = 56

Nar.

And He - ze - ki - ah wept sore.

Hezek.

Pno.

Fm9 Fm7 G7(b13) Cm6(add9) Cm6(add9)

♩. = 56

molto rit.

48

Nar.

Hezek.

Cm6(add9) C#m6(add9)/C

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

No. 21 (Maid) Hezekiah, my king

♩ = 92

Maid (Soprano)

Piano

Em(add2) Am⁶ Am Am⁹ F[#]m⁷(b5) B(sus4) B He-ze-

6 **A**

Maid

ki - ah, my king, - where - from do you take all your faith - in God?

Pno.

Em(add2) Em Am⁶ Am Am⁹ C¹³ B(sus⁴)

12 **B**

Maid

king, - where - from do you - take al God? He let you fall

Pno.

Am⁶ Am Am⁹ B(sus4) B Cm(maj7)

17 **C**

Maid

at a to - ken of his kind - ness? He re - from do

Pno.

Fmaj7 F[#]m⁷(b5) B(sus4) B

22 D

Maid you take all your faith in our God? Why then all this harm be-

Piano accompaniment with chords: Am⁹, F#m7(b5), B(sus4), B, Cm(maj7), A^o

26

Maid tween the fringes of the sea up to the heights of Le-

Piano accompaniment with chords: Bm7, Em11, Em9, Em7(b5)

29

Maid - ba-non? De - struc - tion and war, de - struc - tion and w... al - low

Piano accompaniment with chords: Em7(b5)/A, A, Bb7, A7, C7, C#o7

33 E

Maid this? He - ze - ki - ah, tell ... you still take your faith in this God? He - ze -

Piano accompaniment with chords: B7, Em(add2), Am', A7(b9), F#7(b9), B7(b9), B7

38

Maid ...ng, where - from do you still take

Piano accompaniment with chords: Am6, Am, C7

molto rit.

No. 22 (Hezekiah and Choir) To the gates of the grave

♩ = 66 ♩ = triplet feeling

Hezekiah

Soprano

Alto

Tenor

Bass

Piano

Bass

The people of Hezekiah

Ab/C Cm7 Ab/C Cm7 Eb/F Fm7

B7 Bb7 Ab7 G7 Ab/C Cm7 Ab/C E. Fm7

5

Hez.

S

A

T

B

Pnr

Γ

N.C.

G7(b13)

Ab/C Cm7 Ab/C Cm7

G Dm7(b5) G N.C.

Hez.

S.

A.

T.

B.

To the

Pno.

Bass

Eb/F Fm7 Eb/F Fm7 Dm7(b5) G7 Dm7(b5) G7 N.C. G7(b13)

Eb/F Fm7 Eb/F Fm7 Dm7(b5) G7 Dm7(b5) G7 N.C.

II **A**

Hez.

S.

A.

T.

B.

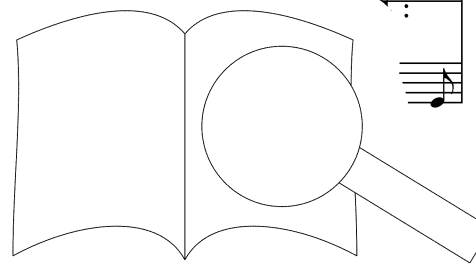
gates of the grave___ must I go___ - et___ of my days, in the

Pno.

B.

Cm7 Eb/F Fm7 Eb/F Fm7 Dm7(b5) G7(b9sus4) G7

Fm7/C Cm7 Eb/F Fm7 Eb/F



Hez. *qui - et of my da - ays.*

S

A

T

B

Pno. *Dm7(b5) G7 Ab/C Cm7 Ab/C Cm7 Eb/F Fm7 Eb/F Fm7*

Bass *Dm7(b5) G7 Ab/C Cm7 Ab/C Cm7*

Hez. *ed though to stay a-live*

S

A

T

B

Pno. *Dm7(b5) .c. G7(b13) Cm7 Fm7/C Cm7*

Bass *Dm7(b5) G7 N.C. G7(b)*

Hez. lon - ger. — I in - tend - ed though to stay a - live lon - ger!

S
A
T
B

Pno. Eb/F Fm7 Eb/F Fm7 Dm7(b5) G7(b9sus4) G7 Dm7(b5) G7

Bass Eb/F Fm7 Eb/F Fm7 Dm7(b5) G7(b9sus4) G7 Dm7(b5) G7

Hez.

S
A
T
B

Pno. Cm7 m7 Eb/F Fm7 Dm7(b5) G7(b9sus4) G7 Dm7(b5) G7

B. Fm7/C Cm7 Eb/F Fm7 Eb/F Fm7 Dm7(b5)

He

Hez.

S *f*
He must go _ to the gates of _ the realm of the dead, in the

A *f*
He must go _ to the gates of _ the realm of the

T *f*
8 must go _ to the gates of _ the realm of the dead, in the qui - et, in the qui - et

B *f*
He must go _ to the gates of _ the realm of the dead, in the qui - et

Pno. *f*
Cm7 G7(b9) Cm7 G7(b9) Cm7 G7(b9)

Bass *f*
Cm7 G7(b9) Cm7 G7(b9)

Hez.

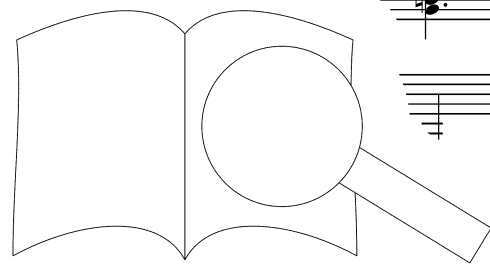
S *ff*
qui - et of his days, in the of his da - ays!

A *ff*
da - ays, da - ays, of his da - ays!

T *ff*
of his da in - et of his da - ays, of his da - ays!

B *ff*
of in the qui - et of his da - ays, of his da - ays!

Pr *ff*
G7(b9) Ab6 Fm7 G Ab6 Cm/G G



D

Hez. *mf* *p*

S

A

T

B

Pno. *p*

Bass *mf* *p*

Cm7 Fm9 G7(b9sus4) Abmaj7 Am7(b5)

Cm7 G7(b9) Fm9 G7(b9sus4)

Now I shall not see the Lord in the land of the

Hez. *f*

S *f* With

A *f* With

T

B

Pno. *f*

Bc *f*

D7⁹ Fm9 Bb9 Gm7 Fm/C Cm

G Fm9 Bb9

liv - ing. I won't see men a gai. ive in the world.

Hez. _____

S us _____ that live in the wo - orld!

A us _____ that live in the wo - orld!

T *f* with us _____ that live in the wo - orld!

B *f* with us _____ that live in the wo - orld!

Pno. *F#o7* *Cm/G* *G* *Ab/C* *Cm7* *Ab/C* *Cm7* *Eb/F* *F*

Bass *F#o7* *Cm/G* *G* *Ab/C* *Cm7* *f* *Fm7*

Hez. _____

S _____

A _____

T _____

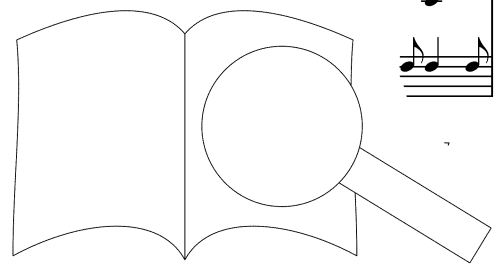
B _____

Pno. *Dm7o7* *G7(b13)* *Ab/C* *Cm7* *Ab/C* *Cm7* *Eb/F* *Fm7* *Eb/F* *Fm7*

Dm7(b5) *G* *N.C.* *G7(b13)* *Ab/*

PROBEPARTITUR

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



F

Hez. And my cot-tage is pulled down, pulled down and

S

A

T

B

Pno.

Bass

Dm7(b5) G7 Dm7(b5) G7 N.C. G7(b13) Cm(add9) Cm Cm(add9) Cm

Hez. ta - ken a - way from me like a shep - herd's - herd's _ tent.

S And his

A And his

T And his

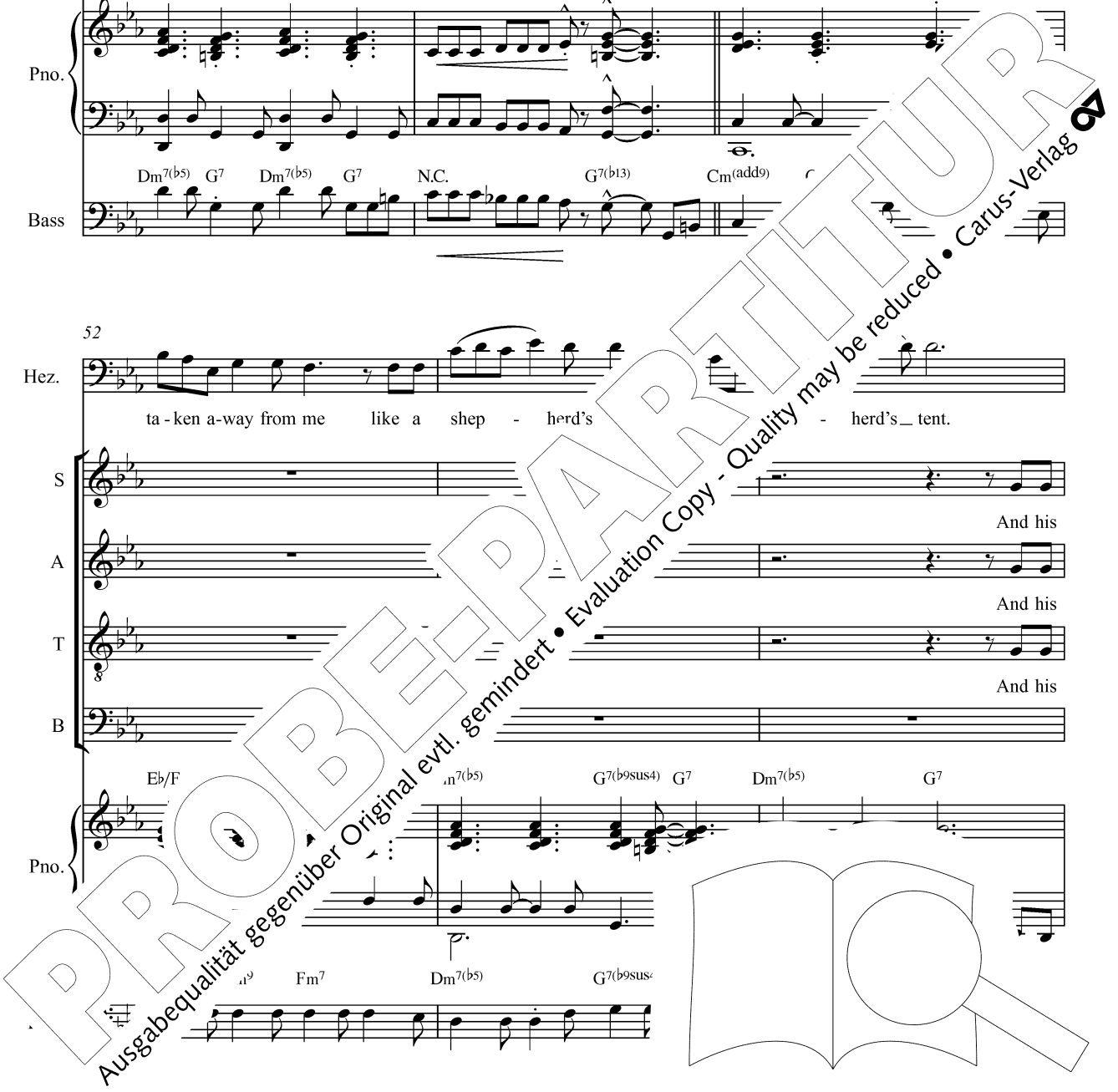
B And his

Pno.

Bass

Eb/F Dm7(b5) G7(b9sus4) G7 Dm7(b5) G7

Fm7 Dm7(b5) G7(b9sus4)



Hez.

S
cot-tage is pulled down, is pulled down and ta-ken a-way from him like a shep - herd's tent, like a

A
cot-tage is pulled down, is pulled down and ta-ken a-way from him like a shep - herd's tent, like a

T
cot-tage is pulled down, is pulled down and ta-ken a-way from him like a shep - herd's tent, like a

B
and ta-ken a-way from him like a shep - herd's tent like a

Pno.
Cm(add9) Cm Cm(add9) Cm Eb/F Fm⁹ Fm⁷ Dm⁷(b5)

Bass
Cm(add9) Cm Cm(add9) Cm Eb/F Fm⁹ Fm⁷ ^{7b7} ^{sus4} G

Hez.

S
shep - herd's tent. a li - nen-wor - ker's thread. My

A
shep - herd's

T
shep -

B

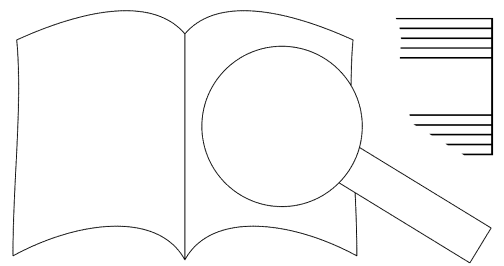
G ♩ = 63 *mf*

Mv ^{ti}

Abmaj7 Ab7 G7

Dm⁷(b5) G7 Abmaj7 Ab7

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



Hez. *life is rolled up like a li - nen-wor - ker's thread, like a thread. — He cuts me*

S

A

T

B

Pno. *p*

Bass *p*

Abmaj7 Ab7 G7 Abmaj7 Ab7 G7 Cm(add2) Cm

Abmaj7 Ab7 G7 Abmaj7 Ab7 G7 Cm(a2)

H ♩ = 63
a ter

Hez. *off from the frame. ... up: Un - til morn - ing I cry for*

S

A

T

B

Pno.

C7 F+/A F A7(b13) Dm7 Bb(add2)/Ab

Fm7 G7 N.C. F+/A F

68

Hez. help, but he will break my bones like a li - on!

S. The

A. The

T. The

B. The

Pno. A Bb7 Gm7 Am7 Bbmaj7 F#° Gm A(sus4) A

Bass A Bb7 Gm7 Am7 Bbmaj7 F#° Gm

mf

rit.

71 **I** ♩ = 80

Hez. Lord will break his bones, his bo - nes like a li - on. The

S. Lord will break his bones, his bo - nes like a li - on. The

A. Lord will break his bones, his bo - nes like a li - on. The

T. Lord will break his bones, his bo - nes like a li - on. The

B. Lord will break his bones, his bo - nes like a li - on. The

Pno. Dr A7(b9)/D D(sus4) Dm Em7(b5)/D

mf

Hez. 

S  Lord will break his bones, his bo - ones like a li - on, like a li - on.

A  Lord will break his bones, his bo - ones like a li - on, like a li - on.

T  Lord will break his bones, his bo - ones like a li - on, like a li - on. The

B  Lord will break his bones, his bo - ones like a li - on, like a li - on. The

Pno.  Dm Em7(b5)/D A7(b9)/D D(sus4)

Bass 

Hez. 

S  The Lord will break his bones, all his bones! Un - til

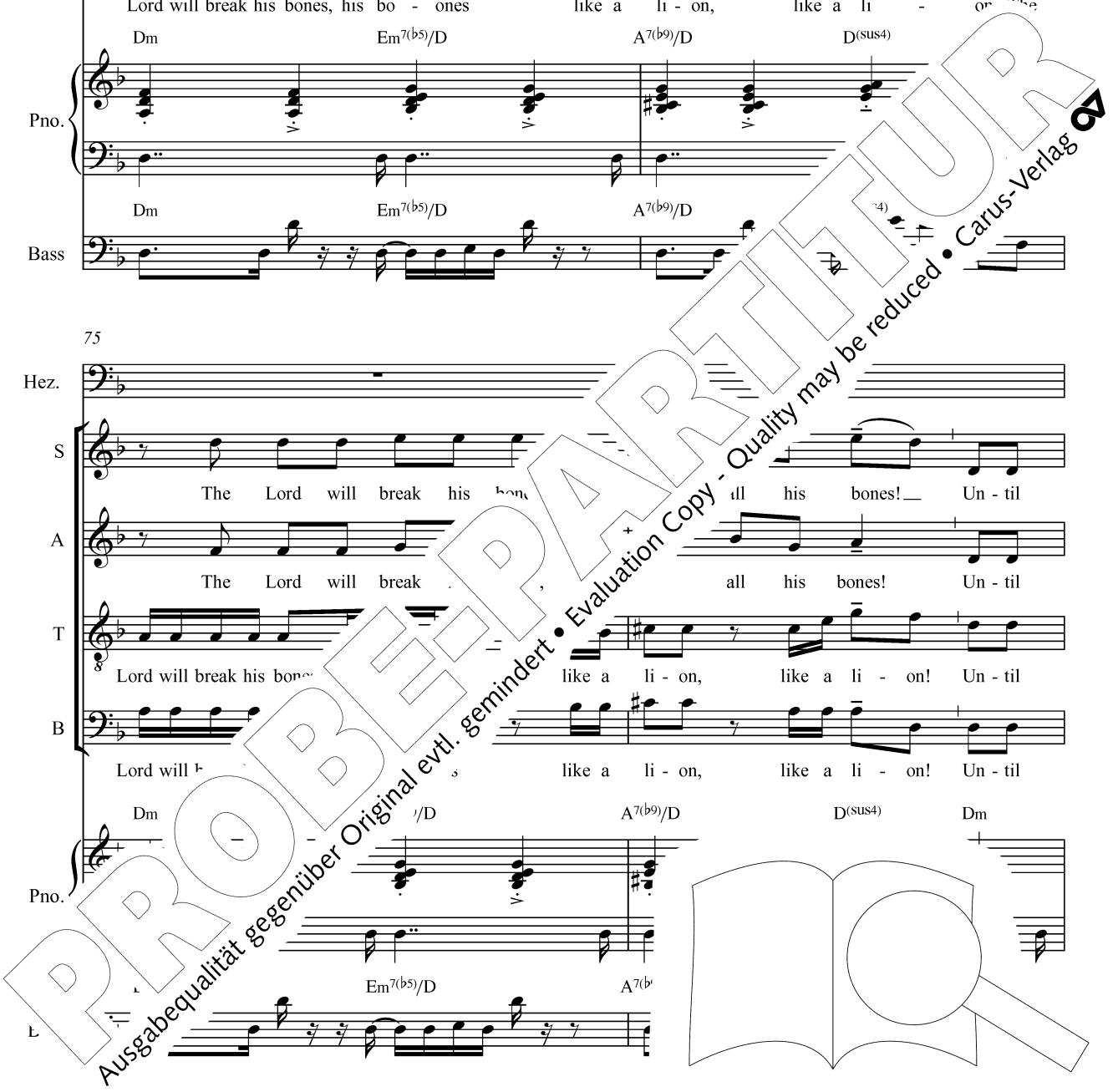
A  The Lord will break all his bones! Un - til

T  Lord will break his bones, like a li - on, like a li - on! Un - til

B  Lord will break his bones, like a li - on, like a li - on! Un - til

Pno.  Dm Em7(b5)/D A7(b9)/D D(sus4) Dm

Bass 



Hez.

S
morn - ing he cries for help, — day and night you give him up! Un - til

A
morn - ing he cries for help, — day and night you give him up! Un - til

T
morn - ing he cries for help, — day and night you give him up! Un - til

B
morn - ing he cries for help, — day and night you give him up! U-

Pno.
F° A7(b9) B° A7(b9)

Bass
F° A7(b9) B° A7(b9)

Hez.

S
morn-ing he cries for help, — dav ve him up! The

A
morn-ing he cries for help, — gh† give him up! The

T
morn-ing he cri ent you give him up! The

B
morn-... day and night you give him up! The

Pnc
B° E7(b9) A7

A7 B°



PROBEPARTITUR

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

Hez.

S

A

T

B

Pno.

Bass

Hez.

S

A

T

B

Pno.

Ba.



PROBEPARTITUR

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

Hez. _____

S bones, his bo - ones_ like a li - on, like a li - on, like a li - on,

A - ones_ like a li - on, like a li - on, like a li - on,

T like a li - on, like a li - on, like a li - on, like a li - on,

B li - on, like a li - on, like a li - on,

Pno. $A7(b9)/D$ $D(sus4)$ Dm Bb^{13} A^{13}

Bass $A7(b9)/D$ $D(sus4)$ Dm Bb^{13}

Hez. _____

S like a li-on, like Lord, I am op-pressed,

A like a li-on, like _____

T like a li - on!

B on!

G^{13}



PROBEPARTITUR

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

Hez. Lord, I am op - pressed, take up my cause, Lord, take up my cause!

S

A

T

B

Pno. *Bbm7*

Bass *Bbm7*

95 **M** ♩ = 64 a bit faster

Hez. *quasi recitativo*
What shall I

S *mp*
Lord, he is op - pressed. Lo. Take up his cause!

A *mp*
Lord, he is op - presse up his cause, take up his cause!

T *mp*
Lord, he ed. Take up his cause!

B *mp*
I op - pressed. He is op - pressed. Take up his cause!

Pr

Ba.

N

101

Hez.

Musical notation for the vocal line (Hez.) starting at measure 101.

say ___ and what to him? _ He has _ done it! With-out a rest I'm turn-ing, oh, in the

S

A

T

B

Empty vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B).

Pno.

Piano accompaniment (Pno.) for measures 101-104, including chord symbols Bbm, C, and Cm7.

Bass

Bass line for measures 101-104, including chord symbols Bbm, C, and Cm7.

105

rit. ♩ = 80 a tempo

Hez.

Musical notation for the vocal line (Hez.) starting at measure 105.

bit-ter-ness of my soul. Lord, Lord, Lr . . . 'cause I want to live! _

S

A

T

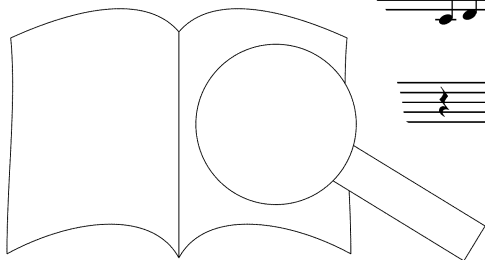
B

Empty vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B).

Pr

Piano accompaniment (Pr) for measures 105-108, including chord symbols G/F, Cm/Eb, Cm, Cm/Bb, Am7(b5), F#o7, and G.

Additional piano accompaniment (Pr) for measures 109-112, including chord symbols C5, Fm, G/F, Cm/Eb, Cm, and C.



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

O

Hez.

S
Lord, Lord, let him be well a - gain. _____

A
Lord, Lord, let him be well a - gain. _____

T
Lord, Lord, let him be well a - gain. _____

B
Lord, Lord, let him be well a - gain. _____

Pno.
F#o7 G Cm Dm7(b5)/C G7(b9)/C C(sus')

Bass
F#o7 G Cm Dm7(b5)/C G7(b9) C(sus7)

Hez.

S
Lord, Lord, Lord, Lord,

A
Lord, Lord, gain. Lord, Lord,

T
Lord, I ce well a - gain. _____ Lord, Lord,

B
Lord let him be well a - gain. _____ Lord, Lord,

Pno.
C G7(b9)/C C(sus4) Cm Cm Dm7(b5)/C

B.
Dm7(b5)/C G7(b9)/C C(sus4)



No. 23a (Narrator) Isaiah had on his way from the palace

♩ = 80 quasi recitativo

Narrator

I - sa - iah had on his way from the pal - ace not gone out past, not

Piano

G/B

Nar.

gone out past the mid - dle court - yard, whe' d came to

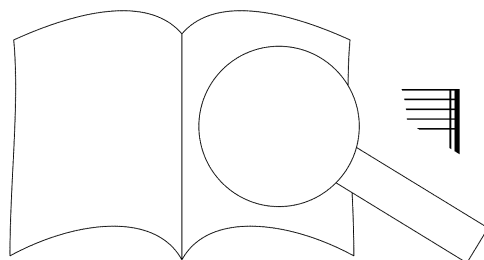
Pno.

Cm

Nar.

hi k and tell He - ze - ki

Fr



No. 23b (Isaiah) I have heard your prayer

♩ = 60 *quasi recitativo*

A ♩ = 76 *Rock*

f

Isaiah

Thus speaks the Lord, the God of Da-vid, your fa-ther:

Piano

Bass

Chords: Fm⁹ Bb⁹ Fm⁹ Bb⁹ Eb Cm⁷ Fm⁷ Fm⁷/Bb Bb⁹

5

Is.

I have heard your pray 'ha - tears.

Pno.

Bass

Chords: Eb Gm⁷ Cm⁷ Fm⁹ E7(#9) Eb Fm⁷/Bb Bb⁹

9

Is.

I have heard your pray-er, and I have seen your_ tears.

Pno.

Bass

Chords: Fm⁷/Bb Bb⁹ Eb Gm⁷ Cm⁷ Fm⁹ E7(#9) Cm⁷ Fm⁷ Fm⁷/Bb Bb⁹ Eb

PROBE-PARTITUR

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

13

B

Is. See now, I will heal you. On the third day you shall go up, you shall

Pno. Eb Cm7 Am7 D7 Fm7 Bb9 Fm9 Bb9

Bass Eb Cm7 Am7 D7 Fm7 Bb9 Fm9 Bb9

17

C

Is. go to the house of the Lord. —

Pno. Cm7 F7 Fm9/Bb Bb9 Eb

Bass Cm7 F7 Fm9/Bb Fm7 Fm7/Bb Bb9

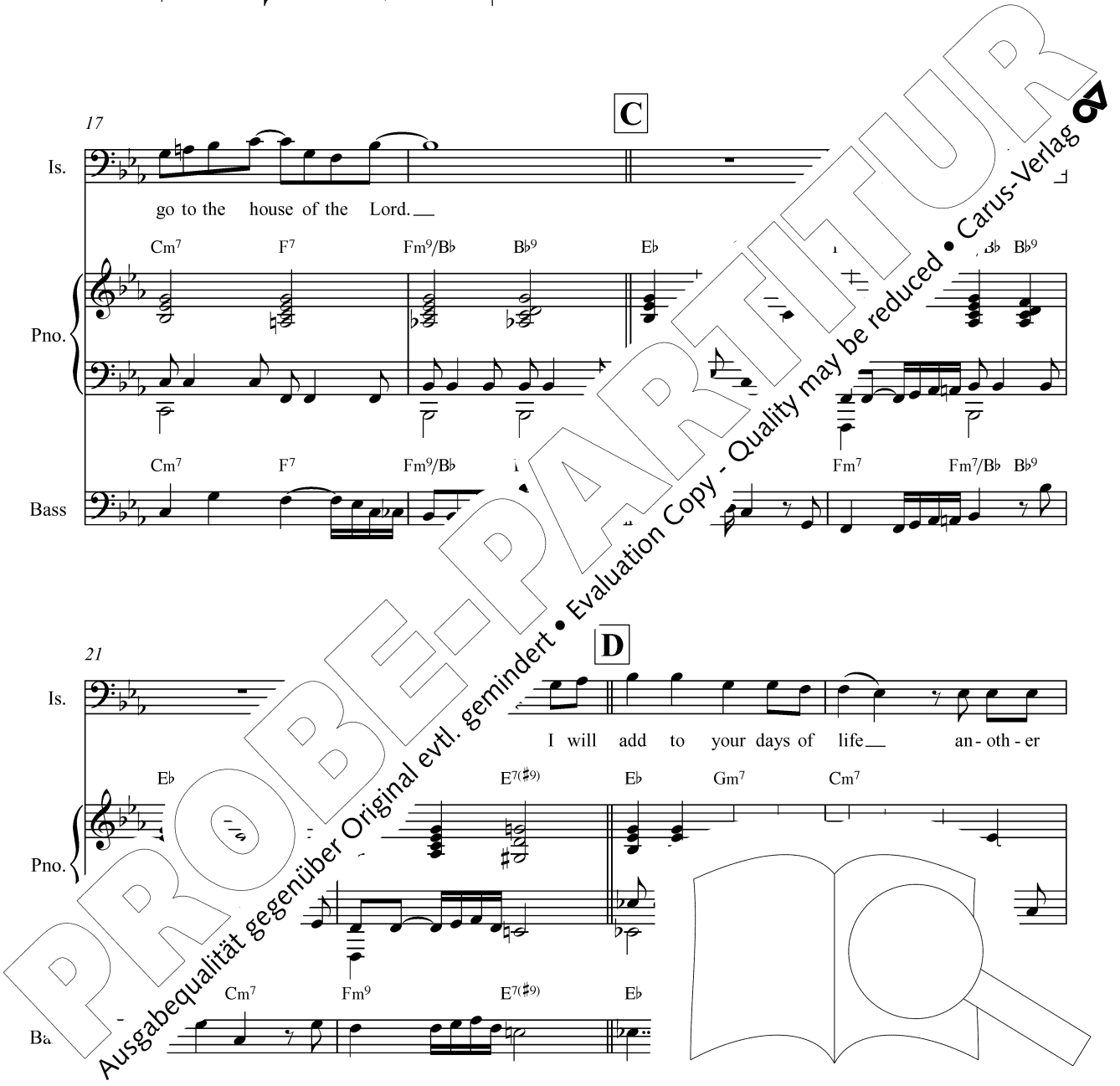
21

D

Is. I will add to your days of life — an-oth-er

Pno. Eb E7(#9) Eb Gm7 Cm7

Ba Cm7 Fm9 E7(#9) Eb



25

rit.

♩ = 76
a tempo

Is. fif - teen years, an - oth - er fif - teen years, fif - teen years. I will de -

Pno. *Fm7 Gm7 A♭maj7 D♭maj7 A♭maj9 G(♭9)/B Cm(add2) Cm Cm(maj7)*

Bass *Fm7 Gm7 A♭maj7 D♭maj7 A♭maj9 G(♭9)/B*

28

Is. liv - er you and this cit - y out of the hands, the hands of A

Pno. *Fm7 Gm7 A♭maj7 Fm7 Gm7 A♭maj7 B♭*

Bass *Fm7 Gm7 A♭maj7 Fm7 m7/B♭ B♭*

E

31 ♩ = 90

Is.

Pno. *F⁺ Cm7 Fm7 Cm7*

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

Is.

Pno.

Bass

Ab/Bb Bb13 Eb Cm7

Ab/Bb Eb Cm7

Is.

Pno.

Bass

Fm7 Ab/Bb Bb13

Fm7 Ab/Bb

F

Is.

Pno.

Bass

Eb Cm7

Eb Fm7

Is.

Pno.

Bas

Ab Eb Cm7

Ab Eb

Is.

Pno.

Bass

Chords: Fm7, Ab/Bb, Bb13, Eb, Fm7, Ab/Bb, Eb

Is.

Pno.

Bass

Chords: Cm7, Fm7, Ab/Bb, Cm7, Fm7

51 **G**

Is.

Pno.

Bass

Chords: Gm7, Cm7, G7, Cm7, G7, Cm7, G7, Fm7, G7

Is.

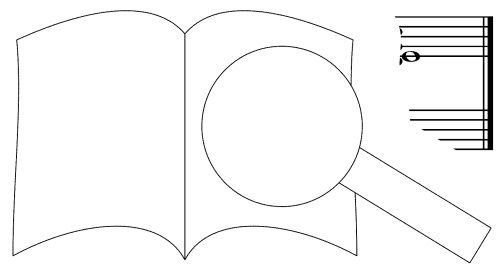
Pno.

Bass

Chords: Gm7, Ab6, F(add2)/A, Bb7(sus4), Bb7(sus4), C(add4), C(add2)

PROBE PARTITUR

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



No. 24 (Narrator, Hezekiah, Isaiah) What is to be the sign

♩ = 84

Narrator
He-ze - ki - ah asked I - sa - iah:

Hezekiah
What is to be the sign, — that the Lord will make me

Isaiah

Piano
♩ = 84
B♭/C C7 F(add2) Am7/E E Dm7 Em7 Fmaj7

5

Nar. **A**

Hez.
well and that I shall go up in-to the house of the Lord the third

Is.
sign shall you, shall you

Pno.
E Fmaj7 F6 Em7 Dm7 Em/G Fmaj7

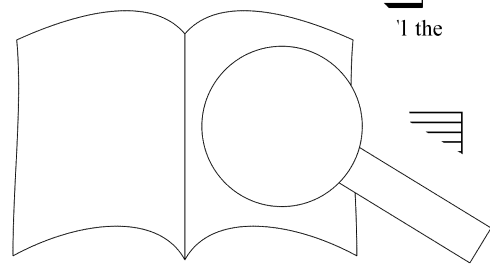
10

Nar.

Hez.

Is.
Lord, your God what He has 'l the

Am D#° Em7 Fmaj7



14 swing

Nar.

Hez.

Is. For the
shad - ow go fore - ward ten steps or go back _____ ten steps?

C7(#11) Em7(b5) F#/E Gm7 A/G Ab/Gb G/F

Pno.

18 **B**

Nar.

Hez. shad - ow it is eas - y to go for - ward te' it is

Is.

Cm7 Ab7 D7 Fm9

Pno.

21

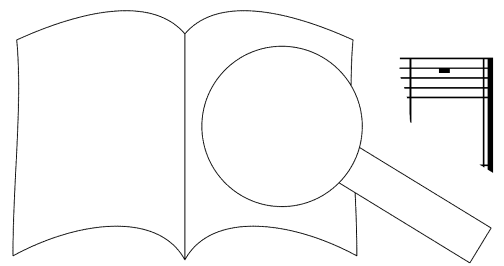
Nar.

Hez. eas - y O nay but let the shad-ow go back-ward ten steps.

Is.

Cm Am7(b5)

Pno.



PROBEPARTITUR

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

No. 25 (Choir) And the Lord made again the shadow go back

♩ = 72

The people of Hezekiah

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

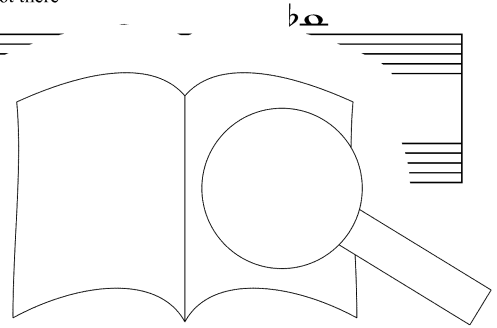
Bass 2

Musical score for voices in 4/4 time. The score includes parts for Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The lyrics are: "Ooh - ya - ooh - wah". Performance markings include *resc. legato*, *legato*, *gato*, and *mp*. A large watermark "PROBE-PARTITUR" is overlaid diagonally across the score.

play only if "Glockenspiel" is not there

Musical score for Glockenspiel in 4/4 time, marked *p*. The score consists of two staves. A large watermark "PROBE-PARTITUR" is overlaid diagonally across the score.

Musical score for arco in 4/4 time. The score consists of one staff. A large watermark "PROBE-PARTITUR" is overlaid diagonally across the score.



7 *f legato*

S1 Ooh - ya - ooh - wah Wah! And the

S2 *f legato* Ooh - ya - ooh - wah Wah! And the

A1 *f legato* Ooh - ya - ooh - wah Wah! And the

A2 *f legato* Ooh - ya - ooh - wah Wah! And the

T1 wah And the

T2 Wah! And the

B1 Wah! And the

B2 Wah! And the

Pr

13

A

S 1 *mp*
 Lord made a-gain the shad-ow go back ten steps on the stairs of _ A - haz, stairs of _ A - haz_

S 2 *mp*
 Lord made a-gain the shad-ow go back ten steps on the stairs of _ A - haz, stairs of _ A - haz_

A 1 *mp*
 Lord made a-gain the shad-ow go back ten steps on the stairs of _ A - haz, stairs of _ A - haz_

A 2 *mp*
 Lord made a-gain the shad-ow go back ten steps on the stairs of _ A - haz, st

T 1 *mp*
 Lord made a-gain the shad-ow go back ten steps on the stairs of _ A - haz_

T 2 *mp*
 Lord made a-gain the shad-ow go back ten steps on stairs of _ A - haz_

B 1 *mp*
 Lord made a-gain the shad-ow go of _ A - haz, stairs of _ A - haz_

B 2 *mp*
 Lord made a-gair ps on the stairs of A - haz, stairs of A - haz_

Pno *mp*
 Bbmaj9 Am9 Dm9 Em7 Bbmaj9 Dm9 Em7 Bbmaj9



17 **B**

mf cresc.
 S 1 up_ to the_ tem-ple, to the tem-ple! And the

mf cresc.
 S 2 up_ to the_ tem-ple, to the tem-ple! And the

mf cresc.
 A 1 up_ to the_ tem - ple, up to the_ tem - ple! And the

mf cresc.
 A 2 up_ to the_ tem - ple, up to the_ tem -

mf cresc.
 T 1 up_ to the_ tem - ple, And the

mf cresc.
 T 2 up_ to the_ tem to at - ple! And the

mf
 B 1 up_ to the_ tem-ple! And the

mf
 B 2 to the_ tem-ple, up_ to the_ tem-ple! And the

p

Bb/C A7(b9) D7 Gmaj7 Em9 C7(#11)

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

S 1 *p* *pp*
 house of the Lord ap-peared a - new in the light of the morn - ing.

S 2 *p* *pp*
 house of the Lord ap-peared a - new in the light of the morn - ing.

A 1 *p* *pp*
 house of the Lord ap-peared a - new in the light of the morn - ing.

A 2 *p* *pp*
 house of the Lord ap-peared a - new in the light of the morn - ing.

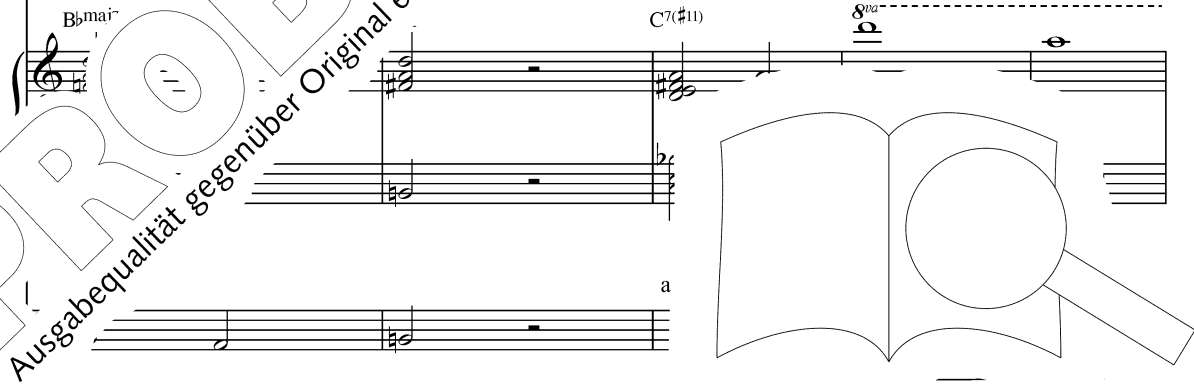
T 1 *p* *pp*
 house of the Lord ap-peared a - new in the light of the morn -

T 2 *p* *pp*
 house of the Lord ap-peared a - new in the light of

B 1 *p* *pp*
 house of the Lord ap-peared a - new in the light of the morn - ing.

B 2 *p* *pp*
 house of the Lord ap-peared a - new in the light of the morn - ing.

Pno *B♭* *mai* *C7(#11)* *8va*
 Musical accompaniment for piano with chord markings and dynamics.



S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

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

No. 26 (Narrator and Hezekiah) Look now, for comfort I was trembling

♩ = 84

Narrator
He - ze - ki - ah, the king of Ju - dah praised the Lord: _____

Hezekiah

Piano
Gmaj7 F#m7 Em7 A(sus4) A

Bass

5 **A** ♩ = 88

Nar.

Hez.

Pno.
D(add2) D Em7/D

Bass

10 **B**

Nar.

Hez.
Look trem - bling. But_ you to my soul have at - tend - ed,

Pno.
D(add) Em7/D

Bass



15 **C**

Nar.

Hez.

that it was not spoiled, _____ was not spoiled, _____ for

Pno.

Bass

20

Nar.

Hez.

you cast all my sins be - hind be -

Pno.

Bass

24

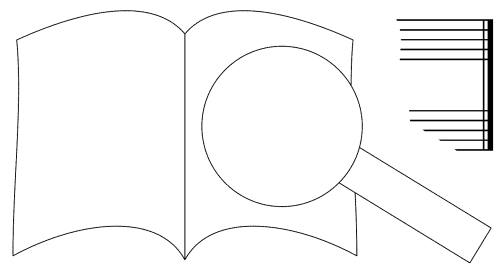
Nar.

Hez.

back!

P.

Ba.



PROBEPARTITUR

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

No. 27 (Hezekiah and Choir) For the dead, they cannot praise you

♩. = 68

Hezekiah

The people of Hezekiah

Soprano

Alto

Tenor

Bass

Piano

Bass

Cm Dm7(b9)/C G7(b9)/C C(sus4) Cm Cm Dm

7

Hez.

S

A

T

B

Pno.

Ba

A

For the ... , nei-ther death can praise you and

G7(b9) Cm Eb° G7 Cm

Hez. those who go down to the pit can-not hope, can-not hope for your thruth.

S For the

A For the

T For the

B For the

Pno. N.C. G° Fm Ab7 G7(b13) G7 G7(b9) For the

Bass

Hez.

S dead they can-not praise you, nei-ther death can praise you and those who go down

A dead they can-not praise you, er o can praise you and those who go down

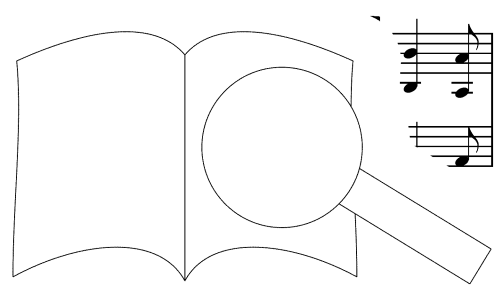
T dead they c can praise you and those who go down

B nei-ther death can praise you and those who go down

Pno. G7 F° N.C.

PROBEPARTITUR

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



Hez. _____

S to the pit _____ can-not hope, can-not hope for your truth, _____

A to the pit _____ can-not hope, can-not hope for your truth, _____

T to the pit _____ can-not hope, can-not hope for your truth, _____

B to the pit _____ can-not hope, can-not hope for your truth, _____

Pno. G° Fm $A\flat 7$ $G7(\flat 13)$ $G7$ $G7(\flat 9)$

Bass _____

31 **B**

Hez. _____

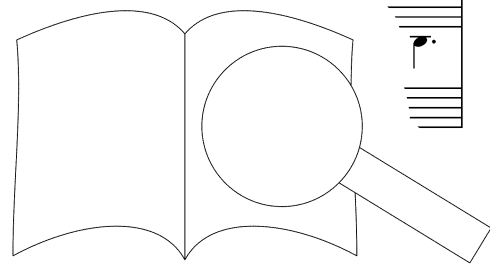
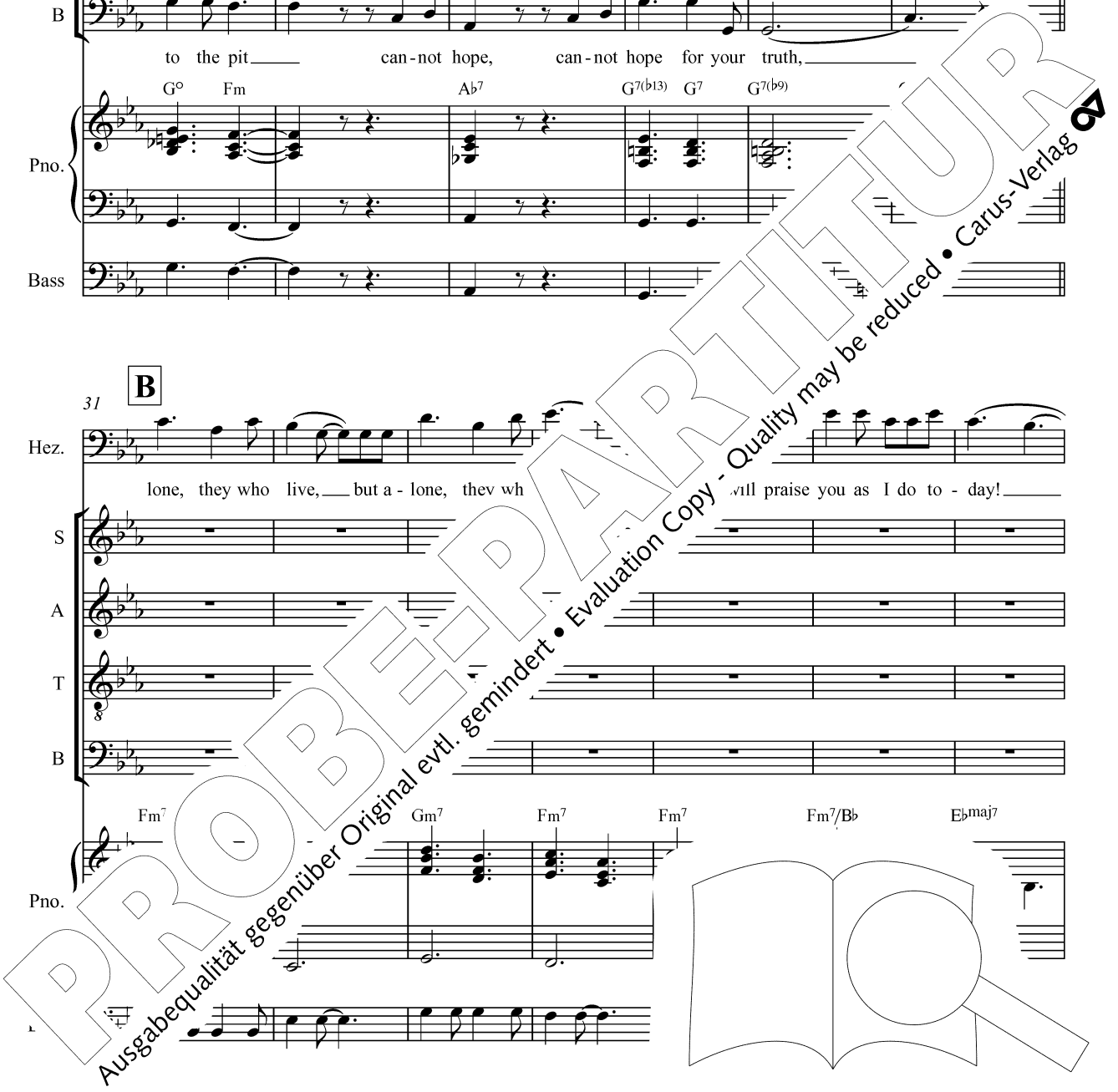
S lone, they who live, _____ but a - lone, they wh _____ will praise you as I do to - day! _____

A _____

T _____

B _____

Pno. $Fm7$ $Gm7$ $Fm7$ $Fm7$ $Fm7/\flat B$ $E\flat maj7$



C Blues-Rock

Hez.

S
Lord, and there-fore we will sing_ and will play as long as_ we live_____

A
Lord, and there-fore we will sing_ and will play as long as_ we live,___ as

T
Lord, and there-fore we will sing and will play as long as_ we live,___ as

B
Lord, and there-fore we will sing and will play as long as_ we livr as

Pno. *Fm⁹/Bb Eb Gm⁷ Cm⁷*

Bass

Hez.

S
_____ in the house of r' _____ e of our God! Lord, and there-fore we

A
long as we live in the hc of _____ in the house of our God!

T
long as we liv _____ Lord, _____ in the house of our God!

B
lc _____ the Lord, _____ in the house of our God!

P *Bb⁹ Fm⁹ Fm⁹/Bb*

D

Hez.

S will sing and will play as long as we live in the

A Lord, and there-fore we will sing and will play as long as we live, in the

T Lord, and there-fore we will sing and will play as long as we

B Lord, and there-fore we will sing and will pl as

Pno. Eb Gm7 Cm7 F9 F9

Bass

Hez.

S house of the Lord, in

A house of the Lord, in Lord! Lord, and there-fore we

T live, of the Lord!

B long Lord, and there-fore we will sing and

Pno. F Fm9 Fm9/Bb Fb

Bass



Hez.

S Lord, and there-fore we will play and we

A will sing and we will play in the

T as long as we live in the

B will play, will sing and will play as long as we live in the

Pno. Gm⁷ Cm⁷ F⁹ F⁹

Bass

Hez.

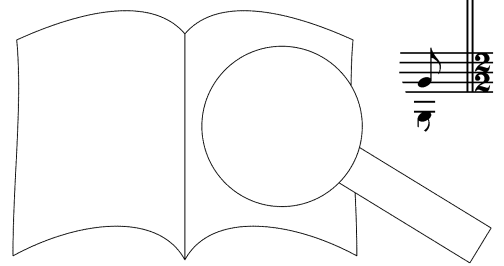
S will sing Lord!

A house of the Lor of the Lord!

T house of the one house of the Lord!


B house in the house of the Lord!

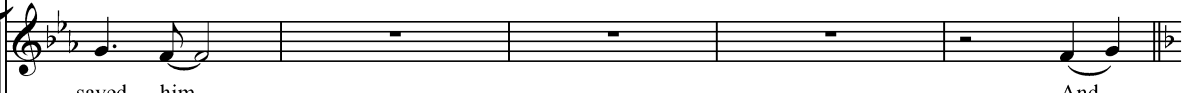
Pno. F Fm⁹ Bb⁹




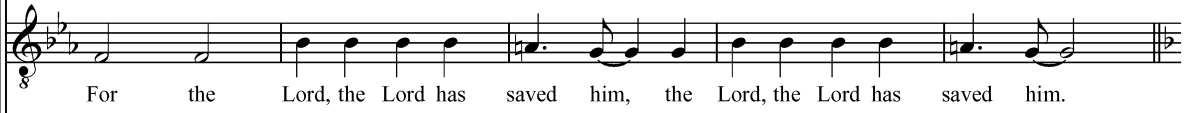
PROBEPARTITUR


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


Hez. 


S  saved him. And_

A  saved him. And_

T  For the Lord, the Lord has saved him, the Lord, the Lord has saved him.

B  For the Lord, the Lord has saved him, the Lord, the Lord has saved h'

Pno. 

Bass 

F

Hez. 

S  there - fore_ we will and_

A  there - fore_ wi'' and_

T  as_ long as_ we live! Ar

B  as_ long as_ we live! Ar











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

Hez.

S
there - fore_ we'll play, and

A
there - fore_ we'll play, and

T
as long as we live!

B
as long as we live!

Pno.
Dm7 G13

Bass

Hez.

S
there - fore_ we will as we live,

A
there - fore_ we long as we live,

T

B

Bass
Gm7

Hez. 

S 

A 

T 

B 

Pno. 

Bass 

Hez. 

S 

A 

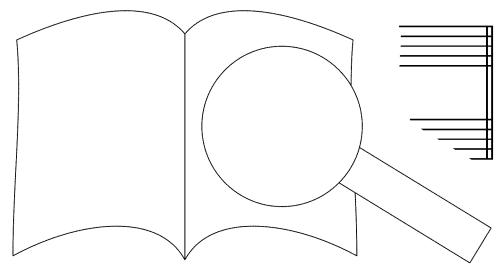
T 

B 





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



Hez. _____

S sing all x
as long as we live

A sing all x
as long as we live

T
there - fore_ we will sing, as

B
there - fore_ we will sing,

Pno. Fmaj7 Am7

Bass

Hez. _____

S _____ we live

A _____ as we live

T
long live, and

B
there and

Pn. Dm7 G13

Ba.



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

Hez.

S

A

T

B

Pno.

Bass

Hez.

S

A

T

B

Pno.

Bass



PROBEPARTITUR

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

Hez. _____

S house of the Lord, in the house of the Lord!

A house of the Lord, in the house of the Lord!

T house of the Lord, in the house of the Lord!

B house of the Lord, in the house of the Lord! sing 2.x only

Pno. Dm^9 G^{13} Gm^{11} C^9

Bass _____

Hez. _____

S _____ And there - fore we're

A _____ ere - fore we're sing - ing,

T _____ we're sing - ing, as

B there ing, -

P Am^7

Ba. _____



Hez. 

S 

A 

T 

B 

Pno. 

Bass 

Hez. 

S 

A 

T 

B 

Pno. 

Bass 



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

Hez. _____

S house of the Lord, in the house of the Lord, let us

A house of the Lord, in the house of the Lord, let us

T house of the Lord, in the house of the Lord, let us

B house of the Lord, in the house of the Lord, let us

Pno. Am7 D7 Am7 D7

Bass _____

molto rit.

Hez. _____

S sing, hail praise the Lord!

A sing, hail and praise the Lord!

T sing, _____ and praise the Lord!

B sin hail and praise the Lord!

Pno. Dm. C

B _____



Bach, C. P. E.: Magnificat Wq 215 ☉	carusmusic	33.215/03	- Lauda Sion op. 73 ☉	40.077/03
- Heilig Wq 217 ☉		33.217/03	- Lobgesang. Sinfonie-Kantate op. 52 ☉	carusmusic 40.076/03
Bach, J. S.: ca. 170 Kantaten			- Magnificat in D ☉	40.484/03
- Himmelfahrtsoratorium BWV 11 ☉		31.011/03	- O Haupt voll Blut und Wunden (Choralkantate) ☉	40.186/03
- Messe in h-Moll · B Minor Mass BWV 232 ☉	carusmusic	31.232/03	- Paulus op. 36 ☉	carusmusic 40.129/03
- Johannespassion · St. John Passion BWV 245	carusmusic		- Tu es Petrus op. 111 ☉	40.480/03
Traditionelle Fassung · traditional version (1739/1749)		31.245/93	- Verleihe uns Frieden gnädiglich (Choralkantate) ☉	40.481/03
Fassung · version II (1725)		31.245/53	- Vom Himmel hoch (Choralkantate) ☉	40.189/03
Fassung · version IV (1749)		31.245/03	- Wer nur den lieben Gott läßt walten (Choralkantate) ☉	40.132/03
- Magnificat in D BWV 243 ☉		31.243/03	- Wir glauben all an einen Gott (Choralkantate) ☉	40.187/03
- Markuspassion · St. Mark Passion BWV 247 ☉		31.247/03	Monteverdi: Vespro della Beata Vergine ☉	carusmusic 27.801/03
- Matthäuspassion · St. Matthew Passion BWV 244	carusmusic	31.244/03	Mozart: Alma Dei Creatoris KV 277	40.050/03
- 4 Missae in F, A, g, G BWV 233–236		31.233/03–31.236/03	- Benedictus sit Deus KV 117	40.044/03
- Osteroratorium · Easter Oratorio BWV 249 ☉		31.249/03	- Davide penitente KV 469	40.060/03
- Weihnachtsoratorium BWV 248	carusmusic	31.248/53	- Dixit et Magnificat KV 193 ☉	40.052/03
Beethoven: Missa in C op. 86 ☉	carusmusic	40.688/03	- Drei geistliche Hymnen (Thamos-Chöre) KV 345 ☉	40.032/03
- Missa solemnis op. 123	carusmusic	40.689/03	- Exsultate, jubilate KV 165	40.767/03
- Symphonie Nr. 9 op. 125. Finale	carusmusic	23.801/03	- Grabmusik KV 42	40.045/03
Berlioz: L'Enfance du Christ op. 25		70.038/03	- Hosanna in G KV 223	40.034/03
Brahms: Ave Maria op. 12 ☉		40.180/03	- Inter natos mulierum KV 72	40.033/03
- Der 13. Psalm ☉		40.182/03	- Kyrie in d KV 341	40.037/03
- Ein deutsches Requiem op. 45 ☉	carusmusic	27.055/03	- Litaniae Lauretanae BMV (KV 109 + KV 195) ☉	40.054/03+40.056/03
- Schicksalslied op. 54		10.399/03	- Litaniae de venerabili altaris Sacramento KV 125 ☉	40.055/03
Buxtehude: Also hat Gott die Welt geliebt BuxWV 5 ☉		36.010/03	- Litaniae de venerabili altaris Sacramento KV 243 ☉	40.057/03
- Das Jüngste Gericht ☉		36.019/03	- Misericordias Domini KV 222 ☉	40.040/03
- Membra Jesu nostri ☉		36.013/03	- Missa brevis in G KV 49	40.621/03
Cherubini: Krönungsmesse in G		40.087/03	- Missa brevis in d KV 65	40.622/03
- Requiem in c ☉		40.086/03	- Missa in c (Dominicusmesse) KV 66	40.613/03
Dvořák: Messe in D op. 86 ☉		40.653/03	- Missa in c (Waisenhausmesse) KV 139	40.614/03
Fauré: Requiem op. 48 (sinfonische Fassung, 1900)	carusmusic	27.312/03	- Missa brevis in G KV 140	40.623/03
- Requiem op. 48 (Fassung mit kleinem Orchester, 1889)		27.311/03	- Missa in C (Trinitatismesse) KV 167	40.615/03
Franck, César: Die Sieben Worte Jesu		40.095/03	- Missa brevis in F KV 192 ☉	40.624/03
- Messe in A op. 12		40.646/50	- Missa brevis in D KV 194 ☉	40.625/03
Gounod: Requiem in C op. posth.		27.315/03	- Missa in C (Spatzenmesse) KV 220	40.626/03
Graun: Der Tod Jesu		10.379/03	- Missa in C (Credomesse) KV 257	40.616/03
Händel: Brockes-Passion HWV 48 ☉		55.048/03	- Missa in C (Spaurmesse) KV 258	40.627/03
- Israel in Egypt HWV 54 ☉		55.054/03	- Missa in C (Orgelsolomesse) KV 259	40.628/03
- Messiah HWV 56 ☉	carusmusic	55.056/03	- Missa longa in C KV 262	40.617/03
- Ode for St. Cecilia's Day (Cäcilienode) HWV 76 ☉		10.372/03	- Missa brevis in B KV 275	40.629/03
- O praise the Lord. Anthem HWV 254 ☉		40.911/03	- Missa in C (Krönungsmesse) KV 317	carusmusic 40.618/03
- Te Deum HWV 283 (Dettinger Te Deum)		55.283/03	- Missa solemnis in C KV 337	40.619/03
- Saul HWV 53 ☉		55.053/03	- Missa in c KV 427 · Levin	51.427/03
Hasse: Beatus vir (Ps 111)		40.969/03	- Missa in c KV 427 · Maunder	40.620/03
- Confitebor tibi (Ps 110)		40.968/03	- Regina coeli in C KV 108 + KV 276	40.047/03+40.049/03
- Dixit Dominus (Ps 109)		40.966/03	- Regina coeli in B KV 127	40.048/03
- Laudate pueri (Ps 112)		40.970/03	- Requiem KV 626 · Levin	51.626/53
- Missa in g ☉		50.703/03	- Requiem KV 626 · Maunder	40.630/03
- Requiem in Es ☉		97.004/03	- Requiem KV 626 · Süßmayr	carusmusic 51.626/03
Haydn, Joseph: Die Schöpfung	carusmusic	51.990/03	- Sancta Maria, Mater Dei KV 273 ☉	40.053/03
- Missa brevis in F		40.601/03	- Sub tuum praesidium KV 198	40.768/03
- Missa brevis St. Joannis de Deo in B (Kleine Orgelsolomesse)		40.600/03	- Tantum ergo in B KV 142 und in D KV 197	40.038/03+40.039/03
- Missa Cellensis (Kleine Mariazeller Messe)		40.606/03	- Te Deum laudamus KV 141	40.046/03
- Missa Cellensis in honorem BVM in C (Cäcilienmesse) ☉		40.604/03	- Veni Sancte Spiritus KV 47	40.043/03
- Missa in Angustiis (Nelsonmesse)	carusmusic	40.609/03	- Venite populi KV 260 ☉	40.041/03
- Missa in honorem BVM in Es (Große Orgelsolomesse)		40.603/03	- Vesperae solennes de Confessore KV 339 ☉	40.059/03
- Missa in tempore belli (Paukenmesse)		40.607/03	- Vesperae solennes de Dominica KV 321 ☉	40.058/03
- Missa „Rorate coeli desuper“ in G		40.602/03	Puccini: Messa a 4 voci (Messa di Gloria) SC 6	carusmusic 40.645/03
- Missa Sancti Bernardi von Offida in B (Heiligmesse)		40.608/03	Rheinberger: Der Stern von Bethlehem op. 164 ☉	carusmusic 50.164/03
- Missa Sancti Nicolai in G (Nikolaimesse)		40.605/03	- Missa in A op. 126 für Frauenchor ☉	50.126/03
- Missa in B (Harmoniemesse)		40.612/03	- Missa in B op. 172 für Männerchor ☉	50.172/03
- Missa in B (Schöpfungsmesse) ☉		40.611/03	- Messe in C op. 169	50.169/03
- Missa in B (Theresienmesse)		40.610/03	- Requiem op. 60	50.060/03
Haydn, Johann M.: Missa Beattissimae Virginis Mariae MH 15		50.305/03	- Stabat Mater op. 16	50.016/03
- Missa in honorem Sanctae Ursulae MH 546		54.546/03	Rossini: Petite Messe solennelle ☉	carusmusic 40.650/03
- Missa Sancti Hieronymi MH 254		54.254/03	- Messa di Rimini	40.674/03
- Missa sub titulo Sanctae Theresiae MH 797		50.328/03	- Miserere	40.805/03
- Missa sub titulo Sancti Francisci Seraphici MH 826		50.329/03	- Stabat Mater	70.089/03
- Missa sub titulo Sancti Leopoldi MH 837 ☉		54.837/03	Ryba: Missa pastoralis bohemica	40.678/03
- Requiem in B MH 838 ☉		54.838/03	Saint-Saëns: Oratorio de Noël (L/G) ☉	carusmusic 40.455/03
- Requiem in c MH 154		50.321/03	Salieri: La Passione di Gesù Cristo	40.942/03
- Vesperae solennes MH 321		50.348/03	Schubert: Deutsche Messe D 872 ☉	70.060/03
Heinichen: Missa Nr. 9 in D ☉		27.048/03	- Magnificat in C D 486 ☉	70.053/03
Herzogenberg: Die Geburt Christi op. 90		40.196/03	- Messe in G D 167	40.675/03
- Die Passion op. 93		40.197/03	- Messe in Es D 950 ☉	carusmusic 40.660/03
- Erntefeier op. 104		40.198/03	- Messen in F, B, C, As ☉ (D 105, 324, 425, 678)	40.656/03–40.659/03
- Messe in e op. 87		27.020/03	- 4 Salve Regina (D 27, 106, 223, 676)	70.054/03–70.057/03
Homilius: Johannespassion HoWV I.4 ☉		37.103/03	- 5 Tantum ergo (D 460, 461, 730, 750, 962)	70.047/03–70.052/03
- Markuspassion HoWV I.10 ☉		37.110/03	- Stabat Mater in g D 175	70.043/03
- Passionskantate HoWV I.2 ☉		37.104/03	Schütz: Weihnachtshistorie ☉	20.435/03
- Weihnachtsoratorium HoWV I.1 ☉		37.105/03	Suppè: Missa pro defunctis. Requiem	40.085/03
Mauersberger: Christvesper RMWV 7		7.201/03	Telemann: Die Tageszeiten ☉	39.137/03
Mendelssohn: Ach Gott, vom Himmel (Choralkantate) ☉		40.185/03	- Hosianna dem Sohne David (Adventskantate)	39.117/03
- Christus op. 97 ☉		40.131/03	- Machtet die Tore weit (Adventskantate) ☉	39.105/03
- Christe, du Lamm Gottes (Choralkantate) ☉		40.184/03	- Weiche, Lust und Fröhlichkeit (Passionskantate) ☉	39.494/03
- Der 42. Psalm „Wie der Hirsch schreit“ ☉	carusmusic	40.072/03	Verdi: Ave Maria	40.795/03
- Der 95. Psalm „Kommt, laßt uns anbeten“ ☉		40.073/03	- Requiem	carusmusic 27.303/03
- Der 98. Psalm „Singet dem Herrn ein neues Lied“ ☉		40.075/03	- Stabat Mater	27.294/03
- Der 114. Psalm „Da Israel aus Ägypten zog“ ☉		40.074/03	- Te Deum	27.194/03
- Der 115. Psalm „Non nobis Domine“ ☉		40.071/03	Vivaldi: Beatus vir (Ps 111) RV 597 ☉	40.012/03
- Elias op. 70 ☉	carusmusic	40.130/03	- Credo RV 591 ☉	40.004/03
- Gloria in Es ☉		40.483/03	- Dixit Dominus (Ps 109) RV 594 ☉	40.007/03
- Herr Gott, dich loben wir (Choral) ☉		40.124/03	- Gloria RV 589 ☉	carusmusic 40.001/03
- Hymne „Hör mein Bitten“ / „Hear my prayer“ ☉	carusmusic	40.165/03	- Kyrie RV 587 ☉	40.005/03
- Jesu, meine Freude (Choralkantate) ☉		40.188/03	- Magnificat RV 610 ☉	40.002/03
- Kyrie in d ☉		40.182/03		