

Ståle Kleiberg

David and Bathsheba

Opera/Oratorio in Two Acts



Libretto by Jessica Gordon, based on The Second Book of
Samuel, chapters 11-12, and on Psalms 8 and 51

Commissioned by the St. Olav Festival

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Voices

Characters

Bathsheba	Mezzo Soprano
David	Bass Baritone
Joab	Tenor
Nathan	Bass
Uriah	Tenor

Chorus

Mixed Choir (S,A,T,B)

Orchestra

Flute

Oboe

Clarinet in Bb (not transposed in the score)

Bassoon

Vibraphone (motor off)

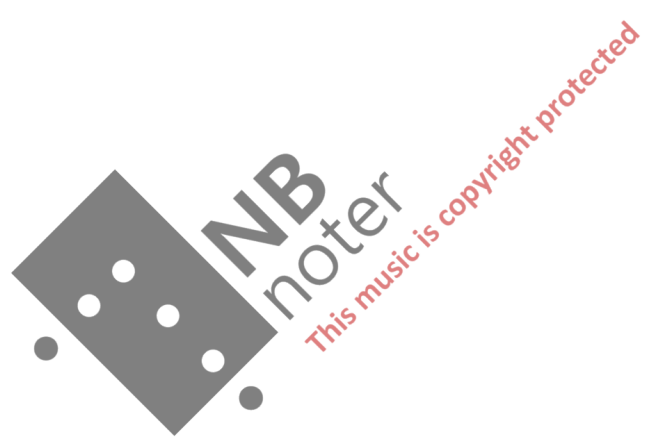
Harp

Celesta

Strings



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Act I
Introduction and Scene I

Ståle Kleiberg

$\text{♩} = \text{ca. } 63$

fl. $\text{♩} = \text{ca. } 63$

ob. *tr.* *f*

cl. *tr.* *f*

fgt. *f*

vib. $\text{♩} = \text{ca. } 63$ Motor off throughout the whole work! *f*

arpa *f*

cel. *f*

S
A
T
B $\text{♩} = \text{ca. } 63$

vl. I *tr.* *f*

vl. II *tr.* *f*

vle. *f*

vlc. *f*

cb. *f*

NB noter
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Rit. ----- ♩ = ca. 54

fl. *mf*

ob.

cl.

fgt.

Rit. ----- ♩ = ca. 54

vib. *mf*

Rit. ----- ♩ = ca. 54

arpa *mf*

Rit. ----- ♩ = ca. 54

cel. *mf*

Rit. ----- ♩ = ca. 54

S
A

T
B

Rit. ----- ♩ = ca. 54

vl. I

vl. II

vle.

vlc.

cb.

Tempo I

$\text{♩} = \text{ca. } 63$

fl. *f*

ob. *f*

cl.

fgt.

Tempo I

$\text{♩} = \text{ca. } 63$

vib. *f*

arpa *f*

cel. *f*

Tempo I

$\text{♩} = \text{ca. } 63$

vl. I

vl. II

vle.

vlc.

cb.

Tempo I

$\text{♩} = \text{ca. } 63$

vl. I

vl. II *f*

vle. *f*

vlc. *f*

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

S
A
T
B

vl. I

vl. II

vle.

vlc.

cb.

NB noter
This music is copyright protected

fl. *tr.* *mp*

ob.

cl.

fgt.

vib. *p*

arpa *p*

cel. *p*

S
A
T
B

vl. I *fp*

vl. II *fp*

vle. *fp*

vlc. *fp*

cb.

This musical score page features the following parts and notation:

- Woodwinds:** Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (fgt.), and Vibraphone (vib.).
- Keyboard:** Arpa (harp).
- Strings:** Violin I (vl. I), Violin II (vl. II), Viola (vle.), Violoncello (vlc.), and Contrabasso (cb.).
- Voice:** Soprano (S), Alto (A), Tenor (T), and Bass (B).

The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. The woodwind parts feature melodic lines with slurs and triplets. The string parts provide harmonic support with sustained notes and moving lines. The vocal part is currently silent, indicated by rests. A watermark for 'NB noter' is present in the center of the page.

4

f.l.

f

tr.

3

3

3

3

3

3

ob.

cl.

fgt.

4

vib.

arpa

cel.

4

S

A

T

B

4

Div.

vl. I

f

vl. II

f

vle.

f

vlc.

f

cb.

f

Piu mosso

$\text{♩} = \text{ca. } 72$

5

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

- fl.** (Flute): Rests throughout the section.
- ob.** (Oboe): Rests throughout the section.
- cl.** (Clarinet): Enters in the second measure with a melody starting on a half note, followed by eighth notes and a triplet of eighth notes in the third measure.
- fgt.** (Bassoon): Mirrors the clarinet part.
- vib.** (Vibraphone): Rests throughout the section.
- arpa** (Harp): Enters in the first measure with a sixteenth-note arpeggiated figure, continuing through the first measure.
- cel.** (Cello/Double Bass): Rests throughout the section.
- S.A.** (Soprano/Alto): Rests throughout the section.
- T.B.** (Tenor/Bass): Rests throughout the section.
- vl.I** (Violin I): Enters in the second measure with a melody of eighth notes.
- vl.II** (Violin II): Rests throughout the section.
- vle.** (Viola): Enters in the second measure with a melody of eighth notes, including a triplet in the third measure.
- vlc.** (Violoncello): Rests throughout the section.
- cb.** (Contrabass): Rests throughout the section.

Dynamic markings include *p* (piano) for the woodwinds and strings. A large watermark "NB noter" is present in the center of the page, along with the text "This music is copyright protected".

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

S

A

T

B

vl. I

vl. II

vle.

vlc.

cb.

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This is a handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments and sections are: Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (fgt.), Vibraphone (vib.), Arpa (Arpeggiator), Cello (cel.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (vl. I), Violin II (vl. II), Viola (vle.), Violoncello (vlc.), and Contrabass (cb.). The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*), and articulation marks (e.g., *tr.* for trills). There are also some handwritten annotations and a large watermark in the center that reads "NB noter This music is copyright protected".

Psalm 8

6

♩ = ca. 80

fl. mp

ob. mp

cl. mp

fgt.

vib. mp

arpa mp

cel. mp

6

S
A
T
B

♩ = ca. 80

mp

at LORD OUR LORD HOW EX - CEL - LENT IS THY NAME IN ALL THE

mp

at LORD OUR LORD HOW EX - CEL - LENT IS THY NAME IN ALL THE

6

♩ = ca. 80

vl. I mp

vl. II mp

vle. mp

vlc. mp

cb. mp

6

fl.
ob.
cl.
fgt.
vib.
arpa
cel.
S
A
T
B
vl.I
vl.II
vle.
vlc.
cb.

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7

f.l.

ob.

cl.

fgt.

7

arpa

7

S

A

T

B

HEA ——— VENS. A — OUT OF THE MOUTHS OF

HEA ——— VENS. A — OUT OF THE MOUTHS OF

HEA ——— VENS. A — OUT OF THE MOUTHS OF

HEA ——— VENS. A — OUT OF THE MOUTHS OF

7

vl.I

vl.II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

arpa

S

A

T

B

BABES AND SUCK-LINGS HAST THOU RE-BUKED THE MIGH-TY SI-LENCED THE EN-MI-TY OF THY

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

vi. I

vi. II

vle.

vlc.

cb.

DIV.

mf *f* *mf* *f* *mf* *f* *mf* *f*

Rit. --- meno mosso 8 a tempo (♩ = ca. 80)

fl.

ob.

cl.

fgt.

arpa

Rit. --- meno mosso 8 a tempo (♩ = ca. 80)

S

A

T

B

FOES SI-LENCE THE EN-MI-TY SI-LENCE THE EN-MI-TY OF THY FOES

FOES OF THY FOES SI-LENCE THE EN-MI-TY OF THY FOES

FOES OF THY FOES SI-LENCE THE EN-MI-TY OF THY FOES

FOES OF THY FOES FOES OF THY FOES

FOES OF THY FOES FOES OF THY FOES

Rit. --- meno mosso 8 a tempo (♩ = ca. 80)

UNIS.

vl. I

vl. II

vle.

vlc.

cb.

9

fl.
ob.
cl.
fgt.

9

arpa

9

S
A
T
B

HEA-VENS, THE WORKS OF THY FIN-GERS THY FIN-GERS THE MOON AND THE STARS SET ON HIGH BY THEE WHAT IS

HEA VENS, THE WORKS OF THY FIN-GERS THY FIN-GERS THE MOON AND THE STARS SET ON HIGH BY THEE WHAT IS

HEA VENS, THE WORKS OF THY FIN-GERS OF THY FIN GERS THE MOON AND THE STARS SET ON HIGH BY THEE WHAT IS

HEA-VENS, THE WORKS OF THY FIN-GERS OF THY FIN — GERS THE MOON AND THE STARS SET ON HIGH BY THEE WHAT IS

HEA-VENS, THE WORKS OF THY FIN-GERS THY FIN-GERS THE MOON AND THE STARS SET ON HIGH BY THEE WHAT IS

9

vi. I
vi. II
vle.
vlc.
cb.

DIV. UNIS. DIV. UNIS.

fl.

ob.

cl.

fgt.

arpa

S

MAN WHAT IS MAN THAT THOU ART MIND-FUL OF HIM, MOR-TAL MAN THAT THOU SHOULDST

A

MAN WHAT IS MAN THAT THOU ART MIND-FUL OF HIM, MOR-TAL MAN THAT THOU SHOULDST

T

MAN WHAT IS MAN THAT THOU ART MIND-FUL OF HIM, MOR-TAL MAN THAT THOU SHOULDST

B

MAN WHAT IS MAN THAT THOU ART MIND-FUL OF HIM, MOR TAL MAN THAT THOU SHOULDST

vl. I

vl. II

vle.

vlc.

cb.

arco

10

fl. *mf* *f*

ob. *mf* *f*

cl. *mf* *f*

fgt. *mf* *f*

10

arpa

10

S CARE FOR HIM YET THOU HAST MADE HIM LIT-TLE LESS THAN A GOD CROWNED HIM WITH GLO-RY

A CARE FOR HIM YET THOU HAST MADE HIM LIT-TLE LESS THAN A GOD CROWNED HIM WITH GLO-RY

T CARE FOR HIM YET THOU HAST MADE HIM LIT-TLE LESS THAN A GOD CROWNED HIM WITH GLO-RY

B YET THOU HAST MADE HIM LIT-TLE LESS THAN A GOD CROWNED HIM WITH GLO-RY

10

vl. I *f*

vl. II *f*

vle. *f*

vlc. *f*

cb. *f*

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

S

A

T

B

vl.I

vl.II

vle.

vlc.

cb.

fl.
 ob.
 cl.
 fgt.

arpa

S
 A
 T
 B

vl. I
 vl. II
 vle.
 vlc.
 cb.

fl. 1110

12

ob.

cl.

fgt.

arpa 1110

12

12

S

A

T

B

ALL SHEEP AND OX — EN ALL BEASTS OF THE FIELD THE BIRDS IN THE AIR AND THE FISH IN THE

12

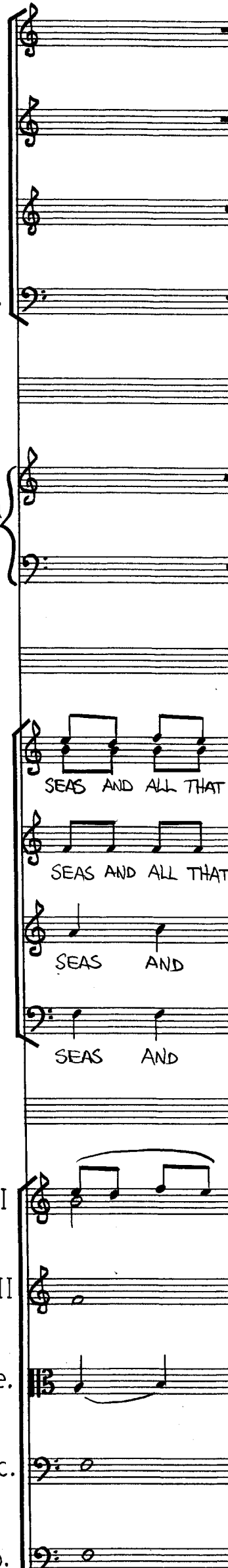
vl. I

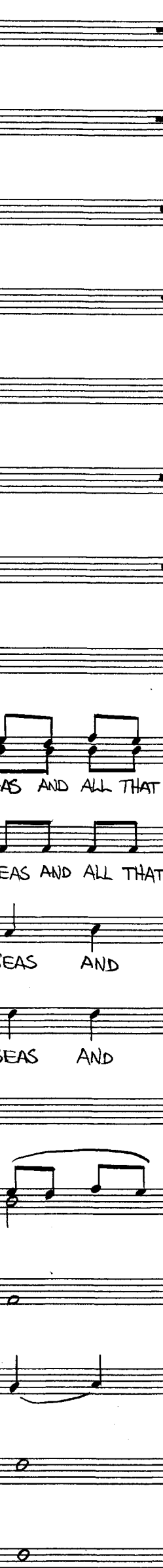
vl. II

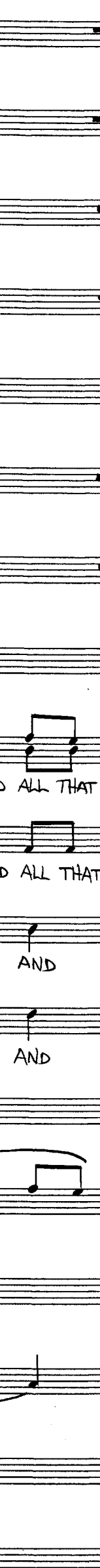
vle.


vlc.


cb.

fl. 

ob. 

cl. 

fgt. 

arpa 

S SEAS AND ALL THAT MOVE A-LONG THE PATHS OF THE O-CEAN O LORD OUR LORD How

A SEAS AND ALL THAT MOVE A-LONG THE PATHS OF THE O-CEAN O LORD OUR LORD How

T SEAS AND ALL THAT MOVE A-LONG THE PATHS OF THE O-CEAN O LORD OUR LORD How

B SEAS AND ALL THAT MOVE A-LONG THE PATHS OF THE O-CEAN O LORD OUR LORD How

vl. I 

vl. II 

vle. 

vlc. 

cb. 

fl. *f*

ob.

cl.

fgt.

arpa

S
EX-CEL-LENT IS THY NAME IN ALL THE EARTH!

A
EX-CEL-LENT IS THY NAME IN ALL THE EARTH!

T
EX-CEL-LENT IS THY NAME IN ALL THE EARTH!

B
EX-CEL-LENT IS THY NAME IN ALL THE EARTH!

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

arpa

S
THY GLO-RY IS PRAISED AS HIGH AS THE HEA VENS

A
THY GLO-RY IS PRAISED AS HIGH AS THE HEA VENS

T
THY GLO-RY IS PRAISED AS HIGH AS THE HEA VENS

B
THY GLO-RY IS PRAISED AS HIGH AS THE HEA VENS

vl. I
div.

vl. II

vle.

vlc.

cb.

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14

fl.

ob.

cl.

fgt.

14

arpa

14

S

A

T

B

OUT OF THE MOUTHS OF BABES AND SUCK — LINGS HAST

mf

p

14

UNIS.

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

arpa

S

A

T

B

THOU RE-BUKED THE MIGH-TY SI-LENCE THE EN-MI-TY OF THY FOES SI-LENCE THE EN-MI-TY

THOU RE-BUKED THE MIGH-TY SI-LENCE THE EN-MI-TY OF THY FOES OF THY FOES

THOU RE-BUKED THE MIGH-TY SI-LENCE THE EN-MI-TY OF THY FOES OF THY FOES

THOU RE-BUKED THE MIGH-TY SI-LENCE THE EN-MI-TY OF THY FOES OF THY FOES

THOU RE-BUKED THE MIGH-TY SI-LENCE THE EN-MI-TY OF THY FOES OF THY FOES

vl. I

vl. II

vle.

vlc.

cb.

15

fl.
ob.
cl.
fgt.

15

vib.
arpa
cel.

S
A
T
B

Si - LENCED THE EN - MI - TY OF THY FOES.
Si - LENCED THE EN - MI - TY OF THY FOES.
FOES OF THY FOES.
FOES OF THY FOES.

vl. I
vl. II
vle.
vlc.
cb.

$\text{♩} = \text{ca. } 72$

tr. m.

fl. *f*

ob.

cl.

fgt.

vib.

arpa *ff*

cel. *ff*

8.

$\text{♩} = \text{ca. } 72$

S

A

T

B

$\text{♩} = \text{ca. } 72$

vl. I

vl. II

vle.

vlc.

cb.

fl. *mf*

ob.

cl. *mf*

fgt.

vib.

arpa

cel.

S

A

T

B

vl. I

vl. II

vle.

vlc.

cb.

NB noter
This music is copyright protected

16

fl. *mf*

ob.

cl.

fgt.

16

vib.

arpa

cel.

16

S

A

T

B

16

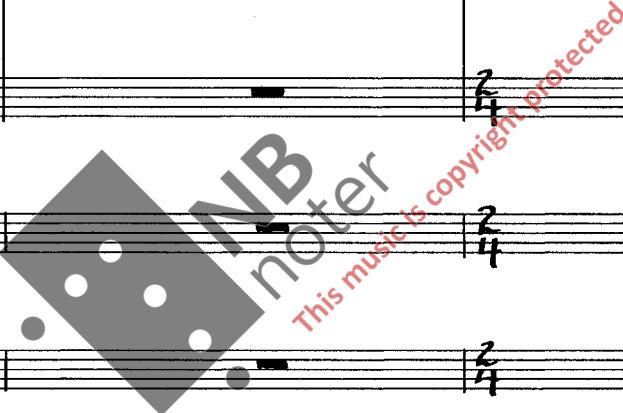
vl.I

vl.II

vle.

vlc.

cb.



♩ = ca. 80

fl. p

ob. p

cl. p

fgt.

vib.

♩ = ca. 80

arpa p

cel. p

♩ = ca. 80

S

A

T

B

♩ = ca. 80

vl. I p

vl. II p

vle. p

vlc. p

cb. p

17

fl.
ob.
cl.
fgt.

17

vib.
arpa
cel.

17

S
A
T
B

17

vl.I
vl.II
vle.
vlc.
cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

S

A

T

B

vl.I

vl.II

vle.

vlc.

cb.

Pizz.

arco

mp

Pizz.

arco

mp

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

S

A

T

B

vl.I

vl.II

vle.

vlc.

cb.

The musical score is arranged in a standard orchestral format. The woodwind section (flute, oboe, clarinet, bassoon, and vibraphone) is at the top, with rests in all parts. The keyboard section (harp and celesta) is in the middle, playing a complex, rhythmic accompaniment with sixteenth-note patterns and dynamic markings like 'f' and '6'. The vocal section (Soprano, Alto, Tenor, Bass) is below the keyboard, with rests in all parts. The string section (Violins I and II, Viola, Violoncello, and Double Bass) is at the bottom, with the cello and double bass parts featuring long, sustained notes marked with 'f'.

18

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

S

A

T

B

18

Div. a3

Div.

ff

ff

ff

ff

ff

ff

This musical score page features the following parts and notation:

- Flutes (fl.):** Treble clef, 3/4 time signature. First measure contains a whole note with a sharp sign and a fermata. Second measure contains a whole note with a sharp sign and a fermata.
- Oboe (ob.):** Treble clef, 3/4 time signature. First measure contains a whole note with a fermata. Second measure contains a whole note with a fermata.
- Clarinet (cl.):** Treble clef, 3/4 time signature. First measure contains a whole note with a fermata. Second measure contains a whole note with a fermata.
- Bassoon (fgt.):** Bass clef, 3/4 time signature. First measure contains a whole note with a fermata. Second measure contains a whole note with a fermata.
- Vibraphone (vib.):** Treble clef, 3/4 time signature. First measure contains a whole note with a sharp sign and a fermata. Second measure contains a whole note with a fermata.
- Arpa (Harp):** Treble and Bass clefs, 3/4 time signature. Features a continuous arpeggiated pattern of eighth notes.
- Cello (cel.):** Treble and Bass clefs, 3/4 time signature. Features a continuous arpeggiated pattern of eighth notes.
- Voice (Soprano, Alto, Tenor, Bass):** Four staves labeled S, A, T, B. Each staff contains a whole rest in both measures.
- Violins (vl. I, vl. II):** Treble clef, 3/4 time signature. Both staves contain a whole note with a fermata in both measures.
- Viola (vle.):** Treble clef, 3/4 time signature. Contains a whole note with a sharp sign and a fermata in both measures.
- Violoncello (vlc.):** Bass clef, 3/4 time signature. Contains a whole note with a fermata in both measures.
- Double Bass (cb.):** Bass clef, 3/4 time signature. Contains a whole note with a fermata in both measures.

Scene 1

19

fl. ob. cl. fgt.

vib.

arpa cel.

Joab

S
A
T
B

MY LORD YOUR SER-VANT U-RI-AH THE

19

vl. I vl. II vle. vlc. cb.

Rit. -----

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Joab *Rit. -----*

S

A

T

B

vl. I *Rit. -----*

vl. II

vle.

vlc.

cb.

20

$\text{♩} = \text{ca. } 60 \text{ Rubato}$

fl.

ob.

cl.

fgt.

20

arpa

20

$\text{♩} = \text{ca. } 60 \text{ Rubato}$

S

A

T

B

O DA-VID BE-LOV-ED OF THE LORD THE GOOD DEEDS YOU HAVE DONE HAVE PLEAS-ED HIM

O DA — VID BE-LOV-ED OF THE LORD THE GOOD DEEDS YOU HAVE DONE HAVE PLEAS-ED HIM

DA — VID BE-LOV-ED OF THE LORD THE GOOD DEEDS YOU HAVE DONE HAVE PLEAS-ED HIM

O DA — VID BE-LOV-ED OF THE LORD THE GOOD DEEDS YOU HAVE DONE HAVE PLEAS-ED HIM YOUR

O DA — VID BE-LOV-ED OF THE LORD THE GOOD DEEDS YOU HAVE DONE HAVE PLEAS-ED HIM YOUR

20

$\text{♩} = \text{ca. } 60 \text{ Rubato}$

Div.

vl. I

vl. II

vle.

vlc.

cb.

fl.
ob.
cl.
fgt.

arpa

S
A
T
B

mp YOUR HOUSE SHALL NE-VER FAIL SHALL NE-VER FAIL YOU ARE WISE AND JUST A-BOVE ALL MEN O
mf
mp YOUR HOUSE SHALL NE-VER FAIL SHALL NE-VER FAIL YOU ARE WISE AND JUST A-BOVE ALL MEN O
mf
HOUSE SHALL NE-VER FAIL YOUR HOUSE SHALL NE-VER FAIL YOU ARE WISE AND JUST A-BOVE ALL MEN O
mf
HOUSE SHALL NE-VER FAIL YOUR HOUSE SHALL NE-VER FAIL YOU ARE WISE AND JUST A-BOVE ALL MEN O

UNIS.

vl. I
vl. II
vle.
vlc.
cb.

mp
mf
mf
mf

21

fl. *mf* 3 3 3 3

ob.

cl. *mf* 3 3

fgt.

21

vib.

arpa

cel.

21

S DA-VID, FA-VOURED OF THE LORD!

A DA-VID, FA-VOURED OF THE LORD!

T DA-VID, FA-VOURED OF THE LORD!

B DA-VID, FA-VOURED OF THE LORD!

21

vl. I

vl. II

vle.

vlc.

cb.

This musical score page features the following instruments and parts:

- Flute (fl.):** First staff, playing a melodic line with triplets and a *p* dynamic.
- Oboe (ob.):** Second staff, playing a melodic line with triplets and a *p* dynamic.
- Clarinet (cl.):** Third staff, playing a melodic line with triplets and a *p* dynamic.
- Flute/Guitar (fgt.):** Fourth staff, mostly silent.
- Vibraphone (vib.):** Fifth staff, mostly silent.
- Arpa (arpa):** Sixth and seventh staves, mostly silent.
- Cello (cel.):** Eighth and ninth staves, mostly silent.
- Vocal Ensemble (S, A, T, B):** Tenth through thirteenth staves, mostly silent.
- Violin I (vl. I):** Fourteenth staff, playing a melodic line with triplets and a *p* dynamic.
- Violin II (vl. II):** Fifteenth staff, playing a sustained note with a *p* dynamic.
- Viola (vle.):** Sixteenth staff, playing a sustained note with a *p* dynamic.
- Violoncello (vlc.):** Seventeenth staff, playing a sustained note with a *p* dynamic.
- Double Bass (cb.):** Eighteenth staff, mostly silent.

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fl.

ob.

cl.

fgt.

vib.

arpa

cel.

S

A

T

B

vl. I

vl. II

vle.

vlc.

cb.

The musical score is arranged in systems. The first system includes flutes (fl.), oboes (ob.), clarinets (cl.), and fagots (fgt.). The second system includes vibraphone (vib.), harp (arpa), and cello (cel.). The third system includes vocal parts (Soprano, Alto, Tenor, Bass). The fourth system includes violins I and II (vl. I, vl. II), viola (vle.), violoncello (vlc.), and double bass (cb.). The woodwinds and harp/cello parts feature intricate rhythmic patterns, including triplets and sixteenth notes. The vocal parts are mostly rests. The strings play sustained notes with some movement in the lower parts.

Scene 2

♩ = ca. 53

fl. *pp* *p*

ob. *pp* *p*

cl. *pp* *p*

fgt.

♩ = ca. 53

vib.

arpa *pp* *p*

cel.

♩ = ca. 53

David

♩ = ca. 53

vl. I *pp* *p*

vl. II *pp* *p*

vle. *pp* *p*

vlc. *pp* *p*

cb.

fl. *mf* 1

ob. *mf*

cl. *mf*

fgt. *mf*

vib. 1

arpa *pp*

cel.

David *p* 1 *3*
 WHO IS THIS THAT LOOKS OUT LIKE THE

vl. I *mf* *pp* UNIS. 1

vl. II *mf* *pp*

vle. *mf* *pp* UNIS.

vlc. *mf* Div. *pp*

cb. *mf*

fl. *mp*

ob.

cl.

fgt.

vib.

arpa *mp*

cel.

David *mf* *mp*

- JES-TIC AS THE STAR- RY HEA-VENS STAR-RY HEA-VENS SHE'S BEAU-TI-FUL HER

vl. I *mp* *pp*

vl. II *mp* *pp*

vle. *mp* *pp*

vlc. *mp* *pp*

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

David

HAIR LIKE A FLOCK OF GOATS STREAM-ING DOWN THE MOUNT-AIN-SIDE HER TEETH LIKE A FLOCK OF EWES COME

vl. I


vl. II

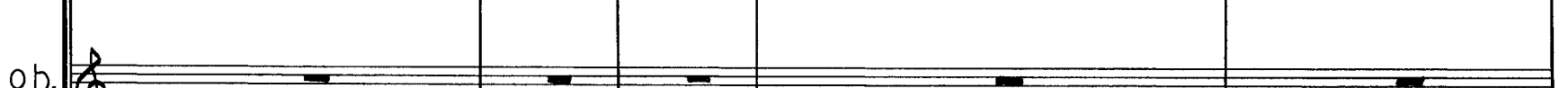
vle.


vlc.

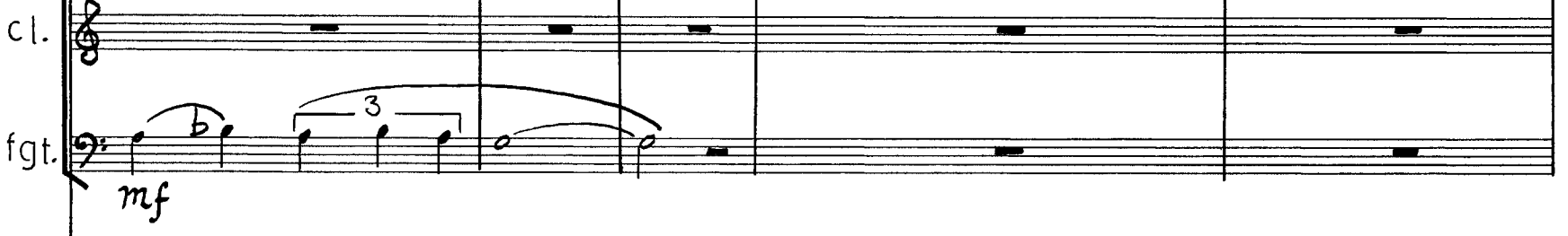
cb.

2

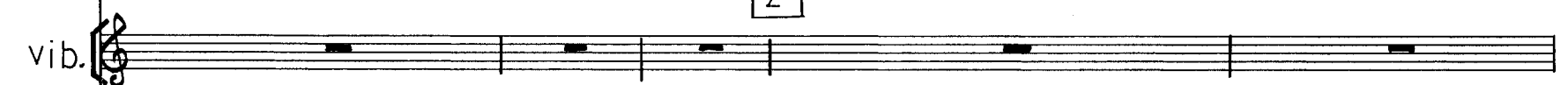
fl. 


ob. 

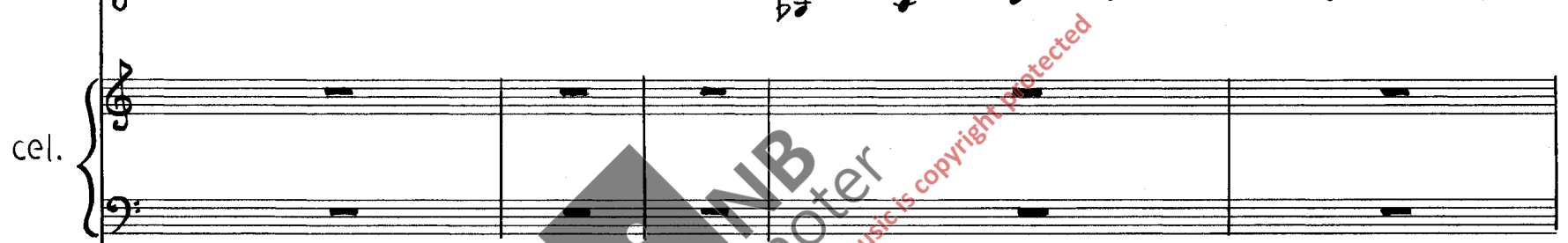
cl. 

fgt. 
mf

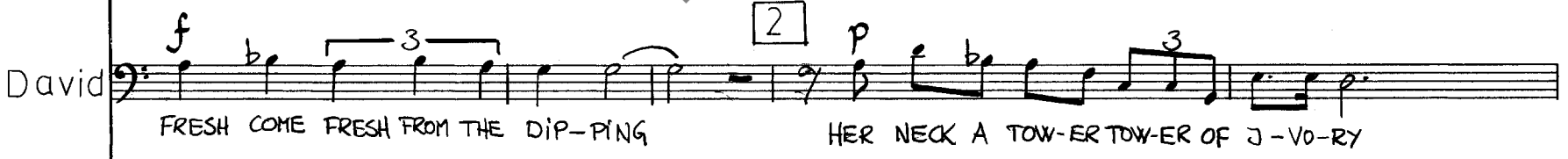
2

vib. 


arpa 
pp

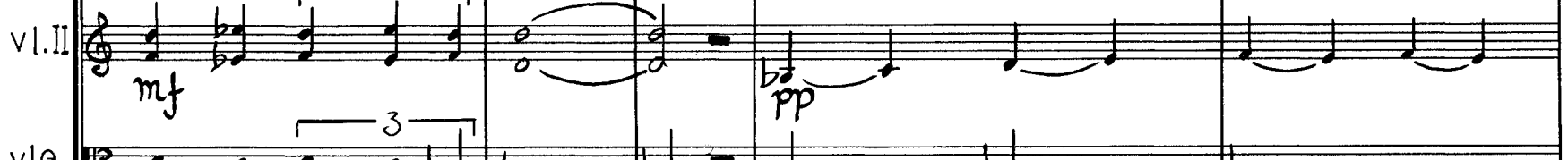
cel. 

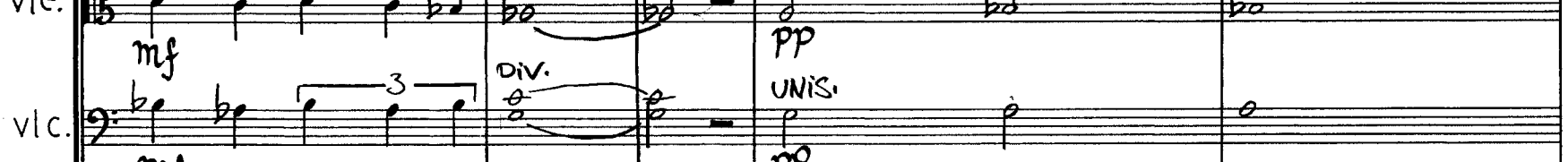


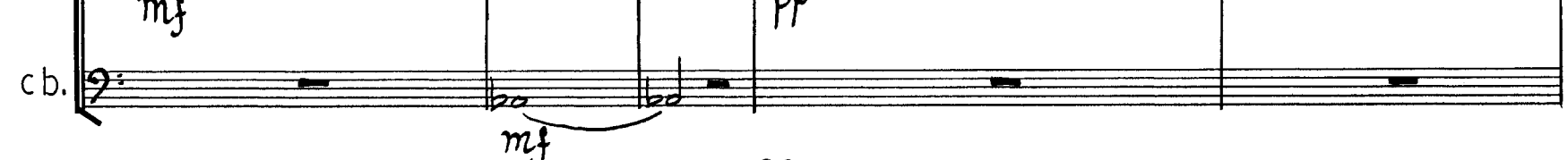
David 
 FRESH COME FRESH FROM THE DIP-PING HER NECK A TOW-ER TOW-ER OF J-VO-RY

2

vl.I 
mf

vl.II 
mf

vle. 
mf

vlc. 
mf

cb.
mf

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

David

WANT THAT NE—VER SHALL WANT FOR SPI-CED WINE HOW BEAU-TIFUL HOW EN-TRAN-CING YOU ARE

vi. I

vi. II

vle.

vlc.

cb.

mp

pp

3

NB noter

This music is copyright protected

3

♩ = ca. 80

fl. *mf*

ob. *mf*

cl. *mf*

fgt. *mf*

3

♩ = ca. 80

vib. *mf*

arpa *mf*

cel.

3

David *f*

DAUGH-TER OF DE-LIGHTS

3

♩ = ca. 80

vl. I *mf*

vl. II *mf*

vle. *mf*

vlc. *mf*

cb. *mf*

Div.

p

fl.
ob.
cl.
fgt.

vib.

arpa

cel.

David

YOU ARE STATE-LY AS A PALM TREE

vl. I

vl. II

vle.

vlc.

cb.

4

fl.
ob.
cl.
fgt.

4

vib.
arpa
cel.

4

David

AND YOUR BREASTS ARE THE CLUS-TERS OF DATES I WILL CLIMB UP IN — TO THE

4

vl.I
vl.II
vle.
vlc.
cb.

Pizz.
Arco

fl.
ob.
cl.
fgt.

vib.

arpa

cel.

David

PALM TO GRASP ITS FRONDS.

MAY I FIND YOUR BREASTS LIKE

vl.I

vl.II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

David

CLUS TERS OF GRAPES OF THE VINE THE SCENT OF YOUR BREATH LIKE AP — RI — COTS YOUR

vl.I

vl.II

vle.

vlc.

cb.

arco

5

fl.

ob.

cl.

fgt.

5

vib.

arpa

cel.

5

David

WHIS-PERS LIKE SPIC-ED WINE FLOW-ING, SMOOTH-LY TO WEL-COME MY CAR-ES — SES

5

vl.I

vl.II

vle.

vlc.

cb.

This musical score is for a symphonic work, likely a concerto or symphony, featuring a large orchestra and a soloist named David. The score is written in a key with one sharp (F#) and a 3/4 time signature. The instruments and parts are as follows:

- Woodwinds:** Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (fgt.), and Vibraphone (vib.).
- Keyboard:** Arpa (Arpeggiator) and Cello/Double Bass (cel.).
- Strings:** Violin I (vl.I div.), Violin II (vl.II), Viola (vle.), Violoncello (vlc.), and Contrabass (cb.).
- Percussion:** David (soloist).

The score is divided into measures, with a box containing the number '6' appearing above the first measure of several staves (fl., vib., cel., vl.I div., vlc., and cb.). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf* and *ff*. A large watermark for 'NB noter' is visible across the center of the page, with the text 'This music is copyright protected' written diagonally below it.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

David

vl. I

div.

vl. II

vle.

vlc.

c. b.

This music is copyright protected

This musical score page contains the following parts and measures:

- Flute (fl.):** Measures 7-8. Dynamic: *ff*. Includes a fermata over measure 8.
- Oboe (ob.):** Measures 7-8. Dynamic: *ff*. Includes a fermata over measure 8.
- Clarinet (cl.):** Measures 7-8. Dynamic: *ff*. Includes a fermata over measure 8.
- Double Bass (fgt.):** Measures 7-8.
- Vibraphone (vib.):** Measures 7-8. Dynamic: *ff*. Includes a fermata over measure 8.
- Arpa (Arpeggiator):** Measures 7-8. Includes a fermata over measure 8.
- Cello (cel.):** Measures 7-8. Includes a fermata over measure 8.
- David:** Measures 7-8. Includes a fermata over measure 8.
- Violin I (vl.I div.):** Measures 7-8. Includes a fermata over measure 8.
- Violin II (vl.II):** Measures 7-8. Includes a fermata over measure 8.
- Viola (vle.):** Measures 7-8. Includes a fermata over measure 8.
- Violoncello (vlc.):** Measures 7-8. Includes a fermata over measure 8.
- Contra Bass (c.b.):** Measures 7-8. Includes a fermata over measure 8.

Measures 7 and 8 are marked with a box containing the number 7. A large watermark "NB noter" and "This music is copyright protected" is visible across the center of the page.

fl. *110*

ob. *110*

cl. *10*

fgt.

vib. *Rit.* *mp*

arpa *8.*

cel.

David *Rit.*

vl.I *Rit.* *pp*

div. *pp*

vl.II *pp*

vle. *pp*

vlc. *pp*

cb. *pp*

8

$\text{♩} = \text{ca. } 56$

fl.

ob.

cl.

fgt.

8

$\text{♩} = \text{ca. } 56$

vib.

arpa

cel.

8

$\text{♩} = \text{ca. } 56$

Joab

David

mp SHE IS BATH-SHE-BA DAUGH-TER OF E-

mp WHO IS SHE THAT BATHES IN THE COURT-YARD BE-LOW

8

$\text{♩} = \text{ca. } 56$

vl. I

vl. II

vle.

vlc.

cb.

Rit. -----

fl. _____

ob. _____

cl. _____

fgt. _____

vib. _____

arpa _____

Rit. -----

cel. _____

Rit. -----

Joab
-LI-AM AND WIFE OF U-RI-AH THE HIT-TITE

David _____

vl.I _____

vl.II _____

vle. _____

vlc. _____

cb. _____

9

♩ = ca. 96

fl.

ob.

cl.

fgt.

9

♩ = ca. 96

vib.

arpa

cel.

9

David

U-RI-AH U-RI - AH LIES UN-D-ER CAN-VAS IN THE

9

♩ = ca. 96.

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

David

FIELD

vl. I

vl. II

vle.

vlc.

cb.

The musical score is arranged in systems. The first system contains woodwinds (flute, oboe, clarinet, bassoon) with rests. The second system features vibraphone and celeste with complex rhythmic patterns and dynamics. The third system shows a vocal line for David Field with the lyrics 'FIELD'. The fourth system contains string parts (violin I, violin II, viola, violoncello, double bass) with long, sustained notes. A large watermark 'noter' is visible across the center of the page.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

David

vi.I

vi.II

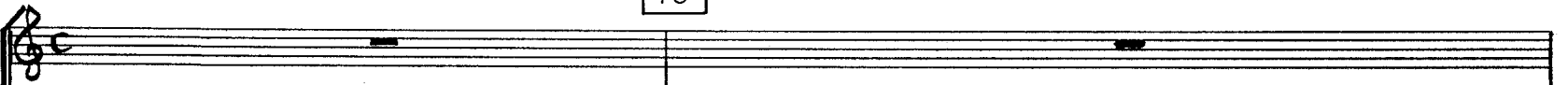
vle.

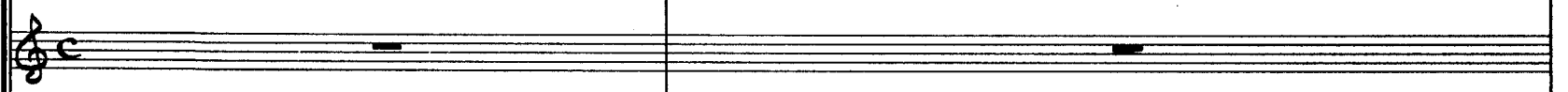
vlc.

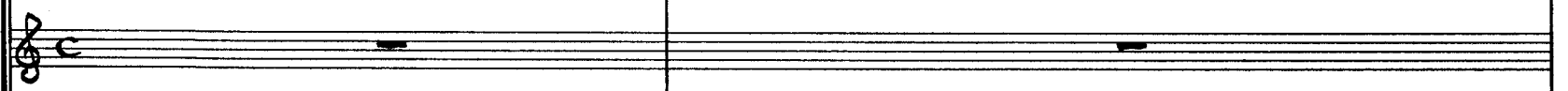
cb.

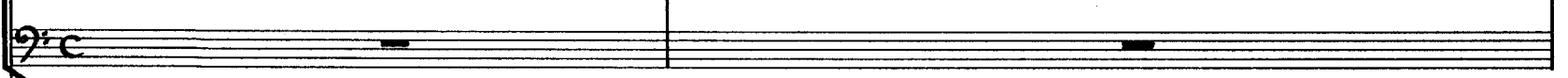
Handwritten musical score for orchestra and voice. The score includes parts for flute, oboe, clarinet, bassoon, vibraphone, arpeggiator, cello, double bass, and strings. The vocal part is for David. The lyrics are: FAR FROM HOME HE DOES NOT SLEEP IN SILKS NOR BATHE IN SWEET. The score features dynamic markings such as p, mf, and f, and includes a large watermark: NB noter This music is copyright protected.

10

fl. 

ob. 

cl. 

fgt. 

10

vib. 

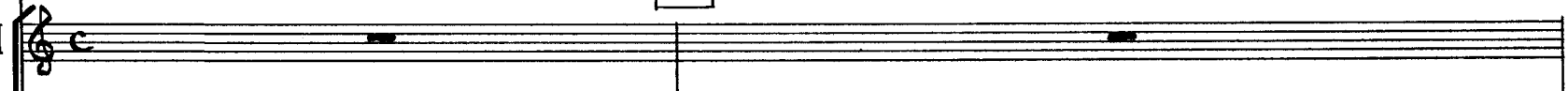
arpa 

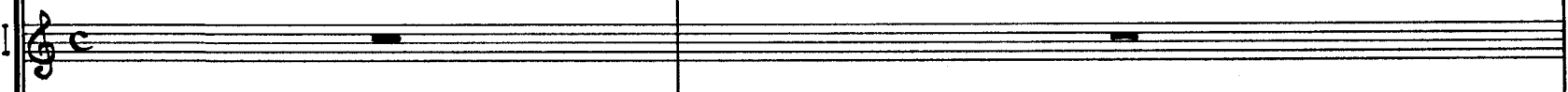
cel. 

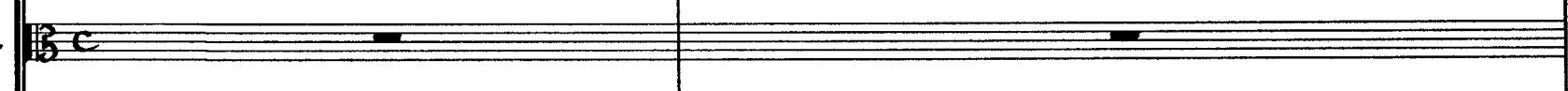
10

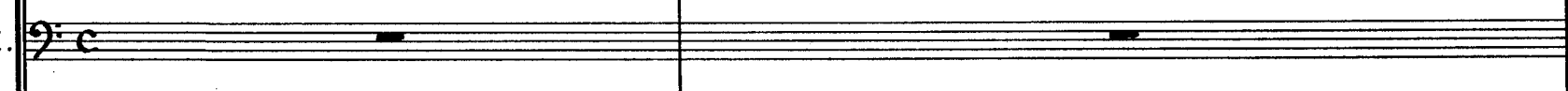
David 

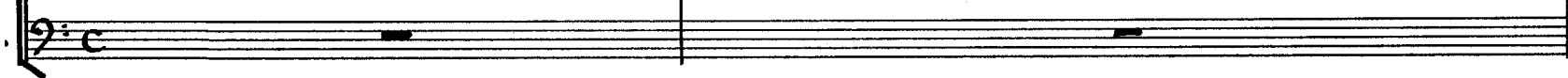
10

vl.I 

vl.II 

vle. 

vlc. 

cb. 

Rit. ----- meno mosso ♩ = ca. 88

fl.
ob.
cl.
fgt.

vib.

arpa

cel.

David

DUST OF THE FIELD IS IN HIS HAIR. HE IS AN HON-OUR-AB-LE MAN HE HAS GONE

vi. I
vi. II
vle.
vlc.
cb.

fl. *Rit. ---*

ob.

cl.

fgt.

vib.

arpa *Rit. ---*

cel.

David *Rit. ---*
LEFT HIS VINE-YARD IN MY CARE

vl. I *Rit. ---*

vl. II *Div.*

vle.

vlc.

cb.

11

$\text{♩} = \text{ca. } 96$

fl.

ob.

cl.

fgt.

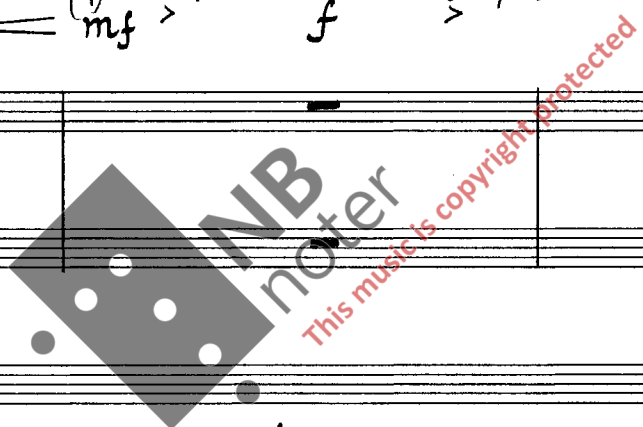
11

$\text{♩} = \text{ca. } 96$

vib.

arpa

cel.



11

$\text{♩} = \text{ca. } 96$

David

J CAN-NOT J CAN-NOT EAT OF THIS FRUIT IT IS FOR-

11

$\text{♩} = \text{ca. } 96.$

vl. I

vl. II

vle.

vlc.

cb.

fl.
ob.
cl.
fgt.

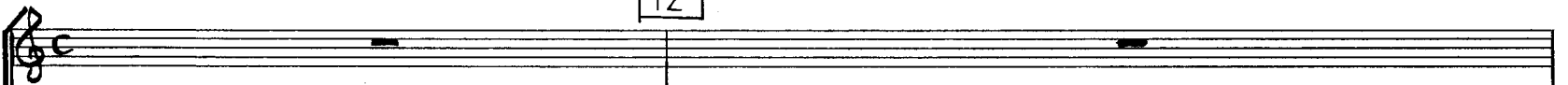
vib.
arpa
cel.

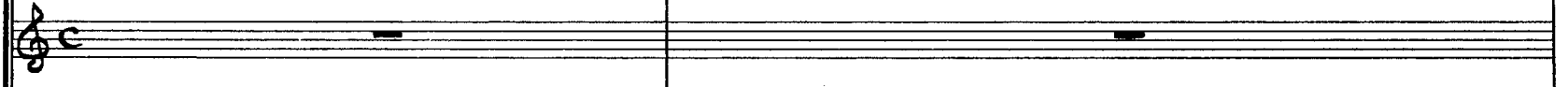
David

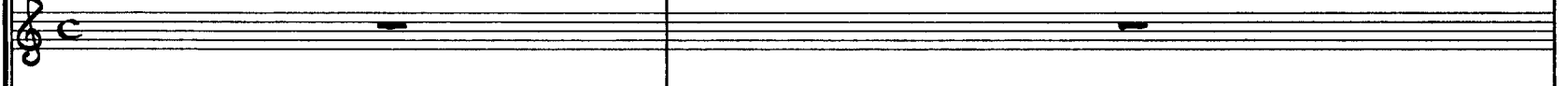
- BID — DEN

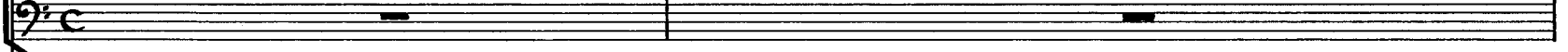
vl.I
vl.II
vle.
vlc.
cb.

12

fl. 

ob. 

cl. 

fgt. 

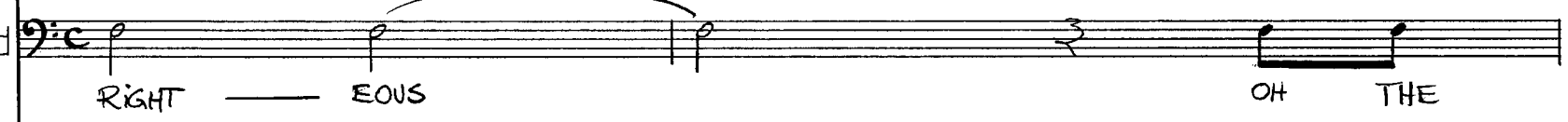
12

vib. 

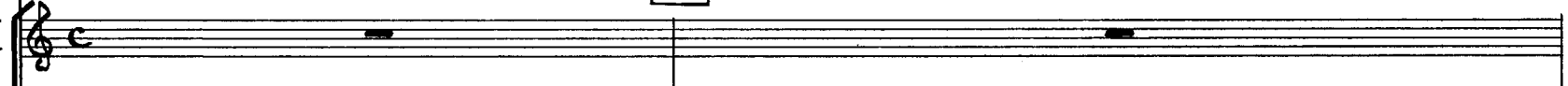
arpa 

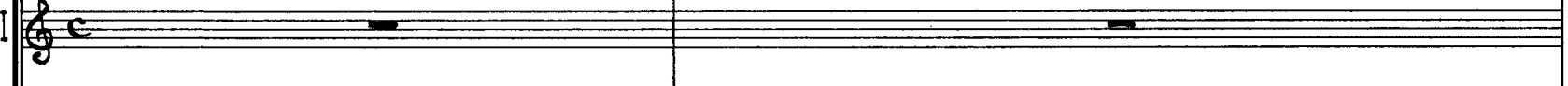
cel. 


12

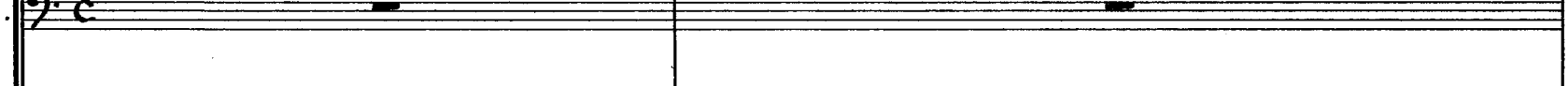
David 

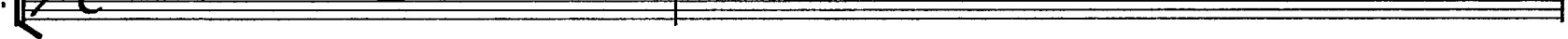
12

vl.I 

vl.II 

vle. 

vlc. 

cb. 

Rit. ----- meno mosso ♩ = ca. 88

fl.
ob.
cl.
fgt.

vib.

arpa

cel.

David

Rit. ----- meno mosso ♩ = ca. 88

mp mf

SCENT OF THE VINE IS SWEET! IT IS HON-ey ON MY TONGUE. LOVE IS STRONG AS

vi. I

vi. II

vle.

vlc.

cb.

Rit. ----- meno mosso ♩ = ca. 88

DIV.

UNIS

mf p mf

mf p mf

mf p mf

mf p mf

mf p mf

13

fl.

ob.

cl.

fgt.

13

vib.

arpa

cel.

13

David

13

vl. I

vl. II

vle.

vlc.

cb.

14

♩ = ca. 56

fl.

ob.

cl.

fgt.

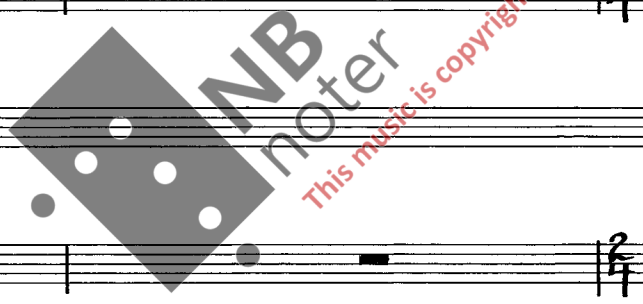
14

♩ = ca. 56

vib.

arpa

cel.



14

♩ = ca. 56

Bath-Sheba

David

COME TO ME BATH-SHE-BA J WILL FEED YOU WITH AP-RI-COTS WITH AP-RI-COTS AND HO-NEY

14

♩ = ca. 56

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Bath-sheba

David

vl. I

vl. II

vle.

vlc.

cb.

The musical score is arranged in a standard orchestral format. The woodwind section (flute, oboe, clarinet, fagot, vibraphone) and string section (violin I, violin II, viola, violoncello, double bass) are currently silent, indicated by rests on their staves. The harp part is the primary instrumental accompaniment, featuring a complex arpeggiated pattern in the right hand and a bass line in the left hand. The harp part is divided into three measures, each containing a first ending bracketed with an '8'. The vocal lines for Bath-sheba and David are positioned below the harp. Bath-sheba's part is a single rest. David's part is a melodic line in the bass clef, with lyrics underneath. A large watermark 'NB noter' is centered over the page, with the text 'This music is copyright protected' written diagonally across it.

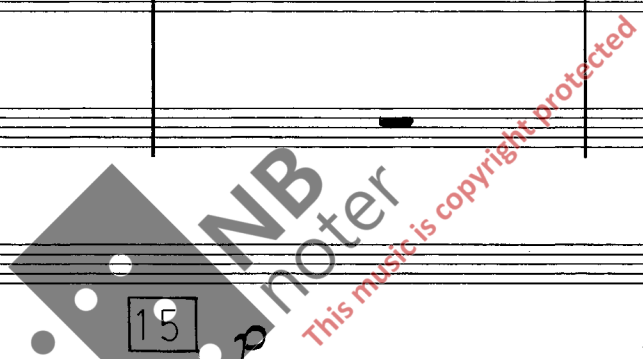
PRE-CIOUS THAN THE RA-REST OF MY ORCH-ARDS ARE YOU TO ME.

15

fl.
ob.
cl.
fgt.

15

vib.
arpa
cel.



15

Bath-sheba
David

AND LIKE AN ORCHARD) SHALL BEAR FRUIT YOUR

15

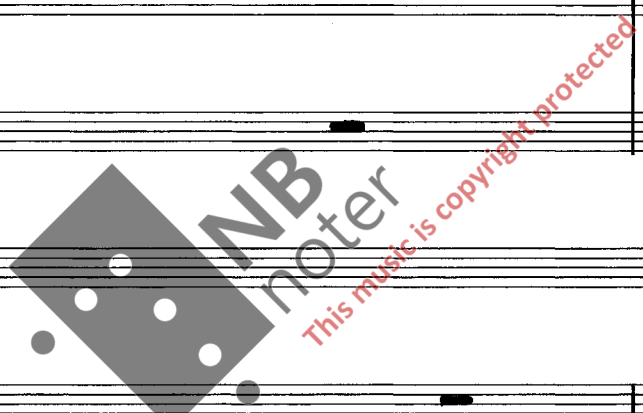
vl.I
vl.II
vle.
vlc.
cb.

fl.
ob.
cl.
fgt.
vib.
arpa

Bath-sheba
David

mp
SEED HAS FOUND FER-TILE SOIL.

vl. I
vl. II
vle.
vlc.
cb.



16

$\text{♩} = \text{ca. } 72$

fl.

ob.

cl.

fgt.

16

$\text{♩} = \text{ca. } 72$

arpa

16

$\text{♩} = \text{ca. } 72$

S

A

T

B

p

IT IS THE LORD WHO GAVE YOU YOUR AU-THO-RI-TY YOUR PO- WER

p

IT IS THE LORD WHO GAVE YOU YOUR AU-THO-RI-TY YOUR PO- WER

p

IT IS THE LORD WHO GAVE YOU YOUR AU-THO-RI-TY PO- WER

p

IT IS THE LORD WHO GAVE YOU YOUR AU-THO-RI-TY PO- WER

16

$\text{♩} = \text{ca. } 72$

vl. I

vl. II

vle.

vlc.

c. b.

p

p

p

p

div.

fl.
ob.
cl.
fgt.

arpa

S
A
T
B

COMES FROM THE MOST HIGH FROM THE MOST MOST

vl. I
vl. II
vle.
vlc.
cb.

17

fl. *p*

ob.

cl. *p*

fgt. *p*

17

vib.

arpa *p* gliss.

cel. *p* 15

17

S *p* High

A *p* High

T *p* High

B *p* High

17

vl. I *p*

vl. II *p*

vle. *p*

vlc. *p*

cb. *p*

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

S

A

T

B

vl. I

vl. II

vle.

vlc.

cb.

gliss.

7

15

8. 7

NB noter

This music is copyright protected

18

fl. *p* *b* *e* *e* *b* *e* *e* *b* *e* *e*

ob. *b* *b* *b* *b* *b* *b* *b* *b* *b* *b*

cl. *b* *b* *b* *b* *b* *b* *b* *b* *b* *b*

fgt.

18

vib.

arpa *gliss.*

cel.

18

S *p* HE WILL PUT YOUR AC-TIONS TO THE TEST AND SCRUTI-NISE YOUR IN-

A *p* HE WILL PUT YOUR AC-TIONS TO THE TEST AND SCRUTI-NISE YOUR IN-

T *p* HE WILL PUT YOUR AC-TIONS TO THE TEST AND SCRUTI-NISE YOUR IN-

B *p* HE WILL PUT YOUR AC-TIONS TO THE TEST AND SCRUTI-NISE YOUR IN-

18

Div. UNIS. DIV.

vl. I *b* *b* *b* *b* *b* *b* *b* *b* *b* *b*

vl. II *b* *b* *b* *b* *b* *b* *b* *b* *b* *b*

vle. *b* *b* *b* *b* *b* *b* *b* *b* *b* *b*

vlc. *b* *b* *b* *b* *b* *b* *b* *b* *b* *b*

cb. *b* *b* *b* *b* *b* *b* *b* *b* *b* *b*

fl.

ob.

cl.

fgt.

arpa

S

A

T

B

mf

mf

mf

mf

-TEN - TIONS. SCRU - TI - NISE YOUR IN - TEN - TIONS YOUR IN - TEN - TIONS

-TEN TIONS. SCRU - TI - NISE YOUR IN - TEN - TIONS YOUR IN - TEN - TIONS

-TEN TIONS. SCRU - TI - NISE YOUR IN - TEN - TIONS YOUR IN - TEN - TIONS

-TEN - TIONS. SCRU - TI - NISE YOUR IN - TEN - TIONS YOUR IN - TEN - TIONS

vl. I

vl. II

vle.

vlc.

cb.

mf

mf

mf

mf

mf

19

fl.

ob.

cl.

fgt.

19

arpa

19

S THOUGH YOU ARE VICE-ROYS OF HIS KING-LY POWER, YOU HAVE NOT BEEN UP-RIGHT JUD-GES; YOU DO

A THOUGH YOU ARE VICE-ROYS OF HIS KING-LY POWER, YOU HAVE NOT BEEN UP-RIGHT JUD-GES; DO

T THOUGH YOU ARE VICE-ROYS OF HIS KING-LY POWER, YOU HAVE NOT BEEN UP-RIGHT JUD-GES; YOU DO

B THOUGH YOU ARE VICE-ROYS OF HIS KING-LY POWER, YOU HAVE NOT BEEN UP-RIGHT JUD-GES; YOU DO

19

Div. vl. I UNIS.

vl. II

vle.

vlc.

cb.

fl.
ob.
cl.
fgt.

arpa

S
A
T
B

NOT STAND UP FOR THE LAW OR GUIDE YOUR STEPS BY THE WILL OF GOD.

Div.
Div.
Div.
Div.

vl. I
vl. II
vle.
vlc.
cb.

20

fl.

ob.

cl.

fgt.

20

arpa

20

S

A

T

B

SWIFT-LY AND TER-RI-BLY WILL HE DE-SCEND UP-ON YOU. FOR JUDGE-MENT

SWIFT-LY AND TER-RI-BLY WILL HE DE-SCEND UP-ON YOU FOR JUDGE-MENT

SWIFT-LY AND TER-RI-BLY WILL HE DE-SCEND UP-ON YOU FOR JUDGE-MENT

SWIFT-LY AND TER-RI-BLY WILL HE DE-SCEND UP-ON YOU FOR JUDGE-MENT

20

Div.

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

arpa

S
FALLS RE-LENT-LESS-LY UP-ON UP-ON THOSE IN HIGH PLACE.

A
FALLS RE-LENT-LESS-LY UP-ON UP-ON THOSE IN HIGH PLACE.

T
FALLS RE-LENT-LESS-LY UP-ON UP-ON THOSE IN HIGH PLACE.

B
FALLS RE-LENT-LESS-LY UP-ON UP-ON THOSE IN HIGH PLACE

vl. I

vl. II

vle.

vlc.

cb.

Scene 3

♩ = ca. 96

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Woodwind and string section score. Flute, Oboe, Clarinet, Bassoon, Vibraphone, Arpa, and Cello/Double Bass. Includes dynamics like 'f' and '5'.

Joab

Uriah

U-RI-AH U-RI-AH HAVE YOU NOT A YOUNG WIFE WHO

Vocal score for Joab and Uriah. Includes lyrics: U-RI-AH U-RI-AH HAVE YOU NOT A YOUNG WIFE WHO. Includes dynamics like 'f'.

♩ = ca. 96

vl.I

vl.II

vle.

vlc.

cb.

DIV.

String section score. Violin I, Violin II, Viola, Violoncello, and Contrabass. Includes dynamics like 'f' and 'DIV.'.

molto rit. ----- ♩ = ca. 69 ♩ = ca. 84

fl. ob. cl. fgt. vib. arpa cel.

molto rit. ----- ♩ = ca. 69 ♩ = ca. 84

Joab Uriah

LONGS FOR YOUR RE-TURN GO HOME *mf* *mp*

J CAN-NOT J CAN - NOT CAN-NOT MY

molto rit. ----- ♩ = ca. 69 ♩ = ca. 84

vl. I vl. II vle. vlc. cb.

fl.

ob.

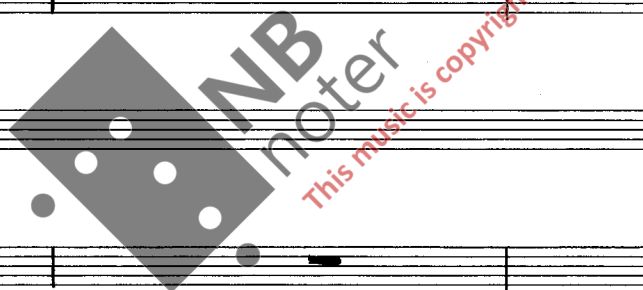
cl.

fgt.

vib.

arpa

cel.



Joab

Uriah

f

TROOPS LIE IN THE FIELD LIE IN THE FIELD

vl.I

vl.II

vle.

vlc.

cb.

mf

mf

mf

mf

mf

1

♩ = ca. 96

fl.

ob.

cl.

fgt.

1

♩ = ca. 96

vib.

arpa

cel.

1

Joab

Uriah

U-RI-AH!

GO HOME!

IT IS THE KING'S COM —

1

♩ = ca. 96

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Joab
- MAND

Uriah

vl. I

vl. II

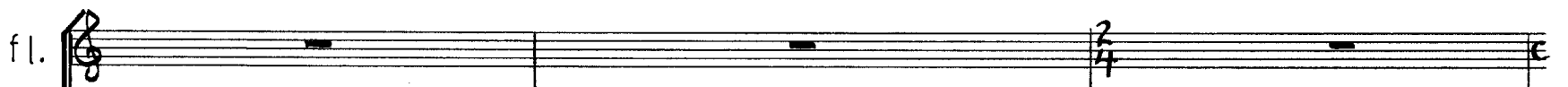
vle.

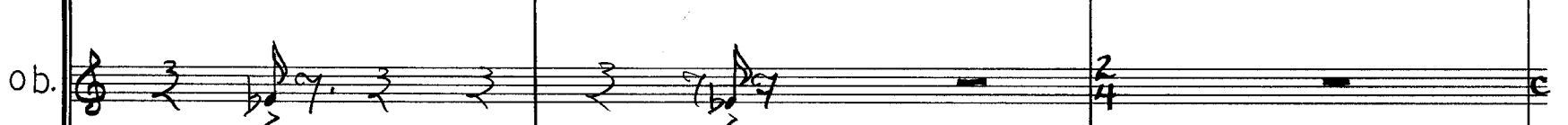
vlc.

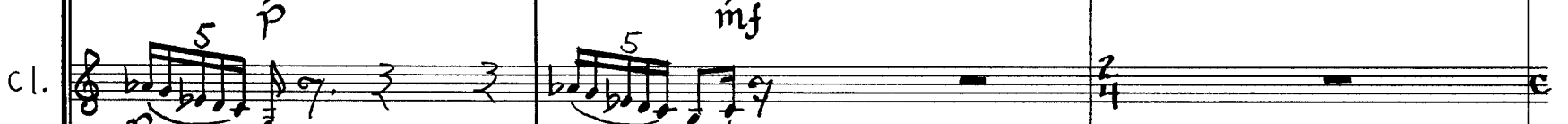
cb.


This musical score is for page 111. It features a variety of instruments and vocal parts. The woodwind section includes flute (fl.), oboe (ob.), clarinet (cl.), and bassoon (fgt.). The vibraphone (vib.) and arpa (harp) have active melodic lines with dynamic markings like *f* and *7*. The cello (cel.) part also has active lines. The string section (vl. I, vl. II, vle., vlc., cb.) plays sustained notes. The vocal parts for Joab (labeled as MAND) and Uriah have some notes at the end of the page. A watermark 'noter' and 'This music is copyright protected' are visible across the score.

2

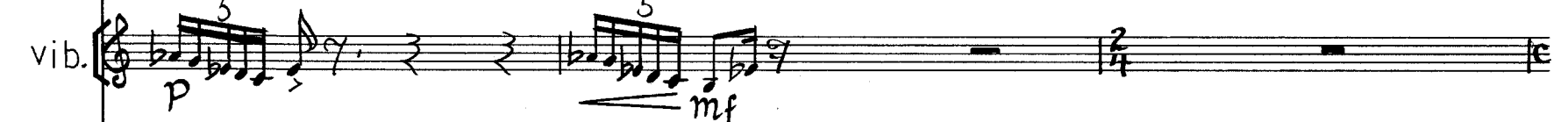
fl.  2/4


ob.  2/4

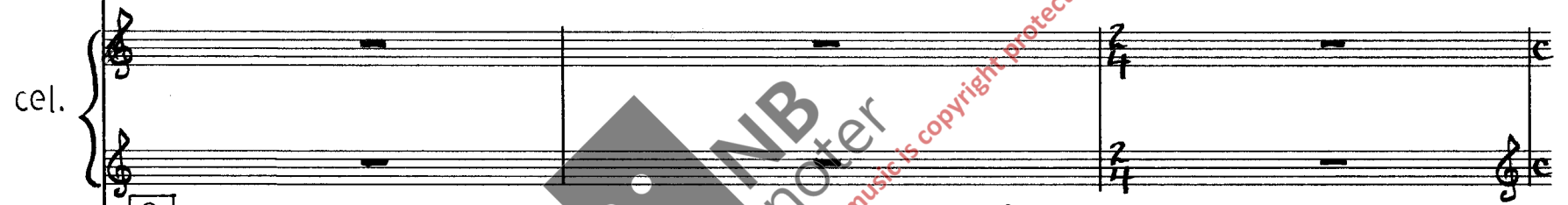
cl.  2/4

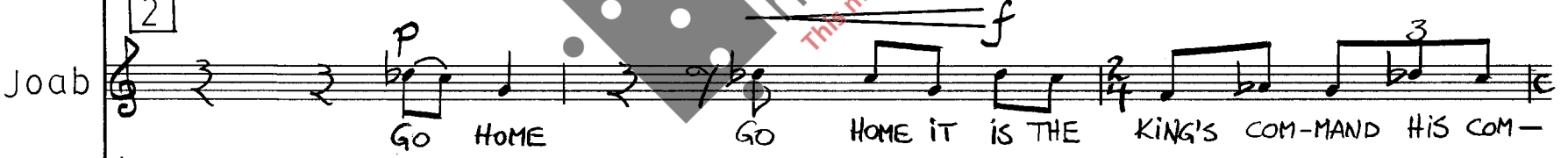
fgt.  2/4

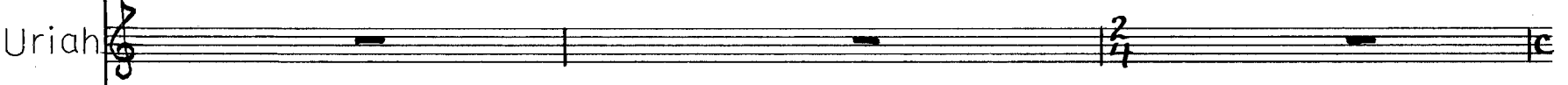
2

vib.  2/4

arpa  2/4

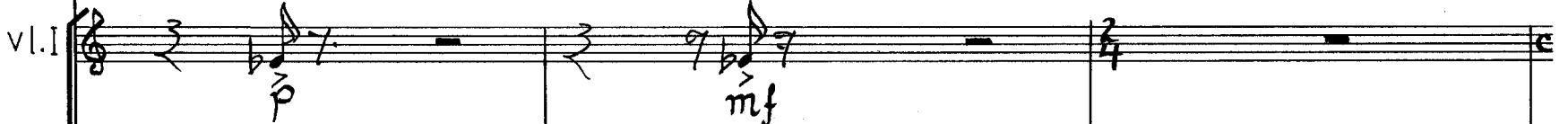
cel.  2/4

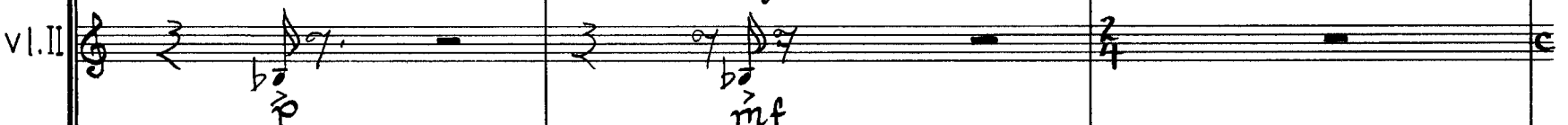
Joab  2/4

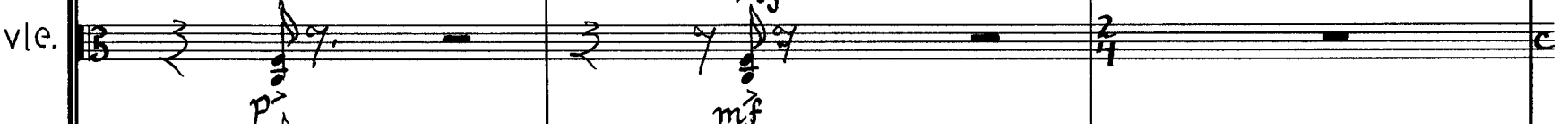
Uriah  2/4

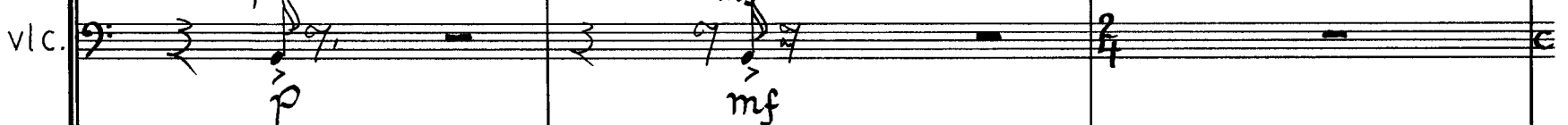
Go HOME GO HOME IT IS THE KING'S COM-MAND HIS COM-

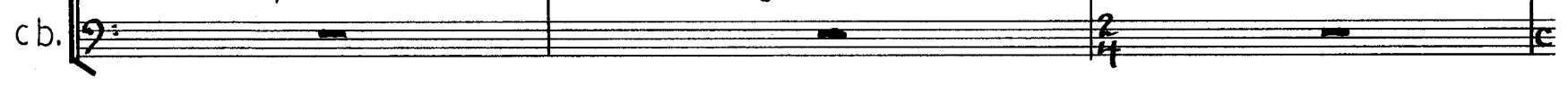
2

vl.I  2/4

vl.II  2/4

vle.  2/4

vlc.  2/4

cb.  2/4

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Joab
MAND

Uriah

vl.I

vl.II

vle.

vlc.

cb.

MP
noter
This music is copyright protected

Rit. ----- meno mosso ♩ = ca. 80

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Joab

Uriah

vl. I

vl. II

vle.

vlc.

cb.

NB
noter
This music is copyright protected

Rit. ----- meno mosso ♩ = ca. 80

mp *mf*

UNIS.

J CAN-NOT GO HOME CAN-NOT GO HOME MY TROOPS LIE IN THE FIELD

3

fl.

ob.

cl.

fgt.

3

vib.

arpa

cel.

3

Joab

Uriah

I CAN-NOT GO HOME TO THE PLEA-SURES OF MY BED

3

vl.I

vl.II

vle.

vlc.

cb.

DIV.

fl. *Rit. - - - -*

ob.

cl.

fgt.

vib.

arpa *Rit. - - - -*

cel.

Joab

Uriah

David *FRUIT*

vl. I *Rit. - - - -*

vl. II

vle.

vlc.

cb.

Scene 4

$\text{♩} = \text{ca. } 116$

fl. f 3 3 3 3 3 3 3 3

ob. f 3 3 3 3 3 3 3 3

cl. f 3 3 3 3 3 3 3 3

fgt. f 3 3 3 3 3 3 3 3

vib. $\text{♩} = \text{ca. } 116$

arpa

cel.

Joab $\text{♩} = \text{ca. } 116$ f

David HE WOULD NOT COME MY

vl. I $\text{♩} = \text{ca. } 116$

vl. II

vle. f 3 3 3 3 3 3 3 3

vlc. f 3 3 3 3 3 3 3 3

cb.

1

fl.

ob.

cl.

fgt.

vib. 1

2.v.

f

arpa

cel.

Ped.

1

Joab

MAN WITH A CON-SCIENCE IS LIKE A STUB-BORN MULE. THERE

David

1

vl.I

vl.II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Joab

David

vl.I

vl.II

vle.

vlc.

cb.

is NO AR-GU-ING WITH HIM U-RI-AH SLEEPS AT THE CI-TY GATE AND NO - WHERE

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fl. *mp*

ob.

cl.

fgt.

vib.

arpa

cel.

Joab

David *mp* HE IS TOO HON-OUR-A-BLE SEND HIM TO ME *f* I SHALL DINE WITH HIM *p* HE WILL

vl.I *mf* *p*

vl.II *mf* *p*

vle. *mf* *p*

vlc. *mf* *p*

cb. *mf* *p*

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3
meno mosso
♩ = ca. 69

fl.
ob.
cl.
fgt.

3

vib.
arpa
cel.

3
meno mosso
♩ = ca. 69

Joab
David
NOT RE-FUSE HIS KING. HE MUST SLEEP WITH HIS WIFE HE MUST SLEEP WITH HIS WIFE.

3

vl. I
vl. II
vle.
vlc.
cb.

Rit. ----- Poco meno mosso
Tempo rubato (quasi recitativo)

fl.

ob.

cl.

fgt. *Rit. -----*

vib.

arpa *p*

cel.

Joab *SPOKEN*
MUST?

David

Poco meno mosso
Tempo rubato (quasi recitativo)

WHEN RAB-BAH FALLS YOU WILL PUT A GO-VER-NOR THERE?

vl. I *p*

vl. II *p*

vle. *p*

vlc. *p* *Rit. -----*

cb. *p*

Poco meno mosso
Tempo rubato (quasi recitativo)

Piu mosso

♩ = ca. 76

fl.

ob.

cl.

fgt.

vib.

Piu mosso

♩ = ca. 76

arpa

cel.

Piu mosso

♩ = ca. 76

Joab

mp

J AM YOURS TO COM-MAND MY LORD

David

mp

U-RI-AH WILL DINE WITH ME

Piu mosso

♩ = ca. 76

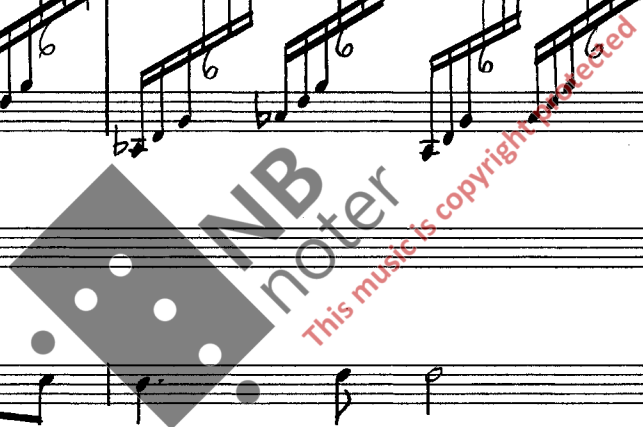
vl.I

vl.II

vle.

vlc.

cb.



5

fl.
ob.
cl.
fgt.

5

vib.
arpa
cel.

5

Joab
David

...IF HE DOES NOT GO, THERE ARE OTHER WAYS.

J SHALL SEND HIM TO HIS WIFE BUT...

5

vl.I
vl.II
vle.
vlc.
cb.

fl. c

ob. c

cl. c

fgt. c

vib. c

arpa *f* G4

cel. *f*

Joab *f* 3

David c

vl. I c

vl. II c

vle. c

vlc. c

cb. c

WAR IS A DAN-GE-ROUS BUSI-NESS. E-VEN THE BEST OF SOL-DIERS MAY BE

ff

ff

6

6

6

8.

8.

8.

ff

ff

Joab

KILLED BY A SINGLE AR - ROW

David

vl. I

vl. II

vle.

vlc.

cb.

meno mosso
♩ = ca. 60 Rit. -----

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

meno mosso
♩ = ca. 60

Joab

David

Spoken:
Send me word and I shall see that Uriah does not return.

YOU UN-DER-STAND ME JO-AB

meno mosso
♩ = ca. 60 Rit. -----

vl. I

vl. II

vle.

vlc.

cb.

Scene 5

Rubato
♩ = ca. 88

fl.
ob.
cl.
fgt.

♩ = ca. 88
Rubato

vib.
arpa
cel.

♩ = ca. 88
Rubato

Bath-Sheba

O HUS-BAND YOU ARE LOST TO

♩ = ca. 88
Rubato

vl. I
vl. II
vle.
vlc.
cb.

1

fl.

ob.

cl.

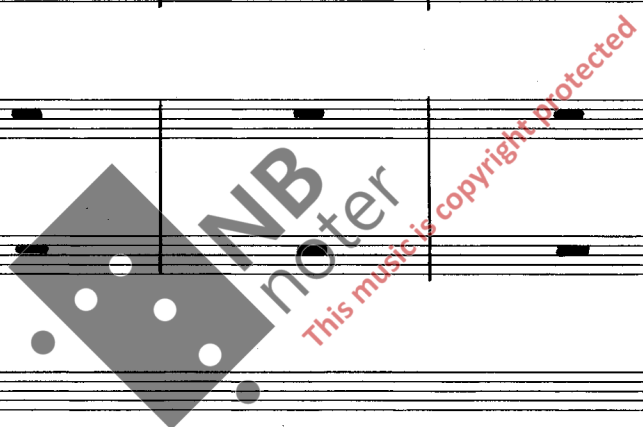
fgt.

1

vib.

arpa

cel.



1

Bath-Sheba

1

vl. I

vl. II

vle.

vlc.

cb.

2

fl.

ob.

cl.

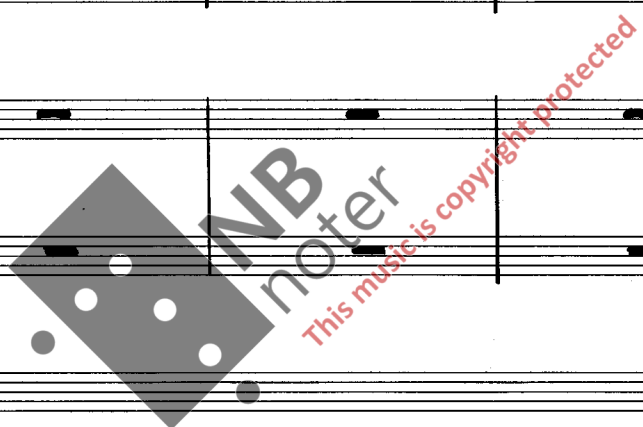
fgt.

2

vib.

arpa

cel.



2

Bath-Sheba

HO-NOUR IS A NOOSE A-BOUT YOUR NECK YOUR GOOD NAME THAY YOU PRIZE SO MUCH, IS AN

2

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Bath-Sheba

AR — ROW AR — ROW IN YOUR SIDE

vl. I

vl. II

vle.

vlc.

cb.

NB noter
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3

fl. *b \flat b \flat f p*

ob.

cl.

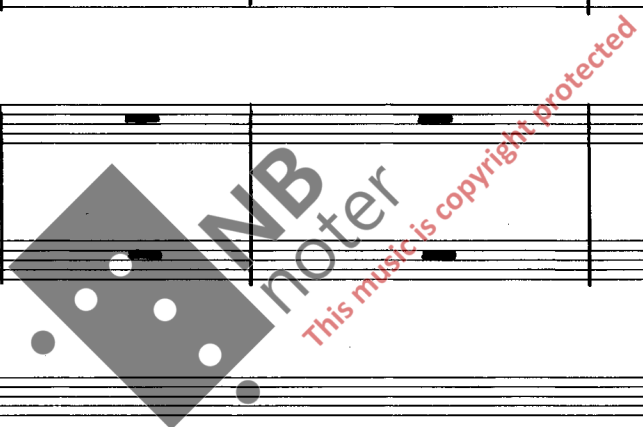
fgt. *f b \flat b \flat p*

3

vib.

arpa

cel.



3

Bath-sheba *mp*

o COME TO ME HUS-BAND WHEN THE EVE-NING IS STILL WHEN THE

3

vl. I *mp*

vl. II *mp*

vle. *mp*

vlc. *mp* *Div.* *Unis.*

cb.

fl. *p* *mf*

ob. *p* *mf*

cl. *p* *mf*

fgt. *p* *mf*

vib.

arpa

cel.

Bath-sheba *f*

LET US LIE A-GAIN TO-GET — HER YOUR LEFT HAND UN-DER MY HEAD YOUR RIGHT

UNIS.

vl. I *p* *mf*

vl. II *p* *mf*

vle. *p* *mf*

vlc. *p* *mf*

cb. *p* *mf*

6

fl.

ob.

cl.

fgt.

6

vib.

arpa

cel.

6

Bath-Sheba

ARM A-ROUND ME O HUS — BAND PLUCK THE FRUIT THAT IS YOURS PICK THE

6

Div.

UNIS.

vl. I

vl. II

vle.

vlc.

cb.

Piu mosso

accelerando ----- ♩ = ca. 104

7

fl.

ob.

cl.

fgt.

Piu mosso

accelerando ----- ♩ = ca. 104

7

vib.

arpa

cel.

Piu mosso

accelerando ----- ♩ = ca. 104

7

Bath-sheba

LIL-LIES OF YOUR GAR-DEN FOR FRUIT O-VER-RIPE WILL ROT AND LIL-LIES PAST THEIR

accelerando ----- ♩ = ca. 104

7

vi. I

vi. II

vle.

vlc.

cb.

mf

mf

mf

mf

mf

fl.
ob.
cl.
fgt.

vib.

arpa

cel.

Bath-Sheba

TIME WILL FES-TER

vl. I
vl. II
vle.
vlc.
cb.

8

fl.

ob.

cl.

fgt.

8

vib.

arpa

cel.

p 8

mf

Bath-Sheba

KING DA-VID DE-LIGHTS IN THE LIL — LIES HE LIKES TO

8

UNIS

vl. I

vl. II

vle.

vlc.

cb.

9

fl.

ob.

cl.

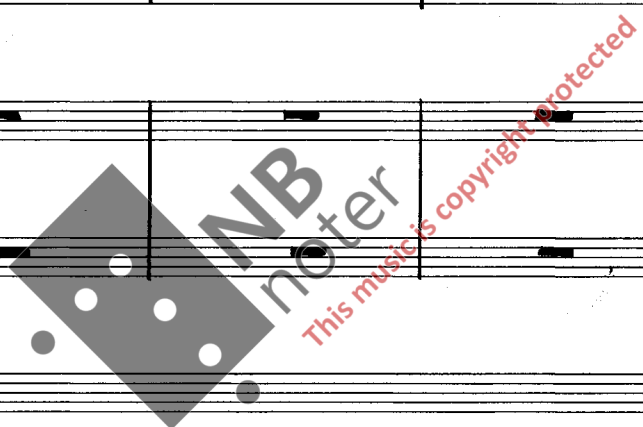
fgt.

9

vib.

arpa

cel.



Bath-Sheba

9

vl. I

vl. II

vle.

vlc.

cb.

10

fl.

ob.

cl.

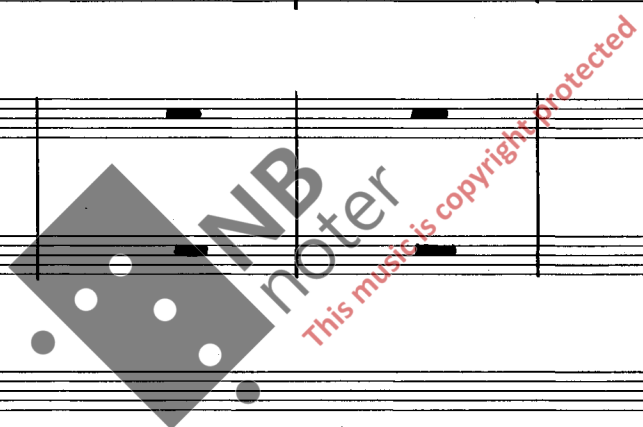
fgt.

10

vib.

arpa

cel.



Bath-sheba

GROW HAVE I OP-ENED TO HIM HE HAS KNOCKED AND WITH HIS OWN HAND HAVE I OP-ENED TO

10

vl. I

vl. II

vle.

vlc.

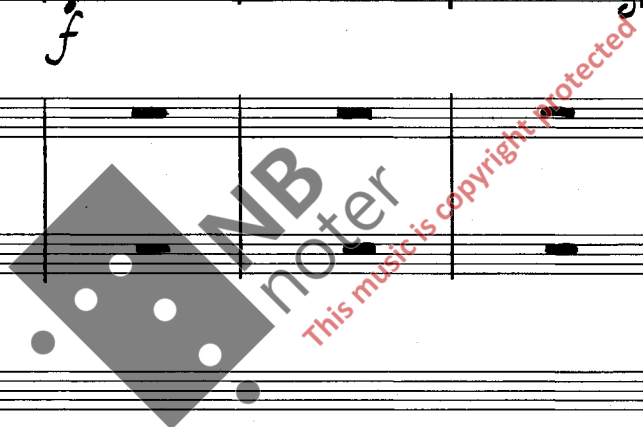
cb.

fl.
ob.
cl.
fgt.

vib.

arpa

cel.



Bath-Sheba

HIM HAVE I OP-ENED TO HIM

vl. I
vl. II
vle.
vlc.
cb.

11

fl.

ob.

cl.

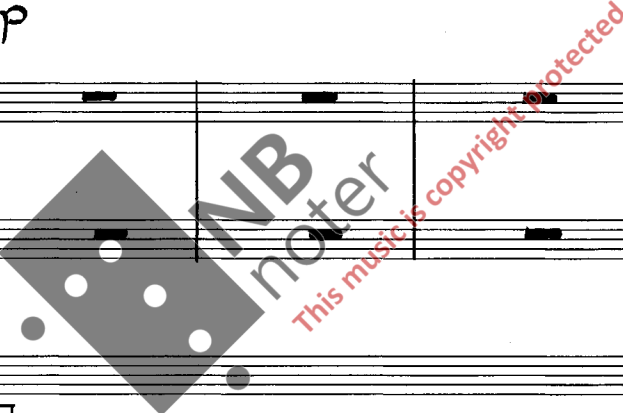
fgt.

11

vib.

arpa

cel.



Bath Sheba

p *mf*

11

vl. I

vl. II

vle.

vlc.

cb.

12

fl.

ob.

cl.

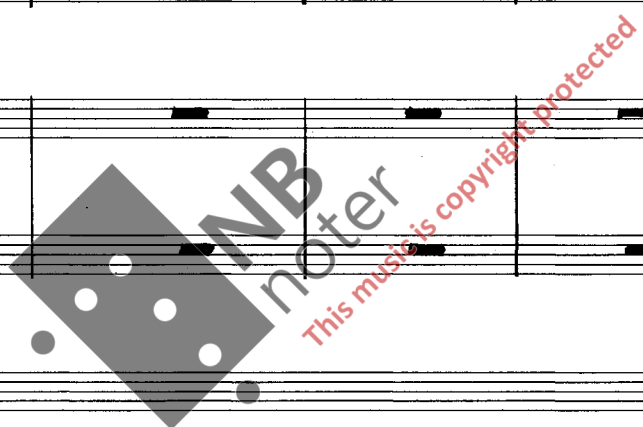
fgt.

12

vib.

arpa

cel.



12

Bath-Sheba

BREAST A CLUS-TER OF HEN-NA HE TOOK ME IN TO THE WINE-GAR-DEN AND GAVE ME

12

vl. I

vl. II

vle.

vlc.

cb.

fl.
ob.
cl.
fgt.


vib.
arpa
cel.


Bath-Sheba


MO - VING GLAN - CES HE RE - FRESHED ME WITH RAI - SINS RE - VIVED ME WITH AP - RI - COTS


vl. I
vl. II
vle.
vlc.
cb.

13

fl. 

ob. 

cl. 

fgt. 

13

vib. 

arpa 

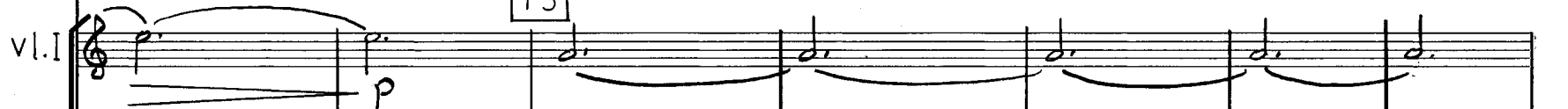
cel. 


Bath-Sheba 

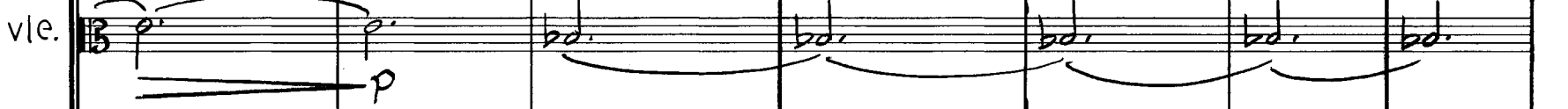
mf *p* 13


AP-ri-COTS HIS WHIS-PERS WERE SWEET-NESS IT-SELF

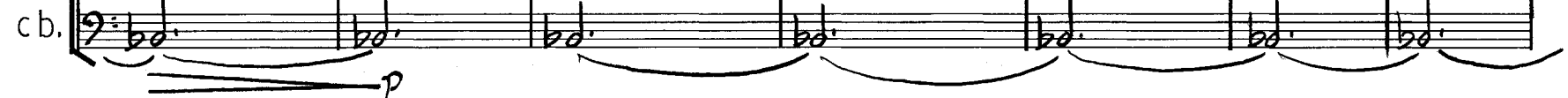
13

vl. I 

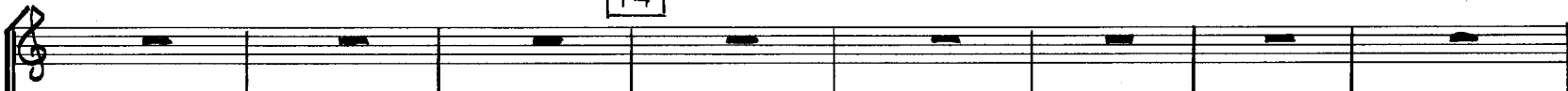
vl. II 

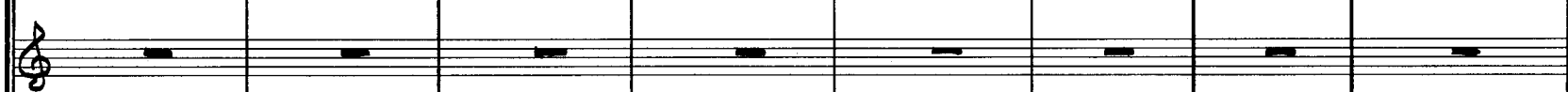
vle. 

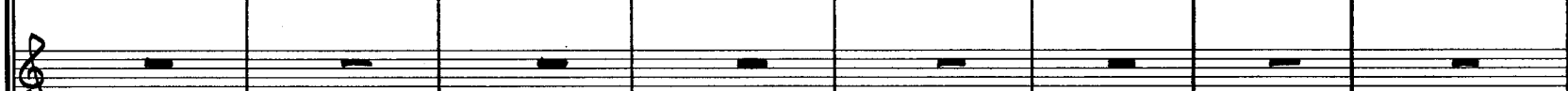
vlc. 

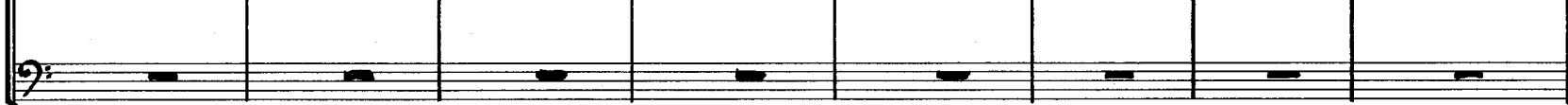
cb. 

14

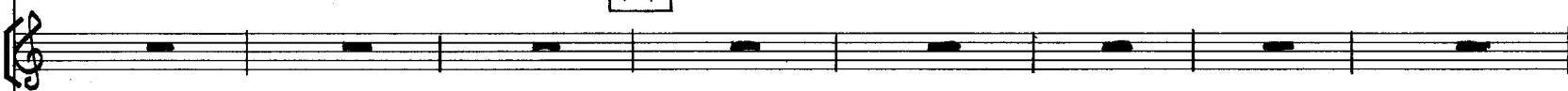
fl. 


ob. 


cl. 

fgt. 

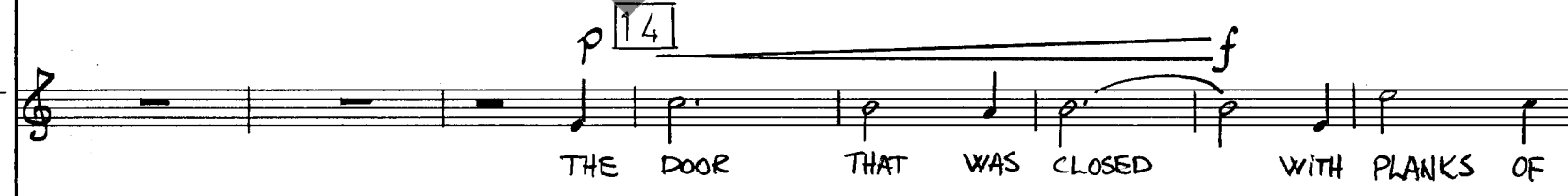
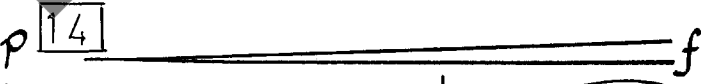
14

vib. 

arpa 

cel. 



Bath-sheba  *p*  *f*
 THE DOOR THAT WAS CLOSED WITH PLANKS OF

14

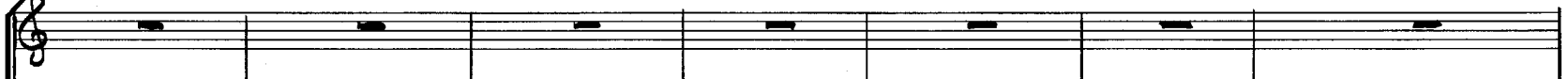
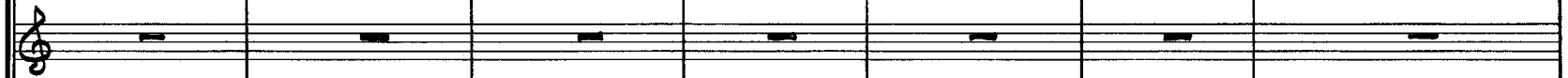
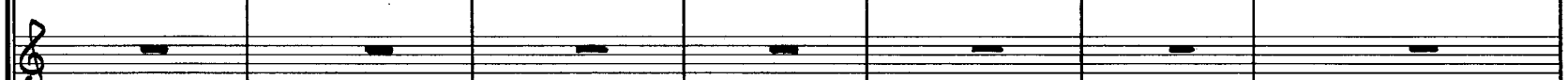
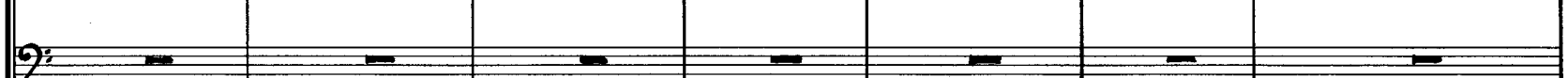
vl. I 

vl. II 

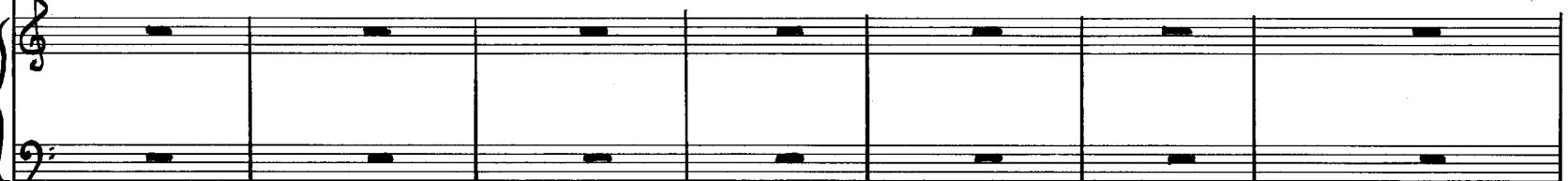
vle. 

vlc. 

cb. 

fl. 
ob. 
cl. 
fgt. 

vib. 

arpa 

cel. 

Bath-sheba 
CE - DAR HE HAS UN LATCHED. IN GOLD AND i - VO - RY HAS HE CLAD ME i'M

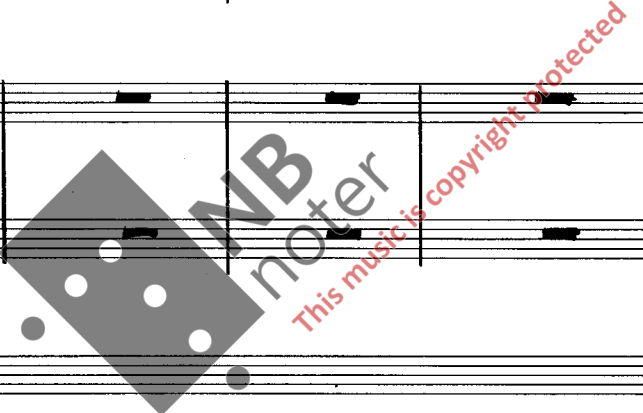
vl. I 

vl. II 

vle. 

vlc. 

cb. 



Rit. --- 15

fl.

ob.

cl.

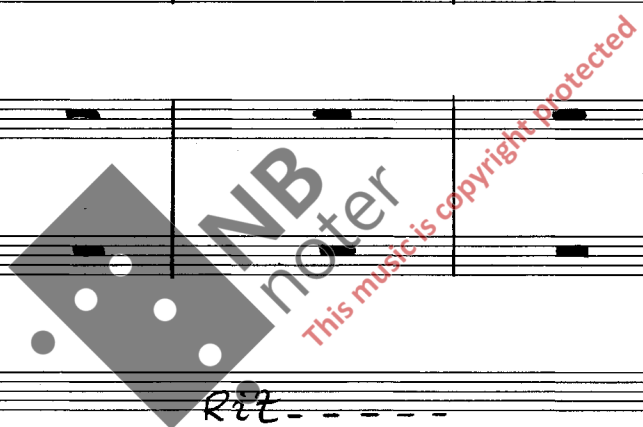
fgt.

15

vib.

arpa

cel.



Rit. --- mp 15

Bath-sheba

HIS AND HE WEARS ME AS A SEAL UP-ON HIS BREAST

Rit. --- 15

vl. I

vl. II

vle.

vlc.

cb.

fl. *f*

ob. *f*

cl. *f*

fgt. *f*

vib.

arpa *f*

cel. *f*

Bath-sheba

vi. I *f* DIV.

vi. II *f*

vle. *f*

vlc. *f*

cb. *f*

16

Tempo I

$\text{♩} = \text{ca. } 88$

fl. *mf*

ob.

cl.

fgt.

16

Tempo I

$\text{♩} = \text{ca. } 88$

vib.

arpa

cel.

16

$\text{♩} = \text{ca. } 88$

p

Bath-Sheba

0 HUS-BAND YOU ARE LOST TO ME LIKE THE SANDS OF THE

16

Tempo I

$\text{♩} = \text{ca. } 88$

vl. I

vl. II

vle.

vlc.

cb.

Div.

UNIS.

fl. *p*

ob. *p*

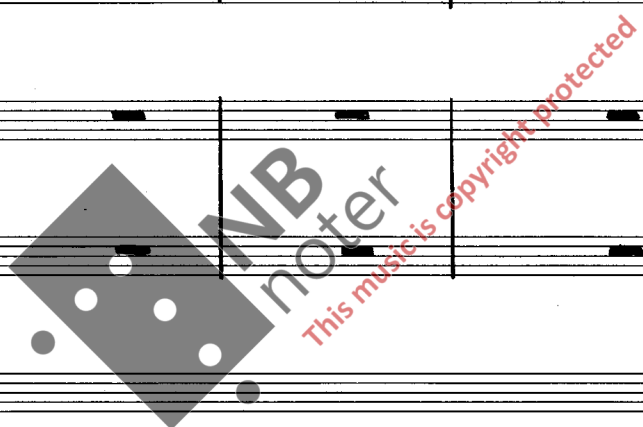
cl. *p*

fgt. *p*

vib.

arpa

cel.



Bath-Sheba *mf*

I SHALL NOT SEE YOU A-GAIN FOR YOUR HON-OUR IS A NOOSE A — BOUT YOUR

vl. I *mf*

vl. II *mf*

vle. *mf*

vlc. *mf*

cb. *mf*

Rit. -----

fl. *p* *f* *p.*

ob. *p* *f* *p.*

cl. *p* *f* *p.*

fgt. *p* *f* *p.*

vib. Rit. -----

arpa

cel.



Bath-Sheba Rit. -----

IN YOUR SIDE

vi. I Rit. -----

vi. II

vle.

vlc.

cb.

Scene 6

$\text{♩} = \text{ca. } 84$

f.l.

ob.

cl.

fgt.

vib.

arpa

cel.

Uriah

David

$\text{♩} = \text{ca. } 84$

vl. I

vl. II

vle.

vlc.

cb.

NB noter
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fl. *fp* *mf* *f*

ob. *fp* *mf* *f*

cl. *fp* *mf* *f*

fgt. *mf* *f*

vib.

arpa

cel.

Uriah

David
EAT! EAT! DRINK! DRINK! EAT! YOUR

Div. *f*

vl. I *f*

vl. II *f*

vle. *f*

vlc. *mf* arco *f*

cb. *mf* *f*

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Uriah

David

OTH-ER MEN MAY SEE THE BET-TER OF IT COME NOW, DRINK! LET'S BE

vl.I

vl.II

vle.

vlc.

cb.

4

fl. *p*

ob. *p*

cl. *p*

fgt. *p*

4

vib. *p*

arpa *p*

cel. *p*



4

Uriah *mf*

David *mf* SPOKEN

I CAN-NOT EAT MY LORD, WHILE TROOPS STILL LIE UP-ON THE FIELD OF
WHAT, HAVE YOU NO STO-MACH?

4

vl.I *p*

vl.II *p*

vle. *mf*

vlc. *mf*

cb. *p*

Rit.---

fl.

ob.

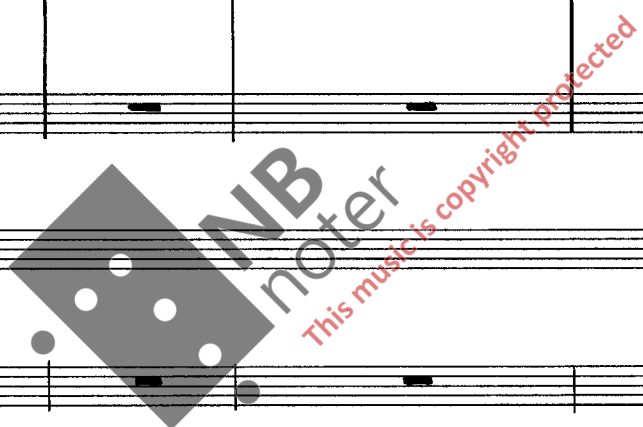
cl.

fgt.

vib.

arpa

cel.



Uriah WAR

Rit.---

David PER-HAPS YOU WOULD GO HOME TO DINE WITH A KING IS NOTH-ING TO THE SOFT PLEA-SURES OF A

Rit.---

vl.I

Rit.---

vl.II

Rit.---

vle.

Rit.---

vlc.

Rit.---

cb.

5

Rit. --- ♩ = ca. 60

fl.

ob.

cl.

fgt.

5

vib.

arpa

cel.

5

Rit. --- ♩ = ca. 60

Uriah THAT CAN-NOT BE SHE IS SWEET SWEET SWEET AS

David WIFE SHE IS UG-LY AND OLD THEN?

5

Rit. --- ♩ = ca. 60

vl. I

vl. II

vle.

vlc.

cb.

6

$\text{♩} = \text{ca. } 84$

f.l.
ob.
cl.
fgt.

6

vib.
arpa
cel.

6

Rit. $\text{♩} = \text{ca. } 84$

Uriah

SPRING RAIN

David

BUT YOU HAVE BEEN MA-NY MONTHS IN THE FIELD. DOES YOUR BLOOD NOT BURN IN YOUR

6

$\text{♩} = \text{ca. } 84$

vl.I
vl.II
vle.
vlc.
cb.

Rit. --- ♩ = ca. 66

7

fl.

ob.

cl.

fgt.

7

vib.

arpa

cel.

Rit. --- ♩ = ca. 66

mp

7

Uriah

David

Rit. --- ♩ = ca. 66

7

vl.I

vl.II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Uriah

IT IS NOT JUST MY LORD IT IS NOT RIGHT FOR-GIVE ME LORD J

David

SPOKEN

WHAT?

vl.I

vl.II

vle.

vlc.

cb.

accelerando ----- ♩ = ca. 84

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

accelerando ----- ♩ = ca. 84

Uriah *mf* *f* *mf*

David *mf* *f*

accelerando ----- ♩ = ca. 84

vl. I

vl. II

vle.

vlc.

cb.

8

♩ = ca. 96

f.l.
ob.
cl.
fgt.

8

vib.
arpa
cel.

8

♩ = ca. 96

Uriah
David

ARE MY KING I WOULD O-BEY YOU IN ALL THINGS. BUT THERE IS A GREAT-ER KING WHOSE

8

♩ = ca. 96

UNIS. Div. UNIS. Div.

vl. I
vl. II
vle.
vlc.
cb.

9

fl.
ob.
cl.
fgt.

9

vib.
arpa
cel.



9

Uriah
David

LAW IS AB-SO-LUTE HIS LAW I CAN-NOT BREAK MY CON-SCIENCE SPEAKS LOUD-ER THAN YOUR COM-

9

vl.I
vl.II
vle.
vlc.
cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Uriah *f*
 -MAND. FOR-GIVE ME LORD I CAN-NOT I CAN-NOT I CAN-NOT I CAN - NOT

David *mf*
 I COM-MAND JT I'M YOUR KING WILL YOU DIS-O-BEY MY

UNIS.

vl.I

vl.II

vle.

vlc.

cb.

10

fl. *f* *ff*

ob. *f* *ff*

cl. *f* *ff*

fgt. *f* *ff*

10

vib.

arpa

cel.



10

Uriah *p*
Do THIS

David
LAW?

10

Div. *ff*

Div. *ff*

vle. *ff*

vlc. *ff*

cb. *ff*

Handwritten musical score for a symphony orchestra and vocal soloists. The score includes parts for Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (fgt.), Violin (vib.), Arpa (harp), Cello (cel.), Violin I (vl.I), Violin II (vl.II), Viola (vle.), Violoncello (vlc.), and Contrabass (cb.).

The score is divided into measures, with measure numbers 11 and 12 indicated in boxes above the staves. The key signature is B-flat major (two flats). The time signature is 4/4.

The vocal parts, Uriah and David, are shown with lyrics: "LET IT BE SO THEN I DO NOT COM-". The David part includes a dynamic marking of *ff* (fortissimo).

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fl.

ob.

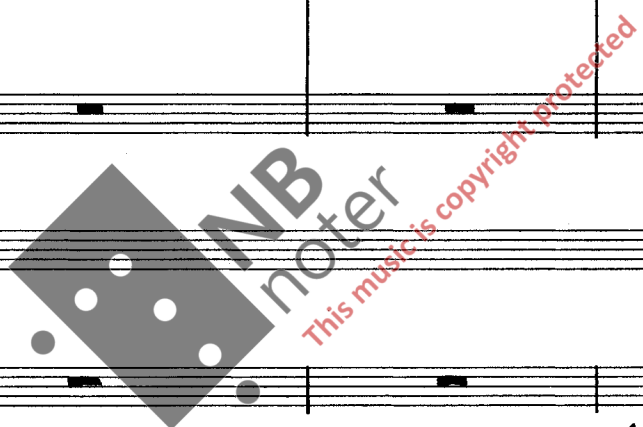
cl.

fgt.

vib.

arpa

cel.



Uriah

David

-MAND YOU. J ASK YOU, AS BROT-HER MIGHT ASK BROT-HER YOU'RE A GOOD MAN SLEEP WITH YOUR WIFE THIS

vl.I

vl.II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Uriah

David

NIGHT AND NONE SHALL KNOW OF IT TO-MOR-ROW YOU SHALL RE-TURN TO THE FIELD WITH-OUT DIS-

vl.I

vl.II

vle.

vlc.

cb.

Rit. -----

12

$\text{♩} = \text{ca. } 56 \text{ accelerando} \dots$

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Rit. -----

12

$\text{♩} = \text{ca. } 56 \text{ accelerando} \dots$

Uriah

MY LORD I CAN NOT

David

- HON-OUR

David returns to his seat,

Rit. -----

$\text{♩} = \text{ca. } 56 \text{ accelerando} \dots$

vl. I

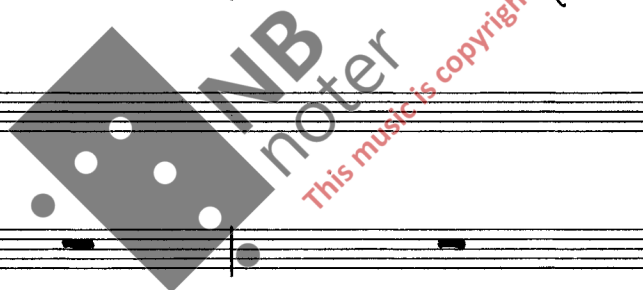
vl. II

vle.

vlc.

cb.

fl. $\text{♩} = \text{ca. } 66$ $\text{♩} = \text{ca. } 56$
 ob.
 cl.
 fgt.
 vib. $\text{♩} = \text{ca. } 66$ $\text{♩} = \text{ca. } 56$
 arpa *ff*
 cel. *ff*
 Uriah $\text{♩} = \text{ca. } 66$ $\text{♩} = \text{ca. } 56.$
 David takes a piece of paper, writes on it, seals it and hands it to Uriah. *mp*
 WE'LL SEND WORD TO JO-AB YOUR
 vl. I $\text{♩} = \text{ca. } 66$ $\text{♩} = \text{ca. } 56$
 vl. II *ff*
 vlc. *ff*
 vlc. *ff*
 cb.



Rit. -----

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Uriah

David

HO-NOUR WILL BE RE-WARD-ED

Rit. -----

vl.I

vl.II

vle.

vlc.

cb.

NB noter
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13

$\text{♩} = \text{ca. } 88$

fl.

ob.

cl.

fgt.

13

f

vib.

13

$\text{♩} = \text{ca. } 88$

Bathsheba

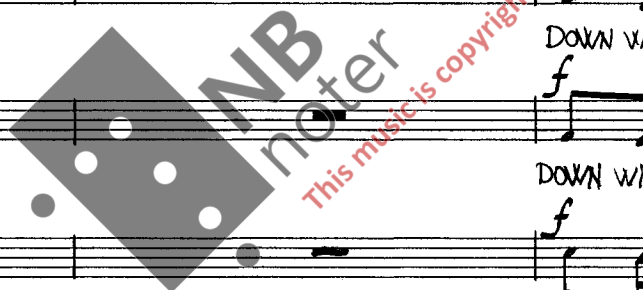
Uriah

S
DOWN WITH THE POOR AND HON-EST MAN

A
DOWN WITH THE POOR AND HON-EST MAN

T
DOWN WITH THE POOR AND HON-EST MAN

B
DOWN WITH THE POOR AND HON-EST MAN



13

$\text{♩} = \text{ca. } 88$

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

Bath-sheba

Uriah

S
LET'S TREAD HIM UN-DER FOOT DOWN WITH THE POOR AND HON - EST MAN LET'S TREAD HIM UN-DER FOOT

A
LET'S TREAD HIM UN-DER FOOT DOWN WITH THE POOR AND HON - EST MAN LET'S TREAD HIM UN-DER FOOT

T
LET'S TREAD HIM UN-DER FOOT DOWN WITH THE POOR AND HON - EST MAN LET'S TREAD HIM UN-DER FOOT

B
LET'S TREAD HIM UN-DER FOOT DOWN WITH THE POOR AND HON - EST MAN LET'S TREAD HIM UN-DER FOOT

vl. I

vl. II

vle.

vlc.

cb.

14

fl.

ob.

cl.

fgt.

vi. b.

14

Bath-sheba *f*

Uriah

S *f*

A *f*

T *f*

B *f*

14

vl. I

vl. II

vle.

vcl.

cb.

fl.

ob.

cl.

fgt.

vib.

Bath-sheba

ME FOR THE SWEET CAR — ESS OF A SILK — EN

Uriah

S

A

T

B

f DOWN WITH THE HON-EST MAN LET'S TREAD HIM UN-DER FOOT DOWN WITH THE HON-EST MAN

f DOWN WITH THE HON-EST MAN LET'S TREAD HIM UN-DER FOOT DOWN WITH THE HON-EST MAN

f DOWN WITH THE HON-EST MAN LET'S TREAD HIM UN-DER FOOT DOWN WITH THE HON-EST MAN

f DOWN WITH THE HON-EST MAN LET'S TREAD HIM UN-DER FOOT DOWN WITH THE HON-EST MAN

vl. I

vl. II

vle.

vlc.

cb.

15

fl.

ob.

cl.

fgt.

vib.

15

Bath-sheba

Uriah

BED HAVE I LOST YOU

15

S

A

T

B

DOWN WITH THE HON-EST MAN DOWN DOWN DOWN DOWN WITH THE HON-EST MAN DOWN DOWN DOWN

15

Div.

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

Bath-sheba

Uriah

S
DOWN WITH THE HON-EST MAN DOWN DOWN DOWN DOWN WITH THE HON-EST MAN

A
DOWN WITH THE HON-EST MAN DOWN DOWN DOWN DOWN WITH THE HON-EST MAN

T
DOWN WITH THE HON-EST MAN DOWN DOWN DOWN DOWN WITH THE HON-EST MAN

B
DOWN WITH THE HON-EST MAN DOWN DOWN DOWN DOWN WITH THE HON-EST MAN

vl. I

vl. II

vle.

vlc.

cb.

16

fl.

ob.

cl.

fgt.

16

vib.

16

Bath-sheba *mf*
OH MY HUS-BAND YOU ARE LOST TO ME AND THE FRUIT OF OUR ORC-HARD SHALL

Uriah *mf*
I WOULD COME TO YOU MY DEAR-EST MY LOVE AS THE DES-ERT HARE RUNS SO WOULD I SPEED TO

S MAN

A MAN

T MAN

B MAN

16

vl. I

vl. II

vle.

vlc.

cb.

17

f.l.

ob.

cl.

fgt.

vib.

17

Bath-sheba

Uriah

S

A

T

B

NE VER RI — PEN

You TO YOU AS THE AR — ROW FLIES

17

Div.

vl. I

vl. II

vle.

vlc.

cb.

18

fl.

ob.

cl.

fgt.

18

vib.

18

Bathsheba *f* FOR YOUR HON-OUR IS A NOOSE A-BOUT YOUR NECK YOUR GOOD NAME THAT YOU PRIZE SO MUCH IS AN

Uriah *f* SO WOULD I FLY TO YOUR BREAST BUT THE TRUM-PET ARE CAL-LING THE SWORDS ARE ALL UN-

S

A

T

B

18

vl.I *f*

vl.II *f*

vle. *f*

vlc. *f*

cb. *f*

19

fl.
ob.
cl.
fgt.
vib.

19

Bath-sheba
Uriah
S
A
T
B

AR — ROW IS AN AR — ROW IN YOUR SIDE
SHEATH — ED MY EN — E — MY A — WAITS
DOWN DOWN DOWN DOWN WITH THE HON-EST MAN
DOWN DOWN DOWN DOWN WITH THE HON-EST MAN
DOWN DOWN DOWN DOWN WITH THE HON-EST MAN
DOWN DOWN DOWN DOWN WITH THE HON-EST MAN

19

vl.I
vl.II
vle.
vlc.
cb.

fl.
 ob.
 cl.
 fgt.
 vib.
 Bathsheba
 Uriah
 S
 A
 T
 B
 vl. I
 vl. II
 vle.
 vlc.
 cb.

LET'S TREAD HIM UN-DER FOOT LET'S TREAD HIM UN-DER FOOT WEAK-NESS IS PROVED TO BE GOOD TO BE GOOD FOR
LET'S TREAD HIM UN-DER FOOT LET'S TREAD HIM UN-DER FOOT WEAK-NESS IS PROVED TO BE GOOD TO BE GOOD FOR
LET'S TREAD HIM UN-DER FOOT LET'S TREAD HIM UN-DER FOOT WEAK-NESS IS PROVED TO BE GOOD TO BE GOOD FOR
LET'S TREAD HIM UN-DER FOOT LET'S TREAD HIM UN-DER FOOT WEAK-NESS IS PROVED TO BE GOOD TO BE GOOD FOR

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20

fl. *p.*

ob. *p.*

cl. *p.*

fgt.

vib. *f*

20

Bath-sheba *f*
OH MY HUS — BAND YOU ARE LOST TO

Uriah

S
NOTH — ING

A
NOTH — ING

T
NOTH — ING

B
NOTH — ING

20

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

Bathsheba

ME FOR A SILK ——— EN BED FOR A ROBE OF

Uriah

S

A

T

B

f DOWN WITH THE HON-EST MAN LET'S TREAD HIM UN-DER FOOT DOWN WITH THE HON-EST MAN

f DOWN WITH THE HON-EST MAN LET'S TREAD HIM UN-DER FOOT DOWN WITH THE HON-EST MAN

f DOWN WITH THE HON-EST MAN LET'S TREAD HIM UN-DER FOOT DOWN WITH THE HON-EST MAN

f DOWN WITH THE HON-EST MAN LET'S TREAD HIM UN-DER FOOT DOWN WITH THE HON-EST MAN

vl.I

vl.II

vle.

vlc.

cb.

21

fl.

ob.

cl.

fgt.

vi.

21

Bath-sheba

Uriah

PUR — PLE HAVE I LOST YOU

S

A

T

B

DOWN WITH THE HON-EST MAN DOWN DOWN DOWN DOWN WITH THE HON-EST MAN

21

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

Bath-sheba

Uriah

S
DOWN DOWN DOWN DOWN WITH THE HON-EST MAN DOWN WITH THE HON-EST MAN DOWN WITH THE HON-EST MAN

A
DOWN DOWN DOWN DOWN WITH THE HON-EST MAN DOWN WITH THE HON-EST MAN DOWN WITH THE HON-EST MAN

T
DOWN DOWN DOWN DOWN WITH THE HON-EST MAN DOWN WITH THE HON-EST MAN DOWN WITH THE HON-EST MAN

B
DOWN DOWN DOWN DOWN WITH THE HON-EST MAN DOWN WITH THE HON-EST MAN DOWN WITH THE HON-EST MAN

vl.I

vl.II

vle.

vlc.

cb.

fl.
ob.
cl.
fgt.
vib.

Bath-sheba
Uriah

S
A
T
B

LET'S TREAD HIM UN-DER FOOT LET'S TREAD HIM UN-DER FOOT WEAK-NESS IS PROVED TO BE GOOD TO BE GOOD FOR

LET'S TREAD HIM UN-DER FOOT LET'S TREAD HIM UN-DER FOOT WEAK-NESS IS PROVED TO BE GOOD TO BE GOOD FOR

LET'S TREAD HIM UN-DER FOOT LET'S TREAD HIM UN-DER FOOT WEAK-NESS IS PROVED TO BE GOOD TO BE GOOD FOR

LET'S TREAD HIM UN-DER FOOT LET'S TREAD HIM UN-DER FOOT WEAK-NESS IS PROVED TO BE GOOD TO BE GOOD FOR

vl.I
vl.II
vle.
vlc.
cb.

22

fl. *pp.*

ob. *pp.*

cl. *pp.*

fgt. *pp.*

vib. *pp.*

22

Bathsheba *f*

Uriah *f*

S

A

T

B

NOTH — ING

OH MY HUS-BAND YOU ARE LOST TO ME LIKE THE

FOR GET ME NOT MY DEAR-EST MY WIFE AS

22

vl. I *f*

vl. II *f*

vle. *f*

vlc. *f*

cb. *f*

DIV.

UNIS.

23

f l.

ob.

cl.

fgt.

vib.

23

Bath-sheba

SANDS OF THE DE-SERT THAT FLY ON THE WIND AND ARE GONE

Uriah

NIGHT FALLS: AT THE LIGHT-ING OF LAMPS HAVE I LOST YOU

S

A

T

B

23

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

Bath-sheba

Uriah

S

A

T

B

UNIS.

vl.I

vl.II

vle.

vlc.

cb.

I SHALL NOT SEE YOU A-GAIN FOR YOUR HON-OUR IS A NOOSE A-BOUT YOUR

RE-MEM-BER ME RE-MEM-BER ME RE-MEM-BER ME RE-

NB noter
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24

f l. ob. cl. fgt.

24

vib.

24

Bath-sheba

Uriah

S
A
T
B

24

vl. I
vl. II
vle.
vlc.
cb.

