

Act II

Scene I

$\text{♩} = \text{ca. } 86$

fl. *mf* $\text{♩} = \text{ca. } 86$

ob. *mf*

cl. *mf*

fgt. *mf*

arpa

cel.

Joab $\text{♩} = \text{ca. } 86$

David

Nathan

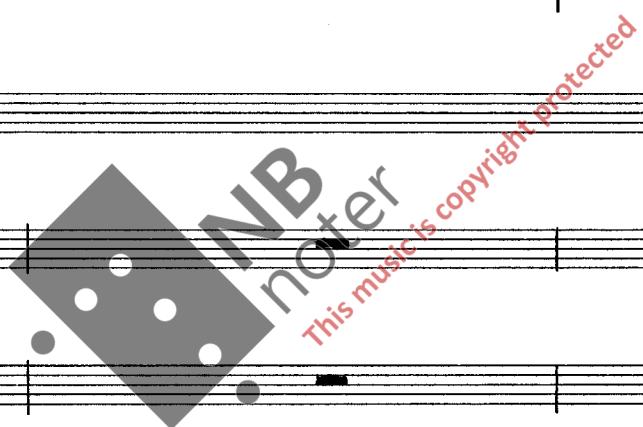
vl. I $\text{♩} = \text{ca. } 86$

vl. II

vle.

vlc.

c. b.



fl. *f* *p* *f*

ob. *f* *p* *f*

cl. *f* *p* *f*

fgt. *f* *p* *f*

arpa

cel.

Joab

David

Nathan

vl. I

vl. II

vle.

vlc. *p* *f*

c.b.

NB noter
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fl. p 3

ob. p

cl. p

fgt. p

arpa

cel.

Joab

David

Nathan

vl. I p 3

vl. II p

vle. p

vlc. p

cb.

NB
noter
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fl. f

ob. f

cl. f

fgt. f

arpa f

cel.

Joab

David

Nathan

vl. I f

vl. II f

vle. f

vlc. f

cb.

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1

fl. *mf* 3

ob. *mf*

cl. *mf*

fgt. *mf* 3

arpa

cel. *pp*

Joab *mf*
YOU'RE WEL-COME NATHAN YOU ARE WEL-COME

David

Nathan

1

vl. I

vl. II

vle. *p*

vlc. *p*

cb.

fl. *p* *f*

ob. *p* *f*

cl. *p* *f*

fgt. *p* *f*

arpa

cel.

Joab
WINE WITH US

David

Nathan

vl. I

vl. II

vle.

vlc. *p* *f*

cb.

2

meno mosso

$\text{♩} = \text{ca. } 66$

fl. $\text{♩} = \text{ca. } 66$

ob.

cl.

fgt.

p

2

arpa

cel.

meno mosso

2 $\text{♩} = \text{ca. } 66$

Joab US

David

Nathan

THERE IS A JUDGE-MENT TO BE MADE A JUDGE-MENT A JUDGE-MENT

2

meno mosso

$\text{♩} = \text{ca. } 66$

vl. I *mf*

vl. II *mf*

vle. *mf*

vlc. *mf*

cb.

p

3

Tempo I

$\text{♩} = \text{ca. } 86$

fl. *mf*

ob. *mf*

cl. *mf*

fgt. *mf*

arpa

cel.

3

Tempo I

$\text{♩} = \text{ca. } 86$

Joab

JUDGE-MENT CAN WAIT WE ARE FEAST-ING SIT HERE DRINK

David

COME DRINK TO MY SON GOOD

Nathan

3

Tempo I

$\text{♩} = \text{ca. } 86$

vl. I

vl. II

vle.

vlc.

c b.

fl. *f* *p* *f* 2/4

ob. *f* *p* *f* 2/4

cl. *f* *p* *f* 2/4

fgt. *f* *p* *f* 2/4

arpa 2/4

cel. 2/4

Joab 2/4

David *f* *p* *f* 2/4
NA — THAN MY FIRST BORN OF BATH-SHE — BA BATH-SHE

Nathan 2/4

vl. I 2/4

vl. II 2/4

vle. 2/4

vlc. *p* *f* 2/4

cb. 2/4

fl. *p* 3

ob. *p*

cl. *p*

fgt. *p*

arpa

cel.

Joab

David
- BA
TELL US WILL HE BE GREAT A-MONG MEN WILL HE BE GREAT A-MONG

Nathan

vl. I *p* 3

vl. II *p*

vle. *p*

vlc. *p*

c.b.

fl. f

ob. f

cl. f

fgt. f

arpa f

cel.

Joab

David f
MEN

Nathan

vl. I f

vl. II f

vle. f

vlc. f

cb.

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div. $\frac{6}{8}$

4

fl. *mf* 3

ob. *mf*

cl. *mf*

fgt. *mf* 3

arpa

cel. *pp*

4

Joab

David

Nathan

HE'S STRONG AS A RAM A YOUNG RAM

TELL ME WILL HE BE GREAT A-MONG

4

vl. I

vl. II

vle. *p*

vlc. *p*

cb.

fl. *p* *f*

ob. *p* *f*

cl. *p* *f*

fgt. *p* *f*

arpa

cel.

Joab

David
MEN IS HE NOT STRONG AND BEAU-TI-FUL AND BEAU — TI —

Nathan

vl. I

vl. II

vle.

vlc. *ps* *f*

c. b.

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NB
noter

5
meno mosso
♩ = ca. 66

fl.

ob.

cl.

fgt.

5

arpa

cel.

meno mosso
5 ♩ = ca. 66

Joab

David

Nathan

5
meno mosso
♩ = ca. 66

vl. I

vl. II

vle.

vlc.

c.b.

6 Più mosso
♩ = ca. 76

fl.
ob.
cl.
fgt.

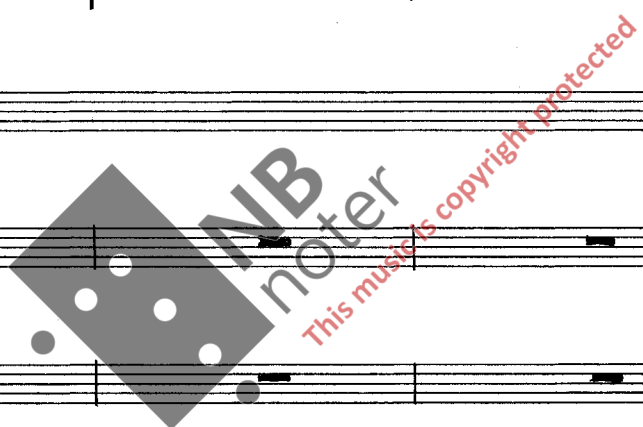
arpa
cel.

6 Più mosso
♩ = ca. 76

Joab
David
Nathan

6 Più mosso
♩ = ca. 76

vl. I
vl. II
vle.
vlc.
c.b.



THERE ARE TWO MEN IN YOUR CITY ONE RICH THE OTHER

fl.

ob.

cl.

fgt.

arpa

cel.

Joab

David

Nathan

vl. I

vl. II

vle.

vlc.

cb.

Pizz.

arco

poor THE OT-HER POOR

THE RICH MAN HAS

NB noter
This music is copyright protected

7

fl. *mf*

ob. *mf*

cl.

fgt.

arpa

cel.

Joab

David

Nathan *mf* *f*

FLOCKS AND HERDS AND FIELDS OF PLEN-TY. THE POOR MAN HAD BUT ONE SOLE EVE, A

7

UNIS.

vl. I *mf*

vl. II *mf*

vle. *mf*

vlc. *mf*

c.b. *mf*

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fl. *b^b* *b^e* *f* *b^b* *b^b* *3* *#f* *4^e* *f* *4[#]*

ob. *b^b* *f* *7* *b^b* *b^e* *f* *b^b* *#f* *7*

cl. *b^b* *b^b* *7* *4^o*

fgt.

arpa

cel.

Joab

David

Nathan *b^b* *b^e* *f* *b^b* *b^e* *b^b* *b^e* *b^b* *7* *#f* *4^e* *4[#]* *4[#]* *4[#]* *4[#]*

LAMB HE LOVED, THAT FED AT HIS TABLE THAT NEST-LED IN HIS ARMS, THAT

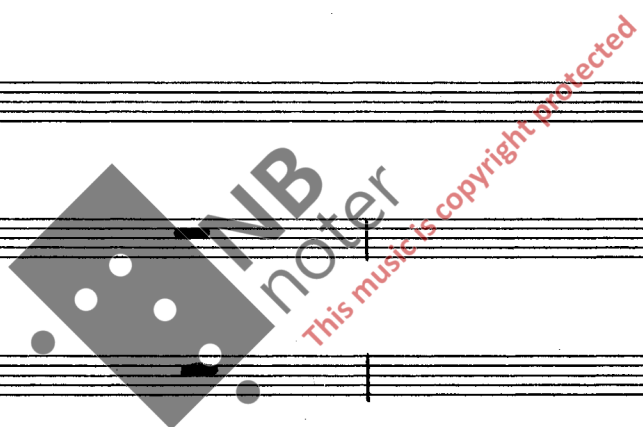
vl. I *b^b* *b^b* *#f*

vl. II *unis.* *b^b* *b^b* *#f*

vle. *b^b* *b^b* *4^o*

vlc. *unis* *b^b* *b^b* *4^o*

cb. *b^b* *b^b* *4^o*



fl.

ob.

cl.

fgt.

arpa

cel.

Joab

David

Nathan

DRANK FROM HIS CUP LIKE A DAUGH-TER HE LOVED HER, HIS ONE EWE LAMB.

vl. I

vl. II

vlc.

cb.

NB noter
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8

fl.
ob.
cl.
fgt.

8

arpa

cel.

8

Joab
David

Nathan

mf
ONE DAY A TRA — VEL-LER CAME TO THE RICH MAN'S HOUSE ONE

8

vl. I
vl. II
vle.
vlc.
c b.

mf
mf
p
Pizz.
p
mf
arco

fl.

ob.

cl.

fgt.

arpa

cel.

Joab

David

Nathan

Day a traveller came
The rich man would not

vl. I

vl. II

vle.

vlc.

c.b.

Pizz.

arco

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fl. *mf*

ob. *mf*

cl.

fgt.

arpa

cel.

Joab

David

Nathan *mf* *f*

SPARE, NOT SPARE A SING-LE LAMB OF HIS FLOCKS, NOR A GOAT, NOR A - NY

vl. I *mf*

vl. II *mf*

vle. *mf*

vlc. *mf*

c.b. *mf*

UNIS.

This musical score page includes the following parts:

- fl.**: Flute, with notes E^b, E^b, F, F^b, F^b, F^b and a triplet of F^b notes.
- ob.**: Oboe, with notes E^b, F, F^b, F^b, F, F^b and a half note G^b.
- cl.**: Clarinet, with notes E^b, F, F^b, F^b, F, F^b and a half note G^b.
- fgt.**: Bassoon, with a whole note E^b.
- arpa**: Arpa, with a whole note E^b.
- cel.**: Cello, with a whole note E^b.
- Joab**: Bassoon, with a whole note E^b.
- David**: Bassoon, with a whole note E^b.
- Nathan**: Vocal soloist, with the lyrics: "OF HIS GOODS TO SERVE HIS GUEST HE TOOK FROM THE POOR MAN HIS". The melody includes notes E^b, F, F, F^b, F^b, F^b, F, F, F, F[#], G^b, G^b, G[#], G[#], A, B, C.
- vl. I**: Violin I, with notes E^b, F, F, F^b and a half note G^b.
- vl. II**: Violin II, with notes E^b, F, F, F^b and a half note G^b, marked *unis.*
- vle.**: Viola, with notes E^b, F, F, F^b and a half note G^b.
- vlc.**: Violoncello, with notes E^b, F, F, F^b and a half note G^b, marked *unis.*
- cb.**: Double Bass, with notes E^b, F, F, F^b and a half note G^b.

fl.

ob.

cl.

fgt.

arpa

cel.

Joab

David

Nathan

ONE EWE LAMB THE LAMB THAT HE LOVED AND SERVED UP THAT.

vl. I

vl. II

vle.

vlc.

cb.

10

accelerando - - - - -

fl.

ob.

cl.

fgt.

10

accelerando - - - - -

vib.

arpa

cel.

10

accelerando - - - - -

David

Nathan

TELL ME MY LORD HOW SHOULD THIS RICH MAN BE SERVED?

10

accelerando - - - - -

vl.I

vl.II

vle.

vlc.

cb.

Handwritten musical score for an orchestral and vocal ensemble. The score is divided into three systems, each with a tempo marking of $\text{♩} = \text{ca. } 84$.

System 1: Features woodwinds (flute, oboe, clarinet, bassoon), vibraphone, arpa (harp), and cello. The woodwinds and vibraphone enter in the third measure with a **ff** dynamic. The arpa and cello play throughout with a **mf** dynamic.

System 2: Features vocal parts for David and Nathan. David enters in the third measure with a **ff** dynamic, singing the lyrics "A CURSE UP-ON HIM".

System 3: Features the string section (violin I, violin II, viola, violoncello, and double bass). The strings play sustained notes with a **mf** dynamic, while the woodwinds and vibraphone continue with **ff** dynamics.

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11

11

11

11

f.l.

ob.

cl.

fgt.

vib.

arpa

cel.

David
 WHERE IS HE? A MAN WITHOUT PI-TY! HE SHALL PAY FOUR TIMES O-VER

Nathan

vl.I

vl.II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

David

Nathan

vl. I

vl. II

vle.

vlc.

cb.

ff

WHERE IS HE?

NB noter
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fl.

ob.

cl.

fgt.

vib.

arpa

cel.

David

Nathan

vl.I

vl.II

vle.

vlc.

cb.

SEND HIM TO ME WITH MY OWN SWORD SHALL I SMITHE HIM

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This musical score is for a symphonic work, likely a concerto or a chamber symphony, in 2/4 time. The score is arranged in a standard orchestral layout with woodwinds, strings, and vocal parts. The woodwind section includes Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (fgt.), and Violoncello (cel.). The string section includes Violin I (vl. I), Violin II (vl. II), Viola (vle.), Violoncello (vlc.), and Double Bass (cb.). There are also two vocal parts, David and Nathan, written in bass clef. The score is divided into three measures. The first measure features intricate woodwind and string passages with triplets and sixteenth-note runs. The second measure continues these patterns with some woodwinds playing sixteenth-note runs. The third measure features a more melodic woodwind line with a 'UNIS.' (unison) marking and a 'DIV.' (divisi) marking for the strings. A large watermark 'NB noter' is overlaid on the center of the page, with the text 'This music is copyright protected' written diagonally across it.

meno mosso
♩ = ca. 72

fl. *f*

ob. *p*

cl. *p*

fgt.

vib. *f*

arpa

cel.

David

meno mosso
♩ = ca. 72

Nathan *mp*

THOU THOU THOU ART THE MAN THOU ART THE MAN THOU ART THE

vi. I *p*

vi. II *p*

vle. *p*

vlc. *p*

cb.

meno mosso
♩ = ca. 72

Rit. --- 13

fl. *o*

ob. *#o*

cl. *o*

fgt.

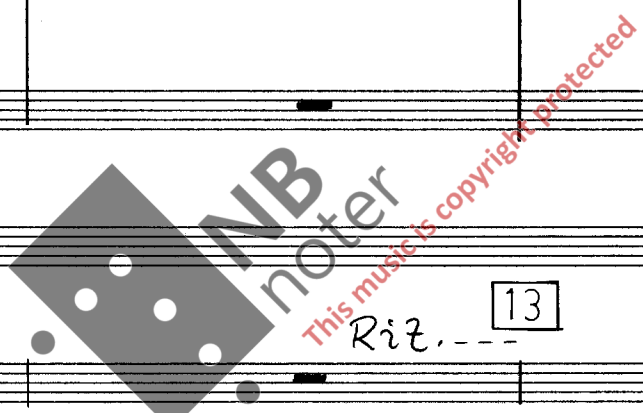
13

vib.

arpa *Rit. ---*

p

cel.



13

David *Rit. ---*

Nathan *Rit. --- mp*

MAN YOU HAVE STRUCK DOWN U—

13

vl. I *Rit. ---*

vl. II *Rit. ---*

vle. *Rit. ---*

vlc. *Rit. ---*

cb. *Pizz. Rit. --- arco*

fl.
ob.
cl.
fgt.
vib.
arpa
cel.
David
Nathan
- Ri - All the hit-tite with the sword with the sword of the Am - mo - nites have you
vl. I
vl. II
vle.
vlc.
cb.



fl.

ob.

cl.

fgt.

vib.

arpa

cel.

David

Nathan

vl. I

vl. II

vle.

vlc.

cb.

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MUR-DERED HIM
 YOU HAVE STOL-EN HIS WIFE THE WIFE WHOM HE LOVED AND

UNIS.

UNIS.

fl. 3

ob.

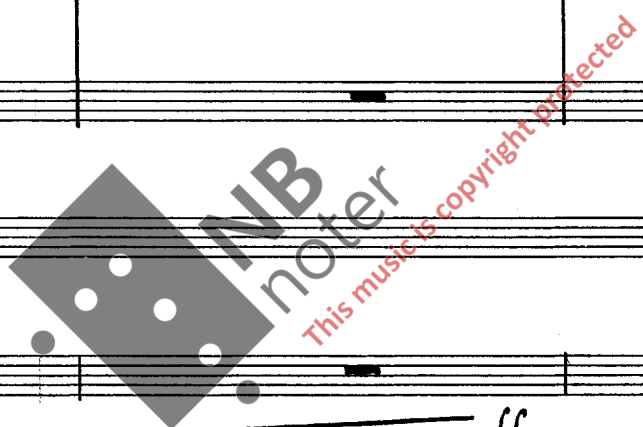
cl.

fgt.

vib.

arpa

cel.



David

Nathan

TAKEN HER FOR YOUR OWN FOR YOUR OWN FOR YOUR OWN THE LORD HAS SEEN THESE

vl. I

vl. II

vle.

vlc.

cb.

Rit. -----

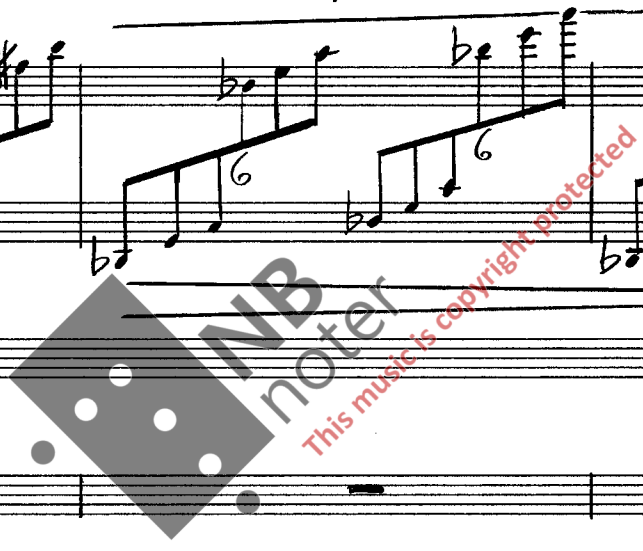
fl.
ob.
cl.
fgt.
vib.

arpa
cel.

ff

Rit. -----

8.



David
Nathan

THINGS

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

Rit. -----

14

fl.
ob.
cl.
fgt.

14

vib.
arpa
cel.

14

David
Nathan

14

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

f.l.
ob.
cl.
fgt.
vib.
arpa
cel.

David

Nathan

mf

JN - NO - CENT, ³SO THE SON BORN TO YOU JN - NO - CENT AS HE IS, ³SHALL BE

vl. I

mf

vl. II

mf

vle.

mf

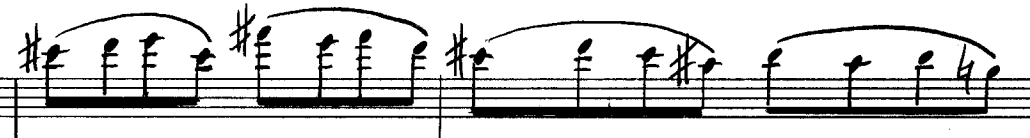
vlc.

mf

cb.

mf

DIV.

fl. 

ob.

cl.

fgt.

vib.

arpa

cel.

David

Nathan *f* STRUCK DOWN NO LON-GER SHALL YOU LIVE IN PEACE THE SWORD SHALL DI-VIDE YOUR HOUSE AND THERE SHALL BE

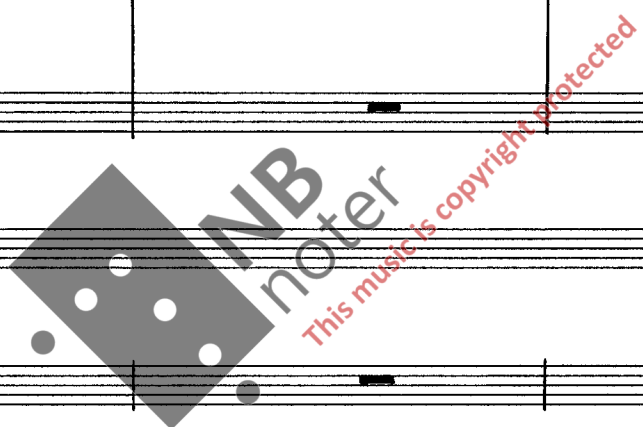
vi.I *f*

vi.II *f* DIV. UNIS

vle. *f* UNIS

vlc. *f* UNIS

cb.



fl.

ob.

cl.

fgt.

vib.

arpa

cel.

David

Nathan

ff

I HAVE SINNED A-GAINST THE LORD I HAVE

STRIFE BE-TWEEN YOUR SONS BE-TWEEN YOUR SONS BE-TWEEN YOUR SONS

vl.I

vl.II

vle.

vlc.

cb.

ff

ff

ff

ff

ff

fl.

ob.

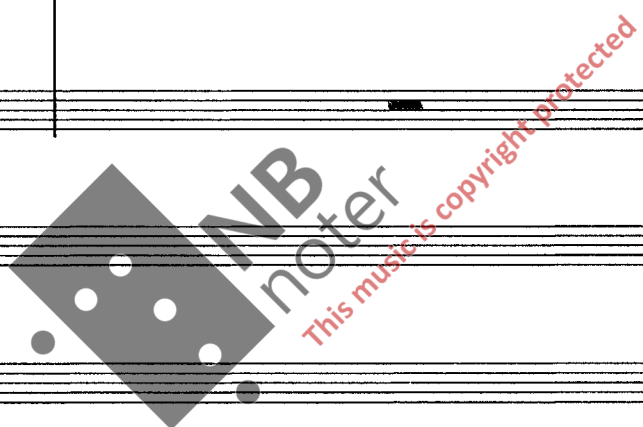
cl.

fgt.

vib.

arpa

cel.



David

SINNED A-GAINST THE LORD I HAVE SINNED A-GAINST THE LORD A-GAINST THE LORD

vl. I

vl. II

vle.

vlc.

cb.

Psalm 51

15

$\text{♩} = \text{ca. } 56$

fl.
ob.
cl.
fgt.

15

$\text{♩} = \text{ca. } 56$

David

S
A
T
B

p HAVE MER-CY ON ME, O GOD HAVE MER-CY ON ME, O GOD AC-
p HAVE MER-CY ON ME, O GOD HAVE MER-CY ON ME, O GOD AC-
p HAVE MER-CY ON ME, O GOD HAVE MER-CY ON ME, O GOD AC-
p MER-CY ON ME, O GOD MER-CY ON ME, O GOD AC-
p ON ME, O GOD ON ME, O GOD AC-

mf

15

$\text{♩} = \text{ca. } 56$

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

p *mf*
p *mf*
p *mf*
p *mf*
p *mf*

accel. ----- ♩ = ca. 72

fl.

ob.

cl.

fgt.

accel. ----- ♩ = ca. 72

accel. ----- ♩ = ca. 72

David

S

A

T

B

-COR-DING TO THY STEAD-FAST LOVE AC-COR-DING TO THY A-BUN ——— DANT

-COR-DING TO THY STEAD-FAST LOVE THY STEAD-FAST LOVE AC-COR-DING TO THY A-BUN ——— DANT

-COR-DING TO THY STEAD-FAST LOVE THY STEAD-FAST LOVE AC-COR-DING TO THY A-BUN ——— DANT

-COR-DING TO THY STEAD-FAST LOVE AC-COR-DING TO THY A-BUN ——— DANT

-COR-DING TO THY STEAD-FAST LOVE AC-COR-DING TO THY A-BUN ——— DANT

accel. ----- ♩ = ca. 72

vl. I

div.

vl. II

vle.

vlc.

cb.

UNIS

16

fl.
ob.
cl.
fgt.

16

arpa
cel.

16

David

S
A
T
B

MER-CY BLOT OUT MY TRANS-GRES-SIONS. TRANS-GRES-SIONS

MER-CY BLOT OUT MY TRANS-GRES-SIONS. TRANS-GRES-SIONS

MER-CY BLOT OUT MY TRANS-GRES-SIONS. TRANS-GRES-SIONS

MER-CY BLOT OUT MY TRANS-GRES-SIONS. TRANS-GRES-SIONS

16

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

fl.

ob.

cl.

fgt.

arpa

cel.

David

S

A

T

B

vl. I

vl. II

vle.

vlc.

cb.

WASH ME THO-ROUGHLY THROUGH MINE IN-IQ-UI-TY

INB noter
this music is copyright protected

fl.

ob.

cl.

fgt.

arpa

David

AND CLEANSE ME FROM MY SIN

S

A

T

B

HAVE MERCY HAVE MER—

HAVE MERCY HAVE MER—

HAVE MERCY HAVE MER—

MERCY HAVE MER—

MERCY

vl. I

div.

vl. II

vle

vlc.

cb.

18

fl.
ob.
cl.
fgt.

18

arpa

David

p ————— *mf*

FOR I ACK-KNOW-LEDGE MY TRANS-GRES-SIONS, AND MY SIN MY SIN IS E-VER BE-FORE ME

S
-CY
HAVE MER-CY

A
-CY
HAVE MER-CY

T
-CY
HAVE HAVE MER-CY

B
-CY
MER-CY

18

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

UNIS.

fl. *mf*

ob.

cl. *mf*

fgt. *mf*

arpa

David *f*
 A-GAINST THEE, THEE ONLY HAVE I SINNED, AND DONE THAT WHICH IS E-VIL IN YOUR

S
 HAVE MER-CY

A
 HAVE HAVE MER-CY

T
 HAVE MER-CY

B
 HAVE HAVE MER-CY

vl. I

vl. II

vle.

vlc.

cb.

fl. *mf*

ob.

cl.

fgt.

arpa

David

SIGHT, SO THAT THOU ART JUST-i-FIED IN THY SEN-TENCE AND BLAME-LESS IN THY JUDGEMENT BE-

S

A

T

B

UNIS.

UNIS.

UNIS.

UNIS.

UNIS.

UNIS.

19

fl.

ob.

cl.

fgt.

19

arpa

19

David

HOLD I WAS BROUGHT FORTH IN IN-IQ-UI-TY AND IN SIN DID MY MOTHER CON-CEIVE ME AND THOUGH THOU HAST HIDDEN

S

A

T

B

19

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

arpa

David

TRUTH IN THE UT-MOST DARK - NESS

S

A

T

B

vl. I

vl. II

vle.

vlc.

cb.

Rit. 20

fl. —

ob. —

cl. —

fgt. —

arpa

David

THROUGH THIS MY-STE-RY THOU DOST TEACH ME WIS - DOM

S

A

T

B

HAVE MER - CY ON

HAVE MER - CY ON

HAVE MER - CY ON

MER - CY ON

ON

Rit. 20

vl. I div.

vl. II

vle

vlc.

cb.

Rit. 20

fl.

ob.

cl.

fgt.

arpa

David

S

A

T

B

ME, O GOD HAVE MER-CY ON ME, O GOD HAVE MER-CY

ME, O GOD HAVE MER-CY ON ME, O GOD HAVE MER-CY

ME, O GOD HAVE MER-CY ON ME, O GOD HAVE MER-CY

ME, O GOD HAVE MER-CY ON ME, O GOD HAVE MER-CY

ME, O GOD HAVE MER-CY ON ME, O GOD HAVE MER-CY

vl. I div.

vl. II

vle

vlc.

cb.

fl.
ob.
cl.
fgt.

arpa

David

S
A
T
B

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

21

fl. mf

ob. mf

cl. mf

fgt. mf

arpa mf

21

David

S. mf

A. mf

T. mf

B. mf

HAVE MER-CY ON ME HAVE MER-CY ON

HAVE MER-CY ON ME HAVE MER-CY ON

HAVE MER-CY ON ME HAVE MER-CY

HAVE MER-CY MER-CY

HAVE MER-CY MER-CY

21

vl. I div. mf

vl. II mf

vle mf

vlc. mf

cb. mf

fl.

ob.

cl.

fgt.

arpa

David

S

A

T

B

PURGE ME WITH HYS-SOP AND I SHALL BE CLEAN

ME ON ME O GOD

ME O GOD

HAVE MER-CY O GOD

MER - CY O GOD

MER - CY O GOD

vl. I div.

vl. II

vle

vlc.

cb.

fl. *mf*

ob. *mf*

cl. *mf*

fgt. *mf*

arpa

David

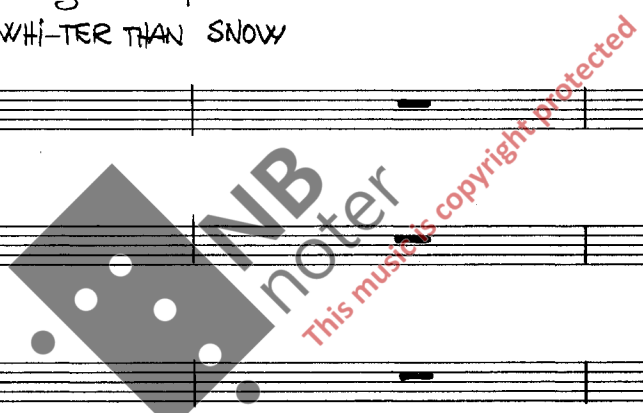
WASH ME AND I SHALL BE WHI-TER THAN SNOW

S

A

T

B



vl. I *mf*

vl. II *mf*

vle. *mf*

vlc. *mf*

cb. *mf*

22

fl.

Musical notation for the Flute (fl.) part, starting at measure 22. It features a melodic line with a dynamic marking of *mf* and a fermata over the final notes.

ob.

Musical notation for the Oboe (ob.) part, which is mostly silent in this section.

cl.

Musical notation for the Clarinet (cl.) part, featuring a melodic line with a dynamic marking of *mf* and a fermata over the final notes.

fgt.

Musical notation for the Bassoon (fgt.) part, which is mostly silent in this section.

22

arpa

Musical notation for the Arpa (arpa) part, starting at measure 22. It features a melodic line with a dynamic marking of *mf* and a fermata over the final notes.

cel.

Musical notation for the Cello (cel.) part, starting at measure 22. It features a melodic line with a dynamic marking of *mf* and a fermata over the final notes.

22

David

Musical notation for the David part, starting at measure 22. It features a melodic line with a dynamic marking of *mf* and a fermata over the final notes.

S

Musical notation for the Soprano (S) part, which is mostly silent in this section.

A

Musical notation for the Alto (A) part, which is mostly silent in this section.

T

Musical notation for the Tenor (T) part, which is mostly silent in this section.

B

Musical notation for the Bass (B) part, which is mostly silent in this section.

FILL ME WITH JOY AND GLAD-NESS LET THE

22

vl. I

Musical notation for the Violin I (vl. I) part, starting at measure 22. It features a melodic line with a dynamic marking of *mf* and a fermata over the final notes.

vl. II

Musical notation for the Violin II (vl. II) part, starting at measure 22. It features a melodic line with a dynamic marking of *mf* and a fermata over the final notes.

vle.

Musical notation for the Viola (vle.) part, starting at measure 22. It features a melodic line with a dynamic marking of *mf* and a fermata over the final notes.

vlc.

Musical notation for the Violoncello (vlc.) part, starting at measure 22. It features a melodic line with a dynamic marking of *mf* and a fermata over the final notes.

cb.

Musical notation for the Contrabasso (cb.) part, starting at measure 22. It features a melodic line with a dynamic marking of *mf* and a fermata over the final notes.

fl.

ob.

cl.

fgt.

arpa

cel.

David

BONES WHICH THOU HAST BROK — EN DANCE HIDE THY FACE FROM MY SINS AND BLOT

S

A

T

B

vl. I

vl. II

vle.

vlc.

cb.

INB noter
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fl.

ob.

cl.

fgt.

arpa

David

mf

OUT ALL MY INIQUITIES CREATE IN ME A CLEAN HEART O LORD AND PUT A NEW AND RIGHT SPIRIT WITH-

S

A

T

B



vl. I

mf

vl. II

mf

vle.

mf

vlc.

mf

cb.

mf

23

fl.

ob.

cl.

fgt.

23

arpa

23

David

S

A

T

B

23

vl. I

vl. II

vle.

vlc.

cb.

fl.
ob.
cl.
fgt.
arpa

David

ME RE-STORE TO ME THE JOY OF THY SAL-VA-TION AND UP-HOLD ME WITH A WIL-LING

S
A
T
B

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

24

fl.

ob.

cl.

fgt.

24

arpa

cel.

24

David

SPI-RIT

S

A

T

B

24

vl. I

vl. II

vle.

vlc.

cb.

fl. *mp*

ob.

cl.

fgt.

arpa *mp*

cel. *mp*

25 *mf*

David

THEN I WILL TEACH TRANS-GRES-SORS THY WAYS, AND SIN-NERS WILL RE-TURN TO

S

MER - CY

A

MER - CY

T

MER - CY

B

MER - CY

25

vl. I *mp*

vl. II *mp*

vle. *mp*

vlc. *mp*

cb. *mp*

fl.

ob.

cl.

fgt.

arpa

David

THEE DE-LIV-ER ME FROM BLOOD-GUILT-i-NESS, O GOD, THOU GOD OF MY SAL-VA-TION AND MY

S

A

T

B

UNIS.

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

arpa

David

TONGUE WILL SING A-LOUD OF THY DE-LI-VE-RANCE O LORD O-PEN THOU MY LIPS, AND MY

S

A

T

B

vl. I

vl. II

vle.

vlc.

cb.

26

fl.

ob.

cl.

fgt.

arpa

26

David

MOUTH SHALL SHOW FORTH THY PRAISE

S

A

T

B

FOR THOU HAST NO DE-LIGHT IN SAC-RI-FICE WERE

FOR THOU HAST NO DE-LIGHT IN SAC-RI-FICE WERE

FOR THOU HAST NO DE-LIGHT IN SAC-RI-FICE WERE

FOR THOU HAST NO DE-LIGHT IN SAC-RI-FICE WERE

26

vl. I

vl. II

vle.

vlc.

cb.

Div. 3

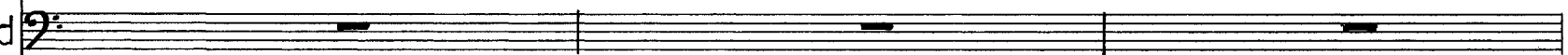
fl. 

ob. 

cl. 

fgt. 

arpa 

David 

S O TO GIVE A BURNT OF-FER-ING THOU WOULDST NOT BE PLEASED THE SAC-RI-

A O TO GIVE A BURNT OF-FER-ING THOU WOULDST NOT BE PLEASED THE SAC-RI-

T O TO GIVE A BURNT OF-FER-ING THOU WOULDST NOT BE PLEASED THE SAC-RI-

B O TO GIVE A BURNT OF-FER-ING THOU WOULDST NOT BE PLEASED THE SAC-RI-

vl. I 

vl. II 

vle. 

vlc. 

cb. 

fl.

ob.

cl.

fgt.

arpa

David

S

A

T

B

-FICE AC-CEPT-A-BLE TO GOD IS A BROKEN SPI-RIT A BROK-EN AND CON-TRITE HEART O GOD THOU WILT

-FICE AC-CEPT-A-BLE TO GOD IS A BROKEN SPI-RIT A BROK-EN AND CON-TRITE HEART O GOD THOU WILT

-FICE AC-CEPT-A-BLE TO GOD IS A BROKEN SPI-RIT A BROK-EN AND CON-TRITE HEART O GOD THOU WILT

-FICE AC-CEPT-A-BLE TO GOD IS A BROKEN SPI-RIT A BROK-EN AND CON-TRITE HEART O GOD THOU WILT

vl. I

vl. II

vle.

vlc.

cb.

27

fl.

ob.

cl.

fgt.

arpa

27

David

f O LORD I DO NOT *mf* DE-SERVE THAT YOU SHOULD SHOW ME MERCY FOR I HAVE SHOWN NONE

S NOT DE-SPISE

A NOT DE-SPISE

T NOT DE-SPISE

B NOT DE-SPISE

27

vl. I *div.*

vl. II

vle.

vlc. *UNK.*

cb.

p

28

fl.

ob.

cl.

fgt.

28

arpa

28

David

ON-LY SAVE MY CHILD ON-LY SAVE MY SON MY LITTLE SON

S

A

T

B

HAVE MERCY ON ME O GOD
 HAVE MERCY ON ME O GOD
 HAVE MERCY ON ME O GOD
 HAVE HAVE MERCY ON ME O GOD

28

Div.

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

arpa

David

S

A

T

B

HAVE MER-CY ON ME O GOD HAVE MER-CY MER-CY MER-CY ON ME O GOD
 HAVE MER-CY ON ME O GOD HAVE MER-CY MER-CY MER-CY ON ME O GOD
 HAVE MER-CY ON ME O GOD HAVE MER-CY MER-CY MER-CY ON ME O GOD
 HAVE HAVE MER-CY ON ME O GOD HAVE MER-CY MER-CY MER-CY ON ME O GOD

vl. I

vl. II

vle.

vlc.

cb.

Div.

Scene 2

Tempo rubato

♩ = ca. 54

fl. *f*

ob.

cl.

fgt.

vib. ♩ = ca. 54

arpa *f*

cel. *f*

Bath-Sheba ♩ = ca. 54

Joab

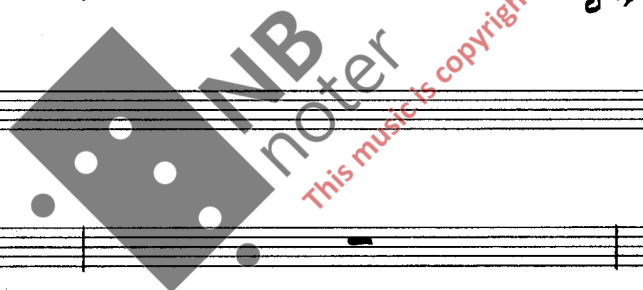
vl. I ♩ = ca. 54

vl. II

vle.

vlc.

cb.



fl. 1

ob.

cl.

fgt.

vib. 1

arpa f

cel.

Bath-sheba 1
mp
YOU ARE COME TO TELL ME MY SON IS DEAD

Joab

vl. I 1

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Bath-sheba

Joab

vl.I

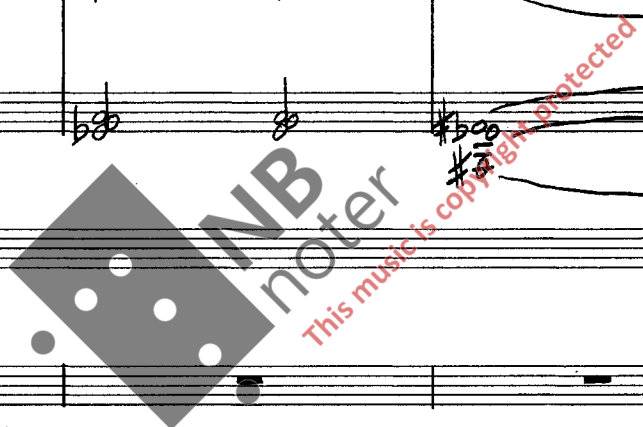
vl.II

vle.

vlc.

cb.

The musical score is arranged in a standard orchestral format. The woodwind section includes flute (fl.), oboe (ob.), clarinet (cl.), and bassoon (fgt.). The string section consists of violin I (vl.I), violin II (vl.II), viola (vle.), violoncello (vlc.), and double bass (cb.). The harp (arpa) and vibraphone (vib.) are also present. The vocal soloists Bath-sheba and Joab enter in the lower half of the page. The flute part features a melodic line with a sixteenth-note triplet and a sixteenth-note group. The harp part has a similar triplet and group. The strings play a steady accompaniment. The vocal parts have lyrics: Bath-sheba: "YOU HAVE"; Joab: "IT IS SO IT IS SO IT IS".



This musical score page features the following parts and staves:

- f.l.** (Flute 1): Active melodic line with sixteenth-note runs and slurs.
- ob.** (Oboe): Rests throughout the section.
- cl.** (Clarinet): Active melodic line mirroring the flute part.
- fgt.** (Fagott): Rests throughout the section.
- vib.** (Vibraphon): Rests throughout the section.
- arpa** (Arpa): Active accompaniment with sixteenth-note patterns.
- cel.** (Cello): Active accompaniment with sixteenth-note patterns.
- Bath-Sheba** and **Joab**: Vocal staves with rests.
- vl.I** and **vl.II** (Violins I and II): Rests throughout the section.
- vle.** (Viola): Sustained notes with long slurs.
- vlc.** (Violoncello): Sustained notes with long slurs.
- cb.** (Contrabasso): Sustained notes with long slurs.

The score includes various musical notations such as slurs, ties, and dynamic markings. A watermark for 'NB noter' is visible in the center of the page.

Handwritten musical score for a symphony orchestra and vocal soloists. The score includes staves for Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (fgt.), Vibraphone (vib.), Arpa (harp), Cello (cel.), Bathsheba, Joab, Violin I (vl.I), Violin II (vl.II), Viola (vle.), Violoncello (vlc.), and Contrabass (cb.). The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as f (forte) and mf (mezzo-forte). A large watermark "NB noter" is overlaid on the score.

4

$\text{♩} = \text{ca. } 84$

f.l. $\text{♩} = \text{ca. } 84$

ob. $\text{♩} = \text{ca. } 84$

cl. $\text{♩} = \text{ca. } 84$

fgt. $\text{♩} = \text{ca. } 84$

4

$\text{♩} = \text{ca. } 84$

vib. $\text{♩} = \text{ca. } 84$

arpa $\text{♩} = \text{ca. } 84$

cel. $\text{♩} = \text{ca. } 84$

4

$\text{♩} = \text{ca. } 84$

Bath-Sheba mp $\text{♩} = \text{ca. } 84$

Joab

WHY MUST THE IN-NO-CENT SUFFER JO-AB?

4

$\text{♩} = \text{ca. } 84$

vl.I $\text{♩} = \text{ca. } 84$

vl.II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Bath-sheba

Joab

vl.I

vl.II

vle.

vlc.

cb.

J WILL TELL YOU IT IS BE-CAUSE WE CHOOSE THAT IT SHOULD

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Bath-sheba

Joab

vl.I

vl.II

vle.

vlc.

cb.

BE SO HEAR YOU ARE TO BE GO-VER-NOR OF

5

fl.
ob.
cl.
fgt.

vib.
arpa
cel.

Bath-sheba
Joab

RAB-BAH THE KING VA-LUES YOUR SER-VIC-ES AND
J'M GREAT-LY HO-NOURED J'M HO-NOURED J DO AS HE COM-MANDS ME

mp *mf*

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

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Bath-sheba

Joab

vl. I

vl. II

vle.

vlc.

cb.

IF HE COM-MANDS YOU TO DO E - VIL DO YOU O-BEY HIM STILL?

THE

fl.

ob.

cl.

fgt.

vib. *mf*

arpa *mf*

cel. *mf*

Bath-sheba

Joab

vl. I

vl. II

vle.

vlc.

cb.

mf

mf

mf

f 3

BUT IF HE

KING IS A RIGHT-EOUS MAN HE WOULD NOT COM-MAND ME TO E - VIL

fl.
ob.
cl.
fgt.
vib.
arpa
cel.
Bath-sheba
Joab
vl. I
vl. II
vle.
vlc.
cb.

mf
p
mp
3
mp
mp
MY LA-DY

7

fl. $\text{♩} = \text{ca. } 86$

ob.

cl.

fgt.

7

arpa

cel.

7

Bath-Sheba $\text{♩} = \text{ca. } 86$

p *mf*

WHY HAS THE FRUIT OF MY ORCH-ARD FAILED? UN-RIPE HAS IT DROPPED AND ROTS ON THE

7

$\text{♩} = \text{ca. } 86$

vl. I *p* *mf*

vl. II *p* *mf*

vle. *p* *mf*

vlc. *p* *mf*

cb. *p* *pizz. p.* *mf*

fl. 8

ob.

cl.

fgt.

arpa 8

cel.

Bath-sheba 8

GROUND. WHY WILL THE BIRDS NOT SING IN MY ORCH-ARD THEY WILL NOT SING AT THE

vl. I 8

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

arpa

cel.

Bath-sheba

p *mf*

SUN'S Ri-SING Ri-SING NOR AT ITS SET-TING WHY HAS THE FRUIT OF MY

VI. I

VI. II

vle.

vlc.

cb.

p *mf* *p* *mf* *p* *mf*

Parco

p *mf*

DIV.

DIV

9

fl.

ob.

cl.

fgt.

arpa

cel.

9

Bath-Sheba

9

ORCH-ARD FAILED? WHY HAS THE LIL-LIES WHITH —

9

UNIS

vl. I

vl. II

vle.

vlc.

cb.

10

fl.
ob.
cl.
fgt.

10

arpa
cel.

10

Bath-sheba

—ERED? ON THE STEM THEIR PE — TALS FAL — LEN THEIR SCENT GONE THE

10

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

mf
mf
mf
mf
pizz.
p.

fl.
ob.
cl.
fgt.

arpa
cel.

Bath-sheba

SAP-LINGS THAT I LOVED IS DEAD ITS BRANCHES SNAPPED OFF ITS ROOTS LAID BARE

p *mf*

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

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

11

fl.

ob.

cl.

fgt.

11

arpa

cel.

11

Bath-sheba

WHY HAS THE LIL-LIES WITH-ERED ON THE STEM?

11

VI. I

VI. II

vle.

vlc.

cb.

UNIS.

DIV.

fl. *mf* *f*

ob. *mf* *f*

cl. *mf* *f*

fgt. *mf* *f*

arpa

cel. *f*

Bath-sheba

vi. I *mf* *f*

vi. II *mf* *f*

vle. *mf* *f*

vlc. *mf* *f*

cb. *mf* *f*

Div.

12

fl.

ob.

cl.

fgt.

arpa

cel.

Bath-Sheba

12

f

3

A NORTH-WIND HAS TORN IT FROM THE

12

UNI'S.

UNI'S.

vl. I

vl. II

vle.

vlc.

cb.

fl.
ob.
cl.
fgt.

arpa
cel.

Bath-sheba

GROUND THE TEN-DER SA-PLINGS THAT I CHE-RISHED IT SHOULD HAVE BEEN STRONG AND STUR-DY A WORTH-Y TREE

VI. I Div.
UNIS.
VI. II
vle.
vlc.
c b.

13

fl.

ob.

cl.

fgt.

13

arpa

cel.

Bath-sheba

13

Now it will ne-ver fruit I have done this thing I have killed the thing I

13

vl. I

vl. II

vle.

vlc.

c b.

fl.

ob.

cl.

fgt.

arpa

cel.

Bath-Sheba

MY

LOVED WITH MY OWN HAND HAVE I RENT MY FLESH

vi. I

vi. II

vle.

vlc.

cb.

Ritardando - - - - -

fl.

ob.

cl.

fgt. *p* *♯p* *hp* *♯p* *hp* *mf*

Ritardando - - - - -

arpa

cel.

Ritardando - - - - -

Bath Sheba

FLESH THE LIV-ING FLESH THAT J MADE MY LAND IS A BAR-REN ONE ITS LIV-ING SPRINGS DRIED UP ITS SPRINGS DRIED

Ritardando - - - - -

vl. I

vl. II

vle.

vlc. *p* *♯p* *hp* *♯p* *hp*

cb. *p* *♯p* *hp* *♯p* *hp*

14

meno mosso

$\text{♩} = \text{ca. } 76$

fl.

ob.

cl.

fgt.

14

meno mosso

$\text{♩} = \text{ca. } 76$

arpa

cel.

14

meno mosso

$\text{♩} = \text{ca. } 76$

Bath-Sheba

UP.

mf

THEY WILL COME NO MORE TO

14

meno mosso

$\text{♩} = \text{ca. } 76$

Div.

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

arpa

cel.

Bath
Sheba

WA-TER MY ORCH-ARD NO MORE WILL SWEET BLOS-SOM SCENT THE BREEZE OF THE MOR-NING NO

vi. I

vi. II

vle.

vlc.

cb.

fl.
ob.
cl.
fgt.

arpa
cel.

Bath-sheba *mp*
MORE WILL THE LEAVES GIVE COOL SHADE AT MID-DAY THE BRANCH-ES ARE BARE THE GROUND IS PARCHED

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

15 Rit. ----- meno mosso $\text{♩} = \text{ca. } 66$

fl.

ob.

cl.

fgt.

15 Rit. ----- meno mosso $\text{♩} = \text{ca. } 66$

arpa

cel.

15 Rit. ----- meno mosso $\text{♩} = \text{ca. } 66$

Bath-sheba

mf *mp* *p*

BURNT BY THE SUN MY LAND IS BAR-REN MY LAND IS BAR-REN IS BAR-REN

15 Rit. ----- meno mosso $\text{♩} = \text{ca. } 66$

vi. I

vi. II

vle.

vlc.

cb.

mf *mp* *p*

This musical score is for a full orchestra and a vocal soloist. The instruments and voice parts are arranged as follows from top to bottom:

- Woodwinds:** Flute (fl.), Oboe (ob.), Clarinet (cl.), and Bassoon (fgt.).
- String Section:** Violin I (vl. I), Violin II (vl. II), Viola (vle.), Violoncello (vlc.), and Double Bass (cb.).
- Other:** Harp (arpa) and a vocal soloist (Bath-Sheba).

The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The vocal part, Bath-Sheba, has the lyrics "BAR-REN" repeated twice. The woodwinds and strings play melodic lines with various articulations and dynamics. The harp part features a continuous arpeggiated pattern. The string section provides a harmonic foundation with sustained notes and some rhythmic patterns.

NB
noter
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16

fl.

ob.

cl.

fgt.

16

arpa

cel.

16

Bath-sheba

16

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

arpa

cel.

Bath-sheba

vi. I

vi. II

vle.

vlc.

cb.

pp

12

6

pp

12

6

pp

pp

pp

pp

pp

pp

Rit. ----- 1

meno mosso
♩ = ca. 48

f.l.

ob.

cl.

fgt.

vib.

arpa

cel.

meno mosso ♩ = ca. 48

1

mf

Bathsheba

WHERE ARE THE ROBES YOU HAVE TORN FOR THE DEATH OF YOUR

David

meno mosso
♩ = ca. 48

1

vl.I

vl.II

vle.

vlc.

cb.

Tempo I

$\text{♩} = \text{ca. } 63$

fl. *f*

ob.

cl.

fgt.

Tempo I

$\text{♩} = \text{ca. } 63$

vib. *f*

arpa *f*

cel. *f*

Tempo I

$\text{♩} = \text{ca. } 63$

Bath-sheba *SON*

David

Tempo I

$\text{♩} = \text{ca. } 63$

vl. I

vl. II *f*

vle. *f*

vlc. *f*

cb.

Rit. ----- ♩ = ca. 48

f.l.

ob.

cl.

fgt.

vib.

arpa

cel.

Bathsheba

David

vl.I

vl.II

vle.

vlc.

cb.

f *Rit.* ----- ♩ = ca. 48 *p*

WHERE IS THE DIRT ON YOUR HANDS AND FACE FOR THE DEATH OF YOUR SON YOUR

f *Rit.* ----- ♩ = ca. 48 *p*

f *Rit.* ----- ♩ = ca. 48 *p*

2 Tempo I
♩ = ca. 63

fl. *ff*

ob. *p* *tr. m* *3* *tr. m* *tr. m* *tr. m* *ff*

cl. *p* *tr. m* *3* *tr. m* *tr. m* *tr. m* *ff*

fgt. *p* *tr. m* *3* *tr. m* *tr. m* *tr. m* *ff*

vib. *p* *ff*

arpa *ff*

cel. *ff*

2 Tempo I
♩ = ca. 63

Bath-sheba *ff*

SON?

David

2 Tempo I
♩ = ca. 63

vl. I *p* *tr. m* *3* *tr. m* *tr. m* *tr. m* *ff*

vl. II *p* *tr. m* *ff*

vle. *p* *ff*

vlc. *p* *ff*

cb.

fl. *f*

ob.

cl. *f*

fgt.

vib.

arpa

cel.

Bath-sheba *f*
 WHERE IS THE FIST THAT BEATS AT YOUR BREAST FOR THE DEATH OF YOUR SON?

David

vl. I *fp*

vl. II *fp*

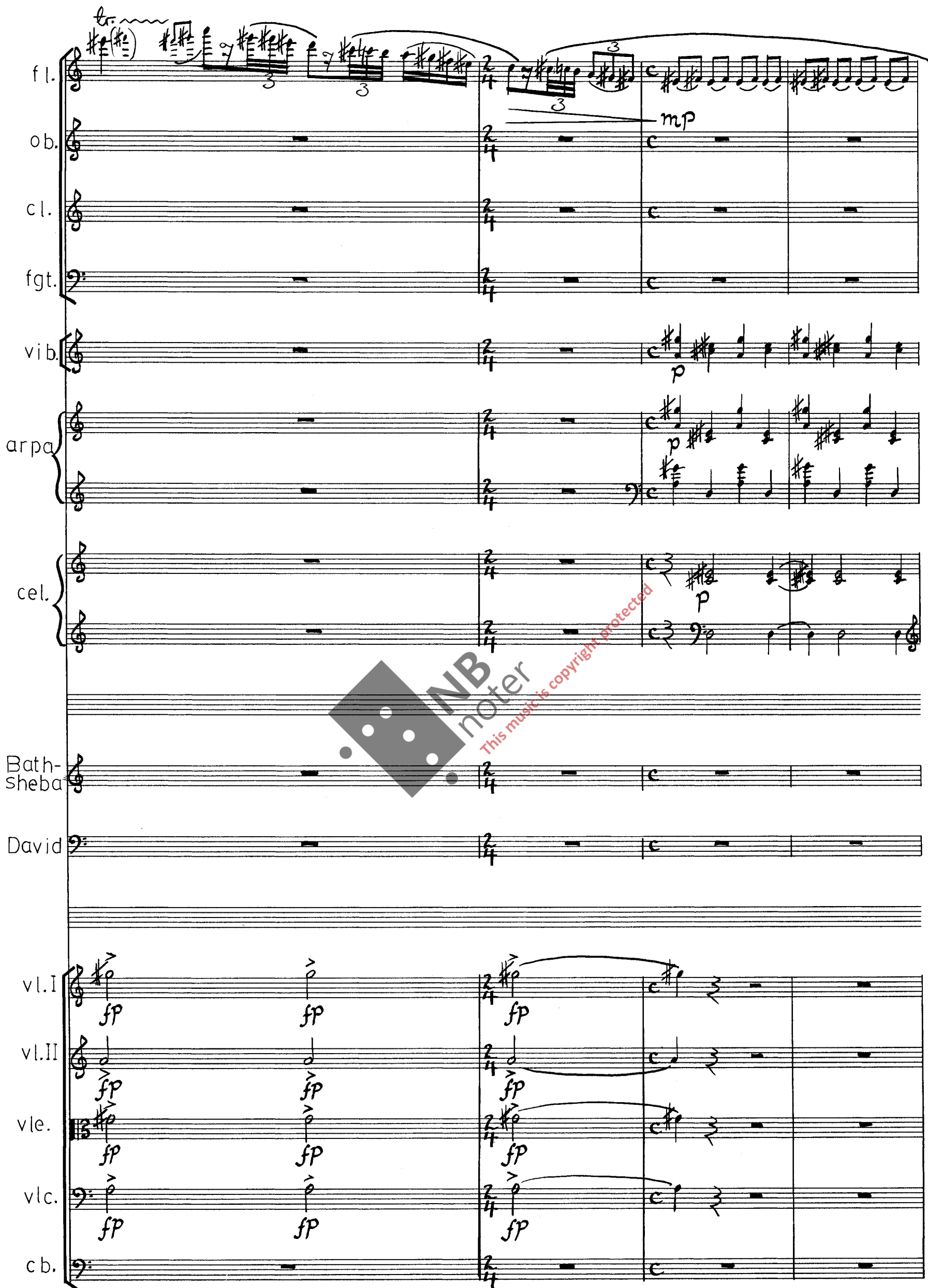
vle. *fp*

vlc. *fp*

cb. *fp*

Handwritten musical score for a symphony orchestra. The score is divided into two systems. The first system includes staves for Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (fgt.), Vibraphone (vib.), Arpa (harp), Cello (cel.), Bathsheba, and David. The second system includes staves for Violin I (vl. I), Violin II (vl. II), Viola (vle.), Violoncello (vlc.), and Contrabass (cb.).

The key signature is two sharps (F# and C#), and the time signature is 2/4. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The harp part is written in two staves. The strings play a rhythmic accompaniment of eighth notes, with *fp* (fortissimo piano) markings. The woodwinds have melodic lines, with the flute playing a prominent role in the first system. The percussion parts for Bathsheba and David are marked with rests.



3

f.l.

ob.

cl.

fgt.

3

vib.

arpa

cel.

3

Bath-sheba

David
 THOUGH I LIE UP-ON THE GROUND ALL DAY ALL NIGHT THOUGH I TEAR MY HAIR AND

3

vl.I

vl.II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Bathsheba

David

REND THE AIR WITH MY CRIES HE WILL COME NO MORE COME NO MORE

vl. I

vl. II

vle.

vlc.

cb.

NB noter
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4

f. *f*

ob.

cl.

fgt.

vib.

arpa

cel.

Bath-sheba

David

4

Div.

vl. I *f*

vl. II *f*

vle. *f*

vlc. *f*

cb. *f*

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Bath-sheba

David

vl.I

vl.II

vle.

vlc.

cb.

NB noter
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p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

5 Più mosso
♩ = ca. 72

fl.
ob.
cl.
fgt.

5 Più mosso
♩ = ca. 72

vib.
arpa
cel.

5 Più mosso
♩ = ca. 72

Bath-sheba
David

EAT MY LOVE EAT OF THE GOOD THINGS GOD HAS GIV - EN US HAS

5 Più mosso
♩ = ca. 72

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

6

f.l. *f* 10 *tr.* *mf*

ob. *f* *tr.* *mf*

cl. *f* *tr.* *mf*

fgt.

6

vib. *f*

arpa *f* 6

cel. *f* 6

6

Bath-Sheba

David

6

vl.I 8

vl.II

vle.

vlc.

cb.

fl. *mf*

ob. *p* *mf*

cl. *p* *mf*

fgt.

vib.

arpa *p* *mf*

cel.

Bath-sheba

David

SEE THE MOR-NING DAWNS THE RAINS OF THE NIGHT ARE GONE

vl.I *p* *mf*

vl.II *p* *mf*

vle. *p* *mf*

vlc. *p* *mf*

cb. *p* *mf*

fl. *b₀*
ob.
cl. *b₀*
fgt.
vib.
arpa
cel.

Bath-sheba *mf*
David *p*
THE CI-TY IS WASHED CLEAN WILL YOU NOT RISE AND

vl. I *p*
vl. II *p*
vle. *p*
vlc. *p*
cb. *p*

7

f l.

ob.

cl.

fgt.

vib.

arpa

cel.

7

Bath-Sheba

David

CAN-NOT CAN-NOT MY SON IS DEAD

COME WITH ME AND COME WITH ME WITH ME

7

vl. I

vl. II

vle.

vlc.

cb.

fl. *f* *tr* *tr* *tr*

ob. *f* *tr* *tr* *tr* *mf*

cl. *f* *tr* *tr* *tr* *mf*

fgt.

vib. *f*

arpa *f* 6

cel. *f* 6

Bath-Sheba

David

vl. I 8

vl. II *f*

vle. *f*

vlc. *f*

cb. *f*

8

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

8

Bath-sheba

David

mp

mf

THE MIS-DEEDS OF THE GOD-LESS ARE WITH-OUT RE-ME-DY BUT OUR LORD HAS LOOKED WITH MER-CY UP-ON OUR

8

vl. I

vl. II

vle.

vlc.

cb.

p

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Bath-sheba

David

MIS - DO - ING HE HAS NOT CAST US IN - TO DARK - NESS THE FRUIT OF HIS ORCH - ARD STILL RI - PENS FOR

Div.

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

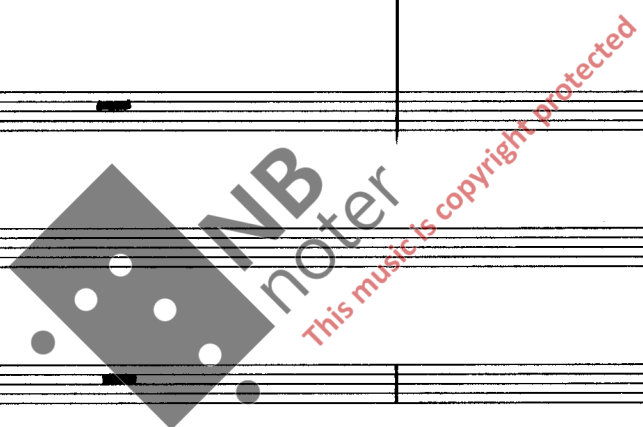
cl.

fgt.

vib.

arpa

cel.



Bath-sheba

David

US COME TAKE OF THE FRUIT COME TAKE OF THE FRUIT TAKE OF THE FRUIT AND

vl. I

vl. II

vle.

vlc.

cb.

9

fl. *f* 9 3 3 3

ob.

cl. *f* 3

fgt.

9

vib.

arpa

cel.

9

Bath-sheba

David *EAT*

9

vl. I

vl. II

vle. 110 110

vlc.

cb.

Handwritten musical score for a symphony orchestra and vocal soloists. The score includes staves for Flute (f.l.), Oboe (ob.), Clarinet (cl.), Bassoon (fgt.), Vibraphone (vib.), Arpa (arpa), Cello (cel.), Bathsheba, David, Violin I (vl. I), Violin II (vl. II), Viola (vle.), Violoncello (vlc.), and Contrabasso (cb.). The flute part features a complex melodic line with triplets and a 9-measure rest. The strings play sustained chords with a fermata. A large watermark 'NB noter' is overlaid on the score.

This musical score is for an orchestral and vocal piece. The instruments and voices are arranged as follows from top to bottom:

- f.l.** (Flute)
- ob.** (Oboe)
- cl.** (Clarinet)
- fgt.** (Fagott)
- vib.** (Viola)
- arpa** (Arpa)
- cel.** (Cello)
- Bath-sheba** (Voice)
- David** (Voice)
- vl.I** (Violin I)
- vl.II** (Violin II)
- vle.** (Viola)
- vlc.** (Cello)
- cb.** (Contrabbasso)

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *f* (forte) and *p* (piano) are indicated. The key signature is one sharp (F#), and the time signature is 3/4. A large watermark for "NB noter" is present in the center of the page, with the text "This music is copyright protected" written diagonally across it.

10

f.l.
ob.
cl.
fgt.

10

vib.
arpa
cel.

Bath-sheba
David

10 *f*

NO FRUITS CAN SWEET-EN MY MIS-DEEDS HO-NEY WILL TURN BIT-TER ON MY TONGUE

10

vl.I
vl.II
vle.
vlc.
c.b.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Bath-sheba

DAVID I AM SPILLED UP-ON THE GROUND LIKE WA-TER LIKE WA-TER MY SON IS DEAD

David

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

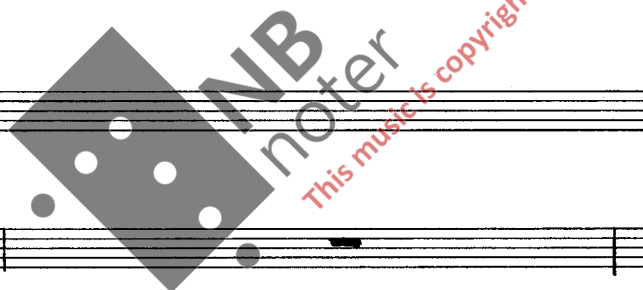
cl.

fgt.

vib.

arpa

cel.



Bath-sheba

David

mp

mf

THERE IS A TIME FOR GRIEF AND THERE IS A TIME FOR GRIEV-ING TO END WE MUST

vl.I

vl.II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Bath-Sheba

David

LEARN TO BE FOR-GIV-EN LEARN TO BE FOR-GIV-EN BE FOR-GIV — EN

vl. I

vl. II

vle.

vlc.

cb.

fl.

ob.

cl.

fgt.

vib.

arpa

cel.

Bath-sheba

David

vl.I

vl.II

vle.

vlc.

cb.

12

$\text{♩} = \text{ca. } 66$

fl.

ob.

cl.

fgt.

12

$\text{♩} = \text{ca. } 66$

arpa

12

$\text{♩} = \text{ca. } 66$

S

A

T

B

THE BREATH IN OUR NOS — TRILS IS BUT A WISP OF SMOKE OUR

THE BREATH THE BREATH IS BUT A WISP OF SMOKE OUR

THE BREATH IS BUT A WISP OF SMOKE OUR

THE BREATH IS BUT A WISP OF SMOKE

THE BREATH IS BUT A WISP OF SMOKE

12

$\text{♩} = \text{ca. } 66$

Div.

VI. I

VI. II

vle.

vlc.

cb.

UNIS.

UNIS.

UNIS.

fl.

ob.

cl.

fgt.

arpa

S
mp
3
REA-SON IS A MERE SPARK KEPT A - LIVE BY THE BEAT - ING OF OUR HEARTS WHEN THAT GOES

A
mp
3
REA-SON IS A MERE SPARK KEPT A LIVE BY THE BEAT-ING OF OUR HEARTS WHEN THAT GOES

T
mp
REA - SON IS KEPT A - LIVE BY THE BEAT-ING OF OUR HEARTS WHEN THAT GOES

B
mp
REA - SON IS KEPT A - LIVE BY THE BEAT - ING OF OUR HEARTS WHEN THAT GOES

vi. I
mp
3

vi. II
mp
Div. UNIS.

vle.
mp
Div.

vlc.
mp
UNIS.

cb.

13

fl.
ob.
cl.
fgt.

13

arpa

13

S
A
T
B

OUT GOES OUT OUR BO-DY WILL TURN TO ASH-ES AND THE BREATH OF OUR

OUT GOES OUT OUR BO-DY WILL TURN TO ASH-ES AND THE BREATH OF OUR

OUT OUT OUR BO-DY WILL TURN TO ASH-ES AND THE BREATH OF

OUT OUT OUR BO-DY WILL TURN TO ASH-ES AND THE BREATH OF

OUT GOES OUT OUR BO DY WILL TURN TO ASH-ES AND THE BREATH OF

p *mf* *p* *mf* *p* *mf* *p* *mf*

13

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

14

fl. *mf*

ob.

cl. *mf*

fgt.

vibr. *mf*

arpa *mf* gliss. 8. 7 gliss.

cel. *mf* 19

S
LIFE DIS-PERSE THE EMP-TY AIR

A
LIFE DIS-PERSE THE EMP-TY AIR

T
LIFE DIS-PERSE THE EMP-TY AIR

B
LIFE DIS-PERSE THE EMP-TY AIR

vi. I *dim* 14

vi. II

vle.

vlc.

cb.

fl.

ob.

cl. *mp*

fgt.

vibr. *Decrescendo*

arpa *gliss.* *gliss.*

cel. *19*

S

A

T

B

vl. I

vl. II

vle.

vlc.

cb.

NB
noter
This music is copyright protected

fl. *p*

ob.

cl. *p*

fgt. *p*

vibr. *p*

arpa *p* gliss. 8:7 gliss. 8:7

cel. *p*

S

A

T

B

vl. I *p*

vl. II *p*

vle. *p*

vlc. *p*

cb. *p*

fl. *b* *mf*

ob.

cl. *b* *mf*

fgt.

vibr. *b*

arpa

cel. *b*

S

A

T

B

vi. I *b* *pp* *Div.* *mp* *mf*

vi. II *b* *pp* *p* *mp* *mf*

vle. *b* *pp* *p* *mp* *mf*

vlc. *b* *pp* *p* *mp*

cb. *b* *pp* *mp*

16

fl.

ob.

cl.

fgt.

16

arpa

16

S

O-VER LIKE THE LAST VEST-IGE OF A CLOUD AS A MIST IS CHASED A-WAY BY THE SUN'S RAYS AND

A

O-VER LIKE THE LAST VEST-IGE OF A CLOUD AS A MIST IS CHASED A-WAY BY THE SUN'S RAYS AND

T

O-VER LIKE THE LAST VEST-IGE OF A CLOUD AS A MIST IS CHASED A-WAY BY THE SUN'S RAYS AND

B

O-VER LIKE THE LAST VEST-IGE OF A CLOUD AS A MIST IS CHASED A-WAY BY THE SUN'S RAYS AND

16

vi. I

vi. II

vle.

vlc.

cb.

DIV.

UNIS.

Rit. ---

fl. *p*

ob. *p*

cl. *p*

fgt.

Rit. ---

vibr. *p*

arpa *p*

S *p*
O-VER-BORNE BY JHS HEAT SO WILL IT TOO BE DIS-PERSED BE DIS-PERSED BUT

A *p*
O-VER-BORNE BY JHS HEAT SO WILL IT TOO BE DIS-PERSED BE DIS-PERSED BUT

T *p*
O-VER-BORNE BY JHS HEAT SO WILL IT TOO BE DIS-PERSED BE DIS-PERSED BUT

B *p*
O-VER-BORNE BY JHS HEAT SO WILL IT TOO BE DIS-PERSED BE DIS-PERSED BUT

Rit. ---

vl. I *p*

vl. II *p*

vle. *p*

vlc. *p*

cb. *p*

17

fl.

ob.

cl.

fgt.

17

vibr.

arpa

cel.

17

S

A

T

B

vl. I

vl. II

vle.

vlc.

cb.

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

This musical score is for a large ensemble, including a vocal quartet and a full orchestra. The woodwinds (flute, oboe, clarinet, and bassoon) play a melodic line with long, sustained notes. The strings (violin I, violin II, viola, and cello) provide a harmonic foundation with long, sustained notes. The harp and celesta play a rhythmic accompaniment. The vocal quartet (Soprano, Alto, Tenor, and Bass) is present but has no lyrics written on this page. A watermark for 'NB noter' is visible across the center of the page.

Rit.

fl. *mf*

ob. *p*

cl. *p*

fgt.

vibr.

Rit.

arpa *mf*

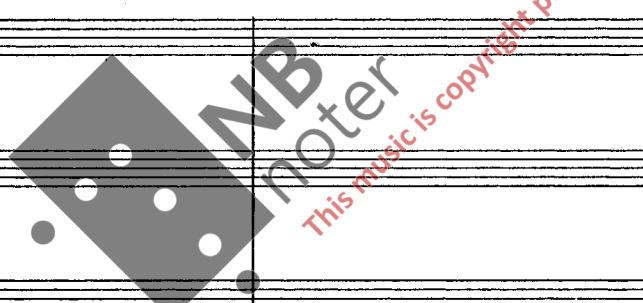
cel. *mf*

S

A

T

B



vl. I *mf*

vl. II *p*

vle. *p*

vlc. *p*

cb. *p*

Rit.