

Jerusalem Stones

for Narrator, Chorus and Orchestra



by
Robert J. Frank

1997

JERUSALEM STONES

Program Notes

During one of my visits to Jerusalem in 1992, I observed how at sunset the "Jerusalem Stone" that is used in the construction of the walls and buildings of the Old City and much of the New, seemed to come to life with a golden glow. I was reminded of the passage in the Christian Scriptures, where Jesus says: "if (the people) keep quiet, the stones will cry out!" (Luke 19:40) and immediately had it in mind to write this work. However, it wasn't until after more than four years of musical sketching and planning that I found the poem "The Defences" by Yehuda Carni (1884-1949). Moved by the closing phrase: "Cement me to all the Jerusalem Stones, and at the Messiah's coming, the wall will sing with my bones," I was finally ready to compose this work.

Jerusalem Stones takes the perspective of the stones of Jerusalem, which have seen so many things, wonderful and horrible alike. If they could cry out, what would they say? The chorus, along with actual stones which are used as percussive instruments, give voice to these ancient, silent observers. The work proceeds without break in three parts: Part 1 recounts the many names and origins of this "City of Peace". Part 2 lists the many violent acts, sieges and wars in which the stones of Jerusalem have been forced to partake, culminating in the final cry of the LORD: "Enough!" (1 Chr. 21:15) Part 3 gives ear to the "stones' voices" of the chorus; to their peaceful, earnest cries and prayers for peace.

Program Notes by the composer.
R.J.F. Ellensburg, WA, 1997

for more information, contact:
Robert J. Frank
email: RobFrank@aol.com
WWW: <http://members.aol.com>

JERUSALEM STONES

Performance Notes

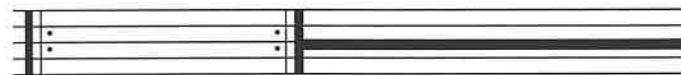
- In non-metered phrases, accidentals apply only to the note they preceded or throughout the beamed group in which they occur.
- The term *independently* is used throughout the score to indicate that each individual performer should play their material independently of the others. The tempo should be very fast unless otherwise specified.
- Glissandos should begin immediately after the attack and take the entire duration to complete. Glissandos with no ending pitch (i.e. before rehearsal number 119) should continue as high or as low as the strings allow.

Notation:

- 1) A gradual, independent ritard or accelerando over the time indicated



- 2) Repeated figures continue as specified (individually or not) for the duration of the solid line. If the line ends in the middle of a bar, the performer should individually fade out before the end of that bar. Solid lines ending on a barline indicate that the performer should end their material at the end of the measure. When new material (either repeated or not) immediately follows the solid line, the performer should continue to that new material without a break.



- 3) Vocal parts with “x” noteheads indicate spoken text, ranging from whispers to shouts, as indicated by the dynamics.



Cry out for peace!—

- 4) The text of the narration should be read naturally and expressively over the period of time indicated by the surrounding boxes. Phrases ending with an ellipsis (“...”) indicate that the narrator should proceed immediately on to the following block of text without pause. Blocks of text without an ellipsis should begin on cue relative to its position in the score.

Example:

After this phrase, the narration should wait until the next entry point before continuing.

and:

In this phrase, the narration should continue ...

... directly into this phrase without a pause.

JERUSALEM STONES

Instrumentation

2 Flutes (2nd Flute doubling on Piccolo)
2 Oboes
2 B^b Clarinets
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Trombones (2nd Bass)
1 Tuba

Percussion 1: suspended cymbal, crash cymbal, tri-toms
Percussion 2: Bass Drum
Timpani (4)

6-12 "stones": These should be resonant pieces of stone, preferably raw, unsculpted chips of the "Jerusalem Stone" that is used throughout the Old City. They should be struck either by another stone or a small metal beater, so that a chipping or ringing sound is heard. Stones should range in size from 10 cm across to whatever size is practical so that a variety of tones are produced. The performers should be placed evenly around the orchestra.

Narrator

S.A.T.B. Chorus

Strings

Score is transposed

Duration: 13-15 minutes

So that the audience might better appreciate this work, the text for the Narration may be translated into another language with the exception of words in italics or Hebrew. Similar changes should be made in the vocal parts. In all cases, the percussive nature of the words "stone" and "peace", should be retained, as well as the general flow and poetics. It is preferred, however, that the original English text be used whenever possible.

Text is drawn from the Holy Scriptures, writings by Yaakov Fichman (1881-1952), "The Defences" by Yehuda Carni (1884-1949), and the composer.

JERUSALEM STONES

Robert J. Frank
(1997)

Transposed Score

Moderato J.80 (♩) ad -001

Flute 1
Piccolo/Flute 2
Oboe 1
Oboe 2
B♭ Clarinet 1
B♭ Clarinet 2
Bassoon 1
Bassoon 2
Horn (F) 1 & 2
Horn (F) 3 & 4
C Trumpet 1
C Trumpet 2
Trombone 1
Trombone 2
Tuba
Timpani
Percussion 1
Percussion 2
Narrator
Soprano
Alto
Tenor
Bass
Stones (#-12)
Violin 1
Violin 2
Viola
Violoncello
Double Bass

7

Fl. 1
Pic.
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Vn. 1
Vn. 2
Va.
Vc.
Bass

f, *mp*, *mf*, *fz*, *Lento*

45

46

54 *a bit slower*

Fl. 1
Fl. 2
Ob. 1
Bb Cl. 1
Bb Cl. 2
Bar. 1
Bar. 2
Timp.

Yashov Pichman once noted: "There's a secret to these wines, and there are moments when they seem to flutter with the full weight of their mass, like shukla in the wind."

Cherish them then, listen to them, and you will notice that they too have momentum and change. They too grow and wither seasonally...

Narr.
Vn. 1
Vn. 2
Va.
Vc.
Bass

mf
mp
mp
mp
mp
p
pp

a bit slower

60

62 *anxiously, f. 142 (roughly following narr.)*

Fl. 1
Fl. 2
Ob. 1
Bb Cl. 1
Bb Cl. 2
Bar. 1
Bar. 2
Hr. 1 & 2
Tuba
Timp.

mf
mf
mf
mf
mf
mf
mf
mf
mf
p

... more knowing the secret of their award from Each day slowly becomes them with its subtle marks...

... there is something still held within, that even in petrification will not rest, and it is that which shakes your least like organ keys when evening blows...

Vc.
Bass

pp
mf
f
mf
mf

85

89

Softly and Nobly (J. 114 c.a.)
(roughly following narr.)

Bb Cl. 1

Bb Cl. 2

Ten. 1

Hrn. 1 &

Hrn. 3 &

Trp. 1

Tuba

mp

mp

mp

mp

to bless Father Abram, saying:

"Blessed be Abram by God Most High, Creator of heaven and earth. And blessed be God Most High, who delivered your enemies into your hand."

f

Softly and Nobly (J. 114 c.a.)
(roughly following narr.)

Va. 1

Va. 2

Va.

Vc.

ppp

ppp

ppp

p

ppp



99

101

smoothly
(roughly following narr.)

Fl. 1

Picc.

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Hrn. 1 &

Hrn. 3 &

Trp. 1

Tuba

p

p

p

p

p

p

p

p

p

mp

mp

mp

So great was the blessing that Abram gave him a tenth of everything.

Yet, according to tradition, even this great patriarch could not agree on what men should call these stones. So, not wishing to offend either Abram, who called the city Ty'el, or Shem who called it Shalem, God —

109

111 Peacefully 1.00

rit.

Fl. 1
Pic.
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2

Narr.

... those referred to a composer, calling it by both names. ...

... a name that is derived from, and hence associated with peace?

Strawberries

Peacefully 1.00

Va. 1
Va. 2
Vc.
Bsn.

126

128

1. *ffz*

Trp. 1

Tbn. 1

Trp. 2

Tuba

Timp.

Narr. **... stand.** *1. ffz* **As Jesus of Nazareth approached the city. In sight of it.** **to Jerusalem.**

Vn. I *f* *gliss.* *gliss. to highest note* *ff*

Vn. 2 *f* *gliss. to highest note* *ff*

Va. *f* *gliss. to highest note* *ff*

Vc. *ff* *sub. p* *mf*

Bass *ff* *sub. p* *mf*

133

Hr. 1 & 4

Hr. 3 & 6

Trp. 1

Trp. 2

Tbn. 1

Trb. 3

Tuba

Timp.

Narr. **Jerusalem!** **You who kill the prophets** **and stoned those sent to you,** **how often I have longed to gather your children together, as a hen gathers her chicks...**

S. *P* *whisper*

A. *P* *whisper*

T. *P* *whisper*

B. *P* *whisper*

Chorus *pp* *mp*

Va. *sub. p*

Vc. *sub. p*

Bass *pp* *mp*

141

147

1.122

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2

Hr. 1 &
Hr. 2 &
Trp. 1
Trp. 2
Tbn. 1
Tbn. 2
Tuba

Timp.
Perc. 1
Perc. 2

Narr. ...but you were not willing. As the people met him with shouts of blessing and praise, others urged him to silence them. To which he replied: I tell you that if these people should hold their peace, the stones would immediately cry out!

S.
A.
T.
B.

Stones *slightly* *approximating the following rhythm.*

Vn. 1
Vn. 2
Va.
Vc.
Bsn.

Fl. 1
Pic.
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2

Dynamic markings: *mp*, *mf*, *ff*, *f*, *sub. mp*. Includes a "change to Pic." instruction for the Piccolo.

Hrn. 1 & 2
Hrn. 3 & 4
Trp. 1
Trp. 2
Tbn. 1
Tbn. 2
Tuba

Dynamic markings: *mf*, *ff*, *f*, *mp*.

Temp.
Perc. 1
Perc. 2

Dynamic markings: *mf*, *ff*, *sub. mp*, *mp*. Includes "crash cymb." and "vz" markings.

Narr.
S.
A.
T.
B.

Lyrics: "Gentile, Christian, Muslim and Jew - all have equal blood upon the shores of the -"
Dynamic markings: *mf*, *ff*.

Stran.
Va. I
Va. II
Vc.
Bsn.

Dynamic markings: *f*, *ff*, *sub. mp*.

FL. 1
Picc.
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hr. 1 & 2
Trp. 1
Trp. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc. 1
Perc. 2

Narr. City of Power in words to power them. Prophets, scribes, soldiers, and kings — all have died upon these stones, amidst shouts and cries — yet the stones remained silent, for who could hear them?

S.
A.
T.
B.

Vn. 1
Vn. 2
Va.
Vc.
Bass

The musical score is arranged in systems. The top system includes Flute 1, Piccolo, Oboe 1 and 2, Bassoon 1 and 2, Horns 1 & 2, Trumpets 1 and 3, Trombones 1 and 2, and Tuba. The second system includes Timpani, Percussion 1 and 2, and Narrator. The third system includes Soprano, Alto, Tenor, Bass, and Chorus. The bottom system includes Violins 1 and 2, Viola, Violoncello, and Bass.

Lyrics for the vocal soloists:

- Soprano:** Cry out for peace! peace! peace! Cry out for peace! peace! peace!
- Alto:** Cry out for peace! peace! peace! Cry out for peace! peace! peace!
- Tenor:** Cry out for peace! peace! peace! Cry out for peace! peace! peace!
- Bass:** Cry out for peace! peace! peace! Cry out for peace! peace! peace!

Lyrics for the Chorus:

- Chorus:** Cry out for peace! peace! peace! Cry out for peace! peace! peace!

Text boxes in the score:

- by the tribe of Judah against the Arameans
- by the men of Egypt at 704 BC

This page of a musical score, numbered 186, contains the following parts and markings:

- Fl. 1:** Flute 1 part with dynamic markings *ff* and *ff*.
- Picc.** Piccolo part with dynamic marking *ff*.
- Ob. 1 & 2:** Oboe parts with dynamic markings *ff* and *mf*.
- Bb Cl. 1 & 2:** Bass Clarinet parts with dynamic markings *ff* and *mf*.
- Bsn. 1 & 2:** Bassoon parts with dynamic marking *ff*.
- Hr. 1 & 2:** Horn parts with dynamic marking *ff*.
- Trp. 1 & 2:** Trumpet parts with dynamic marking *ff*.
- Tbn. 1 & 2:** Trombone parts with dynamic marking *ff*.
- Tuba:** Tuba part with dynamic marking *ff*.
- Timpani:** Timpani part with dynamic markings *ff*, *mp*, and *ff*.
- Perc. 1 & 2:** Percussion parts with dynamic markings *ff* and *mp*.
- Narr.:** Narrator part with three text boxes: "— complete previous text", "by Nefschahrenar of Hahakonia in 507 BCE", and "by Seleucid in 119 BCE".
- S. (Soprano):** Soprano vocal line with lyrics "Sono darsi! Sono darsi!" and dynamic marking *ff*.
- A. (Alto):** Alto vocal line with lyrics "Sono darsi! Sono darsi!" and dynamic marking *ff*.
- T. (Tenor):** Tenor vocal line with lyrics "Sono darsi! Sono darsi!" and dynamic marking *ff*.
- B. (Bass):** Bass vocal line with lyrics "Sono darsi! Sono darsi!" and dynamic marking *ff*.
- Violins 1 & 2:** Violin parts with dynamic markings *ff*, *mf*, and *ff*.
- Va. (Viola):** Viola part with dynamic markings *ff* and *mf*.
- Vc. (Violoncello):** Cello part with dynamic markings *ff*, *mp*, and *mf*.
- Bass:** Double Bass part with dynamic markings *ff* and *ff*.

Fl. 1
Flc.
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2
Hr. 1 A
Hr. 3 B
Trp. 1
Trp. 3
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc. 1
Perc. 2

per the independence of countries

f by the Marabes in 114 BCE, by Pompey and the Romans in 63 BCE, by Matthias Antippos, asked by Pothius in 37 BCE, in The Great Revolt of 66, by Titus in 70.

S.
A.
T.
B.

Va. 1
Va. 2
Va.
Vc.
Bass

Fl. 1
Flc.
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2

ff f

Hrn. 1 & 2
Hrn. 3 & 4
Trp. 1
Trp. 2
Tbn. 1
Tbn. 2
Tuba

ff f

Timp.
Perc. 1
Perc. 2

ff f

Narr. The Roches in 135 ... The total destruction by Hadrian in 135 -- for the Persians, Byzantines and Crusaders --

S.
A.
T.
B.

ff f

not her! peace! peace! peace! peace! peace!
Peace! Cry out for peace! Home Sweet Home!

Strana

Vn. 1
Vn. 2
Va.
Vc.
Bsn.

ff f

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bar. 1
Bar. 2

Hrn. 1 & 2
Trp. 1
Trp. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc. 1
Perc. 2

by Sabadin, the Ottomans and British in the War of Liberation by Jordan by Israel

S.
A.
T.
B.

Some death! Kill them! Some death! Some death! Cry out! Some death for peace!
Some death! Kill them! Some death! Some death! Some death! Some death for peace!
Cry out for peace! Cry out! Some death for peace!
Some death! Some death for peace!

Vn. 1
Vn. 2
Va.
Vc.
Bam.

Fl. 1
 Picc.
 Ob. 1
 Ob. 2
 Bb Cl. 1
 Bb Cl. 2
 Bar. 1
 Bar. 2

Hr. 1 & 4
 Hr. 2 & 3
 Trp. 1
 Trp. 3
 Tbn. 1
 Tbn. 2
 Tuba

Timp.
 Perc. 1
 Perc. 2

Narr. (shouting over the din) Outside... Christian... Muslim... and... Jew... all have spilt blood upon these stones in a quest to possess them ...yet the stones remained alive, for who could hear them?

S.
 A.
 T.
 B.

Vn. 1
 Vn. 2
 Va.
 Vc.
 Con.

231

232

Fl. 1
Flc.
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2

Dynamic markings: *ff*, *mf*, *mp*, *mf*.

Hr. 1 & 2
Hr. 3 & 4
Trp. 1
Trp. 2
Tbn. 1
Tbn. 2
Tuba

Dynamic markings: *f*, *ff*, *mf*, *f*.

Timp.
Perc. 1
Perc. 2

Dynamic markings: *ff*, *mf*.

Narr.
S.
A.
T.
B.
Chorus

In David's time, even God sent an angel to destroy Jerusalem. But, as the angel was doing so, the LORD saw it, and was grieved because of the calamity.

Vn. 1
Vn. 2
Va.
Vc.
Bass

Dynamic markings: *ff*, *f*.

238

240

242

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2

repeat and accel. independently until cue *mf* (conductor)

sub. *mp* repeat and accel. independently until cue

Hrn. 1 & 2
Trp. 1
Trp. 2
Tbn. 1
Tbn. 2
Tuba

repeat and accel. independently until cue *mf* (conductor)

sub. *mp* repeat and accel. independently until cue *mf*

Timp.
Perc. 1
Perc. 2

repeat and accel. independently until cue *f*

sub. *mp* *f*

cresc. & accel.

Narr.
S.
A.
T.
B.
Starus

Finally, while the priest was standing above the stones of the temple raised ... the LORD called out:

sub. *mp* repeat and accel. independently until cue *mf*

Cry out for peace! Cry out for peace! Cry out for peace! repeat and accel. independently until cue

Some shout! Some shout! Some shout! Some shout! repeat and accel. independently until cue

sub. *mp*

Vn. 1
Vn. 2
Va.
Vc.
Bass

repeat and accel. independently until cue *mf* (conductor)

sub. *mp* repeat and accel. independently until cue *mf*

ATTACCA Part 3

Part 3

243

244

245

246

247

Grave J = 46

Fl. 1

Picc.

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

Hr. 1 & 2

Hr. 3 & 4

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Tuba

Timpani

Perc. 1

Perc. 2

Narr.

S.

A.

T.

B.

Strings

Va. 1

Va. 2

Vc.

Bass

Enough!

(shouts) ff

... and David looked up and saw the sign of the LORD standing between heaven and earth, with a drawn sword extended over Jerusalem.

2-4 sec.

... and the LORD said:

"Enough."

mf

pp *(sings) a sobbing whisper*

Grave J = 46

Grave J = 46

299

300

304

306

Narr.

Yet, there is still something held within, that even, periods which cannot end, that continues to roll when the day's last golden rays light upon them.

poco rit.

As they did before, Always thus.

As they will continue to do, long past mine.

S.

A.

T.

B.

Vn. I

Vn. 2

Va.

Vc.

Ban.

307

308

310

Narr.

6-9 seconds

observe them then.

4-5 sec.

listen to them, and you will know the secret of their awful lives.

2-5 sec.

repeat freely and independently with 3-5 sec. rests

chant the word "prayer" in any/all languages! or G: pray-er (pr-ay-er) MRP, etc.

the - im - the - im

repeat independently

repeat independently

repeat independently

Vn. I

Vn. 2

Va.

Vc.

Ban.

333

334

339

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Measures 333-339 for woodwinds and brass. Flutes 1 and 2, Oboes 1 and 2, B♭ Clarinets 1 and 2, Bassoons 1 and 2. Dynamics include *mp*, *sfz*, and *mf*.

Hrn. 1 A
Hrn. 3 A
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc. 1
Perc. 2

Measures 333-339 for horns, trumpets, trombones, tuba, timpani, and percussion. Horns 1 A and 3 A, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Timpani, Percussion 1 and 2. Dynamics include *p*, *mp*, and *mf*.

Narr.
S.
A.
T.
B.
Soprano

"If these people should remain silent, the stones would cry out!" For the sake of my brothers and friends, I will say, "Peace be within you."
Pray for the peace of Jerusalem. "May those who love you be secure
May there be peace within your walls ..."

Measures 333-339 for vocal soloists and narrator. Soprano, Alto, Tenor, Bass, and Soprano. Includes a narrator part with lyrics. Dynamics include *f* and *mf*.

Vn. 1
Vn. 2
Va.
Vc.
Bass

Measures 333-339 for strings. Violins 1 and 2, Viola, Violoncello, Bass. Dynamics include *mf* and *p*.

Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hrn. 1 & 2, Trp. 1, Trp. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc. 1, Perc. 2

poco rit. *ff*

Narr. S. A. T. B.

... and security within your ranks.

וְשָׁלוֹם וְיָמִין וְיָמִין וְיָמִין
 (Shalom Shalom proclaims)

f proclaim boldly

poco rit. *ff*

Co - ... shall we be all do - ... we - ...

Viola I, Viola II, Viola, Vc., Bsn.

poco rit. *ff*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1 & 3
Hn. 2 & 4
Trp. 1
Trp. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc. 1
Perc. 2
Narr.
S.
A.
T.
B.
Strac.
Va. 1
Va. 2
Vi.
Vc.
Baw.



JERUSALEM STONES

Text

Part 1 - The City of Peace

*Hierusalem, Tzion, Aelia Capitolina, Solyma, El-Quds, Salem, Urusalim, Yerushalayim, ...Jerusalem** ... the stones of this tiny area atop a hill have been called by a great many names by a great many people. These same stones have been carved and shaped into buildings and streets; walls and gates; weapons and altars; ... temples and tombstones.

Some were carved into idols: "...gods of wood and stone, which cannot see or hear or eat or smell." Some believe that it was after one of these carved stones that *man* first gave name this city atop a hill... a name hidden deep within each stone, spoken in silent whispers in the still of the evening: *Salem*... "peace."

Yaakov Fichman once noted: "There's a secret to these stones, and there are moments when they seem to flutter with the full weight of their mass, like shrubs in the wind. Observe them then, listen to them, and you will notice that they too have movement and change. They too grow and wither unseen, none knowing the secret of their sealed lives. Each day slowly inscribes them with its indelible marks... Yet there is something still held within, that even in petrification will not rest, and it is that which shakes your heart like organ keys when evening blows."

The earliest scriptures tell of one who dwelt among these stones in the days of their youth: Melchisedek, king of Salem and priest of God Most High; who descended with a blessing for Abram from amongst the peaceful stones of this "Most High" city, saying:

"Blessed be Abram by God Most High,
Creator of heaven and earth.
And blessed be God Most High,
who delivered your enemies into your hand."

So great was this blessing, that Abram gave him a tenth of everything.

Yet, according to tradition, even this great patriarch could not agree on what men should call these stones. So, not wishing to offend either Abraham, who called the city *Yir'eh*, or Shem who called it *Shalem*, *God Himself* finally resorted to a compromise, calling it by both names -- a name that is derived from, and forever associated with, peace: *Yerushalem*.

* end with the name of Jerusalem in the language of the narration. Omit this name if previously listed in this passage.

Part 2 - Conflict and War

But the stones of this much loved city have not been allowed to live according to their peaceful calling. Whether in the name of justice or vengeance, they have been used as tools of death rather than peace.

"Any Israelite or any alien living in Israel who gives any of his children to Molech must be put to death. The people of the community are to **stone** him. "

"A man or woman who is a medium or spiritist among you must be put to death. You are to **stone** them..."

"... she shall be brought to the door of her father's house and there the men of her town shall **stone** her to death. "

"If anyone has a **stone** in his hand that could kill, and he strikes someone so that he **dies**, he is a **murderer**; the **murderer** shall be put to **death**. "

"If a bull gores a man or a woman to **death**, it must be **stoned** to death, "

"... and by order of the king they **stoned** him to **death** in the courtyard of the **LORD's** temple ... they were **sawed** in two; they were put to **death** by the sword, they were **stoned**..."

As Jesus of Nazereth approached the city, he said of it: "O Jerusalem, Jerusalem, you who kill the prophets and **stone** those sent to you, how often I have longed to gather your children together, as a hen gathers her chicks under her wings, but you were not willing." As the people met him with shouts of blessing and peace, others urged him to silence them. To which he replied:

"I tell you that, if these people should hold their peace, ***the stones would immediately cry out.***"

Gentile, Christian, Muslim and Jew... all have spilt blood upon the stones of the City of Peace in quests to possess them ... Prophets, sinners, soldiers, and kings ... all have died upon these stones, amidst shouts and cries ... *yet the stones remained silent, for who could hear them?*

Captured more than 20 times - besieged and destroyed in part or in whole more than 40 times - not one stone left upon another ...

by the tribe of Judah against the Jebusites
by Sennacherib of Egypt in 701 BCE
by Nebuchadnezzar of Babalonia in 587 BCE
by Seleucid in 169 BCE
by the Maccabees in 164 BCE
by Pompey and the Romans in 63 BCE
by Mattathias Antigonus, aided by Parthians in 37 BCE
in The Great Revolt of 66
by Titus in 70
Bar Kochba in 135 ...
the total destruction by Hadrian in 135
by the Persians, Byzantines and Crusaders;
by Saladin, the Ottomans and British;
... in the War of Liberation...
... by Jordan ...
... by Israel...

Gentile, Christian, Muslim and Jew... all have spilt blood upon these stones in a quest to possess them ... *yet the stones remained silent, for who could hear them?*

In David's time, even God sent an angel to destroy Jerusalem. But, as the angel was doing so, the LORD saw it and was grieved because of the calamity - Finally, while the angel was standing above the stones of the temple mount, the LORD cried out:

"Enough!"

...and David looked up and saw the angel of the LORD standing between heaven and earth, with a drawn sword extended over Jerusalem.

(quietly) ...and the Lord said: "Enough."

Part 3. Comfort and Call for Peace

טז נחמו נחמו עמי יאמר
אלהיכם: דברו על-לב ירושלם וקראו אליה כי מלאה
עבאה פי נרצה עונה כי לקחה מיד יהוה כפלים בכל-
חטאתיה

Isaiah 40: 1-2

nachamu, nachamu ami yomár eloheychem.
(comfort , comfort my people says God (our))

dabru al-lev yerushaiem, veh kiro elyah be molah Tzva'ah
(speak from the heart to Jerusalem, and cry to her that complete is her "war service")

ki nirtzah oná, ki lakcha meyod adoni
(because over season, because given to her from the hand of God)

Keefleem be-kol chatitehyah.
(double for all her sin.)

(Narr.)

"Speak tenderly to Jerusalem, and proclaim to her that her war-service has been completed."

These same stones, which have been carved and shaped into buildings and streets; walls and gates; weapons and altars; temples and tombstones, still speak today. Yet, there is still something held within, that even in petrification will not rest, that continues to call when the day's last golden rays light upon them. As they did before Abram's time... as they will continue to do long past ours.

Observe them then, *listen* to them, and you will know the secret of their sealed lives.

Pray for the peace of Jerusalem:

"May those who love you be secure.

May there be peace within your walls and security within your citadels."

For the sake of my brothers and friends, I will say, "Peace be within you."

For the sake of the house of the LORD our God, I will seek your prosperity. "

If I forget you, O Jerusalem, may my right hand forget her cunning.

May my tongue cling to the roof of my mouth if I do not remember you,
if I do not consider Jerusalem my highest joy.

Chorus, a capella:

Take me for rubble
to stop up the wall:
Perhaps to atone for
those who let the
stone-work fall.

In spirit I followed
through fire and sea,
through shouting and silence,
now I'll follow bodily:

Cement me to all
the Jerusalem stones:
And at the Messiah's coming,
The wall will sing
with my bones.

Narr.

"If these people should keep silent, the stones would cry out!"
For the sake of my brothers and friends,
I will say, "Peace be within you."
Pray for the peace of Jerusalem:
"May those who love you be secure.
May there be peace within your walls
and security within your citadels."

"שאלו שלום ירושלם"
Shalu Shalom Yerushaliem.
(Pray for the peace of Jerusalem)

Chorus/Orch. finale:

Cement me to all the Jerusalem stones:
And the wall will sing with my bones.



