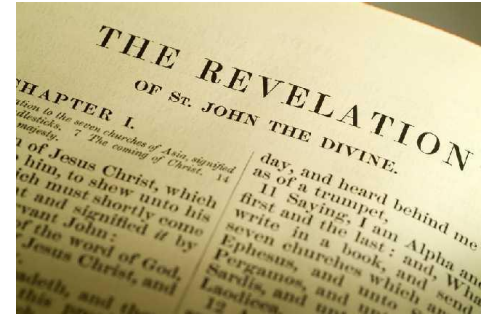



From here
To here



BIBLICAL SURVEY

Judges - Introduction

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NATIONAL BRIEFING | SOUTHWEST

New Mexico: Billy the Kid May Get a Pardon

By THE ASSOCIATED PRESS

Published: December 16, 2010

Gov. [Bill Richardson](#) said Thursday that he had received a formal petition to pardon Billy the Kid, and that he would make a decision



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New Mexico governor weighs pardon for Billy the Kid

Bill Richardson must decide whether to make good on a promise one of his predecessors made to the outlaw but did not keep.

The New York Times

NATIONAL BRIEFING | SOUTHWEST

New Mexico: Billy the Kid

By THE ASSOCIATED PRESS

Published: December 16, 2010

Gov. [Bill Richardson](#) said Thursday that he will sign a petition to pardon Billy the Kid, and that he

Los Angeles Times | ARTICLE CONTAINS SPOILER

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New Mexico gov

*Bill Richardson must
predecessors made t*



... Billy the Kid
... nise one of his

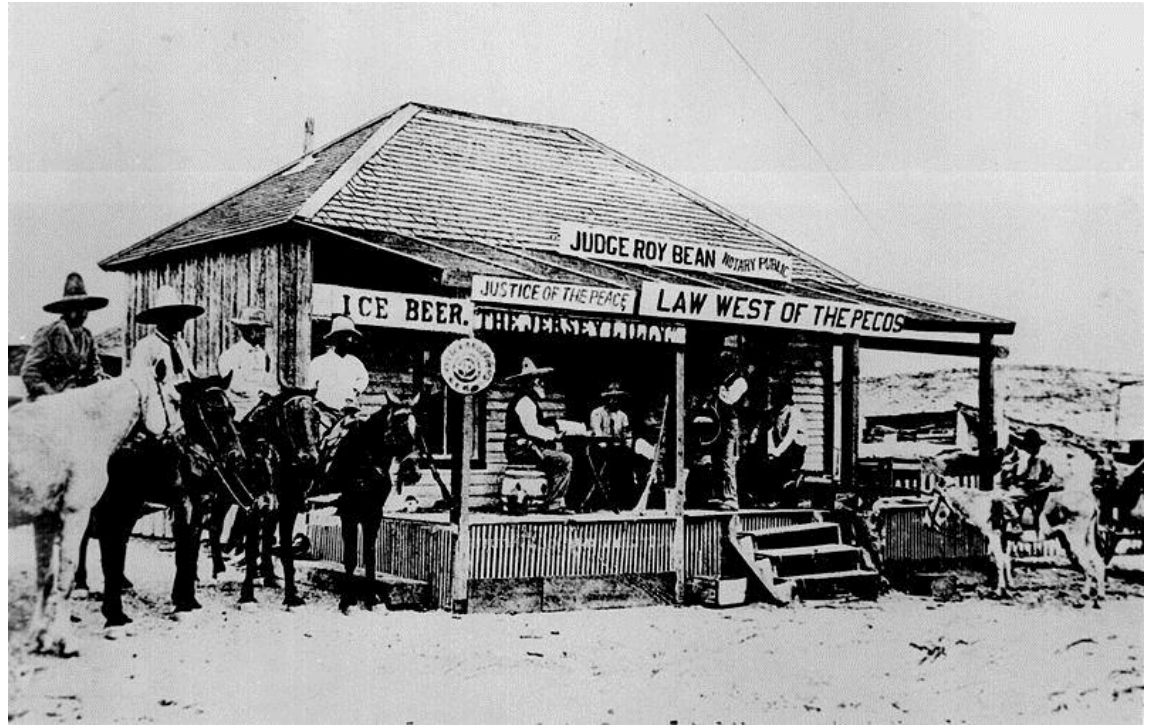


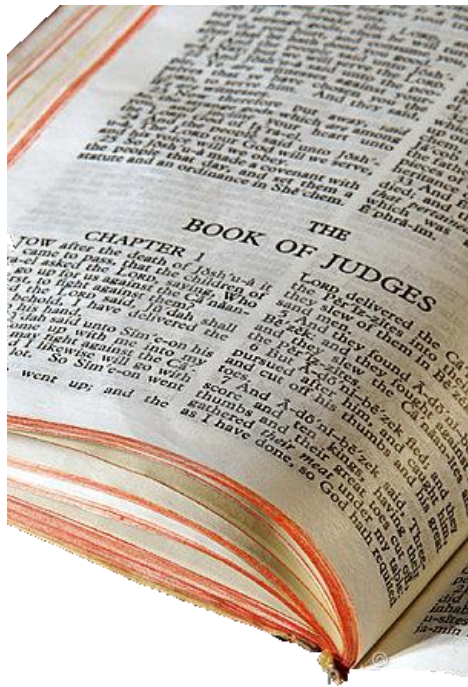


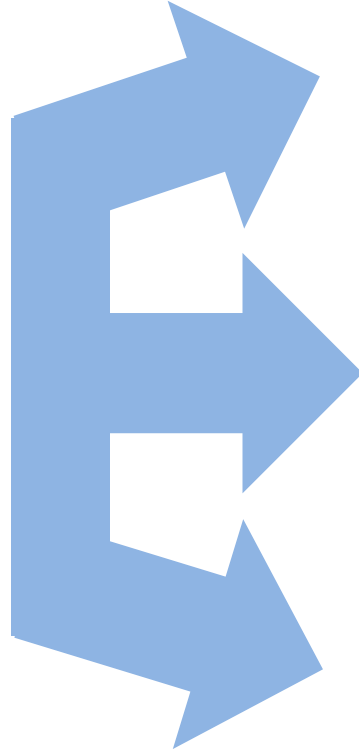
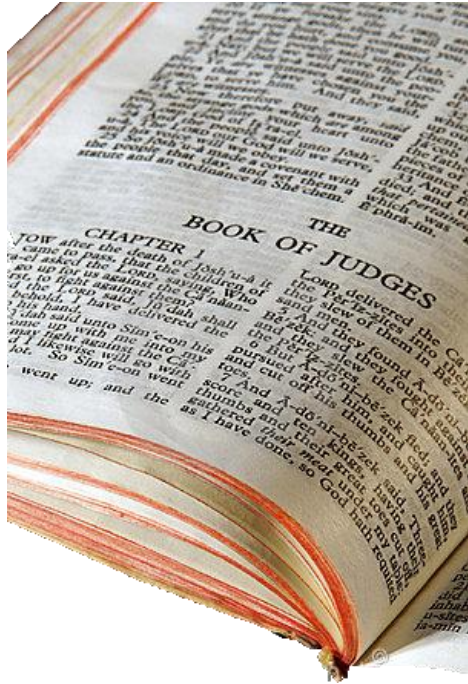
Judge Phantly
R. Bean, Jr.

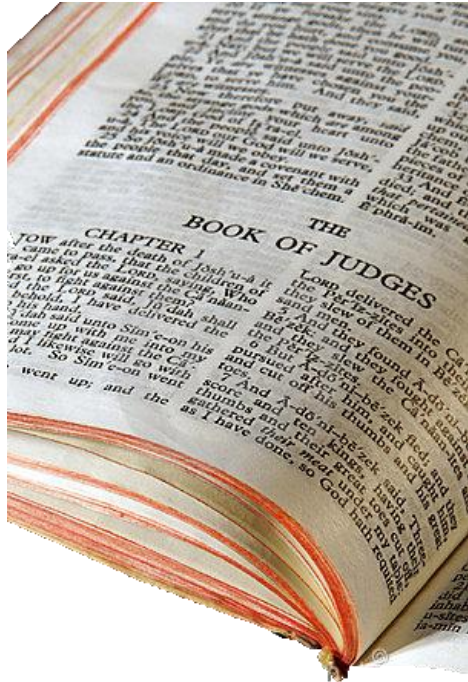


Judge Phantly
R. Bean, Jr.

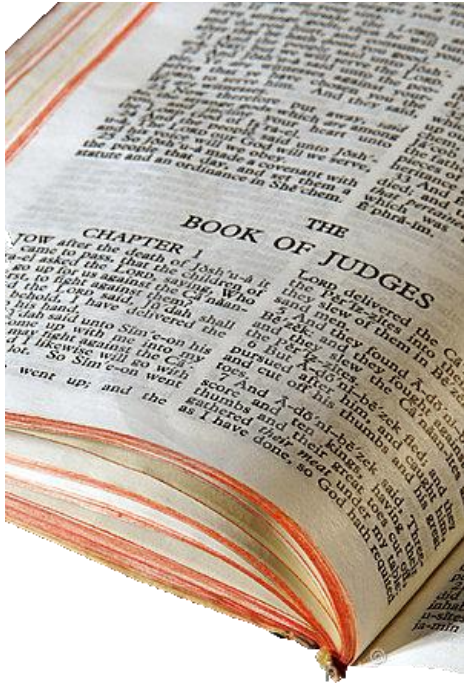






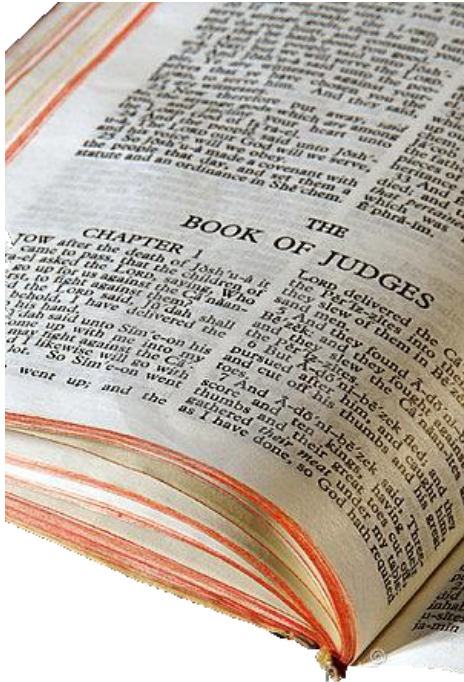


The rhythm of
the stories



The rhythm of
the stories

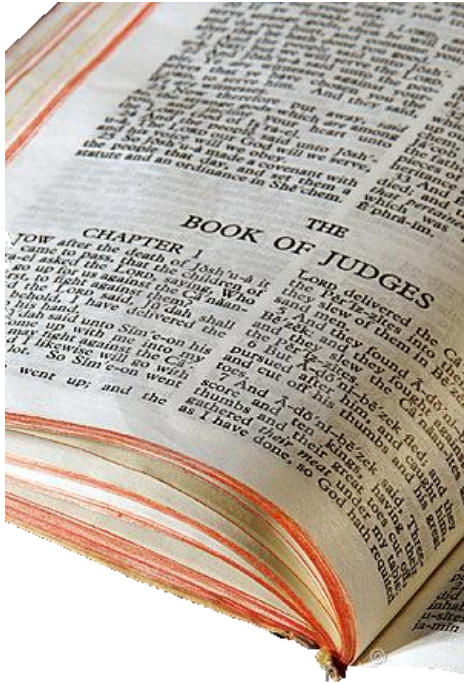
The issues of
authorship



The rhythm of
the stories

The issues of
authorship

The archaeology



The rhythm of
the stories



The issues of
authorship

The archaeology



SOYEA

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“Judges”

“Judges”

Hebrew: *Shophetim*

“Judges”

Hebrew: *Shophetim*

Someone who decides

“Judges”

Hebrew: *Shophetim*

Someone who decides
who vindicates

“Judges”

Hebrew: *Shophetim*

Someone who decides

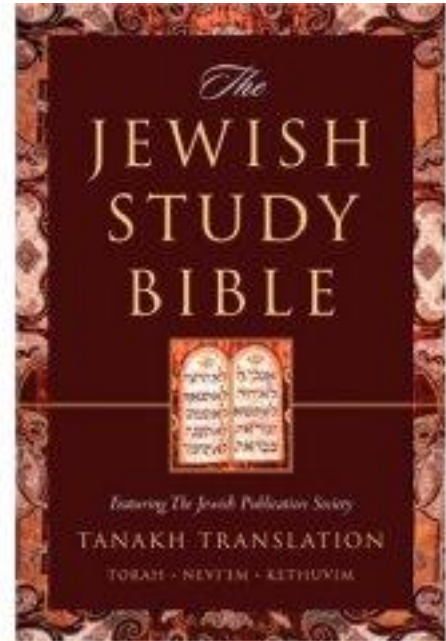
who vindicates

who delivers

“Judges”

Hebrew: *Shophetim*

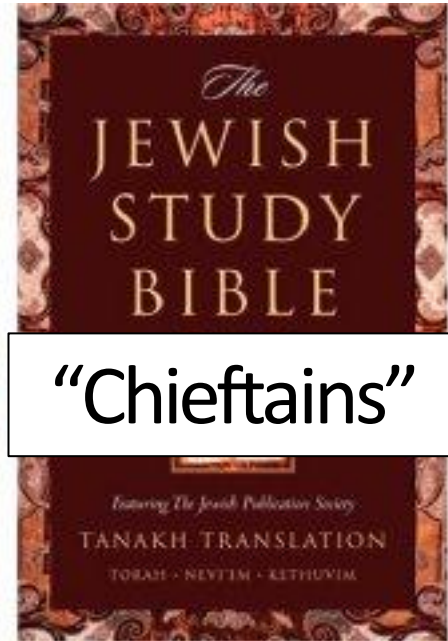
Someone who decides
who vindicates
who delivers



“Judges”

Hebrew: *Shophetim*

Someone who decides
who vindicates
who delivers



“Chieftains”

“Judges”

WARNING:

This book is ***not***
chronological!

“Judges”

WARNING:

This book is *not*
chronological!

“Judges”

The image displays a page of a musical score for the piece "Judges". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Lin A (Line A), Klar. (Clarinet), Zin A (Zin A), Fag. 1 (Bassoon 1), 12.in F (12 in F), Hrn. (Horn), 34.in F (34 in F), Viol. 1 (Violin 1), Viol. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The score is divided into four measures, each with a dynamic marking above it: "incalzando", "ritenuto", "come prima", and "ritenuto". The dynamics range from *pp* (pianissimo) to *f* (forte). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and slurs.

WARNING:

This book is *not*
chronological!

“Judges”

The image displays a page of a musical score for the Overture of Mendelssohn's opera 'Judges'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Lin A (Line A), Klar. (Clarinet), Zin A (Zin A), Fag. 1 (Bassoon 1), 12.in F (12 in F Horn), 34.in F (34 in F Horn), Viol. 1 (Violin 1), Viol. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The score is divided into four measures, each with a performance direction above it: 'incalzando', 'ritenuto', 'come prima', and 'ritenuto'. Dynamic markings such as *pp*, *mf*, *p*, and *f* are used throughout. The Viola part includes the instruction 'con sordini' (with mutes) in the first and third measures. The bottom of the page also features the performance directions 'incalzando', 'ritenuto', 'come prima', and 'ritenuto'.

Overture

WARNING:

This book is *not*
chronological!

“Judges”

The image shows a page of a musical score for the Overture of 'Judges' by Felix Mendelssohn. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Lin A (Line A), Klar. (Clarinet), Zin A (Zin A), Fag. 1 (Bassoon 1), 12.in F (12 in F Horn), Hrn. (Trumpet), 34.in F (34 in F Horn), Viol. 1 (Violin 1), Viol. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The score is divided into four measures, each with a performance direction above it: 'incalzando', 'ritenuto', 'come prima', and 'ritenuto'. The dynamics are marked throughout, including *pp*, *mf*, *p*, *f*, and *con sordini*. The key signature is one sharp (F#) and the time signature is 3/4.

Overture

Variations on a
theme

WARNING:

This book is *not*
chronological!

“Judges”

The image shows a page of a musical score with multiple staves. The staves are labeled on the left as follows: Lin A, Klar., Zin A, Fag. 1, 12.in F, Hrn., 34.in F, Viol. 1, Viol. 2, Vla., Vc., and Kb. The score is divided into four sections by vertical lines, each with a tempo marking above it: *incalzando*, *ritenuto*, *come prima*, and *ritenuto*. The *Viol. 2* staff has the instruction *con sordini* above it in the second and third sections. The *Vla.* staff has *con sordini* above it in the first section. The *Kb.* staff has *incalzando* below it in the first section. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *mf*, and *f*.

Overture

Variations on a
theme

Coda

WARNING:

This book is *not*
chronological!

“Judges”

The image shows a page of a musical score for an Overture. The score is arranged in a system with multiple staves. The instruments listed on the left are: Lin A (Line A), Klar. (Clarinet), Zin A (Zin A), Fag. 1 (Bassoon 1), 12.in F (12 in F), Hrn. (Horn), 34.in F (34 in F), Viol. 1 (Violin 1), Viol. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The score is divided into four measures, each with a dynamic marking above it: *incalzando*, *ritenuto*, *come prima*, and *ritenuto*. The dynamics range from *ppp* to *f*. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and slurs.

Overture

Ch. 1-2

Variations on a
theme

Coda

1st A
2nd A
3rd A
1st B
2nd B
3rd B
Vcl. I
Vcl. II
Vla.
Vln.
Cb.

incalzando *ritenuto* *come prima* *ritenuto*

incalzando *ritenuto* *come prima* *ritenuto*

incalzando *ritenuto* *come prima* *ritenuto*

Detailed description: This is a page of a musical score for an Overture, specifically chapters 1-2. The score is arranged in a standard orchestral format with multiple staves. At the top, the woodwind section is listed: 1st and 2nd Flutes (1st A, 2nd A), 3rd Flute (3rd A), 1st and 2nd Clarinets (1st B, 2nd B), and 3rd Clarinet (3rd B). Below these are the string sections: Violins I and II (Vcl. I, Vcl. II), Viola (Vla.), Violoncello (Vln.), and Contrabass (Cb.). The score is divided into four measures, each with a specific dynamic marking: *incalzando*, *ritenuto*, *come prima*, and *ritenuto*. The notation includes various rhythmic values, accidentals, and articulation marks. The key signature has one flat, and the time signature is 4/4.

Overture

Ch. 1-2

“Judges”

Hebrew: *Shophetim*

“Judges”

Hebrew: *Shophetim*

Othniel

“Judges”

Hebrew: *Shophtim*

Othniel



Evil

“Judges”

Hebrew: *Shophtim*

Othniel



Evil



Oppression

“Judges”

Hebrew: *Shophtim*

Othniel



Evil



Oppression

(King
Cushanrishathaim)

“Judges”

Hebrew: *Shophtim*

Othniel



Evil



Oppression

(King

Cushanrishathaim)

“Dark Double Wickedness”

“Judges”

Hebrew: *Shophtim*

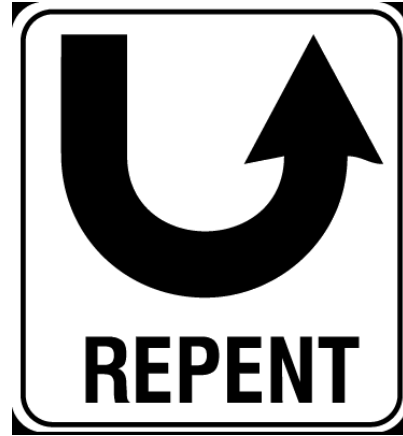
Othniel



Evil



Oppression



“Judges”

Hebrew: *Shophtim*

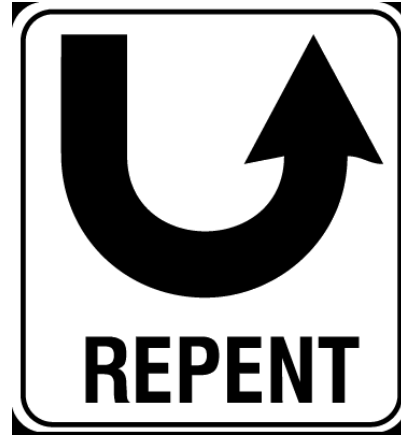
Othniel



Evil



Oppression



Othniel

“Judges”

Hebrew: *Shophetim*

“Judges”

Hebrew: *Shophetim*

Ehud

“Judges”

Hebrew: *Shophtim*

Ehud



Evil

“Judges”

Hebrew: *Shophetim*

Ehud



Evil



Oppression

“Judges”

Hebrew: *Shophetim*

Ehud



Evil



Oppression

(King Eglon)

“Judges”

Hebrew: *Shophtim*

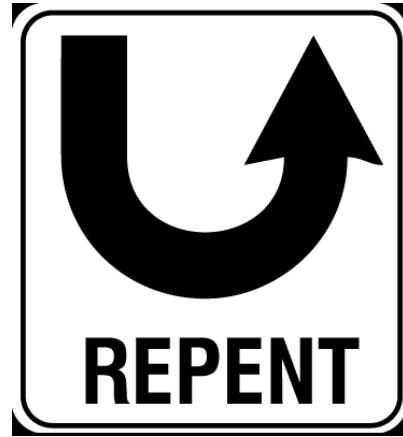
Ehud



Evil



Oppression



“Judges”

Hebrew: *Shophtim*

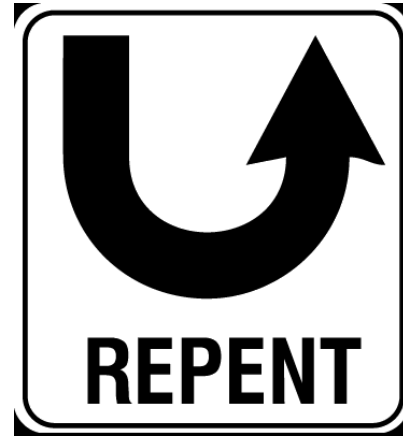
Ehud



Evil



Oppression



Ehud

“Judges”

Hebrew: *Shophetim*

“Judges”

Hebrew: *Shophetim*

Shamgar

“Judges”

Hebrew: *Shophtim*

Shamgar



Evil

“Judges”

Hebrew: *Shophetim*

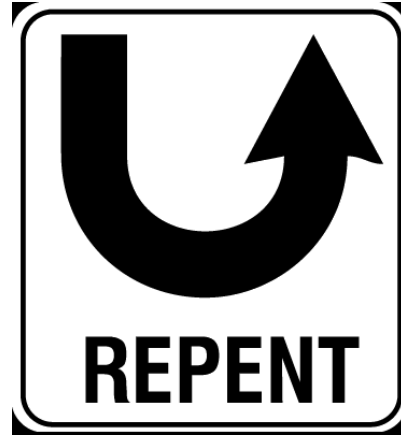
Shamgar



Evil



Oppression



“Judges”

Hebrew: *Shophetim*

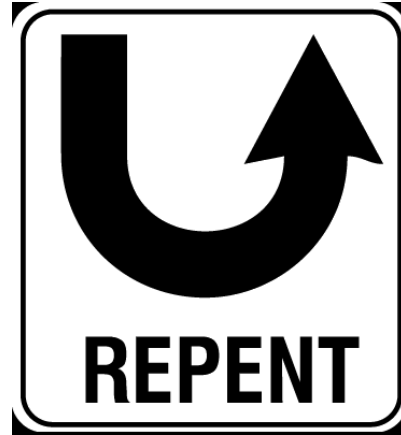
Shamgar



Evil



Oppression



Ehud

“Judges”

Hebrew: *Shophetim*

“Judges”

Hebrew: *Shophetim*

Shamgar

“Judges”

Hebrew: *Shophetim*

“Judges”

Hebrew: *Shophtim*

Deborah, Barak, and Jael

“Judges”

Hebrew: *Shophtim*

Deborah, Barak, and Jael



Evil

“Judges”

Hebrew: *Shophtim*

Deborah, Barak, and Jael



Evil



Oppression

“Judges”

Hebrew: *Shophtim*

Deborah, Barak, and Jael



Evil



Oppression

(King Jabin)

“Judges”

Hebrew: *Shophtim*

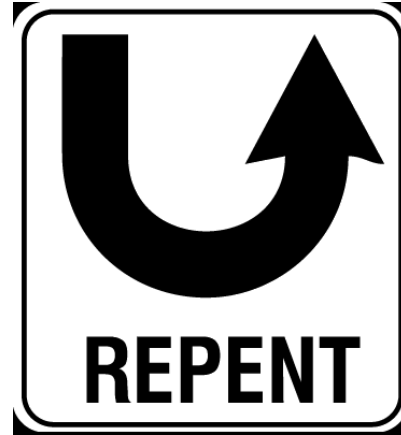
Deborah, Barak, and Jael



Evil



Oppression



“Judges”

Hebrew: *Shophtim*

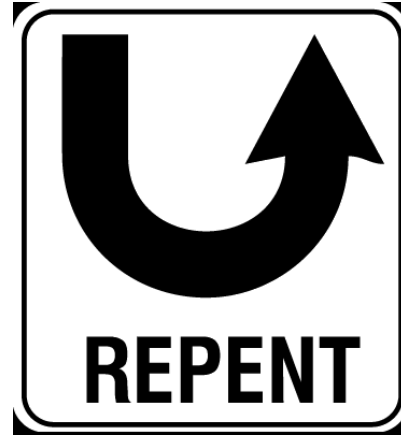
Deborah, Barak, and Jael



Evil



Oppression



D/B/J

“Judges”

Hebrew: *Shophetim*

“Judges”

Hebrew: *Shophetim*

Gideon

“Judges”

Hebrew: *Shophtim*

Gideon



Evil

“Judges”

Hebrew: *Shophtim*

Gideon



Evil



Oppression

“Judges”

Hebrew: *Shophetim*

Gideon



Evil



Oppression

(Midianites)

“Judges”

Hebrew: *Shophtim*

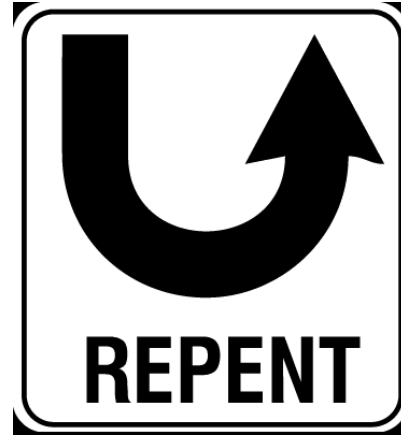
Gideon



Evil



Oppression



“Judges”

Hebrew: *Shophtim*

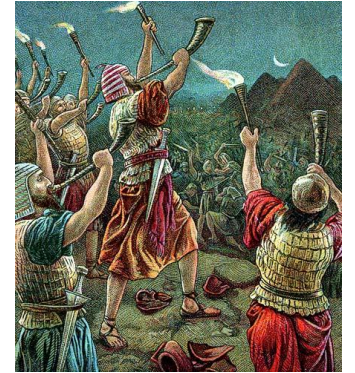
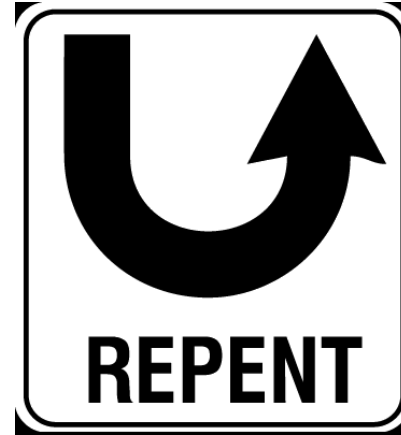
Gideon



Evil



Oppression



Gideon

The Rise and Fall of Abimelech



“Judges”

Hebrew: *Shophetim*

“Judges”

Hebrew: *Shophetim*

Tola and Jair

The Tragedy of Jephthah

The Tragedy of Jephthah



Evil

The Tragedy of Jephthah



Evil



Oppression

The Tragedy of Jephthah



Evil



Oppression

(Ammonites)

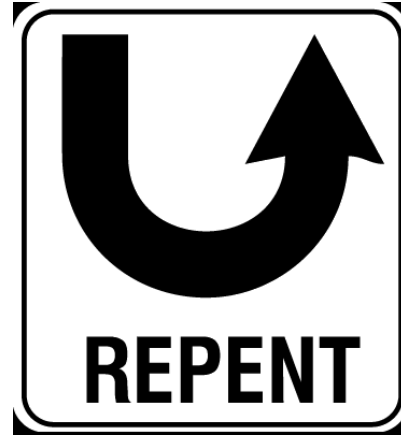
The Tragedy of Jephthah



Evil



Oppression



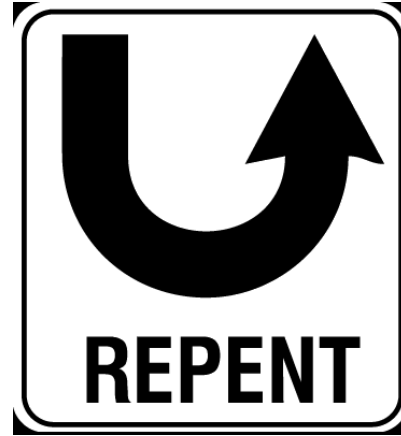
The Tragedy of Jephthah



Evil



Oppression



Jephthah
recalled

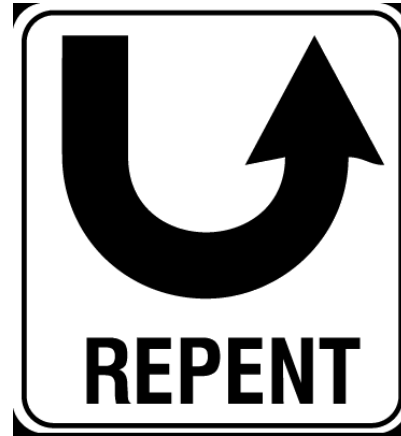
The Tragedy of Jephthah



Evil



Oppression



Jephthah
recalled
The Rash
vow

“Judges”

Hebrew: *Shophetim*

“Judges”

Hebrew: *Shophetim*

Izbon, Elon, and Abdon

The Tragedy of Samson

The Tragedy of Samson



Evil

The Tragedy of Samson



Evil



Oppression

The Tragedy of Samson



Evil



Oppression

(Philistines)

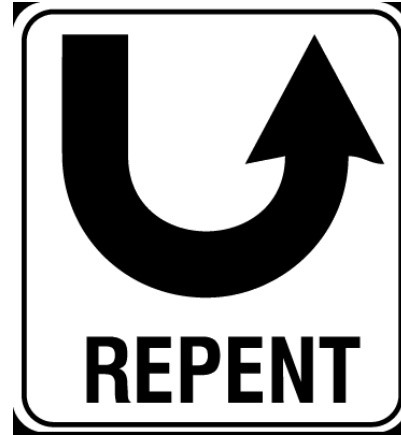
The Tragedy of Samson



Evil



Oppression



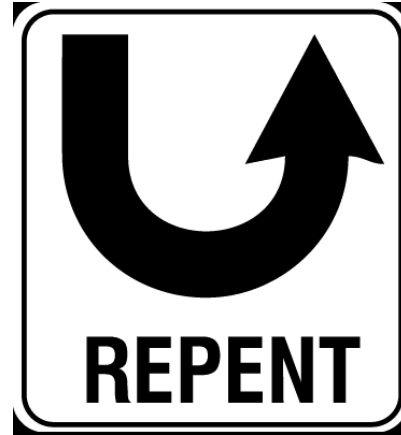
The Tragedy of Samson



Evil



Oppression



The lure
of a
woman

The image shows a page of a musical score for an overture. It includes staves for Flute A (Fl. A), Flute B (Fl. B), Bassoon (Fag.), Clarinet in B-flat (Klar. Bb.), Clarinet in A (Klar. A), Violin I (Viol. I), Violin II (Viol. II), Viola (Viola), Cello (Viola), and Double Bass (Kb.). The score is marked with dynamics such as *incalzando*, *ritenuto*, and *come prima*. The key signature has one flat and the time signature is 3/4.

Overture

Ch. 1-2

Variations on a
theme

Ch. 3-16

Coda

1st A. *incalzando* *ritenuto* *come prima* *ritenuto*
2nd A.
Fag. 1
1st Fl.
2nd Fl.
Vcl. 1 *incalzando* *ritenuto* *come prima* *ritenuto*
Vcl. 2
Vln. *incalzando* *ritenuto* *come prima* *ritenuto*
Vla.
Cb.
Bc.

Overture

Ch. 1-2

Variations on a
theme

Ch. 3-16

Coda

Ch. 17-21

Micah, the Levite and the Danites

Micah, the Levite and
the Danites

The Loser and the Civil
War

“Judges”

Hebrew: *Shophetim*

And there arose another generation after them who did not know the LORD or the work that he had done for Israel.

(Judges 2:10)

“Judges”

Hebrew: *Shophetim*

What happened?

And there arose another generation after them who did not know the LORD or the work that he had done for Israel.
(Judges 2:10)

“Judges”

Hebrew: *Shophtim*

What happened?

And there arose another generation after them who **did not know the LORD** or the work that he had done for Israel.

(Judges 2:10)

“Judges”

Hebrew: *Shophetim*

What happened?

And there arose another generation after them who did not know the LORD or the work that he had done for Israel.

(Judges 2:10)



Points for home

*“There arose another generation after them
who did not know the LORD”*

(Jdg. 2:10)



Points for home

*“There arose another generation after them
who did not know the LORD”*

(Jdg. 2:10)

Each generation needs a relationship with the
divine!



Points for home

“There arose another generation after them who did not know the...work that he had done for Israel”

(Jdgs. 2:10)



Points for home

“There arose another generation after them who did not know the...work that he had done for Israel”

(Jdgs. 2:10)

Tell the stories



Points for home

“Do not be deceived: God is not mocked, for whatever one sows, that will he also reap”
(Gal. 6:7)



Points for home

“Do not be deceived: God is not mocked, for whatever one sows, that will he also reap”

(Gal. 6:7)

These aren't just stories