



PARACLETE PRESS

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O Sons and Daughters (O Filii et Filiae)

Donald Livingston

SATB with some divisi,
organ, brass, and percussion

Donald Livingston

Donald Livingston is sought after for his performance on harpsichord, fortepiano, and organ, and collaborates with musicians from across the musical spectrum.

In the completion stage of the Doctor of Music in Early Music from the Early Music Institute of the world-famous Jacobs School of Music at Indiana University, he has studied with Elisabeth Wright (harpsichord), Larry Smith (organ), and Marilyn Keiser (church music), and sang under the direction of Thomas Binkley and Paul Hillier.

In addition to his new venture as artistic director of the classical period-instrument group Col BASSO, he is associate director and organ continuist for Consortium Carissimi, and has performed with such ensembles as the Rose Ensemble, Lyra Baroque, and the Minnesota Bach Society. Upcoming engagements include performances with Immanuel Davis (baroque flute) and Glorious Revolution Baroque. He is adjunct professor of harpsichord at Concordia University-St. Paul.

In addition to early music, he is an Associate of the American Guild of Organists, and has served as organist for such churches as Hennepin Methodist Church of Minneapolis, where he is in his twelfth year presenting the annual classic film event with improvised organ score.

Aside from musical endeavors, he holds the Juris doctor from the William Mitchell College of Law, where his studies focused on copyright, entertainment and art law, and received the CALI Award for Entertainment Law.

O Sons and Daughters

(O Filii et Filiae)

SATB, with some divisi, organ, brass, and percussion

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Text: att. Jean Tisserand (15th C.)
tr. John Mason Neale (1818-1866)

Tune: *O Filii et Filiae*,
melody from *Airs sur les hymnes sacrez, odes et noëls*, 1623

The musical score is arranged in a multi-staff format. It begins with a tempo marking of quarter note = 136. The key signature is two flats (B-flat and E-flat), and the time signature is 6/4. The score includes parts for Trumpet in C 1, Trumpet in C 2, Trombone 1, Trombone 2, Timpani, Percussion, Soprano, Alto, Tenor, Bass, and Organ. The organ part is written in grand staff notation. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by whole rests. The brass and percussion parts feature melodic lines and rhythmic patterns, with dynamic markings such as *mf* (mezzo-forte) and *f* (forte). A large 'NOT COPY' watermark is overlaid diagonally across the score.

4

C Tpt. 1 *f* *mf*

C Tpt. 2 *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Timp. *f*

Percu.

S *f*
Al - le - lu - ia, al -

A *f*
Al - le - lu - ia, al -

T *f*
Al - le - lu - ia, al -

B *f*
Al - le - lu - ia, al -

Org.

7

finger cymbals

7 *mf*

le - lu - ia! Al - le - lu - ia, al - le - lu - ia! O

7 *mf*

le - lu - ia! Al - le - lu - ia, al - le - lu - ia! O

8 *mf*

le - lu - ia! Al - le - lu - ia, al - le - lu - ia! O

7 *mf*

le - lu - ia! Al - le - lu - ia, al - le - lu - ia! O

7

11

C Tpt. 1 *mp*

C Tpt. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Timp. *mp*

Percu.

S

A

T

B

11

Org.

sons and daugh - ters, let us sing! The King of heaven, the

sons and daugh - ters, let us sing! The King of heaven, the

sons and daugh - ters, let us sing! The King of heaven, the

sons and daugh - ters, let us sing! The King of heaven, the

14

14

glo - rious King, o'er death and hell rose tri - umph - ing.

glo - rious King, o'er death and hell rose tri - umph - ing.

glo - rious King, o'er death and hell rose tri - umph - ing.

glo - rious King, o'er death and hell rose tri - umph - ing.

14

17

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Percu. tambor

S

A

T

B

Org.

Al - le - lu - ia, al - le - lu - ia!

Al - le - lu - ia, Al - le - lu - ia!

Al - le - lu - ia, Al - le - lu - ia!

Al - le - lu - ia, Al - le - lu - ia!

p

mp

mp

24

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Percu.

S

A

T

B

Org.

p

mp

mp

mp

mp

- ia! _____

- ia! _____

- ia! _____

- ia! _____

Al - le - lu - ia, al - le - lu -

Al - le - lu - ia, al - le - lu -

That Eas-ter morn, at break of day,

That Eas-ter morn, at break of day,

28

Al - le - lu - ia, the faith-ful wo - men went their way

28

28

28

32

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Percu.

S

A

T

B

Org.

- ia!

- ia!

to seek the tomb where Je - sus lay. Al - le - lu -

to seek the tomb where Je - sus lay. Al - le - lu -

36

mp

mp

36

mp

Al - le - lu - ia, al - le - lu - ia!

mp

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

- ia! Al - le - lu - ia!

ia! Al - le - lu - ia!

36

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40

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Percu.

S

A

T

B

Org.

mf

mp

mf

mp

mf

Al - le - lu - ia!

44

legato

mp

44

mf

How blest are they who have not seen, and

mf

How blest are they who have not seen, and

mf

How blest are they who have not seen, and

mf

How blest are they who have not seen, and

44

47

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Percu.

S

A

T

B

Org.

yet whose faith has con - stant been, for they e - ter - nal life shall win.

yet whose faith has con - stant been, for they e - ter - nal life shall win.

8 yet whose faith has con - stant been, for they e - ter - nal life shall win. Al - le - lu - ia,

yet whose faith has con - stant been, for they e - ter - nal life shall win. Al - le - lu - ia,

47

51

mp

mp

mp

mp

51

Al - le-lu - ia, al - le - lu - ia!

Al - le-lu - ia, al - le - lu - ia!

al - le-lu - ia, al - le - lu - ia!

al - le-lu - ia, al - le - lu - ia!

51

55

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Percu.

55

S

A

T

B

55

Org.

Al - le - lu -

Al - le - lu - ia,

Al - le - lu - ia,

62

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Percu.

S

A

T

B

Org.

mf

mf

mf

mf

f

f

f

f

62

- ia! On this most ho - ly day of days, to

- ia! On this most ho - ly day of days, to

- ia! On this most ho - ly day of days, to

- ia! On this most ho - ly day of days, to

65

Musical score for measures 65-67, instrumental part. It consists of five staves: two treble clefs and three bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, slurs, and ties across the measures.

65

Musical score for measures 65-67, vocal part with lyrics. It consists of four staves: three treble clefs and one bass clef. The lyrics are: "God your hearts and voi - ces raise in laud and ju - bi -". The notation includes slurs and ties connecting the notes to the lyrics.

65

Musical score for measures 65-67, piano accompaniment. It consists of two staves: a treble clef and a bass clef. The piano part provides harmonic support for the vocal lines, featuring chords and melodic lines in the right hand and bass lines in the left hand.

68

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Percu.

68

S

- lee and praise. Al - le - lu - ia, al - le - lu -

A

- lee and praise. Al - le - lu - ia, al - le - lu -

T

- lee and praise. Al - le - lu - ia, al - le - lu -

B

- lee and praise. Al - le - lu - ia, al - le - lu -

68

Org.

71 **Maestoso**

71 **Maestoso**

f

- ia. Al - le - lu - ia Al - le - lu - ia.

f

- ia. Al - le - lu - ia Al - le - lu - ia.

f

- ia Al - le - lu - ia Al - le lu - ia, al - le - lu - ia.

f

- ia Al - le - lu - ia Al - le lu - ia, al - le - lu - ia.

71 **Maestoso**

f

non rit.

74

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Percu.

This block contains the musical notation for the brass and percussion sections. It includes staves for C Trumpet 1, C Trumpet 2, Trombone 1, Trombone 2, Timpani, and Percussion. The music is in 3/4 time, with a key signature of two flats. The percussion part features a snare drum pattern in the first measure and a cymbal pattern in the second measure. The brass parts consist of various rhythmic figures and sustained notes.

non rit.

74

S

A

T

B

Al - le - lu - ia, Al - le - lu - - - ia!

Al - le - lu - ia, Al - le - lu - - - ia!

Al - le - lu - ia, Al - le - lu - - - ia!

Al - le - lu - ia, Al - le - lu - - - ia!

This block contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are "Al - le - lu - ia, Al - le - lu - - - ia!". The music is in 3/4 time, with a key signature of two flats. The vocal parts are written in a homophonic style, with each voice part having its own line of music. The lyrics are placed below the corresponding vocal line.

non rit.

74

Org.

This block contains the musical notation for the Organ part. It consists of two staves, one for the right hand and one for the left hand. The music is in 3/4 time, with a key signature of two flats. The organ part features a series of chords and melodic lines that support the vocal and instrumental parts.