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Easter
PPM01320FS
\$3.70

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 for SATB choir, organ, brass, and percussion. It features a tempo of quarter note = 136. The key signature is two flats (B-flat and E-flat), and the time signature is 6/4. The score is divided into three systems. The first system includes Trumpet in C 1, Trumpet in C 2, Trombone 1, Trombone 2, Timpani, and Percussion. The second system includes Soprano, Alto, Tenor, and Bass. The third system includes the Organ. The brass instruments (Trumpets and Trombones) play a melody starting with a *mf* dynamic. The timpani and percussion provide rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by rests. A large 'NOT COPY' watermark is overlaid diagonally across the score.

4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Percu.

S

A

T

B

Org.

f

mf

Al - le - lu - ia, al -

Al - le - lu - ia, al -

Al - le - lu - ia, al -

Al - le - lu - ia, al -

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

21

Musical score for the first system, measures 21-24. It features five staves: two treble clefs and three bass clefs. The music is in B-flat major and 5/4 time, with a 6/4 time signature change at measure 22. Dynamics include *f*, *mp*, and *p*. A large watermark "NOT COPY" is visible across the score.

21

Musical score for the second system, measures 21-24. It features five staves with vocal lines and piano accompaniment. The lyrics are "Al - le - lu - ia, Al - le - lu - ia, al - le - lu - ia, Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia". Dynamics include *mf* and *mp*. A large watermark "NOT COPY" is visible across the score.

21

Musical score for the third system, measures 21-24. It features two staves: a treble clef and a bass clef. The music is in B-flat major and 5/4 time, with a 6/4 time signature change at measure 22. Dynamics include *mf*. A large watermark "NOT COPY" is visible across the score.

24

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Percu.

S

A

T

B

Org.

- ia! _____

- ia! _____

- ia! _____

- ia! _____

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

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

mp That Eas-ter morn, at break of day,

mp That Eas-ter morn, at break of day,

28

28

- ia! _____

- ia! _____

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

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

mp the faith-ful wo - men went their way _____

mp the faith-ful wo - men went their way _____

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

This section contains the first three measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts are mostly silent, with some melodic lines in the Soprano and Alto parts starting in measure 38. The piano accompaniment is also mostly silent, with some rhythmic patterns in the bass line.

mp

This block shows the piano accompaniment for measures 36-38. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note bass line. The dynamic is marked *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!

This section contains measures 36-38 with vocal entries and lyrics. The lyrics are: "Al - le - lu - ia, al - le - lu - ia!" (Soprano), "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!" (Alto), "- ia! Al - le - lu - ia!" (Tenor), and "ia! Al - le - lu - ia!" (Bass). The piano accompaniment continues with the same rhythmic pattern as in the previous section.

36

This block shows the piano accompaniment for measures 36-38. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line. The dynamic is marked *mp*.

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!

Al - le - lu - ia!

Al - le - lu - ia!

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

mp

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,

59

59

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

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

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

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

59

mf

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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

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

65

God your hearts and voi - ces raise in laud and ju - bi -

God your hearts and voi - ces raise in laud and ju - bi -

God your hearts and voi - ces raise in laud and ju - bi -

God your hearts and voi - ces raise in laud and ju - bi -

65

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**

f

f

f

f

f

3/4 6/4 3/4

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.

3/4 6/4 3/4

71 **Maestoso**

f

3/4 6/4 3/4

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 shows a snare drum pattern starting at measure 74. The brass parts feature melodic lines with some grace notes and rests.

non rit.

74

S

A

T

B

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 vocal lines are in 3/4 time with a key signature of two flats. The Soprano and Alto parts have a melodic line with a grace note. The Tenor and Bass parts have a more rhythmic line. The Tenor part has an '8' below the staff.

non rit.

74

Org.

This block contains the musical notation for the Organ part. It consists of two staves (treble and bass clef) in 3/4 time with a key signature of two flats. The organ part features a rhythmic accompaniment with chords and single notes.