REBUILDING
THE TEMPLE

SAMUEL THOMPSON
**Rebuilding the Temple Performance Notes**

**Piano**

Unless marked otherwise, the Piano is to be played by striking the corresponding strings with wooden percussion beaters. Given the complexity of the “percussive” sections relative to the “pianistic” chords (in, for example, bars 170-174), it is more appropriate for a percussionist to perform this part, though a pianist is welcome if they are able to meet its percussive demands. If and when the piano frame obscures a required note, the performer should play the pitch up or down an octave.

The sustain pedal is to be kept depressed throughout the entire piece. Since the player will need to stand in order to fulfill the part, it is suggested that a suitably heavy object is positioned on the pedal.

```
[ ]
To be played conventionally (on the keys), with the practice-pedal depressed (if unavailable then strings should be damped with a cloth).
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```
[ ]
Touch the string with fingertip, and strike the note conventionally. The precise pitch produced is not of critical importance, however the performer should vary the position of their fingertip on the string between each group of three crotchets, thus varying the pitch. Bars 5-11 only.
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**Flute**

Lip bends indicate the approximate slide of a semitone. If a bend of this interval is too great, the performer should bend the note from the starting pitch as far as they are able.

**Harp**

Notes are to be allowed to let vibrate at all times, with the exception of bars 112, 132 and 164, at which points the harpist should damp all vibrating notes (indicated with ).

For glissandi, the performer should not alter the pedal arrangement unless the starting or ending pitches require a change (changes are always indicated).

**Vocals**

Where members of Choir 2 are required to hum (indicated by “hmm”) or to sing “ah” for extended periods, it is suggested that singers breathe between phrase marks where these are provided. Where phrases are not provided, members are invited to breathe freely.

```
[ ]
Exaggerated breath-noise (to indicate hard labour).
```

```
[ ]
Words to be performed in the manner directed, in a “North-Yorkshire” accent. All words should be delivered within the set of brackets under which they appear, but otherwise the performer has freedom to ad lib the exact timing and expression of words.
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**Percussion**

Bongos should be ‘muted’ with a cloth positioned over the drums, and played with soft beaters (e.g. vibraphone/marimba mallets).

For the Antique Cymbal, the performer will use the same soft sticks as used for the bongos for “conventional” playing. For the “non-conventional” techniques, the performer will require a bow and a metal percussion beater (a triangle beater is suggested).

The Vibraslap should be played with the soft sticks used for the bongos.

Antique Bells should be allowed to let ring unless indicated with , in which case damp all vibrating bells. Crotales to be used if unavailable.

Ensemble members are to be positioned according to the following arrangement:
Rebuilding the Temple

1. CALLING

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Measure</th>
<th>Beat 1</th>
<th>Beat 2</th>
<th>Beat 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antique Bells</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anvil</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Antique Cymbal</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Bongos</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vibraphone</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Flute</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Viola</td>
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</tr>
<tr>
<td>Piano</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harp</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Tenor</td>
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<td></td>
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<tr>
<td>Baritone 1</td>
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<tr>
<td>Baritone 2</td>
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<tr>
<td>Bass</td>
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<tr>
<td>Zerubbabel (Tenor Solo)</td>
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</tr>
<tr>
<td>Soprano</td>
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<tr>
<td>Mezzo-Soprano</td>
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<tr>
<td>Alto</td>
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</tr>
<tr>
<td>Tenor</td>
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<td></td>
</tr>
<tr>
<td>Baritone</td>
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<td></td>
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<tr>
<td>Bass</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Samuel Thompson
A. Bells.

A. Cym.

Bongos

T. Solo

M-S.

Anv.

Pno.

Bar.

Bar.

Bar.

Hp.

A.

B.

B.

S.

T.

§

F

#
Vibraslap

M-S.

Pno.

Vla.

Fl.

S.

Call the men to work! Lay the foundation of my temple!

Call the men to work! Lay the foundation of my temple!

Call the men to work! Lay the foundation of my temple!

Call the men to work! Lay the foundation of my temple!

Call the men to work! Lay the foundation of my temple!
humb throughout movement, breathe freely

Lord, I am your servant, but
Vibraslap

Bongos

T. Solo

M-S.

Bar.

Bar.

Hp.

Fl.

B.

S.

T.

pp

bel.

Lip bend

Vla

Fl

Vl

Pno

Hp

T

Bar

Bar

B

T. Solo

S

bel. Grand-son of the king of Jerusalem.

M-S

bel. Grand-son of the king of Jerusalem.

A

bel. Grand-son of the king of Jerusalem.

T

bel. Grand-son of the king of Jerusalem.

Bar

bel. Grand son of the king of Jerusalem.

B

bel. Grand son of the king of Jerusalem.
Vibraslap

Meno mosso (\textsim 45)

A. Bells.

A. Cym.

Bongos

\text{Anv.}

\text{Pno.}

\text{Vla.}

\text{Bar.}

\text{Hp.}

\text{T.}

\text{Bar.}

\text{B.}

\text{T. Solo}

we would not build a house two-thy of your ma-
jes-ty.

For sure-ly all-man - kind it but a breath.

Like the

\text{S.}

\text{M-S.}

\text{A.}

\text{T.}

\text{Bar.}

\text{B.}
<table>
<thead>
<tr>
<th>Note</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Bells</td>
<td>( \text{Ppp as before} )</td>
</tr>
<tr>
<td>Anv</td>
<td>( \text{Pp} )</td>
</tr>
<tr>
<td>A. Cym</td>
<td>( \text{Pp} )</td>
</tr>
<tr>
<td>Bongos</td>
<td>( \text{Pp} )</td>
</tr>
<tr>
<td>Vibeslap</td>
<td>( \text{Pp} )</td>
</tr>
<tr>
<td>Fl</td>
<td>[Music staff notation]</td>
</tr>
<tr>
<td>Vla</td>
<td>[Music staff notation]</td>
</tr>
<tr>
<td>Pno</td>
<td>[Music staff notation]</td>
</tr>
<tr>
<td>Hp</td>
<td>[Music staff notation]</td>
</tr>
<tr>
<td>T</td>
<td>[Music staff notation]</td>
</tr>
<tr>
<td>Bar</td>
<td>[Music staff notation]</td>
</tr>
<tr>
<td>B</td>
<td>[Music staff notation]</td>
</tr>
</tbody>
</table>

T. Solo:

- What if they do not listen?
- But, my Lord.

S:

- Do not be afraid, raid.
- I will build this house.

M-S:

- Do not be afraid, raid.
- I will build this house.

A:

- Do not be afraid, raid.
- I will build this house.

T:

- Do not be afraid, raid.
- I will build this house.

Bar:

- Do not be afraid, raid.
- I will build this house.

B:

- Do not be afraid, raid.
- I will build this house.
If the Lord will not go with me, then surely I will fail. Unless the Lord builds this house, we...
Vibraslap

A. Cym.

Bongos

M-S.
Pno.

Vla.

Bar.

Bar.

Hp.

A.

B.

T.

T.

B.

T. Solo

La-bour in vain. But since the Lord is for me, who is my ad-ver-sa-ry? Who can be my foe? I must
What is Zerubbabel saying? What's going on?
Muttering:

What's this? What is Zerubbabel saying?
Muttering:

What's going on? What's happening?
Muttering:

Why should we listen to Zerubbabel?
Muttering:
What's happened? Why is this "our day"?

"This is our day? Why?"

What does he mean? What's happened?

Muttering, increasingly excited:
"What does he mean? What's happened?"

Muttering, increasingly excited:
"This is our day? Why?"

Muttering, increasingly excited:
"What's going on? What does he mean?"

Muttering, increasingly excited:
"What's happened? Why is this "our day"?"

This is our day!
Gather all to me and I will explain.
The Lord God has purposed to re-build his house in Jerusalem.
Vibraslap

A. Cym.

Bongos

Vln.

Bar.

Bar.

Bar.

Hp.

Fl.

A. B.

B. B.

S.

T.

T.

A tempo (≈50)

molto rit.

= 50

Who is this Ze - rub - ba-bel, and

Who is this Ze - rub - ba-bel, and

Who will join with me?  Who has the Lord stirred?  Who of you, my friends?

Hmm

Hmm

Hmm

Hmm
What a noble task! How privileged we are that the Temple of God should be rebuilt through our hands! A - las, the young of
Is - ra el can match no gift of gold, but what we have, we of - fer you: our will-ing hearts and souls!
Vibraslap
36
A. Bells.
A. Cym.
Bongos
Harp.
Flute.
Violin.
Piano.
Voice.
Baritone.
Bass.
Timpani.
Horns.
Soprano.
Mezzo-Soprano.
Tenor.
Baritone.
Bass.
A. Bells

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

Build a strong foundation on the rock, for when the winds and waters are at hand, the
A. Bells.  
A. Cym.  
Bongos  
Vibraslap  
Fl.  
Vla.  
Pno.  
Hp.  
T.  
Bar.  
Bar.  
B.  
T. Solo.  
S.  
M-S.  
A.  
T.  
Bar.  
B.  

Amen Zebubel, Jerusalem is with you.

house on the Rock shall stand!
Up to one hundred and twenty days for one of us to carve a single stone-yard labour; Take your time!

A Bells.
A Cym.
Bongos
Vibraslap
F1
Vla
Pno
Hp
T
Bar
Bar
B
T. Solo
S
M-S
A
T
Bar
B
My friends, do not be dismayed at the size of the task appointed to us.
Do not be afraid of our adversaries.

Be strong and work, you people of the land, for the Lord
Three thousand five hundred stones for the Temple!

Three thousand five hundred stones for the Temple!

Three thousand five hundred stones for the Temple!

Three thousand five hundred stones for the Temple!

Three thousand five hundred stones for the Temple!

is with you!"

Now men, in -
A. Bells.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Vla. Struck conventionally

Fl.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

f Proclamatory shouting:

"Israelites! Now is the time...

to lay the first course of great stone!"
Dust "lay the third and final course..."

...and top that with a course of timber, completing (?) Temple!"
Metal beaters (throughout movement)
in the face of our adversity, But the Lord delivered us from them, to rebuild His Temple once again.
Had the Lord re-fused to work with us, how, my friends, could we be sing-ing thus? God re-built this house through us, mere men;

Had the Lord re-fused to work with us, how, my friends, could we be sing-ing thus? God re-built this house through hands of men.

Had the Lord re-fused to work with us, how, my friends, could we be sing-ing thus? God re-built this house through hands of men.

Had the Lord re-fused to work with us, how, my friends, could we be sing-ing thus? God re-built this house through hands of men.

Had the Lord re-fused to work with us, how, my friends, could we be sing-ing thus? God re-built this house through hands of men.

T. Solo

S

M-S

A

T

Bar

B
not, we'd all have built in vain