

**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).



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.

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 \oplus).

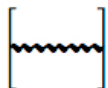
For glissandi, the performer should not alter the pedal arrangement unless the starting or ending pitches require a change (changes are always indicated).

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.

Percussion

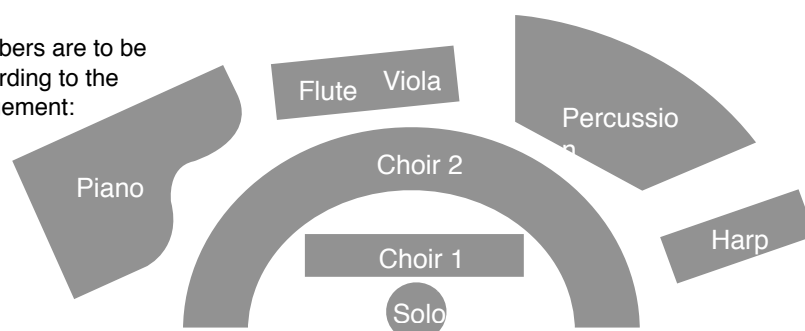
Bongos should be ‘muted’ with a cloth positioned over the drums, and played with soft beaters (e.g. vibraphone/marimba mallets).

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 \oplus , 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

Samuel Thompson

1. CALLING

$\text{♩} = 140$

The score is for a piece titled "1. CALLING" with a tempo of 140 beats per minute. It is written in 5/4 time and the key signature has three sharps (F#, C#, G#). The instruments and parts include:

- Antique Bells:** Treble clef, playing a rhythmic pattern of eighth notes.
- Anvil:** Percussion, playing a rhythmic pattern of eighth notes.
- Antique Cymbal:** Percussion, playing a rhythmic pattern of eighth notes.
- Bongos:** Percussion, playing a rhythmic pattern of eighth notes.
- Vibraslap:** Percussion, playing a rhythmic pattern of eighth notes.
- Flute:** Treble clef, playing a melodic line with dynamics *mf*.
- Viola:** Bass clef, playing a melodic line with dynamics *fff*.
- Piano:** Treble and Bass clefs, playing a harmonic accompaniment with dynamics *f*.
- Harp:** Treble and Bass clefs, playing a harmonic accompaniment with dynamics *f*.
- Israelites CHOIR 1:** Includes Tenor, Baritone 1, Baritone 2, and Bass parts.
- Zerubbabel (Tenor Solo):** Tenor part.
- The Lord CHOIR 2:** Includes Soprano, Mezzo-soprano, Alto, Tenor, Baritone, and Bass parts.

Each instrument and part is shown for three measures, with a 6/4 time signature at the end of each measure.

4

A. Bells. *p < f* *p* *f* *p < f* *p < f*

Anv. *f*

A. Cym.

Bongos *p* *mf*

Vibraslap *mf*

Fl. *f* *ff* *f* *ff* *f* *ff*

Vla. *fff* *f* *ff* *f* *ff* *f*

Pno. *f*

Hp. *p* *8^{va}*

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

8

A. Bells

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

12

A. Bells. *p < f* *p < f* *p < f* *p < f* *p < f* *f* *p < f*

Anv.

A. Cym.

Bongos

Vibraslap

Fl. *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Vla. *fff* *f* *<ff* *f* *ff* *f* *<ff* *f* *ff* *mp*

Pno. *mp*

Hp. *p* *mp* *f*

(8).....

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

16

A. Bells

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M.S.

A.

T.

Bar.

B.

20

A. Bells

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M.-S.

A.

T.

Bar.

B.

The musical score for page 20 features a variety of instruments. The percussion section includes A. Bells, Anv., A. Cym., Bongos, and Vibraslap. The woodwinds consist of Flute (Fl.) and Viola (Vla.). The piano (Pno.) and harp (Hp.) are also present. The string section includes Trumpet (T.), Baritone (Bar.), Bass (B.), Trumpet Solo (T. Solo), Saxophone (S.), Mellophone (M.-S.), Alto (A.), Trombone (T.), Baritone (Bar.), and Bass (B.). The score is written in a key signature of three sharps (F#, C#, G#) and a 5/4 time signature. It begins at measure 20 and continues through measure 24. The tempo and dynamics markings include *pp*, *f*, *ff*, *mp*, *mf*, *p*, *gliss.*, and *8^{va}*. The time signature changes from 5/4 to 6/4, then to 4/4, and finally to 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

26

A. Bells: *f*, *pp*, *p < mp*, *p < mp*

Anv.

A. Cym. *f*, *mp* (Bowed)

Bongos

Vibraslap

Fl. *ff* (triple), *p*, *p*

Vla. *ff*, *gliss.*, *pp*, *p < f*, *p*

Pno. *mp*, *ff 8^{va}*

Hp. *mp*, *F₁*, *p*

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

32

A. Bells. *p < mp* *p < f* *pp*

Anv.

A. Cym. *mp* *mp* *ff*

Bongos

Vibraslap

Fl. *pp*

Vla. *f* *p < f* *ppp* *ff* *pp*

Pno.

Hp. *pp*

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

46

A. Bells.

Anv. *mf*

A. Cym. Strike conventionally

Bongos *f*

Vibraslap *mf*

Fl. *mp*

Vla. *pizz* *arco* *fff*

Pno. *mp* *f*

Hp. *f* *mp* *f* *ff*

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

Now is the time to make a be - gin ning!

Now is the time to make a be - gin ning!

Now is the time to make a be - gin ning!

Now it the time to make a be - gin ning!

Now is the time to make a be - gin ning!

Now is the time to make a be - gin ning!

51

A. Bells

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

Call the men to work! Lay the foun - da - tion of my tem - ple!

mf *f* *mp* *fz.* *f* *pp* *ff* *mp* *pizz* *ff* *mf* *ff* *mf* *f* *mp* *f* *mp* *B_b*

56

A. Bells
Anv.
A. Cym.
Bongos
Vibraslap
Fl.
Vla.
Pno.
Hp.
T.
Bar.
Bar.
B.
T. Solo
S.
M-S.
A.
T.
Bar.
B.

Bowed
mf
arco
mp pizz.
mp
sfz
B₁

Detailed description: This page of a musical score covers measures 56 through 59. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The score is arranged for a large ensemble. The percussion section includes A. Bells, Anvils, A. Cymbals (with a 'Bowed' instruction and a *mf* dynamic), Bongos (with a *mp* dynamic), and Vibraslap. The woodwinds include Flute (with an *arco* instruction) and Viola (with *mp pizz.* and *mf* dynamics). The piano part features a *sfz* dynamic. The harp part has a *B₁* instruction. The vocal section includes Tenor (T.), Baritone (Bar.), Bass (B.), Tenor Solo (T. Solo), Soprano (S.), Mezzo-Soprano (M-S.), Alto (A.), and another Tenor (T.). The score shows various rhythmic patterns and dynamic markings across these instruments.

♩ = 50
2. CONSIDERATION

61

A. Bells

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

mf

mp

pp

mf

mp

pp

mf

pizz.

pp

pp

sfz

sfz

mp

pp

sfz

mp

pp

mf

pp

pp

pp

mf Freely

Lord, I am your ser- vant, but

67 rit. ♩=90

A. Bells.

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

74 rit. A tempo (♩=90)

A. Bells.

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

78 rit. $\text{♩} = 50$

A. Bells. $\frac{3}{16} - \frac{1}{4} - \frac{2}{4} - \frac{5}{4}$ *mp* *p*

Anv. $\frac{3}{16} - \frac{1}{4} - \frac{2}{4} - \frac{5}{4}$

A. Cym. $\frac{3}{16} - \frac{1}{4} - \frac{2}{4} - \frac{5}{4}$ Bowed *mp*

Bongos $\frac{3}{16} - \frac{1}{4} - \frac{2}{4} - \frac{5}{4}$ *mp* *p*

Vibraslap $\frac{3}{16} - \frac{1}{4} - \frac{2}{4} - \frac{5}{4}$ *mp* *p*

Fl. $\frac{3}{16} - \frac{1}{4} - \frac{2}{4} - \frac{5}{4}$ *mp* *p*

Vla. $\frac{3}{16} - \frac{1}{4} - \frac{2}{4} - \frac{5}{4}$ *pp* *pp*

Pno. As before *sfz* *mp*

Hp. $\frac{3}{16} - \frac{1}{4} - \frac{2}{4} - \frac{5}{4}$ *p* *sfz* *mp*

T. $\frac{3}{16} - \frac{1}{4} - \frac{2}{4} - \frac{5}{4}$ *pp*

Bar. $\frac{3}{16} - \frac{1}{4} - \frac{2}{4} - \frac{5}{4}$ *pp*

Bar. $\frac{3}{16} - \frac{1}{4} - \frac{2}{4} - \frac{5}{4}$ *pp*

B. $\frac{3}{16} - \frac{1}{4} - \frac{2}{4} - \frac{5}{4}$ *pp*

T. Solo *mf*

S. I have cho - sen you to be my sig - net ring. Oh, Lord, be pa - tient:

M-S. I have cho - sen you to be my sig - net ring.

A. I have cho - sen you to be my sig - net ring.

T. I have cho - sen you to be my sig - net ring.

Bar. I have cho - sen you to be my sig - net ring.

B. I have cho - sen you to be my sig - net ring.

A. Bells. pp
 Anv.
 A. Cym.
 Bongos pp
 Vibraslap
 Fl.
 Vla. pp , *gliss.*
 Pno. pp
 Hp. pp , (8)
 T. (9)
 Bar. (2) , (3)
 Bar. (2) , (3)
 B.
 T. Solo f
 S.
 M-S.
 A.
 T. (8)
 Bar.
 B.

Who will go...with me? For e-ven if e-ve-ry hand on the earth would join me

91 *Meno mosso* (♩=45)

A. Bells.

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T. *Meno mosso* (♩=45)

Bar.

Bar.

B.

T. Solo *mf*

S.

M-S.

A.

T.

Bar.

B.

For sure-ly all-man - kind is_ but a breath. Like the

103 $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

A. Bells. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

Anv. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

A. Cym. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

Bongos $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

Vibra-slap $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

Fl. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

Vla. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

Pno. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

Hp. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

T. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

Bar. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

Bar. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

B. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

T. Solo $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 40$

S. mp f ff $ppp, hushed$

M-S. mp f ff $ppp, hushed$

A. mp f ff $ppp, hushed$

T. mp f ff $ppp, hushed$

Bar. mp f ff $ppp, hushed$

B. mp f ff $ppp, hushed$

I will build through you, for un less the Lord builds this house the buil-ders la-bour in vain.

109 rit. $\text{♩} = 35$ molto rit.

A. Bells. $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$

Anv. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$

A. Cym. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$

Bongos $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$

Vibraslap $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$

Fl. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$

Vla. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$

Pno. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
Palm on strings, as before

Hp. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
8^{va} pp 8^{va} pp

T. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
rit. $\text{♩} = 35$ p f molto rit.

Bar. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
 p f

Bar. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
 p f

B. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
 p f

T. Solo $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
 mf f
What if they do not lis- ten? But, my Lord.

S. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
 ppp as before $pppp$
Do not be af - raid. raid. I will build this house.

M-S. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
 ppp as before $pppp$
Do not be af - raid. raid. I will build this house.

A. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
 ppp as before $pppp$
Do not be af - raid. raid. I will build this house.

T. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
 ppp as before $pppp$
Do not be af - raid. raid. I will build this house.

Bar. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
 ppp as before $pppp$
Do not be af - raid. raid. I will build this house.

B. $\frac{3}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{4}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
 ppp as before $pppp$
Do not be af - raid. raid. I will build this house.

115 $\text{♩} = 55$ 3. COOPERATION rit. A tempo ($\text{♩} = 55$)

A. Bells. mf

Anv. mf

A. Cym. Quickly scrape metal beater over surface mf As before

Bongos ff

Vibraslap

Fl. pp arco ff pp

Vla. pp

Pno. p p

Hp. p

T. $\text{♩} = 55$ rit. A tempo ($\text{♩} = 55$)

Bar.

Bar.

B.

T. Solo mp Freely

If the Lord will not go with me, then sure-ly I will fail. Un-less the Lord builds this house, we

S.

M-S.

A.

T.

Bar.

B.

124 **molto rit.** ♩=70 **molto rit.** ♩=55

A. Bells. *mf*

Anv. *pp*

A. Cym. *pp*

Bongos *pp*

Vibraslap *pp*

Fl. *flz.* *mf* *mp* Lip bend

Vla. *molto vibrato* *mf* *mp* *gliss.* *gliss.*

Pno. *pp* *f*

Hp. *f*

T. **molto rit.** ♩=70 **molto rit.** ♩=55 *pp*

Bar. *pp* Muttering: "What's this? What is Zerubbabel saying?"

Bar. *pp* Muttering: "What is Zerubbabel saying? What's going on?"

B. *pp* Muttering: "What's going on? What's happening?"

T. Solo *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

call the men to work. Hear me Is - ra - el!

S. *pp* *mf* call the men to work.

M-S. *pp* *mf* call the men to work.

A. *pp* *mf* call the men to work.

T. *pp* *mf* call the men to work.

Bar. *pp* *mf* call the men to work.

B. *pp* *mf* call the men to work.

127 *A tempo* (♩=70) **molto rit.** ♩=55

A. Bells

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

pp *f* *gliss.* *gliss.* *f* *mp* *f* *mp* *f* *8va* *8va* *8va* *5* *8va* *mp* *mp* *mp* *mp* *f* *5* *f* *5*

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!

136 *A tempo* (♩=50) *molto rit.* ♩=160

A. Bells *f*

Anv.

A. Cym.

Bongos *mp*

Vibra-slap *mp*

Fl. *f* *mp*

Vla. *mf* *f*

Pno. *mf*

Hp. *p* *mp* *mf* G₇ B \flat

T. *A tempo* (♩=50) *molto rit.* ♩=160

Bar.

Bar. *f*

B. *f* Who is this Ze-rub - ba-bel, and
Who is this Ze-rub - ba-bel, and

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

S. Hmm

M-S. Hmm

A. Hmm

T. *f* 3 Hmm

Bar. Hmm

B. Hmm

Hmm.

The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins at measure 136. The top five staves are for percussion: A. Bells, Anv., A. Cym., Bongos, and Vibra-slap. The next three staves are for woodwinds: Fl., Vla., and Pno. The harp (Hp.) has a solo part with a key signature change to G minor (two flats) for the last two measures. The vocalists include Tenor (T.), two Baritone parts (Bar.), Bass (B.), Tenor Solo (T. Solo), Soprano (S.), Mezzo-Soprano (M-S.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The lyrics for the Tenor Solo are: 'Who will join with me? Who has the Lord stirred? Who of you, my friends?'. The Baritone parts have the lyrics: 'Who is this Ze-rub - ba-bel, and Who is this Ze-rub - ba-bel, and'. Several parts have 'Hmm' written under the notes. The tempo changes from 'A tempo (♩=50)' to 'molto rit. ♩=160'.

143 ♩=50

A. Bells. ♩=50

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

car ry out this plan ac cor-ding to what seems good to us, for we have high stand ing, wis-dom and hon-our be-fore Men and

car ry out this plan ac cor-ding to what seems good to us, for we have high stand ing, wis-dom and hon-our be-fore Men and

147 rit. . . . ♩=120

A. Bells. *ff*

Anv. *ff*

A. Cym. *ff* Struck conventionally

Bongos *ff* *mf*

Vibraslap *ff* *mf*

Fl. *mf* 3

Vla. *mf* 3

Pno. *ff*

Hp. *ff* *mf* *alleg*

T. *ff* *mf* *rit.* . . . ♩=120

Bar. *ff*

Bar. *ff*
 God! We are the el-ders and priests of Zi-on! We bring un-der - stan-ding, cost-ly gar-ments and gifts of fi-est gold!

B. *ff*
 God! We are the el-ders and priests of Zi-on! We bring un-der - stan-ding, cost ly gar-menst and gifts of fi-est gold!

T. Solo

S.

M-S.

A.

T.

Bar.

B.

152

A. Bells
Anv. *mp*
A. Cym.
Bongos *mp*
Vibraslap
Fl. *p* *f*
Vla. *f* *gliss.* *p* *f*
Pno. *mf*
Hp. *mp*
T. *f* *mp*
Bar. *f* *mp*
Bar.
B.
T. Solo
S.
M-S.
A.
T.
Bar.
B.

What a no-ble task! How pri-vi-legged we are that the Tem-ple of God should be re - built through our hands! A - las, the young of

What a no-ble task! How pri-vi-legged we are that the Tem-ple of God should be re - built through our hands! A - las, the young of

158 rit.

A. Bells.

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

Is - ra el can match no gift of gold, but what we have, we of - fer you: our wil-ling hearts and souls!—

Is - ra el can match no gift of gold, but what we have, we of - fer you: our wil-ling hearts and souls!—

ff

pp < ff

pp < ff

Bowed > Damp

8va

165 $\text{♩} = 105$

A. Bells

Anv.

A. Cym.

Bongos

Vibraslap *mf*

Fl. *mf*

Vla. *mf* *pizz.*

Pno. *mf*

Hp. *mf*

T.

Bar.

Bar.

B.

T. Solo *f*
Hear me, Oh house of Is - ra - el, six - ty cu - bits high and six - ty wide the house of the Lord shall rise!

S.

M-S.

A.

T.

Bar.

B.

170

A. Bells.

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

Build a strong foundation on the rock, for when the winds and waters are at hand, the

173

A. Bells. *mp*

Anv.

A. Cym.

Bongos *f*

Vibraslap

Fl. *pp* *f* *p* arco

Vla.

Pno. *mf* *p* *f*

Hp. *f* *p* *mf* *p*
B₄ E₄ B₄ B₄ C₅ E₅

T. *mf*

Bar. *mf* A - men Ze - rub - ba - bel, Je - ru - sa - lem is with you.

Bar. *mf* A - men Ze - rub - ba - bel, Je - ru - sa - lem is with you.

B. *mf* A - men Ze - rub - ba - bel, Je - ru - sa - lem is with you.

A - men Ze - rub - ba - bel, Je - ru - sa - lem is with you.

T. Solo *ff*
house on the Rock shall stand!

S.

M-S.

A.

T.

Bar.

B.

176

A. Bells.

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

A - men Ze - rub - ba - bel, Je - ru - sa - lem is with you.

A - men Ze - ru - ba - bel, Je - ru - sa - lem is with you.

A - men Ze - rub - ba - bel, Je - ru - sa - lem is with you.

Make tem-plates for the

180

A. Bells

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

p *mf* *p* *mf* *f* *p* *mf*

flz. *gliss.* *sffz* *f* *gliss.* *gliss.* *gliss.*

f *pp*

gliss. *gliss.* *gliss.*

p *f* *gliss.* *gliss.*

mp *mp* *mp* *mp*

Care - ful-ly mea - sure the full - scale draw - ings.

Care - ful-ly mea - sure the full - scale draw - ings.

Care - ful-ly mea - sure the full - scale draw - ings.

Care - ful-ly mea - sure the full - scale draw - ings.

stones of the Tem - ple. Work to the de - sign that I

184

A. Bells.

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M.-S.

A.

T.

Bar.

B.

Cal - cu-late the size of the stone re - quired...

Cal - cu-late the size of the stone re - quired...

Cal - cu-late the size of the stone re - quired...

Cal - cu-late the size of the stone re - quired...

set out be - fore you. Do not rush your

187

A. Bells

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

(8)-----
mp

Up to one hun-dred and twen-ty days for one of us to carve a sin-gle

Up to one hun-dred and twen-ty days for one of us to carve a sin-gle

Up to onehun-dred and twen-ty days for one of us to carve a sin-gle

Up to one hun-dred and twen-ty days for one of us to carve a sin-gle

stone-yard lab-our; Take your time!_____

+

194

A. Bells.

Anv. *f*

A. Cym.

Bongos *p < f* *p* *p < f*

Vibraslap *f*

Fl. *f* *pp* *f* *pp*

Vla. *arco* *gliss.* *pp* *ff* *gliss.*

Pno. *p*

Hp. *ff* *mp*

T. *ff* *p*
stone! One hun - dred. Two hun - dred.

Bar. *ff* *p*
stone! One hun - dred. Two hun - dred.

Bar. *ff* *p*
stone! One hun - dred. Two hun - dred.

B. *ff* *p*
stone! One hun - dred. Two hun - dred.

T. Solo
Proclamatory shouting:
"My friends, do not be dismayed at the size of the task appointed to us."

S.

M-S.

A.

T.

Bar.

B.

197

A. Bells.

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

Five hun-dred. One thou - sand. Two thou-sand.

Five hun-dred. One thou - sand. Two thou-sand.

Five hun-dred. One thou - sand. Two thou-sand.

Five hun-dred. One thou - sand. Two thou-sand.

"Do not be afraid of our adversaries." "Be strong and work, you people of the land, for the Lord

201

A. Bells.

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

Three thou-sand five hun-dred stones for the Tem-ple!

Three thou-sand five hun-dred stones for the Tem-ple!

Three thou-sand five hun-dred stones for the Tem-ple!

Three thou-sand five hun-dred stones for the Tem-ple!

is with you!"

Now men, in -

204

A. Bells

Anv.

A. Cym.

Bongos

VibraSlap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

flz. sfz. flz. sfz. gliss.

mp *f* *mp* *f* *mp* *f* *p* *ff* *pp*

p *mf* *f*

p *f* *C#* *F#* *C#* *F# G#* *C#*

f *f* *f* *f*

Em-ploy the
Em-ploy the
Em-ploy the
Em-ploy the

ves - ti-gatethese stones; test, as - sess, ap-praise and scru - ti-nise; to the work-shop, Is-rael - ites!

209

A. Bells.

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

mp

p < mf

p < mf

f

ff

mf

ff

gliss.

gliss.

pizz

arco

ff

f

mp

f

mf

p

mf

A#

p < mf

G#

p

mf

p <

mf

f

ff

f

mf

f

mf

mf

mf

mf

com-plex, an-cient art of ste-re - o - to-my!

Dis - card ev-ry brick that bears a crack!

com-plex, an-cient art of ste-re - o - to-my!

Dis - card ev-ry brick that bears a crack!

com-plex, an-cient art of ste-re - o - to-my!

Dis - card ev-ry brick that bears a crack!

com-plex, an-cient art of ste-re - o - to-my!

Dis - card ev-ry brick that bears a crack!

Dis - card ev - 'ry brick that bears a crack, but if it's

214

A. Bells. *mf* *pp*

Anv.

A. Cym.

Bongos *p* *f* *3*

Vibraslap

Fl. *mp* *mf* *f* *3* *mp*³

Vla. *f* *3*

Pno. *p* *mf* *f* *pp*

Hp. *C₄* *A₄* *F₄* *f* *mp*

T. *mp* *mf* *f*

Bar. *mp* *mf* *f*

Bar. *mp* *mf* *f*

B. *mp* *mf* *f*

T. Solo

S.

M-S.

A.

T.

Bar.

B.

If it's good, but will not fit, go to and trim it a bit!

good but sim-ply will not fit, go to and trim it a bit!

220

A. Bells.

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

Struck conventionally

mp

p *mf* *mp*

8va

G# *G#* *G#* *G#*

pp *mp* *pp*

Draw-ing, mark-ing, set-ting, siz-ing, ex-ca-va-ting, mould-ing craft-ing, eas-ing, carv-ing,

Draw-ing, mark-ing, set-ting, siz-ing, ex-ca-va-ting, mould-ing craft-ing, eas-ing, carv-ing,

Draw-ing, mark-ing, set-ting, siz-ing, ex-ca-va-ting, mould-ing, craft-ing, eas-ing, carv-ing,

Draw-ing, mark-ing, set-ting, siz-ing, ex-ca-va-ting, mould-ing, craft-ing, eas-ing, carv-ing,

f Proclamatory shouting:
"Israelites! Now is the time... ..to lay the first course of great stone!"

A. Bells. Anv. A. Cym. Bongos Vibraslap. Fl. Vla. Pno. Hp. T. Bar. Bar. B. T. Solo. S. M-S. A. T. Bar. B.

guid-ing, cut-ting, mak-ing. Heave ho! Part-ing, lay-ing, mix-ing, pav-ing, block-ing, hit-ting.

guid-ing, cut-ting, mak-ing. Heave ho! Part-ing, lay-ing, mix-ing, pav-ing, block-ing, hit-ting.

guid-ing, cut-ting, mak-ing. Heave ho! Part-ing, lay-ing, mix-ing, pav-ing, block-ing, hit-ting.

guid-ing, cut-ting, mak-ing. Heave ho! Part-ing, lay-ing, mix-ing, pav-ing, block-ing, hit-ting.

"and now men...

228

A. Bells. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

Anv. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

A. Cym. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

Bongos $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

Vibraslap $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

Fl. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

Vla. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

Pno. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

Hp. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

T. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

Bar. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

Bar. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

B. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

T. Solo $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

S. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

M-S. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

A. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

T. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

Bar. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

B. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{4}{4}$

pair-ing, us - ing, work - ing, tool - ing, shaft - ing, match - ing, fit - ting. Heave ho!

pair-ing, us - ing, work - ing, tool - ing, shaft - ing, match - ing, fit - ting. Heave ho!

pair-ing, us - ing, work - ing, tool - ing, shaft - ing, match - ing, fit - ting. Heave ho!

pair-ing, us - ing, work - ing, tool - ing, shaft - ing, match - ing, fit - ting. Heave ho!

...the second course!"

231

A. Bells. *mp*

Anv.

A. Cym.

Bongos *mf*

Vibraslap

Fl. *mf*

Vla. *f* *gliss.*

Pno. *mp*

Hp. *mf* (8).1 B₁ G₁ G₂ G₃ C₄

T. *mp* *f* *mf* *f*

Bar. *mp* *f* *mf* *f*

Bar. *mp* *f* *mf* *f*

B. *mp* *f* *mf* *f*

T. Solo

S.

M-S.

A.

T.

Bar.

B.

Dust ing, sand ing, trim ming, group ing, spe cia-li- sing, de- co- ra ting, cul mi - na ting, fix- ing, re- cre- a- ting a lis - ted build ing!

"lay the third and final course... ..and top that with a course of timber, completing (t') Temple!"

235

A. Bells. *ff*

Anv.

A. Cym.

Bongos *f*

Vibraslap *ff*

Fl. *f* *mf* *sfz* *mp* *f*

Vla. *mp* *f* *mf* *f* *mp* *f*

Pno. *f* *mf*

Hp. *f* *p* *f*

T. *mp* *f* *mf* *ff* *mp* *ff*

Bar. *mp* *f* *mf* *ff* *mp* *ff*

Bar. *mp* *f* *mf* *ff* *mp* *ff*

B. *mp* *f* *mf* *ff* *mp* *ff*

T. Solo

S.

M.-S.

A.

T.

Bar.

B.

Heave ho! Heave ho! Heave ho!

Heave ho! Heave ho! Heave ho!

Heave ho! Heave ho! Heave ho!

Heave ho! Heave ho! Heave ho!

247

A. Bells. $\frac{4}{4}$ $\overset{5}{\text{trill}}$

Anv. $\frac{4}{4}$

A. Cym. $\frac{4}{4}$

Bongos $\frac{4}{4}$

Vibraslap $\frac{4}{4}$

Fl. $\frac{4}{4}$

Vla. $\frac{4}{4}$

Pno. $\frac{4}{4}$ mf

Hp. $\frac{4}{4}$ p $E\flat F\sharp$ $C\sharp$ $E\flat F\sharp$ $G\sharp$ mf

T. $\frac{4}{4}$

Bar. $\frac{4}{4}$

Bar. $\frac{4}{4}$

B. $\frac{4}{4}$

T. Solo $\frac{4}{4}$ $\text{Se-ven-ty years you have been ex - iles, but God has been faith-ful to his word.}$

S. $\frac{4}{4}$ Hmm

M-S. $\frac{4}{4}$ Hmm

A. $\frac{4}{4}$ Hmm

T. $\frac{4}{4}$ Hmm

Bar. $\frac{4}{4}$ Hmm

B. $\frac{4}{4}$ Hmm

251 $\text{♩} = 70$

A. Bells. *f*

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla. *mf*

Pno. *mf*

Hp.

T. $\text{♩} = 70$

Bar.

Bar.

B.

T. Solo *f*

S. *p*

M-S. *p*

A. *p*

T. *p*

Bar. *p*

B. *p*

Hal-le - lu - jah! Praise the Lord! Ho -

Hal-le - lu - jah! Praise the Lord! Ho -

mp How can we be thank-ful for this pile of rub-ble,

mp How can we be thank-ful for this pile of rub-ble,

Now thank the Lord for es - tab - lish - ing the work of our hands!

Ah

Ah

Ah

Ah

Ah

Ah

Ah

254

A. Bells. *f*

Anv.

A. Cym.

Bongos *mp*

Vibraslap

Fl.

Vla.

Pno.

Hp. *mf* *f* *A#* *F#* *A#*

T. *f*

san - na Ho-san-na to the King of Kings! Ho-san-na to the God of Is-ra-

Bar. *f* *mf* *ff*

san - na Ho-san-na to the King of Kings! Ho-san-na to the God of Is-ra-

Bar. *f* *mf* *ff*

we who've seen the glo-ry of the for-mer Tem-ple!? This is no Tem-ple!

B. *mf* *ff*

we who've seen the glo-ry of the for-mer Tem-ple!? This is no Tem-ple!

T. Solo

Thank the Lord for re - build-ing his Tem-ple!

S. *mp*

Ah

M-S. *mp*

Ah

A. *mp*

Ah

T. *mp*

Ah

Bar. *mp*

Ah

B. *mp*

Ah

258

A. Bells. *f*

Anv. *f*

A. Cym. *f*

Bongos *f*

Vibraslap *f* *pp*

Fl. *pp*

Vla. *gliss.*

Pno. *f* *pp*

Hp. *f* *pp* *pp*

T. *ff* *pp*

Bar. *ff* *pp*

Bar. *ff* *pp*

B. *ff* *pp*

T. Solo *ff* *pp*

S. *mf* *f*

M-S. *mf* *f*

A. *mf* *f*

T. *mf* *f*

Bar. *mf* *f*

B. *mf* *f*

Ah Ah

el! Hal-le lu - jah! Praise the Lord! Praise the Lord! Ho - san - na to the King of Kings!

el! Hal-le lu - jah! Praise the Lord! Praise the Lord! Ho - san - na to the King of Kings!

This is no house! You'vebrought us back to build a shack! To build a shack! To build a shack!

This is no house! You'vebrought us back to build a shack! To build a shack! To build a shack!

Praise the Lordfor re-stor - ing his house! Thank the Lord! Praise the Lord! Praise the Lord!

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

269

A. Bells

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla. *arco p*

Pno. *p*

Hp.

T.

Bar.

Bar.

B.

T. Solo

S. *ppp*
Hmm

M-S. *ppp*
Hmm

A. *ppp*
Hmm

T. *ppp*
Hmm

Bar. *ppp*
Hmm

B. *ppp*
Hmm

277 rit. A tempo (♩=40)

A. Bells.

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.
 Had the Lord for-sa-ken Is - ra - el, we'd have still been slave to Ba-by - lon.

Bar.
 Had the Lord for-sa-ken Is - ra - el, we'd have still been slave to Ba - by-lon.

Bar.
 Had the Lord for-sa-ken Is - ra - el, we'd have still been slave to Ba - by-lon.

B.
 Had the Lord for-sa-ken Is - ra - el, we'd have still been slave to Ba - by-lon.

T. Solo
 Had the Lord for-sa-ken Is - ra - el, we'd have still been slave to Ba - by-lon.

S.
 Ah Ah Ah

M-S.
 Ah Ah

A.
 Ah Ah

T.
 Hmm Ah Ah Ah

Bar.
 Ah Ah

B.
 Ah Ah Ah

280

A. Bells

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

As it is, He beck-oned us back home, to Je - ru - sa - lem where we be - long.

As it is, He beck-oned us back home, to Je - ru - sa - lem where we be - long.

As it is, He beck-oned us back home to Je - ru - sa - lem where we be - long.

As it is, He beck-oned us back home, to Je - ru - sa - lem where we be long.

pp

pp

pp

pp

T. Solo

S.

M-S.

A.

T.

Bar.

B.

As it is, He beck-oned us back home, to Je - ru - sa - lem where we be - long. Few and fee - ble and af - raid were we,

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

Ah Ah

283 rit.

A. Bells.

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T. rit.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

286 Meno mosso (♩=35)

rit.


A. Bells. 

Anv. 

A. Cym. 

Bongos 

Vibraslap 

Fl. 

Vla. 

Pno. 

Hp. 

Meno mosso (♩=35)

rit.

T. 

Bar. 

Bar. 

B. 

T. Solo 

S. 

M-S. 

A. 

T. 

Bar. 

B. 

289 $\text{♩} = 80$

A. Bells. $\text{♩} = 80$

Anv. f mp

A. Cym. pp mf

Bongos

Vibraslap

Fl.

Vla. mp

Pno.

Hp. f mp C# F# G#

T. $\text{♩} = 80$

Bar.

Bar.

B.

T. Solo
not, we'd all have built in vain

S. mf
Un - less the Lord would build the house then all the build - ers build in

M-S. mf
Un - less the Lord would build the house then all the build - ers build in

A. mf
Un - less the Lord would build the house then all the build - ers build in

T. mf
Un - less the Lord would build the house then all the build - ers build in

Bar. mf
Un - less the Lord would build the house then all the build - ers build in

B. mf
Un - less the Lord would build the house then all the build - ers build in

292 *rit.* $\text{♩} = 60$ *rit.*

A. Bells

Anv.

A. Cym.

Bongos

Vibraslap

Fl.

Vla.

Pno.

Hp.

T.

Bar.

Bar.

B.

T. Solo

S.

M-S.

A.

T.

Bar.

B.

Un-less the Lord would build the house then all the build-ers build in vain, build in vain.

vain, build in vain, build in vain.

vain, build in vain, build in vain.

vain, build in vain, build in vain.

vain, build in vain, build in vain.

vain, build in vain, build in vain.

vain, build in vain, build in vain.

vain, build in vain, build in vain.

vain, build in vain, build in vain.

vain, build in vain, build in vain.