

# O Sons and Daughters

for use with *Evangelical Lutheran Worship Hymnal, #386*

Jean Tisserand

Elliott James-Ginn Encarnación  
(O Filii et Filiae)

Relaxed ♩ = c. 86

The score is arranged in systems. The first system includes Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, and Timpani. The Clarinet in Bb and Bassoon parts are marked *mp*. The Horn in F part is marked *mp* and includes a *solo* instruction. The Harp part is marked *mp* and includes a *Gmaj* chord instruction. The vocal parts are for Soprano, Alto, Tenor, and Bass. The Organ part is also present. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo marking 'Relaxed ♩ = c. 86' is repeated at the beginning of the second system.

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

GT: 8' prin. + flts.

+ped.

*mp*

*p*

*mf*

*f*

*mf*

*f*

A

13

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *mp* *mf*

Bsn. *mf* *mf*

Hn. *f*

Timp. *mp lontano*

Hp. C $\sharp$  E $\flat$  F $\sharp$

SA. *mf*  
Al - le - lu - ia, al -

TB. *mf*  
Al - le - lu - ia, al -

Org.

Vln. I *mf*

Vln. II *mp*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

A

18

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Timp. *tr*

Hp. *p*

SA.  
le - lu - ia, al - le - lu - ia.

TB.  
le - lu - ia, al - le - lu - ia.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.*

Detailed description: This page of a musical score covers measures 18 through 21. The key signature is B-flat major (two flats). The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Timpani, Harp, Soprano Alto (SA), Tenor Bass (TB), Organ, Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). Measures 18-21 show a complex orchestral texture. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) play melodic lines with various articulations and dynamics, including *mp* (mezzo-piano) and *p* (piano). The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) provide harmonic support with sustained notes and some pizzicato (pizz.) in the Cb. The vocal soloists (SA and TB) sing the phrase "le - lu - ia, al - le - lu - ia." in a simple, homophonic setting. The Organ part consists of chords and moving lines in both hands. The Harp part features a delicate, arpeggiated figure in the right hand. The Timpani part has a short, rhythmic pattern in the first measure, followed by a trill (tr) in the second measure.

30 **C**

Fl. *tr*  
*p*

Ob. *mp*

Cl. *pp*

Hn.

Hp. *mp* *gliss.* B: F#

UNCHANGED VOICES

SA. *mp*

2. That East - er morn, at break - of day, the faith - ful wom - en

Org. **Flutes** *-ped.*

**C**

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb.

33

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

SA.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*f*

*gliss.*

*pizz.*

went\_ their way to seek the tomb\_ where Je - sus lay.

C# E#

C#

This musical score page contains the following parts and markings:

- Flute (Fl.):** Measure 36 is marked with a box containing the letter 'D'. Dynamics include *f* and *p*.
- Clarinet (Cl.):** Dynamics include *f* and *p*.
- Horn (Hn.):** Dynamics include *mp*.
- Timpani (Timp.):** Dynamics include *p*.
- Harp (Hp.):** Includes a *f* dynamic and a chord marked *F#*.
- Soprano (SA.):** Lyrics: "Al - le - lu - ia." Dynamics include *f*.
- Tenor (TB.):** Includes the instruction "CHANGED VOICES" and a *mf* dynamic. The lyrics "3. An an- gel clad\_ in" are present below the staff.
- Organ (Org.):** Includes the instruction "increase" and "Strings + prinz." in a box. Dynamics include *f* and *mp*. A *+ped.* marking is also present.
- Violins (Vln. I, Vln. II):** Includes the instruction "arco" and dynamics *mp*, *f*, and *p*. A box with the letter 'D' is above the Vln. I staff.
- Viola (Vla.):** Includes the instruction "arco" and dynamics *mp*, *f*, and *p*.
- Cello (Vc.):** Includes the instruction "arco" and dynamics *mp*, *f*, and *mf*. A *pizz.* marking is present.
- Contra Bass (Cb.):** Includes the instruction "arco" and dynamics *mp*, *f*, and *mf*. A *pizz.* marking is present.

40

Ob. *p*

Cl.

Bsn. *mp*

Hn.

Tim.

Hp. *Ab Eb* *gliss.* *Bb Db Gb*

Sopranos & Altos *mp*

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

TB. white they see, who sits and speaks un - to the three, "Your Lord will go to

Org.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. arco

Cb. arco

Detailed description: This page of a musical score, numbered 10, contains measures 40 through 43. The score is for a full orchestra and vocal soloists. The woodwinds include Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion includes Timpani (Tim.). The keyboard section consists of Harpsichord (Hp.) and Organ (Org.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Sopranos and Altos (SA) and Tenors/Bass (TB). The key signature is B-flat major (two flats). The time signature is common time (C). The score begins with a dynamic of *p* for the Oboe and *mp* for the Bassoon. The Harpsichord part features chords of *Ab Eb* and *Bb Db Gb*, with a *gliss.* (glissando) indicated. The vocal parts enter in measure 41 with the lyrics "Al - le - lu - ia, al - le - lu - ia, al -". The Tenors/Bass part has the lyrics "white they see, who sits and speaks un - to the three, 'Your Lord will go to". The strings play a rhythmic accompaniment, with the Violins and Viola marked *mp*. The Violoncello and Contrabass are marked *arco*. The Organ provides harmonic support with chords and moving lines in both hands.





52

SA. met\_ in fear; \_\_\_\_\_ a-mong them came their mas - ter dear, \_\_\_\_\_

TB. met in fear; \_\_\_\_\_ a-mong them came their mas - ter dear, \_\_\_\_\_

Vln. I *mp* solo, freely *dolce*

57

SA. "My peace\_\_\_\_\_ be here." *p*  
and said, "My peace, my peace be with you here."

TB. and said, "My peace be with you here." *p*

Vln. I

SHORTENED VERSION: cut to measure 113 after bracket  
FULL VERSION: skip bracketed bars (continue at letter G)

61 **F**

Fl. *f*

Ob. *f*

Cl. *p*

Bsn. *p* *mf*

Hp. *p cresc.* *gliss.*

SA. Al - le - lu - ia.

TB. Al - le - lu - ia.

Org. *mp* **Solo reed**

SHORTENED VERSION: cut to measure 113 after bracket  
FULL VERSION: skip bracketed bars (continue at letter G)  
end solo

**F**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* *mf*

62 **G**

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *mp* *f*

Hn. *f*

Hp. *p cresc.* *f* Db

SA. ia.

TB. ia.

Org. *mp* *cresc.* *f* Solo Reed

**G** end solo

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

**H**

66

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

SA.

TB.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

**TUTTI**

5. When Tho - mas first the tid - ings heard, that they had seen the

5. When Tho - mas first the tid - ings heard, that they had seen the

**H**

Detailed description: This page of a musical score, numbered 16, features a variety of instruments and vocal soloists. At the top, woodwind instruments (Flute, Oboe, Clarinet, Bassoon, Horn) and Harp are listed. The vocal soloists, Soprano Alto (SA) and Tenor Bass (TB), are shown with lyrics. The organ and string ensemble (Violins I and II, Viola, Violoncello, and Contrabass) are also present. The score includes dynamic markings such as *mf* and *mp*, and a section marked **TUTTI**. A rehearsal mark **H** is placed above the Flute staff at measure 66. The lyrics for the vocal soloists are: "5. When Tho - mas first the tid - ings heard, that they had seen the".

73 **I**

Cl.

Bsn.

Hn.

Timp. *mf* *mf* *mf*

Hp. *sub*

**UNCHANGED VOICES**

T. 8  
6. "My pierc-èd side, O Tho - mas, see, and look up - on my hands, my feet;

B.  
6. "My pierc-èd side, O Tho - mas, see, and look up - on my hands, my feet;

Org. (+'32)

Vln. I **I**

Vln. II

Vla.

Vc.

Cb.

77

Ob. *solo* *mf*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Timp. *tr*

Hp. *loco*

T. *not faith-less, but\_ be - liev - ing be." Al - le - lu - ia.*

B. *not faith-less, but\_ be - liev - ing be." Al - le - lu - ia.*

Org. *p* **SW**

Vln. I

Vln. II

Vla.

Vc.

Cb.





87

Fl. *mf* *tr*

Ob. *mf* *tr*

Cl. *mf* *p*

Bsn. *mf* *tr*

Hn. *f* *p*

Hp. *f* C# G# Bb F# G#

SA. he saw the feet, the hands, the side; "My Lord, my God!" he cried. Al-le-lu-ia!

TB. he saw the feet, the hands, the side; "My Lord, my God!" he cried. Al-le-lu-ia!

Org.

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* arco

Vc. *f* arco

Cb. *f*

92

Fl. *mp*

Cl. *pp*

Bsn. *mf*

Hn. *mf*

Hp. *mp*

Org.

Vln. I *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc.

Cb. *arco* *mf*

Detailed description: This page of a musical score covers measures 92, 93, and 94. The key signature is one sharp (F#) and the time signature is 4/4. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).  
- Measure 92: Flute, Clarinet, Bassoon, and Horn have rests. Harp and Organ have rests. Violin I plays a quarter note. Violin II and Viola have rests. Violoncello and Contrabass play quarter notes.  
- Measure 93: Flute, Clarinet, Bassoon, and Horn have rests. Harp and Organ have rests. Violin I plays a quarter note. Violin II and Viola have rests. Violoncello and Contrabass play quarter notes.  
- Measure 94: Flute, Clarinet, Bassoon, and Horn have rests. Harp and Organ have rests. Violin I plays a quarter note. Violin II and Viola have rests. Violoncello and Contrabass play quarter notes.  
Dynamics include *mp* (mezzo-piano), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). Performance markings include *arco* (arco) and *pizz.* (pizzicato).

97

Fl.

Ob. *solo*  
*mf*

Cl.

Bsn.

Hn.

Hp. B: C# F# G#

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 97 to 100. The score is for a full orchestra. The Flute (Fl.) part begins in measure 97 with a melodic line. The Oboe (Ob.) has a 'solo' marking and plays a melodic line starting in measure 98. The Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.) parts provide harmonic support with sustained notes and some melodic fragments. The Harp (Hp.) part includes a specific chord sequence: B: C# F# G#. The Organ (Org.) part features a sustained chordal texture. The Violin I (Vln. I) part has a rhythmic, eighth-note pattern. The Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts provide a steady harmonic foundation. The score concludes in measure 100 with a final chordal structure across all instruments.

**K**

Ob. *100*

Timp. *tr*  
*ppp*

Hp. *p*

SA. UNCHANGED VOICES *mp*  
8. How blest are they\_ who have\_ not seen, and yet whose faith\_ has

TB. Tenors and Basses *p*  
Al - le - lu - ia,

Org. *4' & 8' flutes only*  
*p*  
Solo string  
-Ped.

Vln. I **K**  
*p* *sim.*

Vln. II *arco*  
*p* *sim.*

Vla. *arco solo*  
*p*

Vc. *p*

Cb. *p*

108

This musical score page covers measures 108, 109, and 110. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Harp (Hp.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

**Measure 108:** Flute and Oboe are silent. Clarinet and Bassoon play a melodic line starting with a forte (*f*) dynamic. Horn plays a rhythmic pattern. Timpani has a roll marked *(tr)* and *(mp)*. Harp plays a rhythmic accompaniment. Organ has a *GT* (Great) registration. Violins and Viola play sustained notes. Cello and Contrabass play sustained notes.

**Measure 109:** Flute and Oboe enter with a melodic line marked *f*. Clarinet and Bassoon continue their melodic lines. Horn continues its rhythmic pattern. Timpani is silent. Harp continues its accompaniment. Organ has a *+ped.* (pedal) marking. Violins and Viola continue their sustained notes. Cello and Contrabass continue their sustained notes.

**Measure 110:** Flute and Oboe continue their melodic lines. Clarinet and Bassoon play a more active melodic line. Horn continues its rhythmic pattern. Timpani is silent. Harp continues its accompaniment, ending with a *gliss.* (glissando) marking. Organ has a *Solo reed* marking. Violins and Viola continue their sustained notes. Cello and Contrabass continue their sustained notes.

Triumphant ♩ = 120

115

**L**

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Hp.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*ff*

*sfp*

*tr*

*solo*

*tr*

A<sup>♯</sup> E<sup>♯</sup>

B<sup>♯</sup> C<sup>♯</sup> D<sup>♯</sup>

B<sup>b</sup>

SW: full

Solo Trompe

*ff*

M

122

Fl. *tr* *gliss.*

Ob.

Cl.

Bsn.

Hn. *poco dim.*

Timp. *f*

Hp. *gliss.* Eb

SA. **TUTTI** *ff* Al - le - lu -

TB. *ff* 9. On this most ho - ly day - of days,

Org.

Vln. I *tr* *ff* **M**

Vln. II *tr* *ff*

Vla. *tr* *ff*

Vc. *ff*

Cb. *ff*

142 *rall.* *meno tempo I* (♩ = 78)

Fl. *p* *dim.*

Ob. *p*

Cl. *mp* *dim.*

Bsn. *mp* *dim.*

Hn. *mp* *dim.*

Timp. *pp* *tr*

Hp. *p*

SA. ia.

TB. ia.

Org. reduce **SW** *pp*

Vln. I *rall.* *meno tempo I* (♩ = 78) *pp* *dim.* IV

Vln. II *pp* *dim.*

Vla. *pp* *dim.*

Vc. *pp* *dim.*

Cb. *pp* *dim.*