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Restoration: An Oratorio Based on Ezra and Nehemiah

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Restoration
An Oratorio based on Ezra and Nehemiah

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Music in Composition

by
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Bachelor of Music in Church Music, 2009

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This thesis is approved for recommendation to the Graduate Council.

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Abstract

In beginning a project of this scope, I first spent months considering the genre in which I wanted to work. Once I committed to an Oratorio, more months were spent reading and finding the story I needed to tell and the orchestral medium through which to tell it. Thus began *Restoration*, an oratorio based on the story of Ezra and Nehemiah. I came to this story for several reasons: first, though comprising a unique moment in Old Testament history, it has not been told through music. More importantly, I believed that the themes of this story were ones that needed to be told today: people returning from exile to rebuild their homes and their lives. I sensed in their narrative some of the same cultural issues facing our world now: the question of isolationism on a social and political scale, the oppression of people because of belief, and the overarching issue of philosophical worldview put into action.

Because of this, I was not content to simply retell the story: something more needed to be said. Why should this story matter in twenty-first century America? Thus I created a third soloist, Sarah, who would represent the modern voice seeking to learn what lessons she could from the experience of Ezra and Nehemiah and apply those lessons in her own context.

Musically, this led me to personify each character. For Ezra, a scribe grounded in the Law, I chose to use a Baroque or early classical operatic style. Nehemiah, a public servant more willing to speak his mind, brought to my mind the nuanced musical character of the Romantic period. Sarah, the frustrated, realist voice of the twenty-first century, fit best into the genre of spoken poetry. I chose a smaller orchestra featuring strings, winds, and percussion. Between these various instruments the accompaniments could be created for any of the musical spirits of the characters.

Finally came the choir. Functioning most as the traditional Greek chorus, the choir varies from representing the population as a whole in the story to providing an objective, third-party commentary on the narrative.

Fiat pax!

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Restoration
An Oratorio based on Ezra and Nehemiah

The Ensemble

Ezra (baritone)
Nehemiah (tenor)
Sarah (soprano)

SATB Chorus

Flute I & II
Oboe I & II
Bb Clarinet I & II
Bassoon I & II
Horn in F I & II
Bb Trumpet I & II
Trombone I & II
Timpani
Percussion
Violin I & II
Viola
Cello
Bass

I. Urbe Fracta Est

Chorus

Urbe fracta Lacrimamus Sine spe sumus	The city having been broken Let us cry We are without hope
Quomodo sedit sola civitas plena populo Facta est quasi vidua domina gentium	Once the city sat filled with people She, was was seen as queen of the nations, is broken
Princeps provinciarum fracta est Et facta est serva ¹	The first citizen of the provinces is broken and she is made a slave
Sine spe sumus, populi urbis magnae	We, the people of the great city, are without hope
Sine spe sumus, populi nunc sine patria	We, the people now without a homeland, are without hope
Urbs nostra, quae regina provinciarum erat, nunc est in ruinis	Our city, which was the queen of the provinces, is now in ruins
Plorans ploravit in nocte ² lacrimis in oculis eius. Nemo eam curat.	Wailing she lamented in the night with tears in her eyes. No one cares for her.
Sine spe sumus, populi urbis magnae	We, the people of the great city, are without hope
Sine spe sumus, populi nunc sine patria	We, the people now without a homeland, are without hope
Urbs nostra, quae regina provinciarum erat, nunc est in ruinis	Our city, which was the queen of the provinces, is now in ruins

Ezra and Nehemiah:

The city is destroyed

We the people cry- we are without hope

¹ Latin Vulgate, Lamentations 1.1

² Latin Vulgate, Lamentations 1.2

Chorus:

Sine spe sumus, populi urbis magnae	We, the people of the great city, are without hope
Sine spe sumus, populi nunc sine patria	We, the people now without a homeland, are without hope
Urbs nostra, quae regina provinciarum erat, nunc est in ruinis	Our city, which was the queen of the provinces, is now in ruins

Ezra and Nehemiah:

We the people of the great city are without hope

We the people are now without a country, without a home

Chorus:

Nunc est in ruinis	Now it is in ruins
--------------------	--------------------

Sarah:

I look around, see a world in devastation.

All across the board it's nation against nation.

People are scared, they're oppressed and abused:

the rules are changed every day, no wonder they're confused.

We're a people without a home to call our own:

no place to run and hide, no tranquility inside

of our minds. We need something to give real soon

before the world as we know it is ashes and ruins.

Chorus:

Sine spe sumus, populi urbis magnae	We, the people of the great city, are without hope
Sine spe sumus, populi nunc sine patria	We, the people now without a homeland, are without hope
Urbs nostra, quae regina provinciarum erat, nunc est in ruinis	Our city, which was the queen of the provinces, is now in ruins

Sarah:

Before the world as we know it..

Ezra and Nehemiah:

We the people of the great city are without hope
We the people are now without a country, without a home

Chorus:

Nunc est in ruinis	Now it is in ruins
--------------------	--------------------

II. Decree

Ezra:

Our people were removed, taken from our homes to a new land while our city burned.
Our treasures: carried by our oppressors as a tribute to their king.
Seventy years we wept as captives in Babylon,
until she too fell into the hands of Cyrus, the Persian king.
The king decreed:

Chorus (tenor soli):

God has given me the kingdoms of the world.
His anointing and provision inspire me to rebuild.
We'll start with His Temple in Jerusalem.
Let His people return with supplies for the work.
May God be with you!

Chorus (tutti):

The Lord be with us!

Ezra:

Thus the chiefs of the people, the priests and the Levites, returned home!

Chorus:

To fulfill our duty to the king and to our God!

III. Opposition

Ezra:

Thus the people returned and our work began.
Assembled as one, a plan we devised to restore the Temple and our way of life.
We rebuilt the foundations!

Chorus:

We rebuilt our foundations
Our call to celebration!

Ezra:

Our joy was expressed through both exclamations and tears:
the sounds mingled as one song of praise to God, the Hope of our people.

Nehemiah:

Then men of the province came forth to help.
They who were our enemies now claimed to seek our God though their heart was pledged to another.
They sought to subvert us: they sent a letter to the king, accusing us as rebels with the intent to wage war once we had rebuilt our home and restored our customs.

Ezra:

An edict was made that construction should cease.
We were forced so to do as soldiers stilled our hands and idle hands stilled our hearts

Nehemiah:

They stopped us cold for fifteen years

Chorus:

Nunc est in ruinis	Now it is in ruins
--------------------	--------------------

Nehemiah:

until the second year of Darius, who declared:

Chorus (alto and bass):

As Cyrus decreed the Temple built, this work has been unjustly delayed too long.
Let it be completed now without delay or further disruption.
Leave the people to their work.

Chorus:

To fulfill our duty to the king and to our God!

IV. Prayer³

Chorus:

<p>Hierusalem quae aedificatur ut civitas (civitates ascendent) cuius participatio eius in id ipsum Illic enim ascenderunt tribus, tribus Domini, testimonium Israhel ad confitendum nomini Domini</p>	<p>Jerusalem which is made so that the citizens (that the citizens may ascend) united together may share in it Indeed in that place the tribes ascend, the tribes of the Lord, the testimony of Israel in confession of the Lord's name</p>
<p>Rogate quae ad pacem sunt Hierusalem et abundantia diligentibus te Fiat pax in virtute tua et abundantia in turribus tuis Propter fratres meos et proximos meos loquebar pacem de te Propter domum Domini Dei nostri quaesivi bona tibi</p>	<p>Ask for the peace of Jerusalem and the prosperity of those who love her: May peace be in your strength and abundance in your walls On behalf of my brothers and my neighbors I will speak peace concerning you On behalf of the house of the Lord our God I sought good things for you</p>

V. Lifeless

Sarah:

In every generation there has been organization spending untold fortunes to build fortifications and even more in adorning ornamentation, which makes us wonder: What the hell?!?

A building is just that: a building. And often they fall into disuse and ruin.

The system exploits, taking more than it needs for its own damn benefit, not that of those it leads.

Why exist if you don't have a purpose? Why waste the time, the effort, the fortune?

A body without a spirit is lifeless.

Nehemiah:

How true!

The Temple was meant to be the dwelling of God, the heart of our people.

Though the House stood complete, incomplete was our community.

Ezra:

In the seventh year of Artaxerxes I, a scribe well-versed in Law, returned home, tasked by the King to appoint judges according to the wisdom of God given to me.

³ Latin Vulgate, Psalm 122.3-4, 6-9

Chorus:

Virga peccatorum super sortem iustorum non relinquetur	The rod of sinners will not be left behind above the destiny of just men
Virga peccatorum super sortem iustorum non reget	The rod of sinners will not rule over the destiny of just men
ut non extendant iusti ad iniquitatem manus suas	that the just may not extend their own hands towards iniquity

Ezra and Nehemiah:

The scepter of evil will not rule over us!
Oh that we, the just, may not extend our hands unjustly.
Let us not extend our hands

Sarah:

All our best intentions.

Chorus:

Qui confidunt in Domino sicut mons Sion non commovebitur in aeternum et Dominus in circuitu populi sui	Those who confide in the Lord are like mount Zion which will not be moved throughout eternity And God will surround his people
--	---

Ezra, Nehemiah, and Sarah:

All our best intentions

Chorus:

Pax super Israhel	Peace over Israel
-------------------	-------------------

VI. Remedy

Sarah:

We claimed to be people of God, a great nation, but we chose to lie, cheat, steal, deceive; then to lead us we chose better liars and thieves.
They built up the system to benefit themselves, damning the rest of us, leaving us without help.
Crime and corruption don't exist because of the tools that we have.
We entrusted those tools to liars and fools to make us safer than we were at the start, but this shit continues on and on because crime and corruption are conditions of the heart

Chorus:

Crime and corruption are conditions of the heart.

Nehemiah:

As our people once more found their strength,
we began to fix the wall, thinking it with our resolve would prevent another fall.

Sarah:

But a wall won't protect you when the issue lies within:
none of our tools are able to stop our sin as a people to spread hate and division.
The only real remedy is unity of purpose and vision.

Ezra:

We turned our hearts toward the Lord, renewing our commitment to His Word:
obeying His statutes, fulfilling our vows.
As one we proclaim:

Ezra and Nehemiah:

Dies sanctifacatus est Domino Deo nostro. Nolite lugere. Nolite flere.	The day is sanctified to the Lord our God. Do not mourn. Do not weep.
---	--

Nehemiah:

An ancient feast we observed according to the Lord's command.
Hearts awaking, our song of praise was heard:

Chorus:

Tu ipse Dominus solus	You alone are Lord
-----------------------	--------------------

Ezra and Nehemiah:

As one we cried.

Sarah:

As one we cry, we must understand: our fight is not against our fellow man
but against the darkness that stains our heart, making crime and corruption our skillful works of
art.

We as a nation must return, if we are to stand, to faith and love for God and for our fellow man.
Now we stand in the fire, on the brink of ashes and ruin: with renewed conviction we must act
soon.

Let us be stewards and neighbors and sons striving together for restoration

Chorus:

Fiat pax!	Let there be peace!
-----------	---------------------

*Libretto and translation by Joshua Bland
with reference to Lamentations 1 and Psalm 122 of the Latin Vulgate*

Urbe Fracta Est

Cue following measures individually. Hold 15 seconds each.

1. First Group "Urbe fracta est." 2. 3. Add Second Group "Urbe fracta est."

Flute

Oboe

Bassoon

French Horn

Trumpet

Trombone

Timpani

Percussion

Sarah

Nehemiah

Ezra

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Cello

Bass

f *pp*

mf *mp* *sim.*

mf *divisi*

mf *mp* *sim.*

4. Add Third Group
"Urbe fracta est."

5. Add Fourth Group
"Urbe fracta est."

A begin metered conducting

The musical score is organized into three measures across 18 staves. The first two measures (5 and 6) are marked with rests for all instruments and voices. In measure 7, the Violin I and II parts enter with a melodic line, marked *mp*. The Viola, Cello, and Contrabass parts provide a rhythmic accompaniment consisting of eighth-note triplets, also marked *mp*. The Viola part is specifically marked *divisi*. The rest of the score for this page consists of rests for the remaining instruments and voices.

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

Ur - be frac - ta est. Ur - - - - - be! Si - ne spe su - mus. La - cri - ma - mus.

Ur - - - - - be!

La - cri - ma - mus.

La - cri - ma - mus.

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

Play these pitches on the same drum, alternating as the sound decays

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

Nehemiah (spoken): Quomodo sedit sola civitas plena populo. Facta est quasi vidua domina gentium. Princeps provinciarum fracta est et facta est serva.

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

Si-ne spe su-mus, po-pu-li ur-bis mag-nae. Si-ne spe su-mus.

Si-ne spe su-mus.

Si-ne spe su-mus.

Si-ne spe su-mus.

Si-ne spe su-mus.

Si-ne spe su-mus.

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

a2

Urbs nos-tra nunc est in ru-i-nis.

po-pu-li nunc si-ne pa-tri-a: urbs nos-tra nunc est in ru-i-nis.

Urbs nos-tra nunc est in ru-i-nis.

Urbs nos-tra, quae re-gi-na pro-vin-ci-ar-um er-at, nunc est in ru-i-nis.

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S
Ezra (spoken): Plorans ploravit in nocte lacrimis in oculis eius.
Nemo eam curat.

A

T

B

Vln

Vln

Vla

Vc

CB

mp

mp

mp

mp

mp

mf second time only
second time only

mf second time only

mf

Si- ne spe su- mus,

Si- ne spe su- mus.

Si- ne spe su- mus.

Si- ne spe su- mus.

Si- ne spe su- mus.

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

mp

mp

p

p

p

3

3

3

3

1.

a2

a2

po-pu-li ur-bis mag-nae. Si-ne spe su-mus. Urbs nos-tra nunc est in ru-i-nis.

Si-ne spe su-mus, po-pu-li nunc si-ne pa-tri-a: urbs nos-tra nunc est in ru-i-nis.

Si-ne spe su-mus. Urbs nos-tra nunc est in ru-i-nis.

Si-ne spe su-mus. Urbs nos-tra, nunc est in ru-i-nis.

p

p

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh
8

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

The ci - ty is bro - ken.

We the peo - ple cry:

Detailed description: This is a page of a musical score for page 49 of a larger work. The score is arranged in a standard orchestral format with vocal parts. The instruments listed on the left are Flute (Fl), Oboe (Ob), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Trombone (Tb), Timpani (Tmp), Percussion (Perc), Sarah, Nehemiah (Neh), Ezra, Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln), Violin II (Vln), Viola (Vla), Violoncello (Vc), and Contrabass (CB). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The score is divided into four measures. The vocal parts (Sarah, Nehemiah, Ezra) have lyrics: "The ci - ty is bro - ken." and "We the peo - ple cry:". The instrumental parts include a prominent triplet pattern in the Cello (Vc) and Contrabass (CB) staves, and a sustained low note in the Trombone (Tb) staff. The rest of the instrumental staves are mostly empty, indicating rests.

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

2.

a2

p

bass drum

"We are with-out hope."

3

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

We the peo - ple.

It's hope - less.

We the peo - ple

We the peo - ple of the great ci - ty are with-out hope.

We the peo - ple are with-out a coun - try,

3

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

snare drum

with-out a home.

with-out a home.

Nunc est in rui-nis.

Nunc est in rui-nis.

Nunc est in rui-nis.

Nunc est in rui-nis.

a2

f

3

Fl

Ob *mf*

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln *pp* *cresc.*

Vln *mf*

Vla

Vc

CB

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

I look a-round, see a world in de - ve - sta - tion. All a - cross the board it's na - tion a - gainst na - tion.

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

Peo - ple are scared, they're op-pressed and a- bused: the rules are changed ev' ry - day, no won - der they're con-fused. We're a

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

pp

3

3

3

peo - ple with - out a home to call our own: no place to run and hide, no tran - qui - li - ty in - side of our minds.

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

We need some-thing to give real soon be-fore the world as we know it is ash - es and ru-ins.

f

ff

f

f

p

f

f

a2

p

f

f

F

Fl *mp*

Ob *mp*

Bsn *mp*

Hn

Tpt *mp*

Tb *mp*

Tmp

Perc

Sarah

Neh

Ezra

S
Si-ne spe su-mus, po-pu-li ur-bis mag-nae. Si-ne spe su-mus. Urbs nos-tra nunc est in ru-i-

A
Si-ne spe su-mus. Si-ne spe su-mus, po-pu-li nunc si-ne pa-tri-a: urbs nos-tra nunc est in ru-i-

T
Si-ne spe su-mus. Si-ne spe su-mus. Urbs nos-tra nunc est in ru-i-

B
Si-ne spe su-mus. Si-ne spe su-mus. Urbs nos-tra, nunc est in ru-i-

Vln *mf*

Vln *mf*

Vla *mf*

Vc *mf*

CB *mf*

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

f

p Play these pitches on the same drum, alternating as the sound decays

mp

Be-fore the world as we know it...

We the peo - ple.

It's hope - less.

We the peo - ple of the great ci - ty are with-out hope.

nis.

nis.

nis.

nis.

div.

mf

mf

p

Fl

Ob

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh
8
We the peo - ple with - out a home.

Ezra
8
We the peo - ple are with-out a coun - try, with - out a home.

S
Nunc est in rui - nis.

A
Nunc est in rui - nis.

T
8
Nunc est in rui - nis.

B
Nunc est in rui - nis.

Vln

Vln

Vla

Vc
3

CB

Decree

♩=60

Flute

Oboe

Clarinet

Bassoon

French Horn

Trumpet

Trombone

Timpani

Percussion

Ezra

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Cello

Bass

Our peo-ple were re-moved : ta-ken from our homes to a new land while our ci - ty burned. Our

pp

pp

Detailed description: This is a musical score for a piece titled "Decree". The score is written for a large ensemble of instruments and a vocal soloist. The instruments listed on the left are Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Timpani, Percussion, Ezra (vocal soloist), Soprano, Alto, Tenor, Bass, Violin 1, Violin 2, Viola, Cello, and Bass. The music is in 4/4 time with a tempo of 60 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The vocal soloist, Ezra, has a line of music with lyrics: "Our peo-ple were re-moved : ta-ken from our homes to a new land while our ci - ty burned. Our". The vocal line is in the bass clef. The instrumental parts for Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Timpani, and Percussion are currently blank. The Viola part has a long, sustained note in the third measure, marked *pp*. The Cello part has a long, sustained note in the third measure, also marked *pp*. The Bass part has a long, sustained note in the first measure, marked *pp*.

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

Se-ven-ty years we wept as cap-tives in Ba-by-lon, un-til she too fell in-to the hands of Cy-rus, the Per-sian king.

pp

pp

pp

pp

pp

sfz

Fl

Ob

Cl

Bsn

Hn

Tpt
a2

Tb

Tmp

Perc

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

The king de - creed:

God has gi-ven me the king-doms of the world.

a2

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

a2

fp

His an-noin-ting and pro-vi-sion in - spire me to re-build. We'll start with His tem-ple in Je - ru - sa - lem. Let His peo-ple re-turn with sup-

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

tambourine

mf

The Lord be with us!

The Lord be with us!

The Lord be with us!

plies for the work. May God be with you!

mf

mf pizz.

pizz. *mp*

mp

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

solo

mp

The Lord be with us!

The Lord be

Lord be with us!

May the Lord - - - - be with us!

The Lord be with us!

The

mp

mp

mp

46 9

Fl *mp*

Ob

Cl *mp*

Bsn *mp* end solo

Hn

Tpt

Tb

Tmp

Perc

Ezra

S
with us! May the Lord be with us!

A
The Lord be with us! The

T

B
Lord be with us! Lord be with us! The Lord be with us!

Vln

Vln

Vla *mp*

Vc

CB

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

The Lord be with us!

Lord be with us!

God be with you!

The Lord be with us!

1.

2.

Fl

Ob *solo*

Cl *f*

Bsn

Hn

Tpt

Tb

Tmp

Perc *spare second time only:*

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

mf

mf
a2

solo

solo

mf

mf

p

pizz.

pizz.

p

p

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

poco a poco cresc.

f

f

f

f

f

f

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

Thus the chiefs of the peo-ple, the priests and the Le-vites,

p

sub p

sub p

Detailed description: This is a page of a musical score for page 77. It features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone) parts are mostly silent, indicated by rests. The percussion section includes a snare drum (Tmp) and other percussion (Perc) with rhythmic patterns. The string section (Violins, Viola, Violoncello, Contrabass) has active parts, with dynamic markings like *p* and *sub p*. The vocal parts (Soprano, Alto, Tenor, Bass) are also present, with the Soprano part containing the lyrics: "Thus the chiefs of the peo-ple, the priests and the Le-vites,". The score is written in a key signature of one flat and a 4/4 time signature. A tempo marking of ♩=60 and a rehearsal mark 'E' are at the top.

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

mp

mp

To ful - fill our du-ty to the king and to our God!

king and to our God!

To ful - fill our du - ty to the

To ful - fill our du-ty to the king and to our God! To ful-

To ful - fill our du - ty to the king and to our God! To ful -

G play repeated section 3 times

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

king and to our God!

To ful fill our du-ty to the king and to our God!

To ful fill our du-ty to the king and to our God!

To ful - fill our du - ty to the king and to our God!

fill our du-ty to the king and to our God!

a2

cues second and third times only

a2

p

mp
third time only

mf

first time only

f

p
second and third times only

f

mp

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

third time only: entire choir ecstatic chatter crescendo until end of repeated section

123

This musical score page contains measures 123, 124, and 125. The instruments and voices are arranged as follows from top to bottom:

- Fl** (Flute): Treble clef, playing eighth notes in measure 123, then rests in 124 and 125.
- Ob** (Oboe): Treble clef, playing eighth notes in measure 123, then rests in 124 and 125.
- Cl** (Clarinet): Treble clef, playing eighth notes in measure 123, then rests in 124 and 125.
- Bsn** (Bassoon): Bass clef, playing eighth notes in measure 123, then rests in 124 and 125.
- Hn** (Horn): Treble clef, playing eighth notes in measure 123, then rests in 124 and 125.
- Tpt** (Trumpet): Treble clef, playing chords in measure 123, then rests in 124 and 125.
- Tb** (Tuba): Bass clef, playing a single note in measure 123, then rests in 124 and 125.
- Tmp** (Timpani): Bass clef, playing a rhythmic pattern in measure 123, then a more complex pattern in 124 and 125.
- Perc** (Percussion): Treble clef, playing a rhythmic pattern with 'x' marks in measures 123-125.
- Ezra** (Voice): Bass clef, rests in all three measures.
- S** (Soprano): Treble clef, rests in all three measures.
- A** (Alto): Treble clef, rests in all three measures.
- T** (Tenor): Treble clef, rests in all three measures.
- B** (Bass): Bass clef, rests in all three measures.
- Vln** (Violin): Treble clef, playing eighth notes in measure 123, then rests in 124 and 125.
- Vln** (Violin): Treble clef, playing eighth notes in measure 123, then rests in 124 and 125.
- Vla** (Viola): Bass clef, playing chords in measure 123, then rests in 124 and 125.
- Vc** (Violoncello): Bass clef, playing eighth notes in measure 123, then rests in 124 and 125.
- CB** (Cello/Bass): Bass clef, playing a single note in measure 123, then rests in 124 and 125.

Opposition

♩ = 60

Flute

Oboe

Clarinet

Bassoon

French Horn

Trumpet

Trombone

Timpani

Percussion

Sarah

Nehemiah

Ezra

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Cello

Bass

Thus the peo-ple re-turned, and our work be-gan.

divisi pizz.

mf

mf

p

mp

Detailed description: This is a musical score for a piece titled "Opposition". The score is written for a large ensemble of instruments and voices. The tempo is marked as ♩ = 60. The time signature is 4/4. The key signature has one flat (B-flat). The instruments listed are Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Timpani, Percussion, Sarah, Nehemiah, Ezra, Soprano, Alto, Tenor, Bass, Violin 1, Violin 2, Viola, Cello, and Bass. The vocal parts (Sarah, Nehemiah, Ezra, Soprano, Alto, Tenor, Bass) are mostly silent, with some notes in the Ezra part. The instrumental parts are mostly silent, with some activity in the string section starting in measure 4. The string section consists of Violin 1, Violin 2, Viola, Cello, and Bass. Violin 1 and Violin 2 are marked *divisi pizz.* and *mf*. Viola is marked *mf*. Cello and Bass are marked *p* and *mp* respectively. The lyrics "Thus the peo-ple re-turned, and our work be-gan." are written under the Ezra part in measure 4.

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

As-sem-bled as one, a plan we de - vised to re - store the Tem - ple and our way of life. We re -

a2

a2

pizz.

a2 arco

pp

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

built the foun-da-tions!

Fl

Ob

Cl
a2
p

Bsn
f

Hn
a2

Tpt
mp

Tb

Tmp

Perc

Sarah

Neh

Ezra

S
We re -

A
We re -

T
We re -

B
We re -

Vln

Vln
mf

Vla
mf

Vc
p

CB

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

Our call to ce - le - bra - - tion!

Our call to ce - le - bra - - tion!

Our call to ce - le - bra - - tion!

Our call to ce - le - bra - - tion!

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

Our joy was ex -

fp

mp

mp

mp

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

>

pressed through both ex-cla-ma-tions and tears: the sounds min-gled as one song of praise to

mp

mp

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

mf

mf

mf

mf

mf

mp

mp

mp

God, the Hope of our peo-ple.

divisi

a2

a2

a2

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

mp

mf

mf

mf

They who were our e-ne-mies now clai-med to serve our God though their heart was pledged to a-no-ther.

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

mp

mp

p

mp

p

mf

They sought to sub-vert us: they sent a

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

mf

mf

mf

mf

mf

pp

mf

stored our cus-toms.

An e - dict was made that con - struc - tion should cease. We were forced so to do as

divisi pizz.

divisi pizz.

pizz.

pizz.

pizz.

arco

f

pp

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

mf

f

a2

mf

mf

mf

mf

mf

p

z

un - til the se - cond year of Da - ri - us, who de -

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

clared:

z

sfz

f

sfz

pp

sfz

sfz

As Cy-rus de-creed the

Fl

Ob

Cl *a2*

Bsn

Hn *f*

Tpt

Tb *f*

Tmp

Perc *mf*

Sarah

Neh

Ezra

S
To ful - fill our du - ty to the king and to our God! To ful -

A
work.

T
To ful - fill our du - ty to the king and to our God! To ful - fill our du - ty to the

B
work.

Vln *f*

Vln *f* arco

Vla *f* arco

Vc *f* arco

CB *f*

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

fill our du-ty to the king and to our God! To ful - fill our du - ty to the king and to our God!

To ful - fill our du - ty to the king and to our God!

king and to our God! To ful - fill our du - ty to the king and to our God!

To ful - fill our

a2

a2

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

fill our du-ty to the king and to our God!

du - ty to the king and to our God!

f

f

f

f

Fl
 Ob
 Cl
 Bsn
 Hn
 Tpt
 Tb
 Tmp
 Perc
 Sarah
 Neh
 Ezra
 S
 A
 T
 B
 Vln
 Vln
 Vla
 Vc
 CB

Musical score for measures 140-145. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Percussion, Violin (two staves), Viola, Violoncello, and Contrabass. The key signature is two sharps (F# and C#). The time signature is 4/4. The score features dynamic markings such as *sfz*, *f*, and *mf*. The Percussion part includes a snare drum pattern. The Clarinet and Bassoon parts have a *f* dynamic marking starting in measure 144. The Violin and Viola parts have a *f* dynamic marking starting in measure 144. The Violoncello and Contrabass parts have a *f* dynamic marking starting in measure 144. The Percussion part has a *mf* dynamic marking starting in measure 144. The score also includes a *sfz* marking for the Percussion part in measure 142. The Clarinet part has an *a2* marking in measure 144. The Violin and Viola parts have a *f* dynamic marking starting in measure 144. The Violoncello and Contrabass parts have a *f* dynamic marking starting in measure 144. The Percussion part has a *mf* dynamic marking starting in measure 144.

This musical score page, numbered 146, features a variety of instruments. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), and Trumpet (Tpt). The brass section includes Trombone (Tb). The percussion section includes Timpani (Tmp) and Percussion (Perc). The string section includes Violin (Vln), Viola (Vla), Violoncello (Vc), and Contrabass (CB). The vocal parts are labeled Sarah, Neh, and Ezra. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings have active parts throughout the page, while the brass instruments are mostly silent. The Percussion part features a rhythmic pattern of eighth notes. The vocal parts are silent. The Trumpet part has a solo section in the final measure, marked with a forte (f) dynamic and accents (>).

Musical score for orchestra and voices, measures 152-155. The score is divided into five measures by vertical bar lines. The instruments and parts are as follows:

- Flute (Fl):** Measures 152-153 play a rhythmic pattern of eighth notes with a forte (*f*) dynamic. Measures 154-155 continue this pattern.
- Oboe (Ob):** Similar to the flute, playing a rhythmic pattern of eighth notes with a forte (*f*) dynamic.
- Clarinet (Cl):** Measures 152-153 play a melodic line with eighth notes. Measures 154-155 continue with a similar melodic line.
- Bassoon (Bsn):** Measures 152-153 play a melodic line with eighth notes. Measures 154-155 continue with a similar melodic line.
- Horn (Hn):** Measures 152-153 are silent. Measures 154-155 play a melodic line with a forte (*f*) dynamic.
- Trumpet (Tpt):** Measures 152-153 are silent. Measures 154-155 play a melodic line with a forte (*f*) dynamic. Includes performance instructions: "divisi" in measure 153, "a2" in measure 154, and "divisi" in measure 155.
- Trombone (Tb):** Measures 152-153 are silent. Measures 154-155 play a melodic line with a forte (*f*) dynamic.
- Timpani (Tmp):** Measures 152-153 play a rhythmic pattern of eighth notes. Measures 154-155 continue this pattern.
- Percussion (Perc):** Measures 152-153 play a rhythmic pattern of eighth notes. Measures 154-155 continue this pattern.
- Sarah:** Measures 152-155 are silent.
- Neh:** Measures 152-155 are silent.
- Ezra:** Measures 152-155 are silent.
- Soprano (S):** Measures 152-155 are silent.
- Alto (A):** Measures 152-155 are silent.
- Tenor (T):** Measures 152-155 are silent.
- Bass (B):** Measures 152-155 are silent.
- Violin I (Vln):** Measures 152-153 play a melodic line with eighth notes. Measures 154-155 continue with a similar melodic line. Measure 155 has a fortissimo (*ff*) dynamic marking.
- Violin II (Vln):** Measures 152-153 play a melodic line with eighth notes. Measures 154-155 continue with a similar melodic line.
- Viola (Vla):** Measures 152-153 play a melodic line with eighth notes. Measures 154-155 continue with a similar melodic line.
- Violoncello (Vc):** Measures 152-153 play a melodic line with eighth notes. Measures 154-155 continue with a similar melodic line.
- Double Bass (CB):** Measures 152-153 play a melodic line with eighth notes. Measures 154-155 continue with a similar melodic line.

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

mp

solo

f

sfz

cresc.

Prayer

♩=40

Soprano
mf Hie - ru - sa - lem *mp* quae ae - di - fi - ca - tur ut ci - vi - tas cu - ius par - - - ti - ci - pa - ti - o

Alto
mf Hie - ru - sa - lem *mp* par - - - ti - ci - pa - ti - o

Tenor
mf Hie - ru - sa - lem *mp* ci - vi - ta - tes as - cen - dent e - ius in id ip - sum

Bass
mf Hie - ru - sa - lem *p* Oh

7

Sop
il - lic e - nim as - cen - der - unt tri - bus te - sti - mo - ni - um Is - ra - hel *mf* no - mi - ni Do - mi - ni

Alto
il - lic e - nim as - cen - der - unt tri - bus Do - mi - ni Is - ra - hel *cresc.* ad con - fi - ten - dum no - mi - ni Do - mi - ni Oh

Ten.
il - lic e - nim as - cen - der - unt tri - bus Do - mi - ni Is - ra - hel *cresc.* *mf* no - mi - ni Do - mi - ni Oh

Bass
il - lic e - nim as - cen - der - unt tri - bus Do - mi - ni Is - ra - hel *cresc.* ad con - fi - ten - dum no - mi - ni Do - mi - ni Oh

13

Sop
mf Ro - ga - te quae ad pa - cem sunt Hie - ru - sa - lem a - bun - dan - ti - a di - li - gen - ti - bus te *f* Fi at pax Fi - at pax

Alto
- - - - - et *p* *cresc.* *f* Fi at pax Fi at pax

Ten.
mp Ro - ga - te quae ad pa - cem Ro - ga - te quae ad pa - cem Ro - ga - te ad pa - cem *f* Fi at pax Fi - at pax

Bass
p et *f* Fi at pax Fi at pax

16

Sop
mf in vir - tu - te tu - a *cresc.* Fi - at pax Fi - at pax *f* Fi - at pax

Alto
mp Fi at pax Fi - at pax *cresc.* Fi - at pax Fi - at pax *f* Fi - at pax *mp* Fi - at pax Fi - at

Ten.
mf et a - bun - ti - a in tur - ri - bus tu - is *cresc.* Fi - at pax *f* Fi - at pax *mp* Fi - at pax

Bass
mp Fi at pax Fi - at pax *cresc.* Fi - at pax *f* Fi - at pax

con mosso

Sop *mp* Fi - at pax Fi - at pax Fi - at pax Fi - at pax *ff* Fi - at pax

Alto pax Fi - at pax Fi - at pax Fi - at pax Fi - at pax *ff* Fi - at pax

Ten. Fi - at pax Fi - at pax Fi - at pax *ff* Fi - at pax

Bass *mf* prop-ter fra-tres me-os et prox-i-mos me-os *ff* Fi - at pax

28 a tempo

Sop *mp* do - mum Do - mi - ni De - i nos - tri quae - si - vi *p* bo - na ti - bi

Alto *mp* lo - que-bar pa-cem de te prop-ter do - mum Do - mi - ni De - i nos - tri *p* quae - si - vi bo - na ti - bi

Ten. *mp* do - mum Do - mi - ni De - i nos - tri *p* quae - si - vi bo - na ti - bi

Bass *mp* do - mum Do - mi - ni De - i nos - tri *p* quae - si - vi bo - na ti - bi

Lifeless

♩=60

Flute

Oboe

Clarinet

Bassoon

French Horn

Trumpet

Trombone

Timpani

Percussion

Sarah

Nehemiah

Ezra

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Cello

Bass

vamp until vocals begin

In ev' ry gen-er- a-tion there has been or-gan-i- za-tion, spend-ing un-told for- tunes to build for-ti- fi- ca-tions and

Detailed description: This is a musical score for a piece titled "Lifeless". The score is written for a large ensemble of instruments and vocalists. The tempo is marked as ♩=60. The time signature is 4/4. The key signature has one sharp (F#). The instruments listed are Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Trombone, Timpani, Percussion, Sarah, Nehemiah, Ezra, Soprano, Alto, Tenor, Bass, Violin 1, Violin 2, Viola, Cello, and Bass. The score is divided into three measures. The first measure contains a vocal line for Sarah and a percussion line. The second and third measures contain vocal lines for Nehemiah, Ezra, Soprano, Alto, Tenor, and Bass. The lyrics are: "In ev' ry gen-er- a-tion there has been or-gan-i- za-tion, spend-ing un-told for- tunes to build for-ti- fi- ca-tions and".

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

ev-en more in a - dorn - ing or - na - men - ta - tion which makes us won - der: What the hell?!? A buil - ding is just that: a buil - ding. And

3

solo

p

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

of-ten they fall in-to dis - use and ru-in. The sys-tem ex-ploits, ta-king more than it needs for its own damn be-ne-fit, not that of those it leads.

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

Why ex - ist if you don't have a pur-pose? Why waste the time, the ef - fort, the for-tune? Spoken: A body without a spirit is lifeless.

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

solo

f

8

pp

How true! The Tem-ple was meant to be the dwe-lling of

Fl *mp*

Ob

Cl *a2*

Bsn *mp*

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh
God, the heart of our peo-ple. Though the House stood com-plete, in-com-

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

f

f

f

pp

suspended cymbal

plete was our com-mu-ni-ty.

In the se-venth year of Ar-ta-xer-xes

arco

f

arco

f

arco

mf

pizz.

mp

pizz.

mp

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

I, a scribe well-versed in Law, re-turned home, tasked by the King to ap-point jud-ges ac-cor-ding to the wis-dom of

S

A

T

B

Vln

Vln

Vla

Vc

CB

arco

mf

Detailed description of the musical score: This page contains a musical score for a scene. The vocal line for Ezra is the primary focus, with lyrics: "I, a scribe well-versed in Law, re-turned home, tasked by the King to ap-point jud-ges ac-cor-ding to the wis-dom of". The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Trombone (Tb), Timpani (Tmp), Percussion (Perc), Sarah, Nehemiah (Neh), and Ezra. The instrumental parts include Violin I (Vln), Violin II (Vln), Viola (Vla), Violoncello (Vc), and Contrabass (CB). The key signature has one sharp (F#), and the time signature is 7/8. The score shows rests for most instruments in the first three measures, followed by musical notation for the strings and Ezra's vocal line. The Viola and Violoncello parts have a dynamic marking of *mf* and the instruction "arco" above them.

Fl *mf*

Ob *mf*

Cl *mf*

Bsn *mf*

Hn *mp*

Tpt *mp* solo

Tb *mp*

Tmp *mf*

Perc *mp*

Sarah

Neh

Ezra

S *f* God gi-ven to me. *f* Vir - ga pec-ca to-rum su-per sor-tem ius-to - rum non re-lin-que - tur.

A *f* Vir - ga pec-ca to-rum su-per sor-tem ius-to - rum non re-lin-que - tur.

T *f* Vir - ga pec-ca to-rum su-per sor-tem ius-to - rum non re-lin-que - tur.

B *f* Vir - ga pec-ca to-rum su-per sor-tem ius-to - rum non re-lin-que - tur.

Vln

Vln

Vla *p*

Vc *p* arco

CB *mf*

Fl *mf*

Ob *mf*

Cl *mf*

Bsn *mf*

Hn

Tpt

Tb

Tmp

Perc

Sarah >

Neh

Ezra

S
Vir - ga pec - ca - to - rum su - per sor - tem ius - to - rum non re - get.

A
Vir - ga pec - ca - to - rum su - per sor - tem ius - to - rum non re - get.

T
Vir - ga pec - ca - to - rum su - per sor - tem ius - to - rum non re - get. ut non ex - ten - dant ius - ti ad i - ni -

B
Vir - ga pec - ca - to - rum su - per sor - tem ius - to - rum non re - get. ut non ex - ten - dant ius - ti ad i - ni -

Vln
arco *mf*

Vln *mf*

Vla

Vc

CB *mf*

mf

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

f

solo

f

solo

f

vil will not rule us!

Oh that we, the just, may not ex-tend our hands un - just -

not rule o - ver us!

Let us not ex - tend our hands.

divisi

arco solo

mp

pizz.

pizz.

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

mf

mf

mf

Qui con-fi-dunt in Do-mi-

Qui con-fi-dunt in Do-mi-

Qui con-fi-dunt in Do-mi-

Qui con-fi-dunt in Do-mi-

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc

CB

mf

mp

All our best in-ten-tions.

All our best in - ten - tions.

All our best in - ten - tions.

po - pu - li su - i

po - pu - li su - i

po - pu - li su - i

po - pu - li su - i

su - per Is - ra - hel

su - per Is - ra - hel

Pax

Pax

su - per Is - ra - hel

su - per Is - ra - hel

Remedy

♩=72

Flute

Oboe

Clarinet

Bassoon

French Horn

Trumpet

Trombone

Timpani

Percussion

Sarah

Nehemiah

Ezra

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Cello

Bass

mp

mp

mf

mf

f

mp

pizz.

We claimed to be peo-ple of God, a great na-tion, but we

f *mp*

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc.

CB.

chose to lie, cheat, steal, de-ceive; then to lead us we chose bet-ter li-ars and thieves. They built up the sys-tem to be-ne-fit them-selves,

mp

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc.

CB.

da-mning the rest of us, lea-ving us with-out help. Crime and cor-rup-tion don't e-xist be-cause of the

mp

mp

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc.

CB.

tools that we have. We en-trus-ted those tools to li - ars and fools to make us sa - fer than we were at the start, but this

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc.

CB.

shit con-ti-nues on and on be-cause crime and cor-rup-tion are con-di-tions of the heart.

Crime and cor-rup-tion are con-di-tions of the heart.

Crime and cor-rup-tion are con-di-tions of the heart.

Crime and cor-rup-tion are con-di-tions of the heart.

Crime and cor-rup-tion are con-di-tions of the heart.

21 A

Fl *mp*

Ob *mp* 3 3 3 3 3 3 3 3 3 3 3 3

Cl *mp* a2

Bsn *mp*

Hn

Tpt

Tb

Tmp *p*

Perc *p* suspended cymbal *sim.*

Sarah

Neh

Ezra

S

A

T

B

Vln *mp*

Vln *mp*

Vla *mp*

Vc. *mp*

CB. *mp*

mf

As our

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh
 peo - ple once more found their strength, we be-gan to fix the wall, thin-king it with our re-solve would pre-vent a - no-ther

Ezra

S

A

T

B

Vln

Vln

Vla

Vc.

CB.

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc.

CB.

peo - ple to spread hate and di - vi - sion. The on - ly real re - me - dy is u - ni - ty of pur - pose and vi - sion.

We turned our

mf

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc.

CB.

bey - ing His sta - tutes, ful - fil - ling our vows. As one we pro-claim:

f

mp

f

mp

f

3

f

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc.

CB.

f

rit.

mp

pp

arco

divisi

3

mp

Di - es sanc - ti-fac - tus est

Di - es sanc - ti-fac - tus est

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc.

CB.

mp

mp

mp

Do - mi - no De - o nos - tro. No - li - te lu - ge - re. No - li - te fle - re.

Do - mi - no De - o nos - tro. No - li - te lu - ge - re. No - li - te fle - re.

3

Fl

Ob *solo*
mf

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh
served ac - cor - ding to the Lord's com - mand. Hearts a - wa - king, our song of praise was heard:

Ezra

S *p* Tu ip - se Do - mi - nus

A

T

B

Vln

Vln

Vla *mf*

Vc.

CB.

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc
tambourine
mp *cresc.* *f* accel.

Sarah

Neh
As one we cried.

Ezra
As one we cried.

S
so - lus

A
mf Tu ip-se Do-mi - nus so - lus

T
mp Tu ip-se Do-mi - nus so - lus

B
f Tu ip-se Do-mi - nus so - lus

Vln

Vln
mf

Vla

Vc.

CB.

f

Fl *f* a2 second time only

Ob *f* second time only

Cl *f* second time only

Bsn *f* cues second time only

Hn *f*

Tpt *f* cues second time only

Tb *f*

Tmp *mf*

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln *arco* *ff*

Vln *arco* *ff*

Vla *f*

Vc. *f*

CB.

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc.

CB.

louder each time

f Tu ip-se Do-mi-nus so-lus

f Tu ip-se Do-mi-

f Tu ip-se Do-mi-

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc.

CB.

ff

mf

solo

Ah

- nus so - lus

f Tu ip- se Do- mi - nus so - lus

- nus so - lus

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc.

CB.

pp

mp

pp

mp

As one we cry, we must un-der-stand: our fight is not a-gainst our fel-low man but a -

Fl

Ob

Cl

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc.

CB.

gains the dark-ness that stains our heart, making crime and corrup-tion our skill-ful works of art. We as a na-tion must re-turn, if we

mp

Fl

Ob

Cl
cresc.

Bsn

Hn

Tpt

Tb

Tmp

Perc

Sarah
stand in the fire, on the brink of ash - es and ru - in: with re - newed con - vic-tion we must act soon.

Neh

Ezra

S

A

T

B

Vln

Vln

Vla

Vc.
3

CB.

Fl *mp*

Ob *mp*

Cl *divisi*

Bsn *mf*

Hn *mf*

Tpt *divisi*

Tb *mf*

Tmp

Perc

Sarah

Neh

Ezra

S

A

T

B

Vln *divisi* *mf*

Vln arco

Vla arco

Vc. *mf*

CB. *mf*

Let us be stewards and neighbors and sons
 striving together for restoration.

Fi-at pax!

Fi-at pax!

Fi-at pax!

Fi-at pax!