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PSALM 23

THESIS

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Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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Psalm 23 is a sacred work in four movements, written for women's chorus (SSAA), a tenor solo and a chamber ensemble consisting of flute, oboe, trumpet, percussion, timpani, and string quartet. It is designed to be performed as a portion of a church service or in concert.

The text, Psalm 23 from the Bible is sung in Chinese, and the verses of the Psalm are arranged as follows:

Movement	Verses	General musical characteristics
1	1	pastoral
2	2-3	peaceful
3	4-5	agitated
4	6	majestic

The form, tonal structure and harmony of each movement are influenced by the characteristics of an original synthetic scale.

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INTRODUCTION

Psalm 23 is a sacred work in four movements written for tenor solo with women's chorus (SSAA) and a small instrumental ensemble consisting of flute, oboe, trumpet (C), timpani, percussion, and string quartet. The form, tonal structure and harmony of each movement are based on an original synthetic scale designed by the composer. Each of the movements employs a different compositional technique and approach, which are explained in chapter two.

The textures in this work employ monophony, homophony and polyphony.

Chapter 1

The Synthetic Scale

Construction

The scale used in this piece is based on a pentachord.
(see figure 1)

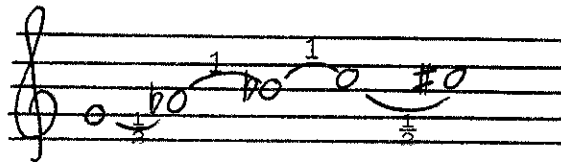


Fig. 1 -- The pentachord

The interval succession is half-step, whole step, whole step and half-step. The intervals of this pentachord match the first five notes of the Locrian mode. (see figure 2)

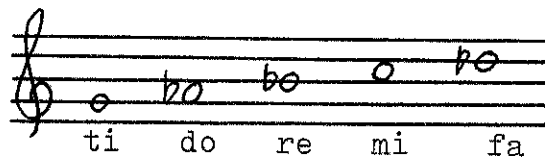


Fig. 2 -- The first five notes of the Locrian mode

The entire synthetic scale is constructed by building another pentachord from the last note of the pentachord. Hence, the last note of the first pentachord becomes the first note of the second pentachord. (see figure 3)

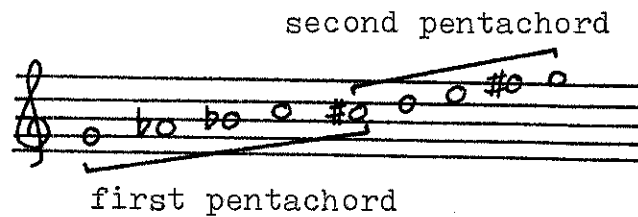


Fig. 3 -- The synthetic scale

Characteristics

The scale is structured to resemble a compound palindrome. The structure of the pentachord also is a palindrome. The intervallic relationships of the scale-steps are the same when read from left to right and right to left. (half-step, whole step, whole step and half-step) (see figure 4)

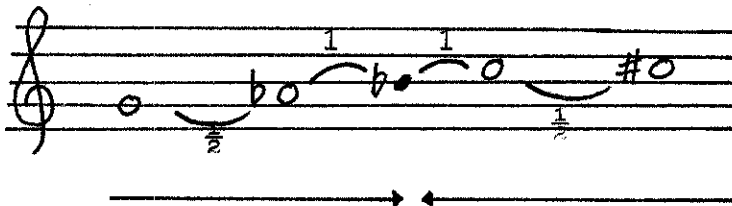


Fig. 4 -- The pentachord resembles a palindrome

In figure 4, B^b becomes the mid-point of the palindrome. This mid-point is important to the tonal structure of this work. This is discussed in chapter two.

The entire scale, consisting of two pentachords, is a compound palindrome because it combines three palindromes

together. (see figure 5)

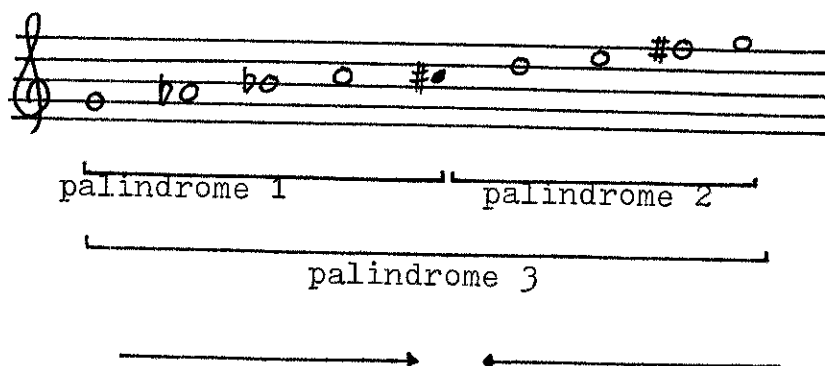
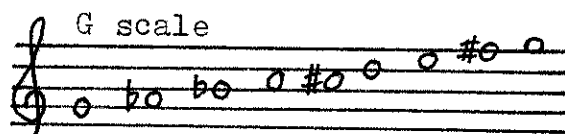


Fig. 5 -- The entire scale is a compound palindrome

In figure 5, C# is the mid-point of the scale. This mid-point is very important because it is the overlap-point of two pentachords and the interval from this point to either end of the scale is a tritone which is the most prominent interval in this work.

The scale can assume the characteristics of two more familiar scale patterns by the elimination of certain pitches. If the scale is built on G, for example, a whole tone scale will result by eliminating G and C#. (see figure 6)



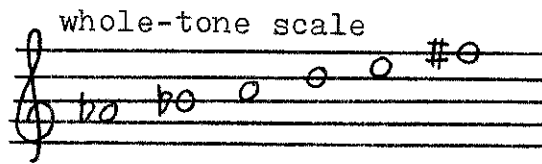


Fig. 6 -- A whole tone scale based on A-flat

Such manipulation of the scale is used widely in the fourth movement, which is discussed in chapter two. If A^b, C[#], E and F[#] are eliminated, an incomplete pentatonic scale results (see figure 7) This idea is used in the second movement and is discussed in chapter two.

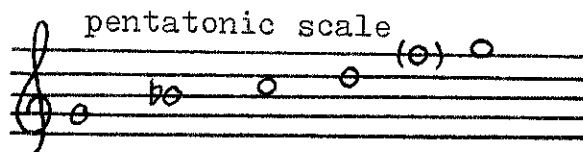


Fig. 7 -- An incomplete pentatonic scale on G

The overall structure and design

The form and tonality of each movement is based on the palindromic structure of the scale, for example, the form of the first movement which consist of three sections A, B and retrograde A. (see figure 8)



A B RA (retrograde A)

Fig. 8 -- The form of movement I is a palindrome

The tonal design of this movement shares the same idea. The G scale is used in both the A section and the Retrograde A section, and the same scale, with emphasis on C[#], is used in the B section. (see figure 9)

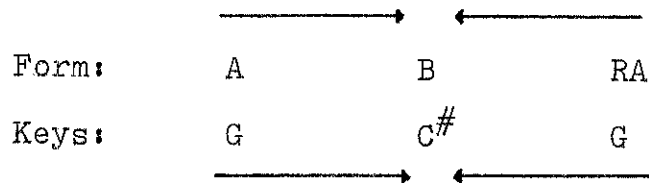


Fig. 9 -- The palindromic tonal structure of movement I

The structure of the second movement also includes palindromic features. The tonal design, for example, is a palindrome. This movement begins in E then moves to B^b, and concludes in E. Although the overall form is not a palindrome, the form of the central section is. The B section is derived from a four measure idea (mm 17-21) and a linking passage (mm 21-24). The idea begins in B^b and is followed by a five-measure linking passage, and its return a half-step higher (B⁴).

Two retrograde versions of these four measures in B and in B^b are used to conclude this section. The linking passage returns as a transition to the next section. The whole section is a compound palindrome. (see figure 10)

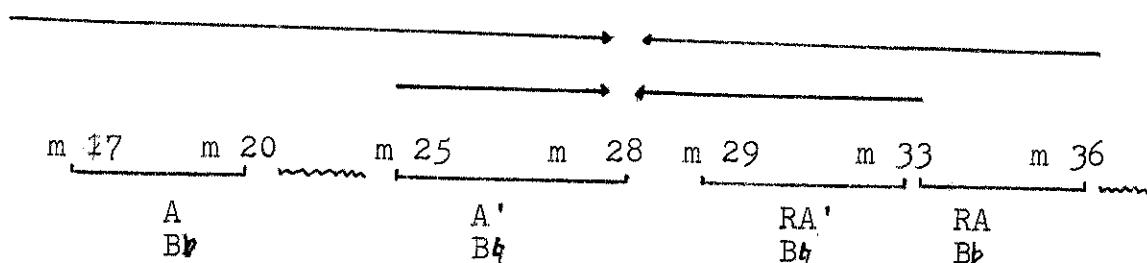


Fig. 10 -- The B section of movement II is a palindrome

The form of the third movement employs the same idea as the first movement. The form is AB Retrograde A and the key areas are C[#], G and C[#].

Finally, the fugal fourth movement, is built on a palindrome-subject: (see figure 11)

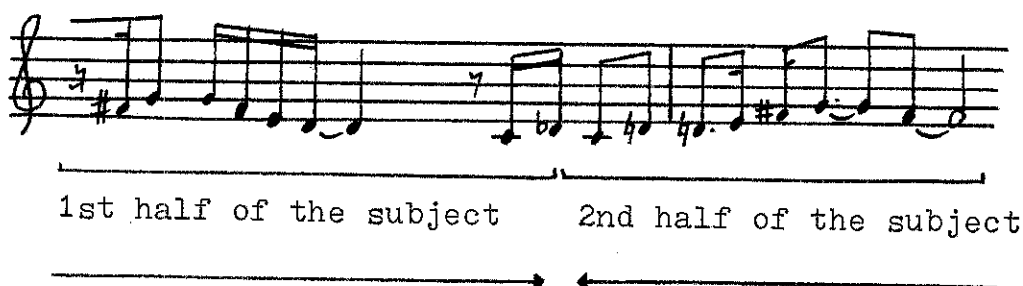


Fig. 11 -- The fourth movement is based on a palindrome-subject

The pitches in the first half of the subject are from the first theme of the first movement. The rhythm is changed to fit the words. The pitches in the second half of the subject are the mirror image of the first half in a different rhythm. The pitches of the whole subject form a palindrome with D^b being the mid-point.

The tonal design of the fugue is also a palindrome. The introduction and the exposition are in the key of G, the middle entrance of the subject is in C^\sharp , and the final section returns to G.

Chapter 2

Compositional Techniques and Approaches

Building-Block Technique

One of the major compositional devices employed in this work is the building-block technique. It is best demonstrated in the third movement where blocks of musical ideas are manipulated or re-arranged. Four basic blocks, A (m 7-12), B (m 14-18), C (m 13), and D (m 26-28) are used to develop the whole movement. The following chart (figure 12) illustrates the procedure:

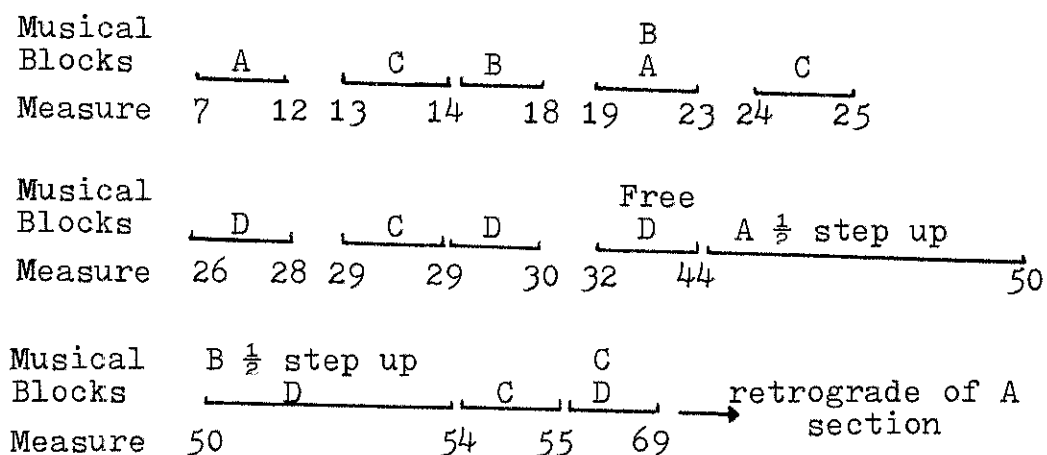


Fig. 12 -- The building-block techniques used in movement III

Three blocks are put in different order, sometimes transposed up a half-step as in m 45-50, and m 51-54, and sometimes overlapped with one another as in m 51-54 and m 55-69.

The same technique is used in the B section of the second movement. This section is based on Block A (m 17-20) and Block B (m 20-24). The main thematic idea is Block A, while Block B serves as transitional material. In this section, Block A is transposed and retrograded. (see figure 13)

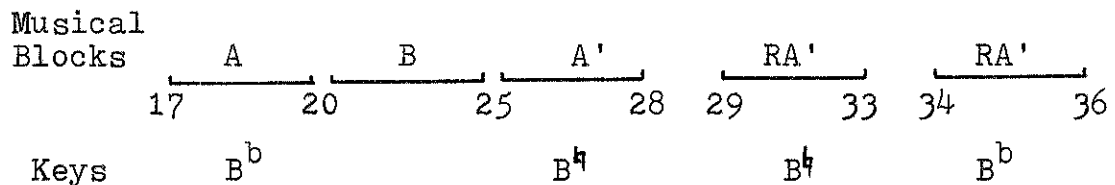


Fig. 13 -- The building block used in the B section of movement II

Scale Manipulation

The synthetic scale used in this work is manipulated in different ways to create the illusion of other scales. For example, an E scale is used in the beginning of the second movement. By emphasizing and omitting certain notes of the scale, the tenor line in measure 14 suggests a pentatonic sound: (see figure 14)

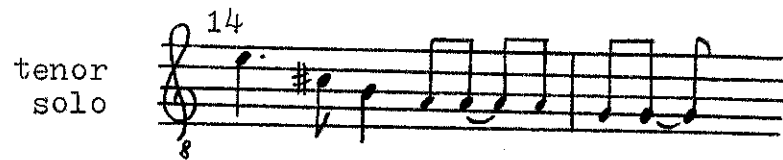


Fig. 14 -- The tenor line in movement II suggests a pentatonic scale

The same technique is used in measures 17-19. The tenor line sounds like more in a pentatonic scale than in B^b scale: (see figure 15)



Fig. 15 -- The tenor line of movement II suggests a pentatonic scale

The scale is also manipulated to give the illusion of whole-tone scales. For example, the tenor line from measures 6-7 of the second movement outlines a whole-tone scale: (see figure 16)



Fig. 16 -- The tenor line in movement II suggests a whole-tone scale

The last movement also features the same illusion. The instrumental episode after the first entrance of the subject (m 36 on) implies the sound of the whole-tone scale. The main idea of this sequential passage outlines an ascending whole-tone scale: (see figure 17)



Fig. 17 -- The sequential material in movement IV outlines an ascending whole-tone scale

Tritone Usage

The tritone is the most important interval in this work. It predominates melodically and harmonically and also has structured influences.

Most of the chords that are used in this work include the tritone. For, instance, the string pizzicato in the beginning of the first movement is a tritone chord. (see figure 18)



Fig. 18 -- The tritone chord used in the first movement

The chord in m 51 of the same movement illustrates another tritone chord. (see figure 19)

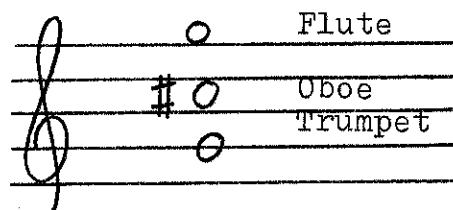


Fig. 19 -- The tritone chord in movement I

It is melodically evident in most of the lines. Tritone leap, and the outlining of this interval are the common melodic features, for example, the violin part of the third movement in measures 17-19. (see figure 20)



The tonal design of each of the movements also reflects a tritone relationship. All of the movements are structured in three sections, and the forms of the first and third movements are designed as palindromes. In all cases, the scales that are used in the middle sections have the tritone relationship with the scales that are used in the other two sections. The overall design is as follows:

Movement	I		
Form	A	B	Retrograde A
Scales	G	C [#]	G

Movement	II		
Form	A	B	A
Scales	E	B ^b	E

Movement	III		
Form	A	B	Retro. A
Scales	C [#]	G	C [#]

Movement	IV		
Form	Fugal Exposition	Mid-Entrance	Final
Scales	G	C [#]	G

Textural Contrast

Two different techniques are employed in this work to create a rich textural content. Besides the basic textures such as monophony, homophony, and polyphony, combinations of any of these two are used to produce layers of contrasting texture as seen in the middle entrance of the fugue (m 25-30). The polyphonic texture of the chorus is used to counteract with the homophonic instrumental accompaniment. (see figure 21)

The musical score for Figure 21 is divided into two systems. The first system contains four vocal staves labeled S₁, S₂, A₁, and A₂. Each staff begins with a forte (f) dynamic marking. The lyrics for the vocal parts are: "我 - 生 - 世" (I - life - world) and "必有 恩 慈 慈 爱 随 着 我" (There must be grace, kindness, and love following me). The second system contains four instrumental staves labeled vl₁, vl₂, vla, and vc. Each staff begins with a fortissimo (ff) dynamic marking, followed by a mezzo-forte (mf) marking. The instrumental parts consist of continuous, rhythmic patterns.

Fig. 21 -- Textural contrast used in movement IV

Another technique is the use of sharply contrasting textures to create a wide variety of textural interest. The last movement is structured as a fugue with textural emphasis. The textural analysis below (figure 22) illustrates this technique.

Textures	Measures
Contrapuntal	1 - 22
Homophonic (16th notes)	23 - 25
Contrapuntal against homophonic	25 - 30
Parallel chord (8th notes)	30 - 36
Thin contrapuntal	36 - 46
Parallel chords (quarter and half notes)	47 - 53
Close-stretto against homophonic	54 - 59
Unison against contrapuntal	60 - 61
Homophonic	62 - 72

Fig. 22 -- The textural analysis of movement IV

Soloist and Chorus Treatment

A tenor soloist is used to represent King David, the poet of the Psalm who reflected his feeling about God as a shepherd. He participates in all movements, with and without the chorus. The second movement features him as soloist with the instrumental accompaniment.

A women's chorus is used to create a contrast to the male soloist. In the third movement (m 26-29), for example, the tenor solo sings over a women's chorus which is treated

as the background. (see figure 23)

23

Tenor

S₁

S₂

A₁

A₂

我雖然行過 死陰的幽谷， 也不怕幽害，

sfz

Woo

sfz

Woo

sfz

Woo

sfz

Woo

sfz

Woo

Ah

Ah

Ah

Ah

mp < f

Ah

Fig. 23 -- A women's chorus is used to create a contrast to the male soloist in movement III

The women's chorus, for example in the first movement (m 12-17) is treated as a part of the instrumental ensemble. (see figure 24)

Handwritten musical score for a women's chorus and string quartet. The top system features four vocal staves labeled S1, S2, A1, and A2, each with the lyrics "ma". The bottom system features four string staves labeled VI1, VI2, Vla, and Vcl. The score is divided into three measures. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a mezzo-forte (*mf*) dynamic. The third measure is marked with a forte (*f*) dynamic. The string parts include various articulations such as "arco" and "sfz".

Fig. 24 -- The women's chorus is treated as an instrument in movement I

It is also treated as an accompaniment in measures 42-45 of the same movement. (see figure 25)

The musical score for measures 42-45 is presented below. The vocal parts (Tenor, S1, S2, A1, A2) and instrumental parts (VI1, VI2, Vla, Vc) are shown. The lyrics are in Chinese.

Measures 42-45:

- Tenor:** 不 至 缺 乏 。 耶 和 華 是 我 的 牧
- S1:** 耶 和 華 是 我 的 牧
- S2:** 耶 和 華 是 我 的 牧
- A1:** 耶 和 華 , 耶 和
- A2:** 耶 和 華 , 耶 和
- VI1:** (Empty staff)
- VI2:** (Empty staff)
- Vla:** (Musical notation)
- Vc:** (Musical notation)

Fig. 25 -- The women's chorus is treated as an accompaniment in movement I

Finally, a variety of extended vocal techniques are employed in the third movement, namely, tongue clicking, tongue rolling, singing on "ee", "ah" and "moh", and vocal clusters are employed in the third movement. These effects, for example from measures 70-72 create sharp textural contrast to the instrumental parts. (see figure 26)

The image displays a handwritten musical score for measures 70-72. The top section contains four vocal staves labeled S1, S2, A1, and A2. Each staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The vocal parts are characterized by extended techniques: S1 and S2 use glissando (gliss) and sustain notes (Ah, ee) with dynamics ranging from piano (p) to forte (f); A1 and A2 use glissando and sustain notes (moh, Hee) with dynamics ranging from piano (p) to forte (f). The bottom section contains four instrumental staves labeled V1, V2, Vla, and Vc. V1 and V2 are in treble clef, while Vla and Vc are in bass clef. The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamics ranging from piano (p) to forte (f). The score is written in a clear, legible hand, with various musical notations such as slurs, ties, and dynamic markings.

Fig. 26 -- Extended vocal techniques are used in movement III to create textural contrast

APPENDIX

The English translation of Psalm 23

PSALM 23

A Psalm of David

1. The Lord is my shepherd, I shall not want.
2. He makes me lie down in green pastures; He leads me
beside quiet waters.
3. He restores my soul; He guides me in the paths of
righteousness for His name's sake.
4. Even though I walk through the valley of the shadow
of death, I fear no evil; for thou art with me;
Thy rod and Thy staff, they comfort me.
5. Thou dost prepare a table before me in the presence
of my enemies; Thou hast anointed my head with
oil; my cup overflows.
6. Surely goodness and loving kindness will follow me
all the days of my life, and I will dwell in
the house of the Lord for ever.

(New American Standard)

PSALM 23

by

Stanlas Ping Kwan Man

PSALM 23

A Sacred Song for Tenor Solo, Women's Chorus and Instrumental
Ensemble

The text is based on Psalm 23 of the
Chinese Translation of the Bible

VOICE

Tenor Solo

Women's Chorus (SSAA)

INSTRUMENTAL ENSEMBLE

Flute

Oboe

Trumpet in C

Percussion

2 Triangles

Bell Tree

2 Woodblocks

Jawbone

Cymbals (crash)

Tam Tam

Snare Drum

Bass Drum

Glockenspiel

Vibraphone

Timpani (4)

String Quartet

Vocal Instructions for Movement III



Tongue-clicking on an approximate pitch



Tongue-rolling on any pitch between the given range



Making the sound of "ee" on any pitch between the given range



Making the sound of "Ah" on any pitch between the given range



Making the sound of "Moh" on any pitch between the given range



The highest possible pitch



The lowest possible pitch

PSALM XXIII

Stanlas Man
1985

$\text{♩} \approx 96$
Peaceful

FLUTE

OBOE

TRUMPET (C)

PERCUSSION

TIMPANI

TENOR SOLO

SOPRANO I

SOPRANO II

ALTO I

ALTO II

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

Pizz
p

Pizz
p

Pizz
p

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves, with the following instruments and parts labeled on the left:

- fl (Flute)
- ob (Oboe)
- tpc (Trumpet)
- Bell Tree
- Tam Tam
- timp (Timpani)
- tanor (Tenor)
- S₁ (Soprano 1)
- S₂ (Soprano 2)
- A₁ (Alto 1)
- A₂ (Alto 2)
- Vl₁ (Violin 1)
- Vl₂ (Violin 2)
- Vla (Viola)
- Vc (Violoncello)

The score is divided into measures by vertical bar lines. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and annotations include:

- A box containing the number "5" above the first measure of the flute part.
- A "p" (piano) marking below the first measure of the oboe part.
- A "pizz" (pizzicato) marking above the first measure of the cello part.
- A "p" (piano) marking below the first measure of the cello part.
- A "2" marking below the first measure of the cello part.

Handwritten musical score for a symphony, featuring various instruments and vocal parts. The score is written on multiple staves, with some parts marked with dynamics and performance instructions.

Instrumental Parts:

- Fl (Flute):** Marked with *pp* and *[10]*. Includes a *sfx* (special effect) marking.
- Ob (Oboe):** Includes a *sfx* marking.
- Trpt (Trumpet):** Marked with *Con. Sordino* (Con Sordino) and *sfx*.
- Bell Tree:** Includes a *gliss* (glissando) marking.
- Tam Tam:** Includes a *sfx* marking and a *(cheke)* marking.
- timp (Timpani):** Includes a *sfx* marking.
- tenor:** Includes a *sfx* marking.
- S₁, S₂ (Soprano 1, Soprano 2):** Includes a *p* (piano) marking.
- A₁, A₂ (Alto 1, Alto 2):** Includes a *p* (piano) marking.
- VI₁, VI₂ (Violin 1, Violin 2):** Includes *arco* (arco) and *sfx* markings.
- Vla (Viola):** Includes *arco* and *sfx* markings.
- Vc (Violoncello):** Includes *arco* and *sfx* markings.

Performance Instructions:

- pp* (pianissimo)
- [10]* (measure number)
- Con. Sordino* (Con Sordino)
- sfx* (special effect)
- gliss* (glissando)
- (cheke)* (cheke)
- p* (piano)
- arco* (arco)
- pizz* (pizzicato)

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on 18 staves. The top three staves are for woodwinds: Flute (fl), Oboe (ob), and Trumpet (trpt). The next three staves are for percussion: Cymbal (Cymb), Tam Tam, and Timpani (timp). The next four staves are for vocal soloists: Tenor (tenor), Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). The bottom four staves are for strings: Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), and Violoncello (Vc). The score is in 4/4 time and features various musical notations including notes, rests, dynamics (p, f, sfz, pp), and articulation marks. The vocal soloists have lyrics "ma" and "Ah" written below their notes. The string parts include "arco" markings. The percussion parts include "Cymb" and "Tam Tam" markings. The woodwind parts include "fl", "ob", and "trpt" markings. The score is handwritten and appears to be a rehearsal or working draft.

tenor *f* 耶 和 華 是 我 的 牧 者。

fl *f* 20

ob *f*

trpt *f*

tenor 耶 和 華 是 我 的 牧

VI₁ *mp* *f*

VI₂ *mp* *f*

Vla *mp* *f*

Vc *mp* *f*

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves, including woodwinds (Flute, Oboe, Clarinet), percussion (Snare drum, Bass drum, Timpani), strings (Violins I & II, Viola, Cello), and a vocal soloist (Tenor). The tempo is marked $\text{♩} = 76$. The score is divided into measures, with a measure number 30 indicated in a box. Dynamics include mp (mezzo-piano), f (forte), and p (piano). The notation includes various musical symbols such as notes, rests, and articulation marks.



Handwritten musical score for a symphony, page 7. The score includes staves for Flute (fl), Oboe (ob), Trumpet (trpt), Tenor (tenor), Soprano 1 (S₁), Soprano 2 (S₂), Alto 1 (A₁), Alto 2 (A₂), Violin 1 (Vl₁), Violin 2 (Vl₂), Viola (Vla), and Violoncello (Vc). The music is written in treble and bass clefs. The Tenor part includes lyrics in Chinese characters: 耶和, 華, 是. The score is marked with a rehearsal mark 35 in a box. The music is in 4/4 time, with a key signature of one sharp (F#).

Rehearsal mark 35 is indicated in a box above the Flute staff.

The Tenor part includes lyrics in Chinese characters: 耶和, 華, 是.

fl

ob

tpt

tenor

S₁

S₂

A₁

A₂

VI₁

VI₂

Vla

Vc

我 的 牧 者 我 必

耶 和 華

耶 和 華

耶 和 華

耶 和 華

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score includes parts for Flute I (fl), Flute II (fl), Trumpet (trpt), Tenor (tenor), Soprano I (S1), Soprano II (S2), Alto I (A1), Alto II (A2), Violin I (VI1), Violin II (VI2), Viola (VIa), and Cello/Double Bass (Vc). The lyrics are in Chinese: "主 耶 和 华 是 我 的 牧 师".

Handwritten musical score for "The Lord's Prayer" (主祷文). The score is written on ten staves, divided into two systems of five staves each. The top system includes staves for Flute (fl), Oboe (ob), Trumpet (tpt), Tenor (tenor), Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Violin 1 (Vi1), and Violin 2 (Vi2). The bottom system includes staves for Viola (Via) and Violoncello (Vc). The music is in G major (one sharp) and 4/4 time. The vocal parts have Chinese lyrics written below the notes. The string parts provide harmonic support with various melodic and harmonic lines.

50

fl

ob

trpt

tenor

S₁

S₂

A₁

A₂

Vi₁

Vi₂

Vla

Vc

耶和華 是 我 的 牧 者

耶和華 耶和華 耶和華

華 耶和華 耶和華

華 耶和華 耶和華

Handwritten musical score for "The Lord's Prayer" (No. 55). The score is for a full orchestra and a vocal choir. The instruments listed on the left are Flute (fl), Oboe (ob), Trumpet (tpt), Tenor (tenor), Soprano 1 (S1), Soprano 2 (S2), Alto (A), Alto 2 (A2), Violin 1 (Vl.), Violin 2 (Vl2), Viola (Vla), and Cello (Vc). The vocal parts have Chinese lyrics: "我 们 缺 乏 。 耶 和 华 ， 耶 和 华 ， 耶 和 华 ， 耶 和 华 ， 耶 和 华 。" The music is in 4/4 time with a key signature of one sharp (F#). The score is handwritten on a system of staves.

60

fl

ob

trpt

trbn

S₁

S₂

A₁

A₂

V_I₁

V_I₂

V_I_a

V_c

p

mp

cresc

耶和華

是

我

的

牧

者

我

華

是

我

的

牧

者

我

華

是

我

的

牧

者

我

mf

mp

cresc

Handwritten musical score for "The Song of the Lark" by Maurice Strakosky. The score is for a full orchestra and vocal soloists. It includes staves for Flute (fl), Oboe (ob), Trumpet (trpt), Snare drum, Timpani (Timp), Tenor, Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Violin 1 (VI1), Violin 2 (VI2), Viola (Via), and Violoncello (Vc). The tempo is marked as quarter note = 96. The key signature has one sharp (F#). The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The vocal parts have Chinese lyrics written below the notes. The orchestral parts include various dynamics such as sfz, f, decres, mp, and p.

Handwritten musical score for measures 30-34. The staves are labeled fl (flute), ob (oboe), trpt (trumpet), and tenor. The tenor part includes the lyrics: 和 華 是 我 的 牧 者。

Measure 30 is marked with a box containing the number 30. The tenor part begins with a double bar line and a repeat sign.

Handwritten musical score for measures 35-39. The staves are labeled fl, ob, trpt, tenor, vl₁, vl₂, vla, and vc. The tenor part includes the lyrics: 者。 耶 和 華 是 我 的 牧 者。

Measure 35 is marked with a box containing the number 35. The score includes dynamic markings such as *f* (forte), *p* (piano), and *mp* (mezzo-piano).

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on 18 staves, organized into four systems of five staves each. The instruments and vocal parts are labeled on the left of each staff.

Staff 1 (fl): Flute 1. Dynamics: *mp*, *sfz*. A circled "20" is written above the staff.

Staff 2 (ob): Oboe. Dynamics: *mp*, *sfz*.

Staff 3 (trpt): Trumpet. Dynamics: *mp*, *sfz*.

Staff 4 (bell tree): Bell tree. Dynamics: *gliss*.

Staff 5 (Timp): Timpani. Dynamics: *mp*.

Staff 6 (tenor): Tenor vocal part. Dynamics: *mp*.

Staff 7 (S1): Soprano 1. Dynamics: *mp*, *sfz*. Lyrics: "Ah", "ma".

Staff 8 (S2): Soprano 2. Dynamics: *mp*, *sfz*. Lyrics: "Ah", "ma".

Staff 9 (A1): Alto 1. Dynamics: *mp*, *sfz*. Lyrics: "Ah", "ma".

Staff 10 (A2): Alto 2. Dynamics: *mp*, *sfz*. Lyrics: "Ah", "ma".

Staff 11 (vl1): Violin 1. Dynamics: *mp*, *sfz*.

Staff 12 (vl2): Violin 2. Dynamics: *mp*, *sfz*.

Staff 13 (vla): Viola. Dynamics: *mp*, *sfz*. Includes *pizz* (pizzicato) markings.

Staff 14 (vc): Violoncello. Dynamics: *mp*, *sfz*. Includes *pizz* (pizzicato) markings.

85

fl

ob

trpt

bell tree

tam tam

Timp

S₁

S₂

A₁

A₂

vl₁

vl₂

vla

vc

arco

pizz

p

gliss

m

Handwritten musical score for measures 90-94. The score includes staves for Flute (fl), Oboe (ob), Violin I (vl₁), Violin II (vl₂), Viola (vla), and Violoncello (vc). Measure 90 is marked with a box containing the number 90. The key signature has one sharp (F#). The oboe part has a dynamic marking *p* in measure 94. The cello part has a *pizz* (pizzicato) marking in measure 93. The score is written in a system with four measures per staff.

Handwritten musical score for measures 95-99. The score includes staves for Flute (fl), Oboe (ob), Violin I (vl₁), Violin II (vl₂), Viola (vla), and Violoncello (vc). Measure 95 is marked with a box containing the number 95. The key signature has one sharp (F#). The oboe part has a *p* dynamic marking in measure 95 and a *rall.* (rallentando) marking in measure 96. The violin I, violin II, viola, and cello parts all have *rall.* markings in measure 96. The score is written in a system with four measures per staff.

Andante $\text{♩} = 60$

II

fl

ob

Tenor

Vi₁

Vi₂

Vla

Vc

他使 我 躺臥在青草 地上,

pizz

pizz

pizz

pizz

arco

fl

ob

Tenor

Vi₁

Vi₂

Vla

Vc

他使 我

arco

pizz

pizz

fl

ob

tenor

vi1

vi2

via

Vc

躺在青草地上, 领我在可安歇的水边。领

Pizz

Pizz

Handwritten musical score for "The Song of the Lark" (No. 12). The score is for a full orchestra and a vocal soloist (Tenor). The tempo is marked $\text{♩} = 92$. The key signature has one sharp (F#). The score is divided into two systems. The first system shows the vocal line and the string section (violin I, violin II, viola, and cello). The second system shows the woodwinds (flute and oboe) and the string section. The vocal line includes the lyrics "我在可泣歌的水边。他使，他使我的灵魂".

fl

ob

tenor

vi₁

vi₂

vla

Vc

醒, 祂使 我的灵魂 醒。

sfz *f*

fl

ob

tenor

vi₁

vi₂

vla

Vc

祂

f *dim* *mp* *sfz* *dim*

Handwritten musical score for the first system of "The Song of the Lark". The score includes parts for Flute (fl), Oboe (ob), Tenor, Violin I (vl₁), Violin II (vl₂), Viola (vla), and Violoncello (Vc). The music is in 2/4 time with a key signature of one sharp (F#). The Tenor part has Chinese lyrics: "使, 祂使 我的灵魂 超醒, 祂使 我的灵魂 苏醒". The score features various dynamic markings such as *sfz*, *mp*, and *mf*, and includes triplets and slurs. The handwriting is in black ink on a white background.

30

Fl

sfz

mp

sfz

ob

sfz

mp

sfz

tenor

醒。 為 自 己 的 名， 為 自 己 的 名 引 導 我

vi

sfz

mp

sfz

vi

sfz

mp

sfz

vla

sfz

mp

sfz

Vc

sfz

mp

sfz

fl

ob

tenor

vl₁

vl₂

vla

Vc

走義路，為自己的名導我走

fl

ob

tenor

v1.

v2.

vla

Vc

fl *dim rall* $\text{♩} \approx 60$ *p*

ob *dim rall* *p*

tenor

vl₁ *dim rall* *p* *mf*

vl₂ *dim rall* *p* *mf*

vla *mp dim rall* *p* *mf*

Vc *dim rall* *sfz* *p* *mp*

fl *p*

ob *p*

tenor *mp*
 8 把 他 我 躺 卧 在 青 草 地 上, 领 我 在 可 爱 的 木 边。 领

vl₁ *pizz* *p*

vl₂ *pizz* *p*

vla *pizz* *p*

Vc *pizz* *p*

fl

ob

tener

vi₁

vi₂

vla

Vc

我在可爱的水边。

roll

fl

ob

tener

vi₁

vi₂

vla

Vc

ppp

ppp

pizz

p

pizz

p

III

♩ = 108

5 F.T.

Handwritten musical score for a symphony, page 26. The score is written for a 16-staff ensemble, including woodwinds, strings, and percussion. The key signature is 3 flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked as ♩ = 108. The score is divided into measures by vertical bar lines. The instruments are labeled on the left: fl (flute), ob (oboe), trpt (trumpet), glock (glockenspiel), timp (timpani), tenor, S₁, S₂, A₁, A₂, vl₁, vl₂, vla (viola), and vc (violin). The score includes various musical notations such as notes, rests, dynamics (f, p), and articulation marks (accents, slurs). The woodwinds and strings play a rhythmic pattern of eighth notes, while the percussion instruments play a more complex pattern. The score is written in a clear, legible hand.

Handwritten musical score for a symphony orchestra, page 27. The score is written in 4/4 time and features a key signature of one sharp (F#).

Instrument Parts:

- Flute (fl):** Features a melodic line with a forte (f) dynamic and a fermata. A handwritten "F.T." (Forte) is above the staff.
- Oboe (ob):** Features a melodic line with a forte (f) dynamic and a fermata. A handwritten "F.T." (Forte) is above the staff.
- Trumpet (trpt) (C):** Features a melodic line with a forte (f) dynamic and a fermata. A handwritten "F.T." (Forte) is above the staff.
- Glockenspiel (glock):** Features a melodic line with a forte (f) dynamic and a fermata.
- Timpani (Timp):** Features a rhythmic pattern of eighth and sixteenth notes.
- Tenor (Tenor):** Empty staff.
- Soprano 1 (S1):** Empty staff.
- Soprano 2 (S2):** Empty staff.
- Alto 1 (A1):** Empty staff.
- Alto 2 (A2):** Empty staff.
- Violin 1 (Vl1):** Features a melodic line with a forte (f) dynamic and a fermata. A handwritten "gliss" (glissando) is above the staff.
- Violin 2 (Vl2):** Features a melodic line with a forte (f) dynamic and a fermata. A handwritten "gliss" (glissando) is above the staff.
- Viola (Vla):** Features a melodic line with a forte (f) dynamic and a fermata. A handwritten "gliss" (glissando) is above the staff.
- Violoncello (Vc):** Features a melodic line with a forte (f) dynamic and a fermata. A handwritten "gliss" (glissando) is above the staff.

Handwritten Annotations:

- F.T. (Forte):** Written above the flute, oboe, trumpet, and violin parts.
- gliss (glissando):** Written above the violin and viola parts.
- Dynamic markings:** *p* (piano) and *f* (forte) are used throughout the score.
- Articulation:** Accents and slurs are used to indicate phrasing.
- Rehearsal Mark:** A boxed "10" is present in the top right corner.

15

fl

ob

trp

A
W. BL.
Jawbone
snare drum

glock

Vib

cello bow

mp

ped

timp

S₁

mp

f

mp

tie-ka, tie-ka,

mp

f

mp

tie-ka, tie-ka

S₂

mp

f

mp

A₁

mp

f

mp

A₂

VI₁

pizz

mp

arco

VI₂

pizz

mp

arco

VI₃

pizz

mp

arco

VC

mp

20

Fl

Ob

tp

A
W.B.
Jawbone
Shave drum

glock

Vib

Temp

S₁

S₂

A₁

A₂

VI₁

VI₂

Vla

Vc

Handwritten musical score for measures 20-23. The score includes staves for Flute (Fl), Oboe (Ob), Trumpet (tp), A (W.B., Jawbone, Shave drum), Glockenspiel (glock), Vibraphone (Vib), Timpani (Temp), Soprano 1 (S₁), Soprano 2 (S₂), Alto 1 (A₁), Alto 2 (A₂), Violin 1 (VI₁), Violin 2 (VI₂), Viola (Vla), and Violoncello (Vc). The score features various musical notations including notes, rests, dynamics (f, mp, sfz, mm), and performance instructions (gliss, slow vib, tie-ka, tk-ka).

25

fl

ob

trpt

W. B.
J. B.
S. B.
S. B.
S. B.

glock

Vib

Timp

tenor

S₁

S₂

A₁

A₂

Vi₁

Vi₂

Vc

senza sordine

我雖然行過 死陰的幽谷， 也不怕惡害。

$p < f$

Ah

Ah

Ah

Ah

Pizz

Pizz

Pizz

Handwritten musical score for a symphony, page 32. The score includes staves for Flute (fl), Oboe (ob), Trumpet (trp), Snare drum, Timpani (timp), Tenor, Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Violin I (VI), Violin II (Vla), Viola (Vla), and Violoncello (Vc).

The Tenor part features the lyrics: 我雖然行過 我陰的斷谷也不一怕遺害, 因為你與我

The Soprano parts (S1, S2, A1, A2) feature the lyrics: 我雖然行過 我陰的斷谷也不一怕遺害, 因為你與我

The Violoncello part features the lyrics: 我雖然行過 我陰的斷谷也不一怕遺害, 因為你與我

Handwritten annotations include "Con sordina" and "marc mf".

Handwritten musical score for "The Song of the Lark" (Act 1, Scene 1). The score includes parts for Flute (fl), Oboe (ob), Trumpet (tpt), Snare drum, Timpani (timp), Tenor, Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), and Violoncello (Vc). The music is in 4/4 time and features a key signature of one flat. The vocal parts have Chinese lyrics. The instrumental parts include a snare drum and timpani pattern, and a string section with a repeating eighth-note figure in the lower strings.

Handwritten musical score for a symphony, page 34. The score is written on 12 staves, with the following instruments and parts labeled on the left:

- f1** (First Flute)
- Db** (Double Bass)
- trpt** (Trumpet)
- Snare drum**
- timp** (Timpani)
- Lnor** (Lute)
- S1** (Soprano 1)
- S2** (Soprano 2)
- A1** (Alto 1)
- A2** (Alto 2)
- VI1** (Violin 1)
- VI2** (Violin 2)
- Vla** (Viola)
- Vc** (Violoncello)

The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics for the vocal parts (S1, S2, A1, A2) are written in Chinese characters below the notes.

Lyrics for S1, S2, A1, and A2:

都 女 慰 我
都 女 慰 我
都 女 慰 我
都 女 慰 我

Handwritten musical score for a symphony orchestra and vocal soloist. The score is divided into two systems.

First System:

- Flute (fl):** Treble clef, key of D major. Measures 1-4 show rests, followed by a melodic line starting in measure 5.
- Oboe (ob):** Treble clef, key of D major. Measures 1-4 show rests, followed by a melodic line starting in measure 5.
- Trumpet (trpt):** Treble clef, key of D major. Measures 1-4 show rests, followed by a melodic line starting in measure 5.
- W.B. Jawbone Snare drum:** Indicated by a triangle symbol. Measures 1-4 show rhythmic patterns.
- Glock:** Treble clef, key of D major. Measures 1-4 show rests, followed by a melodic line starting in measure 5.
- Vib:** Treble clef, key of D major. Measures 1-4 show rests, followed by a melodic line starting in measure 5.
- Temp:** Bass clef, key of D major. Measures 1-4 show rhythmic patterns.

Second System:

- Tenor:** Treble clef, key of D major. Measures 1-4 show rests.
- S1:** Treble clef, key of D major. Measures 1-4 show a continuous melodic line with a "gliss" marking at the end.
- S2:** Treble clef, key of D major. Measures 1-4 show a continuous melodic line with a "gliss" marking at the end.
- A1:** Treble clef, key of D major. Measures 1-4 show a continuous melodic line with a "gliss" marking at the end.
- A2:** Treble clef, key of D major. Measures 1-4 show a continuous melodic line with a "gliss" marking at the end.
- VII:** Treble clef, key of D major. Measures 1-4 show a melodic line.
- VIIa:** Treble clef, key of D major. Measures 1-4 show a melodic line.
- VIIb:** Treble clef, key of D major. Measures 1-4 show a melodic line.
- Vc:** Bass clef, key of D major. Measures 1-4 show a melodic line.

Handwritten markings include "FT" above the first system and "gliss" markings at the end of the vocal soloist parts.

50

Handwritten musical score for percussion and vocal parts. The score includes staves for various instruments and voices, with handwritten notes and musical notation.

Instrumental Parts:

- fl** (Flute): Staff 1
- ob** (Oboe): Staff 2
- trpt** (Trumpet): Staff 3
- W.B.** (Washboard): Staff 4
- Jaw Bone**: Staff 5
- Snare drum**: Staff 6
- glock** (Glockenspiel): Staff 7
- Vib** (Vibraphone): Staff 8
- timp** (Timpani): Staff 9
- tenor**: Staff 10
- S1** (Soprano 1): Staff 11
- S2** (Soprano 2): Staff 12
- A1** (Alto 1): Staff 13
- A2** (Alto 2): Staff 14
- VI1** (Violin 1): Staff 15
- VI2** (Violin 2): Staff 16
- Vla** (Viola): Staff 17
- Vc** (Violoncello): Staff 18

Handwritten Notes and Annotations:

- Senza Sordino**: Written above the trumpet staff.
- Callio bow**: Written above the vibraphone staff.
- highest pitch**: Written above the Soprano 1 staff.
- comfortable range**: Written above the Soprano 2 staff.
- lowest note**: Written above the Alto 2 staff.
- tic-ka, tic-ka**: Repeated vocal line across the Soprano and Alto staves.
- mp** (mezzo-piano), **f** (forte), **sfz** (sforzando), **f marc** (forte marcato): Dynamic markings throughout the score.

[illegible]

Handwritten musical score for a symphony, featuring multiple staves and instruments. The score includes dynamic markings (p, mp, f, acc, a tempo) and tempo changes (accel, a tempo).

Staves and Instruments:

- Fl (Flute):** Treble clef, key signature of one sharp (F#).
- Ob (Oboe):** Treble clef, key signature of one sharp (F#).
- Trpt (Trumpet):** Treble clef, key signature of one sharp (F#).
- Snare drum / Cymbal:** Percussion staves.
- timp (Timpani):** Bass clef.
- Tenor:** Treble clef, key signature of one sharp (F#).
- S₁ (Soprano 1):** Treble clef, key signature of one sharp (F#).
- S₂ (Soprano 2):** Treble clef, key signature of one sharp (F#).
- A₁ (Alto 1):** Treble clef, key signature of one sharp (F#).
- A₂ (Alto 2):** Treble clef, key signature of one sharp (F#).
- VI₁ (Violin 1):** Treble clef, key signature of one sharp (F#).
- VI₂ (Violin 2):** Treble clef, key signature of one sharp (F#).
- Vla (Viola):** Treble clef, key signature of one sharp (F#).
- Vc (Violoncello):** Bass clef, key signature of one sharp (F#).

Lyrics (Chinese):

第 一 部 用 油 膏 了 我 的 頭 使 我

Tempo and Dynamic Markings:

- Fl, Ob, Trpt:** p, mp, f, acc, a tempo.
- Snare drum / Cymbal:** (crash).
- timp:** mp, f.
- Tenor, S₁, S₂, A₁, A₂:** p, mp, f, acc, a tempo.
- VI₁, VI₂, Vla, Vc:** p, mp, f, acc, a tempo.

63

Handwritten musical score for measures 63-67. The score includes staves for Flute (fl), Oboe (ob), Trumpet (trpt), W. AL snaredrum cymb (W. AL snaredrum cymb), Timp, Tenor, S1, S2, A1, A2, Violin I (vi1), Violin II (vi2), Viola (vla), and Violoncello (vc).

Measure 63: Flute (fl) and Oboe (ob) play a melodic line starting with a *mf* dynamic. Trumpet (trpt) has a rest. W. AL snaredrum cymb and Timp have rests.

Measure 64: Flute (fl) and Oboe (ob) continue the melodic line. Trumpet (trpt) enters with a *p* dynamic. W. AL snaredrum cymb and Timp have rests.

Measure 65: Flute (fl) and Oboe (ob) continue the melodic line. Trumpet (trpt) continues with a *p* dynamic. W. AL snaredrum cymb and Timp have rests.

Measure 66: Flute (fl) and Oboe (ob) continue the melodic line. Trumpet (trpt) continues with a *p* dynamic. W. AL snaredrum cymb and Timp have rests.

Measure 67: Flute (fl) and Oboe (ob) continue the melodic line. Trumpet (trpt) continues with a *p* dynamic. W. AL snaredrum cymb and Timp have rests.

Vocal Parts: Tenor, S1, S2, A1, and A2 have lyrics in Chinese and "Ah" vocalizations. Dynamics range from *mp* to *f*.

String Parts: Violin I (vi1), Violin II (vi2), Viola (vla), and Violoncello (vc) play a rhythmic accompaniment. Dynamics range from *p* to *f*.

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on multiple staves, including woodwinds, percussion, strings, and vocal parts.

Woodwinds: Flute (fl), Oboe (ob), and Trumpet (trpt) parts are shown in the upper section. The Flute and Oboe parts feature complex melodic lines with many accidentals. The Trumpet part includes a triplet.

Percussion: Snare drum and cymbal (snare drum cymb.) are indicated. The timpani (timp) part is shown in the lower section.

Vocal Soloists: Four vocal parts are shown: Soprano 1 (S₁), Soprano 2 (S₂), Alto 1 (A₁), and Alto 2 (A₂). Each part includes lyrics: "Ah", "ee", "moh", and "Hee". The vocal lines feature glissandos and dynamic markings like *ff* and *p*.

String Ensemble: Violin 1 (v₁), Violin 2 (v₂), Viola (va), and Violoncello (vc) parts are shown in the lower section. The strings play a rhythmic accompaniment with various articulations and dynamics.

35

fl

ob

trpt

W. Bl.
Jawbone
snare drum

timp

S₁

S₂

A₁

A₂

tic-ka

tic-ka

vi₁

vi₂

vla

vc

85

fl

ob

trpt

w. Bl
Jawbone
snare
drum

glock

Vib

Timp

S₁

S₂

A₁

A₂

vi₁

vi₂

vla

Vc

Handwritten musical score for a symphony, page 44. The score is written for a full orchestra and includes dynamic markings and performance instructions.

Instrumentation and Dynamics:

- Flute 1 (fl):** Starts with a forte (*f*) dynamic. A handwritten "P.T." (Pizzicato) is written above the staff.
- Oboe (ob):** Starts with a forte (*f*) dynamic.
- Trumpet (tpt):** Starts with a forte (*f*) dynamic.
- W.B. (Wah-Bell):** Handwritten label.
- Jawbone:** Handwritten label.
- Snare drum:** Handwritten label.
- Glock:** Handwritten label.
- Vib:** Handwritten label. Includes "cello bow" and "mp" (mezzo-piano) markings.
- Timp:** Handwritten label. Includes a forte (*f*) dynamic.
- S1, S2, A1, A2:** Soprano and Alto voices. Includes "Ah" vocalizations and "sfz" (sforzando) markings.
- Vi1, Vi2, Vla, Vc:** Violins, Viola, and Violoncello. Includes dynamic markings such as *f*, *p*, and *sfz*.

The score is written in a system of staves, with measures separated by vertical bar lines. The bottom of the page features a logo for "P. Pesantino" and the text "NO. 38 SYMPHONY IN STAVE NAGROW".

Handwritten musical score for page 45, featuring multiple staves for various instruments and voices. The score is divided into measures by vertical bar lines, with dynamic markings and performance instructions.

Instrumentation and Dynamics:

- Fl (Flute):** *mp* (mezzo-piano), *dim* (diminuendo), *ppp* (pianissimo).
- Ob (Oboe):** *mp*, *dim*, *ppp*.
- Clpt (Clarinet):** *mp*, *dim*, *ppp*.
- timp (Timpani):** *mf* (mezzo-forte), *dim*, *ppp*.
- S₁ (Soprano 1):** *mp*, *dim*, *ppp*. Includes vocalization "Ah".
- S₂ (Soprano 2):** *mp*, *dim*, *ppp*. Includes vocalization "Ah".
- A₁ (Alto 1):** *mp*, *dim*, *ppp*. Includes vocalization "Ah".
- A₂ (Alto 2):** *mp*, *dim*, *ppp*. Includes vocalization "Ah".
- VI₁ (Violin 1):** *mp*, *dim*, *ppp*.
- VI₂ (Violin 2):** *mp*, *dim*, *ppp*.
- Vla (Viola):** *mp*, *dim*, *ppp*.
- Vo (Violoncello):** *mp*, *dim*, *ppp*.

The score includes various musical notations such as notes, rests, and slurs, indicating a continuous melodic or harmonic development across the measures. The dynamic markings *mp*, *dim*, and *ppp* suggest a gradual decrease in volume over time.

IV

$\text{♩} = 102$

fl f p

ob f p

trpt (c) f p

timp f

tenor f
 我 一 生 一 世 必 有 愿 意 慈 爱 随 着 我。

vl. f p

vl. f p

vla f

vc f

5

fl

ob

trpt (c)

tenor

S₁

S₂

A₁

A₂

vi₁

vi₂

vla

vc

f

我 - 生 - 世 必 有 恩 惠 慈 爱 随 着 我 耶

我 - 生 - 世

fl

ob

trpt (c)

tenor

S₁

S₂

A₁

A₂

vi₁

vi₂

vla

vc

我 - 生 - 也 必 有

和 華 是 我 牧 者

必 有 恩 慈 愛 隨 着 我 耶 和 華

f1
 ob
 trpt (c)
 tenor
 S1
 S2
 A1
 A2
 vl1
 vl2
 vla
 vc

10
 mf
 f
 我 - 生 - 世 必有 恩 慈 慈 爱
 恩 慈 慈 爱 随着 我 耶 和 华 是 我 救
 和 华 耶 和 华 是 我 救 耶 和 华 是 我

fl

ob

trpt (c)

tenor

S₁

S₂

A₁

A₂

vi₁

vi₂

vla

vc

8 隨着我——耶和華是我牧者。

隨着我——心有恩惠慈愛隨着我。

牧者

牧者

f

mp

f

Handwritten musical score for a choir and orchestra. The score is written on multiple staves, including vocal parts (flute, oboe, trumpet, tenor, soprano, alto, bass) and instrumental parts (violin, viola, cello).

The lyrics are in Chinese, appearing below the vocal staves:

fl
ob
trpt (c)
tenor
S₁
S₂
A₁
A₂
vi₁
vi₂
vla
vc

Lyrics (Chinese):

耶和華、耶和華、耶和華、
必有恩惠，必有慈愛。耶和華
必有恩惠，慈愛
耶和華是
必有恩惠

15

fl

ob

trpt (c)

tenor

S₁

S₂

A₁

A₂

vi₁

vi₂

va

vc

是我牧者。

是我牧者

随着我，必有恩慈，爱随着我。

我牧者耶和

慈爱随着我。

忠慈爱随着我。

华是我牧者。

必有恩慈，爱随

fl

ob

trpt (C)

tenor

S₁

S₂

A₁

A₂

vi₁

vi₂

vla

vc

必有恩惠慈爱随着我。

着我，必有恩惠慈爱随着我。

20

fl

ob

vl

vla

vla

vc

fl

ob

vl

vla

vla

vc

cresc

cresc

cresc

cresc

cresc

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written in G major (one sharp) and 4/4 time. The key signature is G major (one sharp).

Instrumental Parts:

- Flute (Fl):** Treble clef, starting with a forte (*ff*) dynamic. A measure rest is marked with a box containing the number 25.
- Oboe (ob):** Treble clef, starting with a forte (*ff*) dynamic.
- Trumpet (trpt) (C):** Treble clef, starting with a forte (*ff*) dynamic.
- Timpani (Timp):** Bass clef, starting with a forte (*ff*) dynamic.
- Violins (Vl):** Treble clef, starting with a forte (*ff*) dynamic, then a mezzo-forte (*mf*) dynamic.
- Violas (Vla):** Treble clef, starting with a forte (*ff*) dynamic, then a mezzo-forte (*mf*) dynamic.
- Violoncello (Vc):** Bass clef, starting with a forte (*ff*) dynamic, then a mezzo-forte (*mf*) dynamic.

Vocal Parts:

- Soprano (S):** Treble clef, starting with a forte (*f*) dynamic. Lyrics: 我 - 生 - 世 必有 恩 惠 慈 爱 随 着 我。
- Alto (A):** Treble clef, starting with a forte (*f*) dynamic. Lyrics: 我 - 生 - 世 必有 恩 惠 慈 爱 随 着 我。
- Tenor (T):** Treble clef, starting with a forte (*f*) dynamic. Lyrics: 我 - 生 - 世 必有 恩 惠 慈 爱 随 着 我。
- Bass (B):** Treble clef, starting with a forte (*f*) dynamic. Lyrics: 我 - 生 - 世 必有 恩 惠 慈 爱 随 着 我。

The score is written on multiple staves, with the vocal parts and instrumental parts clearly separated. The lyrics are in Chinese characters.

[illegible]

Fl

ob

trpt
(C)

tenor

S₁

S₂

A₁

A₂

vi₁

vi₂

via

Vc

耶 和 華 我 一 生 一 世 必 有 恩 惠

必 有 恩 惠 慈 愛 隨 着 我 耶 和 華 是

華 耶 和 華 耶 和 華 是

華 是 我 敬 拜 耶 和 華 是

30

fl sfz

ob sfz

trpt sfz

tenor ff
我且 造 徒 在 耶 和 華 的 殿 中，通 到

S₁ 慈 愛 隨 着 我。

S₂ 我 牧 者。

A₁ 我 牧 者。

A₂ 我 牧 者。

vl₁ sfz

vl₂ sfz

vla sfz

vc sfz

[illegible]

fl

ob

trpt (c)

tenor

S₁

S₂

A₁

A₂

vi₁

vi₂

va

vc

永远

永远

永远

永远

40

fl

ob

vl₁

vla

Vc

fl

ob

trpt
(C)

Temp

vl₁

vl₂

vla

Vc

45

fl

cresc

ff

ob

cresc

ff

trpt (c)

cresc

ff

cymb

(Crash)

ff

snare drum

timp

cresc

ff

tenor

f

我 -

S₁

我 -

S₂

我 -

A₁

我 -

A₂

我 -

vi₁

cresc

ff

vi₂

cresc

ff

vi_a

cresc

ff

V_c

cresc

ff

Handwritten musical score for a symphonic band and vocal ensemble. The score is written on multiple staves, including woodwinds, brass, percussion, and voices.

Woodwinds: Flute (fl), Oboe (ob), Trumpet (trpt), and Trombone (tb).

Brass: Horns (Hr) and Tuba (Tuba).

Percussion: Snare drum (snare drum), Timpani (Timp), and Cymbals (Cym).

Vocal Ensemble: Tenor (tenor), Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2).

The lyrics for the vocal parts are:

生一世 必有恩 慈 爱 随 着 我

The score includes a rehearsal mark "50" above the Flute staff.

Handwritten musical score for a symphony, featuring multiple staves for woodwinds, percussion, voices, and strings.

Woodwinds: Flute (fl), Oboe (ob), Trumpet (trpt C).

Percussion: Snare drum, Timpani (Timp).

Voice: Tenor (tenor), Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2). The lyrics are in Chinese: "我且要住在耶和華的殿中，直到永" (I will dwell in the temple of the Lord, forever).

Strings: Violin 1 (vl1), Violin 2 (vl2), Viola (vla), Violoncello (vc).

Handwritten musical score for the song "I Will Follow" (我一生一世). The score is written for a full orchestra and vocal soloists. The instruments and voices included are:

- Flute I (fl)
- Oboe (ob)
- Trumpet (C) (trpt (c))
- Snare Drum (snare drum)
- Timpani (timp)
- Tenor
- Soprano 1 (S₁)
- Soprano 2 (S₂)
- Alto 1 (A₁)
- Alto 2 (A₂)
- Violin I (vi₁)
- Violin II (vi₂)
- Viola (vla)
- Cello (V_c)

The lyrics are in Chinese:

我一生一世 必有恩惠慈爱随着 我一生一世

fl

ob

trpt

S₁

S₂

A₁

A₂

必有恩慈爱随着我 我且要住在

一生一世 必有恩慈爱随着我 我且要住在 耶和

必有恩慈爱随着我

vl₁

vl₂

vla

vc

fl

ob

trpt (C)

S₁

S₂

A₁

A₂

vl₁

vl₂

vla

vc

耶和華的殿中，直到永遠。 耶和華的

且要住在 耶和華的殿中，直到永遠。 耶和華的

華的殿中，直到永遠。 我且要住在 耶和華的

我且要住在 耶和華的

Handwritten musical score for a symphony, featuring vocal and instrumental parts. The score is written on multiple staves, including woodwinds, strings, and voices.

Woodwinds:

- Flute (Fl):** Treble clef, key of D major. Dynamics: *mf*, *f*, *p*.
- Oboe (ob):** Treble clef, key of D major. Dynamics: *mf*, *p*.
- Trumpet (trpt c):** Treble clef, key of D major. Dynamics: *mf*, *p*.

Voice:

- Tenor:** Treble clef, key of D major. Lyrics: 耶和 華 是 我 的 敬 者, 我 必 子
- Soprano 1 (S1):** Treble clef, key of D major. Lyrics: 殿 中, 直 到 永 遠。
- Soprano 2 (S2):** Treble clef, key of D major. Lyrics: 殿 中, 直 到 永 遠。
- Alto 1 (A1):** Treble clef, key of D major. Lyrics: 殿 中, 直 到 永 遠。
- Alto 2 (A2):** Treble clef, key of D major. Lyrics: 殿 中, 直 到 永 遠。

Strings:

- Violin 1 (vl1):** Treble clef, key of D major. Dynamics: *mf*.
- Violin 2 (vl2):** Treble clef, key of D major. Dynamics: *mf*.
- Viola (vla):** Treble clef, key of D major. Dynamics: *mf*.
- Violoncello (vc):** Bass clef, key of D major. Dynamics: *mf*.

69

fl

ob

trpt

snare drum

Timp

tenor

S.

S.

A.

A.

vi.

vi.

via

Vc

至 缺乏 我 一 生 一 世 必有 恩 惠 慈 爱 随

我 一 生 一 世 必有 恩 惠 慈 爱 随

我 一 生 一 世 必有 恩 惠 慈 爱 随

我 一 生 一 世 必有 恩 惠 慈 爱 随

我 一 生 一 世 必有 恩 惠 慈 爱 随

70

f

ob

trpt (s)

snare drum

temp

tenor

S.

S.

A.

A.

vi.

vi.

vi.

vc.

着我，我且要住在耶和華的殿中，直到永遠。

着我，我且要住在耶和華的殿中，直到永遠。

着我，我且要住在耶和華的殿中，直到永遠。

着我，我且要住在耶和華的殿中，直到永遠。

着我，我且要住在耶和華的殿中，直到永遠。