

# LAZARUS

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SACRED CANTATA

FOR

SOLI, CHORUS, AND ORCHESTRA

THE WORDS SELECTED BY

GEORGE NEWMAN

THE MUSIC BY

JULIAN EDWARDS

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THE WILLIAM MAXWELL MUSIC CO.

EIGHT EAST SIXTEENTH STREET

NEW YORK

To my friend

ALFRED HALLAM

# LAZARUS.

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## FIRST PART

Now a certain man was sick, named Lazarus, of Bethany, the town of Mary and her sister Martha. (It was that Mary which anointed the Lord with ointment, and wiped his feet with her hair, whose brother Lazarus was sick.)

Therefore his sisters sent unto him, saying, Lord, behold, he whom thou lovest is sick.

When Jesus heard that, he said, This sickness is not unto death, but for the glory of God, that the Son of God might be glorified there-by.

God, of life and light and motion  
Cause and Centre, Fount and Home;  
Limitless and tideless Ocean;  
Past and Present and to come;  
Unbeginning as Unending,  
Uncontrolled by time or space;  
Undefined yet unextending;  
Boundless, yet in every place;  
Self existent, Uncreated,  
Underived, evolved of none  
In sublimest peace instated,  
Perfect in Thyself alone.

Now Jesus loved Martha, and her sister, and Lazarus.

When he had heard therefore that he was sick, he abode two days still in the same place where he was.

Then after that saith he to his disciples, Let us go into Judea again.

His disciples say unto him, Master, The Jews of late sought to stone thee; and goest thou thither again? Jesus answered, Are there not twelve hours in the day? If any man walk in the day he stumbleth not, because he seeth the light of the world. But if a man walk in the night, he stumbleth, because there is no light in him.

The way is long and dreary,  
The path is bleak and bare,  
Our feet are worn and weary,  
But we will not despair;  
More heavy was Thy burden,  
More desolate Thy way;  
O Lamb of God! who takest  
The sin of the world away,  
Have mercy upon us, have mercy upon us.

Our hearts are faint with sorrow,  
Heavy and hard to bear;  
For we dread the bitter morrow,  
But we will not despair,  
Thou knowest all our anguish,  
And thou wilt bid it cease:  
O Lamb of God! who takest  
The sin of the world away,  
Give us Thy peace, give us Thy peace!

After that he saith unto them, Our friend Lazarus sleepeth; but I go, that I may awake him out of sleep. Then said his disciples, Lord, if he sleep, he shall do well.

Howbeit Jesus spake of his death: but they thought he had spoken of taking of rest in sleep.

Then said Jesus unto them plainly, Lazarus is dead. And I am glad for your sakes that I was not there, to the intent ye may believe; nevertheless let us go unto him.

Then said Thomas, which is called Didymus, unto his fellow disciples, Let us also go, that we may die with him.

It is not death to die;  
To leave this weary road,  
And 'midst the brotherhood on high  
To be at home with God.

It is not death to close  
The eye long dimmed by tears,  
And wake, in glorious repose  
To spend eternal years.

It is not death to bear  
The wretch that sets us free  
From dungeon chain, to breathe the air  
Of boundless liberty.

It is not death to fling  
Aside this sinful dust,  
And rise, on strong exulting wing,  
To live among the just.

Jesus, Thou Prince of life!  
Thy chosen cannot die;  
Like Thee, they conquer in the strife,  
To reign with Thee on high.

Now Bethany was nigh unto Jerusalem, about fifteen furlongs off:

And many of the Jews came to Martha and Mary, to comfort them concerning their brother.

Out of the deep I call  
To Thee, O Lord, to Thee;  
Before Thy throne of grace I fall;  
Be merciful to me.

Out of the deep I cry,  
The woful deep of sin,  
Of evil done in days gone by,  
Of evil now within.

Out of the deep of fear,  
And dread of coning shame,  
From morning watch till night is near  
I plead the precious name.

Lord there is mercy now,  
As ever was, with Thee;  
Before Thy throne of grace I bow;  
Be merciful to me.

Give to the winds Thy fears;  
Hope and be undismayed;  
God hears thy sighs, and counts thy tears;  
God shall lift up thy head.

Through waves and clouds and storms  
He gen'ly clears thy way;  
Wait thou his time, so shall this night  
Soon end in joyous day.

Still heavy is thy heart?  
Still sink thy spirits down?  
Cast off the weight, let fear depart,  
And every care be gone.

Leave to his Sovereign sway  
To choose and to command;  
So shalt thou wondering own, His way  
How wise, how strong His Hand.

Let us, in life, in death,  
His steadfast truth declare,  
Extolling with our latest breath,  
His love and guardian care.

## SECOND PART

Then Martha, as soon as she had heard that  
Jesus was coming, went and met him: but  
Mary sat still in the house.

Then said Martha unto Jesus, Lord, if thou  
hadst been here, my brother had not died.

But I know, that even now, whatsoever thou  
wilt ask of God, God will give it thee.

Jesus saith unto her, Thy brother shall rise again.

Martha saith unto him, I know that he shall rise  
again in the resurrection at the last day.

Jesus saith unto her, I am the resurrection, and  
the life: he that believeth in me, though he  
were dead, yet shall he live:

And whosoever liveth and believeth in me shall  
never die.

Believest thou this?

She saith unto him, Yea, Lord: I believe that  
thou art the Christ, the Son of God, which  
should come into the world.

Thou art the Way, to thee alone  
From sin and death we flee;  
But he who would the Father seek,  
Must seek Him, Lord, by Thee.

Thou art the Truth, Thy word alone  
True wisdom can impart;  
Thou only canst inform the mind  
And purify the heart.

Thou art the Li'e, the rending tomb  
Proclaim Thy conquering arm;  
And those who put their trust in Thee  
Nor death, nor hell shall harm.

Thou art the Way, the Truth, the Life:  
Grant us that way to know,  
That truth to keep, that life to win,  
Whose joys eternal flow.

And when she had so said, she went her way,  
and called Mary her sister secretly, saying,  
The Master is come, and calleth for thee.

As soon as she heard that, she arose quickly, and  
came unto him.

Now Jesus was not yet come into the town, but  
was in that place where Martha met him.

The Jews then which were with her in the  
house, and comforted her, when they saw  
Mary, that she rose up hastily and went out,  
followed her, saying, she goeth unto the  
grave to weep there.

Come, ye disconsolate, where'er ye  
languish.

Come to the mercy-seat, fervently kneel;  
Here bring your wounded hearts, here tell  
your anguish;

Earth has no sorrow that heaven cannot  
heal.

Joy of the desolate, light of the straying.  
Hope of the penitent, fadeless and pure,  
Here speaks the Comforter, tenderly saying,  
"Earth has no sorrow that heaven cannot  
cure."

Here see the Bread of Life; see waters  
flowing  
Forth from the throne of God, pure from  
above;

Come to the feast of love; come, ever  
knowing  
Earth has no sorrow but heaven can remove.

Then when Mary was come where Jesus was,  
and saw him, she fell down at his feet, saying  
unto him, Lord, if thou hadst been here, my  
brother had not died.

When Jesus therefore saw her weeping, and the  
Jews also weeping which came with her, he  
groaned in the spirit, and was troubled, and  
said, Where have ye laid him? They said  
unto him, Lord come and see.

Jesus wept.

Then said the Jews, Behold how he loved  
him!

O Love divine, that stooped to share  
Our sharpest pang, our bitterest tear;  
On Thee we cast each earthborn care;  
We smile at pain while Thou art near.

Though long the weary way we tread,  
And sorrow crown each lingering year,  
No path we shun, no darkness dread,  
Our hearts still whispering, Thou art near.

When drooping pleasure turns to grief,  
And trembling faith is changed to fear,  
The murmuring wind, the quivering leaf,  
Shall tell us softly, Thou art near.

On Thee we rest our burdening woe,  
O Love divine, forever dear!  
Content to suffer, while we know,  
Living and dying, Thou art near.

Jesus therefore again groaning in himself cometh  
to the grave. It was a cave, and a stone lay  
upon it,

Jesus said, Take ye away the stone. Martha,  
the sister of him that was dead, saith unto  
him, Lord, by this time he hath been dead  
four days.

Jesus saith unto her, Said I not unto thee, that,  
if thou wouldest believe, thou shouldest see  
the glory of God?

Then they took away the stone from the place  
where the dead was laid, And Jesus lifted up  
his eyes, and said, Father, I thank thee that  
thou hast heard me.

And I knew that thou hearest me always: but  
because of the people which stand by I said  
it, that they may believe that thou hast sent  
me.

And when he thus had spoken, he cried with a  
loud voice, Lazarus come forth. And he that  
was dead came forth, bound hand and foot  
with grave clothes: and his face was bound  
about with a napkin. Jesus saith unto them,  
Loose him, and let him go. Then many of  
the Jews which came to Mary, and had seen  
the things which Jesus did, believed on him.

O ye heights of Heaven adore him! Angel  
hosts his praises sing!  
All dominions bow before Him, and extol  
our God and King;  
Let no tongue on earth be silent, every  
voice in concert ring  
Evermore and Evermore!

Christ, to thee-with God the Father, and  
O Holy Ghost, to Thee  
Hymn and chant, and high thanksgiving,  
and unweari'd praises be,  
Honor, glory, might, dominion and eternal  
victory  
Evermore and Evermore! Amen.

# LAZARUS

## PART 1.

Words selected by  
GEORGE NEWMAN

JULIAN EDWARDS

*Andante.*

The piano accompaniment consists of five systems of musical notation. The first system is marked *ff* and features a melody with triplets in both hands. The second system includes dynamic markings *f* and *p*. The third system includes *p*, *pp*, *fp*, and *pp*. The fourth system is marked *ff* and ends with a *decresc.* marking. The fifth system begins with a first ending bracket labeled '1'.

*un poco rit.*

Tenor Solo.

The vocal line begins with the lyrics "Now a cer-tain man was". The piano accompaniment for this section includes a dynamic marking of *p*.

sick, named Laz-a-rus, of Beth-an-y, the town of

Ma-ry and her sis-ter Martha.

**2** *animando un poco.*

*Lentamente.*

(It was that Ma-ry which a-noint-ed the Lord with

oint-ment, and wiped his feet with her hair, whose

*cresc.*

broth-er Laz-a-rus was sick.) There-fore his

*dolcemente.*

*bd.*

sis-ters sent un-to him, say-ing,

**3**

*bd.*

*con dolore.*

Lord, be - hold, he whom thou lovest is sick.

*cresc.*

*p*

When Je - sus heard that, he

*p*



*allarg.*

said, This sick-ness is not un - to

*Andante maestoso.*

death, but for the glo - ry of God, that the

Son of God might be glor-i-fied there - by.

Soprano  
Alto  
Tenor  
Bass

CHORUS

God, of life and light and no - tion  
God, of life and light and mo - tion  
God, of life and light and mo - tion  
God, of life and light and motion

Cause and Cen-tre, Fount and Home;

Cause and Cen-tre, Fount and Home; Limit-less

Cause and Cen-tre, Fount and Home; Lim-it-less

Cause and Cen-tre, Fount and Home; Lim - it -

Lim-it-less and tide - less O - cean; Past and

and tide - less O - cean; Past and

Lim-it-less and tide - less O - cean; Past and

less and tide - less O - cean; Past and

5

Pres - ent and To come;

Pres - ent and To come;

Pres - ent and To come; Lim-it less

Pres - ent and To come; Lim - it - less and

*un poco accel.*

Lim-it-less and tide-less O-cean; Past and  
 Lim-it-less and tide-less O-cean; Past and  
 and tide-less O-cean; Past and  
 tide-less, tide-less O-cean; Past and

Pres-ent and To come; rit.  
 Pres-ent and To come; rit.  
 Pres-ent and To come; rit.  
 Pres-ent and To come; rit.

Un-be-gin-ning as Un-end-ing,  
 Un-be-gin-ning as Un-end-ing,  
 Un-be-gin-ning as Un-end-ing,  
 Un-be-gin-ning as Un-end-ing,

*un poco animato.*

Un - con - trolled by time or space;  
 Un - con - trolled by time or space;  
 Un - con - trolled by time or space;  
 Un - con - trolled by time or space; Un - de -

*un poco animato.*

**G** *risoluto.*

Un - de - fined yet  
 Un - de - fined yet  
 Un - de - fined yet Un - ex - tend - ing;  
 fined yet Un - ex - tend - ing;

*risoluto.*  
*mf*

Un - ex - tend - ing, Un - ex - tend - ing;  
 Un - ex - tend - ing, Un - ex - tend - ing;  
 Un - de - fined \_\_\_\_\_ yet Un - ex - tend - ing;  
 Un - de - fined \_\_\_\_\_ yet Un - ex - tend - ing;

*xva.*  
*cresc.*

**Grandioso.**

*ff*  
 Bound - - less, yet in ev' - ry place;  
 Bound - - less, yet in ev' - ry place;  
 Bound - - less, yet in ev' - ry place;  
 Bound - - less, yet in ev' - ry place;

*loco*  
*ff*

7

Bound - less, yet in ev' - ry place; Self - ex -

Bound - less, yet in ev' - ry place; Self - ex -

Bound - less, yet in ev' - ry place; Self - ex -

Bound - less, yet in ev' - ry place; Self - ex - ist - ent,

*stringendo.*

ist - ent, Un - cre - at - ed, Un - de -

ist - ent, Un - cre - at - ed, Un - de -

ist - ent, Un - cre - at - ed, Un - de -

Un - cre - at - ed, Un - de - rived,

*stringendo.*

*ff* rived, e - volved of none

*ff* rived, e - volved of none

*ff* rived, e - volved of none

*ff* e - volved of none

*un poco rit.*

*ff*

*rit.*

*p*

## Andante sentimento.

*pp*

In sub - lim - est peace in - stat - ed,

*pp*

In sub - lim - est peace in - stat - ed,

*pp*

In sub - lim - est peace in - stat - ed,

*pp*

In sub - lim - est peace in - stat - ed,

## Andante sentimento.

*pp*

*cresc.* *accel.*

Per - fect in Thy - self a - lone.

Per - fect in Thy - self a - lone.

Per - fect in Thy - self a - lone.

Per - fect in Thy - self a - lone.

*cresc.* *accel.*

8 *a tempo*

God, of life

God, of life and light

God, of life and light

God, of life and light

*ff a tempo*

and light and mo - tion, Past and Pres - ent and To

of light and mo - tion, Past and Pres - ent and To

of light and mo - tion, Past and Pres - ent and To

of light and mo - tion, Past and Pres - ent and To

*cresc.*



come; Un - de - rived, e -  
 come; Un - de - rived, e - volved of  
 come; Un - de - rived, e - volved of  
 come; Un - de - rived, e - volved

*f* *p* *cresc.*

*cresc.* *ff* *allargando*  
 - volved of none; Per - - fect  
 none, e - volved of none; Per - - fect  
 none, e - volved of none; Per - - fect  
 of none; Per - - fect

*ff*

in Thy - self a - lone.  
 in Thy - self a - lone.  
 in Thy - self a - lone.  
 in Thy - self a - lone.

*allargando*

*meno mosso.*

Soprano Solo.

Now

*Andante.*

Je - sus loved Mar - tha, and her sis - ter, and Laz - a - rus.

*un poco meno.*

When he had heard there - fore that he was

sick, he a - bode two days, still in the same place where he

Andante.

was. Then af - ter

that saith he to his dis - ei - ples, Let us

go in - to Ju - de - a a - gain.

**10** Allegro agitato.

f

His dis - ci - ples say un - to

him, Mas - ter,

Mas - ter, the Jews of late sought to

stone thee;

11

*meno mosso.* *rit.*

and go-est thou thither a -

*Andante sostenuto.*

gain? Je - sus answered, Are there not

twelve hours in the day? If an-y man walk in the

day, he stum-bleth not, be - cause he se - eth the

*cresc.* *un poco rit.*

light of this world. But if a man walk in the night, he

stumbleth, he stumbleth, be - cause there is no light in

**12** Moderato, quasi allegro agitato.

him.

**Contralto Solo**

The way is long and drear - - y,

The path is bleak and bare, — Our

*p* *cresc.*

feet are worn and wear - y,

*p*

But we will not des - pair; — More

*rit.* *rit.*

heav - - - y was Thy bur - - - den, More —

*cresc.*

*rit. con molto espressione.*

des - o - late Thy way; O Lamb of God!

O Lamb of God! who tak - est The sin of the

*fp*

world a - way, Have mer - cy up - on us.

**13** Tranquillo.

*pp* Have mercy up -

*pp* Have mer - cy up - on us,

*pp* Have mer - cy up - on us,

*pp* Have mer - cy up - on us,

*pp* Have mer - cy up - on us,

*pp*

CHORUS.



on us. Have mer - cy, Have  
 Have mer - cy up - on us, Have mercy up - on us,  
 Have mer - cy up - on us, Have mercy up - on us,  
 Have mer - cy up - on us, Have mercy up - on us,  
 Have mer - cy up - on us, Have mercy up - on us,

mer - - - cy up - on  
 Have mer - cy up - on us, Have mer - cy up - on  
 Have mer - cy up - on us, Have mer - cy up - on  
 Have mer - cy up - on us, Have mer - cy up - on  
 Have mer - cy up - on us, Have mer - cy up - on

Lento.

us. Our hearts are faint with sor - row, Heavy and

us.

us.

us.

us.

us.

Lento.

hard — to bear; For we

*pp* Have mer - cy up - on us.

*pp* Have mer - cy up - on us.

*pp* Have mer - cy up - on us.

*pp* Have mer - cy up - on us.

*f* *acc.*

*accel.* *stringendo.*

dread the bit-ter mor-row, But we will not des-pair, we

*stringendo.*

dread the bit-ter mor-row, But we will not des-

*Largamente.* *un poco rit.*

pair, Thou know-est all our an-guish, And Thou wilt bid it

*rit.*

*espressivo.*

cease: O Lamb of God! who

*molto rit.*

tak-est The sin of the world a-way, Give us Thy peace!

*molto rit.*

[14] Tranquillo.

Give us Thy peace! Give us Thy peace! Give us Thy peace!

*pp*

*pp*

*pp*

O Lamb of God! Give us Thy peace! Give us Thy peace! Give us Thy peace!

peace! Give us Thy peace! Give us Thy peace!

peace! Give us Thy peace! Give us Thy peace!

peace! Give us Thy peace! Give us Thy peace!

peace! Give us Thy peace! Give us Thy peace!

*pp rall.*

us — Thy peace! Give us Thy peace! O Lamb of

Give us Thy peace! Peace! *pp*

Give us Thy peace! Peace! *pp*

Give us Thy peace! Peace! *pp*

Give us Thy peace! Peace! *pp*

Give us Thy peace! Peace! *pp*

*pp rall colla voce.*

*largamente. a tempo.*

God! Give us Thy peace! Give us Thy peace! Give us Thy peace!

Peace! Give us Thy peace! *ppp*

Peace! Give us Thy peace! *ppp*

Peace! Give us Thy peace! *ppp*

Peace! Give us Thy peace! *ppp*

Peace! Give us Thy peace! *ppp*

*largamente. a tempo. pp*

15

Moderato assai.

Bass Solo.  
Andante cantabile.

*un poco meno.* *rit.*

go, that I may a - wake him out of sleep.

*un poco meno.* *rit.*

*a tempo*

Then said his dis - ci - ples,

*pp*

*accel.*

16

Lord, if he sleep, he shall do well.

*a tempo*

How - be - it Je - sus spake of his death: but they

*pp*

*pp con espressione.*

thought he had spok-en of taking of rest in sleep.

*colla voce.* *pp*

Più mosso.

Andante.

Then said Je-sus un-to them

17

plainly, Laz-a-rus is dead.

Moderato

allarg.

And I am glad for your sakes that I was not there, to the in-

tent ye may-be-lieve; nev-er-the-less let us go un-to him.



*L'istesso tempo.*

Then said Thom-as, which is called Did-y-mus,

un - to his fel-low dis - ci - ples, Let us

*f sostenuto cresc.*

al - so go, \_\_\_\_\_ that we may die with

him, \_\_\_\_\_ that we may die \_\_\_\_\_ with

**18**

*ff*

Andante affettuoso.

Tenor Solo.  
*un poco rit.*

him. It is not

**Tenors**  
It is not death to die.

**Basses**  
It is not death to die.

*a tempo.*

death to die; To leave this wea - - ry

road, And 'midst, and

It is not death to die;

It is not death to die;

'midst the brotherhood on high To

*rit.* be at home with God. *a tempo.*  
To be at  
To be at

*rit.* *f* *a tempo.*

**19** *p un poco meno.*

It is not death to close The  
home with God.

*p*

eye long dimmed by tears, And wake, in

*cresc.*

glo-ri-ous re-pose To spend e - ter - nal years.

To spend e -

To spend e -

*rit. 3*

*f*

*rit.*

*a tempo*

It is not death to

ter - nal years.

It is not death to

ter - nal years.

It is not death to

*p*

*pp*

bear The wrench that sets us free  
 bear The wrench that sets us free From  
 bear The wrench that sets us free From

*p*

From dun - geon chain, to breathe the  
 dun - geon chain, to breathe the air Of bound - less  
 dun - geon chain, to breathe the air Of bound - less

*largamente.*  
 air of lib - er - ty. From dun - geon chain,  
 lib - er - ty. From dun - geon  
 lib - er - ty. From dun - geon

*largamente.* *cresc.* *f*

to breathe the air Of bound - less lib - er -  
 chain, to breathe the air  
 chain, to breathe the air

20 ty. Je - sus, Thou Prince of life! Thou  
 Of lib - er - ty. Je - sus, Thou  
 Of lib - er - ty. Je -

*ff rit.* *p*  
*f cresc.* *ff rit.* *p cresc.*

Prince of life! Thy chos - en can - not die;  
 Prince of life! Thy chos - en can - not die; Thy chos - en  
 sus, Thy chos - en can - not die; Thy chos - en

Like Thee, they con-quer  
 can-not die;  
 can-not die;  
 in the strife, *rit.* To reign with *a tempo* *cresc.*  
 To reign with  
 To reign with  
 Thee on high, To reign with Thee on high.  
 Thee To reign with Thee  
 Thee To reign with Thee

*stringendo* *ff* *rit.*

To reign with Thee, To reign with

To reign with Thee, with Thee on

To reign with Thee, with Thee on

*stringendo* *rit.*

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass and treble clefs. The key signature has two flats (B-flat and E-flat). The tempo/mood markings are *stringendo*, *ff*, and *rit.*. The lyrics are: "To reign with Thee, To reign with Thee, To reign with Thee, with Thee on".

Thee, with Thee on

high, To reign with Thee, with Thee on

high, To reign with Thee, with Thee on

*ff allarg.*

The second system continues the vocal and piano parts. The lyrics are: "Thee, with Thee on high, To reign with Thee, with Thee on high, To reign with Thee, with Thee on". The piano accompaniment features a *ff allarg.* marking. The system ends with a double bar line.

*a tempo* [21]

high.

high.

high.

*a tempo* *mf*

The third system begins with a *a tempo* marking and a measure number box containing the number 21. The vocal lines continue with the word "high." on a long note. The piano accompaniment includes a *mf* marking. The system concludes with a double bar line.



Piano introduction for the first system, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes dynamic markings such as *p* and *cresc.*

Sopr. & Alto

Tenor & Bass

Now Beth-an-y was nigh un-to Je -

Now Beth-an-y was nigh un-to Je -

Chorus

Vocal and piano accompaniment for the chorus. The vocal parts are for Soprano & Alto and Tenor & Bass. The piano accompaniment includes dynamic markings like *ff* and *p*.

ru - sa - lem, — a - bout fif - teen fur - longs off: And

ru - sa - lem, — a - bout fif - teen fur - longs off: And

Vocal and piano accompaniment for the second system. The vocal parts continue with the lyrics. The piano accompaniment includes dynamic markings like *ff* and *p*.

ma-ny of the Jews came to Mar-tha and Ma-ry, to com - fort

ma-ny of the Jews came to Mar-tha and Ma-ry, to com - fort .

*pp*

them con - cern-ing their brother.

them con - cern-ing their broth-er.

22

Sopr. Solo *rit.*

Out of the deep I

*pp* *fp* *pp* *colla voce*

## Andante lamentoso.

call.  
Alto Solo.

Out of the deep I call To Thee, O Lord, to

*p*

The first system of the musical score consists of three staves. The top staff is a vocal line for Alto Solo, starting with a fermata and then moving to the lyrics. The middle staff is a vocal line for another voice part, also starting with a fermata. The bottom staff is the piano accompaniment, beginning with a piano (*p*) dynamic and featuring a series of chords and moving lines in both hands.

Out of the deep I call.

Thee; To Thee, O Lord, to

*pp*

The second system continues the vocal and piano parts. The vocal lines have long phrases with fermatas. The piano accompaniment features a *pp* dynamic and includes some complex chordal textures and arpeggiated figures.

To Thee, O Lord; Be - fore Thy throne of grace I fall;

Thee; Be - fore Thy throne of grace I fall; Be

The third system concludes the vocal and piano parts. The vocal lines end with long phrases and fermatas. The piano accompaniment continues with its characteristic textures and dynamics.

Out of the deep I  
 mer - ci - ful to me.  
 Give to the winds thy fears;  
 Give to the winds thy fears;  
 Give to the winds thy fears;  
 Give to the winds thy fears;

*pp*  
*pp*  
*pp*  
*pp*

call To Thee, O Lord, to Thee; Be -  
 Out of the deep I call. Be -  
 Hope and be un - dis - mayed;  
 Hope and be un - dis - mayed;  
 Hope and be un - dis - mayed;  
 Give to the winds Thy fears; Hope and be un - dis -

*p*  
*p*  
*p*  
*pp*

*accel.* fore Thy throne of grace I fall; *rit.* Be mer - ci - ful to  
 fore Thy throne of grace I fall; Be mer - ci - ful to  
 mayed;

*cresc. ed accel.* *f* *rit.*

**23**  
 me.  
 me.  
 Give to the winds thy fears; Hope and be  
 Give to the winds thy fears;  
 Give to the winds thy fears;  
 Give to the winds  
*pp*

*f espressivo*

Out of the deep I cry, The

Out of the deep I cry, — The wo -

un - dis - mayed;

— Be un - dis - mayed;

— Be un - dis - mayed;

thy fears;

*mf*

*con passione*

wo - ful deep of sin, Out of the deep I —

- ful deep — of sin, — Out of the

*p*

God hears thy

*cresc.*

cry, I cry, The wo - - ful deep of  
 deep I cry, The wo - - ful deep of  
 God hears thy sighs, and counts thy  
 God hears thy sighs  
 sighs, and counts thy  
 God hears thy

sin, Of e - vil done  
 sin, Of e - vil  
 tears; God hears thy sighs, and counts thy  
 God hears thy sighs,  
 tears; God hears thy sighs,  
 sighs, God hears thy sighs, and  
*p* *cresc.*

*accel.*

in days gone by, Of e - vil now with-

done, of e - vil done, in

tears, — and counts thy tears; God shall

and counts thy tears; God shall

and counts thy tears; God shall

counts thy tears; God shall

*f*

in. Out of the

days gone by, Of ev-il now with - in.

lift up thy head.

lift up thy head.

lift up thy head.

lift up thy head.



deep ——— I cry of sin, of

Out of the deep ——— I

*p*

*f*

*largamente.* *accel. e cresc.*

e - vil done in days gone by, —

cry, ——— Of e vil done in

*pp* *accel. e cresc.*

Of e - vil done, of e - - vil done in

days gone by, — Of e-vil done in days gone by,

24

*rit.*

days gone by, Of e - vil now with -- in

Of evil now with - - in

Through waves and

Wait

clouds and storms He gen - tly clears thy

Through clouds and storms He gen - tly clears thy

Wait thou His

thou His time,

way; Wait thou His time, so shall this night Soon end in  
 way; Wait thou His time, This  
 time, so shall this night  
 so shall this night Soon end in

Out of the deep of  
 joy - ous day.  
 night shall end in joy - ous day.  
 — Soon end in joy - ous day.  
 joy - ous day.

fear, And dread of com - ing shame, From  
 Out of the deep of fear, and dread of com - ing

25 *accel e cresc.*

morn - ing watch till night is near, From morn - ing watch till  
 shame, From morning watch till night is near I plead the

*cresc. e accel.*

*rit.*

night is near I plead the pre - cious Name.  
 Name, the pre - cious Name.

Still heavy is thy  
 Still heavy is thy  
 Still heavy is thy  
 Still heavy is thy

*rit.*

Lord, there is mer - cy now, As  
 Lord there is mer - cy now, As ev - er was, with  
 heart? Still sink thy spir - its  
 heart? Still sink thy spir - its  
 heart? Still sink thy spir - its  
 heart? Still sink thy spir - its

ev - er was, with Thee; Be - fore Thy  
 Thee; Be - fore Thy throne of grace I  
 down? Cast off the  
 down? Cast off the  
 down? Cast off the  
 down? Cast off the

*cresc.*

throne I bow; Be mer - - ci - ful, be  
 bow; Be mer - ci - ful,  
 weight, let fear de - part,  
 weight, let fear de - part,  
 weight, let fear de - part,  
 weight, let fear de - part,

The piano accompaniment consists of a right-hand part with triplets and a left-hand part with a steady bass line. Dynamics include *ff* and *f*.

mer - ci - ful, be mer - ci - ful to me. Be  
 be mer - ci - ful, be mer - ci - ful to me. Be  
 And ev' - ry care be gone.  
 And ev' - ry care be gone.  
 And ev' - ry care be gone.  
 And ev' - ry care be gone.

The piano accompaniment continues with triplets and chords. Dynamics include *p* and *pp*.

*Largamente.*

mer - - - ci - - - - ful to  
 mer - - - ci - - - - ful to  
 And ev' - ry care be  
 And ev' ry care be  
 Cast off the  
 And ev' - ry care be

*Largamente.*

*a tempo*  
 me.  
 me.  
 gone, Cast off the weight, let fear de - part, And  
 gone, Cast off the weight, let fear de - part,  
 weight let fear de - part,  
 gone, And ev' - ry care be gone, Cast off the

*cresc.*

26

*accel.*

ev'- - - - ry care be gone. Leaveto His  
 let fear de - part, And care be gone.  
 let fear de - part, And care be gone.  
 weight, let fear de - part, And ev'- ry care be gone.

*f* *accel.*

*Allegro moderato.*

Sov'- - reign sway To choose and to com -  
 Leave to His sway To choose and to com -  
 Leave to His sway To choose and to com -  
 Leave to His sway To choose and to com -

*Allegro moderato.*

*f*



mand; To choose, to choose and  
 mand; To choose and  
 mand; Leave to His sov - - 'reign sway to  
 mand; Leave to His sway, His

to com - - mand; Leave to His  
 to com - - mand Leave to His sov - - 'reign  
 choose and to com - - mand; Leave  
 sov - - 'reign sway To

sway, > > > > Leave to His sway  
 sway, Leave to His sov - - 'reign sway  
 to His sov - - reign sway To choose and  
 choose and to com - - mand; Leave

To choose and to com - -  
 To choose and to com - - -  
 to com - - mand;  
 to His sov'- reign sway to com - -

mand, — To choose and to com-mand;  
 mand, — and to com-mand;  
 To choose, — To  
 mand, and to com - -

To choose —  
 and to com mand; To choose and  
 choose and to com mand; To  
 mand, and to com mand; Leave to His

and to com - - mand; Leave to His  
 to com - mand; To choose \_\_\_\_\_ To  
 choose and to com - - mand; Leave to His  
 sov' - reign sway To choose and to com - mand; Leave

sway To choose \_\_\_\_\_ and to com -  
 choose and to com - - mand, and to com -  
 sov' - reign sway To choose and to com -  
 to His sov' - reign sway To choose, to choose and to com -

*rit.*

mand; So shalt thou won - d'ring own, His

mand; So shalt thou won - d'ring own, His

mand; So shalt thou won - d'ring own, His

mand; So shalt thou won - d'ring own, His

way How wise, how strong His Hand. —

way How wise, — how strong His Hand. —

way How wise, how strong His Hand. —

way How wise, how strong His Hand. —

So shalt thou won - d'ring own, His

So shalt thou won - d'ring own,

So shalt thou won - d'ring own,

So shalt thou won - d'ring own, So

*cresc.*

way how wise, So shalt thou won - - dring own,  
 His way how wise, How strong His  
 His way how wise, How strong His  
 shalt thou wondring own, His way How wise, How

His way How wise, how strong His Hand.  
 Hand How strong His Hand.  
 Hand How strong His Hand. Let us, in  
 strong His Hand, How strong His Hand.

28

Let us, in life, in  
 Let us, in life, in life, in  
 life, in death, His truth de -  
 Let us, in life, in death, His truth de -

*p*

*cresc.*

death, His truth de - - clare, His  
 death, His truth de - - clare, His  
 clare, His stead-fast truth de - clare, His  
 clare, His stead - fast truth de - clare, His

*cresc.*

stead - fast truth de - clare, His stead - fast truth de -  
 stead - fast truth de - clare, His stead - fast truth de -  
 stead - fast truth de - clare, His stead - fast truth de -  
 stead - fast truth de - clare, His stead - fast truth de -

*f cresc.*

clare, — His — stead - fast  
 clare, — His truth de -  
 clare, Let us, in life, in death, His truth  
 clare, Let — us, in life, in death, His stead - fast

*f*

truth de - clare,  
 clare, Let us, in  
 de - clare, Let us, in life, His stead - fast  
 truth de - clare, His stead - fast

*cresc.*

*un poco rit. e dim.*  
 His stead - fast truth de -  
 life, in death, His stead - fast truth de -  
 truth de - clare, Let us, in death, His stead - fast truth de -  
 truth de - clare, Let us, in death, His stead - fast truth de -

*p*

*un poco meno mosso.*  
 clare, Ex - tol - ling, with  
 clare, Ex - tol - ling, with  
 clare, Ex - tol - ling, with  
 clare, with

*pp*

our lat - est breath, — His love, His love

our lat - est breath, — His love, His love

our lat - est breath, — His love, His love

our lat - est breath, — His love, His love

29

and guard - ian care. Ex -

and guard - ian care. Ex -

and guard - ian care. Ex -

and guard - ian care. Ex -

*cresc.*

tol - ling, Ex - tol - ling

tol - ling, with our lat - est breath, Ex - tol - ling

tol - ling, Ex - tol - ling

tol - ling, with our lat - est breath, Ex - tol - ling

*cresc.*



ling, Ex - tol - ling, His  
 with our lat - est breath His guard - ian care, His  
 ling, Ex - tol - ling, His  
 with our lat - est breath His guard - ian care, His

love and guard-ian care, His guard - ian care, Let  
 love and guard-ian care, His guard - ian care, Let  
 love and guard-ian care, His guard - ian care, Let  
 love and guard-ian care, His guard - ian care, Let

*a tempo*  
 us, in life, in death, His  
 us, in life, in death, His  
 us, in life, in death, His stead - fast  
 us, in life, in death, Let

30

stead - fast truth de - clare, ————— Let us, in  
 stand - fast truth de - clare, ————— Let us, in  
 truth de - clare, Let us, in life, — in — death, in  
 us, in life, Let us, in death, Let us, in

Soprano Solo.

Let us, in life, Let us, — in — life, — in — *cresc.*

Contralto Solo.

Let us, — in — life, — in

life, — in — life, in death, — His  
 life, — in — death, — His  
 life, in — death, — His  
 life, in death, — His

death His stead - fast truth de - clare, Ex -

death His stead - fast truth de - clare, Ex -

stead - - fast truth de - clare, Ex -

stead - - fast truth de - clare, Ex -

stead - - fast truth de - clare, Ex -

stead - - fast truth de - clare, Ex -

stead - - fast truth de - clare, Ex -

- tol - ling, with our lat - est breath,

- tol - ling, with our lat - est breath,

- tol - ling, with our lat - est breath,

- tol - ling, with our lat - est breath,

- tol - ling, with our lat - est breath,

- tol - ling, with our lat - est breath,

- tol - ling, with our lat - est breath,

Largo.

His love and guard - ian care.

His love and guard - ian care.

His love and guard - ian care.

His love and guard - ian care.

His love and guard - ian care.

His love and guard - ian care.

His love and guard - ian care.

Largo.

rit.

# INTERLUDE

## PART 2

Andante Religioso.

pp *cresc.* *fp*

31

Lugubre.

*p.* *p.* *stringen.*

*do f* *pp rit.*

tranquillo.

32

*3* *5* *6* *accel.*

Lento.

musical notation for the first system, featuring piano and bass staves with various notes and rests.

*molto rit.*

musical notation for the second system, including dynamic markings like *f* and *pp*.

musical notation for the third system, including dynamic marking *pp* and triplet markings.

*tenerezamente*

musical notation for the fourth system, including dynamic marking *pp*.

musical notation for the fifth system.

33

musical notation for the sixth system, including dynamic marking *cresc.*

musical notation for the seventh system.

First system of musical notation, measures 1-4. The piece is in a minor key. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf*.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, featuring a triplet of eighth notes in the fifth measure. The left hand accompaniment remains consistent. Dynamics include *ff*.

Third system of musical notation, measures 9-12. The right hand has a complex texture with many beamed notes and triplets. The left hand accompaniment consists of chords and eighth notes. Dynamics include *pp*.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with some grace notes. The left hand accompaniment features chords and eighth notes. Dynamics include *pp* and *f*.

Fifth system of musical notation, measures 17-24. Measure 17 is marked with a box containing the number 34. The right hand has a melodic line with some grace notes. The left hand accompaniment features chords and eighth notes. Dynamics include *pp* and *f*. The tempo marking *Allargando.* appears above the system.

Sixth system of musical notation, measures 25-32. The right hand has a melodic line with some grace notes. The left hand accompaniment features chords and eighth notes. Dynamics include *pp*, *dim.*, and *rit.*. The tempo marking *Meno mosso* appears above the system.

Andante cantabile.

35

Tenor Solo. *p*

Then Martha, as soon as she heard that Je-sus was

com-ing, went and met him: but

Ma-ry sat still in the house.



*a tempo*

Then said Martha un - to Je - sus,

Lord, if thou hadst been here, my broth - er had not

*rit.* **36**

died. But I know, that e - ven now,

*mf* *p* *espressivo.*

what - so - ev - er thou wilt ask of God, God will give it

*cresc.*

thee. **37** Jesus saith unto her, Thy brother shall rise a - gain.

*pp*

*stringendo.*

Martha saith un-to him,

*un poco meno.*

I know that he shall rise a-gain

*un poco rit.*

In the res-ur-rec-tion at the last-day.

**38**

Je-sus said un-to her,

*Larghetto.*

I am the res-ur-rec-tion, and the life:

he that be - liev - eth in

*p dim.*

me, though he were dead,

*cresc.* *accel.*

yet shall he

*largamente.* *ff*

live: And who-so-ev-er liv - eth and be-

*a tempo.* *con molto espressione.*

liev - eth in me shall nev - er

*cresc.*

*allarg.* **39**

*ff.* *p*

die. Be - lievest thou this?

*Andante.* **Soprano Solo.**

*p* She saith un-to him, —

*sostenuto*

Yea, Lord: I be - lieve that

*mf* *pp*

thou art the Christ, the Son of God,

which should come in - to the world.

*rall.* *cresc.*

Andante, con molto divozione

40

Thou art the

*rit.*

*pp*

Way, to Thee a - lone From sin and death we

flee; But he who would the Fa - ther

41

seek, Must seek Him, Lord, by Thee.

*p*

Thou art the Way, and

*p*

Thou art the Way, and

he who would the Fa - ther seek, Must seek Him,  
 he who would the Fa - ther seek, Must seek Him,

Thou art the Truth,  
 Lord, by Thee.  
 Lord, by Thee.  
 Thou art the  
 Thou art the

*cresc.*

Thy word a - lone True wis - dom can im -  
 Thou art the Truth,  
 Thou art the Truth, Thou art the Truth,  
 Truth, Thou art the Truth,  
 Truth, Thou art the Truth,

part; ————— Thou

Thy word a - lone True wis - dom can im - part;

Thy word a - lone True wis - dom can im - part;

Thy word a - lone True wis - dom can im - part;

Thy word a - lone True wis - dom can im - part;

— on - ly canst in - form the mind And

pu - ri - fy, and pu - ri - fy the heart.

*decresc.*

*Largamente.*

43

Thou art the Life, \_\_\_\_\_

Thou art the Life, \_\_\_\_\_ *rit.*

Thou art the Life, Thou \_\_\_\_\_

Thou art the Life, Thou

Thou art the Life, Thou

*pp Largamente.*

*f*

*rit.*

*a tempo*

Thou \_\_\_\_\_ art the Life, \_\_\_\_\_ the rend-ing

Thou art the Life, the rend - ing tomb Pro -

\_\_\_\_\_ art the Life, the rend - ing tomb Pro -

art the Life, the rend - ing tomb Pro -

art the Life, the rend - ing tomb Pro -

*f a tempo*



tomb Pro - claims Thy con - quer - ing arm;

claims Thy con - quer - ing arm;

claims Thy con - quer - ing arm;

claims Thy con - quer - ing arm; Thou art the

claims Thy con - quer - ing arm; Thou art the

*cresc.*

Thou art the Life, Thou art the Life, the

Thou art the Life, the rend - ing tomb Pro -

Thou art the Life, the rend - ing tomb Pro -

Life, the rend - ing tomb Pro -

Life, the rend - ing tomb Pro -

*cresc.*

44

tomb Pro - claims Thy con - quer - ing arm;

claims, pro - claims Thy con - quer - ing arm;

claims, pro - claims Thy con - quer - ing arm;

claims, pro - claims Thy con - quer - ing arm;

claims Thy con - quer - ing arm; And

*p*

Thou art the

*p* Those who trust Thee Nor

*p* And those who put their trust in Thee Nor

those who put their trust in Thee Nor

*accel.*

Thou \_\_\_\_\_  
 Way, Thou art the Life,  
 death, Nor hell shall harm.  
 death, Nor hell shall harm.

*p cresc*

\_\_\_\_\_ art the Way, the Truth, the Life; \_\_\_\_\_ Thou  
 Thou art the Way, the Life;  
 Thou art the Way, the Life;  
 Thou art the Way, \_\_\_\_\_ the Life;  
 Thou art the Way, \_\_\_\_\_ the Life;

*ed accel.* *ff* *pp*

— art the Way, the Truth, the Life; —

Thou  
Thou  
Thou art the Way, —  
Thou art the Way, —

*ff*

Detailed description: This system contains the first five staves of music. The top staff is a vocal line with lyrics. The next four staves are vocal parts for different voices, each with lyrics. The bottom two staves are piano accompaniment, featuring chords and melodic lines. A dynamic marking of *ff* is present in the piano part.

*meno mosso.*

Grant us that way, that way to  
art the Way, — Grant us that way to  
art the Way, — Grant us that way to  
Grant us that way to  
Grant us that way to  
Grant us that way to

*p*  
*p*  
*p*  
*p*  
*p*

*meno mosso.*  
*p*  
*cresc.*

Detailed description: This system contains the next five staves of music. It begins with the tempo marking *meno mosso.* The vocal lines continue with the lyrics 'Grant us that way, that way to art the Way, —'. The piano accompaniment features chords and includes dynamic markings of *p* and *cresc.* at the end of the system.

know, That truth to keep, that life to  
know, That truth to keep, that life to  
know, That truth to keep, that life to  
know, That truth to keep, that life to  
know, That truth to keep, that life to

*cresc.*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "know, That truth to keep, that life to". The piano accompaniment features a series of chords with triplets in the right hand and sustained chords in the left hand. A *cresc.* (crescendo) marking is present in the piano part.

win, — Whose joys, whose joys — e - ter - nal  
win, Whose joys e - ter - nal  
win, Whose joys e - ter - nal  
win, Whose joys e - ter - nal  
win, Whose joys e - ter - nal

*ff.* *rit.*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "win, — Whose joys, whose joys — e - ter - nal". The piano accompaniment features a series of chords with triplets in the right hand and sustained chords in the left hand. A *ff.* (fortissimo) marking is present in the piano part, followed by a *rit.* (ritardando) marking.

flow, whose joys e - ter - nal flow. —

flow, whose joys e - ter - nal flow. —

flow, whose joys e - ter - nal flow. —

flow, whose joys e - ter - nal flow. —

flow, whose joys e - ter - nal flow. —

flow, whose joys e - ter - nal flow. —

The piano accompaniment features a melodic line in the right hand with accents and a more rhythmic bass line. A dynamic marking of *ff* is present in the lower right of the piano part.

45

*p rit.*

The piano part continues with complex chordal textures and melodic fragments. A dynamic marking of *p rit.* is visible in the lower right.

Largo.

*pp*

The tempo is marked *Largo.* The piano part features a melodic line in the right hand and a more rhythmic bass line. A dynamic marking of *pp* is present in the lower left.

Moderato ma con moto. Bass Solo.

*con espressione.*

And when she had so said, she went her

way, and called Ma-ry her sis - ter se - cret - ly,

Andante affettuoso.

*pp*

say - ing, The Mas - ter is come,

Allegro.

— and call-eth for thee, and calleth for thee.

46

As soon as she heard that, she a -

rose ——— quick-ly, and came un - to

*cresc.*

him.

*decresc.*

Moderato.

Now Je - sus was

*pp rit.* *p*

not yet come in-to the town, but was in that place

*rall.* *p*

a tempo.

where Mar - tha met him.

*p*



47

*un poco meno.*

The Jews then — which were with her in the

*p*

house, and comforted her, when they saw Ma - ry, that she

rose up has - ti - ly and went out, fol - lowed her,

*largamente.*

say - ing, She go - eth un - to the grave to weep there.

*p* *pp*

Andante con molto tenerezza.

Soprano Solo.

Come, ye dis - con - so - late, wher - e'er ye lan - guish;

Alto Solo.

Come, ye dis - con - so - late, wher - e'er ye lan - guish; Come,

Tenor Solo.

Come, ye dis - con - so - late, wher - e'er ye lan - guish;

Bass Solo.

Come, ye dis - con - so - late, wher - e'er ye lan - guish;

Come to the mer - cy - seat, fer - vent - ly kneel;—

come to the mer - cy - seat, fer - vent - ly kneel;—

Come to the mer - cy - seat, fer - vent - ly kneel;—

Come to the mer - cy - seat, fer - vent - ly kneel;—

Come!

Come!

Come!

Come!

Chorus.

48

Here bring your wound - ed hearts, here tell — your

Here bring your wound - ed hearts, here tell — your

Here bring your wound - ed hearts, here tell — your

Here bring your wound - ed hearts, here tell — your

*pp* Here — bring your wound - ed hearts, here tell your

*pp* Here bring your wound - ed hearts, here — tell your

*pp* Here bring your wound - ed hearts, here tell your

*pp* Here bring your wound - ed hearts, here tell your

Here bring your wound - ed hearts, here tell your

an - guish;

an - guish;

an - guish;

an - guish;

*sostenuto.*  
*pp*

an - guish; Earth has no sor - row that heav'n can - not

an - guish; Earth has no sor - row that heav'n can - not

an - guish; Earth has no sor - row that heav'n can - not

an - guish; Earth has no sor - row that heav'n can - not

heal.

heal.

heal.

heal.

Earth has no sor - row, no sor - row that heav'n can - not

Earth has no sor - row, no sor - row that heav'n can - not

Earth has no sor - row, no sor - row that heav'n can - not

Earth has no sor - row, no sor - row that heav'n can - not

Earth has no sor - row, no sor - row that heav'n can - not

49 Andante molto.

Joy of the des - o - late,  
 light of the  
 Joy of the des-o - late,  
 light of the  
 Joy of the des - o - late, light of the  
 heal.  
 heal.  
 heal.  
 heal.

light of the stray - ing.  
 straying, of the stray - ing.  
 light of the stray - ing.  
 stray - ing, of the stray - ing.  
 Hope of the pen - i - tent,  
 Hope of the pen - i - tent,  
 Hope of the pen - i - tent,  
 Hope of the pen - i - tent,

*pp*  
fade - less and pure,  
*pp*  
fade - less and pure,  
*pp*  
fade - less and pure,  
*pp*  
fade - less and pure,

*f*  
Here speaks the Com - fort - er,  
Here speaks the Com - fort - er,  
Here speaks the Com - fort - er,  
Here speaks the Com - fort - er,

*pp*  
Here speaks the Com - fort - er, ten - der - ly say - ing,  
*pp*  
Here speaks the Com - fort - er, ten - der - ly say - ing,  
*pp*  
Here speaks the Com - fort - er, ten - der - ly say - ing,  
*pp*  
Here speaks the Com - fort - er, ten - der - ly say - ing,

*p*  
ten - der - ly say - ing,  
*p*  
ten - der - ly say - ing,  
*p*  
ten - der - ly say - ing,  
*p*  
ten - der - ly say - ing,

*pp*

"Earth has no sor - row that heav'n can-not cure"

*pp*

"Earth has no sor - row that heav'n can-not cure"

*pp*

"Earth has no sor - row that heav'n can-not cure"

*pp*

"Earth has no sor - row that heav'n can-not cure"

*pp*

"Earth has no sor - row that heav'n can - not

*pp*

"Earth has no sor - row that heav'n can - not

*pp*

"Earth has no sor - row that heav'n can - not

*pp*

"Earth has no sor - row that heav'n can - not

*pp*

"Earth has no sor - row that heav'n can - not

*rit.*

Here see the Bread of life; see wa - ters flow - ing

Here see the Bread of life; see wa - ters flow - ing

Here see the Bread of life; see wa - ters flow - ing

Here see the Bread of life; see wa - ters flow - ing

cure."

cure."

cure."

cure."

*ff* Forth from the throne of God, *p* pure from a - bove;

*ff* Forth from the throne of God, *p* pure from a - bove;

*ff* Forth from the throne of God, *p* pure from a - bove;

*ff* Forth from the throne of God, *p* from a - bove;

See! See!

See! See!

See! See!

See! See!



*pp rit.*

Come! Come to the feast; Come to the feast; Come to the feast; Come to the feast; Come to the feast of love; Come! Come, Come to the feast of love; Come! Come, Come to the feast of love; Come! Come, Come to the feast of love; Come! Come, Come to the feast of love; Come! Come,

*ff* *pp* *largamento.* *pp*  
 Come, come, ev - er know - ing Earth has no  
 Come, come, ev - er know - ing Earth has no  
 Come, come, ev - er know - ing Earth has no  
 Come, come, ev - er know - ing Earth has no  
 come, ev - er know - ing Earth has no  
 come, ev - er know - ing Earth has no  
 come, ev - er know - ing Earth has no  
 come, ev - er know - ing Earth has no  
 come, ev - er know - ing Earth has no  
 come, ev - er know - ing Earth has no

51

sor - row but heavn can re - move.

sor - row but heav'n can re - move.

sor - row but heav'n can re - move.

sor - row but heav'n can re - move.

sor - row but heav'n can re - move.

sor - row but heav'n can re - move.

sor - row but heav'n can re - move.

sor - row but heav'n can re - move.

*pp*

Allegro.

Contralto Solo

Then when

Moderato assai.

Ma-ry was come where Je - sus was, and saw him, she

fell down at his feet, say-ing un-to him,

Lord, if thou hadst been here, my brother had not died.

When Je - sus there - fore saw her weep - ing,

and the Jews al - so weep - ing which came with

her, he groaned in the spir - it, and was

troubled, and said, Where have ye laid him? They said un-to him,

**Maestoso** 53 **Largo.** *pp*

Lord, come and see. Je - sus

*con molto espressione.*

wept.

*pp*

54

Bass Solo.

Then said the Jews, Be-

*pp*

*Adagio.*

hold how he loved him!

*mf*

O Love di - vine,

O Love di - vine,

*mf*

that stooped to share

Our sharpest pang, our bit - ter - est

tear; On Thee we cast each earth - born care;

*pp*

On Thee we cast each earth - born care; We smile at

*pp*

On Thee we cast each earth - born care; We smile at

*pp*

On Thee we cast each earth - born care; We smile at

*pp*

On Thee we cast each earth - born care; We smile at

*pp*

Chorus.

We smile at pain while Thou art near. Though — long the

pain while Thou art near. —

pain while Thou art near. —

pain while Thou art near. —

pain while Thou art near. —

wea - ry way we tread, And sor - row crown each ling'ring

year, *pp* No path we shun, no dark - ness dread, Our

No path we shun, no dark - ness dread, Our hearts still

No path we shun, no dark - ness dread, Our hearts still

No path we shun, no dark - ness dread, Our hearts still

No path we shun, no dark - ness dread, Our hearts still

55

hearts still whis - p'ring, Thou art near. When

whis - p'ring, Thou art near.

whis - p'ring, Thou art near.

whis - p'ring, Thou art near.

whis - p'ring, Thou art near.

*cresc.*

drooping pleas - ure turns to grief, And trembling faith is changed to

fear, *pp* The murm - ring wind, the quiv - ring leaf, Shall

The murm - ring wind, the quiv - ring leaf, Shall tell us

The murm - ring wind, the quiv - ring leaf, Shall tell us

The murm - ring wind, the quiv - ring leaf, Shall tell us

The murm - ring wind, the quiv - ring leaf, Shall tell us

tell us soft - ly, Thou art near, Shall tell us, Thou art near.

soft - ly, Thou art near.

soft - ly, Thou art near.

soft - ly, Thou art near.

soft - ly, Thou art near.

soft - ly, Thou art near.

*rit.*



*a tempo.*

— On Thee we rest — our burd'ning woe, O Love di-vine,

*mf*

56

O Love di-vine, — for - ev - - er dear! Con-tent to

Con-tent to

Con-tent to

Con-tent to

Con-tent to

*cresc.*

suf-fer, while we know, — Liv-ing and dy - ing,

suf - fer, while we know, Liv - - ing and

suf - fer, while we know, Liv - - ing and

suf - fer, while we know, Liv - - ing and

suf - fer, while we know, Liv - - ing and

*ff*

Thou art *pp* near. Content to suf-fer, while we know,  
 dy - ing, Thou art *pp* near.  
 dy - ing, Thou art *pp* near.  
 dy - ing, Thou art *pp* near.  
 dy - ing, Thou art *pp* near.

This system contains five vocal staves and two piano accompaniment staves. The vocal parts are in a low register, and the piano accompaniment features a prominent bass line with chords. Dynamics include *pp* and *f*.

Thou art near.

This system continues the vocal and piano parts. The piano accompaniment has a more active texture with moving lines in both hands. Dynamics include *pp* and *fp*.

57

Moderato

This system shows the piano accompaniment for the third system, featuring a complex harmonic structure with many accidentals and a steady rhythmic pattern.

Soprano Solo.

Je - sus there - fore — a - gain

This system includes a soprano solo line and piano accompaniment. The vocal line has a triplet of notes. Dynamics include *decresc.* and *p*.

groan-ing in him - self com - eth to the grave.

*p* *rit.*

It was a cave, and a stone lay up - on it.

*p*

Je - sus said, Take ye a - way the stone.

**Moderato.**

Mar - tha, the sis - ter of him that was

*p*

dead, saith - un to him, Lord, by

*f* *p*

*un poco rit.* 58

this time he hath been dead four days. Je-sus saith un-to her,

**Religiosamente**

Said I not un - to thee, — that, if

thou would-est be - lieve, thou should-est see the glo -

*cresc.*

ry of God? Then they took a-way the

*ff* *p*

59

stone from the place where the dead was laid. —

Piano introduction with treble and bass staves. The music is in G major and 4/4 time. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. A *cresc.* marking is present in the right hand.

Tenor Solo.

Tenor solo and piano accompaniment. The tenor part begins with the lyrics "And Je-sus lift-ed up his eyes, and". The piano accompaniment is marked *Lento* and *pp*. The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment. The piece concludes with a *pp* dynamic marking.

Tenor solo and piano accompaniment. The tenor part begins with the lyrics "said,— Fa-ther, I thank thee tnat thou hast". The piano accompaniment is marked *Adagio*. The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment.

Tenor solo and piano accompaniment. The tenor part begins with the lyrics "heard me. And I knew— that thou". The piano accompaniment is marked *Adagio*. The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment.

hear - est me al - ways: but he - cause of the peo - ple which

stand by I said it, that they may be - lieve that thou hast

*un poco rit.*

*rit.*

60 Moderato.

sent me. And when he thus had

*pp*

spok - en, he cried with a loud voice,

*ff*

61

Laz - a - rus, come forth.

*pp* *ff*

*pp cresc.*

*un poco meno*  
*And*

he that was dead came forth, bound hand and foot with

*f*

*Largamente*

grave - clothes; and his face was bound a-bout with a napkin.

*decresc. rit.*

**62** *Moderato.*

Je - sus saith un-to them, Loose him, and

*p f*

Maestoso

let him go.

tranquillo

Then ma-ny of the Jews which came to Ma-ry,

63

and had seen the things which Je-sus did, be-lev-ed on

Allegro moderato

him.

O ye heights of Heav'n a - dore Him!

O ye heights of Heav'n a - dore Him!

O ye heights of Heav'n a - dore Him!

O ye heights of Heav'n a - dore Him!

Chorus



An - gel hosts His  
An - gel hosts His  
An - gel hosts His  
An - gel hosts His

prais - es sing!  
prais - es sing!  
prais - es sing!  
prais - es sing!

All do - min - ions bow be -  
All do - min - ions bow be -  
All do - min - ions  
All do - min - ions bow be -

fore Him, and ex - tol, ex -  
 fore Him, bow be - fore Him, and ex -  
 bow be - fore Him, and ex - tol our  
 fore Him, and ex - - - tol our

64  
 tol our God and King;  
 tol our God and King; O  
 God and King; O ye  
 God and King; O ye

Ye Heav'n's a -  
 ye heights of Heav'n a - dore  
 heights of Heav'n a - dore Him, a -  
 heights of Heav'n a - dore

dore Him! An - gel hosts His prais - es  
 Him! An - gel hosts His prais - es  
 dore Him! An - gel hosts His prais - es  
 Him! An - gel hosts His prais - es

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "dore Him! An - gel hosts His prais - es". The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music includes various rhythmic values and dynamic markings such as *mf* and *ff*.

sing! Let no - tongue on earth be -  
 sing! Let no tongue on earth be  
 sing! Let no tongue on earth be  
 sing! Let no tongue on earth be

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "sing! Let no - tongue on earth be -". The piano accompaniment includes a *p* (piano) dynamic marking. The musical notation shows complex harmonic textures and melodic lines for both the vocalists and the piano.

si - lent, ev' - ry voice  
 si - lent, ev' - ry voice  
 si - lent, Let no tongue be si - lent,  
 si - lent, Let no tongue be si - lent,

The third system of the musical score features four vocal staves and piano accompaniment. The lyrics are: "si - lent, ev' - ry voice". The piano accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a final cadence in the piano part.

ev' - ry voice in con - cert ring

ev' - ry voice in con - cert ring

ev' - ry voice in con - cert ring

ev' - ry voice in con - cert ring

*ff* Ev - er - more and ev - er - more!

*ff* Ev - er - more and ev - er - more!

*ff* Ev - er - more and ev - er - more!

*ff* Ev - er - more and ev - er - more!

Sopr. Solo.

65

Christ,

Christ,

Christ,

Christ,

Chorus

and ev - er - more!

and ev - er - more!

Ev - er - more and ev - er - more!

Ev - er - more and ev - er - more!

*pp*

to Thee with God the

to Thee with God the

to Thee with God the

to Thee with God the

Fa - - ther, and O Ho - ly

Fa - - ther, and O Ho - ly

Fa - - ther, and O Ho - ly

Fa - - ther, and O Ho - ly

Ghost, to Thee Hymn and

Ghost, to Thee Hymn and

Ghost, to Thee Hymn and

Ghost, to Thee Hymn and

Hymn and chant, and high thanks-

chant, and high thanks - - giv - -

Hymn and chant,

and chant, and high

giving, and unwea-  
 ing, and unwea-ried prais-  
 and high thanks-giving, and un-  
 thanks-giving, and un-

66

ried prais-es be,  
 be, unwea-ried prais-es be,  
 wea-ried prais-es be,  
 wea-ried prais-es be,  
 Christ,  
 Christ,  
 Christ,  
 Christ,

Christ, to Thee  
 Christ, to Thee  
 Christ, to Thee  
 Christ, to Thee

to Thee with God the  
 to Thee with God the  
 to Thee with God the  
 to Thee with God the

with God the Fa - ther,  
 with God the Fa - ther,  
 with God the Fa - ther,  
 with God the Fa - ther,

Fa - - ther, and O Ho - ly  
 Fa - - ther, and O Ho - ly  
 Fa - - ther, and O Ho - ly  
 Fa - - ther, and O Ho - ly



un - wea - ried prais - es be,  
 un - wea - ried prais - es be,  
 un - wea - ried prais - es be,  
 un - wea - ried prais - es be,

Ghost, to Thee  
 Ghost, to Thee Hymn and  
 Ghost, to Thee  
 Ghost, to Thee Hymn

Hymn and chant, and high thanks -  
 chant, and high thanks - - giv -  
 Hymn and chant,  
 and chant, and high

giv - ing, and un - wea - ried, un -  
 ing, and un - wea - ried prais - es un -  
 and high - thanks - giv - ing, and un -  
 thanks - giv - ing, and un -

68  
 Hon - or,  
 Hon - or,  
 Hon - or, glo - ry,  
 Hon - or,  
 wea - ried prais - es be,  
 wea - ried prais - es be,  
 wea - ried prais - es be,  
 wea - ried prais - es be,

glo - - - ry, might, do - min - -  
 Hon - or, Glo - ry, might, do - min - -  
 Hon - or, Glo - ry, might, do - min - -  
 glo - - - ry, might, do - min - -  
 Hon - or,  
 Hon - or,  
 Hon - or,  
 Hon - or,

ion and e -  
 ion and e -  
 ion and e -  
 ion and e -  
 glo - ry, might, do - min - ion  
 glo - ry, might, do - min - ion  
 glo - ry, might, do - min - ion  
 glo - ry, might, do - min - ion

ter - nal vic - to - ry,  
 ter - nal vic - to - ry,  
 ter - nal vic - to - ry,  
 ter - nal vic - to - ry,  
 and e - ter - nal vic - to -  
 and e - ter - nal vic - to -  
 and e - ter - nal vic - to -  
 and e - ter - nal vic - to -

69

Ev - er - more! Ev - er -  
 Ev - er - more! Ev - er -  
 Ev - er - more! Ev - er -  
 Ev - er - more! Ev - er -  
 ry, Ev - er - more!  
 ry, Ev - er - more!  
 ry, Ev - er - more!  
 ry, Ev - er - more!  
 ry, Ev - er - more!

more!

more!

more!

more!

Ev - er - more! Hon -

Ev - er - more! Hon -

Ev - er - more! Hon -

Ev - er - more! Hon -

Ev - er - more! Hon -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of three. The first group of three staves has the word "more!" written below each staff. The second group of three staves has the lyrics "Ev - er - more! Hon -" written below each staff. The piano accompaniment is shown in grand staff notation at the bottom of the system.

or, glo - ry, and e - ter - nal

or, glo - ry, and e - ter - nal

or, glo - ry, and e - ter - nal

or, glo - ry, might, do -

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of three. The first group of three staves has the lyrics "or, glo - ry, and e - ter - nal" written below each staff. The second group of three staves has the lyrics "or, glo - ry, might, do -" written below each staff. The piano accompaniment is shown in grand staff notation at the bottom of the system.

vic - to - ry, Ev - er - more!

vic - to - ry, Ev - er - more!

vic - to - ry, and e - ter - nal

min - ion and e -

Ev - er - more! Ev - er -

Ev - er - more! Ev - er -

Ev - er - more! Ev - er -

Ev - er - more! Ev - er -

and e - ter - nal vic - to - ry,

and e - ter - nal vic - to - ry,

vic - to - ry, Ev - er - er - more!

ter - nal vic - to - ry, Ev - er -



Ev - er - more!

Ev - er - more!

Ev - er - more!

Ev - er - more!

Ev - er - more!

Ev - er - more!

Ev - er - more!

Ev - er - more!

*Largamente*

Ev - er - more!

Ev - er - more!

Ev - er - more!

Ev - er - more!

Ev - er - more!

Ev - er - more!

Ev - er - more!

Ev - er - more!

Ev - er - more!

*Largamente*



# Press Notices

OF

## THE REDEEMER

SACRED CANTATA

BY

### JULIAN EDWARDS

*Performed at Ocean Grove, N.J., July 28th, and  
Chautauqua, N.Y., July 29th and August 12th*

#### **Musical Courier, Aug. 1st.**

On Saturday evening last, in the Auditorium Julian Edwards' sacred cantata, "The Redeemer" was performed under the direction of Tali Esen Morgan, by his chorus of five-hundred voices and orchestra and achieved an immense success. The applause, which was hearty from the first and became more prolonged after each number resulted in an ovation for the composer, who was called to the platform amid waving handkerchiefs and overwhelming cheers, to bow his thanks for the enthusiastic reception accorded to him and his work.

#### **New York Sunday World, July 29th.** *"The Redeemer" heard by five-thousand at Ocean Grove.*

The first public performance of Julian Edwards' new cantata "The Redeemer" was given under the direction of Tali Esen Morgan with a chorus of five-hundred and an orchestra of ninety-five in the Ocean Grove Auditorium last night before an audience of five-thousand people—Mr. Edwards was called to the platform by the enthusiastic audience at the close of the performance.

#### **The Shore Press, Sunday, July 29th.** *New Cantata makes hit at Ocean Grove.*

Julian Edwards' new cantata "The Redeemer" scored an instantaneous success at the first public performance of the work in the Ocean Grove Auditorium last night. The audience of several thousand persons listened enraptured at the beautiful harmony as it told first of the "Advent," then of the "Nativity," the "Crucifixion," and lastly of the "Resurrection." Cries of "Edwards," "Edwards," at the close of the cantata brought Mr. Edwards to the platform amid enthusiastic applause and the handkerchief salute was given him.

#### **The Concert Goer, Aug. 1st.**

—On Saturday night the first production of "The Redeemer," a sacred cantata by Julian Edwards, was given by Mr. Morgan and his organization. This is a welcome addition to music of that class and it is certainly a departure for Mr. Edwards, whose reputation is well established in music of a lighter nature. The tunefulness of the work in itself would be a guarantee for its success.

#### **Asbury Park Morning Press Aug. 6th.**

There has been quite a demand to have "The Redeemer" repeated, but there has not yet been found any open date for it, it is likely, however, that it will be given again before the season closes.

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#### **The Musical Courier, Aug. 6th.**

On Saturday night Julian Edwards' sacred cantata, "The Redeemer," was sung by the Chautauqua Choir. The ensemble of the quartet was effective, and the whole composition is imbued with devout feeling.

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#### **The Chautauquen Daily, Aug. 30th.**

The sacred cantata "The Redeemer" written by Julian Edwards of New York City was given Sunday evening at the hands of the Chautauqua choir under the direction of Mr. Hallam. The composer who was unexpectedly absent could not but have been gratified by the favorable impression his latest work created on its initial performance. Briefly characterizing the cantata it may be said highly dramatic in conception. The total effect was reverent and deeply religious.

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#### **The Musical Leader, Aug. 16th.**

The large audience showed its appreciation with outbursts of applause.

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#### **The Chautauquan Daily, Aug. 16th.**

(Second performance of "The Redeemer" by request.)  
"The Redeemer" was sung by the choir and soloists under Mr. Hallam Sunday evening, this being the second time that the work has been rendered. The favorable impressions then formed of the work were accentuated last night. Mr. Edwards has written a reverent religious composition which will undoubtedly endure and grow in popularity.

# CHORAL WORKS by JULIAN EDWARDS

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Romantic Opera in 3 acts.

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Lyric Drama in One act.

## THE REDEEMER

Sacred Cantata for Soli, Chorus and Orchestra.

## THE MERMAID

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## THE STORM

Chorus for S. A. T. B. with Baritone Solo.

Complete particulars regarding the above works can be obtained from the publishers.

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