



THE REDEEMER

SACRED CANTATA

....BY....

JULIAN EDWARDS

# THE REDEEMER

---

SACRED CANTATA

FOR

SOLI, CHORUS, AND ORCHESTRA

---

THE WORDS SELECTED BY

GEORGE NEWMAN

THE MUSIC BY

JULIAN EDWARDS

---

PRICE, 75 CENTS

---

ORCHESTRAL SCORE AND PARTS MAY BE HAD FROM THE PUBLISHERS

---

THE WILLIAM MAXWELL MUSIC CO.

EIGHT EAST SIXTEENTH STREET

NEW YORK

## **NOTICE**

---

The copying of either the Separate parts or of the entire composition by any process whatsoever is forbidden and subject to the penalties provided under Section 4965 of the copyright law.

Rights of performance can only be secured by the purchase of a copy of this Score by each and every singer taking part.

## INDEX

---

	Page
PART 1.—The Advent.....	1
PART 2.—The Nativity.....	16
PART 3.—The Crucifixion.....	28
PART 4.—The Resurrection and Ascension.....	43

# The Redeemer.



## Part I.

### The Advent.

Words selected by  
GEORGE NEWMAN.

Music by  
JULIAN EDWARDS.

Andante con molto espressione. ♩=50.

PIANO.

*ppp*

*p*

*pp*

*cresc.*

*f*

*cresc.*

*ff*

*p*

*pp*

*pp*

*f*

2

The first system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs, while the bass clef provides a harmonic foundation with chords and moving lines. The key signature has one sharp (F#).

The second system continues the piano accompaniment, showing more complex chordal textures and melodic development in both hands.

The third system of music includes a dynamic marking of *pp* (pianissimo) in the treble clef. The accompaniment features a mix of chords and melodic fragments.

3

Tenor Solo.

This section begins with a Tenor Solo line on a single staff, marked with a dynamic of *p* (piano). The lyrics "Lo!" are written below the staff. Below the solo is the piano accompaniment, which includes a dynamic marking of *ppp* (pianississimo) in the bass clef.

The vocal line continues with the lyrics "from the des-ert homes, Where he hath hid so long, The". The piano accompaniment continues below, providing harmonic support for the vocal melody.

new El-i-as comes, In stern-est wis-dom

strong;

*p* Lol from the des-ert

*p* Lol from the des-ert

*mp*

Chorus.

homes, Where he hath

homes, Where he hath

*cresc.*

hid so long, ——— The new E - -

hid so long, ——— The new E - -

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics 'hid so long, ——— The new E - -'. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with sustained chords. A 'cresc.' marking is placed above the first vocal staff.

*cresc.*

li - - as comes, In stern - -

li - - as comes, In stern - -

The second system continues the vocal and piano parts. The lyrics are 'li - - as comes, In stern - -'. The piano accompaniment features a prominent triplet of eighth notes in the right hand and sustained chords in the left hand. A 'cresc.' marking is placed above the piano part.

li - - as comes, In stern - -

li - - as comes, In stern - -

The third system continues the vocal and piano parts. The lyrics are 'li - - as comes, In stern - -'. The piano accompaniment features a prominent triplet of eighth notes in the right hand and sustained chords in the left hand.

- est wis - dom strong; The new E -

- est wis - dom strong; The new E -

The fourth system continues the vocal and piano parts. The lyrics are '- est wis - dom strong; The new E -'. The piano accompaniment features a prominent triplet of eighth notes in the right hand and sustained chords in the left hand.

- est wis - dom strong; The new E -

- est wis - dom strong; The new E -

The fifth system continues the vocal and piano parts. The lyrics are '- est wis - dom strong; The new E -'. The piano accompaniment features a prominent triplet of eighth notes in the right hand and sustained chords in the left hand.

The sixth system continues the vocal and piano parts. The piano accompaniment features a prominent triplet of eighth notes in the right hand and sustained chords in the left hand.



*decresc.*

li - as comes, In stern - est wis - dom

li - as comes, In stern - est wis - dom

*decresc.*

5 Soprano Solo.

The voice that cries of

Alto Solo.

The voice that cries Of Christ from high, And judgment nigh From

Tenor Solo.

Bass Solo.

Chorus.

strong;

strong;

*p*

Christ from high, And judgment nigh From opening skies, From  
 opening skies. The voice that cries of Christ, From  
 The voice that cries of Christ, From  
 The voice that cries of

*pp*  
 The  
*pp*  
 The  
*pp*  
 The  
*pp*  
 The

op - 'ning skies, The voice that cries Of

op - 'ning skies, The voice that cries of Christ, The

op - 'ning skies, The voice that cries of Christ, The

Christ from high, The voice that cries of Christ, Of

new E - li - as comes, The voice that cries

new E - li - as comes, The voice that cries

new E - li - as comes, The voice that cries

new E - li - as comes, The voice that cries

The piano accompaniment at the bottom features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. A dynamic marking of *p* (piano) is present in the right hand.

*cresc.* *f*

Christ \_\_\_\_\_ from high, Of Christ \_\_\_\_\_ from high, And

voice that cries of Christ, \_\_\_\_\_ The voice that cries of Christ, And

voice that cries of Christ, \_\_\_\_\_ The voice that cries of Christ, And

Christ \_\_\_\_\_ from high, \_\_\_\_\_ Of Christ \_\_\_\_\_ from high, And

Of Christ from high, Of Christ from high, And

Of Christ from high, Of Christ from high, And

Of Christ from high, Of Christ from high, And

Of Christ from high, Of Christ from high, And

*cresc.*

judg - ment nigh From op'n - ing skies. \_\_\_\_\_

judg - ment nigh From op'n - ing skies. \_\_\_\_\_

judg-ment nigh From op'n - ing skies. \_\_\_\_\_

judg - ment nigh From op'n - ing skies. \_\_\_\_\_

judg-ment nigh From op'n - ing skies. \_\_\_\_\_

judg-ment nigh From op'n - ing skies. \_\_\_\_\_

judg-ment nigh From op'n - ing skies. \_\_\_\_\_

judg-ment nigh From op'n - ing skies. \_\_\_\_\_

judg-ment nigh From op'n - ing skies. \_\_\_\_\_

judg-ment nigh From op'n - ing skies. \_\_\_\_\_

judg-ment nigh From op'n - ing skies. \_\_\_\_\_

judg-ment nigh From op'n - ing skies. \_\_\_\_\_

*cresc.*

*p*

Ye haugh-ty moun-tains, bow

Your sky aspir-ing heads; Ye

Ye haugh-ty moun-tains, bow

Your sky aspir-ing heads;

Ye moun - tains bow

your

heads;

*p* *legato.*

6

*p*

Make

*p*

Make

*p*

Make

val - leys, hiding low, Lift up your gen - tle meads;

Ye val - leys, lift your gen - tle meads;

*p*

Make His way plain

His way plain Your King be-fore, Make His way plain Your

His way plain Your King be - fore, Make His way plain Your King be-

His way plain Your King be - -

*rit.*

Your King, your King be-fore, For

King be-fore, Make His way plain Your King be-fore, For

-fore, Make His way plain Your King be-fore, For

-fore, Make His way plain Your King be-fore, *f*

For

For

*rit.*

*a tempo.*  
*cresc.*

ev-er-more, ev-er-more He comes to reign.

ev-er-more, ev-er-more He comes to reign.

For ev - er - more.

ev-er-more, ev-er-more, For ev - er-more He comes to reign.

ev-er-more, ev-er-more, For ev - er-more He comes to reign.

*f* *cresc.* *ff*

7 *p*

Chorus.

Make *p*

Make

*pp*



*a tempo.* *cresc.*

Make His way plain Your King be-fore,

Make His way plain Your King be-fore,

Make His way plain Your King be-fore,

Make His way plain Your King be-fore,

*cresc.*

His way plain Your King be-fore, For ev-er-more He comes to reign, Make

His way plain Your King be-fore, For ev-er-more He comes to reign, Make

*p*

Make His way plain Your King be-fore,

*p*

Make His way plain Your King be-fore,

*cresc.*

*pp un poco rit.*

He comes to reign. For ev-er-more He comes to

He comes to reign. For ev-er-more He comes to

He comes to reign. For ev-er-more He comes to

He comes to reign. For-ev-er-more He comes to

His way plain Your King be-fore,

His way plain Your King be-fore,

He comes to reign.

He comes to reign.

*pp un poco rit.*

*ppp morendo.*

reign. He comes to reign. For ev-er-more He comes to reign. For  
 reign. He comes to reign. For ev-er-more He comes to reign. For  
 He comes to reign. For ev-er-more He comes to reign. For  
 He comes to reign. For ev-er-more He comes to reign. For

*ppp*  
*ppp*  
*ppp*  
*ppp*

*morendo.*

ev-er-more, For ev-er-more.  
 ev-er-more, For ev-er-more.  
 ev-er-more, For ev-er-more.  
 ev-er-more, For ev-er-more.

*pp*

## Part II.

## The Nativity.

Andante sostenuto. (♩ 96.) 6 beats in a measure.

The first system of piano accompaniment consists of three measures. The right hand features a melodic line with eighth-note patterns, starting with a piano (*p*) dynamic and increasing to a crescendo (*cresc.*). The left hand provides a harmonic accompaniment with chords and moving bass lines. The music is in a 6/4 time signature and a key signature of two flats.

8  
Soprano Solo.

The second system includes a soprano solo line and piano accompaniment. The soprano part begins with the word "While" and features a melodic line with eighth notes. The piano accompaniment continues with a similar rhythmic pattern, marked with a decrescendo (*decresc.*) dynamic. The system spans three measures.

The third system features a vocal line and piano accompaniment. The vocal line contains the lyrics: "shep - herds watched their flocks by night, All seat - ed on the". The piano accompaniment continues with a similar rhythmic pattern, marked with a pianissimo (*pp*) dynamic. The system spans three measures.

9

ground, \_\_\_\_\_

Soprano. *pp*  
While shep - herds watched their

Alto. *mp*  
While shep - herds watched their

Tenor. *mp*  
While shep - herds watched their

Bass. *mp*  
While shep - herds watched their

The

flocks by night, All seat - ed on the ground, \_\_\_\_\_

flocks by night, All seat - ed on the ground, \_\_\_\_\_

flocks by night, All seat - ed on the ground, \_\_\_\_\_

flocks by night, All seat - ed on the ground, \_\_\_\_\_

Solo.

An - gel of the Lord came down, And

*un poco cresc.*

glo - ry shone a - round.

*pp*

Chorus.

The An - gel of the

The An - gel of the

*pp*

Lord came down, And glo - ry shone a - round.

Lord came down, And glo - ry shone a - round.

10

Allegro agitato. (♩ = 132.)

Andante sostenuto. (♩ = 72.) Tenor Solo.

Moderato. Soprano Solo.

Andante sostenuto. (♩ = 88.)

12

Tenor Solo.

mind; "Glad tid - ings of great

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the word "mind;" followed by a phrase in quotes: "Glad tid - ings of great". The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

joy I bring To you and all man - kind. To

The second system continues the vocal line with the lyrics "joy I bring To you and all man - kind. To". The piano accompaniment maintains its rhythmic flow, with some chordal textures in the right hand. A fermata is placed over the final note of the vocal line.

*cresc.* you, in Da - vid's town, this day Is born of Da - vid's

The third system begins with a *cresc.* (crescendo) marking. The vocal line continues with "you, in Da - vid's town, this day Is born of Da - vid's". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

line, A Sav - iour, Who is Christ the

*rit.* *largamente.*

*cresc.* *loco* *ff* *largamente.*

The fourth system concludes the vocal line with "line, A Sav - iour, Who is Christ the". It includes several performance directions: *rit.* (ritardando) and *largamente.* (larghetto) above the vocal line, and *cresc.* (crescendo), *loco* (ad libitum), and *ff* (fortissimo) below the piano part. The piano accompaniment features a more complex texture with chords and moving lines in both hands.



13

*rit.* Lord; And this shall be the sign: *a tempo*

*pp* A Sav-iour, Who is

*pp* A Sav-iour, Who is

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "Lord; And this shall be the sign: A Sav-iour, Who is". The second and third staves are vocal lines with lyrics: "A Sav-iour, Who is". The bottom staff is a piano accompaniment. The tempo marking "rit." is above the first measure, and "a tempo" is above the fourth measure. The piano part includes dynamic markings "p" and "pp".

The

Christ the Lord; A Saviour, Who is Christ the Lord;

Christ the Lord; A Saviour, Who is Christ the Lord;

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "The Christ the Lord; A Saviour, Who is Christ the Lord;". The second and third staves are vocal lines with lyrics: "Christ the Lord; A Saviour, Who is Christ the Lord;". The bottom staff is a piano accompaniment. The piano part includes dynamic markings "p" and "pp".

Tenor Solo.  
*tranquillo*

heav'n - ly Babe you there shall find To hu - man view dis -

*pp tranquillo*

*teneramente*

played, — All mean - ly wrapped in swath - ing bands,

*un poco rit.*

*a tempo.*

14

And in a man - ger laid? —

*un poco rit.*

*f*

Soprano Solo.  
*> narrativo.*

Thus spake the seraph; and forthwith — Appeared a shining throng Of

*cresc.*

*f*

An - gels prais - ing God, who thus Ad -

15  
dressed \_\_\_\_\_ their joy-ful song: \_\_\_\_\_

Grandioso. (♩ = 96.)

*ff* Glo - ry! Glo - ry! Glo - ry! \_\_\_\_\_  
*ff* Glo - ry! Glo - ry! \_\_\_\_\_  
 All Glo - ry be to  
*ff* All Glo - ry be to

*ff a tempo*

*ff*  
Glo - ry! Glo - ry!  
Glo - ry!  
God on high, And on the earth be peace;

Glo - ry! Glo - ry!  
All Glo - ry be to

God on high, And on the earth be

Glo - ry! Glo - ry! Glo -

Glo - - - ry!

peace;

Glo - - -

*cresc.*

ry! Good - will hence -

Good - will hence - forth from heav'n to

ry! Good will hence - forth from

Good - will hence - forth from

forth from heav'n to men, Be -

men, Be - gin and nev - er

heav'n to men,

heav'n to men, Be - gin and

gin and nev - er cease. Be - gin and  
 cease, Be - gin and nev - er,  
 Good - will hence forth Be - gin and nev - er  
 nev - er cease, and nev - er, and

*allargamento.*  
 nev - er cease. All glo - ry be to  
 nev - er cease.  
 cease. Be - gin and nev - er cease. All glo - ry be to  
 nev - er cease.  
*allargamento.*

*rit.*  
 God on high, All glo - ry be to God on  
 God on high, All glo - ry be to God on  
*rit.*

*a tempo.*

high."

high."

high."

high."

*a tempo.*

This system contains five staves. The top four staves are vocal lines, each with a long note followed by a melodic phrase and the instruction "high." with a slur. The fifth staff is a grand staff for piano, with a right-hand part featuring a continuous sixteenth-note pattern and a left-hand part with sustained chords and a melodic line.

*decresc.*

This system shows the piano accompaniment for the second system. The right hand has a descending sixteenth-note scale, while the left hand has sustained chords and a melodic line. The instruction "decresc." is written in the first measure.

This system continues the piano accompaniment from the second system, maintaining the same melodic and harmonic textures.

*p dim.*

*pp*

This system concludes the piano accompaniment. The right hand has a descending sixteenth-note scale, and the left hand has sustained chords and a melodic line. The instruction "p dim." is written in the first measure, and "pp" is written in the second measure.

### Part III.

## The Crucifixion.

Adagio.  $\text{♩} = 84$  8 beats in a measure.

First system of musical notation for 'The Crucifixion'. It consists of two staves (treble and bass clef). The piece is in 4/4 time and begins with a piano (*pp*) dynamic. The right hand features a melodic line with some grace notes, while the left hand plays a steady accompaniment of eighth notes. The system concludes with a fortissimo (*ff*) dynamic and a *V* (ritardando) marking.

Second system of musical notation. It continues the piece with a piano (*pp*) dynamic. The right hand has a melodic line with grace notes, and the left hand continues with eighth-note accompaniment. The system ends with a fortissimo (*ff*) dynamic and a *V* marking.

Third system of musical notation. The right hand has a melodic line with grace notes, and the left hand has a more active accompaniment. A *cresc.* (crescendo) marking is present. The system ends with a *V* marking.

Fourth system of musical notation. It begins with a measure number '16'. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. The system starts with a piano (*pp*) dynamic and ends with a *V* marking.

Fifth system of musical notation. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. The system starts with a piano (*p*) dynamic and ends with a *V* marking.



*espressivo.*

*p* *cresc.*

17

18

Alto Solo  
*doloroso.*

O come and mourn with me a while;

Soprano. *pp*

Chorus. Alto. *pp*

And tar - ry here the Cross be -

come and mourn.

side;

O come and mourn, O come and mourn;

come, to-gether let us mourn; O come, to-gether

This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with various musical notations including slurs, accents, and dynamic markings.

let us mourn; Je - -  
Let us to - geth - er mourn;

19

This system contains the second vocal line and piano accompaniment. It includes a measure number '19' above the vocal staff. The piano accompaniment continues with similar notation to the first system.

sus, Je - sus, our Lord, is cru - ci-fied.

*angosciamente.*

*fp*

This system contains the third vocal line and piano accompaniment. It features the instruction *angosciamente.* above the vocal staff and the dynamic marking *fp* (fortissimo) in the piano part.

Je - sus, our Lord, is cru - ci - fied.

Our Lord, is

Je - sus, is

Je - sus, our Lord, is

Je - sus, our Lord, is cru - ci -

cru - ci - fied. Our Lord, is cru - ci - fied.

cru - ci - fied. Je - sus, is cru - ci - fied.

cru - ci - fied. Je - sus, is cru - ci - fied.

fied. Je - sus, our Lord, is cru - ci - fied.

*con espressione.*

*un poco cresc.*

*con dolore.*

Have we no tears to shed for Him, *p*

Have we no

Chorus.

*pp*

*con dolore.*

While soldiers

tears to shed for Him, —

scoff

and Jews de-ride?

*teneramente.*

Ah! look — how patient - ly He hangs; — Je - sus, our Lord, is

Ah! look.

21

crucifix - ed.

*pp* Je - sus, our Lord, is crucifix - ed.

*pp* Je - sus, our Lord, is crucifix - ed.

*cresc.*

22

Sev'n

Je - sus, our Lord, is crucifix - ed.

Je - sus, our Lord, is crucifix - ed.

times He spake, sev'n words of love; And all three hours His

si - lence cried For mer - cy on the souls of

*fp*

men; Je - sus, our Lord, is cru - ci - fied.

*pp*

Je - sus, our

*mp*

Je - sus, our

*pp*

Je - sus, our

*pp*

Je - sus, our

*pp*

*ppp*

Lord, is cru - ci - fied.

Lord, is cru - ci - fied.

*fp*

23

*rit.*

**Meno Mosso.** (♩ = 80)  
 Soprano (*Solo*)  
*p dolce*

O love of God! O sin of man! In this dread act your

Alto (*Solo*)

In this dread act — your

Tenor (*Solo*)

O love of God! O sin of man! In this dread act your

Bass (*Solo*)

(unaccompanied.)



strength is tried; O love of God! O sin of man! In

strength is tried; O love of God! O sin of man! In

*pp*

*pp*  
this dread act your strength is tried; And vic-to -

And vic-to - ry remains with love,

this dread act your strength is tried; And vic-to -

And vic-to-ry re - mains with love,

*pp*  
ry re - mains with love; For Thou, our Lord, art cru - ci - fied!

re - mains with love;

*pp*  
ry re - mains with love; For Thou, our Lord, art cru - ci - fied!

*pp*

For Thou, our Lord, art cru - ci - fied! For Thou, our

For Thou, our Lord, art cru - ci - fied! For Thou, our

Lord, art cru - ci - fied! And vic - to - ry re -

Lord, art cru - ci - fied! And vic - to - ry re -

24 For Thou, art cru - ci - fied!

mains with love; For Thou, our Lord, art cru - ci - fied!

mains with love; For Thou, our Lord, art cru - ci - fied!

*cantabile e sostenuto.*  
*pp*

O love of God! O sin of man! In this dread act your

O love of God! O sin of man! In this dread act your

O love of God! O sin of man! In this dread act your

O love of God! O sin of man! In this dread act your

strength is tried; O love of God! O sin of man! In *pp*

strength is tried; O love of God! O sin of man! In *ppp*

strength is tried; O love of God! O sin of man! In *pp*

strength is tried; O love of God! O sin of man! In *ppp*

*f*

Soprano.  
(Solo.)

And vic - to - ry re -

Alto.  
(Solo.)

And vic - to - ry re -

Tenor.  
(Solo.)

And vic - to - ry re -

Bass.  
(Solo.)

And vic - to - ry re -

Chorus.

this dread act your strength is tried;

this dread act your strength is tried;

this dread act your strength is tried;

this dread act your strength is tried;

mains with love; For Thou, our Lord, art

mains with love; For Thou, our Lord, art

*pp* And vic - to - ry re - mains with love;

*pp* And vic - to - ry re - mains with love;

Piano accompaniment for the first system.

cru - ci - fied!

cru - ci - fied!

*pp* For Thou, our Lord, art cru - ci -

*pp* For Thou, our Lord, art cru - ci -

Piano accompaniment for the second system.

*pp*  
 For Thou, our Lord, art cru-ci - fied! For Thou, our Lord, art cru - ci - fied.  
*pp*  
 For Thou, our Lord, art cru-ci - fied! For Thou, our Lord, art cru - ci - fied.  
*pp*  
 For Thou, our Lord, art cru-ci - fied! For Thou, our Lord, art cru - ci - fied.  
*pp*  
 For Thou, our Lord, art cru - ci - fied.

fied! For  
 fied! For  
*ppp*

*pp*  
*morendo.*

Thou, our Lord, art cru - - ci - fied!  
 Thou, our Lord, art cru - - ci - fied!

*rit.*

## The Resurrection and Ascension.

Allegro brillante. (♩ = 88)

Soprano Solo. *con calore.*

Christ is ris - en! Christ is ris - en!

He hath burst His bonds — His bonds in twain;

Soprano. *ff* Christ is ris - en! Christ is ris - en!

Alto. *ff*

Tenor. *ff* Christ is ris - en! Christ is ris - en!

Bass. *ff*

Chorus.

Al-le-lu-ia! Al-le-lu-ia! Swell the strain!

Al-le-lu-ia! Al-le-lu-ia! Swell the strain! For our

Al-le-lu-ia! Al-le-lu-ia! Swell the strain!

Al-le-lu-ia! Al-le-lu-ia! Swell the strain!

*pp*

*pp* He suf-fered loss, gain For our gain

He suf-fered loss, gain For our gain

*pp* He suf-fered loss, gain For our gain

*pp* He suf-fered loss, gain For our gain

*pp*



Soli.

Chorus.

*p*  
He hath died up - on the cross, He hath  
He hath died up - on the cross,

By di-vine de - cree; He hath  
By di-vine de - cree; He hath  
*p*

*un poco cresc.*

died up - on the cross,  
He hath died up - on the cross,  
He hath

died up - on the cross, He hath died up -  
died up - on the cross, He hath died up -  
*mp*

*dolce.*

died up - on the cross,  
He hath died up - on the cross,  
on the cross,  
on the cross,

27

But our God is He,  
But our God is He,  
Glo - rious An - gels  
Glo - rious An - gels

*cresc.* *ff*

down - ward thron - ing Hail the Lord of

down - ward thron - ing Hail the Lord of

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some triplets and slurs.

all the skies; — Heav'n, with joy and ho - ly long -

all the skies; — Heav'n, with joy and ho - ly long -

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part continues the accompaniment from the first system, with some chords and melodic fragments.

ing For the word in - car - nate,

ing For the word in - car - nate,

The third system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part continues the accompaniment, with some chords and melodic fragments.

*p*  
 "Christ is ris - en! Earth, re - joice!"

cries,

cries,

*p*

Gleam, ye star - ry train!

Gleam, ye star - ry train!

Christ is

Christ is

ris - en! Earth, re - joice! Gleam,

ris - en! Earth, re - joice! Gleam,

All cre - a -

All cre - a -

ye star - ry train! All cre-

ye star - ry train! All cre-

*cresc.*

tion, find a voice:

tion, find a voice:

a - tion, find a voice: He o'er

a - tion, find a voice:

a - tion, find a voice:

a - tion, find a voice:

a - tion, find a voice:

a - tion, find a voice:

a - tion, find a voice:

all shall reign, o'er all shall

He o'er all shall reign, o'er all shall

He o'er all o'er all shall

He o'er all shall

He o'er all shall

reign. \_\_\_\_\_ All cre - a - tion find a  
 reign \_\_\_\_\_ All cre - a - tion find a  
 reign. \_\_\_\_\_ All cre - a - tion find a  
 reign. \_\_\_\_\_

*p* *cresc.*  
*p*  
*p*  
*mp* *cresc.*

He o'er all, o'er all shall reign."  
 He o'er all shall reign."  
 He o'er all shall reign."  
 He o'er all shall reign."  
 voice: He o'er all, o'er all shall reign."  
 He o'er all shall reign."  
 voice: He o'er all shall reign."  
 He o'er all shall reign."

*f* *ff* *ff* *ff*  
 31

Bass Solo.

*affetoso*

Christ is ris - en! Christ is ris - en!

*pp*

*Soli.*

Christ is *p cresc.*

Christ *p cresc.*

Christ *p cresc.*

He hath burst His bonds in twain; Christ

*p cresc.*

32

ris - en! Christ is ris - en! He hath burst His

is ris - - en!

is ris - - en!

is ris - - en!

He hath burst His



bonds in twain;  
 He hath burst His bonds in twain;  
 He hath burst His bonds in twain;  
 He hath burst His bonds,  
 bonds in twain;  
 He hath burst His bonds in twain;  
 He hath burst His bonds,  
 bonds in twain;  
 He hath burst His bonds,

33 *ff*  
 His bonds in twain; Christ is  
 His bonds in twain; Christ is  
 His bonds in twain; Christ is  
 His bonds in twain; Christ is  
 His bonds in twain; Christ is  
 Christ

ris - en! Christ is ri - sen! O'er the u - ni -

ris - en! Christ is ri - sen! O'er the u - ni -

ris - en! Christ is ri - sen! O'er the

is ris - en! O'er the u - ni -

ris - en! Christ is ri - sen! O'er the u - ni -

ris - en! Christ is ri - sen! O'er the

is ris - en! O'er the u - ni -

34

verse to reign.

verse to reign.

u - ni - verse to reign.

verse to reign.

verse to reign.

verse to reign.

u - ni - verse to reign.

verse to loco reign. *Ben marcato.*

loco

35

rit.

attacco

**Maestoso.**  $\text{♩} = 54.$  *con entusiasmo*

**Soli.**

Al - le - lu - ia!

Al - le - lu - ia!

**Maestoso.**

Hail the day that sees Him rise

Hail the day that sees Him rise

**Maestoso.**

*ff*

Al - le-lu - ia!

Al - le-lu - ia!

To His throne a - bove the skies; Christ, the

To His throne a - bove the skies; Christ, the

Al - le-lu - ia!

Al - le-lu - ia!

Lamb for sin - ners giv'n, En - ters now the

Lamb for sin - ners giv'n, En - ters now the

Detailed description: This is a musical score for a hymn, likely in G major (one sharp) and 4/4 time. The score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part is written in grand staff notation. The lyrics are: 'Al - le-lu - ia!', 'To His throne a - bove the skies; Christ, the', 'Lamb for sin - ners giv'n, En - ters now the'. The score features several triplets and slurs, indicating a specific rhythmic style. The lyrics are printed below the vocal staves.

Al - le - lu - ia!

Al - le - lu - ia!

high - est heav'n. There for Him high tri - umph

high - est heav'n. There for Him high tri - umph

*pp*

*pp*

*pp*

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia!

waits; Lift your heads, e - ter - nal gates;

waits; Lift your heads, e - ter - nal gates;

*cresc.*

Al - le - lu - ia!

Al - le - lu - ia!

*ff* He hath con - quered death and sin; *rit.* Take the

*ff* He hath con - quered death and sin; Take the

*Largo.* Al - le - lu - ia! A - men. A - men.

*Largo.* Al - le - lu - ia! A - men. A - men.

*Largo.* King of Glo - ry in. A - men. A - men.

*Largo.* King of Glo - ry in. A - men. A - men.

*Largo.*

# CHORAL WORKS by JULIAN EDWARDS

## BRIAN BORU

Romantic Opera in 3 acts.

## KING RENE'S DAUGHTER

Lyric Drama in One act.

## THE REDEEMER

Sacred Cantata for Soli, Chorus and Orchestra.

## THE MERMAID

Cantata for Soprano and Tenor Soli, Chorus and Orchestra.

## THE STORM

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

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

THE WILLIAM MAXWELL MUSIC CO.  
8 EAST SIXTEENTH STREET  
NEW YORK

# OCTAVO CHURCH MUSIC.

NO.		PRICE, NET
201.	THE ANGELS SONG	HARRY ROWE SHELLEY 15
202.	SAVIOUR, SOURCE OF EVERY BLESSING	FRANK L. SEALY 12
203.	LORD OF ALL BEING	THOMAS G. SHEPARD 12
204.	KING OF KINGS (Easter)	HARRY ROWE SHELLEY 15
205.	HOW SWEET THE NAME OF JESUS SOUNDS	HERBERT STANLEY 12
206.	SIX RESPONSES	ALFRED E. LITTLE 10
207.	SING MY SOUL	STANLEY R. AVERY 10
208.	BRIGHTEST AND BEST	ALFRED E. LITTLE 10
209.	DAWN OF HOPE (Christmas)	HARRY ROWE SHELLEY 15
210.	WHILE SHEPHERDS WATCHED (Christmas)	ALBERT J. HOLDEN 12
211.	IN LOUD EXALTED STRAIN	STANLEY R. AVERY 12
212.	O DAY OF REST AND GLADNESS	HARRY ROWE SHELLEY 15
213.	IN HEAVENLY LOVE ABIDING	JOHN SPENCER CAMP 12
214.	HARK MY SOUL, IT IS THE LORD	HENRY LINCOLN CASE 12
215.	SAVIOUR BREATHE AN EVENING BLESSING	W. H. NEIDLINGER 15
216.	BLESSED, BLESSED IS HE	HENRY LINCOLN CASE 12
217.	SAVIOUR BREATHE AN EVENING BLESSING	JOHN ALLEN RICHARDSON 10
218.	REJOICE THE LORD IS KING	C. S. METCALF 12
219.	COME, YE DISCONSOLATE	W. H. NEIDLINGER 12
220.	JUST AS I AM	W. H. NEIDLINGER 15
221.	THE NIGHT IS FAR SPENT	J. H. MORRIS 08
222.	O LORD REBUKE ME NOT	J. H. MORRIS 08
223.	MASTER, WE KNOW	J. H. MORRIS 08
224.	O LORD WE BESEECH THEE	J. H. MORRIS 05
225.	JESUS TO THY TABLE LED	HOMER N. BARTLETT 15
226.	THE ETERNAL GATES LIFT UP THEIR HEADS	LUCIEN G. CHAFFIN 10
227.	TANTUM ERGO, in D $\flat$	HARRY ROWE SHELLEY 15
228.	MY SOUL BE ON THY GUARD	JOHN SPENCER CAMP 12
229.	FIVE SENTENCES (Service No 1)	W. H. NEIDLINGER 10
230.	WHILE THEE I SEEK	JOHN SPENCER CAMP 12
231.	SAVIOUR, AGAIN TO THY DEAR NAME	HARRY ROWE SHELLEY 15
232.	NOW THE DAY IS OVER	HARRY ROWE SHELLEY 15
233.	LIKE AS THE HART	J. CHRISTOPHER MARKS 20
234.	LORD IS MY LIGHT	SYDNEY THOMSON 20
235.	ABIDE WITH ME	F. FLAXINGTON HARKER 12
236.	TEN THOUSAND TIMES TEN THOUSAND	HARRY ROWE SHELLEY 15
237.	JESUS, THE VERY THOUGHT OF THEE	HARRY ROWE SHELLEY 15
238.	O JESU, LORD MOST MERCIFUL	J. CHRISTOPHER MARKS 15
239.	O FOR A CLOSER WALK WITH GOD	F. FLAXINGTON HARKER 12
240.	ALL PEOPLE THAT ON EARTH DO DWELL	SYDNEY THOMSON 15
241.	I HEARD THE SOUND OF VOICES	HARRY ROWE SHELLEY 15
242.	HOW SWEET THE NAME OF JESUS SOUNDS	HARRY ROWE SHELLEY 15
243.	WE WOULD SEE JESUS	H. T. BURLEIGH 15
244.	ROCK OF AGES	SCHUBERT - NEIDLINGER 12
245.	MY FAITH LOOKS UP TO THEE	BRAHMS - NEIDLINGER 12
246.	I LOVE THY KINGDOM LORD	TAUBERT - NEIDLINGER 12
247.	WHILE SHEPHERDS WATCHED (Christmas)	H. T. BURLEIGH 20
248.	TWO RESPONSES { Lighten Our Darkness { With Prayer and Supplication }	B. PERCY JAMES 12
249.	LOVE DIVINE, ALL LOVE EXCELLING	SYDNEY THOMSON 15
250.	FATHER TO THEE	H. T. BURLEIGH 15

THE WILLIAM MAXWELL MUSIC CO  
8 EAST SIXTEENTH STREET,  
NEW YORK.



# OCTAVO CHURCH MUSIC.

NO		PRICE NET
251	THERE WERE SHEPHERDS (Christmas Anthem)	J. CHRISTOPHER MARKS 15
252	HARK! WHAT MEAN THOSE HOLY VOICES (Christmas Anthem)	W. H. NEIDLINGER 15
253	TE DEUM LAUDAMUS, in C	W. H. NEIDLINGER 15
254	MAGNIFICAT and NUNC DIMITIS, in G	J. CHRISTOPHER MARKS 15
255	JESUS CHRIST IS RISEN (Easter Anthem)	W. H. NEIDLINGER 15
256	SING YE HEAVENS " "	T. B. STARR 12
257	LIFT YOUR GLAD VOICES " "	F. LEON PERCIPPE 12
258	COME SEE THE PLACE WHERE JESUS LAY " "	STANLEY R. AVERY 10
259	WHAT THOU HAST GIVEN ME	S. COLERIDGE-TAYLOR 15
260	SHADOWS OF THE EVENING HOURS	FRANK D. GRAHAM 12
261	CROSSING THE BAR	T. ALLEN CLEAVER 12
262	RISE MY SOUL	SIDNEY THOMSON 12
263	JESUS NAME OF WONDROUS LOVE	T. B. STARR 10
264	THERE IS A GREEN HILL	J. CHRISTOPHER MARKS 12
265	BLESS THE LORD	CUTHBERT HARRIS 12
266	HOW LOVELY ARE THY DWELLINGS	F. C. MAKER 12
267	CALM ON THE LISTENING EAR	GEORGE L. BRIDGE 12
268	WHILE SHEPHERDS WATCHED	F. LEON PERCIPPE 12
269	BREAK FORTH INTO JOY	CUTHBERT HARRIS 12
270	HAIL GLADDENING LIGHT	H. ERNEST NICHOL 12
271	THOU SHALT SHEW ME	J. F. FIELD 12
272	REMEMBER NOT, LORD, OUR OFFENCES	J. CHRISTOPHER MARKS 12
273	WILT THOU NOT VISIT ME? (Hymn-Anthem)	LUCIEN G. CHAFFIN 12
274	AS IT BEGAN TO DAWN (Easter)	PERLEY DUNN ALDRICH 15
275	AWAKE, GLAD SOUL, AWAKE (Easter)	GEORGE L. BRIDGE 12
276	CHRIST IS RISEN (Easter)	T. B. STARR 12
277	HOW CALM AND BEAUTIFUL THE MORN (Easter)	F. LEON PERCIPPE 12
278	AWAKE, THOU THAT SLEEPEST (Easter)	F. C. MAKER 12

THE WILLIAM MAXWELL MUSIC CO  
8 EAST SIXTEENTH STREET,  
NEW YORK.

# NEW SACRED SONGS

BY SUCCESSFUL COMPOSERS.

		Price
ASHTON, HENRY	BY AND BY..... high and low voice	60c.
“ “	LAND OF THE BLEST .....	“ “ “ “ 60c.
AVERY, STANLEY R.	DAWN OF LIFE (Christmas).....	“ “ “ “ 60c.
BURLEIGH, H. T.	THROUGH PEACE TO LIGHT.....	“ “ “ “ 60c.
“ “	O PERFECT LOVE.....	“ “ “ “ 60c.
CAMPIGLIO, P. F. del.	JESUS WANTS ME .....	“ “ “ “ 60c.
CASE, HENRY LINCOLN	WEARY OF EARTH.....	“ “ “ “ 60c.
CHAFFIN, LUCIEN G.	SOFTLY NOW THE LIGHT OF DAY	“ “ “ “ 60c.
DANNENBERG, LOUIS	MY MASTER AND MY FRIEND ....	“ “ “ “ 60c.
MARKS, J. CHRISTOPHER	SOMETIME .....	“ “ “ “ 60c.
MARZO, EDUARDO	A DREAM OF HEAVEN..... high, med. & low voice	75c.
NEIDLINGER, W. H.	THERE STILL IS LIFE (Easter)...	“ “ “ “ 60c.
“ “	THE BECKONING STAR (Christmas)	“ “ “ “ 60c.
“ “	FAR FROM MY HEAVENLY HOME	“ “ “ “ 60c.
“ “	CHRIST'S VICTORY (Easter)....	“ “ “ “ 60c.
“ “	GLORIOUS MORN (Christmas)....	“ “ “ “ 60c.
“ “	SAVIOUR BREATHE AN EVENING BLESSING	high & low voice 60c.
PERCIPPE, F. LEON	ETERNAL LIFE AND LOVE.....	“ “ “ “ 60c.
“ “	GOD BE MERCIFUL .....	“ “ “ “ 60c.
SHELLEY, HARRY ROWE	EASTER TRIUMPH .....	high, med. & low voice 60c.
“ “ “	THE HOMELAND.....	“ “ “ “ 60c.
“ “ “	THE DAWN OF HOPE (Christmas)	“ “ “ “ 60c.
“ “ “	O DAY OF REST AND GLADNESS... high & low voice	60c.
“ “ “	KING OF KINGS (Easter)..... high, med. & low voice	60c.
“ “ “	THE ANGEL'S SONG....	“ “ “ “ 60c.
STARR, T. B.	THE DAY OF RESURRECTION... high & low voice	60c.
“ “	THE COURTS OF HEAVEN....	“ “ “ “ 60c.
“ “	JESUS MEEK AND GENTLE... high, med. & low voice	60c.
SPROSS, CHAS. GILBERT	I HEARD THE VOICE OF JESUS SAY....	Contralto 60c.
THOMSON, SYDNEY	CALM ON THE LISTENING EAR (Christmas)	high & low voice 60c.
YOUNG, WALTER S.	HYMN OF THANKSGIVING....	“ “ “ “ 60c.

THE WILLIAM MAXWELL MUSIC CO.  
 8 EAST SIXTEENTH STREET  
 NEW YORK