



THE  
RESURRECTION

Text from *Geistliche Lieder* (Spiritual Songs)

by

Friedrich G. Klopstock  
(1758)

SET TO MUSIC BY

Charles Villiers Stanford  
(Op. 5 - 1880)

PIANO/VOCAL SCORE



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#### COVER IMAGE

“The Holy Women at the Tomb” by William-Adolphe Bouguereau, 1890



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**  
Editor

Professor of Music  
*University of Minnesota - School of Music*  
Minneapolis, Minnesota USA

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### Source Information

*Full Score Manuscript*  
*Vocal Score*  
*Royal College of Music Library*  
*Manuscript Transcription & Score Preparation*

Royal College of Music Library MS 4140  
Oliver Ditson Company, Boston - 5-55-67522-24, n.d.  
Ass't. Librarian - library@rcm.ac.uk  
David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Finale v. 26   *Audio Software:* Garritan Personal Orchestra 5   *Graphic Software:* Adobe Photoshop CS5  
*Document Software:* Adobe In Design CS5   *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

**Sir Charles Villiers Stanford** (30 September 1852 – 29 March 1924) was an Irish composer, music teacher, and conductor of the late Romantic era. Born to a well-off and highly musical family in Dublin, Stanford was educated at the University of Cambridge before studying music in Leipzig and Berlin. He was instrumental in raising the status of the Cambridge University Musical Society, attracting international stars to perform with it.

While still an undergraduate, Stanford was appointed organist of Trinity College, Cambridge. In 1882, aged 29, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887 he was also Professor of Music at Cambridge. As a teacher, Stanford was sceptical about modernism, and based his instruction chiefly on classical principles as exemplified in the music of Brahms. Among his pupils were rising composers whose fame went on to surpass his own, such as Gustav Holst and Ralph Vaughan Williams. As a conductor, Stanford held posts with the Bach Choir and the Leeds triennial music festival.

On the recommendation of Sir William Sterndale Bennett, Stanford went to Leipzig in the summer of 1874 for lessons with Carl Reinecke, professor of composition and piano at the Leipzig Conservatory. The composer Thomas Dunhill commented that by 1874 it was "the tail-end of the Leipzig ascendancy, when the great traditions of Mendelssohn had already begun to fade." Nevertheless, Stanford did not seriously consider studying anywhere else. Neither Dublin nor London offered any comparable musical training; the most prestigious British music school, the Royal Academy of Music (RAM), was at that time hidebound and reactionary. He was dismayed to find in Leipzig that Bennett had recommended him to a German pedant no more progressive than the teachers at the RAM. Among Stanford's compositions in 1874 was a setting of part one of Longfellow's poem *The Golden Legend*. He intended to set the entire poem, but gave up, defeated by Longfellow's "numerous but unconnected characters." Stanford ignored this and other early works when assigning opus numbers in his mature years. The earliest compositions in his official list of works are a four-movement Suite for piano and a Toccata for piano, which both date from 1875.

After a second spell in Leipzig with Reinecke in 1875, which was no more productive than the first, Stanford was recommended by Joachim to study in Berlin the following year with Friedrich Kiel, whom Stanford found "a master at once sympathetic and able ... I learnt more from him in three months, than from all the others in three years."

In 1883, the Royal College of Music was set up to replace the short-lived and unsuccessful National Training School for Music. Neither the NTSM nor the longer-established Royal Academy of Music had provided adequate musical training for professional orchestral players, and the founder-director of the college, George Grove, was determined that the new institution should succeed in doing so. His two principal allies in this undertaking were the violinist Henry Holmes and Stanford. In a study of the founding of the college, David Wright notes that Stanford had two main reasons for supporting Grove's aim. The first was his belief that a capable college orchestra was essential to give students of composition the chance to experience the sound of their music. His second reason was the severe contrast between the competence of German orchestras and the performance of their British counterparts. He accepted Grove's offer of the posts of professor of composition and (with Holmes) conductor of the college orchestra. He held the professorship for the rest of his life; among the best known of his many pupils were Samuel Coleridge-Taylor, Gustav Holst, Ralph Vaughan Williams, John Ireland, Rebecca Clarke, Frank Bridge and Arthur Bliss.

Stanford's teaching seemed to be without method or plan. His criticism consisted for the most part of "I like it, my boy," or "It's damned ugly, my boy" (the latter in most cases). In this, perhaps, lay its value. For in spite of his conservatism, and he was intensely and passionately conservative in music as in politics, his amazingly comprehensive knowledge of musical literature of all nations and ages made one feel that his opinions, however irritating, had weight.

To Stanford's regret, many of his pupils who achieved eminence as composers broke away from his classical, Brahmsian precepts, as he had himself rebelled against Reinecke's conservatism. The composer George Dyson wrote, "In a certain sense the very rebellion he fought was the most obvious fruit of his methods. And in view of what some of these rebels have since achieved, one is tempted to wonder whether there is really anything better a teacher can do for his pupils than drive them into various forms of revolution." The works of some of Stanford's pupils, including Holst and Vaughan Williams, entered the general repertory in Britain, and to some extent elsewhere, as Stanford's never did. For many years after his death it seemed that Stanford's greatest fame would be as a teacher. Among his achievements at the RCM was the establishment of an opera class, with at least one operatic production every year. From 1885 to 1915 there were 32 productions, all of them conducted by Stanford.

In 1887 Stanford was appointed professor of music at Cambridge in succession to Sir George Macfarren who died in October of that year. Up to this time, the university had awarded music degrees to candidates who had not been undergraduates at Cambridge; all that was required was to pass the university's music examinations. Stanford was determined to end the practice, and after six years he persuaded the university authorities to agree. Three years' study at the university became a prerequisite for sitting the bachelor of music examinations.

Stanford composed a substantial number of concert works, including seven symphonies, but his best-remembered pieces are his choral works for church performance, chiefly composed in the Anglican tradition. He was a dedicated composer of opera, but none of his nine completed operas has endured in the general repertory. Some critics regarded Stanford, together with Hubert Parry and Alexander Mackenzie, as responsible for a renaissance in music from the British Isles. However, after his conspicuous success as a composer in the last two decades of the 19th century, his music was eclipsed in the 20th century by that of Edward Elgar as well as former pupils. Stanford composed about 200 works, including seven symphonies, about 40 choral works, nine operas, 11 concertos and 28 chamber works, as well as songs, piano pieces, incidental music, and organ works. He suppressed most of his earliest compositions; the earliest of works that he chose to include in his catalogue date from 1875.

Throughout his career as a composer, Stanford's technical mastery was rarely in doubt. The composer Edgar Bainton said of him, "Whatever opinions may be held upon Stanford's music, and they are many and various, it is, I think, always recognised that he was a master of means. Everything he turned his hand to always 'comes off.'" On the day of Stanford's death, one former pupil, Gustav Holst, said to another, Herbert Howells, "The one man who could get any one of us out of a technical mess is now gone from us."

After Stanford's death most of his music was quickly forgotten, with the exception of his works for church performance. His *Stabat Mater* and *Requiem* held their place in the choral repertory, the latter piece championed by Sir Thomas Beecham. Stanford's two sets of sea songs and the partsong *The Blue Bird* were still performed from time to time, but even his most popular opera, *Shamus O'Brien* came to seem old-fashioned with its "stage-Irish" vocabulary. However, in his 2002 study of Stanford, Jeremy Dibble writes that the music, increasingly available on disc if not in live performance, still has the power to surprise. In Dibble's view, the frequent charge that Stanford's "Brahms and water" was disproved once the symphonies, concertos, much of the chamber music and many of the songs became available for reappraisal when recorded for compact disc.

For comprehensive biographies of the man and his music, refer to Jeremy Dibble's *Charles Villiers Stanford: Man and Musician*, Oxford University Press, 2002 ISBN 0-019-816383-5 and Paul Rodmell's *Charles Villiers Stanford*, Ashgate Publishing, 2002, reissued by Routledge Publishers, 2017 ISBN 13: 978-1-85928-198-7



# Auferstehn, ja auferstehn wirst du

by  
Friedrich Klopstock  
1758



Rise again, yes, rise again wilt thou,  
My dust, though buried now!  
To life immortal  
Is this brief rest the portal:  
Hallelujah !

For the seed is sown again to bloom  
Whene'er the Lord shall come,  
His harvest reaping  
In us who now are sleeping :  
Hallelujah !

Day of praise, of joyful tears the day,  
Thou of my God the day,  
When I shall number  
My destined years of slumber,  
Thou wakenest me !

Then shall we be like to those that dream,  
When on us breaks the beam  
Of that blest morrow ;  
The weary pilgrim's sorrow  
Is then no more.

Then into the Holiest Place leads me  
My Saviour, there to rest  
With Him for ever.  
Praise His name who doth deliver !  
Hallelujah ! Amen !

Auferstehn, ja, auferstehn wirst du,  
mein Staub, nach kurzer Ruh.  
Unsterblich's Leben  
wird, der dich schuf, dir geben!  
Halleluja!

Wieder aufzublühn werd ich gesät.  
Der Herr der Ernte geht  
Und sammelt Garben,  
Uns ein, uns ein, die starben.  
Halleluja!

Tag des Danks, der Freudenthränen Tag!  
Du, meines Gottes Tag!  
Wenn ich im Grabe  
Genug geschlummert habe,  
Erweckst du mich.

Wie den Träumenden, wirts dann uns sein;  
Mit Jesu gehn wir ein  
Zu seinen Freuden!  
Der müden Pilger Leiden  
Sind dann nicht mehr!

Ach, ins Allerheiligste führt mich  
mein Mittler dann; lebt' ich  
Im Heilighume,  
Zu seines Namens Ruhme!  
Halleluja!

Translated by  
Miss C. Winkworth

Friedrich Gottlieb Klopstock (2 July 1724 – 14 March 1803) was a German poet. His best known work is the epic poem *Der Messias* ("The Messiah") and his poem "Auferstehn, ja auferstehn wirst du" which inspired composer Gustav Mahler to set the first two stanzas for the final movement of his Symphony No. 2.

Klopstock wrote this poem after the death, on November 28, 1758, of his first wife, Meta Moller, and was first published in his *Geistliche Lieder*, vol. I, Copenhagen, 1758, p. 80, in 5 stanzas of 5 lines. It was sung by the assembled thousands when, on March 22, 1803, he was laid to rest at Meta's side in the churchyard of Ottensen, near Altona (Hamburg).



# THE RESURRECTION

Friedrich Gottlieb Klopstock  
1758

Charles Villiers Stanford  
Completed September 21, 1874  
Rescored October 25, 1876

Lento (♩ = 96)

ACCOMP.

*f*

Cello

Horns and Trombones

7

Horn

Trumpets

*f*

Strings

*p*

15

Horns

22

Bassoons and Cello

29

Ob.

*pp*

Tymp.

37 Allegro moderato (♩ = 56)

Violins

mf

p

Detailed description: This system contains measures 37 through 42. It features a grand staff with a treble clef and a bass clef. The music is in 3/4 time with a key signature of one flat. The tempo is marked 'Allegro moderato' with a quarter note equal to 56 beats per minute. The dynamic starts at mezzo-forte (mf) and then drops to piano (p). The upper staff has a 'Violins' section with a melodic line, and the lower staff has a piano accompaniment with dense chordal textures.

43

p

cresc.

Detailed description: This system contains measures 43 through 48. The piano accompaniment continues with dense chords. The upper staff has a melodic line that begins to rise in volume, marked with a crescendo (cresc.) and a piano (p) dynamic.

49

Clar.

Wind sustain

Detailed description: This system contains measures 49 through 54. A Clarinet (Clar.) part is introduced in the upper staff. The piano accompaniment features a 'Wind sustain' effect, indicated by a wavy line. The dynamics are piano (p).

55

cresc. molto

Detailed description: This system contains measures 55 through 61. The piano accompaniment shows a significant increase in volume, marked 'cresc. molto' (crescendo molto). The upper staff continues with its melodic line.

62

f

ff Tutti

dim.

'Cello

f

Detailed description: This system contains measures 62 through 69. The piano accompaniment reaches fortissimo (ff) and is marked 'Tutti'. The upper staff has a melodic line that then diminishes (dim.) and ends with a forte (f) dynamic. A Cello part is indicated by a 'Cello' label and a wavy line.

70

dim.

p

Detailed description: This system contains measures 70 through 75. The piano accompaniment begins to diminish (dim.) and then returns to piano (p). The upper staff continues with its melodic line.



SOPRANO

ALTO

TENOR *mf* Rise a - gain, yes, rise a-gain wilt thou, *p*

BASS Rise a - *mf*

ACCOMP *p* *mf* Strings *p*

Bassoons with Voices

*mf* Rise, rise a - gain, yes, *p* *cresc.*

*cresc.* Rise, rise a - gain, yes, *p*

*p* Rise, rise a - gain, yes, *cresc.*

gain, yes, rise a-gain wilt thou, rise a - gain, yes,

Org. Ped. Wind sustain

*ff* rise a-gain wilt thou, my dust, my dust, though *p*

*ff* rise a-gain wilt thou, my dust, my dust, though *p*

*ff* rise a-gain wilt thou, my dust, my dust, though *p*

rise a-gain wilt thou, my dust, my dust, though

*ff* Tutti *sf* *p*

Col. org.

92

bu - ried, bu - ried now, To life im - mor -

bu - ried, bu - ried now, To life im - mor -

bu - ried, bu - ried now, To life im - mor -

bu - ried, bu - ried now, To life im - mor -

*cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.* *f*

98

- - tal is this brief rest - the por -

- - tal is this brief rest - the por -

- - tal is this brief rest - the por -

- - tal is this brief rest - the por -

*ff* *p* *ff* *p* *ff* *p* *ff* *p*

Trumpet

104

tal! Rise a - gain, yes, rise a - gain, wilt thou,

tal!

tal!

tal!

*f* *dim.* *p* *f* *dim.* *p*

Ob. with Soprani

*f* *dim.* *p* Strings

Org. tacet.

111

Rise a - gain, yes, rise a - gain wilt thou, my dust,

Rise a - gain, yes, rise a - gain wilt thou, my dust,

116

my dust, though bu - ried, bu - ried

my dust, though bu - ried, bu - ried

my dust, though bu - ried, bu - ried

my dust, though bu - ried, bu - ried

123

now, To life im - mor - - tal is this brief life - the

now, To life im - mor - - tal is this brief life - the

now, To life im - mor - - tal is this brief life - the

now, To life im - mor - - tal is this brief life - the

129

por - tal. Hal - le -

por - tal. Hal - le -

por - tal. Hal - le -

por - tal. Hal - le -

Trumpet

*p* *cresc.* *sf*

136

lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah!

*p* *sf*

142

Org. tacet

*dim.* *p*

149

*p*  
For the seed is sown a - gain \_\_\_\_\_ to bloom, \_\_\_\_\_  
*p*  
For the seed is sown a -

Horns with voices  
*pp* Strings  
Basses pizz.

157

gain \_\_\_\_\_ to bloom, \_\_\_\_\_  
*p*  
For the seed is sown a - gain \_\_\_\_\_ to bloom, \_\_\_\_\_  
*p*  
For the seed is sown to

*simile*

165

*p*  
When - e'er the Lord \_\_\_\_\_ shall come, \_\_\_\_\_  
*p*  
When - e'er the Lord \_\_\_\_\_ shall come, \_\_\_\_\_  
*p*  
When - e'er the Lord \_\_\_\_\_ shall come, \_\_\_\_\_  
*p*  
bloom, When - e'er the Lord \_\_\_\_\_ shall come, \_\_\_\_\_

*pp staccato*  
*pp sempre*  
Wind with voices

173

His har - vest reap - ing

His har - vest reap - ing

His har - vest reap - ing in

His har - vest reap - ing in

Basses arco

181

us, in us who now are sleep - ing, in

us, in us who now are sleep - ing, in

us, in us who now are sleep - ing, in

us, in us who now are sleep - ing, in

Cl.

Bassoon

cresc. poco a poco

cresc. poco a poco

189

us who now are sleep - ing,

us who now are sleep - ing,

us who now are sleep - ing,

us who now are sleep - ing,

Horn

cresc. molto

197

*ff*

Hal - - le - lu - - jah! Hal - - le - lu - -

*ff*

Hal - - le - lu - - jah! Hal - - le - lu - -

*ff*

Hal - - le - lu - - jah! Hal - - le - lu - -

*ff*

Hal - - le - lu - - jah! Hal - - le - lu - -

*ff Tutti*

col org.

204

jah! Rise a - gain,

jah! Rise a - gain,

jah! Rise a - gain,

jah! Rise a - gain,

Strings

Org. tacet

211

*mf* Rise a - gain, yes, rise a - gain wilt thou, yes,

*mf* Rise a - gain, yes, rise a - gain wilt

*mf* Rise a - gain,

*mf* Rise a - gain,

col org.

217

rise a-gain wilt thou, wilt thou,  
 thou, yes, rise a-gain wilt thou, —  
 Rise a - gain, yes, rise a-gain wilt  
 Rise a - gain, yes,

222

Rise a - gain, —  
 Rise a - gain, —  
 thou, yes, rise a-gain wilt thou, wilt thou, yes,  
 rise a-gain wilt thou, yes, rise a-gain wilt thou, —

227

rise a - gain, —  
 rise a - gain, —  
 rise a - gain, yes, rise a -

*cresc.* *molto*





253

## TENOR SOLO

8

Ob. Horn *ritardando* Ob.

*sf*

261

Allegro ma non troppo (♩ = 136.)

8

Cl. and Horns sustain

Harp *p*

Day of praise, of joy - ful tears the day,

265

8

Thou, thou\_ of my God the day, When

269

8

I\_ shall\_ num-ber my des-tin'd years of slum-ber,

273

8

My God, Thou wak'n - est me,

Str.

277

8 My God, Thou wak'n - est me.

*L. H.*

281

8 Then shall we be like to those that dream,

*pp* Strings *sempre legato*

286

8 like to those that dream,

*pp* *rall.* *Più lento*

*rall.* *pp* Viola *Wind*

291

8 When on \_\_\_\_\_ us breaks the beam of

296

8 that blest mor - row, The wea -

301

- ry pil-grim's sorrow is then no more,

306

TENOR SOLO

then no more.

SOPRANO

The wea - - ry pil-grim's

ALTO

The wea - ry pil-grim's

TENOR

The wea - ry pil-grim's sor - row, the wea - ry pil-grim's

BASS

The wea - ry pil-grim's sor - row, the wea - ry pil-grim's

CHORUS

310

Tempo I

Day of

*accel e cresc.*

sor - row is then no more.

*accel e cresc.*

sor - row is then no more.

*accel e cresc.*

sor - row is then no more.

*accel e cresc.*

sor - row is then no more.

Tempo I

*mf* (Harp)

315

praise, of joy - ful tears the day, Day of Day of Day of Day of Day of

*f* *f* *f* *f* *f* *f*

Ped.

318

Thou, thou of my God the day, When *mf*

praise, of my God the day, *senza rall.*

praise, of my God the day, *pp*

praise, of my God the day, *senza rall.*

praise, of my God the day, *senza rall.*

*p* *senza rall.* *senza rall.* *senza rall.*

*senza rall.*

322

I shall number my des-tin'd years of slum-ber,  
When I shall num-ber my years of  
I shall num-ber, shall num-ber my years of  
When I shall num-ber my years of  
shall num-ber my des-tin'd years,

326

My God, *cresc.* thou wak'n - est me,  
slum-ber, My  
slum-ber, My  
slum-ber, My  
My

330

*senza rall.*

Thou wak'n - - - est me.

*senza rall.*

God, Thou wak'n - - - est me.

*senza rall.*

God, Thou wak'n - - - est me.

*senza rall.*

God, Thou wak'n - - - est me.

*senza rall.*

God, Thou wak'n - - - est me.

*ff* *Tutti* *ff*

335

*dim.*

340

346

*p* *pp* *un poco rall.*

352

Then in - to the Ho - li - est Place leads

Then in - to the Ho - li - est Place leads

Then in - to the Ho - li - est Place leads

Then in - to the Ho - li - est Place leads

358

me my Sa - viour, my *cresc.*

me my Sa - viour, my *cresc.*

me my Sa - viour, my *cresc.*

me my Sa - viour, my *cresc.*

me my Sa - viour, my

*cresc.* Horns *poco a poco*

364

*poco a poco*

*poco a poco* Sa - viour, leads me

*poco a poco* Sa - viour, leads me

*poco a poco* Sa - viour, leads me

Sa - viour, leads me

Clar.



370

*cresc.* *rall.*

my Sa - - viour.

*cresc.* *rall.*

my Sa - - viour.

*cresc.* *rall.*

my Sa - - viour.

*cresc.* *rall.*

376 Allegretto moderato ( $\text{♩} = 56$ ) Tempo del 1<sup>mo</sup> Coro

*ff.*

There rest-ing with Him for ev - er, There rest-ing with

*ff.*

There rest-ing with Him for ev - er, There rest-ing with

*ff.*

There rest-ing with Him for ev - er, There rest-ing with

*ff.*

There rest-ing with Him for ev - er, There rest-ing with

Allegretto moderato ( $\text{♩} = 56$ )

*ff.* Tutti Trombones

col org.

382

Him for ev - er, Praise His Name who

Him for ev - er, Praise His Name who

Him for ev - er, Praise His Name who

Him for ev - er, Praise His Name who

*p*

*p*

*p*

*p*

*f* *p*

387

doth de - li - ver, And praise His Name,

doth de - li - ver, And praise His Name,

doth de - li - ver, And praise His Name,

doth de - li - ver, And praise His Name,

*cresc.*

393

His Name who doth de - li - ver,

His Name who doth de - li - ver,

His Name who doth de - li - ver,

His Name who doth de - li - ver,

Trumpets

*p ff f*

399

ver. Hal - le - lu - jah!

ver. Hal - le - lu - jah!

ver. Hal - le - lu - jah!

ver. Hal - le - lu - jah!

Horns

*p f*

405

Hal - le - lu - jah!

Hal - le - lu - jah!

Hal - le - lu - jah!

Hal - le - lu - jah!

*ff*

Organ tacet

410

*ff*

Hal - le - lu - jah! Hal - le -

Hal - le - lu - jah! Hal - le -

Hal - le - lu - jah! Hal - le -

Hal - le - lu - jah! Hal - le -

8

416

lu - jah!

lu - jah!

lu - jah!

lu - jah!

*dim.*

Strings

422

Tempo del preludio

Tempo del preludio (♩ = 96)  
Cello

*rall.* *dim.* *p*

427

*mp* Hal - le - lu - jah!

*mp* Hal - le - lu - jah!

*mp* Hal - le - lu -

Hal - le - lu -

433

Hal - le - lu - jah!

Hal - le - lu - jah!

jah! Hal - le - lu - jah!

jah! Hal - le - lu - jah!

*accel.*

438

438

*e* *cresc.* *cresc. molto*

443

443

*ff più mosso* Hal - le - lu - jah! Hal - le -  
*ff più mosso* Hal - le - lu - jah! Hal - le -  
*ff più mosso* Hal - le - lu - jah! Hal - le -  
*ff più mosso* Hal - le - lu - jah! Hal - le -  
 Hal - le - lu - jah! Hal - le -  
*ff più mosso* *Tutti*  
 col Org.

449

449

lu - jah! Hal - le - lu - jah! A -  
 lu - jah! Hal - le - lu - jah! A -  
 lu - jah! Hal - le - lu - jah! A -  
 lu - jah! Hal - le - lu - jah! A -  
*ff più mosso*

455

men, A - men, A - men.  
 - men, A - men, A - men.  
 - men, A - men, A - men.  
 - - men, A - men, A - men.

Org. tacet  
 Trumpets  
 Tymp.

461

Hal - le - lu - - jah! Hal - le - lu -  
 Hal - le - lu - - jah! Hal - le - lu -  
 Hal - le - lu - - jah! Hal - le - lu -  
 Hal - le - lu - - jah! Hal - le - lu -

Brass

468

jah!  
 jah!  
 jah!  
 jah!

Tutti





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