

John Høybye

Hope

Easter Music

Text: Edward Broadbridge

male voice solo, choir (SATB with divisi)
alto saxophone, piano, bass and percussion

Vocal score



Carus 10.114/03

Vorwort

Hope ist eine Ostermusik für gemischten Chor, Altsaxophon, Klavier, Bass und Schlagzeug. Der Chorsatz ist in der Regel vierstimmig (SATB), teilt sich aber an einzelnen, besonders ausdrucksstarken Passagen bis zur Sechs- oder Achtstimmigkeit. Darüber hinaus gibt es als Herausforderung für die Männerstimmen ein paar gut gewählte und gut klingende vierstimmige Solostellen (TTBB ohne Frauenstimmen). Das kurze Solo einer Männerstimme lässt sich ggf. aus dem Chor besetzen. Mit seinem mittleren Schwierigkeitsgrad ist das Werk für einen guten Laienchor geeignet. Der Stil ist „typisch John Høybye“, also eine Mischung aus schönem klassischen Chorklang und rhythmischer Intensität in jazzinspirierten Phrasen.

Jeder der acht Sätze hat seinen eigenen Charakter. Dennoch ist das Werk ein zusammenhängendes Ganzes. Die Sätze sind durch ein „Motto“ (Hoffnung) sowie durch satzübergreifende Verwandtschaft von Motiven und Themen miteinander verbunden. Das erleichtert das Proben und erhöht die Publikumsfreundlichkeit! Der Text stammt von Edward Broadbridge. Er ist Engländer, lebt aber in Dänemark und verfügt über vielseitige Kenntnisse u. a. als Rocksänger (ehemals in London), Übersetzer und Autor mit umfassender theologischer Expertise.

Hope wurde mit einigen der besten (Jazz-)Musiker Dänemarks auf CD (Carus 83.531) aufgenommen.

Farum / Dänemark, im Februar 2023 John Høybye

Das Wunder (1. Satz) bringt die außergewöhnliche Essenz des christlichen Glaubens zum Ausdruck: dass Gott Mensch geworden ist in seinem Sohn Jesus, der gestorben ist, um der Menschheit zu zeigen, wie man lebt und liebt. Dies ist „der liebevolle Kern der Hoffnung“, und doch können wir die Wirkung jenes Lebens nicht erfassen. Selbst *die Quelle* (2.) unseres Seins bleibt uns ein Geheimnis. Als Mose Gott nach seinem Namen fragt, antwortet Gott: „Ich bin, der ich bin.“ Da Jesus Mensch ist, muss er die äußerste Demütigung der Kreuzigung erleiden. Im Garten *Gethsemane* (3.) wird er mit seiner eigenen Verzweiflung konfrontiert; seine einzige Hoffnung ist jetzt die Liebe seines Vaters, aber *die Nägel des Todes* (4.) führen zu Jesu letztem Aufschrei der Verlassenheit. Selbst er war sich nicht sicher, ob es Gottes Plan war, die Liebe zu bekräftigen. Aber *als Gott die Toten auferweckte* (5.), machte er die Liebe zu unserem täglichen Brot; und er überließ es den Engeln zu wachen, denn *das Grab ist leer* (6.). Die beiden Frauen, die *bei Tagesanbruch* (7.) kommen, um den Leichnam zu versorgen, sind ohne Hoffnung. Innerhalb eines Augenblicks gelangen sie zum Glauben an die Auferstehung – mit *einem Glauben, einer Hoffnung* (8.).

Randers/Dänemark, Februar 2023 Edward Broadbridge

Foreword

Hope is an Easter music work for mixed choir, alto saxophone, piano, bass, and percussion. The choral writing is generally for four voices (SATB), but divides to six or eight voices at some particularly expressive passages. In addition, as a challenge to the male voices, there are a few well-chosen and well-sounding four-part solo passages (TTBB without female voices). The short solo of a male voice can possibly be cast from the choir. With its medium level of difficulty, the work is suitable for a good amateur choir. The style is “typical John Høybye,” that is a blend of beautiful classical choral sound and rhythmic intensity in jazz-inspired phrases.

Each of the eight movements has its own character. Nevertheless, the work is a coherent whole. The movements are connected by a “motto” (hope) and by relatedness of motives and themes across movements. Something that makes rehearsing easier and increases audience-friendliness! The text is by Edward Broadbridge. He is English, but lives in Denmark and has versatile experience, among other things, as a rock singer (formerly in London), translator and author with extensive theological expertise.

Hope is recorded on CD (Carus 83.531) with some of Denmark's best (jazz) musicians.

Farum / Denmark, February 2023 John Høybye

The Wonder (1) expresses the extraordinary essence of the Christian faith: that God became human in his son Jesus, who died to show humanity how to live and to love. This is ‘the caring core of hope’, yet still we cannot grasp the impact of his life. Even *The Source* (2) of our being remains a mystery to us. When Moses asks God for his name, God answers, “I am who I am”. Being human, Jesus must suffer the ultimate humiliation of crucifixion. In the garden of *Gethsemane* (3) he faces his own despair; his only hope now is in his father's love, but *The Nails of Death* (4) drive even that hope to despair in Jesus' ultimate cry of abandonment. Even he was not sure that God's plan was to vindicate love. But *When God Raised the Dead* (5), he made love our daily bread; and he left angels to watch, for *The Grave is Empty* (6). The two women who come *At Break of Day* (7) to care for the body have no hope. Within a moment they come to believe in the resurrection – with *One Faith, One Hope* (8).

Randers/Denmark, February 2023 Edward Broadbridge

Hope

Musik: John Høybye (*1939)
Text: Edward Broadbridge (*1944)

1. The Wonder

$\text{♩} = 60$ rep. ad lib. on cue *f* theatrical whisper

SATB unis. The nails of death are driv-en in,

Piano Perc (bass drum)

6 the cross-beam bears the weight of sin;

(bongos)

11 a fight for breath by man-nied, a

16 pear of proof s side,

20 a spear of proof cuts through his side.

Aufführungsdauer / Duration: ca. 30 min.

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25 *mp legato*

Soprano I
And still we can - not, will not grasp the im - pact of that

Soprano II
mp legato
And still we can - not, will not grasp the im - pact of that

Alto
mp legato
And still we can - not, will not grasp the im - pact of that

Tenor
mp legato
And still we can - not, will not grasp the im - pact of that

Bass
mp legato
And still we can - not, will not grasp the im - pact of that

Piano
p

29 *mf*

life lived here a - lone, di - vined to lay all strife.

life lived here a - lone, di - vined to lay, di - vined to lay all

life lived here a - lone, di - vined to lay all strife.

life lived here a - lone, di - vined to lay all strife.

p Ooh _____

p Ooh _____

p Ooh _____

mf strife. The price he paid for peace on earth was liv - ing with the dead; and

mf The price he paid for peace on earth was liv - ing with the dead; and

mp

Ooh _____

_____ sus - tain - ing dai - ly bread.

Ooh _____ sus - tain - ing dai - ly bread.

_____ sus - tain - ing dai - ly bread.

8 res - ur - rect - ed he pro-vides_ sus - tain - ing dai - ly bread.

res - ur - rect - ed he pro-vides_ sus - tain - ing dai - ly bread.

Rhythmical, intense

43

What is man that you care?
What is man that you care?
What is man that you care?
What has man to bear?
What has man to bear?

funky
Gb/Ab Ab Db/Ab C/Ab Gb/Ab Ab Bb/A C/Ab

f

This block contains the musical notation for measures 43 through 46. It features four vocal staves and two piano accompaniment staves. The vocal parts are marked with a forte (*f*) dynamic. The piano accompaniment includes a 'funky' section with specific chord voicings: Gb/Ab, Ab, Db/Ab, C/Ab, Gb/Ab, Ab, Bb/A, and C/Ab. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

47

Bare-ly low-er than an - gels crowned, yet of this ho - - ly ground.
Bare-ly - gels crowned, yet of this ho - ly ground.
low-er than an - gels crowned, yet of this ho - ly ground.
Bare-ly low-er than an - gels crowned, yet of this ho - ly ground.
Bare-ly low-er than an - gels crowned, yet of this ho - ly ground.

Gb/Ab Ab/Gb Db/F Bbm7 Eb¹³ Gb/Ab Ab

This block contains the musical notation for measures 47 through 50. It features four vocal staves and two piano accompaniment staves. The vocal parts are marked with a forte (*f*) dynamic. The piano accompaniment includes specific chord voicings: Gb/Ab, Ab/Gb, Db/F, Bbm7, Eb¹³, Gb/Ab, and Ab. A large, stylized watermark 'CARUS' is overlaid on the left side of the page.

mp
Is he lost, is he found?
mp
Is he lost, is he found?
mp
Is he lost, is he found?
mp
Has he gone to ground?
mp
Has he gone to ground?

p

S I
Were the heav - pen n Oh see sweat - ing brow.
S II
A
av-ens - pen now, Oh see his sweat-ing brow.
ens - pen now, Oh see his sweat-ing brow.

f
G7/A7 Ab7 Db/Ab C/Ab Gb/Ab Ab7

Db/Ab C/Ab Fill ad lib. Gb/Ab Ab/Gb Db/F Bbm Eb13

The price he paid for peace on earth was liv - ing with the dead;

The price he paid for peace on earth was liv - ing with the dead;

The price he paid for peace on earth was liv - ing with the dead;

The price he paid for peace on earth was liv - ing with the dead;

The price he paid for peace on earth was liv - ing with the dead;

Ab7(SUS4) Ab7 Gb Ebm7 F Ebm7 Ab7 Db (Cb)

and res-ur-rect - ed he pro-vides_ sus-tain-ing dai - ly bread._

and res-ur-rect - ed he pro-vides_ sus-tain-ing dai - ly bread._

and res-ur-rect - ed he pro-vides_ sus-tain-ing dai - ly bread._

and res-ur-rect - ed he pro-vides_ sus-tain-ing dai - ly bread._

and res-ur-rect - ed he pro-vides_ sus-tain-ing dai - ly bread._

ad lib.
Db

Gb/Bb Gbm/A F/A Bb/Ab Gb6 Ab7

75 Ebm7/Db Db Ebm7/Db Db Bbm F/A Bbm C/E

79 T B F/Eb Bb/D Bbm/Db F/C C11 C11

mf *mf*

83 *p* *p* *mp*

Ooh Ooh

life di - vine yet hu - man and a death be - yond our scope. The

life di - vine yet hu - man and a death be - yond our scope. The

obl.

Ooh _____ the car - ing core _____ of hope, the

Ooh _____ the car - ing core _____ of hope, the

Ooh _____ the car - ing core _____ of hope,

an - gels watch - ing emp - ty space, the car - ing core of hope,

an - gels watch - ing emp - ty space, the car - ing core of hope.

car - ing core of hope. Mmm _____

car - ing core of hope. Mmm _____

hope. Mmm _____

p the car - ing core of hope. Mmm

p the car - ing core of hope. Mmm

attaca

2. The Source

Piano

$\text{♩} = 60$

The first system of the piano score for 'The Source' consists of two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C). The tempo is marked as quarter note = 60. The music begins with a whole rest in both staves, followed by a series of notes in the right hand and bass notes in the left hand.

7

The second system of the piano score starts at measure 7. It continues the melodic line in the right hand and the bass line in the left hand. A large, stylized watermark 'Carus' is overlaid on the right side of the page.

11

The third system of the piano score starts at measure 11. The right hand features a more active melodic line with eighth notes, while the left hand provides a steady bass accompaniment. The 'Carus' watermark is prominent in the center.

$\text{♩} = 100$

The fourth system of the piano score starts at measure 15. The tempo is increased to quarter note = 100. The music features a more complex texture with sixteenth notes in the right hand and sustained chords in the left hand. A double bar line is present at the end of the system.

21

rit.

$\text{♩} = \text{♩}$

f

The fifth system of the piano score starts at measure 21. It includes triplets in both hands. The tempo is marked 'rit.' (ritardando) and then returns to the original tempo. The system concludes with a forte (*f*) dynamic marking and a final chord. The time signature changes to 3/4 at the end of the system.

♩. = 66

26

S

Time was be - fore us and all en - er - gy. _____

A

His - to - ry bowed to e - ter - ni -

p

p

33

Space was e - vi - sion and life came to

ty.

Life came to

be: who Mak - er of mys - ter - y?

who is this Mak - er of mys - ter - y?

Who is this Mak - er of mys - ter - y?

B

Mak - er of mys - ter - y?

S I

Who is this

S II

Who is this

Who is this Mak - er of mys - ter - y?

Who is this Mak - er of mys -

mys - ter - - y? Mm

Mak - er of mys -

ter - - y? Mm

ter - - y? Mm

Who is this Mak - er of mys - ter - y? Mm

pp

pp

pp

pp

pp

63 S I
S II
A

This is the great - est "I am who I
This is the great - est "I am who I
"I am who I

70 Male voice solo *rit.*

Al-pha O - me - ga, the
am", Al-pha - me - ga, the Li - on - lamb. (m)
am", Al-pha - me - ga, the Li - on, Li - on - lamb. (m)
Al-pha - me - ga, the Li - on - lamb. (m)

a few voices on the top notes

79 Male voice solo *Freely (intensely & heartfelt)*

Li - on - lamb. Pray - ing in Geth - sem - a - ne, take this cup a - way from me,

85

hu - man fear meets love di - vine: _ but thy will, not mine. _

89 $\text{♩} = 60$

Broth - ers, I can see no light, _ watch and pray with me this

attacca

3. Gethsemane

♩ = 60

Male voice solo

night.

B♭maj7 Am7 Gm7 Fmaj7 B♭maj7 Am7

Piano

mp

4

Gm7 Fmaj7 Em7(b5) A/C# D7/C G7/B B♭maj7 A7(s)

8

only 2nd

and time

only 2nd

T

1. Pray - ing in Geth-sem - a - ne, _____
 2. Wit - ness to this blood I sweat, _____

mf

B

1. Pray - ing in Geth-sem - a - ne, _____
 2. Wit - ness to this blood I sweat, _____

take this cup a - way from me, _
 sor-row for a soul be - set; _

Dm A/C# Dm/C Dm/B Gm/B♭ Gm/E

Pno

11 1st + 2nd time *pp*

Ooh _____

1. But thy will, not mine.
2. Face the doom of death.

Ooh _____

1. But thy will, not mine.
2. Face the doom of death.

Ooh _____

1. But thy will, not mine.
2. Face the doom of death.

f hu - man fear meets love di - vine: _____
one last night to draw what breath, _____

p but thy will, not mine. _____
face the doom of death. _____

A7(sus4) Dm A/C# F/C G7/B Gm/Bb F/A Gm Gm

14

1. Broth-ers, I can see no light, _____ watch and pray this night.

Broth-ers, I can see no light, _____ watch and pray this night.

Broth-ers, I can see no light, _____ watch and pray this night.

Broth-ers, I can see no light, _____ watch and pray with me _____ this night. _____

mp Broth-ers, I can see no light, _____ watch and pray with me _____ this night. _____

A/C# D7/C G7/B Bbmaj7 A7(sus4)

17

2.

see no light,

see no light,

see no light,

watch and pray with him, with him this

watch and pray with me this night.

watch and pray with me this night.

G7/B

Bbmaj7

F/A

Dm7

19

pray with with him this night.

watch and with him this night.

this night.

A/C#

Bm7

Bm7/E

21 A D/A A G/A A D/A A G/A

25 F#m/C# C#m F#m/C# C#m Bm7 Bm7/E F#m C#/E#

29 *p* Ooh Ah Ooh Ah

p Ooh Ah

p Ooh Ah

p Ooh Ah

p Ooh Ah

F#m/E F#m/D# Bm/D Bm/G# C#7(sus4) F#m C#/E# A/E B7/D# Bm/D A/C#

Ah doo dn doo dn Ah Ah

Ah doo dn doo dn Ah Ah

Ah doo dn doo dn Ah Ah

Ah doo dn doo dn Ah Ah

Ah doo dn doo dn Ah Ah

Bm7 D/E C#/E# F#7/E B7/D# Dmaj7 C# Am

f As the fat-ed hour draws nigh, _

f As the fat-ed hour draws nigh, _

f As the fat-ed hour draws nigh, _

f As the fat-ed hour draws nigh, _

f As the fat-ed hour draws nigh, _

f As the fat-ed hour draws nigh, _

Fmaj7 Bbmaj7 A7(SUS4) Dm A/C#

see the light ap - proach the sky. — Hear the beat of

see the light ap - proach the sky. — Hear the beat of

see the light ap - proach the sky. — Hear the beat of

see the light ap - proach the sky. — Hear the beat of

see the light ap - proach the sky. — Hear beat of

Dm/C Dm/B Gm/B \flat Gm/E A7(SUS) Dm

drums, be it so: he comes. — Hear the beat of

Ro-man drums, be it so: he comes. — Hear the beat of

be it so: he comes. — Hear the beat of

Ro-man drums, be it so: he comes. — Hear the beat of Ro-man drums,

Ro-man drums, be it so: he comes. — Hear the beat of Ro-man drums,

F/C G7/B Gm/B \flat F/A Gm 7 Gm 7 /C A/C# D 7 /C

46

mp

Ro-man drums, _____

be it so: he comes. _____

mp

Ro-man drums, _____

be it so: he comes. _____

mp

Ro-man drums, _____

be it so: he comes. _____

8 be it so: he comes. _____

be it so: he comes. _____

G7/B

B♭maj7

Am7

G7/B

B♭maj7

49

Ooh _____

8 Ooh _____

Ooh _____

Gm7

Fmaj7

G7

B♭maj7

A7(SUS4)

attacca (♩ = ♩)

4. The Nails of Death

♩ = 60

Piano

Musical notation for the piano introduction, consisting of two staves in G major, 4/4 time. The tempo is marked as ♩ = 60. The music begins with a half rest in the right hand and a quarter rest in the left hand, followed by a series of eighth and quarter notes.

5

Dm/C

Musical notation for measures 5-9. The right hand features a melodic line with eighth notes and quarter notes. The left hand provides harmonic support with chords. A 'Dm/C' chord marking is present above the final measure.

10

B \flat E/G \sharp A/C \sharp \sharp m B 11

f

Ped.

Musical notation for measures 10-14. The right hand continues the melody. The left hand features a bass line with chords. Chord markings B \flat , E/G \sharp , A/C \sharp , \sharp m, and B 11 are placed above the staff. A dynamic marking of *f* is shown. A 'Ped.' marking is at the end of the system.

nails of death are driv - en in, — the cross-beam bears the

The nails of death are driv - en in, — the cross-beam bears the

T
8 The nails of death are driv - en in, — the cross-beam bears the

B
The nails of death are driv - en in, — the cross-beam bears the

F \sharp 7(b 5)/B Em/B D/B C/B

Pno

Vocal and piano accompaniment for the main section. It includes vocal lines for Tenor (T) and Bass (B) with lyrics: "nails of death are driv - en in, — the cross-beam bears the". The piano accompaniment (Pno) is shown at the bottom with chord markings: F \sharp 7(b 5)/B, Em/B, D/B, and C/B.

weight of sin; - a fight for breath by man de-nied, a
 weight of sin; - a fight for breath by man de-nied, a
 weight of sin; - a fight for breath by man de-nied, a
 weight of sin; - a fight for breath by man de-nied, a

Am/B F#/A# B7/A E/G# Em/G F#m7 B7

spear of proof cuts through his side. No proph-et left to call up-on, the
 spear of proof cuts through his side. No proph-et left to call up-on, the
 spear of proof cuts through his side. No proph-et left to call up-on, the
 spear of proof cuts through his side. No proph-et left to call up-on, the

G#/C B11 F#7(b5)/B Em/B D/B

hope is gone. Is this God's will and Je - sus' doom, to
 fi-nal word: all hope is gone. Is this God's will and Je - sus' doom, to
 fi-nal word: all hope is gone. Is this God's will and Je - sus' doom, to
 fi-nal word: all hope is gone. Is this God's will and Je - sus' doom, to

C/B Am6/B F#/A# B7/A E/G# Em/G F#m7 B7

36

f rest for-ev-er? *mp* rest for-ev-er?

rest for - ev - er in a tomb? To rest for-ev-er in a tomb?

rest for - ev - er in a tomb? To rest for-ev-er in a tomb?

rest for - ev - er in a tomb? To rest for-ev-er in a tomb?

rest for - ev - er in a tomb? To rest for-ev-er in a tomb?

G#/C C#m F#7 B11

42

47

Gm⁹

Gm⁷/C

55

S+A *f*

A Sab-bath pass-es slow-ly by of shak-ing heads, of won-d'ring why;

Bb F Bb/F

59

S I
a star-ry night as at his birth, a mys-ter-y in-volv-ing earth. —

S II
a star-ry night as at his birth, a mys-ter-y in-volv-ing earth. —

A
a star-ry night as at his birth, a mys-ter-y in-volv-ing earth. —

F B♭/D Gm⁷ F/A Dm⁹ Gm⁷ C¹³ A⁷/C# Dm⁹ G⁷

64 Break

T
No proph-et left to call up-on, the fi-nal word: a hope is gone.

B
No proph-et left to call up-on, the fi-nal word: hope is gone.

Gm⁷/C Gm⁷ Gm⁷/C F B♭/F F

S
Mm

A
Mm

T
Is this God's will and

B
Is this God's will and

Pno
B♭/D F/C G⁷/B C/B♭ F/A Fm/A♭

Je - sus' doom, to rest for - ev - er in a tomb?

Je - sus' doom, to rest for - ev - er in a tomb?

Gm7 C7 A/C# Dm9 G C(sus)

Break

A Sab-bath pass-es slow-ly by of shak-ing heads, of won-d'ring why;

A Sab-bath pass-es slow-ly by of shak-ing heads, of won-d'ring why;

Sab-bath pass-es slow-ly by of shak-ing heads, of won-d'ring why;

A Sab-bath pass - - es slow-ly by of shak-ing heads, of

A Sab-bath pass - - es slow-ly by of shak-ing heads, of

Bb F Bb/F

a star-ry night as at his birth, a
 a star-ry night as at his birth, a
 a star-ry night as at his birth, a
 won - d'ring why; — a star - - ry night as at his birth
 won - d'ring why; — a star - - ry night as at his birth, —

F Bb/D Gm7 F/A Dm9 Gm7 C13

mys-ter - y in-volv-ing earth... A
 mys-ter - y in-volv-ing earth... A
 ing earth... A
 — a mys-ter - y in-volv-ing earth...
 — a mys-ter - y in-volv-ing earth...
 A7/C# Dm9 G7 Gm7/C

stone and sol-diers guard the door, in-side is dark-ness, noth-ing more,

stone and sol-diers guard the door, in-side is dark-ness, noth-ing more,

stone and sol-diers guard the door, in-side is dark-ness, noth-ing more,

Gm7(b5)/C Fm/C Eb/C D♭/C B♭ Fm/C

p ex-cept a bod-y bent and bowed sur-

p ex-cept a bod-y bent and bowed sur-

p ex-cept a bod-y bent and bowed sur-

p Ex-cept a bod-y bent and bowed sur-

p Ex-cept a bod-y bent and bowed sur-

G7/B C7/B♭ F/A Fm/A♭ Gm7 C7

round - ed by a blood - - stained shroud. Ex -

round - ed by a blood - - stained shroud. Ex -

round - ed by a blood - - stained shroud. Ex -

round - ed by a blood - - stained shroud. Ex -

round - ed by a blood - - stained shroud. Ex -

A7/C# Dm7 G7 Gm7/C

cept a bod - y bent and bowed sur - round - ed by ...

cept a bod - y bent and bowed sur - round - ed by a blood-stained shroud.

cept a bod - y bent and bowed sur - round - ed by a blood-stained shroud.

cept a bod - y bent and bowed sur - round - ed by a blood-stained shroud.

cept a bod - y bent and bowed sur - round - ed by a blood-stained shroud.

cept a bod - y bent and bowed sur - round - ed by a blood-stained shroud.

attaca

5. When God Raised the Dead

Piano

$\text{♩} = 60$

rit.

a tempo $\text{♩} = 60$

The piano introduction begins in 4/4 time with a tempo of 60. It features a treble clef staff with a key signature of one flat and a bass clef staff. The music starts with a whole rest in the treble and a half note G2 in the bass. It then moves to a 6/8 time signature, with the treble staff playing a melodic line and the bass staff providing harmonic support. The tempo is marked 'rit.' and then returns to 'a tempo' at the end of the introduction.

6

Measures 6-11 of the piano accompaniment. The treble staff continues the melodic line, and the bass staff provides a steady accompaniment. The key signature remains one flat.

12

Measures 12-15 of the piano accompaniment. The treble staff features a more active melodic line with eighth notes, while the bass staff continues with a steady accompaniment.

16 T+B unis.

rit.

When

Measures 16-21. Measure 16 is marked 'T+B unis.' and shows the vocal line for Tenor and Bass. The piano accompaniment continues. The tempo is marked 'rit.' and the word 'When' is written below the vocal line. The key signature changes to two flats.

22

a tempo $\text{♩} = 60$

mf

God raised the dead, he washed with his mer-cy the blood man has shed. The

Measures 22-35. The vocal line continues with the lyrics 'God raised the dead, he washed with his mer-cy the blood man has shed. The'. The piano accompaniment features a rhythmic pattern of eighth notes in the treble and chords in the bass. The tempo is marked 'a tempo' and the dynamic is 'mf'. The key signature remains two flats.

prom - ised Mes - si - ah taught man to re - pent; sal - va - tion be-stowed in a

p

mf *p*

cos - - mic e - vent.

mf

S I a cappella

Ah _____ the

Ah _____ the

Ah _____ the

B

When hope is ful-filled, the doubt-er is si-lent, the

When hope is ful-filled, the doubt-er is si-lent, the

doubt - er is si - lent, the heart - sick are thrilled. A true res - ur - rec - tion en -

doubt - er is si - lent, the heart - sick are thrilled. A true res - ur - rec - tion en -

doubt - er is si - lent, the heart - sick are thrilled. A true res - ur - rec - tion en -

heart - sick are thrilled. A prom - ise is kept as in deed it was planned; a

heart - sick are thrilled. A prom - ise is kept as in deed it was planned a

liv - - - ens the land. Con - fer now up - on us a

liv - - - ens the land. Con - fer now up - on us a

liv - - - ens the land. Con - fer now up - on us a

true - - - c - tion liv - - - ens the land. Con - fer now up - on us a

rec - tion liv - - - ens the land. Con - fer now up - on us a

new tes - ta - ment: Let love be our bread, when God raised the dead, when God raised the

new tes - ta - ment: Let love be our bread, when God raised the dead, when God raised the

new tes - ta - ment: Let love be our bread, when God raised the dead, when God raised the

new tes - ta - ment: Let love be our bread, when God raised the dead, when God raised the

new tes - ta - ment: Let love be our bread, when God raised the dead, when God raised the

dead. Let love be our bread.

dead. Let love be our bread.

dead. Let love be our bread.

dead.

dead.

mf

mf

Pno

Rhythmically

C Dm⁷ C/E F Fm⁶/G

60

mp

The

mp

The

mp

The

hope is — ful - filled, the doubt-er is si - lent, the heart-sick are thrilled...

hope is — ful - filled, the doubt-er is si - lent, the heart-sick are thrilled...

C Dm⁷ C/E F C/G F/G

p

doubt-er is si - lent, the heart-sick are thrilled.

is kept as _____ in

p

doubt-er is si - lent, the heart-sick are thrilled.

is kept as _____ in

p

doubt-er is si - lent, the heart-sick are thrilled.

is kept as _____ in

mf

A prom-ise is kept as in deed it was planned; a

mf

A prom-ise is kept as in deed it was planned; a

C/G

F/G

C/G

F/G

Am

D7

(b5)

E

mf

deed was ed;

en - liv-ens the land.

mf

deed it ed;

en - liv-ens the land. _____

mf

was planned;

en - liv-ens the land. _____

true res-ur - rec - tion_ en - liv - ens the land. _____

When

true res-ur - rec - tion_ en - liv - ens the land. _____

When

Am

D7

Fm⁶/G

C/E

Am⁷

Dm⁷

G⁹(SUS⁴)

for -
 for - ev - er un - sealed,
 truth is re - vealed, the stone of the heart is for - ev - er un - sealed.
 truth is re - vealed, the stone of the heart is for - ev - er un - sealed.

Chord symbols: Eb, Fm7, Eb/G, Ab, Eb/Bb, Ab/Bb

ev - er un - sealed.
 ev - er un - sealed.
 ev - er un - sealed.
 With words of a - tone - ment in - vad - ing their ears old
 With words of a - tone - ment in - vad - ing their ears old

Chord symbols: Eb/Bb, Ab/Bb, Cm, F7/A, Eb/Bb, Ab/Bb

en - e - mies gath - er to lay a - side fears. Con - fer now up - on us a

en - e - mies gath - er to lay a - side fears. Con - fer now up

Con - fer a
Con - fer a
Con - fer a

Cm Bb A \flat maj7 G7(sus4) F

new tes - ta - ment, when God raised the dead. Con - fer a

new tes - ta - ment, when God raised the dead.

when God raised the dead.

new tes - ta - ment: Let love be our bread, when God raised the dead.

new tes - ta - ment: Let love be our bread, when God raised the dead.

Dm 7 C F C/E D 7 G 7 Fill

tes - ta - ment on us, a new tes - ta - ment: Let love be bread, let
 Con - fer a tes - ta - ment on us, a new tes - ta - ment: Let love be bread,
 Con - fer a tes - ta - ment on us, a new tes - ta - ment: Let love be bread,

F E7 Dm7 G7 C C/Bb F/Ab

love bread, when God raised the dead. With
 et love be when God raised the dead. With
 lead, when God raised the dead. With
 With words of a - tone - ment in -
 With words of a - tone - ment in -

E7/G# A7/G F G7(SUS4) Am D7

words of a - tone - ment to lay.

words of a - tone - ment to lay.

words of a - tone - ment to lay.

vad - ing their ears — old en - e - mies gath - er to lay — a - side fears.

vad - ing their ears — old en - e - mies gath - er to lay — a - side ears.

Bm7(b5) E7 Am D7 Fm⁶/G

on - fer now up - on us new tes - ta - ment: Let

on - fer now up - on us a new tes - ta - ment: Let

C/E C⁺ G⁷ F C/E Dm⁷ C

S+A unis.

brilliant with power When

love be our bread, when God raised the dead.

brilliant with power

love be our bread, when God raised the dead.

F C/E D⁹ G⁷

103 S+A

truth is re - vealed, _ the stone of the heart _ is for - ev - er un - sealed. _ With

F Gm7 F/A Bb F/C Bb/C F/C Bb/C

p

107 S I+II

words of a - tone - ment in - vad - ing their ears _ old en - e - mies gath - er to lay _ side re

A

words of a - tone - ment in - vad - ing their ears _ old en - e - mies gath - er lay _ a - side fears.

Dm G7/B F/C Bb/C Dm Dmaj7

111 **no mosso**

Con - fer now up - on _ us a new tes - ta - ment: Let love be our bread, _ when God

Con - fer now up - on _ us a new tes - ta - ment: Let love be our bread, _ when God

Con - fer now up - on _ us a new tes - ta - ment: Let love be our bread, _ when God

B

A7(SUS4) A7 G D/F# Em7 D G D/F#

f

115

raised the dead. (d) Since hope is ful-filled,

raised the dead. (d) Since hope is ful-filled,

raised the dead. (d)

raised the dead. (d)

E7 A7(SUS4) D E7 D/F#

119

S+A w and re-build. Go on and re-build.

Em7 D/F# G A

123

G A Fm/Ab G Gb Cm7 F7

attaca

6. The Grave is Empty

♩ = 90

Male voice solo

Soprano I+II
Alto

Tenor

Bass

Piano

His grave is emp - ty, the mys - ter - y solved, there is no

ad lib.
B \flat maj7 E \flat 9 Dm7(b5) (#5) 9

6

ence he... not in-volved.

mf

His spir - it spread-ing_ be - yond_ and_ a - bove,

mf

His spir - it spread-ing_ be - yond_ and_ a - bove,

F 13 E \flat /B \flat B \flat B \flat Cm 7 F 7 B \flat

f
We know this

this is the gift_ of e - ter - nal love.

this is the gift_ of e - ter - nal love.

Gm7 Cm7 F7(sus4) Bb

Mak - er_ of our mys - ter - y, life that p_ and_ that is to be. _

Cm7 F7 Bb Eb9 Dm7(b5) #5 Cm9 F Eb/Bb Bb

1. This is the great - est_ "I am who_ I am",
2. His grave is emp - ty, _ the mys - ter - y solved,

A

1. This is the great - est_ "I am who_ I am",
2. His grave is emp - ty, _ the mys - ter - y solved,

B

Bb Cm7 F7 Bb

am", solved, Al - pha, O - me - ga, the Li - on - lamb.
 there is no place he is not in - volved.

Al-pha, O - me - ga, the Li - on - lamb.
 there is no place he is not in - volved.

Al-pha, O - me - ga, the Li - on - lamb.
there is no place he is not in - volved.

Gm7 Cm7 F7 Eb/Bb Bb

1. D \flat Ebm7 Ab7 D \flat

Bbm7 Bb

2.

f with joy

f with joy la la la la la la la la la

f with joy la la la la la la la la la

f with joy la la la la la la la la la

D \flat Ebm7 Ab7 D \flat

la

la la la la — la la la la la

la la la la — la la la la la

B \flat m⁷ Ebm⁷ F⁷ B \flat

Male voice solo

This is — the great am who — am", —

Al-pha, O-me - ga, the Li - on- lamb.

Al-pha, O-me - ga, the Li - on- lamb.

Al-pha, O-me - ga, the Li - on- lamb.

Al-pha, O-me - ga, the Li - on- lamb.

Al-pha, O-me - ga, the Li - on- lamb.

B \flat Cm⁷ F⁷ B \flat Gm⁷ Cm⁷

52 Male voice solo

Al - pha, O - me - ga, the Li - on - lamb. We know this Mak - er of

F7(sus4) F7 B \flat Cm7 F7 B \flat E \flat maj9 Dm7(b5) G7(#5) Cm9

58

our mys - ter - y.

la la la la la la la

la la la la la la la

la la la la la la la

la la la la la la la

la la la la la la la

F13 B \flat Gm7 Cm7

62 Male voice solo

His grave is emp - ty, the mys - ter - y solved,

F7 Bb Cm7 F7 Bb Eb9

there is no place he is not in - v - e - d.

Dm7(b5) G7(#5) Cm9 F13 Bb

joy
la la la la la la la la

with joy
la la la la la la la la

joy
la la la la la la la la la la la la la la la la la la

f with joy
la la la la la la la la la la la la la la la la la la

Db Ebm7 Ab7 Db Bbm7 Ebm7

76

Ab7 Db Ebm7 Ab7 Db Gbmaj7

80

Fm7(b5) Bb7 Ebm7 Ab7 Db

84

S I

Al-pha, O - me - ga, the Li - on-lamb.

S II

Al-pha, O - me - ga, the Li - on-lamb.

Al-pha, O - me - ga, the Li - on-lamb.

Al-pha, O - me - ga, the Li - on-lamb.

Al-pha, O - me - ga, the Li - on-lamb.

Al-pha, O - me - ga, the Li - on-lamb.

7

Ebm7 Ab7 Db

88

Ebm7 Ab7 Db Gbmaj7 Fm7(b5) Bb7 Ebm7 F7

This is the great - est "I am who I am", Al-pha, O - me - ga, the

This is the great - est "I am who I am", Al-pha, O - me - ga, the

This is the great - est "I am who I am", Al-pha, O - me - ga, the

This is the great - est "I am who I am", Al-pha, O - me - ga, the

This is the great - est "I am who I am", Al-pha, O - me - ga, the

B \flat

98 Male voice solo

ave is emp - ty, ter - y solved.

There is no

Li - on - lamb.

There is no

Li - on - lamb.

There is no

B \flat *Cm 7* *F 7* *B \flat* *E \flat 9* *Dm 7 (\flat 5)* *G 7 (\sharp 5)*

f with joy

place he_ is not ____ in - volved. _____ la la la la la la la

There is no place he_ is not in-volved.. _____ la la la la la la la

There is no place he_ is not in-volved.. _____ la la la la la la la

place he_ is not ____ in-volved. _____ la la la la la la la

place he_ is not ____ in-volved. _____ la la la la la la la

f with joy

f with joy

f with joy

f with joy

f with joy

f with joy

Cm7 F7 Bb Db Eb7 Ab7

Clapping

Percussion solo rep. ad lib.

la la la

la la

la la

la la la la la la la la la

la la la la la la la la la

la la la la la la la la la

la la la la la la la la la

f with joy

f with joy

f with joy

f with joy

f with joy

f with joy

f with joy

Db Bbm7 Ebm7 Ab(sus4) Ab7 Db

Percussion continues into the next movement (♩ = ♩)

7. At Break of Day

♩ = 90

Soprano I

Soprano II

Alto

Tenor

Bass

Piano

p

At

Fm7/E♭ Eb Fm7/E♭ Eb Fm7/E♭ Eb Fm7/E♭ Eb

5

T

B

break of day the ap - proach - ing Jo - seph's cave, in - tent on salv - ing Je - sus —

break of the wom - ap - proach - ing Jo - seph's cave, in - tent on salv - ing Je - sus —

E♭ Fm7/E♭ Eb Eb/D Cm G/B

8

in the dread - ful grave, in - tent on salv - ing Je - sus in the dark and dread - ful

in the dread - ful grave, in - tent on salv - ing Je - sus in the dark and dread - ful

Cm D/F# G7/F C/E Cm/E♭ G/D D11

S I

The stone is gone, the sol-diers are no more, are no more.

S II

The stone is gone, the sol-diers are no — more.

A

The stone is gone, the sol-diers are no — more.

grave.

grave.

G

Fm7

Bb7

Ebmaj7

Abmaj7

Dbmaj7

— lent fear but cu-rious they peer in - side_ the o - pen door...

— si-lent fear but cu-rious they peer in - side — the

In si-lent fear but cu-rious they peer in - side — the

Bb7(sus4) Bb7

Ab

Eb/G

G/B

Cm

Ab

Fm

o-pen door. —

o-pen door. —

In si-lent fear they stop and peer in - side the o - pen door. —

In si-lent fear they stop and peer in - side the o - pen door. —

Dm7(b5) G7/B Ab Eb/G G7/B Cm Fm

The stone is gone, the sol - diers are no more, are no more. —

The stone is gone, the sol - diers are no more, are no more. —

The stone is gone, the sol - diers are no more, are no more. —

Mm

Mm

Bb7(sus4) Bb7 Ab Fm7 G7 Fm7 Bb7 Eb Eb/Db

In si-lent fear they stop and peer_ in-side the o-pen door.____

In si-lent fear they stop and peer_ in-side the o-pen door.____

In si-lent fear they stop and peer_ in-side the o-pen door.____

8 An An

Ab/C Abm/Cb G/B C/Bb Ab Bb7 Eb

an-gel bids them wel-come, and pac-i-fies their fear. The shroud is neat-ly fold-ed, there is no bod-y here.

an-gel bids them wel-come, and pac-i-fies their fear. The shroud is neat-ly fold-ed, there is no bod-y here.

ad lib.

Fm7/Eb Eb Fm7/Eb Eb Eb/D Cm G/B Cm D/F#

For

For

For

The shroud is neat - - ly fold-ed, and there is no bod - y here.

The shroud is neat - - ly fold-ed, and there is no bod - y here.

G⁷/F C/E Cm/E^b G/D D¹¹

Je - sus is a - be - lieve his word and you will see.

Je - sus is a - live, be - lieve his word and you will see.

Je - sus is a - live, be - lieve his word and you will see.

Fm⁷ B^b7 E^bmaj7 A^bmaj7 D^bmaj7 D^bmaj7/C B^b7(SUS4) B^b7

For he will go be-fore his peo-ple to the shores of Gal-i-lee.

For he will go be-fore his peo-ple to the shores of Gal-i-lee.

For he will go be-fore his peo-ple to the shores of Gal-i-lee.

Ab Eb/G G/B Cm Cm/Bb Ab Fm7 Dm7(b5) G7/B

Will go be-fore his peo-ple to the shores of Gal-i-lee,

Will go be-fore his peo-ple to the shores of Gal-i-lee,

Ab Eb/G Cm F7 Bb7(sus4) Bb7

Mm will go be-

Mm will go be-

Ab Fm7 G7 Fm7 Bb7 Eb Eb/Db

SI
They

S II
They

A
They

fore his peo-ple to the shores of Gal - i - lee.

fore his peo-ple to the shores of Gal - i - lee

Ab/C Abm/Cb G/B C/Bb Ab Bb7

tacet

SI
but for Mar - who stays be-hind by choice; she asks the gar-den - er and hears that

A
all leave for who stays be-hind by choice; she asks the gar-den - er and hears that

but for Mar - y, who stays be-hind by choice; she asks the gar-den - er and hears that

fa-mil-iar voice, she asks the gar - den - er and hears that fa - mil - iar

fa-mil-iar voice, she asks the gar - den - er and hears that fa - mil - iar

fa-mil-iar voice, she asks the gar - den - er and hears that fa - mil - iar

voice.

voice.

voice.

Sax Fm7 Bb7 Ebmaj7 Abmaj7 Dbmaj7 Bb7(sus4) Ab Eb/G

G/B Cm Ab Fm7 Dm7(b5) G7/B Ab Eb/G G7/B

SI

of day wom - en were ap - proach - ing Jo-seph's cave,

At break of day wom - en were ap - proach - ing Jo-seph's cave,

At break of day the wom-en were ap - proach - ing Jo-seph's cave,

At break of day the wom - en were ap - proach - ing Jo-seph's cave, in-tent on

At break of day the wom-en were ap - proach - ing Jo-seph's cave, in-tent on

Bb7(sus4) Bb7 Ab Fm7 G7 Fm7 Bb7 Eb Eb/Db

in-tent on salv - ing Je - sus in _____ the dark and dread-ful grave.____

in-tent on salv - ing Je - sus in _____ the dark and dread-ful grave.____

in-tent on salv - ing Je - sus in _____ the dark and dread-ful grave.____

salv - ing Je-sus in _____ the dark and dread - - ful grave.____

salv - ing Je-sus in _____ the dark and dread - - ful grave.____

Ab/C Abm/Cb G/B C/Bb Ab Eb Solo

rit.

attacca

8. One Faith, One Hope

♩ = 66

Soprano I+II

Alto I+II

Tenor

Bass

Piano

One faith, one hope, one ev - er - last - ing Lord

One faith, one hope, one ev - er - last - ing Lord

G D/G C/G G A/G

5

is the truth sent to us from a - bove, _____ that you are love, _____

is the truth sent to us from a - bove, _____ that you are love, _____

G D/G C/G G A/G Am/G

4 soloists (placed at some distance from the choir): sent from a - bove _____
sent from a _____

Tutti
mp

10

sent from a - bove
sent from a
You
You
— that you are love.
— that you are love.
C/D

14

bear our up - on the ho - ly cross,
up - on the ho - ly cross,
C/D

G D/G C/G G A/G

God has giv'n us you to be our guide,___ for us you died_

A I
God has giv'n us you to be our guide,___ for us you died_

A II
God has giv'n us you to be our guide,___ for us you died_

For us you died_

For us you died_

G D/G C/G G A/G at: D/F

to be our guide,___ to be our guide.

to be our guide,___ to be our guide.

our guide,___ for us you died,___

to be our guide,___ for us you died,___

to be our guide,___ for us you died,___

Dm/F Db/F F#/E Bm7

for us you died. —
 for us you died. —
 for us you died. —

E7 Sax

Re - joice for
 Re - joice for

Re - joice for all the bless - ings of *mf* your
 all the bless - ings of your grace, ring out loud and true, *mf*
 all the bless - ings of your grace, ring out loud and true,

A I+II

A/C# Bm7 E11 A D

p bells of East-er, ring out loud and true: Our hope in you. —
p grace, bells of East-er, ring out loud and true: Our hope in you. —
 — East - er bells: — Our hope in you.
 — East - er bells: — Our hope in you.

A/C# Bm7 E7 C#/E# F#7/E Sax

Ebm7 Bbm Bbm/Ab Gb Am7

p You bear our sin up - on the ho - - ly
p You bear our sin up - on the ho - - ly
 You bear our sin up - on the ho - ly cross, God gave us — you —
mf You bear our sin up - on the ho - ly cross, God gave us — you —

Dm7 C/E Dm7 G7 C(sus2) F

cross, God gave you to be our guide, for us you died.

cross, God gave you to be our guide, for us you died.

to be our guide, for us you died.

to be our guide, for us you died.

C/E Am7 Ab /G Fm7 Em7

T B

God gave us

God gave us

Ebm7 Bbm Bbm/Ab

you to be our guide, for us you died,

you to be our guide, for us you died,

Gb C/E Am7 D7(sus4)

68 S I+II *mp*

Re - joice for all the bless - ings of your grace, _____

A I+II *mp*

Re - joice for all the bless - ings of your grace, _____

mp

for us you died.

mp

for us you died.

D⁷ G D/G C/G G A/G

72

of East - er, ring out loud and true: _____

bells of East - er, ring out loud and true: _____

G D/G C/G G A/G

Our hope in you. — Ring loud and true:

A I

Our hope in you. — Ring loud and true:

A II

Our hope in you. — Ring loud and true: —

Our hope in you. — Ring loud and true: —

Our hope in you. — Ring loud and true: —

Our hope in you. — Ring loud and true: —

ad lib.

D/F# Dm/F D♭/F

To be our guide. —

To be our guide. —

To be our guide, — for us you died. —

To be our guide, — for us you died. —

To be our guide, — for us you died. —

F#/E Bm7 E7 A E/A

84 D/A A B⁷/A

87 *mp* rit.

Ooh

Ooh

Ooh

Ooh

Ooh

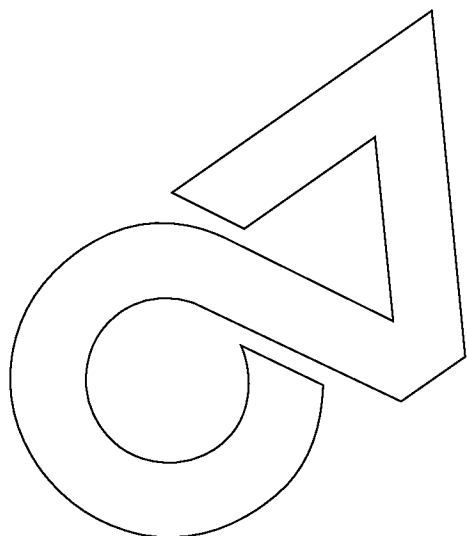
Ooh

SB

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Carus



Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 10.114), Klavierauszug (Carus 10.114/03),
Instrumentalstimmen (Carus 10.114/19).

CD-Einspielung mit dem Chor *Diabolus* und dem Mads-Haaber-Quartett unter der Leitung von John Høybye (Carus 83.531).

📄 Digitale Ausgaben sind erhältlich: www.carus-verlag.com/1011400

The following performance material is available for this work:
full score (Carus 10.114), vocal score (Carus 10.114/03),
instrumental parts (Carus 10.114/19).

Available on CD with the choir *Diabolus* and Mads Haaber's quartet, conducted by John Høybye (Carus 83.531).

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