

# EASTER CANTATA

SATB and piano, optional string quartet, optional soloists

David von Kampen

Duration: c. 18'

**Full Score and String Quartet Parts**

*("SATB and Piano" score sold separately)*



## NOTES ABOUT THE SCORE:

The choral parts throughout these five movements are designed for maximum flexibility. Any section scored for SATB can be reduced to SAB (with all low voices singing together *either* the tenor or bass part) or sung by any combination of voices all on the soprano melody. Most passages can also be reduced to 2-part mixed, utilizing only the soprano and either the tenor or bass parts. Feel free to adapt the choral parts as needed to fit your ensemble.

Movements 2 and 4 each contain vocal solos. These are optional and can be done instead by multiple voices or full sections. Both solos are notated in treble clef but can be sung in the lower register just as well.

The string quartet is also optional, although I encourage you to utilize it if you have the resources to do so. The string parts are warm and supportive, and I believe they are a meaningful addition to the musical texture.

The first violin part can also be used throughout most of the work as a C instrument obligato (with the remaining string parts omitted). Occasionally this violin is scored in its low register (below C4) or utilizes *pizzicato* (plucked strings). If you choose to perform the work with flute or oboe instead of violin, these passages can be omitted or adapted at the conductor's discretion.

**Movement 1: "He is Arisen! Glorious Word!"**

*Text by Brigitte Katerine Boye (1742-1824), tr. George A.T. Rygh (1860-1942)*

He is arisen! Glorious Word!  
Now reconciled is God, my Lord;  
The gates of heav'n are open.  
My Jesus did triumphant die,  
And Satan's arrows broken lie,  
Destroyed hell's fiercest weapon.  
Oh, hear what cheer!  
Christ victorious  
Rising glorious,  
Life is giving.  
He was dead but now is living!

**Movement 2: "A Sound of Exultation" | Psalm 118:1-2, 14-17, 24**

Give thanks to the Lord, for He is good;

His mercy endures forever.  
Let Israel now proclaim  
His mercy endures forever."

The Lord is my strength and my song,  
and He has become my salvation.  
There is a sound of exultation and victo  
I shall not die, but live.

This is the day that the Lord has made;  
let us rejoice and be glad in it.

**Movement 3: "Christ Jesus Lay in Death's Strong Bands"**

*Text by Martin Luther (1483-1546), tr. Richard Massie (1800-87)*

Christ Jesus lay in death's strong bands  
For our offenses given;  
But now at God's right hand He stands  
And brings us life from heaven.  
Therefore let us joyful be  
And sing to God right thankfully  
Loud songs of alleluia!  
Christ Jesus, God's own Son, came down,  
His people to deliver;  
Destroying sin, He took the crown  
From death's pale brow forever.  
Here our true Paschal Lamb we see, Whom God so freely gave us;  
He died on the accursed tree,  
So strong His love, to save us.

PERUSAL

#### **Movement 4: "Job 19:25"**

For I know that my Redeemer lives,  
and at the last he will stand upon the earth.

#### **Movement 5: "Awake, My Heart with Gladness" | Text by Paul Gerhardt (1607-76), tr. John Kelly (1833-90)**

Awake, my heart, with gladness,  
See what today is done;  
Now, after gloom and sadness,  
Comes forth the glorious sun.  
My Savior there was laid  
Where our bed must be made  
When to the realms of light  
Our spirit wings its flight.

**David von Kampen** is a composer from Lincoln, Nebraska. David's creative work spans a wide variety of genres and styles, including jazz, choral music, hymnody and liturgy, solo voice, chamber music, and musical theater. David is a six-time Downbeat Award winner in graduate-level jazz writing categories, a three-time winner of the Vancouver Chamber Choir Young Composers Competition, and was named the MTNA Distinguished Composer of the Year for his song cycle "Under the Silver and Home Again." He has been among ten winners of the ORTUS International New Music Competition, the recipient of an ASCAP Young Jazz Composer award, winner of the San Francisco Choral Artists New Voices Project, winner of the National Band Association's Young Jazz Composers Competition, and received Honorable Mention in the New York Youth Symphony First Music Commissions. *Puddin' and the Grumble*, David's original musical with playwright Becky Boesen, was one of seven finalists for the Richard Rodgers award.

David has over 60 choral and instrumental compositions and arrangements published with Walton Music, Santa Barbara Music Publishing, Hal Leonard, Concordia Publishing House, Pavane Publishing, UNC Jazz Press, Graphite, MusicSpoke, and others. His music has been performed by the KHORIKOS Vocal Ensemble, the L.A. Choral Lab, KC VITAs Chamber Choir, the Taiwan Youth Festival Chorus, San Francisco Choral Artists, the U.S. Army Blues Jazz Ensemble, the Vancouver Chamber Choir, and by collegiate, all-state, high school, and church ensembles throughout the United States and internationally. David is a lecturer of music theory and literature at the University of Nebraska, where he teaches music theory, ear training, a variety of other music courses, and directs the award-winning UNL Jazz Singers. He is active as a conductor and pianist, and as a clinician for vocal and instrumental ensembles. He lives in Lincoln with his wife Mollie and three daughters. Visit [www.DavidvonKampen.com](http://www.DavidvonKampen.com) for more.

# 1. He is Arisen! Glorious Word!

SATB, Piano, Strings

Brigitte Katerine Boye (1742-1824)  
tr. George A.T. Rygh (1860-1942)

music by  
David von Kampen

Lively, with energy [ $\text{♩} = \text{c. } 92$ ]

The image displays a musical score for five instruments: Violin I, Violin II, Viola, Cello, and Piano. The score is written in 3/4 time with a key signature of two sharps (D major). The tempo is marked 'Lively, with energy' with a metronome marking of approximately 92 beats per minute. The dynamic marking is *mf* (mezzo-forte). The score consists of five staves, each with a clef and a *mf* dynamic marking. The Violin I and II staves use treble clefs, the Viola staff uses an alto clef, and the Cello and Piano staves use bass clefs. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and slurs. The Piano part includes chords and arpeggiated figures.

5

7

*f*

SA

He is a-ris - en! Glo - rious Word! Now

TB

*f*

Vln. I

VI

Vla.

*f*

Vc.

*f*

Pno.

*f*

**PERUSAL**

1. He is Arisen! Glorious Word! - Full Score - page 3 of 14

9 *broadly*

SA  
rec-on-ciled is God, my Lord; The gates of heav'n are o-pen. My Je - sus did tri -

TB

Vln. I *broadly*

Vln. II *broadly*

Vla. *broadly*

Vc. *broadly*

Pno. *broadly*

1. He is Arisen! Glorious Word! - Full Score - page 4 of 14

14 *ff* *mf*

SA  
um-phant die, And Sa - tan's ar - rows bro-ken lie, De -

*ff* *mf*

TB  
um - phant die,

Vln. I  
*ff* *mf*

Vln. II  
*ff* *mf*

Vla.  
*ff* *mf*

Vc.  
*ff* *mf*

Pno.  
*ff* *mf*

1. He is Arisen! Glorious Word! - Full Score - page 5 of 14

21

19

SA

stroyed hell's fierc - est weap - on.

TB

Vln. I

*bounce!*

Vln. II

*bounce!*

Vla.

*bounce!*

Vc.

*bounce!*

Pno.

1. He is Arisen! Glorious Word! - Full Score - page 6 of 14

23

SA

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

1. He is Arisen! Glorious Word! - Full Score - page 7 of 14

(27) *mp* Oh, hear what

SA Oh, hear what cheer! Christ vic-to-rious,

TB Oh, hear what cheer! Oh, hear what cheer!

Vln. I *mp* smooth

Vln. II *mp* smooth

Vla. *mp* smooth

Vc. *mp* smooth

Pno. *mp* legato

*sim.*

32

SA *mf* , *f* *rit.*

Life is giv - ing. He was dead but now is liv -

TB *mf* *f*

Ris - ing glo - rious, He was dead but now is liv -

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Pno. *mf* *f*

37 *a tempo*

SA  
ing!

TB  
ing!

Vln. I  
*mf*

Vln. II  
*mf*

Vla.  
*mf*

Vc.  
*mf*

Pno.  
*mf*

(43)

41

SA

He is a-ris - en! Glo - rious Word!

TB

Now

V I

VI II

Vla.

Vc.

Pno.

**PERUSAL**

*f*

*f*

*f*

*f*

*f*

*f*

1. He is Arisen! Glorious Word! - Full Score - page 11 of 14

45

SA

Now rec - on-ciled is God, my Lord, God my

TB

rec - on-ciled is God, my Lord, \_\_\_\_\_ now rec - on-ciled is God my

Vln. I

Vln. II

Vla.

Vc.

Pno.

1. He is Arisen! Glorious Word! - Full Score - page 12 of 14

48

SA  
Lord, God my— Lord; He is a - ris - en! Glo - ri - ous

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

*rit.*

*ff*

*ff*

*ff*

*ff*

*ped.*

1. He is Arisen! Glorious Word! - Full Score - page 13 of 14

52 Tempo I [ $\text{♩} = \text{c. } 92$ ]

SA  
Word!

TB

Vln. I  
*mf* *sfz* *mf*

Vln. II  
*mf* *sfz* *mf*

Vla.  
*mp* *sfz* *mf*

Vc.  
*mp* *sfz* *mf*

Pno.  
*mp* *sfz* *mf*

1. He is Arisen! Glorious Word! - Full Score - page 14 of 14

56 *rit.* -----

SA

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

# 2. A Sound of Exultation

SATB, Piano, Strings

Psalm 118: 1-2, 14-17, 24

music by  
David von Kampen

Steady, with confidence [ $\text{♩} = \text{c. } 128$ ]

The musical score is arranged in five systems. The top system contains Violin I, Violin II, Viola, and Cello staves. The bottom system contains the Piano part, split into two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Steady, with confidence' with a quarter note equal to approximately 128 beats per minute. The dynamic marking *mf* (mezzo-forte) is present in each part. The Violin I part begins with a melodic line in the first measure. The Violin II, Viola, and Cello parts enter in the fourth measure with a similar melodic line. The Piano part provides harmonic support throughout, with chords in the right hand and a bass line in the left hand.

⑦ *mf* solo or SA (or TB) unis.

SA  
Give thanks to the Lord, for He is good; His mer-cy en-dures for - ev - er.

Vln. I  
*mp*

VI  
*mp*

Vc.  
*mp*

Pno.

13

SA

Let Is - ra-el now pro - claim, "His mer - cy en - dures for - ev -

Vln. I

Vln. II

Vla.

Vc.

*mp*

Pno.

*p* *mf*

19

SA *mp* (end solo) *mf*

er." Give thanks to the Lord, for He is

TB *mf*

Vln. I *arco* *mf*

Vln. II *arco* *mp* *mf*

Vla. *arco* *mp* *mf*

Vc. *mp* *mf*

Pno. *mp* *mf*

25

SA

good; His mer - cy en-dures for - ev - er. Let Is - ra-el now pro - claim, "His mer - cy en -

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

The image shows a page of a musical score for a choral and instrumental ensemble. The page is numbered 25 at the top left. The score is divided into several staves. The top two staves are for vocal parts: Soprano Alto (SA) and Tenor Bass (TB). The SA part has lyrics: "good; His mer - cy en-dures for - ev - er. Let Is - ra-el now pro - claim, "His mer - cy en -". The TB part has corresponding lyrics. Below the vocal parts are five instrumental staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The music is in a major key and features a mix of melodic lines and harmonic accompaniment.

37

SA

dures for - ev - er." The

33

*p*

*p*

TB

*p*

Vln. I

*p*

Vln. II

*p*

Vla.

*p*

*pizz.*

*mf*

Vc.

*p*

*pizz.*

*mf*

Pno.

*p*

*mp*

37

SA

Lord \_\_\_\_\_ is my strength and my song, and He has be - come my sal -

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf*

*pp*

*mf*

*p*

*arco*

*mf*

*p*

*arco*

*pp*

*mf*

*p*

*mf*

43

SA

va-tion. The Lord is my strength and my song, and

TB

45 *mp* with more energy

Vln. I

Vln. II

Vla.

Vc.

Pno.

The image shows a page of a musical score for a full orchestra and vocal soloists. The page is numbered 43 at the top left and 45 in a circle at the top center. The vocal parts are Soprano Alto (SA) and Tenor Bass (TB). The instrumental parts are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is in G major (one sharp) and 4/4 time. The lyrics for the vocal parts are "va-tion. The Lord is my strength and my song, and". Performance instructions include *mp* (mezzo-piano) and *mp* with more energy. The piano part features a complex accompaniment with chords and moving lines in both hands.

48

SA He \_\_\_\_\_ has be - come my sal - va - tion. The Lord is my

TB \_\_\_\_\_ The

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf* driving

Pno. *mf* driving

52

53

SA strength and my song, and He has be-come my sal - va - tion. There is a

TB Lord has \_\_\_\_\_ be - come,

Vln. I *mp* *mf* *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *f*

Pno. *f* *molto rit.*

The image shows a page of a musical score for a full orchestra and vocal soloists. The page is numbered 53. The vocal parts are Soprano Alto (SA) and Tenor Bass (TB). The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The score is in the key of D major (one sharp) and 4/4 time. The lyrics for the vocal parts are: SA: "strength and my song, and He has be-come my sal - va - tion. There is a"; TB: "Lord has \_\_\_\_\_ be - come,". The instrumental parts feature a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *mp*, *mf*, and *f*. The piano part consists of chords and single notes. The score concludes with the instruction *molto rit.* (ritardando).

57 *Slower, broadly*

The musical score is arranged in a system with six staves. The vocal parts (SA and TB) are at the top, with lyrics underneath. The instrumental parts (Vln. I, Vln. II, Vla., Vc., and Pno.) are below. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood marking is *Slower, broadly*. The dynamic marking *ff* (fortissimo) is present in all parts. The vocal parts have lyrics: "sound of ex - ul - ta - tion and vic - to - ry." The instrumental parts provide accompaniment with various textures and articulations.

64 Freely, conducted

61 *rit.* *p* ,

SA I shall not die,

TB *p* ,

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Pno. *mp* *p*

(68) Tempo I [♩ = c. 128]

67

SA  
but live, This is the day

TB  
*mp*

V I

V II

Vla.  
*mp*

Vc.  
*pp*

Pno.  
*pp*  
*mp*

Ped. -----

**PERUSAL**

2. A Sound of Exultation - Full Score - page 14 of 19

74 *mp* This is the day *mf* broadly, warm

SA This is the day *mf* that the Lord has

TB This is the day that the Lord has

Vln. I *mp* *mf* broadly, warm

Vln. II *mp* *mf* broadly, warm

Vla. *mf* broadly, warm

Vc. *mp* *mf* broadly, warm

Pno. *mf* broadly, warm

*rit.* ----- (85) *a tempo*

79

SA  
made; let us re - jice and be glad in it.

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

2. A Sound of Exultation - Full Score - page 16 of 19

86

SA

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mp*

*mp*

*mp*

92

SA *f full*

Give thanks to the Lord, for He is good; His mer - cy en-dures for - ev - er. Let

TB *f full*

Vln. I *f full*

Vln. II *f full*

Vla. *f full*

Vc. *f full*

Pno. *f full*

2. A Sound of Exultation - Full Score - page 18 of 19

97

SA  
Is - ra - el now pro - claim, "His mer - cy en - dures \_\_\_\_\_ for -

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

102

104

SA

ev - - - er.

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mp*

*rit.*

*p*

*mp rit.*

*pp*

# 3. Christ Jesus Lay in Death's Strong Bands

SATB, Piano, Strings

Martin Luther (1483-1546)

music by  
David von Kampen

**Forceful** [ $\text{♩} = \text{c. } 120$ ]

*f*

Soprano  
Alto

Christ Je - sus lay in death's strong bands For our of-fens-es

Tenor  
Bass

*f*

Violin I

*f*

Violin II

*f*

Viola

*f*

Cello

*f*

Piano

*f*

3. Christ Jesus Lay in Death's Strong Bands - Full Score - page 2 of 16

6

SA  
giv - en; But now at God's right hand He stands And brings us life from

TB

Vln. I

VI. II

Vc.

Pno.

PERUSAL

3. Christ Jesus Lay in Death's Strong Bands - Full Score - page 3 of 16

13

*ff*

SA

heav - en. There - fore let us joy - ful be And

TB

*ff*

Vln. I

*ff*

Vln. II

*ff*

Vla.

*ff*

Vc.

*ff*

Pno.

*ff*

Pno.

vlln  
vlln

vlln  
vlln

3. Christ Jesus Lay in Death's Strong Bands - Full Score - page 4 of 16

16 19

SA  
sing to God right thank-ful - ly Loud songs of Al-le-lu - ia, al -

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

3. Christ Jesus Lay in Death's Strong Bands - Full Score - page 5 of 16

21

SA  
- le - lu - ia! Loud songs of Al-le-lu - ia, Al - - -

TB  
Al - -

Vln. I  
*mf* *f* *mf*

Vln. II  
*mf* *f* *mf*

Vla.  
*mf* *f* *mf*

Vc.  
*mf* *f* *mf*

Pno.  
*f*

3. Christ Jesus Lay in Death's Strong Bands - Full Score - page 6 of 16

26

SA  
- - le - lu - ia!

TB  
- - le - lu - ia!

Vln. I

Vln. II

Vla.

Vc.  
*mp*

Pno.  
*mp*

32

SA *mp* Christ Je - sus, God's own Son, *p* came down, *mp* came — down, His

TB *mp* Christ Je - sus, God's own Son, came down,

Vln. I *p*

VI *pp*

Vla. *mp*

Vc. *pp*

Pno.

3. Christ Jesus Lay in Death's Strong Bands - Full Score - page 8 of 16

38

SA  
peo - ple to de - liv - er; Des - troy - ing sin, He took the crown From

TB

Vln. I

Vln. II  
*mp*

Vla.

Vc.  
*mp*

Pno.

3. Christ Jesus Lay in Death's Strong Bands - Full Score - page 9 of 16

44 *mf*

SA death's pale brow for - ev - - - er,

TB *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

3. Christ Jesus Lay in Death's Strong Bands - Full Score - page 10 of 16

*rit.* ----- (51) *a tempo*

49 *f*

SA  
for-ev-er. Here our true Pas-chal Lamb we see, Whom

TB *f*

Vln. I *f* 5

Vln. II *f*

Vla. *f*

Vc. *f*

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

3. Christ Jesus Lay in Death's Strong Bands - Full Score - page 11 of 16

54

SA  
God so free - ly gave us; He died on the ac - curs - ed tree, So

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

59

SA

strong, His love to save us. ——— There - fore let us joy - ful

TB

62

*ff*

Vln. I

VI. II

Vc.

*ff*

Pno.

*ff*

3. Christ Jesus Lay in Death's Strong Bands - Full Score - page 13 of 16

64 (68)

SA  
be And sing to God right thank-ful - ly Loud songs of

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

3. Christ Jesus Lay in Death's Strong Bands - Full Score - page 14 of 16

69

SA  
Al - le - lu - ia, al - le - lu - ia! Loud songs of

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

3. Christ Jesus Lay in Death's Strong Bands - Full Score - page 15 of 16

73 *f* (77)

SA  
Al-le-lu - ia, Al - - - le - lu - ia!

TB  
Al - - - le - lu - ia!

Vln. I  
*f* *dig in*

Vln. II  
*f* *dig in*

Vla.  
*f* *dig in*

Vc.  
*f* *dig in*

Pno.  
*f* *dig in*

3. Christ Jesus Lay in Death's Strong Bands - Full Score - page 16 of 16

*molto rit.* -----

78

SA

Al - le - lu - ia!

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

# 4. Job 19:25

SATB, Piano, Strings

Job 19:25

music by  
David von Kampen

Warm and Full [ $\text{♩} = \text{c. } 60$ ]

The musical score is written for Violin I, Violin II, Viola, Cello, and Piano. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked 'Warm and Full' with a quarter note equal to approximately 60 beats per minute. The score consists of six measures. The Violin I and Violin II parts play a melodic line starting on a whole note G4, moving to a half note A4, and then a quarter note B4. The Viola part plays a rhythmic pattern of quarter notes: G#3, A3, B3, C4, G#3, A3, B3, C4. The Cello part plays a melodic line starting on a whole note G2, moving to a half note A2, and then a quarter note B2. The Piano part has two staves: the upper staff plays a rhythmic pattern of eighth notes: G#3, A3, B3, C4, G#3, A3, B3, C4; the lower staff plays a pedal point on G2 with a harmonic series of notes: G2, B1, C2, D2, E2, F2, G2.

Violin I *mp*

Violin II *mp*

Viola *pizz.*  
*mf*

Cello *mp*

Piano *mp*  
*pedal with harmony*

4. Job 19:25 - Full Score - page 2 of 19

11 solo or SA (or TB) unis.

7

SA

Vln. I

Vln. II

Vla.

Vc.

Pno.

*p*

For I \_\_\_\_\_

*arco*

*mp*

*p*

*p*

*p*

*p*

4. Job 19:25 - Full Score - page 3 of 19

13

SA

know that my Re - deem - er

Vln. I

*pp*

Vln. II

*pp*

Vla.

*pp*

Vc.

*pp*

Pno.

4. Job 19:25 - Full Score - page 4 of 19

19 *mp*

SA  
lives, and at the last He will

Vln. I  
*non vib., glassy smooth*  
*pp*

Vln. II  
*non vib., glassy smooth*  
*pp*

Vla.  
*non vib., glassy smooth*  
*pp*

Vc.  
*non vib., glassy smooth*  
*pp*

Pno.  
*mp*

28 end solo

SA 25 *mf*  
stand up-on the earth.

Vln. I *normal*  
*p*

Vln. II *normal*  
*p*

Vla. *normal*  
*p*

Vc. *normal*  
*p*

Pno. *mf* *mp*

**PERUSAL**

4. Job 19:25 - Full Score - page 6 of 19

31

36

SA

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mp*

*mp*

*mp*

*mp*

*p*

For

4. Job 19:25 - Full Score - page 7 of 19

37

SA  
I know that my Re - deem - er

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

4. Job 19:25 - Full Score - page 8 of 19

43 44 *mf*

SA  
lives, and at the last He will

TB  
*mf*

Vln. I *mf* *espres.*

Vln. II *mf* *espres.*

Vla. *mf* *espres.*

Vc. *mf* *espres.*

Pno. *mf*

4. Job 19:25 - Full Score - page 9 of 19

48 *f*

S stand up-on the earth, \_\_\_\_\_ He will stand up-on the earth, \_\_\_\_\_

A stand up - on the earth, \_\_\_\_\_ He will stand up on the earth, \_\_\_\_\_

T stand up - on the earth, \_\_\_\_\_ He \_\_\_\_\_ will

B stand up - on the earth, \_\_\_\_\_ He \_\_\_\_\_ will

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Pno. *f*

54

S — He will stand up - on the earth, He will

A — He will stand up-on the earth, He will

T stand up - on the earth, He will stand, He will

B — nd up - on the ea, He will stand He will

V I

Vln. II

Vla.

Vc.

Pno.

60

SA *ff*  
stand up - on the earth.

TB *ff*

Vln. I *ff*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Pno. *ff*

4. Job 19:25 - Full Score - page 12 of 19

66 *p*

SA  
hmm

TB

Vln. I  
*p*

Vln. II

Vla.

Vc.

Pno.  
*p*

*rit.*

71 Pushing forward,  
freely ebb and flow

Musical score for measures 71-76. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 3/4. The score begins with a dynamic of *mp* and includes a hairpin crescendo from *pp* to *mp* in the first two measures. The music features melodic lines in the strings and piano accompaniment.

81 Faster, steady [ $\text{♩} = \text{c. } 70$ ]

Musical score for measures 77-81. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 3/4. The score begins at measure 77. The music is marked *p* *molto legato* and features sustained melodic lines in the strings and piano accompaniment. A tempo change to *Faster, steady* is indicated at measure 81 with a metronome marking of  $\text{♩} = \text{c. } 70$ .

83 *p* stagger breaths

SA

ooh

TB

*p* stagger breaths

Vln. I

Vln. II

Vla.

Vc.

Pno.

89

SA

93

ooh

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

4. Job 19:25 - Full Score - page 16 of 19

95

SA *mp*  
ooh

TB *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Pno. *mp*

4. Job 19:25 - Full Score - page 17 of 19

102

SA

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

*p*

*p*

*p*

*p*

*p*

*p*

108

SA

ooh

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

*rit.*



# 5. Awake, My Heart, With Gladness

SATB, Piano, Strings

Paul Gerhardt (1607-76)  
tr. John Kelly (1833-90)

music by  
David von Kampen

Tender and playful [ $\text{♩} = \text{c. } 144$ ]

*solo, espres.*

Cello *mp* (3+2)

Piano *mp* (3+2) *sim.*

*pedal with harmony*

Detailed description: This block contains the musical notation for the Cello and Piano parts. The Cello part is in the bass clef with a 5/4 time signature. It features a melodic line with a '3+2' fingering and a dynamic marking of *mp*. The Piano part consists of two staves, treble and bass clef, also in 5/4 time. The right hand has a '3+2' fingering and a dynamic marking of *mp*, while the left hand has a *sim.* (sostenuto) marking. A 'pedal with harmony' instruction is placed below the piano part.

5 SA *mp* A -

Vln. I

Vln. II *mp*

Vla.

Vc. *mf* *mp*

Pno.

Detailed description: This block contains the musical notation for the vocal and string parts. It starts at measure 5. The Soprano (SA) part has a dynamic marking of *mp* and a vocal line that begins with 'A -'. The Violin I (Vln. I) and Violin II (Vln. II) parts are shown with rests. The Viola (Vla.) part also has rests. The Violoncello (Vc.) part has a dynamic marking of *mf* and a melodic line. The Piano (Pno.) part continues with its melodic and harmonic accompaniment. A dynamic marking of *mp* is shown below the Vc. part.

5. Awake, My Heart, With Gladness - Full Score - page 2 of 22

10

SA  
wake, my heart, with glad-ness, See what to-day is

TB

Vln. I

Vln. II

Vla.

Vc.  
*pp*

Pno.

5. Awake, My Heart, With Gladness - Full Score - page 3 of 22

16

SA done; Now af - ter gloom and sad - ness Comes

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

5. Awake, My Heart, With Gladness - Full Score - page 4 of 22

22 *mf*

SA  
forth the glo - rious sun.

TB

Vln. I  
*pp* *mp* *f*

Vln. II  
*mf* *mp* *f* *mp*

Vla.  
*pp* *mp* *f* *mp*

Vc.  
*pp* *mp* *f*

Pno.  
*mf*

5. Awake, My Heart, With Gladness - Full Score - page 5 of 22

28

*mf* (32)

SA

A - wake, my heart, with

TB

*mf*

Vln. I

*pp* *mf*

Vln. II

*mf*

Vla.

*mf*

Vc.

*mp* *mf*

Pno.

*mp* *mf* rolling

5. Awake, My Heart, With Gladness - Full Score - page 6 of 22

34

SA  
glad - ness, See what to - day is done; Now

TB

Vln. I

Vln. II  
*espres.*

Vla.

Vc.

Pno.

5. Awake, My Heart, With Gladness - Full Score - page 7 of 22

40

SA  
af - ter gloom and sad - ness Comes forth the glo - rious

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

46 *f* (50)

SA  
sun.

TB  
*f*

Vln. I  
*f* *pp*

Vln. II  
*f* *pp*

Vla.  
*f* *pp*

Vc.  
*f* *pp*

Pno.  
*f* *mp* like the beginning



5. Awake, My Heart, With Gladness - Full Score - page 10 of 22

55

SA

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf*

*mp*

*pp*

*pp*

*mf*

*mp*

59

*mp* (62)

SA  
My Sav - ior there was laid

TB  
*mp*  
My Sav - ior

Vln. I  
*pp* *mp*

Vln. II  
*mp* *mp*

Vla.  
*mp* *mp*

Vc.  
*pp* *mp*

Pno.

65

SA  
— Where our bed must be made

TB  
there was laid Where our bed must be

Vln. I  
*mp*

Vln. II  
*mp*

Vla.  
*mp*

Vc.  
*mp*

Pno.

72

SA

When to the realms of light

TB

made When to the realms of

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

79

SA

Our spir - it wings

TB

*mf*

light Our spir - it wings

V I

VI II

Vla.

Vc.

Pno.

5. Awake, My Heart, With Gladness - Full Score - page 15 of 22

85

SA

its flight.

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

5. Awake, My Heart, With Gladness - Full Score - page 16 of 22

91

SA *pp* *stagger breaths* *mp*  
ooh

TB

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *p* (arco)

Pno.

*rit.* -----

97

SA

ooh

*mp*

Vln. I

Vln. II

Vla.

Vc.

Pno.

*rit.*

A little slower

102 *p*

SA

TB

*p*

V I

V II

*arco*

*p* solo, espres. *mp* *arco* *p*

Vla.

*pizz.* *arco* *p*

Vc.

*arco* *p*

Pno.

*a little slower* *p*

The image shows a page of a musical score for the piece "5. Awake, My Heart, With Gladness". The page is numbered 18 of 22. The score is in 5/4 time and the key signature has three sharps (F#, C#, G#). The tempo is marked "A little slower". The score includes parts for Soprano Alto (SA), Tenor Bass (TB), Violin I (V I), Violin II (V II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The vocal parts (SA and TB) have a dynamic marking of *p* and are marked "A little slower". The string parts (V I, V II, Vla, Vc.) have various dynamic markings and articulations, including *p*, *mp*, *pizz.*, and *arco*. The piano part (Pno.) has a dynamic marking of *p* and is marked "a little slower". A large red watermark "PERUSAL" is overlaid on the score.

106

SA

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mp*

*p*

*mp*

*p*

*mp*

*p*

110 *p* (111)

SA  
A - wake, my heart, with glad - ness, See

TB  
*p*

Vln. I  
*pp*

Vln. II  
*pp*

Vla.  
*pp*

Vc.  
*pp*

Pno.

*rit.* ----- **Slower, conducted**

115

*mf*

SA *mf*

TB

V I *mf*

V II *mf*

Vla. *mf*

Vc. *mf*

Pno.

PERUSAL

5. Awake, My Heart, With Gladness - Full Score - page 22 of 22

121

SA

TB

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mp*

*pp*

*p*

*lunga*

Hmm.

VIOLIN I

# 1. He is Arisen! Glorious Word!

SATB, Piano, Strings

Brigitte Katerine Boye (1742-1824)  
tr. George A.T. Rygh (1860-1942)

music by  
David von Kampen

Lively, with energy [ $\text{♩} = \text{c. } 92$ ]

The musical score for Violin I consists of six staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score begins with a dynamic marking of *mf*. The first staff (measures 1-4) features a melodic line with eighth and quarter notes. The second staff (measures 5-8) includes a circled measure number '7' above the staff and a dynamic marking of *f* below. The third staff (measures 9-13) is marked *broadly* and features a long note with a fermata. The fourth staff (measures 14-19) starts with a dynamic marking of *ff* and includes a crescendo hairpin, ending with a dynamic marking of *mf*. The fifth staff (measures 20-23) begins with a circled measure number '21' above the staff and includes the instruction *bounce!* below. The sixth staff (measures 24-27) concludes the piece with a final cadence.

1. He is Arisen! Glorious Word! - VIOLIN I - page 2 of 2

27

Musical staff 27-32. Key signature: two sharps (F# and C#). The staff begins with a whole rest, followed by a series of notes: B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G-103, F#-103, E-103, D-103, C#-103, B-104, A-104, G-104, F#-104, E-104, D-104, C#-104, B-105, A-105, G-105, F#-105, E-105, D-105, C#-105, B-106, A-106, G-106, F#-106, E-106, D-106, C#-106, B-107, A-107, G-107, F#-107, E-107, D-107, C#-107, B-108, A-108, G-108, F#-108, E-108, D-108, C#-108, B-109, A-109, G-109, F#-109, E-109, D-109, C#-109, B-110, A-110, G-110, F#-110, E-110, D-110, C#-110, B-111, A-111, G-111, F#-111, E-111, D-111, C#-111, B-112, A-112, G-112, F#-112, E-112, D-112, C#-112, B-113, A-113, G-113, F#-113, E-113, D-113, C#-113, B-114, A-114, G-114, F#-114, E-114, D-114, C#-114, B-115, A-115, G-115, F#-115, E-115, D-115, C#-115, B-116, A-116, G-116, F#-116, E-116, D-116, C#-116, B-117, A-117, G-117, F#-117, E-117, D-117, C#-117, B-118, A-118, G-118, F#-118, E-118, D-118, C#-118, B-119, A-119, G-119, F#-119, E-119, D-119, C#-119, B-120, A-120, G-120, F#-120, E-120, D-120, C#-120, B-121, A-121, G-121, F#-121, E-121, D-121, C#-121, B-122, A-122, G-122, F#-122, E-122, D-122, C#-122, B-123, A-123, G-123, F#-123, E-123, D-123, C#-123, B-124, A-124, G-124, F#-124, E-124, D-124, C#-124, B-125, A-125, G-125, F#-125, E-125, D-125, C#-125, B-126, A-126, G-126, F#-126, E-126, D-126, C#-126, B-127, A-127, G-127, F#-127, E-127, D-127, C#-127, B-128, A-128, G-128, F#-128, E-128, D-128, C#-128, 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E-148, D-148, C#-148, B-149, A-149, G-149, F#-149, E-149, D-149, C#-149, B-150, A-150, G-150, F#-150, E-150, D-150, C#-150, B-151, A-151, G-151, F#-151, E-151, D-151, C#-151, B-152, A-152, G-152, F#-152, E-152, D-152, C#-152, B-153, A-153, G-153, F#-153, E-153, D-153, C#-153, B-154, A-154, G-154, F#-154, E-154, D-154, C#-154, B-155, A-155, G-155, F#-155, E-155, D-155, C#-155, B-156, A-156, G-156, F#-156, E-156, D-156, C#-156, B-157, A-157, G-157, F#-157, E-157, D-157, C#-157, B-158, A-158, G-158, F#-158, E-158, D-158, C#-158, B-159, A-159, G-159, F#-159, E-159, D-159, C#-159, B-160, A-160, G-160, F#-160, E-160, D-160, C#-160, B-161, A-161, G-161, F#-161, E-161, D-161, C#-161, B-162, A-162, G-162, F#-162, E-162, D-162, C#-162, B-163, A-163, G-163, F#-163, E-163, D-163, C#-163, B-164, A-164, G-164, F#-164, E-164, D-164, C#-164, B-165, A-165, G-165, F#-165, E-165, D-165, C#-165, B-166, A-166, G-166, F#-166, E-166, D-166, C#-166, B-167, A-167, G-167, F#-167, E-167, D-167, C#-167, B-168, 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C#-226, B-227, A-227, G-227, F#-227, E-227, D-227, C#-227, B-228, A-228, G-228, F#-228, E-228, D-228, C#-228, B-229, A-229, G-229, F#-229, E-229, D-229, C#-229, B-230, A-230, G-230, F#-230, E-230, D-230, C#-230, B-231, A-231, G-231, F#-231, E-231, D-231, C#-231, B-232, A-232, G-232, F#-232, E-232, D-232, C#-232, B-233, A-233, G-233, F#-233, E-233, D-233, C#-233, B-234, A-234, G-234, F#-234, E-234, D-234, C#-234, B-235, A-235, G-235, F#-235, E-235, D-235, C#-235, B-236, A-236, G-236, F#-236, E-236, D-236, C#-236, B-237, A-237, G-237, F#-237, E-237, D-237, C#-237, B-238, A-238, G-238, F#-238, E-238, D-238, C#-238, B-239, A-239, G-239, F#-239, E-239, D-239, C#-239, B-240, A-240, G-240, F#-240, E-240, D-240, C#-240, B-241, A-241, G-241, F#-241, E-241, D-241, C#-241, B-242, A-242, G-242, F#-242, E-242, D-242, C#-242, B-243, A-243, G-243, F#-243, E-243, D-243, C#-243, B-244, A-244, G-244, F#-244, E-244, D-244, C#-244, B-245, A-245, G-245, F#-245, E-245, D-245, C#-245, B-246, A-246, G-246, 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VIOLIN I

# 2. A Sound of Exultation

SATB, Piano, Strings

Psalm 118: 1-2, 14-17, 24

music by  
David von Kampen

Steady, with confidence [ $\text{♩} = \text{c. } 128$ ]

Musical score for Violin I, measures 1-45. The score is in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff (measures 1-5) begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo/mood is 'Steady, with confidence' with a metronome marking of approximately 128 beats per minute. The dynamic is *mf*. The second staff (measures 6-19) starts at measure 6 and includes a circled measure number 7. It features a dynamic of *mp* and includes a fermata over measure 19. The third staff (measures 20-28) starts at measure 23 and is marked *arco* and *mf*. The fourth staff (measures 29-32) starts at measure 29 and includes a circled measure number 33. It features a dynamic of *p* and a change in time signature to 6/4 at measure 33. The fifth staff (measures 33-45) starts at measure 40 and includes a circled measure number 45. It features dynamics of *pp*, *mf*, and *mp*, and includes a fermata over measure 45.

48 (52)

*mp* *mf*

53 *molto rit.*

*mp* *mf* *f*

(57) *Slower, broadly*

*ff* *pp*

*rit.*

(64) *Freely, conducted* (68) *Tempo I* [ $\text{♩} = \text{c. } 128$ ]

4 8

76

*mp* *mf* *broadly, warm*

*rit.* (85) *a tempo*

*p* *mp*

2. A Sound of Exultation - VIOLIN I - page 3 of 3

89 (92)

*f* full

94

98

*mf*

103 (104)

*mp* *rit.*

VIOLIN I

# 3. Christ Jesus Lay in Death's Strong Bands

SATB, Piano, Strings

Martin Luther (1483-1546)

music by  
David von Kampen

Forceful [ $\text{♩} = \text{c. } 120$ ]

*f*

6

12

13

*ff*

18

19

*mf*

*f*

24

*mf*

32

39

44



VIOLIN I

# 4. Job 19:25

SATB, Piano, Strings

Job 19:25

music by  
David von Kampen

Warm and Full [ $\text{♩} = \text{c. } 60$ ]

*mp*

8

11

*p*

*pp*

2 *non sp., glossy smooth*

*pp*

PERUSAL

28 *normal*

*p*

36

*mp*

42

44 *espres.*

*mf*

48 *f*

53

60 *ff* *p*

*rit.*

71 Pushing forward,  
freely ebb and flow

68 *mp*

75

81 Faster, steady [ $\text{♩} = \text{c. } 70$ ]

*p* molto legato

93

89

4. Job 19:25 - VIOLIN I - page 3 of 3

97

*mp*

Musical staff for measures 97-102. The key signature is two sharps (F# and C#). The staff contains six measures of music. Measures 97-99 feature quarter notes on the G4 line, A4 space, and B4 space. Measure 100 contains a quarter note on C5, followed by a half note on D5, and a quarter note on E5. Measure 101 contains a half note on F#5 and a quarter note on G5. Measure 102 contains a half note on A5 and a quarter note on B5. A dynamic marking of *mp* is placed below the staff, with a hairpin indicating a crescendo from measure 100 to measure 102.

103

*p*

Musical staff for measures 103-107. The key signature is two sharps. The staff contains five measures of music. Measures 103-104 feature quarter notes on G4 and A4. Measure 105 contains a half note on B4 and a quarter note on C5. Measure 106 contains a half note on D5 and a quarter note on E5. Measure 107 contains a half note on F#5 and a quarter note on G5. A dynamic marking of *p* is placed below the staff, with a hairpin indicating a crescendo from measure 105 to measure 107.

108

*rit.*

Musical staff for measures 108-114. The key signature is two sharps. The staff contains seven measures of music. Measures 108-109 feature quarter notes on G4 and A4. Measure 110 contains a half note on B4 and a quarter note on C5. Measure 111 contains a half note on D5 and a quarter note on E5. Measure 112 contains a half note on F#5 and a quarter note on G5. Measure 113 contains a half note on A5 and a quarter note on B5. Measure 114 contains a half note on C6 and a quarter note on D6. A dynamic marking of *rit.* is placed above the staff, with a hairpin indicating a decrescendo from measure 110 to measure 114.

115 *a tempo* *rit.*

*pp*

Musical staff for measures 115-120. The key signature is two sharps. The staff contains six measures of music. Measures 115-119 feature quarter notes on G4, A4, B4, C5, D5, and E5. Measure 120 contains a half note on F#5 and a quarter note on G5. A dynamic marking of *pp* is placed below the staff, with a hairpin indicating a decrescendo from measure 115 to measure 120. The tempo marking *a tempo* and *rit.* are placed above the staff.

VIOLIN I

# 5. Awake, My Heart, With Gladness

SATB, Piano, Strings

Paul Gerhardt (1607-76)  
tr. John Kelly (1833-90)

music by  
David von Kampen

Tender and playful [ $\text{♩} = \text{c. } 144$ ]

10

Musical notation for measures 1-12. The piece begins in 5/4 time. Measure 1 contains a whole note with a fermata, marked with a '7' above it. Measure 2 contains a whole note with a fermata, marked with a '2' above it. Measure 3 contains a whole note with a fermata, marked with a '12' above it. Measures 4-6 contain a half note, quarter note, and quarter note respectively, all with fermatas. Measure 7 contains a half note with a fermata. Measure 8 contains a half note with a fermata. Measure 9 contains a half note with a fermata. Measure 10 contains a half note with a fermata. Measure 11 contains a half note with a fermata. Measure 12 contains a half note with a fermata. Dynamics: *pp* at the start, *mp* at the end. A hairpin indicates a crescendo from *pp* to *mp*.

Musical notation for measures 13-32. Measure 13 contains a half note with a fermata, marked with a '2' above it. Measure 14 contains a half note with a fermata. Measure 15 contains a half note with a fermata. Measure 16 contains a half note with a fermata. Measure 17 contains a half note with a fermata. Measure 18 contains a half note with a fermata. Measure 19 contains a half note with a fermata. Measure 20 contains a half note with a fermata. Measure 21 contains a half note with a fermata. Measure 22 contains a half note with a fermata. Measure 23 contains a half note with a fermata. Measure 24 contains a half note with a fermata. Measure 25 contains a half note with a fermata. Measure 26 contains a half note with a fermata. Measure 27 contains a half note with a fermata. Measure 28 contains a half note with a fermata. Measure 29 contains a half note with a fermata. Measure 30 contains a half note with a fermata. Measure 31 contains a half note with a fermata. Measure 32 contains a half note with a fermata. Dynamics: *f* at the start, *pp* in the middle, *mf* at the end. A hairpin indicates a crescendo from *pp* to *mf*.

Musical notation for measures 33-42. Measure 33 contains a half note with a fermata. Measure 34 contains a half note with a fermata. Measure 35 contains a half note with a fermata. Measure 36 contains a half note with a fermata. Measure 37 contains a half note with a fermata. Measure 38 contains a half note with a fermata. Measure 39 contains a half note with a fermata. Measure 40 contains a half note with a fermata. Measure 41 contains a half note with a fermata. Measure 42 contains a half note with a fermata.

Musical notation for measures 43-50. Measure 43 contains a half note with a fermata. Measure 44 contains a half note with a fermata. Measure 45 contains a half note with a fermata. Measure 46 contains a half note with a fermata. Measure 47 contains a half note with a fermata. Measure 48 contains a half note with a fermata. Measure 49 contains a half note with a fermata. Measure 50 contains a half note with a fermata. Dynamics: *f* at the start, *pp* at the end. A hairpin indicates a crescendo from *f* to *pp*.

Musical notation for measures 51-60. Measure 51 contains a half note with a fermata. Measure 52 contains a half note with a fermata. Measure 53 contains a half note with a fermata. Measure 54 contains a half note with a fermata. Measure 55 contains a half note with a fermata. Measure 56 contains a half note with a fermata. Measure 57 contains a half note with a fermata. Measure 58 contains a half note with a fermata. Measure 59 contains a half note with a fermata. Measure 60 contains a half note with a fermata. Dynamics: *mp* at the start, *mf* at the end. A hairpin indicates a crescendo from *mp* to *mf*.

56 (62)

mp pp mp

64

mp

72

mp

# PERUSAL

79

86

f mp pizz. mp

93

rit.

5. Awake, My Heart, With Gladness - VIOLIN I - page 3 of 3

100 **A little slower**

*p* **arco**

106

*mp* *p* *pp*

111

*rit.* **4** **Slower, conducted**  
*rich, warm, full*

*mf*

120

*mp* *pp* **lunga**

VIOLIN II

# 1. He is Arisen! Glorious Word!

SATB, Piano, Strings

Brigitte Katerine Boye (1742-1824)  
tr. George A.T. Rygh (1860-1942)

music by  
David von Kampen

Lively, with energy [♩ = c. 92]

The musical score for Violin II consists of six staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various dynamics and performance instructions:

- Measure 1: *mf*
- Measure 5: *f*
- Measure 9: *broadly*
- Measure 14: *ff* and *mf*
- Measure 19: *bounce!*
- Measure 24: *mp* smooth

Measure numbers 5, 9, 14, 19, and 24 are indicated at the start of their respective staves. Circled measure numbers 7, 21, and 27 are placed above the staves. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over the final measure (27).

1. He is Arisen! Glorious Word! - VIOLIN II - page 2 of 2

28

*mf*

34

*rit.* (37) *a tempo*

*f*

39

*mf*

(43)

*f*

48

*rit.* (52) *Tempo I* [ $\text{♩} = \text{c. } 92$ ]

*mf*

53

*sfz mf*

57

*rit.*

*mf*

VIOLIN II

# 2. A Sound of Exultation

SATB, Piano, Strings

Psalm 118: 1-2, 14-17, 24

music by  
David von Kampen

Steady, with confidence [ $\text{♩} = \text{c. } 128$ ]

The musical score for Violin II consists of six staves of music, each beginning with a circled measure number. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *mf*, *mp*, and *p*, along with performance markings like accents, hairpins, and articulation marks. Specific markings include a triplet of eighth notes (3), an 8-measure rest (8), a 2-measure rest (2), and a 3-measure rest (3). The score also features a change in time signature from 4/4 to 6/4 at measure 33. The music is characterized by a steady, confident tempo.

53 *molto rit.*

*mp* *mf* *f*

57 Slower, broadly

*ff* *pp*

64 freely, conducted

68 Tempo I (c. 128)

74 *mp* *mf* broadly, warm

81 *rit.* 85 *a tempo* *p* *mp*

2. A Sound of Exultation - VIOLIN II - page 3 of 3

90 92

*f* full

96

*mf*

102 104

*mp* *rit.*

VIOLIN II

# 3. Christ Jesus Lay in Death's Strong Bands

SATB, Piano, Strings

Martin Luther (1483-1546)

music by  
David von Kampen

Forceful [ $\text{♩} = \text{c. } 120$ ]

The musical score for Violin II consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It starts with a dynamic marking of *f* and includes several accents. The second staff begins at measure 6 and features a triplet of eighth notes. The third staff starts at measure 12, marked with a circled 13, and includes a dynamic marking of *ff*. The fourth staff begins at measure 18, marked with a circled 19, and contains a double bar line with a '2' above it, indicating a second ending. It features dynamic markings of *mf* and *f*. The fifth staff starts at measure 24, marked with a circled 24, and includes a dynamic marking of *mf* and a triplet of eighth notes. The sixth staff begins at measure 32, marked with a circled 32, and features a dynamic marking of *pp* that changes to *mp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

3. Christ Jesus Lay in Death's Strong Bands - VIOLIN II - page 2 of 2

43 44 *rit.*

*mf*

50 51 *a tempo*

*f*

55

3

61 62

*ff*

67 68

*f*

73 77

*f* dig in

78 *molto rit.*

*ff*

VIOLIN II

# 4. Job 19:25

SATB, Piano, Strings

Job 19:25

music by  
David von Kampen

Warm and Full [ $\text{♩} = \text{c. } 60$ ]

*mp*

7

11

*p*

*pp*

21 *non vib., glassy smooth*

28

*pp*

*p normal*

29

36

37

44

*mf*

*espres.*

*f*

50

56

60

*ff*

61

4

*rit.*

7

Pushing forward,  
freely job and flow

# PERUSAL

*pp* *mp*

79

81) Faster, steady [ $\text{♩} = \text{c. } 70$ ]

*p* *molto legato*

87

93

95

4. Job 19:25 - VIOLIN II - page 3 of 3

102

*p*

This musical staff contains measures 102 through 107. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes, with several measures featuring slurs. A dynamic marking of *p* (piano) is placed at the end of the staff, with a hairpin indicating a crescendo leading to it.

108

*rit.*

This musical staff contains measures 108 through 114. It continues with the same treble clef and key signature. The melody is primarily composed of quarter notes, with some slurs. A dynamic marking of *rit.* (ritardando) is placed above the staff, with a hairpin indicating a decrescendo.

115 *a tempo*

*pp*

*rit.*

This musical staff contains measures 115 through 121. It begins with a circled measure number 115, followed by the tempo marking *a tempo*. The key signature remains two sharps. The melody features quarter notes with slurs. A dynamic marking of *pp* (pianissimo) is placed below the staff, with a hairpin indicating a decrescendo. A *rit.* (ritardando) marking is placed above the staff. The piece concludes with a double bar line and repeat dots.

VIOLIN II

# 5. Awake, My Heart, With Gladness

SATB, Piano, Strings

Paul Gerhardt (1607-76)  
tr. John Kelly (1833-90)

music by  
David von Kampen

Tender and playful [ $\text{♩} = \text{c. } 144$ ]

7

10

*mp*

14

23

*mf* *mp* *f* *mp*

31

32

*mf* *espres.*

40

*f*

50

6

62

*pp* *pp* *mp*

Detailed description: This is a musical score for Violin II, consisting of six staves of music. The first staff begins with a treble clef and a 5/4 time signature. It contains a whole rest for 7 measures, followed by a 3/4 time signature and a melodic line starting on a whole note. A circled measure number '10' is placed above the staff. The dynamic marking *mp* is below the staff. The second staff starts at measure 14 and continues the melodic line. The third staff starts at measure 23 and includes dynamic markings *mf*, *mp*, *f*, and *mp* with crescendo and decrescendo hairpins. The fourth staff starts at measure 31 and includes a circled measure number '32', a dynamic marking *mf*, and the instruction *espres.*. The fifth staff starts at measure 40 and includes a dynamic marking *f*. The sixth staff starts at measure 50 and includes a circled measure number '62', a dynamic marking *pp*, a whole rest for 6 measures, and dynamic markings *pp* and *mp* with hairpins.

5. Awake, My Heart, With Gladness - VIOLIN II - page 2 of 3

63 **2**  
*mp* *mp*

72 *mf*

80

86 *f* *mp*

93 *pizz.* *mp* *rit.*

A little slower

100 *arco* *p* solo, espres. *mp*

105 *p* *mp* *p* *pp*

111

Musical notation for measures 111-116. The key signature is three sharps (F#, C#, G#). The notation consists of a single staff with a treble clef. Measures 111-113 contain quarter notes: G4, A4, B4, C5, B4, A4. Measures 114-116 contain whole rests. The instruction *rit.* is placed above the staff at the beginning of measure 114.

117 **Slower, conducted** *rich, warm, full*

Musical notation for measures 117-120. The key signature is three sharps (F#, C#, G#). The notation consists of a single staff with a treble clef. Measures 117-119 contain dotted half notes: G4, A4, B4, C5, B4, A4. Measure 120 contains a whole note: G4. The instruction *mf* is below the first note, *mp* is below the last note of the first phrase, and *pp* is below the final note. A fermata is placed over the final note. The instruction *lunga* is above the final note. A double bar line with a repeat sign is at the end of the staff.

VIOLA

# 1. He is Arisen! Glorious Word!

SATB, Piano, Strings

Brigitte Katerine Boye (1742-1824)  
tr. George A.T. Rygh (1860-1942)

music by  
David von Kampen

Lively, with energy [♩ = c. 92]

Musical notation for measures 1-4. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is marked *mf*.

Musical notation for measures 5-8. Measure 7 is circled with the number 7. The music is marked *f*.

Musical notation for measures 9-15. The lyrics "PERUSAL" are written in large red letters across the staff. The music is marked *ff* and *mf*. The word "broadly" is written above the staff.

Musical notation for measures 16-20. The time signature changes from 3/4 to 2/4 and back to 3/4.

Musical notation for measures 21-24. Measure 21 is circled with the number 21. The music is marked *bounce!*.

Musical notation for measures 25-28. Measure 27 is circled with the number 27. The music is marked *mp smooth*.

1. He is Arisen! Glorious Word! - VIOLA - page 2 of 2

30 *rit.*

*mf* *f*

37 *a tempo*

*mf*

41 (43)

*f*

46 *rit.*

*rit.*

52 *Tempo I* [ $\text{♩} = \text{c. } 92$ ]

*mp* *sfz* *mf*

56 *rit.*

*rit.*

VIOLA

# 2. A Sound of Exultation

SATB, Piano, Strings

Psalm 118: 1-2, 14-17, 24

music by  
David von Kampen

Steady, with confidence [ $\text{♩} = \text{c. } 128$ ]

Musical score for Viola, measures 1-45. The score is in 3/4 time with a key signature of one sharp (F#). It includes various dynamics, articulations, and performance instructions.

Measures 1-8: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. Includes a triplet of eighth notes in measure 1 and a circled measure number 7.

Measures 9-18: *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*. Includes a circled measure number 19.

Measures 19-28: *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*. Includes a circled measure number 33.

Measures 29-34: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. Includes a circled measure number 33 and a *pizz.* instruction in measure 34.

Measures 35-44: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. Includes a circled measure number 45.

Measures 45-48: *mf*, *mp*, *mp*, *mp*. Includes a circled measure number 45 and a *2* instruction in measure 47.

2. A Sound of Exultation - VIOLA - page 2 of 3

49

52

*mf* *mp*

54

*mf* *f* *ff*

*molto rit.* 57 Slower, broadly

58

*rit.* *pp*

64 Freely, conducted

68 Tempo I [ $\text{♩} = \text{c. } 128$ ]

72

*mp* *mf* broadly, warm

78

*rit.*

2. A Sound of Exultation - VIOLA - page 3 of 3

85 *a tempo*

Musical notation for measures 85-91. The key signature is one sharp (F#) and the time signature is 3/4. Measure 85 starts with a half note G4, followed by a quarter rest. Measure 86 contains a triplet of eighth notes (A4, B4, C5). Measure 87 has a quarter note D5, quarter note E5, quarter note F#5, and quarter note G5. Measure 88 has a quarter note G5, quarter note F#5, quarter note E5, and quarter note D5. Measure 89 has a quarter note C5, quarter note B4, quarter note A4, and quarter note G4. Measure 90 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 91 has a quarter note C4, quarter note B3, quarter note A3, and quarter note G3. Dynamics include *p* at the start, *mp* under the triplet, and a hairpin crescendo starting at the end of measure 90.

92

Musical notation for measures 92-96. The key signature is one sharp (F#) and the time signature is 3/4. Measure 92 has a half note G4. Measure 93 has a half note A4. Measure 94 has a half note B4. Measure 95 has a quarter note C5, quarter note D5, quarter note E5, and quarter note F#5. Measure 96 has a quarter note G5, quarter note F#5, quarter note E5, and quarter note D5. Dynamics include a hairpin crescendo starting at the beginning of measure 92, reaching *f full* by measure 94.

97

Musical notation for measures 97-103. The key signature is one sharp (F#) and the time signature is 3/4. Measure 97 has a half note G4. Measure 98 has a half note A4. Measure 99 has a half note B4. Measure 100 has a half note C5. Measure 101 has a half note D5. Measure 102 has a half note E5. Measure 103 has a half note F#5. Dynamics include a hairpin crescendo starting at the beginning of measure 97, reaching *mf* by measure 100, and another hairpin crescendo starting at the end of measure 102.

104

Musical notation for measures 104-107. The key signature is one sharp (F#) and the time signature is 6/4. Measure 104 has a half note G4. Measure 105 has a whole rest. Measure 106 has a whole rest. Measure 107 has a whole rest. Dynamics include *mp* at the start and a hairpin crescendo starting at the beginning of measure 104. The tempo marking *rit.* is placed above measure 105.

VIOLA

# 3. Christ Jesus Lay in Death's Strong Bands

Martin Luther (1483-1546)

SATB, Piano, Strings

music by  
David von Kampen

Forceful [ $\text{♩} = \text{c. } 120$ ]

Musical notation for measures 1-5. The key signature has one flat (B-flat), and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135, 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VIOLA

# 4. Job 19:25

SATB, Piano, Strings

Job 19:25

music by  
David von Kampen

Warm and Full [ $\text{♩} = \text{c. } 60$ ]

*pizz.*

Musical notation for measures 1-6. The staff is in bass clef with a 3/2 time signature. The notes are: 1. G2 (quarter), 2. G2 (quarter), 3. G2 (quarter), 4. G2 (quarter), 5. G2 (quarter), 6. G2 (quarter). All notes are marked with *mf*.

7

*arco*

11

Musical notation for measures 7-10. Measure 7: G2 (quarter), G2 (quarter). Measure 8: G2 (quarter), G2 (quarter), G2 (quarter). Measure 9: G2 (half), G2 (half). Measure 10: G2 (half), G2 (half). Dynamics: *mp* at measure 7, *p* at measure 9, *pp* at measure 10.

14

7

*non vib., glassy smooth*

Musical notation for measures 14-17. Measure 14: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 15: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 16: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 17: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Dynamics: *pp* at measure 14.

28

*normal*

Musical notation for measures 28-34. Measure 28: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 29: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 30: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 31: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 32: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 33: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 34: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Dynamics: *p* at measure 28.

35

36

Musical notation for measures 35-38. Measure 35: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 36: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 37: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 38: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Dynamics: *mp* at measure 35.

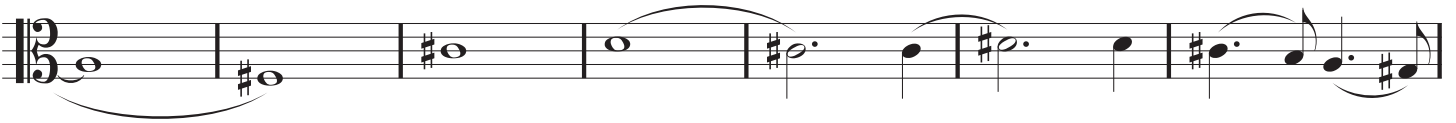
43

44

*espres.*

Musical notation for measures 43-46. Measure 43: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 44: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 45: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Measure 46: G2 (quarter), G2 (quarter), G2 (quarter), G2 (quarter). Dynamics: *mf* at measure 43, *f* at measure 45.

50



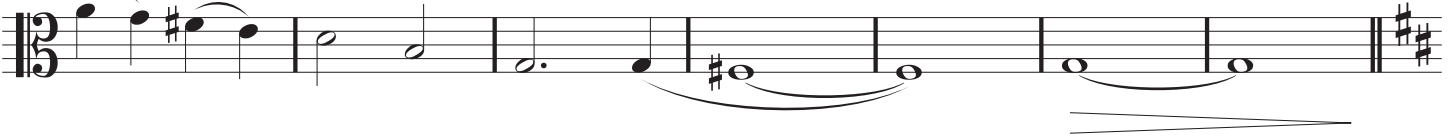
57



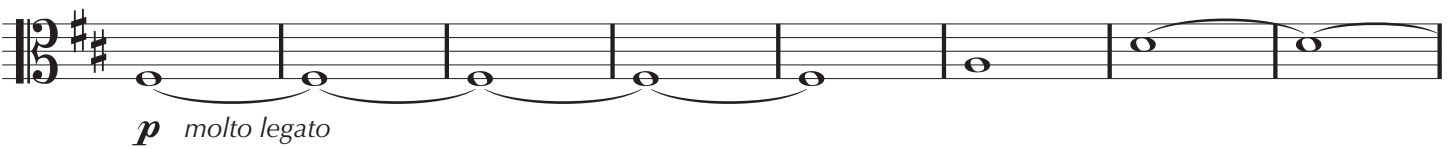
64



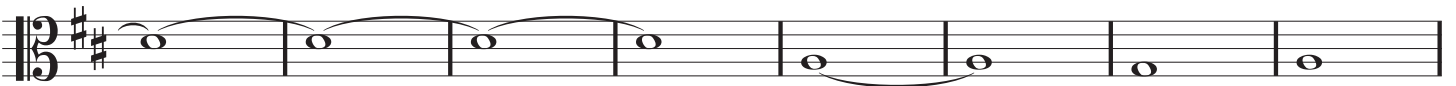
74



81 Faster, steady [ $\text{♩} = \text{c. } 70$ ]



89



97



105

*p*

This musical staff covers measures 105 through 112. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and half notes, with some notes beamed together. A crescendo hairpin is placed below the staff, starting under measure 105 and ending under measure 112. The dynamic marking *p* (piano) is positioned at the end of the hairpin.

113

*rit.* (115) *a tempo* *rit.*

*pp*

This musical staff covers measures 113 through 119. It starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily composed of quarter notes, with some beaming. Above the staff, the tempo markings *rit.*, (115), *a tempo*, and *rit.* are written. A circled measure number 115 is placed above the staff. A crescendo hairpin is located below the staff, starting under measure 113 and ending under measure 119. The dynamic marking *pp* (pianissimo) is placed below the staff.

VIOLA

# 5. Awake, My Heart, With Gladness

SATB, Piano, Strings

Paul Gerhardt (1607-76)  
tr. John Kelly (1833-90)

music by  
David von Kampen

Tender and playful [ $\text{♩} = \text{c. } 144$ ]

10

7 2 12

*pp*

25

*mp* *f* *mp*

32

*mf*

40

*f*

48

50

6

*pp* *pp*

61 62

*mp* *mp*

70

*mp* *mf*

79

**PERUSAL**

86

*f* *mp* *pizz.* *mp*

94

*rit.*

100

A little slower

*2*

105 *arco*

*p* *mp* *p*

110

(111)

*rit.*

*pp* *rit.*

117

**Slower, conducted**  
*rich, warm, full*

*mf* *mp* *pp*

*lunga*

*mf* *mp* *pp*

*lunga*

CELLO

# 1. He is Arisen! Glorious Word!

SATB, Piano, Strings

Brigitte Katerine Boye (1742-1824)  
tr. George A.T. Rygh (1860-1942)

music by  
David von Kampen

Lively, with energy [ $\text{♩} = \text{c. } 92$ ]

The musical score is written for Cello in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff (measures 1-4) begins with a mezzo-forte (*mf*) dynamic. The second staff (measures 5-8) features a crescendo leading to a forte (*f*) dynamic at measure 7, which is circled. The third staff (measures 9-14) is marked *broadly* and ends with a fortissimo (*ff*) dynamic. The fourth staff (measures 15-18) starts with a mezzo-forte (*mf*) dynamic. The fifth staff (measures 19-22) begins with a circled measure number 21 and includes the instruction *bounce!*. The sixth staff (measures 23-24) concludes the piece with a final fermata.

1. He is Arisen! Glorious Word! - CELLO - page 2 of 2

27

*mp* smooth *mf*

34

*rit.*

37 *a tempo*

*f* *f*

39

43

*mf* *f*

45

*f*

*rit.*

52 *Tempo I* [ $\text{♩} = \text{c. } 92$ ]

50

*ff* *mp* *sfz mf*

55

*rit.*

*f*

CELLO

# 2. A Sound of Exultation

SATB, Piano, Strings

Psalm 118: 1-2, 14-17, 24

music by  
David von Kampen

Steady, with confidence [ $\text{♩} = \text{c. } 128$ ]

Musical score for Cello, measures 1-45. The score is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes various musical notations such as dynamics (*mf*, *mp*, *p*, *mf*, *pp*), articulation (*pizz.*, *arco*), and performance markings (accents, slurs, hairpins). Measure numbers 7, 19, 33, and 45 are circled. Measure 33 features a change in time signature to 6/4 and then back to 4/4.

46 **2**  
*mp*

52  
*mf* driving

56 *molto rit.* (57) Slower, broadly  
*f* *ff*

60 *rit.* (64) Freely, conducted  
*pp* **4**

(68) Tempo I [ $\text{♩} = \text{c. } 128$ ]  
*pp* *mp*

75  
*mf* broadly, warm *sfz*

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80 *rit.* (85) *a tempo*

*sfz* *p*

87 (92)

*mp* *f* full

93

*mf*

100 (104) *rit.*

*mp*

CELLO

# 3. Christ Jesus Lay in Death's Strong Bands

SATB, Piano, Strings

Martin Luther (1483-1546)

music by  
David von Kampen

Forceful [ $\text{♩} = \text{c. } 120$ ]

*f*

6

11

13

*ff*

17

19

*mf*

23

*f*

*mf*

29

32

*mp*

*pp*

*mp*

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39

44

Musical staff for measures 39-44. The staff is in bass clef with a key signature of one flat (B-flat). It begins with a quarter rest, followed by a series of eighth and quarter notes, some with slurs. Measure 44 ends with a fermata over a B-flat note.

46

*rit.*

51 *a tempo*

Musical staff for measures 46-51. The staff is in bass clef with a key signature of one flat. It starts with a half note G2, followed by quarter notes. Measure 46 has a dynamic marking of *mf*. Measure 51 has a dynamic marking of *f* and includes accents (>) over several notes.

53

Musical staff for measures 53-58. The staff is in bass clef with a key signature of one flat. It features a continuous eighth-note pattern with slurs and accents (>) over each note.

59

62

Musical staff for measures 59-62. The staff is in bass clef with a key signature of one flat. It features eighth-note patterns with slurs and accents (>). Measure 62 has a dynamic marking of *ff*.

64

68

Musical staff for measures 64-68. The staff is in bass clef with a key signature of one flat. It shows changes in time signature: 2/4, 4/4, 2/4, and 4/4. Measure 68 has an accent (^) over a note.

69

Musical staff for measures 69-73. The staff is in bass clef with a key signature of one flat. It features eighth-note patterns with slurs and accents (>). Measure 73 ends with a fermata over a note.

74

77

Musical staff for measures 74-77. The staff is in bass clef with a key signature of one flat. It features eighth-note patterns with slurs and accents (>). Measure 74 has a dynamic marking of *f*. Measure 77 has a dynamic marking of *dig in*.

79

*molto rit.*

Musical staff for measures 79-84. The staff is in bass clef with a key signature of one flat. It features eighth-note patterns with slurs and accents (^). Measure 84 ends with a fermata over a note.

CELLO

# 4. Job 19:25

SATB, Piano, Strings

Job 19:25

music by  
David von Kampen

Warm and Full [ $\text{♩} = \text{c. } 60$ ]

11

8

19 *non vib., glassy smooth*

27

36

35

43

44

51

*mp*

*p*

*pp*

*pp*

*p normal*

*mp*

*mf*

*f*

*espres.*

5

59 60

*ff* *p*

66 **4** *rit.* 71 Pushing forward,  
freely ebb and flow

*pp* *mp*

76 81 Faster, steady [ $\text{♩} = \text{c. } 70$ ]

*p* *molto legato*

84

92 93

100

*mp* *p*

108 *rit.*

115 *a tempo* *rit.*

CELLO

# 5. Awake, My Heart, With Gladness

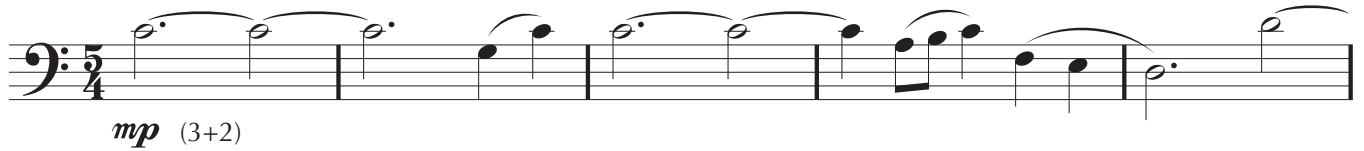
SATB, Piano, Strings

Paul Gerhardt (1607-76)  
tr. John Kelly (1833-90)

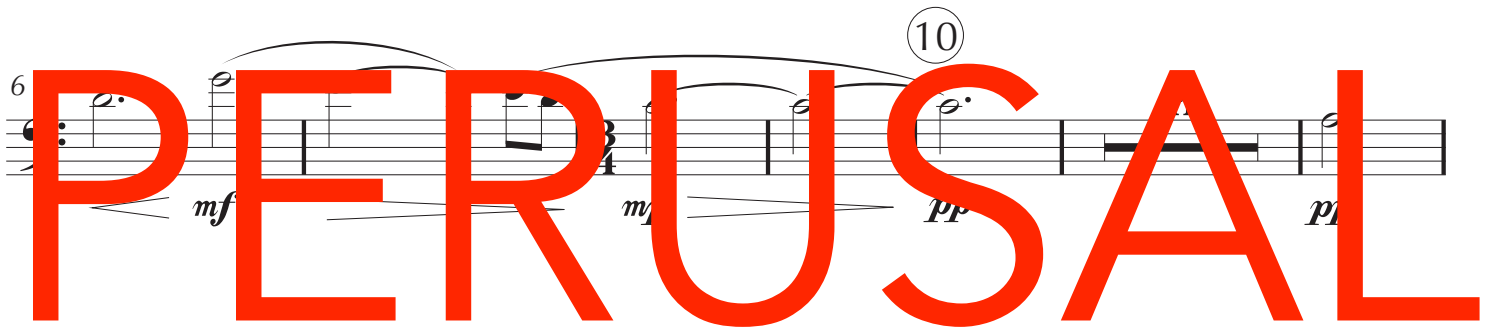
music by  
David von Kampen

Tender and playful [ $\text{♩} = \text{c. } 144$ ]

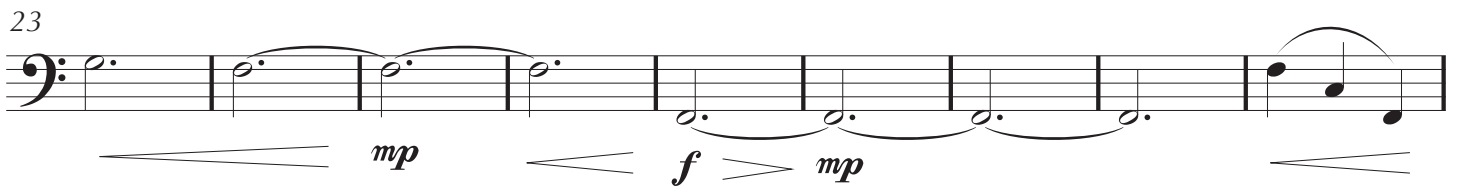
*solo, espres.*



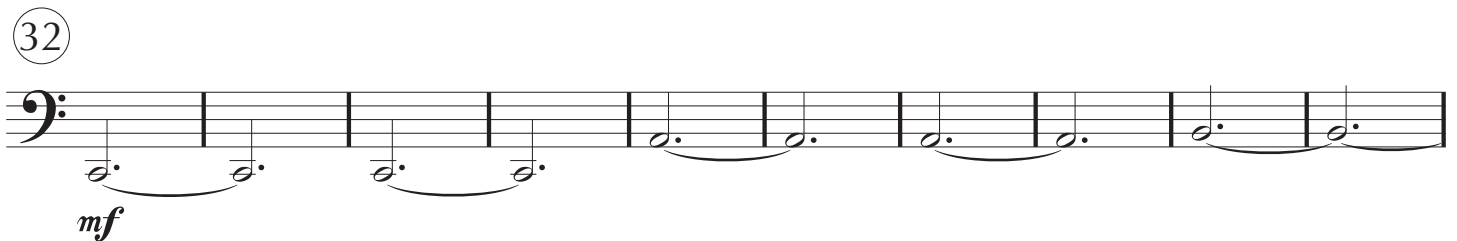
*mp* (3+2)



6 *mf* *mp* *pp* *p*



23 *mp* *f* *mp*



32 *mf*



42 *f*

50

*pp* *mf*

55

*mf* *mf* *pp*

62

*mf* *mf*

72

*mf* *mf*

80

*f*

87

*mf* *p*

95 *rit.*

A little slower

102 *pizz.* *arco* *p* *mp*

110 PERUSAL 111

115 *rit.* *Slower, conducted*  
*rich, warm, full* *p* *mf*

121 *lunga* *mp* *pp*