

Philip Ledger

The risen Christ

An Easter cantata with carols

Sample pages from The risen Christ
are shown in this file

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The Risen Christ

I. Christ's journey

Music by PHILIP LEDGER

Majestically ♩ = 112

Organ

f

Ped.

6

11

S.
A.

mf

Love _____ me _____

T.
B.

mf

Org.

mp

16

S. A. *f*

wrought And love me brought To be your stead - fast

T. B. *f*

21

S. A. friend.

T. B.

Org. *mf*

27

Org.

33 *mp* *mf* And

S. A. Love me fed And love me led And

T. B. Love me fed And love me led And

Org. *p*

39 sent me to my end.

S. A. sent me, and sent me to my end. *p*

T. B. *mf* *p*

45 *mp* *mp*

S. A. Love me drew And love me slew And

T. B. Love me drew love me slew

Org.

2. Mary Magdalene at the tomb

MARY
Sadly *mp senza misura*

S. Solo

My dear - est mas - ter, he is

5 **a tempo** ♩ = 68

S. Solo

gone. 1. Bless - - ed Je - sus,
2. We stood and watched him

a tempo

Org. *p*

Man.

11

he is gone,
slow - ly die,

All my search - - ing is in
His hands out - stretched up-on the

17

vain.
cross.

I am lost with-
With haste they laid him

Ped.

23

V.1
V.2

-out my Lord,
in a tomb,

His dear voice
With a great stone

Man. Ped.

28

V.1
V.2

— not heard a - gain.
— seal - ing our loss.

I am a - lone,
All is fin - - - ished,

33

-lone with this emp - ty pain.
all is dross.

slower

NARRATOR

39

T. Solo

p senza misura

Ma - ry stood out - side the tomb and wept.

3. Mary, cease from sadness now

With a gentle lilt
mp

Sopranos

1. Ma - ry, cease from sad - ness now,

With a gentle lilt
p

Org.

Ped.

6 *mf*

Set a gar - - - - land on your brow,

11

Ban - ished are all your tears and pain Wel - come the sun - shine aft - er rain.

19 *mp* *cresc.* *mf*

Al - le - lu - ia! Al - le - lu - ia! Al - - - le - lu - ia!

p *cresc.* *mp*

The musical score is written in 3/8 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music. Each system includes a vocal line for Sopranos and a piano accompaniment for Organ. The organ part is divided into two staves (treble and bass). The first system (measures 1-5) is marked 'With a gentle lilt' and 'mp'. The second system (measures 6-10) is also marked 'With a gentle lilt' and 'p'. The third system (measures 11-18) has no specific markings. The fourth system (measures 19-24) features dynamic markings 'mp', 'cresc.', and 'mf' for the vocal line, and 'p', 'cresc.', and 'mp' for the organ line. Pedal points are indicated by 'Ped.' below the organ part in the first system.

27 *mf* *f*

S. A.

2. Ma - ry, now dis - pel your gloom, Christ has

T. B.

mf *f*

33

left his three - day tomb, Sor - row and grief are

39

here no more Pray at his side and him a - dore.

45 *mf* *cresc.* *f*

S. A.

Al - le - lu - ia! Al - le - lu - ia! Al - - - le - lu - ia!

T. B.

mf *cresc.* *f*

Org.

mf *cresc.* *f*

4. The walk to Emmaus

Misterioso ♩ = 112

Org. *p*

Man.

5 *mf*

T. Solo

Do you re - mem - ber, Cle - o - pas, we met a stran - ger on the road, the

Org. *p*

Ped.

10

road to Em - ma - us?

Man.

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It is marked 'Misterioso' with a tempo of 112 beats per minute. The organ part begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The solo voice part enters at measure 5 with a mezzo-forte (*mf*) dynamic, singing the lyrics: 'Do you re - mem - ber, Cle - o - pas, we met a stran - ger on the road, the'. The organ accompaniment continues with a piano (*p*) dynamic and includes a pedal point in the left hand. The solo voice part resumes at measure 10 with the lyrics: 'road to Em - ma - us?'. The organ part concludes with a mezzo-forte (*mf*) dynamic and a melodic line in the right hand, accompanied by the same eighth-note accompaniment in the left hand.

15 *mp*

T. Solo *mp* We were grief_____ strick-en and did___ not know him. *mf*

Bar. Solo *mp* We were grief_____ strick-en and did___ not know him. He

Org.

Ped.

20 *mf*

He seemed not to

joined___ us and asked us why we were sad.

p

24

know a-bout the e - vents in Je - ru - sa - lem.

p

We

5. When two friends on Easter Day

Vigorously but not too fast

Org. *mf*

Man.

Voices *f*

5

(8) Full 1. When two friends on Eas - ter Day To Em - ma - us made their way,
Men 2. Liv - ing still he was the king Glo - ri - fied by suf - fer - ing.

Org. *f*

Ped.

9

(8) On that pas - chal ev - en - tide Christ was walk - ing at their side.
Then their hearts with - in them burned For the ri - sen Christ re - turned.

13 *f*

S. A. *f*

Re - sur - rex - it! Re - sur - rex - it! Re - sur - rex - it ho - di - e!

T. B. *f*

The melody of this carol is adapted from *Als Christus mit seiner Lehr* (Böhm. Br. (1566))

17

Org. *mf*

Man.

21

S. A. *mp*

3. You are al - ways with us Lord, Walk - ing in your ho - ly word;

T. B. *mp*

25

And your voice, O Sa - viour dear, In that word we sure - ly hear.

29

f

Re - sur - rex - it! Re - sur - rex - it! Re - sur - rex - it ho - di - e!

f

6. He deigned to pass

Peacefully ♩ = 76

Org.

Ped.

6 *mf*

Bar. Solo

He deigned to pass with - in that hum - ble home,

Org.

pp

11

16

His ho - ly pre - sence filled the place with light;

The musical score is set in 4/4 time with a key signature of one sharp (F#). It begins with an Organ introduction marked 'Peacefully' and a tempo of ♩ = 76. The organ part features a flowing eighth-note melody in the right hand and a steady bass line in the left hand, with a 'Ped.' (pedal) marking. The Baritone Soloist enters at measure 6 with the lyrics 'He deigned to pass with - in that hum - ble home,'. The organ accompaniment for the soloist starts at measure 6 with a 'pp' (pianissimo) dynamic. The score continues with organ accompaniment from measure 11 to 16, where the Baritone Soloist returns with the lyrics 'His ho - ly pre - sence filled the place with light;'. The organ part continues with a similar texture, ending with a 'p' (piano) dynamic marking.

20

24

più f

He sat at meat and brake and blessed the bread, And

28

p

ere they knew it va - nished from their_ sight.

31

7. At the Sea of Tiberias

mf espress.

mf

Ped.

At the Sea of Ti-be-ri-as, Pe-ter and his friends fished all

4

night, but caught _____ no-thing. When they re-turned in the morn-ing,

8

they saw Je - sus stand-ing on the shore but knew him not. Je-sus asked for

12

food and still they did not know him. Then Je - sus said to them:

mp

p

16 *mp*

8 'Cast your net once more on the right side of the ship and

p

20 *mf*

8 you shall find.' So they cast their net a-gain and could not

24 *f* *slower* *pp*

8 draw it for the mul-ti-tude of fish - - - es. Then they

mf *f*

28 *cresc.* *f* *accel.*

8 knew, they knew he was the Lord, they knew he was the

pp *mf*

8. Peter the fisherman

With precise rhythm ♩ = 96

ff

T. Solo

Lord.

S. A.

1. When Pe - ter thought he'd go a -
 2. Though Pe - ter fished all night for
 3. And Pe - ter who'd de-nied his

T. B.

With precise rhythm

Org.

f

Ped.

4

fish - ing He lit - tle knew his Lord's de - sir - ing To
 noth - ing The Lord did fill his nets_ to_ brim-ming
 mas - ter Re - vived his faith to be_ the_ pas - tor Whom

f

mf

Man.

7

wake him from his tor - pid sleep, to
 Then the dis - ci - ples knew 'twas true, }
 Christ did call to feed his flock, whom

9

wake him from his tor - pid sleep And_
 then the dis - ci - ples knew 'twas true Their_
 Christ did call to feed his flock And_

9. O think of stepping ashore

Reverently ♩ = 52

S. A. *p* *mf* *p*

T. B. *p* *mf* *p*

Org. *pp*

Ped.

O think of step-ping a-shore, — And

O think

O think

5

mp *mf*

find - -ing it heaven! To clasp a hand, a

mp *mf*

Man. *mf*

Ped.

9

hand out-stretched, And to find _____ it God's hand! To breathe new air And

Man. Ped.

13

To feel re-freshed,
find_ that ce - les - tial air; And find it im-mor -

10. Christ calls us home

Majestically ♩ = 112

Org. *f*

Ped.

The organ introduction consists of two staves in 2/4 time with a key signature of three sharps (F#, C#, G#). The music is marked 'Majestically' with a tempo of ♩ = 112. The first staff (treble clef) begins with a forte (*f*) dynamic and features a series of chords and melodic lines. The second staff (bass clef) provides a harmonic accompaniment with sustained notes and a 'Ped.' (pedal) marking under the first few measures.

6

This system continues the organ introduction from measure 6. It maintains the same 2/4 time signature and key signature. The music features a mix of chords and moving lines in both the treble and bass staves.

11

S. A. *mf*

T. B. *mf*

Org. *mp*

You peo - ple

This system includes the vocal entries and organ accompaniment starting at measure 11. The vocal parts are for Soprano (S.) and Alto (A.) in the top staff, and Tenor (T.) and Bass (B.) in the middle staff. They enter with a mezzo-forte (*mf*) dynamic. The lyrics 'You peo - ple' are written under the vocal lines. The organ accompaniment is in the bottom staff, marked mezzo-piano (*mp*), and provides a harmonic support for the vocalists.

16

S. A. *f*

T. B. *f*

all Who lie in thrall For love I made you

21

S. A. free.

T. B.

Org. *mf*

27

Org.

33 *mp* *mf* The

S. A. To pay the debt The price was great The

T. B. *mp* *mf*

Org. *p*

39 ran - som on a tree.

S. A. ran - - som, the ran - som on a tree. *p*

T. B. *mf* *p*

45 *mp*

S. A. So re - frain And turn a - gain And

T. B. *mp* *mp* So re-frain turn a-gain

Org.