



5. Lift Your Voice Rejoicing, Mary

Trad. Latin
tr. Elizabeth Rundle Charles, 1828-1896, alt.

Stephen Walters

Gently $\text{♩} = \text{c. } 66$

mp *dim.*

No Ped.

4 Solo (or SA) *p*

Lift your voice re-joic-ing, Mar-y, for God has ris-en from the

Ped.

8 tomb; on the cro-suf-ring vic-tim, now as vic-tor he has

12

con- from your tears in death were mourn-ing, wel-come with your smiles re-

Bestelnnummer: gmc 1378-011

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For Europe: Small Stone Media BV, Dordrecht, Holland.

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26 *unis.*

wounds for you he bore. All the glo-ry of the

unis.

29

morn-ing pales be-fore those wounds he de-cern-ing.

Let your

32 *p*

your al-le-lu-ias rise!

al-le-lu-ias rise!

No Ped.

28 SA *hold back slightly a tempo dim.*

turn-ing. Let your al-le-lu-ias rise!

TB

Raise your

p

hold back slightly a tempo dim.

20

Raise your wear-ty eye-lids, Mar-y, see him

wear-ty eye-lids, Mar-y, see him liv-ing ev-er-

No Ped.

23

eye-mor-tal see his coun-tenance how gra-cious, see the

see his coun-tenance so gra-cious,

Ped.

30 *rit. mf a tempo*

Life is yours for ev-er.

crec. rit. tempo

40

Mar-y, for your light is some-thing more

and the

43

and the strength of death is bro-ken, now your songs of joy out-

strength of death is bro-ken, now your songs out-

46

pour. End - ed now the night of sor - row, love has

unis. mp

Musical score for measures 46-48. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line starts with a fermata over the first measure. Dynamics include *mp* and *unis.*

49

brought the bless - ed mor - ning your al - le - lu - ias

dim.

Musical score for measures 49-51. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has a fermata over the first measure. Dynamics include *dim.*

52

rise! your al - le - lu - ias rise! Re - joice!

rit. slower rise! rit.

Musical score for measures 52-54. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has a fermata over the first measure. Dynamics include *rit.*, *slower*, *p*, and *rit.*