

# Alleluia! The Strife Is O'er

for medium solo voice and piano

*Symphonia Sirenum*, Köln, 1695;  
tr. Francis Pott, 1832–1909

Evelyn R. Larter (ASCAP)

Freely *p*

Voice

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

Piano

*p* opt. accompaniment

5 *mf* Moderato (♩ = 100)

Al - le - lu - ia, al - le - lu - ia!

*mf*

10

*mp*

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*In the Fair Morning: Vocal Solos for the Easter Season*, by Evelyn R. Larter, ISBN 978-1-5064-7995-8

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13 *mp-mf*

1 The strife is o'er, the bat - tle done;  
2 The pow'rs of death have done their worst;

16

now is the vic - tor's tri - umph won! — Now be the song of —  
Je - sus their le - gions has dis - persed. Let shouts of ho - ly —

19 *mp*

praise be - gun. Al - le - lu - ia! — Al - le -  
joy — out - burst. Al - le - lu - ia! —

22 *mf*

lu - ia! — Al - le - lu - ia! —

# Christ Jesus Lay in Death's Strong Bands

for medium solo voice and piano with violin

Martin Luther, 1483–1546;  
tr. composite

CHRIST LAG IN TODESBANDEN  
J. Walter, *Geistliche Gesangbüchlein*, 1524  
setting: J. S. Bach, 1685–1750 from Cantata 4  
ed. and arr. Evelyn R. Larter (ASCAP)

**Allegretto** (♩ = 92)

Violin *mp*

Voice

Piano *mp*

5

7

*tr*

*mp*

Christ Je - sus lay in death's strong  
It was a strange and dread - ful

Reproducible part included on pages 36–38 for Violin.

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9

bands, for our of - fens - es\_ giv - en; but now at  
 strife when life and death con - tend - ed. The vic - to -

*mf* *mf*

13

God's right hand he stands and brings us life from heav - en.  
 ry re - mained with life, the reign of death has\_ end - ed.

17

There - fore let us joy - ful be and sing to God right\_ thank - ful - ly loud  
 Ho - ly Scrip - ture plain - ly says that death is swal - lowed up by death. In

# Do You Believe This?

for medium solo voice and piano with violin

John 6:40, 11:25, adapt. ERL

Evelyn R. Larter (ASCAP)

**Moderato** (♩ = 69)

Violin

Voice

Piano

5

*mf*

Je - sus said, Je - sus said, "My Fath - er's will is that ev - 'ry-one who looks to the

*mf*

Reproducible part included on pages 39–40 for Violin.

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9

Son, who looks to the Son and be - lieves\_ in him shall have e - ter-nal life,

13

and I will raise them up, —

17

I will raise them up at the last\_ day, — at the last\_

# In the Fair Morning

for medium solo voice and piano

Susan Palo Cherwien

Evelyn R. Larter (ASCAP)

$\text{♩} = 66-72$

Voice

Piano

*mf*

5 *mf* 2

In the fair morn - ing, soft sun a - ris - ing, bring - ing spice, ex - pect - ing death,

2 *p*

9

we seek the bod - y, sad - ness and sil - ence, and hear an an - gel

*mf*

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13 *f*

voice in - stead: \_ Fear not, O peo - ple!

17 *mf*

You seek your Je - sus; God has act - ed, do \_ not fear. Seek him in liv - ing,

21 *mp*

seek him in lov - ing, but in this grave— he is not here. \_

24



# My Redeemer Lives!

for medium solo voice and piano

Samuel Medley, 1738–1799, alt.

Evelyn R. Larter (ASCAP)

**Moderato** (♩ = 69) *mf*

Voice

I know that my Re-deem-er lives! \_\_\_\_\_

Piano

*mf*

4

What com- fort this sweet sen- tence gives! He lives, he lives, who once was

7

dead; he lives, my ev-er-liv- ing head! He lives to bless me with his

The musical score is written for a medium solo voice and piano. It is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked 'Moderato' with a quarter note equal to 69 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The score is divided into three systems. The first system (measures 1-3) shows the voice line starting with a whole rest, followed by the lyrics 'I know that my Re-deem-er lives!'. The piano accompaniment begins with a half rest, followed by a series of chords and moving lines. The second system (measures 4-6) continues the voice line with 'What com- fort this sweet sen- tence gives! He lives, he lives, who once was'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The third system (measures 7-9) concludes the piece with 'dead; he lives, my ev-er-liv- ing head! He lives to bless me with his'. The piano accompaniment ends with a final chord. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.

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11 *rit.* *a tempo*

love; he lives to plead for me above.

14 *mf*

He lives and grants me dai-ly

18

breath; he lives, and I shall con-quer death! He

21

lives, and while he lives, I'll sing; he lives, my proph-et, priest, and

# 'Twas on a Sunday Morning

for medium solo voice and piano

African American spiritual

African American spiritual  
arr. Evelyn R. Larter (ASCAP)

$\text{♩} = 112$

Voice

Piano

*mf*

4

*mf* *p*

'Twas on a Sun - day morn - ing, Sun - day  
An - an - gel came down from heav - en, down from

7

*mf*

morn - ing, Sun - day morn - ing, 'twas on a Sun - day  
heav - en, down from heav - en, an - an - gel came down from

*mf*

NOTE: Eighth notes may be swung.

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10

morn - ing, just a - bout the break of day.  
 heav - en and he rolled the stone a -

*p*

1

13

way. John and

*f*

2

3

*f*

16

Pe - ter came a - run - ning, came a - run - ning, came a -

*p*

*p*

19

run - ning, John and Pet - er came a - run - ning and they

*f*

*f*