

THE
MERMAID
BY
JULIAN EDWARDS



83708

THE MERMAID

CANTATA

FOR

SOPRANO AND TENOR SOLI, CHORUS AND ORCHESTRA

THE POEM BY

DANIEL AMADEUS ATTERBOM

THE MUSIC BY

JULIAN EDWARDS

PRICE, ONE DOLLAR

ORCHESTRAL SCORE AND PARTS MAY BE HAD FROM THE PUBLISHERS

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Descriptive Notes of "THE MERMAID."

The orchestral introduction to "The Mermaid" is largely built upon representative themes which help to lend dramatic color to the poetic basis and atmosphere of the cantata. The themes in question may be almost said to epitomize the story, and the ear quickly grasps their significance as they appear and reappear later during the course of the work.

From the outset of the Allegro agitato a quivering of violins and a restless rolling figure in the deeper instruments proclaim the vicinage of the sea. By degrees through the turmoil of the waves there becomes perceptible a refrain of three notes (two short, one long,) like a distant call, gradually coming nearer, until at last given out in penetrating accents by the horns and corno inglese The Mermaid is rising from her ocean depths, and this is the first of four distinct motives that will hereafter be identified with her. They may be thus designated:—the "Call" theme; 2nd the "Rune" theme (wood wind and harp;) the "Magic Spell" theme (clarinet in arpeggios) and the theme of "Beauty" or "Fascination" (andante sostenuto wood wind and strings.)

Alternating with these melodious phrases are themes that suggest the presence and passionate declarations of the Youth, who is so quickly to yield liberty and existence to the too lovely Mermaid. One vigorous triplet passage should particularly be noted in this association. The chromatic figure of the "Sea" theme gracefully intertwines with the melody of the andante; then the agitation of the waves slowly subsides, and the music proceeds without interruption into the opening chorus.

This opening chorus "Leaving the Sea" sets out with the suave melody of the Andante (D flat,) the "Call" theme being heard in the orchestra. The description of the Mermaid in her robe of "lustrous pearls" is given in an appropriate grazioso movement, already heard in the prelude. The maiden herself is announced by the "Magic Spell" motive, wherewith the flute and clarinet accompany her "Rune" theme as she bids the Youth follow her to her coral island home. It will be observed that the thematic idea evolved from this illusion to the runes which the Youth "inscribes in the sand" plays an important part in the structure of the Mermaid's opening song. It pervades in one form or another most of the insinuating phrases allotted to her; while the Youth responds in energetic passages of his own, and the chorus takes up the task of narration and comment upon the progress of the scene.

Soon the Mermaid begins her alluring Dance of Fascination. It is in the rhythm of a valse lente, and brings into great prominence the "Call" theme, which the Mermaid here uses as a kind of ritornello and repeats it again and again with other counter melodies as she glides languidly over "the pearl-strewn sand." At the same time the youth gives unrestrained utterance to his passionate admiration. "Blithely she dances," he cries, and the chorus echoes him with ever-increasing vigour, now in imitative passages, now in broad massive harmonies, but always in rhythm with the graceful swing of the waltz. Throughout the orchestra supports the voices with infinite variety of color and resource.

At length the dance ceases. The Mermaid again pleads to the Youth in tender accents to follow her, while the "Rune" and "Fascination" motives are once more heard. A moment of hesitation; another persuasive word; then the Youth, "Heaven and earth abjuring," sinks into the Mermaid's arms. The tragedy now begins; and the music tells its story graphically enough. An animated allegro agitato depicts the rolling in of the waves, and accompanies the pleading outbursts of the Youth, as he calls upon his runes to save him, and the mocking answers of the victorious Mermaid. A dramatic chorus (allegro maestoso) describes how the waters part to engulf them both in its surging depths.

The orchestra continues the tale of woe in an interlude which brings into prominence more than one familiar theme. By degrees it grows calmer, and the fateful "Call" motive leads the way to a smooth and restful Andante sostenuto, furnishing a fitting framework for the imposing choral epilogue which concludes the cantata. Here, again, the leading motives reappear, perhaps less persistently than heretofore, but always with appropriate effect, and helping to worthily complete the symmetrical organic structure of the work.

HERMAN KLEIN.

THE MERMAID

The Poem by
DANIEL AMADEUS ATTERBOM

Music by
JULIAN EDWARDS

Allegro agitato.

PIANO

The musical score is written for piano and consists of five systems of music. The first system is marked "PIANO" and "Allegro agitato." The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/4. The first system begins with a forte (f) dynamic. The second system starts with a piano (p) dynamic and includes triplet markings. The third system continues with a forte (f) dynamic. The fourth system features a section marked with a box containing the letter "A" and a pianissimo (pp) dynamic with a triplet. The fifth system concludes with a piano (p) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with four flats. It includes a *cresc.* marking and a fermata over a measure in the bass line.

Second system of musical notation, continuing the piece. It features dynamic markings *f* and *ff*, and a triplet of eighth notes in the bass line.

Third system of musical notation, marked with a square box containing the letter 'B'. It includes a fermata and a triplet of eighth notes in the bass line.

Fourth system of musical notation, featuring a *ff* dynamic marking and a triplet of eighth notes in the bass line.

Fifth system of musical notation, featuring a fermata and a triplet of eighth notes in the bass line.

Sixth system of musical notation, featuring a fermata and a triplet of eighth notes in the bass line.

C

rit.

un poco rit. p

D

Largamente.

f ff

un poco rit.

E *a tempo.*

First system of musical notation for section E. The treble staff features a complex, rhythmic pattern of chords and single notes, starting with a piano (*p*) dynamic marking. The bass staff provides a harmonic accompaniment with sustained chords and some melodic movement.

Second system of musical notation for section E. The treble staff continues with a dense texture of chords. The bass staff features a melodic line with triplet markings (*3*) and a *dolce* dynamic marking.

Third system of musical notation for section E. The treble staff has a steady flow of chords. The bass staff has long, sustained notes with a *cresc.* dynamic marking.

Fourth system of musical notation for section E. The treble staff continues with a consistent chordal texture. The bass staff has long, sustained notes with a *cresc.* dynamic marking.

F

Section F of the musical score. The treble staff continues with a consistent chordal texture. The bass staff has long, sustained notes with a *ff* dynamic marking.

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a series of chords and eighth notes, while the bass staff has a more sparse accompaniment with some accents.

Second system of musical notation, continuing the piece. It includes a piano (*p*) dynamic marking and features a prominent melodic line in the bass staff with a long slur.

Third system of musical notation, showing a transition in texture with a piano (*p*) dynamic marking. The bass staff has a more active, rhythmic accompaniment.

Fourth system of musical notation, marked with a box containing the letter 'G' and the tempo instruction *Meno mosso.* It includes a *decresc.* (decrescendo) marking and a *pp* (pianissimo) dynamic marking.

Fifth system of musical notation, featuring a forte (*f*) dynamic marking in the bass staff and a *pp* (pianissimo) dynamic marking in the treble staff.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a series of chords and eighth notes in the right hand, and a bass line with a long note in the left hand. A dynamic marking of *f* (forte) is present. The system concludes with a double bar line.

Second system of musical notation. It begins with a square box containing the letter 'H'. The right hand features a complex, rapid passage of sixteenth notes. The left hand has a bass line with a long note. A dynamic marking of *f* is present. The system concludes with a double bar line.

Third system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a long note. A dynamic marking of *p* (piano) is present. The system concludes with a double bar line.

Fourth system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a long note. Dynamic markings of *f* and *p* are present. The system concludes with a double bar line.

Fifth system of musical notation. It begins with a square box containing the letter 'I'. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a long note. Dynamic markings of *f* and *p* are present. The system concludes with a double bar line.

decresc.

pp

un poco meno.
dolce.

f

accel.

K a tempo
ff
un poco rit.

un poco meno.

pp
con espressione.

f

f

accel e cresc.

First system of musical notation, measures 1-2. The right hand features a melodic line with triplets and slurs. The left hand has a bass line with triplets and a sustained chord.

Second system of musical notation, measures 3-5. The right hand continues with slurs and triplets. The left hand has a complex bass line with triplets and slurs.

Third system of musical notation, measures 6-8. Includes a 'M' marking above the right hand and 'fp' dynamics. The right hand has a sixteenth-note run.

Fourth system of musical notation, measures 9-11. The right hand has slurs and accents. The left hand has a rhythmic bass line.

Fifth system of musical notation, measures 12-14. Includes 'decresc.' and 'p' markings. The right hand has sustained chords.

Sixth system of musical notation, measures 15-17. Includes 'pp rall.' marking. The right hand has sustained chords and a final five-note run.

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The bass line contains a complex rhythmic pattern with a '5' marking under a group of notes.

Andante sostenuto.

Musical notation for the second system, marked "Andante sostenuto." It includes dynamic markings "pp" and "f", and a "5" marking under a group of notes in the bass line.

Musical notation for the third system, featuring a grand staff with treble and bass clefs. The bass line has a "pp" dynamic marking.

Musical notation for the fourth system, featuring a grand staff with treble and bass clefs. It includes a "f" dynamic marking and "6" markings under groups of notes in the bass line.

1

Musical notation for the fifth system, starting with a first ending bracket "1". It includes dynamic markings "pp dolce." and "un poco cresc."

Musical notation for the sixth system, featuring a grand staff with treble and bass clefs. It includes a "fp" dynamic marking and a "5" marking under a group of notes in the bass line.

2

L'istesso Tempo.

The first system of the second section consists of two staves. The treble staff begins with a series of eighth notes, followed by a half note and a quarter note. The bass staff features a similar rhythmic pattern with some chords. A sixteenth-note triplet is marked with a '6' in the final measure of the system.

The second system continues the musical theme. It features a sixteenth-note triplet in the bass staff, followed by a piano (*p*) dynamic marking. The treble staff has a half note and a quarter note, while the bass staff has a half note and a quarter note.

The third system shows a change in dynamics with a forte (*f*) marking. The treble staff has a half note and a quarter note, while the bass staff has a half note and a quarter note.

The fourth system features a pianissimo (*pp*) dynamic marking. The treble staff has a half note and a quarter note, while the bass staff has a half note and a quarter note.

3

The first system of the third section consists of two staves. The treble staff has a series of eighth notes, followed by a half note and a quarter note. The bass staff features a similar rhythmic pattern with some chords.

The second system of the third section continues the musical theme. It features a piano (*p*) dynamic marking. The treble staff has a series of eighth notes, followed by a half note and a quarter note. The bass staff features a similar rhythmic pattern with some chords.

4 *pp*

Soprano
Leav-ing the sea, the pale moon

Alto.
Leav-ing the sea, the pale moon

Tenor.
Leav-ing the sea, the pale moon

Bass.
Leav-ing the sea, the pale moon

lights the strand.

lights the strand.

lights the strand.

lights the strand.

5

Trac-ing old runes, a

Trac-ing old runes, a

Trac-ing old runes, a

Trac-ing old runes, a

youth in - scribes the sand.

youth in - scribes the sand.

youth in - scribes the sand.

youth in - scribes the sand.

6 *mp* Leav - ing the sea, the

mp Leav - ing the sea, the

pp Leav - ing the sea, the

pp Leav - ing the sea, the

pp Leav - ing the sea, the

p

pale moon lights the strand.

pale moon lights the strand.

pale moon lights the strand.

pale moon lights the strand.

Trac - ing old runes, a youth in - scribes the
 Trac-ing old runes, trac-ing old runes, a youth in - scribes the
 Trac-ing old runes, trac-ing old runes, a youth in - scribes the
 Trac-ing old runes, trac-ing old runes, a youth in - scribes the

sand, a youth in - scribes the sand.
 sand, a youth in - scribes the sand.
 sand, a youth in - scribes the sand.
 sand, a youth in - scribes the sand.

7
 And by the rune - ring
 And by the rune - ring

mf *tr* *tr* *tr*

waits a wom - an fair,

waits a wom - an fair,

and by the

and by the

f

waits a wom - - - an

waits a wom - an

rune - ring waits a wom - an

rune - ring waits a wom - an

cresc.

8

fair,

fair, Down to her feet ex - tends her

fair,

fair,

p

System 1: Vocal line (Soprano) with lyrics "drip - ping hair, Down to her". Piano accompaniment (Right Hand) with a melodic line and (Left Hand) with a bass line. The key signature has three flats (B-flat, E-flat, A-flat).

System 2: Vocal line (Soprano) with lyrics "feet, Down to her feet ex -". Piano accompaniment continues. The key signature remains three flats.

System 3: Vocal line (Soprano) with lyrics "Down to her feet ex - tends her tends her hair, her drip - ping". Piano accompaniment continues. A measure rest of 9 measures is indicated above the first measure of the system. The key signature remains three flats.

drip - ping hair. And by the rune - ring

hair. And by the rune - ring

hair. And by the rune - ring

feet. And by the rune - ring

p

waits a wom - an fair, to her

waits a wom - an fair, Down to her

waits a wom - an fair, Down to her

waits a wom - an fair, Down to her

f

feet ex - tends her hair.

feet ex - tends her drip - ping hair.

feet ex - tends her drip - ping hair.

feet ex - tends her hair.

f

10

decrease.

un poco rit.

11 Grazioso.

Wov-en of lus-trous pearls — her robes ap-pear,

Wov-en of lus-trous pearls — her robes ap-pear,

Wov-en of lus-trous pearls — her robes ap-pear,

Wov-en of lus-trous pearls — her robes ap-pear,

pp

pp

Thin as the air and as — the wa-ter clear.

Thin as the air and as — the wa-ter clear.

Thin as the air and as — the wa-ter clear.

Thin as the air and as — the wa-ter clear.

Lift-ing her veil _____ with

Lift-ing her veil _____ with

Lift-ing her veil _____

Lift-ing her veil _____

cresc.

milk white hand, she shows

milk white hand, she shows

with milk white hand she shows

with milk white hand she shows

cresc.

Eyes in whose deeps _____ a dead-ly fire _____

Eyes in whose deeps _____ a dead-ly fire _____

Eyes in whose deeps _____ a dead-ly fire _____

Eyes in whose deeps _____ a dead-ly fire _____

f

.888-86

glows. _____

glows. _____

glows. _____

glows. _____

p

un poco rit.

a tempo

Blue are her eyes: _____ she _____

Blue are her eyes: _____ she looks up-on him, she

Blue are her eyes: _____ she looks up-on him, she

Blue are her eyes: _____ she _____

mp

cresc.

looks up - on him _____

looks up - on him _____

looks up - on him _____

looks up - on him _____

f

dim

dim

13

bound, As by a spell, he views their gulf pro-
 bound, As by a spell,
 bound, As by a spell, he views their gulf pro-

found. Heav'n and death are
 he views their gulf pro - found. Heav'n and death are
 found. Heav'n and death are there:
 found. Heav'n and death are there: Heav'n and death are

there: in his de - sire, He
 there: in his de - sire, He
 Heav'n and death are there: in his de - sire, He
 there: in his de - sire, He

feels the chill of ice,

feels the chill of ice,

feels the chill of ice,

feels the chill of ice,

feels the chill of ice,

feels the chill of ice,

14 *ff.* *accel.*

in his de - sire, He feels the heat of

in his de - sire, He feels the heat of

in his de - sire, He feels the heat of

in his de - sire, He feels the heat of

in his de - sire, He feels the heat of

ff. *accel.*

fire, he

fire, he feels the

fire, he feels the

fire, he

Largamente

15

a tempo

feels the heat of fire.
 heat the heat of fire.
 heat the heat of fire.

sva feels the heat of fire. *loco.*

ff
a tempo

decresc. *rit.*

Meno mosso.
Mermaid.

Meno mosso. *espressivo.*

con grazia.

The

p *3* *rit.* *pp*

Gra - cious-ly smil - ing, now she whis - pers low: _____

Gra - cious-ly smil - ing, now she whis - pers low: _____

Gra - cious-ly smil - ing, now she whis - pers l w: _____

now she whis - pers low: _____

p *3* *pp rit.* *pp*

16

runes are dark, would you their meaning know?

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line consists of quarter and eighth notes with a slur over the first two measures. The piano accompaniment is a complex, flowing piece of music with many sixteenth and thirty-second notes, including a triplet of eighth notes in the second measure.

Fol - low! Fol - low! my dwell - ing

The second system continues the vocal and piano parts. The vocal line has a slur over the first two measures. The piano accompaniment maintains its intricate texture with various rhythmic patterns and slurs.

is as dark and deep;

The third system shows the vocal line and piano accompaniment. The piano part features a section of sixteenth-note triplets in the right hand, marked with *pp* and a *3* above each group.

con espansi ve.
You, you a - lone, You, you a - lone,

The fourth system concludes the page. The vocal line is marked *con espansi ve.* and has a slur over the first two measures. The piano accompaniment features a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand, both marked with a *6* below them.

its treasure vast shall keep!

[17] The Youth

Where is your dwelling, charming maid, now say?

Mermaid

Built on a cor-al is-land far a-way,

grazioso

Crys-talline, gold-en, floats that cas-tle free,

18

un poco rit.

Meet for a love-ly daughter of the sea!

rit. f^{mo}

pp

pp

pp

pp

Still he de - lays and mus - es, on the strand;

Still he de - lays and mus - es, on the strand;

Still he de - lays and mus - es, on the strand;

Still he de - lays and mus - es, on the strand;

p

Chorus.

f

f

f

f

Now the al - lur - ing maid - en grasps his hand.

Now the al - lur - ing maid - en grasps his hand.

Now the al - lur - ing maid - en grasps his hand.

Now the al - lur - ing maid - en grasps his hand.

19 Mermaid

Ah! Do you trem-ble, you who were so bold?

pp

The Youth' Yes, for the heav- ing break - ers

fp

Mermaid Let not the mounting waves your
are so cold! —

p

affettuoso.
spir - it change! Take, as a charm, my

L.H.

L.H.

un poco rit.

ring with sea - runes strange,

L. H.

20

Here is my crown of wa - ter lil - ies white,

mf

Here is my harp, my harp, with

cresc. *f*

21

hu - man bones be - dight.

decresc.

The Youth

un poco più mosso

What say my Fa - ther and my Moth - er

f

dear? what says my God, Who

ff

22

bends from heav'n to hear?

ff

Mermaid

largamente

Fa-ther and Moth-er in the church-yard lie. — As for thy God, he

pp *fp* *pp* *fp* *colla voce.*

deigns not to re - ply, _____ The Youth

Ah! _____

cresc.

Mermaid

Ah _____

Ah! _____

cresc. ed accel.

b².

23 Allegretto ma non troppo

Ah _____ Ah _____

cresc.

First system of musical notation. The treble staff contains a melodic line with triplets and a 'cresc.' marking. The bass staff provides a harmonic accompaniment with triplets.

Second system of musical notation. The treble staff features a melodic line with triplets and a 'cresc.' marking. The bass staff continues the accompaniment with triplets.

Third system of musical notation. It begins with a measure number '24' in a box. The treble staff has a dynamic marking of *ff* and a crescendo hairpin. The bass staff has a dynamic marking of *p* and continues with triplets.

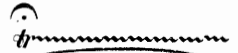
Fourth system of musical notation. The treble staff has a dynamic marking of *f*. The bass staff has a dynamic marking of *p* and continues with triplets.

Fifth system of musical notation. The treble staff has a dynamic marking of *p*. The bass staff continues with triplets.

Sixth system of musical notation. The treble staff has a 'cresc.' marking. The bass staff continues with triplets.

25

Mermaid



Ah! Ah! Ah!

elegantemente.

Ah! Ah! Ah!

mp

Ah! Ah!

cresc.

Ah! Ah! Ah!

cresc.

f

Musical score system 1, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "Ah!" and "Ah!". The piano accompaniment consists of a treble and bass staff with various chords and melodic lines.

Musical score system 2, starting with a measure number **26** in a box. It features a vocal line with the lyric "Ah!" and piano accompaniment. The piano part includes a dynamic marking *f* and various musical notations.

Musical score system 3, continuing the vocal and piano parts. The piano accompaniment features a prominent bass line with eighth-note patterns.

Musical score system 4, concluding the page with piano accompaniment. It includes a dynamic marking *p* and various musical notations.

cresc.

cresc.

Mermaid

27

Youth

Blithe - ly she dan -

f

mf

fp

ces on the pearl - strewn sand,

28

p

f

Smit - - ing the bone - - harp

with her grace - ful hand.

29

Blithe -

ly she dan - ces, Blithe - ly she

30 Youth

dan - ces, Blithe -

p Blithe-ly she dan - ces on the pearl - strewn sand, *cresc.*

p Blithe-ly she dan - ces on the pearl - strewn sand, *p*

Blithely she *p*

Blithely she

p *cresc.*

ly dan - ces on the

smit-ing the bone - harp with her grace

smit-ing the bone - harp with her grace

dan - ces smit-ing the bone - harp with her grace

dan - ces smit-ing the bone - harp with her hand.

decresc.

31

pearl - strewn sand.
 - - ful hand.
 - - ful hand.
 - - ful hand.
 Blithe - - ly she dan - ces,

Tenor *f*
 Bass Blithe - - ly she
 she dan - ces on the pearl strewn sand, she blithe - ly

dan - ces, she dan - ces on the pearl - strewn
 dan - ces on the sand, smit - ing the bone - harp

Blithe - - - ly she
 sand, she blithe - ly dan - ces,
 with her grace-ful hand, with her hand,

dan - ces, she dan - ces on the pearl - strewn
 dan - ces on the sand, Smit - ing the bone - harp
 She dan - ces on the

32
 Blithe - - - ly she dan - ces blithe-ly
 sand, she blithe - ly dan - ces on the sand, She
 with her grace - ful hand.
 pearl - strewn sand, smit-ing the
cresc. *gva.* *loco*

dan - ces on the pearl - strewn sand, she dan - ces on
 blithe - ly dan - ces on the sand, smit - ing her
 She blithe - ly dan - ces, dan - ces
 bone - harp with her grace -

Youth 33

Fair
 the pearl - - strewn sand.
 bone - harp with her grace - ful hand.
 on the pearl - - strewn - - sand.
 - - - - ful hand.
decrease.
f

34

is her bo - - som,

through

through

White

her thin robe seen,

her thin robe seen,

Fair is her bo - som,

Fair is her bo - som,

pp

cresc.

as a swan

be - held

be - held

p

Mermaid. *tr*

Youth. Ah!

be - held through rush - es green.

through - rush - es green.

through - rush - es green.

White as a swan.

White as a swan.

35

White as a
Fair is her bo - - som,
Fair is her bo - - som,
Fair
Fair

f

36

Ah Ah
swan be-held thro' rush - es green.
White as a
White as a
White as a
White

Fair is her bo - som, thro' her
 swan be-held thro' rush - es green.
 swan be-held thro' rush - es green.
 swan be-held thro' rush - es green.
 as a swan.
cresc.
un poco rit.
 Ah Ah Ah Ah
 thin robe seen, Ah
p
 Blithely she dan - -
p
 Blithely she dan - -
 She dan - -
 She dan - -
rit.

a tempo

Fair is her bo - som, through thin robes seen,
 ces. She blithe - ly
 ces. She blithe - ly
 ces.

a tempo

mf

White as a
 dan - ces on the pearl - strewn sand.
 dan - ces on the pearl - strewn sand.
 on the pearl - strewn sand,
 on the pearl - strewn sand,

swan seen thro' rush - es green,

She

She

Blithe - -

Blithe - - - ly she

39

Blithe - -

dan - ces on the pearl - strewn sand.

dan - ces on the pearl - strewn sand.

ly she dan - - ces.

dan - - ces.

ly she dan - ces on the

Blithe - ly she dan - ces,

Blithe - ly she dan - ces,

Blithe - ly she dan - ces,

Blithe - ly she dan - ces,

Blithe - ly she dan - ces,

Blithe - ly she dan - ces,

Blithe - ly she dan - ces,

Blithe - ly she dan - ces,

Blithe - ly she dan - ces on the pearl -

40 *p cresc.*

A!

pearl - strewn sand,

pp

Blithe - ly she dan - ces

pp

Blithe - ly she dan - ces

pp

Blithe - ly she dan - ces on the pearl -

pp

Blithe - ly she dan - ces on the pearl -

cresc.

Smitting the
 on the pearl - strewn sand,
 on the pearl - strewn sand,
 strewn sand,
 strewn sand,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of four staves, with lyrics: "Smitting the on the pearl - strewn sand, on the pearl - strewn sand, strewn sand, strewn sand,". The piano accompaniment is shown in grand staff notation with triplets and slurs.

bone - - harp with her grace - ful
 Smit - ing the bone - harp
 Smit - ing the bone - harp
 Smit - ing the bone - harp
 Smit - ing the bone - harp

The second system continues the musical score with a vocal line and piano accompaniment. The vocal line consists of five staves, with lyrics: "bone - - harp with her grace - ful Smit - ing the bone - harp Smit - ing the bone - harp Smit - ing the bone - harp Smit - ing the bone - harp". The piano accompaniment continues with triplets and slurs.

Ah!

hand.

mp with her grace - ful hand.

mp with her grace - ful hand.

mp with her grace - ful hand.

mp with her grace - ful hand.

cresc.

ff Fair is her

Fair is her bo - -

Fair is her bo - -

f

Ahl

bo - - som, White as a swan

som, White as a swan

som, White as a swan

through her thin robes seen, be - held thro'

through her thin robes seen, be - held thro'

42

Ahl

She blithe - ly dan - ces,

She dan - ces,

She dan - ces,

rush - es green, She dan - ces,

rush - es green, She dan - ces,

p *f*

ff Ah!

cresc. she blithe - ly dan - ces, Blithe - ly

she dan - ces, *ff* Blithe -

she dan - ces, Blithe - *ff*

She dan - ces, Blithe -

She dan - ces, Blithe -

sva

f *ff*

Ah!

she dan - ces on the pearl - strewn sand,

ly she dan - - - ces,

ly she dan - - - ces,

ly she dan - - - ces,

ly she dan - - - ces,

ly she dan - - - ces,

S *loco*

accel. *f* Ah! Ah!

p cresc. *f* Blithe - - - ly she

p Smit-ing the bone - harp with her

p Smit-ing the bone - harp with her

p Smit-ing the bone - harp with her

p Smit-ing the bone - harp with her

accel. *p cresc.* *f* *ff* *Largamente* Ah! Ah!

dan - - - ces on the

ff grace - ful hand. Blithe-ly she dances

ff grace - ful hand. Blithe-ly she dances

ff grace - ful hand. Blithe-ly she dances

ff grace - ful hand. Blithe-ly she dances

Largamente

44

rit. *a tempo*

pearl - strewn sand.

on the pearl - strewn sand.

on the pearl - strewn sand.

on the pearl - strewn sand.

on the pearl - strewn sand.

rit.

a tempo

ff

Sua

Maestoso.

45

First system of musical notation (measures 45-46). The right hand features a continuous eighth-note arpeggiated pattern. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* is present in the first measure.

Second system of musical notation (measures 45-46). The right hand continues the arpeggiated pattern. The left hand has a more active role with eighth-note accompaniment.

Third system of musical notation (measures 45-46). The right hand continues the arpeggiated pattern. The left hand features sustained chords and a melodic line.

Fourth system of musical notation (measures 45-46). The right hand continues the arpeggiated pattern. The left hand has a more active role with eighth-note accompaniment. A dynamic marking of *decresc.* is present in the second measure, and *p ma ben marcato* is present in the third measure. A measure number 46 is indicated in a box above the right hand.

Fifth system of musical notation (measures 45-46). The right hand features a complex texture with multiple voices of the arpeggiated pattern. The left hand has a more active role with eighth-note accompaniment.

Sixth system of musical notation (measures 45-46). The right hand features a complex texture with multiple voices of the arpeggiated pattern. The left hand has a more active role with eighth-note accompaniment. A dynamic marking of *pp rall.* is present in the second measure.

47

Moderato assai.

Musical score for the first system, featuring a vocal line and piano accompaniment. The tempo is Moderato assai. The piano part includes a *dolce* marking.

Mermaid

Musical score for the second system, featuring a vocal line and piano accompaniment. The tempo is Moderato assai. The piano part includes a *p* marking.

Fol - low me, youth!

Fol - low me, youth!

Musical score for the third system, featuring a vocal line and piano accompaniment. The tempo is Moderato assai. The piano part includes an *affrettando* marking.

through o-cean deeps we'll rove;

affrettando.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The tempo is Moderato assai. The piano part includes a *rit.* marking.

48

meno mosso

There is my cas - tle

in its cor - al grove;

There the red branches pur - ple shadows throw,

pur - ple shad - ows throw,

rit. un poco

There the green waves, like grass,— sway to and

pp

rit.

49

fro.

a tempo *cresc.*

dolce

I have a thou-sand sis - ters;

mf

none,— none so fair. He whom I

wed re-ceives my scep-tre rare. Wis - dom

oc - cult my mo - ther will im - part.

50

cresc.

Grant - ing his slight - est wish, I'll cheer his heart, I'll cheer his

heart. — Youth *f* *con passione*

Heav'n and earth to win you I ab -

ff più mosso

Largamente

jure! Child of the o - cean,

cresc. *f*

51

Mermaid

Heav'n and earth ab -
is your prom-ise sure?

ff *mp*

52

cresc.

jur-ing, great's your gain, Throned with the an-cient

f *mp* *cresc.*

gods, a king to reign!

Placido

p Lo, — as she speaks, — a

p Lo, — as she speaks, — a

p Lo, — as she speaks, — a

p Lo, — as she speaks, — a

pp

thou - sand star - lights gleam, —

thou - sand star - lights gleam, —

thou - - - sand star - lights gleam,

thou - sand star - lights gleam, —

fp *fp*

Light - ed for Heav - en's Christ - mas day they
 Light - ed for Heav - en's Christ - mas day they
 Light - ed for Heav - en's
 Light - ed for Heav - en's Christ - mas day they

fp *fp* *fp* *fp*

seem.
 seem.
 Christ - mas day they seem,
 seem, For Christ - mas day they seem.

decrease.

53

Sigh - ing, he swears the oath,
 Sigh - ing,
 Sigh - ing, he swears the

p *p*

fp *pp* *cresc.*

54

Allegro agitato.

f *ff*

loco

Chorus

f *f* *f* *f*

High on the shore the
 High on the shore the
 High on the shore the
 High on the shore the

rush - ing waves roll in.

rush - ing waves roll in.

rush - ing waves roll in.

rush - ing waves roll in.

Youth

Why — does the col - or va - ry on your

p

skin?

f

What! From your waist a fish's tail de -

mp

56

pend!

f

Mermaid

grazioso
Worn for the dances of my

p

sea - maid friends.

57

Chorus

f High o - ver

f High o - ver

f High o - ver

f High o - ver

f High o - ver

head, the stars like torch - es burn;

head, the stars like torch - es burn;

head, the stars like torch - es burn;

head, the stars like torch - es burn;

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are "head, the stars like torch - es burn;". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

58 Mermaid *un poco meno*

Haste!

mp

The second system begins at measure 58. It features a vocal line and piano accompaniment. The tempo marking is *un poco meno*. The lyrics "Mermaid" and "Haste!" are present. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano).

Haste! to my

The third system continues the vocal and piano parts. The lyrics "Haste! to my" are shown. The piano accompaniment maintains a consistent rhythmic pattern.

gold - en eas - tle

cresc.

The fourth system concludes the page. The lyrics "gold - en eas - tle" are shown. The piano accompaniment features a dynamic marking of *cresc.* (crescendo).

59

I re - - - turn.

ff Youth
appassionato
 Save me, Save me, ye

un poco meno mosso
 runes Save me ye

stacc.

Mermaid

runes! Yes,

High on the shore the waves roll in.

High on the shore the waves roll in.

High on the shore the waves roll in.

High on the shore the waves roll in.

p

try _____ them now; _____ they _____

The first system consists of a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. A fermata is placed over the first measure of the piano accompaniment. A '7' is written above the piano accompaniment in the second measure, indicating a septuplet.

fail, _____ Pu - pil of

The stars, like torch - es burn:

The stars, like torch - es burn:

The stars, like torch - es burn:

The stars, like torch - es burn:

The stars, like torch - es burn:

The second system begins with a measure number '60' in a box. It features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a grand staff. The word 'cresc.' is written below the piano accompaniment in the first measure.

hea - then men, my spells _____ pre -

The third system features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a grand staff. The instruction 'accel.' is written above the vocal line and below the piano accompaniment in the first measure.

ff vail! _____ Youth. *ff* Save _____

f On the shore the rush - ing waves roll in,
f On the shore the rush - ing waves roll in,
f On the shore the rush - ing waves roll in,
 On the shore the rush - ing waves roll in,

me, ye runes! _____ my spells pre - vail! _____ Save _____

The waves roll in.
 The waves roll in.
 The waves roll in.
 The waves roll in.

me, ye runes! Pu - pil of

The waves roll in.

The waves roll in.

The waves roll in.

The waves roll in.

The waves roll in.

hea - then men, Save me

The stars, like torch - es

The stars, like torch - es

The stars, like torch - es

The stars, like torch - es

The stars, like torch - es

ff

ff

Pu - pil of hea - then men, _____
 Save _____
 burn: the
 burn: the
 burn: the
 burn: the

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Pu - pil of hea - then men, _____ Save _____". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with dynamic markings *p* and *f*.

my spells pre -
 me, Save _____
 stars, like torch - es burn:
 stars, like torch - es burn:
 stars, like torch - es burn:
 stars, like torch - es burn:

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "my spells pre - me, Save _____ stars, like torch - es burn: stars, like torch - es burn: stars, like torch - es burn: stars, like torch - es burn:". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with dynamic markings *ff*, *mp*, and *cresc.*.

vail!

me!

On the shore the rush - ing waves roll in.

On the shore the rush - ing waves roll in.

On the shore the rush - ing waves roll in.

On the shore the rush - ing waves roll in.

ff

[62] Allegro maestoso.

mp *cresc.*

f

Proud - ly she turns;

f

Proud - ly she turns;

f

Proud - ly she turns;

f

Proud - ly she turns;

f

Proud - ly she turns; her

Proud - ly she turns; her

Proud - ly she turns; her

Proud - ly she turns; her

ff scep - tre strikes the

ff scep - tre strikes the

ff scep - tre strikes the

ff scep - tre strikes the

63 *accel.*

wave,

wave,

wave,

wave,

accel.

Roar - ing, it parts; Roar - ing, it parts;

Roar - - ing, it parts;

Roar - ing, it parts; roar - ing, it

Roar - - - - - ing - - - - - it

Roar - ing, it parts; the

parts; roar - - - ing, it parts; the

parts; Roar - ing, it parts; the

o - cean yawns, a grave.

o - cean yawns, a grave.

o - cean yawns, a grave.

o - cean yawns, a grave.

The o - cean yawns, a
The o - cean yawns, a

64

Mer - maid and youth go down;
Mer - maid and youth go down;
grave. Mer - maid and youth go
grave. Mer - maid and youth go

Mer - maid and youth go down; the
Mer - maid and youth go down; the
down; Mermaid and youth go down;
down; Mermaid and youth go down;

gulf is deep.

gulf is deep.

the gulf is deep, The gulf is deep, the

the gulf is deep, The gulf is deep, the

pp *cresc.*

Maid and youth go down; the gulf

Maid and youth go down; the gulf

gulf is deep. Maid and youth go down;

gulf is deep. Maid and youth go down;

ff *p* *cresc.*

is deep.

is deep.

the gulf is deep, the gulf is

the gulf is deep, the gulf is

cresc.

Maid and youth go down; Mer- maid and
 Maid and youth go down; Mer- maid and
 deep, Maid and youth go down;
 deep, Maid and youth go down;

youth, Mer- maid and youth go
 youth, Mer- maid and youth go
 Mer- maid and youth, Mermaid and youth go
 Mer- maid and youth, Mermaid and youth go

65
 down; The gulf is
 down; The gulf is
 down; The gulf is
 down; The gulf is

deep. deep. deep. deep. The gulf is deep

p Ov - er their heads Ov - er their heads

heads the surg - ing, surg - ing

ov - er their heads the surg -

p

Detailed description: This is a musical score for a vocal and piano piece. It consists of six systems of staves. The first system has four staves: three vocal staves and one piano accompaniment staff. The lyrics 'deep. deep. deep. deep. The gulf is deep' are written below the vocal staves. The second system has four staves: two vocal staves and two piano accompaniment staves. The lyrics 'Ov - er their heads Ov - er their heads' are written below the vocal staves. The third system has four staves: two vocal staves and two piano accompaniment staves. The lyrics 'heads the surg - ing, surg - ing' are written below the vocal staves. The fourth system has four staves: two vocal staves and two piano accompaniment staves. The lyrics 'ov - er their heads the surg -' are written below the vocal staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano). The key signature has three flats, and the time signature is 4/4.

- ing wa - ters sweep

surg - ing wa - ters sweep

- ing wa - ters sweep

- ing wa - ters sweep

Ov - er their heads the

Ov - er their heads the

Ov - er their heads the

Ov - er their heads the

Ov - er their heads the

surg - ing wa - ters sweep, the

surg - ing wa - ters sweep, the

surg - ing wa - ters sweep, the

surg - ing wa - ters sweep, the

surg - ing wa - ters sweep, the

surg - - - ing wa - - -

surg - - - ing wa - - -

surg - - - ing wa - - -

surg - - - ing wa - - -

cresc.

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. They all sing the words "surg - - - ing wa - - -". The piano accompaniment features a rising melodic line in the right hand and a more active bass line in the left hand. Dynamics include *cresc.* and *ff*.

- - - ters sweep.

- - - ters sweep.

- - - ters sweep.

- - - ters sweep.

loco.

fff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts sing the words "- - - ters sweep.". The piano accompaniment has a more rhythmic and active texture. Dynamics include *loco.* and *fff*.

66

feroce.

Detailed description: This system is primarily piano accompaniment. It begins with a box containing the number "66". The right hand has a rapid, repetitive melodic pattern, while the left hand provides a steady bass line. The dynamic is marked *feroce.*

First system of musical notation. The treble clef staff features a melodic line with eighth-note runs and slurs. The bass clef staff provides harmonic support with chords and a few moving lines. Dynamics include *p* and *fp cresc.*

Second system of musical notation. The treble clef staff continues the melodic development with slurs and accents. The bass clef staff has a more active line with eighth-note patterns. Dynamics include *p* and *cresc.*

Third system of musical notation. The treble clef staff shows a melodic phrase with a slur. The bass clef staff has a steady accompaniment. Dynamics include *p*.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a rhythmic accompaniment. A measure number box containing "67" is positioned above the treble staff. Dynamics include *f*.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a rhythmic accompaniment. Dynamics include *ff*.

Sixth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a rhythmic accompaniment. A measure number box containing "8" is positioned above the treble staff. Dynamics include *ff*.

8 *loco.*

68 *decresc.* *p*

p

cresc. *cresc.*

69 *con espansione.* *loco.* *ff.*

a tempo.

p rit.

70 *Meno mosso.* *Leggiadro.*

pp

71 *Andante.*

pp

p

rall.

pp

Andante sostenuto.

First system of piano introduction. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 4/4. Features triplet eighth notes in the right hand and sustained chords in the left hand.

Second system of piano introduction. Treble clef, bass clef. Continues the melodic and harmonic material from the first system.

72 *pp tranquillo.*

Chorus

Of - ten, on moon-light nights, _____ when

pp

Of - ten, on moon-light nights, _____ when

Chorus vocal and piano accompaniment. The piano part features a triplet accompaniment in the right hand and sustained chords in the left hand. The vocal parts enter at measure 72.

blue - bells _____ ring, When for their

blue - bells _____ ring, When for their

Continuation of the chorus. The piano accompaniment continues with triplet figures. The vocal parts continue with the lyrics.

sports the elves are gath - er - ing,

sports the elves are gath - er - ing,

The first system of the musical score features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a key with three flats and a 4/4 time signature. The lyrics are "sports the elves are gath - er - ing,". The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords and a triplet.

Out - of the waves the youth appears, and plays tunes that are mer - ry,

Out - of the waves the youth appears, and plays tunes that are mer - ry,

The second system continues the vocal and piano parts. The vocal lines include triplet markings over the words "appears" and "mer - ry". The piano accompaniment features a right-hand melody with eighth-note patterns and a left-hand bass line with chords and a triplet.

mourn - ful, like his days, mourn - ful,

mourn - ful, like his days, mourn - ful,

The third system concludes the page. The vocal lines continue with the lyrics "mourn - ful, like his days, mourn - ful,". The piano accompaniment features a right-hand melody with eighth-note patterns and a left-hand bass line with chords and a triplet.

mourn - ful like his days,
Of - ten on moon - light

mourn - ful like his days on moonlight
Of - ten on moon - light

On moon-light nights, when blue - bells
nights, when blue - bells
nights, on moonlight

nights, when blue - bells

ring, when for
ring, when for their
nights, the youth ap - pears,
ring, when for their

their sports, when for their
sports the elves are gath - er -
out

sports the elves are gath - er -

cresc.

sports the elves are gath - er - ing,
ing, out of the waves the
of the waves the youth ap -
ing, out of the waves the

p

the youth appears, and plays
youth ap - pears and plays tunes that are mer - ry
pears the youth ap - pears, and
youth ap - pears and plays tunes that are mer - ry

tunes that are
 mourn - ful mourn - ful
 plays tunes that are mourn-ful,
 mourn - ful, mourn - ful

mourn - ful, tunes
 like his days, mourn - ful
 tunes that are mourn - ful
 like his days mourn - ful
cresc.

like his days. On moonlight
 like his days. *cresc.* On moon - light
 are mournful, like his days. On moon-light nights on
 like his days. on
dim. *cresc.*

74

dolce

nights, Out of the

nights, blue - bells ring

moon - - light nights the youth ap - pears,

moon - - light nights the youth ap - pears,

pp

pp

dolce.

waves the youth ap - pears, and

for their sports elves are gath - er -

out of the waves the youth ap - pears and

out of the waves the youth ap - pears and

plays _____

ing _____ on moon - light nights _____ out of the

plays _____ out of the waves

plays _____ on

f

pp

out

waves _____ the youth ap - pears, _____ the youth ap -

the youth ap - pears, out of the waves the

moon - light

tranquillo.

of the waves the youth ap - pears, the
 pears and plays, the youth ap - pears, the
 youth, the youth ap - pears, the
 nights the youth ap - pears, the

youth ap - pears, and plays tunes that are
 youth ap - pears, and plays tunes that are
 youth ap - pears, and plays tunes that are
 youth ap - pears, and plays tunes that are

pp mourn - ful, *ppp* like his days, *ff* like his
 mourn - ful, *ppp* like his days, *ff* like his
 mourn - ful, *ppp* like his days, *ff* like his
 mourn - ful, *ppp* like his days, *ff* like his

molto rit.

75 *f* **Grandioso**

days. Of - ten, on moon - light

days. Of - ten, on moon - light

days. Of - ten, on moon - light

days. Of - ten, on moon - light

molto rit. cresc. *ff Grandioso*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are 'days. Of - ten, on moon - light'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'molto rit.' and 'cresc.', and the dynamics are 'f' and 'ff Grandioso'. There are triplets in the piano accompaniment.

nights when blue - bells ring,

nights when blue - bells ring,

nights when blue - bells ring,

nights when blue - bells ring,

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are 'nights when blue - bells ring,'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamics are 'ff Grandioso'. There are triplets in the piano accompaniment.

When for their sports the elves are gath - er -

When for their sports the elves are gath - er -

When for their sports the elves are gath - er -

When for their sports the elves are gath - er -

The piano accompaniment consists of a right-hand part with triplets and a left-hand part with chords.

ing, Out of the waves the

ing, Out of the waves the

ing, Out of the waves the

ing, Out of the waves the

The piano accompaniment continues with triplets in the right hand and chords in the left hand.

youth ap-pears, and plays tunes that are mer - ry,
 youth ap-pears, and plays tunes that are mer - ry,
 youth ap-pears, and plays tunes that are mer - ry,
 youth ap-pears, and plays tunes that are mer - ry,

ritard.

mourn - ful, like his days, like his days,
 mourn - ful, like his days, like his days,
 mourn - ful, like his days, like his days,
 mourn - ful, like his days, like his days,

rit. e dim.

p un poco rit. 76 *largamente.*

mourn-ful, like his days, — *pp*

mourn-ful, like his days, — *pp* mourn-ful,

mourn-ful, like his days, — mourn-ful, mourn -

mourn-ful, like his days, — mourn - ful,

un poco rit. *pp*

pp

mournful, like his days, —

mourn-ful like his days, —

- ful, like his days, —

mourn-ful, like his days, —

morendo.

ppp

mourn-ful, like his days. —

mourn-ful, like his days. —

mourn-ful, like his days. —

mourn-ful, like his days. —

ppp

Press Notices

OF

THE REDEEMER

SACRED CANTATA

BY

JULIAN EDWARDS

*Performed at Ocean Grove, N.J., July 28th, and
Chautauqua, N.Y., July 29th and August 12th*

Musical Courier, Aug. 1st.

On Saturday evening last, in the Auditorium Julian Edwards' sacred cantata, "The Redeemer" was performed under the direction of Tali Esen Morgan, by his chorus of five-hundred voices and orchestra and achieved an immense success. The applause, which was hearty from the first and became more prolonged after each number resulted in an ovation for the composer, who was called to the platform amid waving handkerchiefs and overwhelming cheers, to bow his thanks for the enthusiastic reception accorded to him and his work.

New York Sunday World, July 29th.

"The Redeemer" heard by five-thousand at Ocean Grove.

The first public performance of Julian Edwards' new cantata "The Redeemer" was given under the direction of Tali Esen Morgan with a chorus of five-hundred and an orchestra of ninety-five in the Ocean Grove Auditorium last night before an audience of five-thousand people—Mr. Edwards was called to the platform by the enthusiastic audience at the close of the performance.

The Shore Press, Sunday, July 29th.

New Cantata makes hit at Ocean Grove.

Julian Edwards' new cantata "The Redeemer" scored an instantaneous success at the first public performance of the work in the Ocean Grove Auditorium last night. The audience of several thousand persons listened enraptured at the beautiful harmony as it told first of the "Advent," then of the "Nativity," the "Crucifixion," and lastly of the "Resurrection." Cries of "Edwards," "Edwards," at the close of the cantata brought Mr. Edwards to the platform amid enthusiastic applause and the handkerchief salute was given him.

The Concert Goer, Aug. 1st.

—On Saturday night the first production of "The Redeemer," a sacred cantata by Julian Edwards, was given by Mr. Morgan and his organization. This is a welcome addition to music of that class and it is certainly a departure for Mr. Edwards, whose reputation is well established in music of a lighter nature. The tunefulness of the work in itself would be a guarantee for its success.

Asbury Park Morning Press Aug. 6th.

There has been quite a demand to have "The Redeemer" repeated, but there has not yet been found any open date for it, it is likely, however, that it will be given again before the season closes.

The Musical Courier, Aug. 8th.

On Saturday night Julian Edwards' sacred cantata, "The Redeemer," was sung by the Chautauqua Choir. The ensemble of the quartet was effective, and the whole composition is imbued with devout feeling.

The Chautauquan Daily, Aug. 30th.

The sacred cantata "The Redeemer" written by Julian Edwards of New York City was given Sunday evening at the hands of the Chautauqua choir under the direction of Mr. Hallam. The composer who was unexpectedly absent could not but have been gratified by the favorable impression his latest work created on its initial performance. Briefly characterizing the cantata it may be said highly dramatic in conception. The total effect was reverent and deeply religious.

The Musical Leader, Aug. 16th.

The large audience showed its appreciation with outbursts of applause.

The Chautauquan Daily, Aug. 16th.

(Second performance of "The Redeemer" by request.)

"The Redeemer" was sung by the choir and solists under Mr. Hallam Sunday evening, this being the second time that the work has been rendered. The favorable impressions then formed of the work were accentuated last night. Mr. Edwards has written a reverent religious composition which will undoubtedly endure and grow in popularity.

CHORAL WORKS by JULIAN EDWARDS

BRIAN BORU

Romantic Opera in 3 acts.

KING RENE'S DAUGHTER

Lyric Drama in One act.

THE REDEEMER

Sacred Cantata for Soli, Chorus and Orchestra.

THE MERMAID

Cantata for Soprano and Tenor Soli, Chorus and Orchestra.

THE STORM

Chorus for S. A. T. B. with Baritone Solo.

Complete particulars regarding the above works can be obtained from the publishers.

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