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THE DAUGHTER OF JAIRUS

Page 1
of 10

Original Dutch Text by WILLEM BARNARD
English Translation by FRED KAAN

ANTHEM VERSION
SATB Score
with optional Soprano Descant
or 'C' Instrument Part

Music by
RON KLUSMEIER
Tune Name: COMOX

*Present this story-song with gentle sensitivity, avoiding a strict tempo.
The text is best expressed by the careful use of rubato throughout as
well as by subtle dynamic changes. Be aware of the shifting of the
melody from voice to voice, always allowing the melody to be dominant.*

♩ = 76 (freely)

Piano

A

Des

S

A

T

B

mp

mp

p

p

mp

God's word through - out the ag - es has been the source of life,

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8 9 10 11

Des

S

A

T

B

and still it rais - es peo - ple out of their tomb of

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12 14 15

Des

rit. *a tempo*

Soprano melody

S

A

T

B

mp The house was full of sad - ness; a lit-tle girl had

mp The house was full of sad - ness; a lit-tle girl had

mp A lit - tle girl had

mp A lit - tle girl had

rit. *a tempo*

16 17 18 19

Des

S

A

T

B

died.

died.

died.

died.

p

p

p

mf Her fa-ther ran to Je - sus and like a man — he

rit.

mp

rit.

Solo Tenor melody measures 17-21

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20 21 22 23

Des

S

A

T

B

Tenor: Note duration in these two measures is arbitrary; shorten per personal comfort.

a tempo

a tempo

cried.



Des

S

A

Tenor & Bass melody

T

B

mf

mf

He plead-ed for his daugh-ter be-fore the Son of man:

He plead-ed for his daugh-ter be-fore the Son of man:

25 26 27

p

00

00

00

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Des

S

A

T

B

8

"Lay your hand up-on her and she will live a-gain."

"Lay your hand up-on her and she will live a-gain."

28 29 30 31

D

Des

Soprano melody

mp The house was full of mourn - ers, the street was dark with

mp The house was full of mourn - ers, the street was dark with

mp The house was full of mourn - ers, the street was dark with

mp The house was full of mourn - ers, the street was dark with

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Des

S

rit.

gloom when Je - sus came and en - tered the still - ness of her

A

gloom when Je - sus came and en - tered.

T

gloom when Je - sus came and en - tered.

B

gloom when Je - sus came and en - tered

rit.

39 40 41

Des

S *a tempo*
room.

A

T

B

a tempo

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42 44

Des

S *mf*
He touched her with his speak - ing

A *mf*
He touched her with his speak - ing and

T *mf*
He touched her with his speak - ing and

B *mf*
He touched her with his speak - ing and

mf

45 46 47

Des

S
and took her by the hand; — he gave the girl her Eas - *f*

A
took her by the hand; — he gave the girl her Eas -

T
8 took her by the hand; — he gave the girl her Eas - *f*

B
took her by the hand — he gave the girl her Eas -

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48 49 50

Des

S
- ter — and helped her live — and stand.

A
- ter — and helped her live and stand.

T
8 - ter — and helped her live and stand.

B
- ter — and helped her live and stand.

F

Des *f* He gave the mourn - ers laugh - ter the girl an - oth - er

S *f* He gave the mourn - ers laugh - ter; the girl an - oth - er

A *f* He gave the mourn - ers laugh - ter; the girl an - oth - er

T *f* He gave the mourn - ers laugh - ter; the girl an - oth - er

B *f* He gave the mourn - ers laugh - ter; the girl an - oth - er

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Des ⁵⁴ chance. _____ ⁵⁵ He stopped the sad pro - ces - sion ⁵⁶

S chance. _____ He stopped the sad pro - ces - sion

A chance. _____ He stopped the sad pro - ces - sion

T ₈ chance. _____ He stopped the sad pro - ces - sion

B chance. _____ He stopped the sad pro - ces - sion

57 *All voices unison*

Des by lead-ing death a dance.

S by lead-ing death a dance.

A by lead-ing death a dance.

T by lead-ing death a dance.

B by lead-ing death a dance.

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G

Des a daugh - ter who sleeps in death;

S *Soprano and Alto melody* who o-ver sleeps in death;

A *Tenor & Bass melody* who o-ver sleeps in death;

T *mf* Your church is like a daugh - ter who sleeps in death;

B *mf* Your church is like a daugh - ter who sleeps in death;

H

Descant tacet to end

All voices unison to end

S *mp* touch her with your spir - it *rit.* *p* freely and bring her

A *mp* touch her with your spir - it *rit.* *p* freely and bring her

T *mp* touch her with your spir - it *rit.* *p* freely and bring her

B *mp* touch her with your spir - it *rit.* *p* freely and bring her

mp *rit.* *p*

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Stagger breathing for the final three measures with a gradual diminuendo. The "ife" of "life" should only be applied at the final cutoff, singing "la" until moving to the dipthong at the very end.

S *ppp* back to life.

A *ppp* back to life.

T *ppp* back to life.

B *ppp* back to life.

rit. *ppp*