

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

AUREOLE EDITIONS

In memoriam
George O. & Martha Davis

AN EASTER CAROL

Carol for Chorus (SATB), Brass, Timpani & Organ

*Commissioned for
The First Community Church Chancel Choir, Columbus, Ohio,
Ronald Jenkins, Director and Robert Griffith, Organist.*

German Carol, 1623*

Gerald Near

The musical score consists of six staves. From top to bottom:

- S. & A.: Treble clef, key signature of three sharps, common time. Notes are mostly rests.
- T. & B.: Bass clef, key signature of three sharps, common time. Notes are mostly rests.
- Tr. 1 & 2**: Treble clef, key signature of three sharps, common time. Includes dynamic markings *mp*.
- Trbns. 1 & 2: Bass clef, key signature of three sharps, common time. Includes dynamic markings *mp*.
- Timp.: Bass clef, key signature of three sharps, common time. Includes dynamic markings *mp*.
- Organ: Treble clef, bass clef, key signature of three sharps, common time. Includes tempo marking *= ± 63*, dynamic marking *mf*, and pedal marking *Ped.*

 The organ part features a prominent bass line with sustained notes and arpeggiated chords. The trumpet parts provide harmonic support with eighth-note patterns. The timpani provides rhythmic punctuation. The vocal parts remain mostly silent throughout the score.

*Translation from The Oxford Book of Carols.
Reproduced by permission of Oxford University Press.

*A complete set of parts for 2 Trumpets in B-flat,
2 Trombones and Timpani may be purchased from the publisher as AE41b.*

***Trumpets are printed in C in this score.*

Copyright © 1991 Aureole Editions

The

Cresc.

whole bright world rejoices now, Hilariter, hilariter

mf

mp

Musical score for two voices (Soprano and Bass) and piano. The vocal parts are in common time, 2/4 time, and 3/4 time. The piano part is in common time. The vocal parts sing "Al - le - lu - ya, al - le -" and "we might rise," followed by a repeat sign and "rose that we might rise." The piano part accompaniment consists of eighth-note chords and sixteenth-note patterns. Measure numbers 47-50 are shown above the vocal parts.

60

Musical score for two voices (Soprano and Bass) and piano. The vocal parts sing "le - lu - ya." The piano part accompaniment consists of eighth-note chords and sixteenth-note patterns. Measure number 60 is shown above the vocal parts.

A tempo (meno mosso)

Cresc.

110

ways. *mp* lu - ya. Al - le - lu - ya, al - le - lu - ya, al - le -
ways. *Al* *le* - lu - ya, al - le - lu - ya, al - le -
A tempo (meno mosso) *p* *mp* *mf*

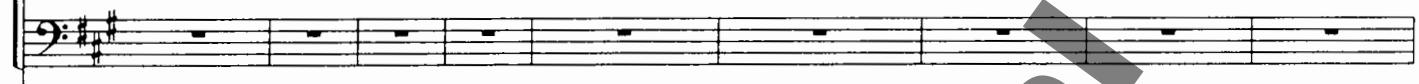
This section consists of two systems of musical notation. The top system starts with a treble clef and a bass clef, both in G major (two sharps). It features a vocal line with lyrics 'ways.', 'lu - ya.', 'Al - le - lu - ya, al - le - lu - ya, al - le -', and 'ways.' followed by 'Al' and 'le' on separate lines. The dynamics are marked with 'mp' (mezzo-forte), 'Cresc.' (crescendo), and 'mf' (mezzo-forte). The bottom system continues with a treble clef and a bass clef, also in G major. It includes a dynamic 'p' (pianissimo) and 'mf' (mezzo-forte). The vocal line continues with 'lu - ya.' and 'lu - ya.'

120

lu - ya.
lu - ya.
II I
mp *Cresc.* *f*
mf *f*

This section shows the continuation of the musical score. It begins with a treble clef and a bass clef, both in G major. The vocal line resumes with 'lu - ya.' and 'lu - ya.'. The dynamic 'mp' is followed by 'Cresc.' and 'f' (fortissimo). The bass line features a melodic line with Roman numerals 'II' and 'I' above the notes. The dynamic 'mf' is followed by 'f'. The section concludes with a treble clef and a bass clef, both in G major.

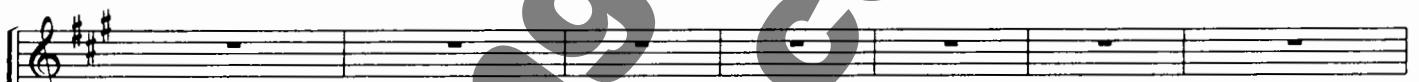
Tempo Primo



Tempo Primo

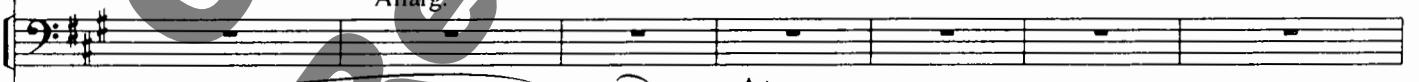


Tempo Primo



Allarg.

A tempo



Allarg.

A tempo



Our God most high, our joy and
high, our joy and

160 boast. Hi - la - ri-ter, hi - la - ri-ter, hi -
boast. Hi - la - ri-ter, hi - la - ri-ter, hi - la - ri-ter,
boast. mf Cresc.

Cresc. molto

la - ri-ter, la - ri-ter, la - ri-ter,

170

Cresc.

la - ri-ter, la - ri-ter, la - ri-ter, hi -

*Cresc. molto**ff**f*

>

*Cresc.**a 2**mf**f**a 2**mf Cresc.**mf**mf Cresc.**mf**mf Cresc.**(Cresc.)**ff*

hi -

la - ri-ter.

(Cresc.)>*ff**(Cresc.)*>*fp**(Cresc.)*>*ff**ff*