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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. The top two staves are for Soprano and Alto (S. & A.) and Tenor and Bass (T. & B.), both in treble clef with a key signature of one sharp (F#). The next two staves are for Trumpets 1 & 2 (Tr. 1 & 2**) and Trombones 1 & 2 (Trbns. 1 & 2), both in bass clef with a key signature of one sharp. The fifth staff is for Timpani (Timp.) in bass clef. The bottom two staves are for the Organ, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp. The organ part includes a 'Ped.' (pedal) line. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A tempo marking of $\text{♩} = \pm 63$ is present. A large diagonal watermark reading 'Copying is illegal only' is overlaid on the score.

*Translation from The Oxford Book of Carols.
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*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.

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that we might rise, Al - le - lu - ya. al -
Al - le - lu - ya. al - le. al -
rose that we might rise, Al - le - lu - ya. al -

mf *mp* *mp* *Cresc.* *mp* *Cresc.* *mp* *Cresc.*

The first system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. Dynamics include *mf*, *mp*, and *Cresc.* (Crescendo). The key signature has two sharps (F# and C#).

le - lu - ya. 60
le - lu - ya.
f le - lu - ya.

f *mp* *mp* *mf* *p*

The second system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. Dynamics include *f*, *mp*, *mf*, and *p*. A box containing the number '60' is present above the first vocal staff. The key signature has two sharps (F# and C#).

A tempo (meno mosso)

ways. *mp* *Cresc.* **110** *mf*

lu - ya. Al - le - lu - ya, al - le - lu - ya, al - le -

ways. *mp* Al - le - lu - ya, al - le - lu - ya, *mf* al - le -

A tempo (meno mosso) *p* *mp* *mf* *Cresc.*

120

lu - ya.

lu - ya.

mp *Cresc.* *f*

Tempo Primo

Tempo Primo

Tempo Primo

Man.

Allarg.

A tempo

Allarg.

a 2

f Our God most high, our joy and

f high, our joy and

This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal parts begin with the lyrics 'Our God most high, our joy and'. The piano accompaniment features a strong, rhythmic pattern in the right hand and a more melodic line in the left hand.

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

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

boast. *mf* *Cresc.*

This system contains the second two vocal staves and the second two staves of the piano accompaniment. The vocal parts continue with the lyrics 'boast. Hi la ri-ter, hi - la - ri-ter, hi -'. The piano accompaniment continues with a similar rhythmic pattern, marked with *mf* and *Cresc.* dynamics.

Cresc. molto
 la - ri-ter, la - ri-ter, la - ri-ter. *ff* *f* *Cresc.*
 la - ri-ter, la - ri-ter, la - ri-ter, hi - la - ri-ter, *a 2* *mf* *Cresc.*

Cresc. molto *ff* *f* *Cresc.*
mf *f* *mf* *Cresc.*
mf *mf* *Cresc.*

(Cresc.) *ff*
 hi - la - ri-ter.

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

(Cresc.) *ff*

