

EASTER CAROL

for unison or two-part voices, accompanied,
with optional handbells*

TRADITIONAL CATALONIAN CAROL

Arranged by
WINNAGENE HATCH

Words by
WINNAGENE HATCH

Brightly (♩ = ca. 132)

HANDBELLS (optional) *mf*

ACCOMP. *mf*

4 UNISON VOICES (5) *mf*

Full of joy, the whole world sings: Wel - come, hap - py

8

morn - ing! Heav - en's song of glad - ness brings news of Eas - ter

*Part for two-octave handbells may be found on page 11. Unison voices should sing the melody throughout.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

12 13 *f*

dawn - ing. Christ is ris - en from the dead! Christ is ris - en

16 *mf*

as He said, and He lives to - day, and He lives to stay, for He

19 *cresc.* *f*

rose from the tomb on that hap - py day: Wel - come, Eas - ter morn - ing!

23

Musical score for measures 23-26. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*.

27 PART I (or unison)

mp

Musical score for measures 27-30. It includes a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part has a steady accompaniment. Dynamics include *mp*.

To the tomb at break of day Came three wom - en weep - ing;

31 PART II (or unison)

mp

Musical score for measures 31-34. It includes a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part has a steady accompaniment. Dynamics include *mp*.

Came to see where Je - sus lay In the gar - den's keep - ing.

35

PART I

mf (mel.)

But the rock was rolled a - way, and an an - gel

PART II

mf

But the rock was rolled a - way, and an an gel

35

mf

38

(mel.)

there did say, that He lives to - day, for He

(mel.)

there did say, and He lives to stay, for He

38

41 *cresc.* *f*

rose from the tomb on that hap-py day: Wel - come, Eas - ter morn - ing!

cresc. *f*

rose from the tomb on that hap-py day: Wel - come, Eas - ter morn - ing!

41 *cresc.* *f*

45 *rit.*

mf *rit. e cresc.*

45 *mf* *rit. e cresc.*

49

Slightly slower (♩ = ca. 120-126)

f

All the world is glad and bright;

f (mel.)

Wel - come, hap - py morn - ing!

Slightly slower (♩ = ca. 120-126)

49

Slightly slower (♩ = ca. 120-126)

f

53

f (mel.)

Gone the sor - row of the night;

f (mel.)

Eas - ter Day is dawn - ing.

53

(57) (mel.)

Christ is ris - en from the dead! Christ is ris - en

Christ is ris - en from the dead!

(57) *f*

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The first vocal line starts with a circled measure number 57 and the instruction '(mel.)'. The lyrics are 'Christ is ris - en from the dead! Christ is ris - en'. The second vocal line continues with 'Christ is ris - en from the dead!'. The piano accompaniment consists of two staves (treble and bass clef) with a circled measure number 57 and a dynamic marking of *f*. The piano part features chords and single notes in both hands.

60

as He said, and He lives to - day, _____ and He

And He lives to - day, _____

60

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The first vocal line starts with a circled measure number 60 and the lyrics 'as He said, and He lives to - day, _____ and He'. The second vocal line continues with 'And He lives to - day, _____'. The piano accompaniment consists of two staves (treble and bass clef) with a circled measure number 60. The piano part features chords and single notes in both hands.

63

lives to stay, _____ for He rose from the tomb on that

_____ and He lives to stay, for He rose from the tomb on that

63

66

hap - py day: Wel - come, Eas - ter morn - ing! Wel - come, Eas - ter

hap - py day: Wel - come, Eas - ter morn - ing! Wel - come, Eas - ter

66

cresc.

cresc.

cresc.

70 *ff* *poco rit.*

morn - ing! _____

morn - ing! _____

70 *ff* *poco rit.*

ff *poco rit.*

Easter Carol is an anthem for Easter Day or Eastertide. Suggested corresponding lectionary readings include Psalm 118:14-24, John 20:1-18, Acts 10:34-43, and 1 Corinthians 15:19-26. One basic homiletical theme is rejoicing in the good news of God's promise fulfilled: Christ is risen, triumphant over death!

The melodic structure of this traditional Catalonian carol is an AABC form employing repetition for ease of teaching. Phrase A (m. 6-8), with its distinctive two-measure opening motive, is immediately repeated without any note changes (m. 9-12). Similarly, both phrases B (m. 13-16) and C (m. 16-20) employ repetition of distinctive two-measure opening motives. In rehearsal, write the phrase structure (AABC) on the board. Sing the first two measures of phrase A to the children in call-and-response fashion. Similarly, introduce phrases B and C by singing the first two measures of each of those phrases. Next, sing the motives at random, asking the children to identify each of the motives by their assigned letters. Finally, challenge the children to identify the origin of the melody's final two-measure extension, m. 21-22. (ANSWER: it is first heard in phrase A, m. 7-8!) This joyful carol may be performed by two-part voices or by unison voices, following the melody indications throughout.

Winnagene Hatch is Director of Music and Organist at Lambeth United Church, London, Ontario, Canada, and a free-lance composer and arranger. A graduate of the University of Toronto, she earned an Associateship in Piano Teaching from the Royal Conservatory of Music (Toronto). Winnagene is active in the Royal Canadian College of Organists and is a member of the Ontario Choral Federation.

EASTER CAROL

11

HANDBELLS

TRADITIONAL CATALONIAN CAROL

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Bells used: 17



Brightly (♩ = ca. 132)



Slightly slower (♩ = ca. 120-126)



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