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**The Easter Canticle**  
SATB, Organ, Brass Quartet

David Ashley White

# TRIN TAS

EXCELLENCE IN SACRED CHORAL MUSIC

## The Easter Canticle

David Ashley White

Preview



# THE EASTER CANTICLE

*Pascha Nostrum*  
Book of Common Prayer

David Ashley White

*Boldly, with movement* (♩ = ca. 132)

Organ

(♩ = ♪ throughout)

Al - le - lu - ia, ———

14

Al - le - lu - ia.

This system contains the vocal line and piano accompaniment for measures 14 and 15. The vocal line is in 3/4 time and features a melodic line with a fermata over the final note of measure 15. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A circled 'A' is placed above the vocal line in measure 15.

This system contains the piano accompaniment for measures 16, 17, and 18. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A circled 'A' is placed above the right hand in measure 16.

19

*f* Christ our Pass - o - ver has been

*f*

This system contains the vocal line and piano accompaniment for measures 19 and 20. The vocal line begins with a fermata in measure 19 and then continues with the lyrics. The piano accompaniment features a dynamic marking of *f* (forte) and includes a key signature change to one sharp (F#) in measure 20. A circled 'A' is placed above the vocal line in measure 19.

This system contains the piano accompaniment for measures 21 and 22. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A circled 'A' is placed above the right hand in measure 21.

24

sac - ri - ficed for us;

B

*f*

*mf*

*f*

B

28

there - fore let us keep the feast,

B

(brass)

B

33

(C)

Not with the old leav - en,

(C)

37

the leav-en of mal - ice and e - vil,

(C)

*mp*

40

but with the un -

*f*

44

leav - ened bread of sin - cer - i - ty and

*f*

**D**  
47 truth. Al - - - le - lu - ia, —  
truth. — Al - le - lu - ia, — Al -  
truth. Al - - - le - lu - ia, —  
truth. — Al - le - lu - ia, —

**D**

52 le - lu - ia. —

(brass)

57 E

*f* E

*very smoothly*  
*p*

63 Christ be - ing raised from the dead will nev - er die a - gain; *mp*

Christ raised from the dead will nev - er die;

Christ be - ing raised from the dead will nev - er die a - gain; *p*

Christ raised from the dead will nev - er die; *mp*

*very smoothly*

*mp*



68 F Soprano *mp*

death no long - er has do - min -

*mp* F

*p*

73 *mf* *mp* *smoothly* Alto *mp*

- ion o - ver him. The death that he

*smoothly* Bass *mp*

The death that he died,

78 *mf* once for all; but the life he  
 died, once for all;  
 once for all; but the life he  
 he died to sin, once for all; *f*

(G)

*mf*

(G)

*mf*

*mf*

83 *ff* a little broader than a tempo (but not dragging)

lives, he lives to God.

*ff*

*ff* a little broader than a tempo (but not dragging)

*ff*

88 *slight slowing*

*no slowing* *slight slowing*

*f*

94 <sup>H</sup> *a tempo p smoothly*

So al - so con - sid - er your - selves dead to

*p smoothly*

<sup>H</sup> *a tempo*

*p*

99

sin, and a - live to God in  
and a - live in

104

Je - sus Christ our Lord.

109

*f*

113

*f*

Al - le - lu - ia, —

*f*

119

(J)

Al - le - lu - - - ia.

(J)

124

(K) *with emphasis*

Christ has been raised from the dead,

(K)

129

— the first fruits — of those who have — fal - len a - sleep. —

133

For since by a man — came death, by a

137

man has come al - so the res - ur - rec - tion of the

Piano accompaniment for measures 137-139.

140

dead. For as — in

*mf*

Piano accompaniment for measures 140-142.



144

Ad - am all die,

(N)

(N)

148

so

slight slowing a tempo f

slight slowing a tempo reed solo (f) reed solo (f)

152

*slight slowing*

al - so in Christ shall all be made a -

*slight slowing*

157

*a tempo*

live. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

*a tempo*

162 **P** *slowing* *a tempo* **ff**

Al - le - lu - ia.

**P** *slowing* *a tempo* **ff**

167 *slowing to end*

*slowing to end*

Preview

