

Commissioned by the University of Notre Dame Folk Choir, Steven C. Warner, Director

JESUS CHRIST IS RISEN TODAY

Concertato on Easter Hymn

SATB Choir, Descant, Assembly, Organ
(Brass Quartet, Handbells, Timpani)

Surrexit Christus hodie
Latin carol, 14th cent.
English text, comp., 18th cent., alt.

EASTER HYMN
Lyra Davidica, 1708
The Compleat Psalmist, 1749
Arr. by Steven R. Janco

INTRODUCTION

Vigorously ♩ = c. 112

Handbells

R

f

LV

5

Trombones I, II

mf

Handbells

mp *mf*

Timpani

mp *mf*

Trumpets I, II in C

10

f *sub.mp* *mf*

Trombones I, II

f *sub.mp* *mf*

008654

Instrumental parts available, WLP 008686.

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Tpts. I, II

15

Tbns. I, II

Hdpls.

Timp.

Organ

f

f

f

mf

f

Ped.

VERSES 1, 2

Tpt. I (vs. 2 only)

Timp. (vs. 2 only)

Choir/Assembly

1. Je - sus Christ is ris'n to - day, — Al - le - lu - ia!
 2. Hymns of praise then let us sing, — Al - le - lu - ia!

20

Musical notation for measures 20-21. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The piano part includes a dynamic marking of *mp* at the end of measure 21.

1. Our tri - um - phant, ho - ly day, — Al - le - lu - ia!
2. Un - to Christ, our heav'n - ly King, —

Piano accompaniment for measures 20-21, showing the right and left hands in treble and bass clefs respectively. The music features chords and moving lines in both hands.

25

Musical notation for measures 25-26. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The piano part includes dynamic markings of *p*, *mp*, *mf*, and *mp* with hairpins indicating crescendos and decrescendos.

1. Who did once up - on the cross, Al - le - lu - ia!
2. Who en - dured the cross and grave,

Piano accompaniment for measures 25-26, showing the right and left hands in treble and bass clefs respectively. The music features chords and moving lines in both hands.

30

1. Suf - fer - to re - deem our loss. — Al - le - lu - ia!
 2. Sin - ners - to re - deem and save. — Al - le - lu - ia!

VERSE 3

Choir a cappella
mp

35

S.A.
 3. But the pains which he en - dured, — Al - le - lu - ia!
 T.B.

opt. Organ for rehearsal only
mp

3. Our sal - va - tion have pro - cured; Al - le - lu - ia!

cresc. *mf*

cresc. *mf*

40

3. Al - le - lu - ia, Al - le - lu - ia!

3. Now he rules, e - ter - nal King, Al - le - lu - ia!

mf *mf*

45

3. Where the an- gels ev - er sing. — Al - le - lu - ia, —

cresc. *f*

cresc. *f*

cresc. *f*

3. Al - le - lu - ia,

mp

cresc.

50

3. — Al - le - lu - ia, — Al - le - lu -

3. Al - le - lu - ia,

3. — Al - le - lu - ia, —

mp *cresc.*

mp *cresc.*

8

Tpts. I, II

mf

mf *f*

Tbns. I, II

mf *f*

Hdpls.

Timp.

LV

mf

3. ia!

55

Tpts. I, II

mf *f*

Tbns. I, II

mf *f*

Hdpls.

Timp.

mf *f*

VERSE 4

A bit more broadly
Tpts. I, II

mf

60

Tbns. I, II

Timp.

A bit more broadly
Soprano descant

f

4. Sing to—God, — Al - le - lu - ia!

Alto/Tenor/Bass/Assembly

f

4. Sing we to our God a - bove, — Al - le - lu - ia!

A bit more broadly
Organ

f

10

65

mf

4. Al - le - lu - ia!

4. Praise e - ter - nal, as God's love; — Al - le - lu - ia!

f *> mf*

mf

4. Sing in praise, Al - le - lu - ia!

4. Sing in praise, you heav'n - ly host, Al - le - lu - ia!



Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including a bass staff with notes and rests.

Musical notation for the third system, including a treble staff with notes and rests.

Musical notation for the fourth system, including a treble staff with notes and rests.

Musical notation for the fifth system, including treble and bass staves for piano accompaniment.

4. Al - le - lu - ia, Al - le - lu -

4. Fa - ther, - Son, and Ho - ly Ghost. - Al - le - lu -

75

Tpts. I, II

Tbas. I, II

Hdpls.

Timp.

f

mf < f

mf < f

mf < ff

4. ia!

4. ia!