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Easter Psalm

Bruce Saylor

SATB, handbells and organ

Bruce Saylor

Bruce Saylor holds degrees from The Juilliard School and from The City University of New York, where he received his PhD. He has also studied at the Accademia di S. Cecilia in Rome under a Fulbright fellowship. The winner of more than 40 awards in his field, he has received honors from the Guggenheim Foundation, the National Society of Arts and Letters, the American Academy of Arts and Letters, the National Endowment for the Arts, the Ingram Merrill Foundation, and the Mellon Foundation.

Saylor was the Brena and Lee Freeman Composer-in-Residence at Lyric Opera of Chicago (1992–94) where he composed the third of his four operas, “Orpheus Descending,” set to J. D. McClatchy’s libretto after the Tennessee Williams play. His orchestral music has been commissioned and performed by the Houston, San Francisco, Nashville, Saint Louis, and Yale symphonies, and by the American Composers Orchestra, Incontri di Musica Sacra e Contemporanea of Rome, and Musica Viva of New York. His vocal and instrumental chamber music has been performed in the US, Europe, and Japan. The Yard has commissioned numerous dance scores, and Nine Circles Chamber Theater has toured with his operas and theater pieces. Saylor has produced nine cantatas and two major works for voice and orchestra. He has also composed large-scale choral works for Pope John Paul II and Benedict XVI’s visits to St. Patrick’s Cathedral, President Clinton’s Second Inaugural and Presiding Bishop Frank Griswold’s Investiture at the National Cathedral in Washington, DC, and much sacred choral music. He has written the original music and arrangements for two holiday CDs of American soprano Jessye Norman and concert arrangements of the sacred music of Duke Ellington, the latter most recently performed at Miss Norman’s “Honor!” festival in New York City in March, 2009. Mezzo-soprano Constance Beavon has recorded four of his vocal chamber cycles.

An award-winning teacher, as well, Saylor is a professor at the Aaron Copland School of Music at Queens College and at the Graduate Center of the City University of New York.

Written for the Choirs of The Church of the Heavenly Rest
Mollie Nichols, Director of Music, Steven Lawson, Organist

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Psalm 118:1, 2, 14-24

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Bells used

Musical notation for handbells used, showing a sequence of notes on a grand staff.

Allegro comodo (♩ = 104)

Musical notation for handbells, showing a sequence of notes on a grand staff with dynamics and articulation.

Musical notation for Soprano voice part, showing a sequence of notes on a staff with dynamics and articulation.

Musical notation for Tenor/Bass voice part, showing a sequence of notes on a staff with dynamics and articulation.

Give thanks to the Lord for God is

Musical notation for organ, showing a sequence of notes on a grand staff with dynamics and articulation.

Man.

Ped.

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4

L.V.

f L.V.

mf *f*

good; God's mer - cy en - dures — for - ev - er. — Let

mf *f*

4

mf *f*

Man.

7

mf *mf*

Is - ra - el now — pro - claim, "God's mer - cy en - dures — for -

mf

7

mf

Ped. Man.

10

- ev - er." — The Lord is my strength and my song, and has be-

10

13

- come my sal - va - tion. There is a sound of ex - ul - ta - tion and

13

16

ff

f

L.V.

vic - to - ry in the tents of the right - eous. ___ "The"

vic - to - ry in the tents of the right - eous. ___

vic - to - ry in the tents of the right - eous. ___ "The"

vic - to - ry in the tents of the right - eous. ___

16

mf

Man. Ped.

19

ff

right hand of the Lord ____ has tri - umphed! The

f

“The right hand of the Lord is ex -

right hand of the Lord ____ has tri - umphed! The

f

“The right hand of the Lord is ex -

19

ff

Piano accompaniment for measures 21-23. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

tr

Vocal staves for measures 21-23. The lyrics are: "right hand of the Lord has triumphed!" and "- al - ted! has triumphed!". The music includes dynamic markings like *mf* and *f*, and phrasing slurs.

Piano accompaniment for measures 21-23, continuing from the first system. It features a more complex texture with chords and moving lines in both hands.

Vocal staves for measures 24-25. The lyrics are: "I shall not die, but live, and de-clare the works of the Lord." The music is marked *mp* and includes phrasing slurs.

Piano accompaniment for measures 24-25. The music is marked *mp* and features a rich harmonic texture with chords and moving lines in both hands.

26

Piano introduction for measures 26-27. The music is in G major and 4/4 time. The right hand has whole rests, and the left hand has whole rests.

Vocal line for measures 26-27. The melody is in G major and 4/4 time. It starts with a piano (*p*) dynamic. The lyrics are: "The Lord has pun - ished me sore - ly, but did not hand me o - ver to". There is a triplet of eighth notes in the final measure of each line.

26

Piano accompaniment for measures 26-27. The music is in G major and 4/4 time. The right hand has a melodic line with a triplet in the final measure. The left hand has a bass line. The dynamic is piano (*p*).

28

Piano introduction for measures 28-29. The music is in G major and 4/4 time. The right hand has whole rests, and the left hand has whole rests. The dynamic is forte (*f*).

Vocal line for measures 28-29. The melody is in G major and 4/4 time. It starts with a forte (*f*) dynamic. The lyrics are: "death. O - pen the". There is a triplet of eighth notes in the final measure of each line.

Vocal line for measures 28-29. The melody is in G major and 4/4 time. It starts with a forte (*f*) dynamic. The lyrics are: "O - pen for me the gates of". There is a triplet of eighth notes in the final measure of each line.

28

Piano accompaniment for measures 28-29. The music is in G major and 4/4 time. The right hand has a melodic line with a triplet in the final measure. The left hand has a bass line. The dynamic is mezzo-forte (*mf*).

30

Piano accompaniment for measures 30-31. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2.

Vocal line for measures 30-31. The melody consists of half notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "gates; I will en-ter then; This is the right - eous - ness; I will of - fer thanks to the". A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it.

Piano accompaniment for measures 30-31. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2.

32

Piano accompaniment for measures 32-33. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2. The time signature changes to 4/4 at the start of measure 33.

Vocal line for measures 32-33. The melody consists of half notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "gate of the Lord; The gate of the Lord. Who is right-eous may en - ter." A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it.

Piano accompaniment for measures 32-33. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2. The time signature changes to 4/4 at the start of measure 33.

34

Lord I will give

34

37

thanks — to you, for you an - swered me and have be -

37

39

- come my sal - va - tion. The

39

Man.

41

same stone which the build - ers re - jec - ted has be - come the chief

41

Ped.

43

L.V. *mf*

cor - ner stone. *mf* This is the Lord's do - ing,

mf

43

mf

46

mp

and it is marv' - lous in our eyes. *mp* On this day the

mp

46

mp

49

Lord _____ has act - ed; We will re - joice and be

p

49

53

L.V.

glad in it. _____ We will re - joice and be

pp

pp

53

57

L.V.

glad in it.

57

Man.

61

L.V.

61

ppp

Easter Day
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