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The Day of Resurrection

(Ellacombe)

Stephen Tappe

SATB and organ

Stephen Tappe

Stephen Tappe is a composer, conductor, organist, liturgist, and choral clinician. As a choir trainer, his specialty is working with boychoirs and girlchoirs. He was appointed Organist and Director of Music at Saint John's Cathedral, Denver, in 2004. Degrees in Composition, Organ Performance, and Liturgy were earned at the Hartt School of Music, the Yale School of Music, and the Yale Divinity School, respectively.

Mr. Tappe has served, in various official capacities, the Association of Anglican Musicians, the Royal School of Church Music in America, the American Guild of Organists, the American Boychoir, and the General Board of Examining Chaplains of the Episcopal Church. He feels particularly honored to have managed three organ restoration projects—a 1929 IV/49 E. M. Skinner, an 1869 II/14 E. & G. G. Hook, and a 1938 IV/96 W. W. Kimball.

The Day of Resurrection

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John of Damascus (8th cent.)
tr. John Mason Neale (1818-1866), alt.

harm. William Henry Monk
(1823-1889)
arr. Stephen Tappe

Introduction

Organ

Pedals

The introduction consists of two systems of music. The first system is for the Organ, with a treble and bass staff. The second system is for the Pedals, with a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

5

S
A

T
B

The day of re - sur - rec - tion! Earth tell it out a -

The first system of the SATB vocal parts begins at measure 5. The Soprano and Alto parts are on a treble staff, and the Tenor and Bass parts are on a bass staff. The lyrics are: "The day of re - sur - rec - tion! Earth tell it out a -". The music is in the same key signature and time signature as the introduction.

5 Stanza One

Stanza One

The Stanza One section consists of two systems of music. The first system is for the Organ, with a treble and bass staff. The second system is for the Pedals, with a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music continues with the same accompaniment style as the introduction.

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9

- broad; the Pass-o-ver of glad-ness, the Pass-o-ver of God. From...

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole rest followed by a series of eighth and quarter notes. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest and then playing a steady eighth-note bass line.

9

This system contains the piano accompaniment for the first system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with the same key signature and rhythmic patterns as the first system.

14

death to life e-ter-nal, from earth un-to the sky, our

This system contains the third two staves of music. The top staff is a vocal line in treble clef, starting with a whole rest followed by eighth and quarter notes. The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note bass line.

14

This system contains the piano accompaniment for the third system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with the same key signature and rhythmic patterns as the previous systems.

18

Christ hath brought us o - ver with hymns of vic - to - ry.

This system contains the first four measures of the piece. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a treble clef and a common time signature. The lyrics are: "Christ hath brought us o - ver with hymns of vic - to - ry."

18

This system contains the piano accompaniment for the first four measures, corresponding to the first system. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

22 Stanza Two

Our hearts be pure from e - vil, that we may see a -

This system contains the first four measures of the second stanza. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Our hearts be pure from e - vil, that we may see a -"

22

This system contains the piano accompaniment for the first four measures of the second stanza, corresponding to the third system. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

26

- right the Lord in rays e - ter - nal of

26

29

res - sur - rec - tion light; and, lis - tening to his

29

32

ac - cents, may — hear so calm and plain his

32

35

own "All hail!" and hear - ing, may raise the — vic - tor's strain.

35

Treble Descant
Sopranos

39

S
Now heaven be joy - - ful, let

A
Now let the heavens be joy - - ful, let

T
B
Tenors & Basses

Maestoso
Stanza Three

39

42

earth her song be - gin, the world keep

earth her song be - gin, the round world keep high

42

45

tri - umph, and all that is there - in; let

45

48

all things seen and un - - seen their

48

50

notes to - geth - er blend, for Christ the Lord is

notes to - geth - er blend, for Christ the Lord is

50

53

ris'n, our joy hath no end.

ris - en, our joy — that hath no end.

53

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