

# FANFARE AND CANTICLE FOR EASTER DAY

for S.A.T.B. voices, accompanied,  
with optional congregation, brass quartet, handbells, and timpani\*

Words by

**BENJAMIN HARLAN** (ASCAP)

Quoting "Sing with All the Saints in Glory"

by **WILLIAM J. IRONS** (1812–1883)

Music by

**BENJAMIN HARLAN** (ASCAP)

Incorporating Tune: **HYMN OF JOY**

by **LUDWIG VAN BEETHOVEN** (1770–1827)

With strength and vigor (♩. = ca. 80)

ACCOMP. *f*

9 SOPRANO / ALTO

*f*

Christ is ris - en, al - le - lu - ia! Al - le - lu, al -

TENOR / BASS

\* Congregation part is available as a free download at [alfred.com/choralparts](http://alfred.com/choralparts) (enter 42499 when prompted).

To purchase a full-length performance recording (42499) of this piece, go to [alfred.com/downloads](http://alfred.com/downloads).

Also available: Director's Score and Parts for 2 B♭ Trumpets, 2 Trombones, Handbells (2 octaves), and Timpani (42533).  
FlexTrax Accompaniment CD (42491).

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le - lu - ia! Christ is ris - en, al - le - lu - ia!

Al - le - lu, al - le - lu - ia! Christ is ris - en,

al - le - lu - ia! Al - le - lu, al - le - lu - ia!

21

Christ is ris - en, al - le - lu - ia! Al - le - lu, al -

24

le - lu - ia! Al - le - lu! Al - le - lu - ia!

27

Christ the Lord is ris - en from the dead!

29

30

33

36

39

SOPRANO / ALTO

40 (♩. = ca. 92)

Sing with all the saints in — glo - ry,

TENOR / BASS

*f*

(♩. = ca. 92)

\*Tune: HYMN OF JOY, Ludwig van Beethoven, 1770–1827  
Words: William J. Irons, 1812–1883

42

42  
sing the re - sur - rec - tion song! Death and sor - row,



Piano accompaniment for measures 42-44, featuring chords and melodic lines in both hands.

45

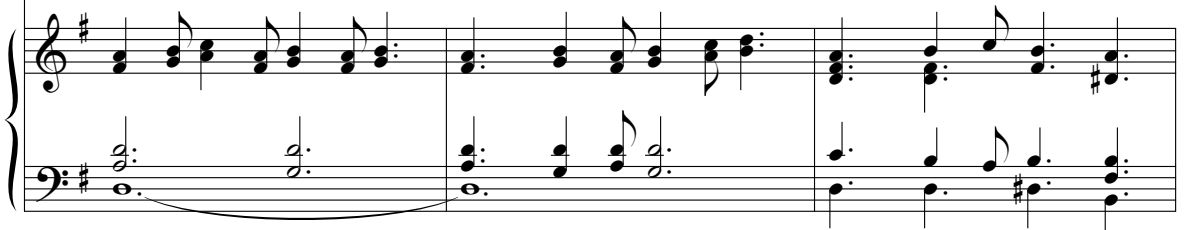
45  
earth's dark sto - ry, to the for - mer days be - long.



Piano accompaniment for measures 45-47, featuring chords and melodic lines in both hands.

48

48  
All a - round the clouds are break - ing, soon the storms of



Piano accompaniment for measures 48-50, featuring chords and melodic lines in both hands.

51

time shall cease. In God's like-ness we, a-wak-ing,

54

know the ev-er-last-ing peace.

57

*poco rit.*

*poco rit.*

SOPRANO/TENOR DESCANT

60

With more breadth (♩. = ca. 88)

O what glo - ry, far ex - ceed - ing all that eye has

CHOIR and CONGREGATION

O what glo - ry, far ex - ceed - ing all that eye has

With more breadth (♩. = ca. 88)

63

yet per - ceived! Ho - liest hearts, for ag - es plead - ing,

yet — per - ceived! Ho - liest hearts, for ag - es plead - ing,

66

68

nev - er that full joy — con - ceived. O to — en - ter

nev - er that full joy — con - ceived. O to — en - ter

that bright por - tal, see that glow - ing

that bright por - tal, see that glow - ing

fir - ma - ment, know with Thee, O God Im - mor - tal,

fir - ma - ment, know with Thee, O God Im - mor - tal,

Je - sus Christ whom Thou has sent! *(end congregation)*

Je - sus Christ whom Thou has sent!



77 CHOIR *only*  
SOPRANO / ALTO

78 *ff*

Al - le - lu - ia! Al - le - lu -

TENOR / BASS *ff*

80 *rit.*

ia! Al - le - lu ia!

*rit.*

The image shows a musical score for a choir and piano. It is divided into three systems. The first system (measures 77-78) features vocal parts for Soprano/Alto and Tenor/Bass, and a piano accompaniment. The vocal parts enter with the lyrics 'Al - le - lu - ia! Al - le - lu -'. The piano accompaniment provides harmonic support. The second system (measures 79-80) continues the vocal and piano parts. The vocal parts finish with 'ia! Al - le - lu ia!'. The piano accompaniment includes a 'rit.' (ritardando) marking. A large red watermark 'Preview Only' is overlaid diagonally across the entire score.

**Fanfare and Canticle for Easter Day** combines an original choral fanfare with the Resurrection hymn, "Sing with All the Saints in Glory." It may be performed with the keyboard accompaniment alone, as well as with the addition of brass, timpani, and handbells. For maximum effectiveness, include the congregation on the final stanza.

**Benjamin Harlan** and his wife, Connie, divide their time between New Orleans and St. Francisville, Louisiana. In addition to composing and arranging, Benjamin remains active in local church music ministry and particularly enjoys helping congregations strengthen or rediscover the richness of congregational song.