

# NO. 19. EASTER ANTHEM.

J. C. B. PARKER.

*Moderato maestoso.* ♩ = 72.

*f* **SOPE.**  
Christ be - ing rai - sed from the dead, di - eth no more ;

*f* **ALTO.**  
Christ be - ing rai - sed from the dead, di - eth no more ;

*f* **TENOR.**  
Christ be - ing rai - sed from the dead, di - eth no more ;

*f* **BASS.**  
Christ be - ing rai - sed from the dead, di - eth no more ;

death hath no more do - min-ion ov - er him.

death hath no more do - min-ion ov - er him.

death hath no more do - min-ion ov - er him.

death hath no more do - min-ion ov - er him.

*dim.*

For in that He died, He died un - to sin

For in that He died, He died un - to sin...

For in that He died, He died un - to sin....

For in that He died, He died un - to sin

*p*

once; but in that He liv - eth, He

once; but in that He liv - eth, He

once; but in that He liv - eth, He

once; but in that He liv - eth, He

*crescendo.*

liv - eth un - to God. Like - wise rec - kon ye

liv - eth un - to God. Like - wise rec - kon ye

liv - eth un - to God. Like - wise rec - kon ye

liv - eth un - to God. Like - wise rec - kon ye

liv - eth un - to God. Like - wise rec - kon ye

*f*

al - so your - selves to be dead in - deed un - to sin, but a -

al - so your - selves to be dead in - deed un - to sin, but a -

al - so your - selves to be dead in - deed un - to sin, but a -

al - so your - selves to be dead in - deed..... but a -

*f*

live un-to God thro' Je - sus Christ, a - live un - to  
 live un-to God thro' Je - sus Christ, a -  
 but a - live un - to God thro' Je - sus Christ, a -  
 live un - to God thro' Je - sus Christ, a -

God thro' Je - sus Christ our Lord.  
 live un-to God thro' Je - sus Christ our Lord.  
 live un-to God thro' Je - sus Christ our Lord.  
 live un-to God thro' Je - sus Christ our Lord.

*Choir Flute 8 ft.*  
*dim.*

SOLO.

Christ is ri - sen from the

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a treble clef and a bass clef, featuring a 'Sw. p' (Sustained) marking. The piano part consists of a series of chords and moving lines in the right hand, and a bass line in the left hand.

dead, and be - come the first-fruits of them that

The second system continues the vocal line with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment continues with similar harmonic support, ending with a treble clef at the end of the system.

slept. For since by man came death, for since by man came

The third system begins with a vocal line that has a whole rest for the first measure, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment continues with a similar harmonic structure, featuring a treble clef and a bass clef.

death, by man came al - so the re - sur - rec - tion of the

The fourth system continues the vocal line with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment continues with similar harmonic support, ending with a treble clef at the end of the system.

## CHORUS.

dead. For as in Ad-am all die, for as in Ad-am all die,  
 For as in Ad-am all die, for as in Ad-am all die,  
 For as in Ad-am all die, for as in Ad-am all die,  
 For as in Ad-am all die, for as in Ad-am all die,  
 For as in Ad-am all die, for as in Ad-am all die,

*Faster.* ♩ = 96.

ev'n so in Christ shall all be made a-live, be made a - live,  
 ev'n so in Christ shall all, shall all be  
 ev'n so in Christ shall all be made a - live, be  
 ev'n so in Christ shall all be

ev'n so in Christ, in Christ shall all be made a - live.  
 made a - live, ev'n so in Christ, in Christ shall all be made a - live.  
 made a - live, ev'n so in Christ, in Christ shall all be made a - live.  
 made a - live, ev'n so in Christ, in Christ shall all be made a - live.

*Faster.* ♩ = 126.

Glo - ry be to the Fa - ther, and to the Son, and  
 Glo - ry be to the Fa - ther, and to the Son, and  
 Glo - ry be to the Fa - ther, and to the Son, and  
 Glo - ry be to the Fa - ther, and to the Son, and

*FULL.*

to the Ho - ly Ghost: As it was in the be - gin - ning, is

to the Ho - ly Ghost: As it was in the be - gin - ning, is

to the Ho - ly Ghost: As it was in the be - gin - ning, is

to the Ho - ly Ghost: As it was in the be - gin - ning, is

now, and ev - er shall be, world with - out end, world without end.

now, and ev - er shall be world with - out end, world with - out end.

now, and ev - er shall be world with - out end, world with - out end.

now, and ev - er shall be world with - out end, world with - out end.

A - - - men, A - - -

A - - - men, A-men, A - - -

A - - - men, A-men, A - - - men,

A - - - men, A - - - men, A - - -

This system contains five staves. The top four staves are vocal parts with lyrics. The bottom staff is a grand staff for piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "A - - - men, A - - -", "A - - - men, A-men, A - - -", "A - - - men, A-men, A - - - men,", and "A - - - men, A - - - men, A - - -".

- - - men, A - - men, A-men, A - men.

- - - men, A - men, A-men, A - men.

A - men, A - men, A - - men, A - men.

- - - men, A - men, A - - men, A - men.

This system contains five staves. The top four staves are vocal parts with lyrics. The bottom staff is a grand staff for piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "- - - men, A - - men, A-men, A - men.", "- - - men, A - men, A-men, A - men.", "A - men, A - men, A - - men, A - men.", and "- - - men, A - men, A - - men, A - men.".