

Easter Anthem

SATB a cappella

William Billings
(1746-1800)

Moderato ♩ = 108

Soprano
Alto
Tenor
Bass

Hal - le - lu - jah.
Hal - le - lu - jah.
Hal - le - lu - jah.
The Lord is ris'n in - deed, — Hal - le - lu - jah.

7
The Lord — is ris'n — in - deed, Hal - le - lu - jah.
Hal - le - lu - jah.
The Lord — is ris'n — in - deed, Hal - le - lu - jah.
Hal - le - lu - jah.

15
Now — is Christ ris-en from the dead, and be - come the first fruits of them that slept.

23

Now — is Christ the first fruits of them that slept.

Now is Christ ris-en from the dead, and be - come the first fruits of them that slept.

8

Now — is Christ ris-en from the dead, and be - come the first fruits of them that slept.

Now is Christ ris-en from the dead, and be - come the first fruits of them that slept.

31

Hal - le - lu - jah, Hal - le - lu - jah.

Hal - le - lu - jah.

8

Hal - le - lu - jah, Hal - le - lu - jah.

Hal - le - lu - jah, Hal - le - lu - jah.

39

And did He rise? And did He rise?

And did He — rise?

8

And did He rise? And did He rise?

And did He rise? And did He rise?

46

did He rise? Hear, O ye na - tions, hear it, O ye dead.

did He rise? Hear, O ye na - tions, hear it, O ye dead.

did He rise? Hear, O ye na - tions, hear it, O ye dead.

did He rise? Hear, O ye na - tions, hear it, O ye dead.

52

He rose, He rose, He

He

He rose, He rose, He burst the bars of death,

He rose, He rose, He rose, He rose, He burst the bars of death, He

59

burst the bars of death, He burst the bars of death and tri - umph'd o'er the grave.

burst the bars of death, He burst the bars of death and tri - umph'd o'er the grave.

He burst the bars of death and tri - umph'd o'er the grave.

burst the bars of death, He burst the bars of death and tri - umph'd o'er the grave.

66

Then, then, then—I rose,
Then, then,
Then, then, then—I rose,
Then, then, then I rose, then I rose,

73

then I rose, then first hu - ma - ni - ty tri -
then I rose, then first hu - ma - ni - ty tri -
then—I rose, then I rose, then first hu - ma - ni - ty tri -
then—I rose, then I rose, then first hu - ma - ni - ty tri -

79

um - phant past the crys - tal ports of light, and seiz'd e - ter - nal
um - phant past the crys - tal ports of light, and seiz'd e - ter - nal
um - phant past the crys - tal ports of light, and seiz'd e - ter - nal
um - phant past the crys - tal ports of light, and seiz'd e - ter - nal

84

youth, and seiz'd e - ter - nal youth. Man, all im - mor - tal

youth, and seiz'd e - ter - nal youth. Man, all im - mor - tal

youth, and seiz'd e - ter - nal youth. Man, all im - mor - tal

youth, and seiz'd e - ter - nal youth. Man, all im - mor - tal

91

hail, hail, Hea - ven, all la - vish of strange gifts to man, Thine's all the

hail, hail, Hea - ven, all la - vish of strange gifts to man, Thine's all the

hail, hail, Hea - ven, all la - vish of strange gifts to man, Thine's all the

hail, hail, Hea - ven, all la - vish of strange gifts to man, Thine's all the

98

Thine's all the glo - ry, man's the bound-less bliss. glo - ry, man's the bound-less bliss.

Thine's all the glo - ry, man's the bound-less bliss. glo - ry, man's the bound-less bliss.

glo - ry, man's the bound-less bliss; — Thine's all the glo - ry, man's the bound-less bliss.

glo - ry, man's the bound-less bliss; Thine's all the glo - ry, man's the bound-less bliss.

SOURCE: *Sacred Harp*, 3rd ed. (1860)

NOTES: Only one repeat used (mm. 81-87). Accidentals (Tenor, D#, mm. 5, 23, 50, 75) do not appear in source, but do appear in original version by Billings.

Alto, m. 81 G# written as eighth note, changed to 16th. All shape notes changed to modern notation.

edited by Rafael Ornes