

Commissioned by the Ulster Society of Organists and Choirmasters, Northern Ireland, 2004

# Christ the Lord Is Risen Again

SATB *divisi*\* and Organ,  
with opt. Brass

Michael Weisse  
Tr. Catherine Winkworth

Philip W. J. Stopford

**Joyfully** (♩ = 64)

Soprano  
Alto

Tenor  
Bass

Organ

*f*

Man. Ped.

5 *f* Unison

Christ the Lord is ris'n a - gain, Christ hath bro - ken ev - 'ry chain.

*f* Unison

\*The choir divides into six parts. Three groups of men and three of women.

Available editions:

Choir Score, Order No. MSM-50-8210

Full Score, Order No. MSM-50-8210A

Reproducible Instrumental Parts (Two Trumpets in B♭ or C, Horn in F, Trombone, Tuba, and Timpani),  
Order No. MSM-50-8210B

Text: Michael Weisse, ca. 1480-1534; translated Catherine Winkworth, 1827-1878 (PD).

Music: Newly composed, and copyright © 2013 with this publication.

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MSM-50-8210

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9

Hark, an - gel - ic voic - es cry, sing - ing ev - er - more on — high,

13

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

16

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu -

19

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

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

Man.

22

\*Solo  
*mf*

He who gave for

*mf*

*mp*

Ped.

26

us his life, who for us en - dured the strife, is our Pas - chal

\*Measures 25 through 33 may be sung by 1) a Soprano soloist; 2) a Tenor soloist; 3) both a Soprano and Tenor soloist; 4) all Sopranos.

30

Lamb to - day; we too sing for joy, and say

33

(end Solo)

Al - le - lu - ia!

(Unison Men)  
*mf*

He who bore all pain and loss com - fort - less up -

He who bore all pain and loss com - fort - less up -

36

on the cross, lives in glo - ry now on high, pleads for us, and

*(Unison Women) mp*

40

He who slum - bered in the grave  
 hears our — cry. He who slum - bered in the grave

43

is ex - alt - ed now to save; now through Chris - ten -  
 is ex - alt - ed now to save; now through Chris - ten -

46

dom it rings that the Lamb is King of  
 dom it rings that the Lamb is King of kings.

49 (Unison Women)

*mf*

kings. Al - le - lu - ia,

(Men - Group 1)

*f*

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

(Men - Group 2)

*f*

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

52

al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

ia, al - le - lu - ia al - le - lu - ia, al - le - lu -

55

ia, al - le - lu - ia!

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

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

58

*rit.* **Tempo I**  
*f*  
Thou, our Pas - chal Lamb in - deed,

*rit.* *f*  
Thou, our Pas - chal Lamb in - deed,

*rit.* *f*  
Thou, our Pas - chal Lamb in - deed,

**Tempo I**  
*f*

*rit.* **Tpt.**

61

Christ, thy ran - somed peo - ple feed; take our sins and

Christ, thy ran - somed peo - ple feed; take our sins and

Christ, thy ran - somed peo - ple feed; take our sins and

The piano accompaniment consists of chords in the right hand and bass notes in the left hand, following the harmonic structure of the vocal lines.

64

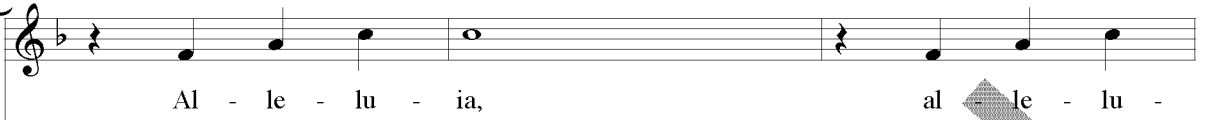
guilt a - way: let us sing by night and — day

guilt a - way: let us sing by night and — day

guilt a - way: let us sing by night and — day

The piano accompaniment features chords in the right hand and bass notes in the left hand, providing harmonic support for the vocal lines.



67 *(Women - Group 1)*


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

*(Women - Group 2)*

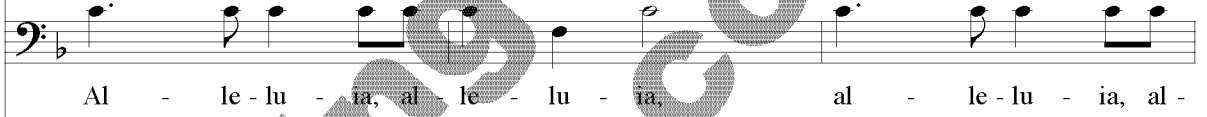

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

*(Women - Group 3)*


Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

*(Men - Group 1)*


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

*(Men - Group 2)*


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

*(Men - Group 3)*


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



70

ia, al - le - lu - ia,  
 le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 ia, al - le - lu - ia,  
 le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

The musical score consists of seven systems. The first six systems are vocal lines, and the seventh system is piano accompaniment. The vocal lines are arranged in a choir-like fashion with four parts: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The piano accompaniment is in the bottom system, featuring a treble and bass clef with chords and melodic lines. The lyrics are 'Alleluia' repeated in various phrasings across the systems. A large, diagonal watermark reading 'Copyright is illegal only' is overlaid on the score.

73

*ritardando*  
***ff***

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

*ritardando*  
***ff***

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

*ritardando*  
***ff***

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

*ritardando*  
***ff***

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

*ritardando*  
***ff***

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

*ritardando*  
***ff***

***fff***