



Christ our passover

ASTER  
ANTHEM

By

J. R. THOMAS.



NEW YORK

C. H. DITSON & CO 711 Broadway

Boston. Cinn. Boston. Chicago. Phila  
J. C. Haynes & Co. J. Church Jr. D. DITSON & Co. Lyon & Healy. C. W. A. Trumpler.

# CHRIST OUR PASSOVER.

ANTHEM for EASTER.

J. R. THOMAS.

Moderato.

The musical score is arranged in five staves. The Soprano staff begins with a *pp* dynamic marking. The Alto staff begins with a *pp* dynamic marking. The Tenor staff begins with a *pp* dynamic marking. The Bass staff begins with a *pp* dynamic marking. The Organ staff begins with a *pp* dynamic marking. The lyrics are: "Christ our Pass-over is sac-ri-ficed for us, is sac-ri-ficed for".

*poco ritard: a tempo.*

us, is sacrificed for us. Therefore let us keep the feast,

us, for us, - - - for us. *f*

sacrificed, is sacrificed, for us, for us. Therefore let us keep the feast,

is sacrificed for us, for us. *poco ritard:*

*f a tempo.*

*p*

not with the old leav'n, nei.ther with the leav'n of ma.lice and

*p*

not with the old leav'n, nei.ther with the leav'n of ma.lice and

*p*

4

wick.edness; but with th'un.leavned bread of sin.cer.i.ty and truth.

wick.edness; but with th'un.leavned bread of sin.cer.i.ty and truth.

*f*

SOLO. BASS.

Christ being raised from the dead, di.eth no more; Christ being raised from the dead, di.eth no

more; death hath no more dominion o.ver him, death hath no more dominion o.ver him.

*sfz* *f* Full. *sfz* Full.

*p* For in that he died he died un.to sin once, but in that he liv . eth, he

*p* For in that he died he died un.to sin once, but in that he liv . eth, he

*f*

*DUETT. SOP. & ALTO.*

liv. eth un . to God. Likewise reckon ye al . so your.selves to be

liv. eth un . to God.

dead To be dead in . deed un . to Sin , but a . live un . to

*cres.*

*cres.*

God thro' Je - sus Christ our Lord.

*f*

*Allegro maestoso.*

*full.*

*Ped.*

Spiritoso.

Christ is ris.en from the dead, Christ is ris.en from the

Christ is ris.en from the dead, Christ is ris.en from the

*f*

This system contains the first two vocal entries and the piano accompaniment. The piano part features a prominent triplet figure in the right hand.

*p* dead and be.come the first fruits of them that slept. *ritard:*

*p* dead and be.come the first fruits of them that slept. *ritard:*

*p* *ritard:*

This system contains the second two vocal entries and the piano accompaniment. The piano part continues with the triplet figure and includes dynamic markings of *p* and *ritard:*.

8 **SOLO. TENOR.**

*p* For since by man came death, *f* by man came al . so the

The first system of music features a vocal line in G major and 4/4 time. The vocal line begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics range from piano (*p*) to forte (*f*).

re . sur - rec . tion of the dead.

The second system continues the vocal line with the lyrics "re . sur - rec . tion of the dead." The piano accompaniment maintains the eighth-note texture. The system concludes with a fermata over the final notes.

*f* By man came al . so the re . su - rec . tion of the dead .

*f* By man came al . so the re . su . rec . tion of the dead .

The third system contains two vocal lines, both starting with a forte (*f*) dynamic. The lyrics are "By man came al . so the re . su - rec . tion of the dead ." and "By man came al . so the re . su . rec . tion of the dead ." respectively. The piano accompaniment provides harmonic support with chords and bass notes.



Ev. en so in Christ shall all, shall all be made a .

*SOLO.*  
*p* For as in A . dam all die, *f* Ev. en so in Christ shall all, shall all be made a .

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Ev. en so in Christ shall all, shall all be made a .'. The piano accompaniment starts with a piano (*p*) dynamic and includes a solo section marked 'SOLO.' with a piano (*p*) dynamic, followed by a fortissimo (*f*) section. The piano part consists of chords and moving lines in both hands.

*p* live, Ev. en so in Christ, *cres.* ev. en so in Christ shall all, shall all be made a .

*p* live, Ev. en so in Christ, ev. en so in Christ shall all, shall all be made a .

The second system of music continues the vocal and piano parts. The vocal line starts with a piano (*p*) dynamic and includes the lyrics 'live, Ev. en so in Christ, ev. en so in Christ shall all, shall all be made a .'. A crescendo (*cres.*) is indicated over the second phrase. The piano accompaniment continues with a piano (*p*) dynamic, featuring a steady accompaniment pattern in the right hand and a more active bass line in the left hand.

*f*  
 . live, ev . en so in Christ, ev . en so in Christ shall all, shall all be made a .

*f*  
 . live, ev . en so in Christ, ev - en so in Christ shall all, shall all be made a .

*f*

*f* **GLORIA.**

live, shall all be made a . live. Glo . ry be to the Father

*ff*

live, shall all be made a . live. Glo . ry be to the Father

*ff*

and to the Son and to the Ho.ly Ghost as it was in the be.ginning, is

and to the Son and to the Ho.ly Ghost as it was in the be.ginning, is

This system contains two vocal staves and a piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

now and ev.er shall be world without end A . men, A . men, A . men!

now and ev.er shall be world without end A . men, A . men, A . men!

This system contains two vocal staves and a piano accompaniment. The vocal lines end with a fermata. The piano accompaniment continues with a similar rhythmic pattern.