

# OCP Choral Series

## He Is Risen

Assembly, Solo, SATB Choir *a cappella*, Descant and Percussion

Andrew Everson

**INTRO** *With conviction and joy* (♩ = ca. 80)

*mf solo*

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

le - lu - ia! Christ in glo - ry is ris - en, al - le - lu - ia! Ris - en, al - le - lu - ia!

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Edition #20818

**REFRAIN**

*(a tempo)* **Descant**  
*mf* (final: *pp*)

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

*(a tempo)* **Soprano/Alto**  
*mf* (final: *pp*)

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

*(a tempo)* **Tenor/Bass**  
*mf* (final: *pp*)

*(a tempo)* *mf* (final: *pp*)  
(for rehearsal only)

(final: *ff*) *rit. to Bridge only*

Christ in glo - ry is ris - en, al - le - lu - ia! Ris - en, al - le - lu - ia!

(final: *ff*) *rit. to Bridge only*

Christ in glo - ry is ris - en, al - le - lu - ia! Ris - en, al - le - lu - ia!

(final: *ff*) *rit. to Bridge only*

(final: *ff*) *rit. to Bridge only*

1-3: to Verses  
4: to Bridge  
5: D.S. al fine

1-3: to Verses  
4: to Bridge  
5: D.S. al fine

1-3: to Verses  
4: to Bridge  
5: D.S. al fine

**Final**

ia! Ris - en, Al - le - lu - ia! Ris - en, Al - le - lu - ia!

**Final**

ia! Ris - en, Al - le - lu - ia! Ris - en, Al - le - lu - ia!

**Final**

ia! Ris - en, Al - le - lu - ia! Ris - en, Al - le - lu - ia!

**VERSES 1, 3: Solo**

*mf*

1. Why do you seek for the liv - ing a - mong the dead?  
3. Wer - en't our hearts on fire at all he said?

*mf*

1. Why do you seek for the liv - ing a - mong the dead? On the third  
3. Wer - en't our hearts on fire at all he said? He was made

D.S.

1. day he's been raised up just as he said; raised up just as he said.  
3. known in the break - ing of the bread; break - ing of the bread.

D.S.

## VERSE 2

Descant

*mf*

2. Je - sus the cru - ci - fied, cru - ci - fied is - n't here. Je - sus the cru - ci - fied, cru - ci - fied

D.S.

2. is - n't here. He goes be - fore you to Gal - i - lee, meet him there; Gal - i - lee, meet him there.

D.S.

BRIDGE *Freely, without strict meter*

*fff solo*

Do you be - lieve, \_\_\_\_\_ be - cause you have seen? \_\_\_\_\_

S *ff*  
A  
T  
B *ff*

*ff*

Bless - ed, \_\_\_\_\_ bless - ed, \_\_\_\_\_ bless - ed are the

*ff*  
*ff*

ones who have not seen but still believe!

*D.S.*

*D.S.*

*D.S.*

The musical score consists of four staves. The top staff is a vocal line in G major (one sharp) and 3/4 time, with lyrics underneath. The second and third staves are piano accompaniment for the vocal line, with the right and left hands respectively. The bottom two staves are a grand piano accompaniment, also in G major and 3/4 time. The score concludes with a double bar line and the instruction *D.S.* (Da Capo) in each system.

### General Rhythmic pattern for Djembe or Conga

The rhythmic notation is presented on two staves. The top staff starts with a 6/8 time signature and contains a sequence of rhythmic patterns: a dotted quarter note followed by an eighth note, a quarter note, and a dotted quarter note. The bottom staff starts with a 6/8 time signature and contains a similar sequence of rhythmic patterns. The notation uses 'x' marks to represent specific rhythmic values and includes a *simile* instruction at the end of the second staff.

## Composer Notes

This joyful song recounting the events surrounding the resurrection can be used for Easter Vigil, the first, second, and third Sundays of Easter in year A, and the first and second Sundays of Easter in years B and C. It can also perhaps be used as a Gospel acclamation.

For proper balance, it is important that all altos and most sopranos sing the melody on the refrain, while just a few well-blended sopranos sing the descant. A normal SATB approach should be applied to the bridge only.

Despite the apparent rhythmic complexities, have your choir memorize this refrain so that with empty hands, the joy of this message can be fully expressed. (It's not as difficult as it looks!) This would be optimum for soloists as well. Imagine you are telling this story for the first time.

Aside from the ritardandos and the bridge, keep a very steady, lilting tempo. In polyrhythmic fashion, the percussion can keep a steady 2/4 type of rhythm, leaving the syncopation to the vocalists.

—Andrew Everson

Preview

# Assembly Editions

## HE IS RISEN

Andrew Everson

Refrain

He is risen, is risen, alleluia! He is risen, is risen, alleluia! Christ in glory is risen, alleluia!

ris - en, al - le - lu - ia! Christ in glo - ry is ris - en, al -

1-4, 6 1, 6: to Refrain  
2-4: to Verses

le - lu - ia! Ris - en, al - le - lu - ia!

Final

le - lu - ia! Ris - en, Al - le - lu - ia! Ris - en, Al - le - lu - ia!

Verses 1, 3

1. Why do you seek for the liv - ing a - mong the dead?  
3. Wer - en't our hearts on fire at all he said?

1. Why do you seek for the liv - ing a - mong the dead?

3. Wer - en't our hearts on fire at all he said?

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## HE IS RISEN (Continued)

1. On the third day he's been raised up just ing  
3. He was made known in the break - ing

1. as he said; raised up just as he said.  
3. of the bread; break - ing of the bread.

Verse 2 3

2. Je - sus the cru - ci - fied, cru - ci - fied is - n't here.

2. Je - sus the cru - ci - fied, cru - ci - fied is - n't here.

2. He goes be - fore you to Gal - i - lee,

2. meet him there; Gal - i - lee, meet him there.

to Refrain

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