

# Resurrection Hymn

Lyric and Music by Nathan Howe  
NathanHoweMusic.com

*expressively* ♩ = 72

The musical score is written for piano and voice. It begins with a tempo marking of 'expressively' and a quarter note equal to 72 beats per minute. The key signature is two sharps (D major), and the time signature is 4/4. The score is divided into three systems. The first system (measures 1-3) features a piano introduction with a mezzo-forte (mf) dynamic. The second system (measures 4-9) includes a piano (p) section followed by a mezzo-forte (mf) section. The third system (measures 10-14) contains the vocal melody with lyrics and a piano accompaniment with a mezzo-forte (mf) dynamic.

4

*mf*

*p*

*mf*

10

*mf*

10

A man of sor - rows, Je - sus came To con - quer sin and death for  
In the be - gin - ning was the Word, The Christ who made the Earth and  
And when in sor - row we in prayer Ap - proach the Fa - ther wil - ling -

*mf*

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14

man, sky. ly. That by the The Fa-ther's To o - ver - come po - wer of His name was con - ferred temp - ta - tion's snare We might ful - That He should en -

17

fill the Fa - ther's plan. Though He has drunk our bit - ter live and choose to die. He com - pre - hen - ded ev - ery dure ad - ver - si - ty, The Ho - ly Ghost can heal our

20

cup, pain, souls, And for our sake His blood was shed, He is not here, but ri - sen Knew ev - ery weak - ness, ev - every sin, For on - ly He could break the For the A - tone - ment paid the price. The Sa - vior came to make us

24 *f*

up; Seek not the li - ving with the dead!  
chains And bring the cap - tives home a - gain. He was  
whole: O come re - cieve the li - ving Christ!

Detailed description: This system contains the first four measures of the hymn. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'f' (forte). The piano accompaniment is in a grand staff with treble and bass clefs. The first measure has a fermata over the piano part. The second measure has a 2/4 time signature. The third measure has a 3/4 time signature. The fourth measure has a 4/4 time signature. The lyrics are: 'up; Seek not the li - ving with the dead! chains And bring the cap - tives home a - gain. He was whole: O come re - cieve the li - ving Christ!'.

28

lif - ted on the cross That he might lift us to the Fa - ther; He has ri - sen from the

Detailed description: This system contains the next four measures. The vocal line continues with the same clef and key signature. The piano accompaniment continues with chords and moving lines. The lyrics are: 'lif - ted on the cross That he might lift us to the Fa - ther; He has ri - sen from the'.

33 *Third time to CODA*

tomb That through him we so may\_ rise.

*mf*

Detailed description: This system contains the final four measures of the hymn. The vocal line ends with a double bar line and repeat sign. The piano accompaniment also ends with a double bar line and repeat sign. The lyrics are: 'tomb That through him we so may\_ rise.' The piano part has a dynamic marking of 'mf' (mezzo-forte) and a crescendo hairpin leading to the final measure. The system is labeled 'Third time to CODA'.

38  $\Theta$  CODA *majestically ff*

rise. Ho - san - na to the Lamb Who is the

42

first - fruits of the Fa - ther! He will come a - gain to

45 *rall.* *a tempo*

reign, And through him we all shall rise.

48

Measures 48-52 of the Resurrection Hymn. The score is in G major (one sharp) and features a 2/4 time signature that changes to 4/4 for measures 49 and 50, and back to 2/4 for measure 51. The music is written for piano with a treble and bass clef. Measure 48 starts with a treble clef and a 2/4 time signature. The bass line has a piano (*p*) dynamic marking. The piece concludes with a 3/4 time signature in measure 52.

53

Measures 53-57 of the Resurrection Hymn. The score is in G major (one sharp) and features a 3/4 time signature that changes to 4/4 for measures 54 and 55, and back to 3/4 for measure 56. The music is written for piano with a treble and bass clef. Measure 53 starts with a treble clef and a 3/4 time signature. The bass line has a mezzo-forte (*mf*) dynamic marking. The piece concludes with a 3/4 time signature in measure 57.