

EASTER MORNING ALLELUIAS exalts the risen and reigning Christ. The principal strength of this anthem lies in the fact that it offers several options for the Easter Sunday programming. It may be used as 1) a call to worship, 2) a featured Easter Sunday anthem, 3) an additional anthem utilizing congregational participation (yes, even on the Hallelujah Chorus) 4) or a celebratory benediction to Easter worship.

Because the three music selections that make up this medley are so well known, a minimum of rehearsal will be needed. The arrangements are not complicated or esoteric; thus, the choir will be able to sing with strength and confidence. The instrumental accompaniment is fresh and dramatic. Although the desired impact can be achieved without it, including the brass ensemble will add to the celebratory fervor. Also, the optional organ score (available online) will add depth and breadth.

However you present this anthem, the result will be majestic, worshipful, and glorious.

Tom Fettke is a composer, arranger, and producer of music and recordings for the church and school. His published works and recordings number in the hundreds. His classic choral work **THE MAJESTY AND GLORY OF YOUR NAME** is sung by thousands of church and school choirs throughout the world. For over 50 years, the development of relevant, practical, and dynamic choral music has been his passion and his profession.

Tom holds degrees from Oakland City College and California State University at Hayward. He holds a California Lifetime Music Credential in Secondary Music. For a number of years he taught vocal music in California's public school systems. He was a church choir director and minister of music in churches large and small for over 30 years. He was also Director of Choral Activities and Supervisor of Music for the Redwood Christian School System in Castro Valley, California.

Tom was the creator and Senior Editor of **THE HYMNAL** for Worship and Celebration. Since its release in 1986, over three million copies have been placed in the pews of today's church. He was also the Senior Editor of **THE CELEBRATION HYMNAL**, which has been heralded as one of the most innovative "tools" for ministry in the history of the church.

Tom and his wife Jan reside in Nashville, Tennessee. They have two married sons, nine grandchildren, and two great grandchildren.

EASTER MORNING ALLELUIAS

3

for S.A.T.B. voices, accompanied*

Arranged by
TOM FETTKE (ASCAP)

Incorporating
"I Know That My Redeemer Liveth,"
"Christ the Lord Is Risen Today," and "Hallelujah"

Majestic (♩ = ca. 76)

ACCOMP.

The musical score is presented in three systems. The first system shows the piano accompaniment (ACCOMP.) in 4/4 time, marked 'Majestic' with a tempo of approximately 76 beats per minute. The piano part begins with a forte (f) dynamic. The second system continues the piano accompaniment, starting at measure 3. The third system introduces the vocal parts: Soprano/Alto and Tenor/Bass. The vocal parts enter at measure 6, marked 'rit.' (ritardando) and 'f' (forte). The lyrics 'know that my Re -' are written under the vocal lines. The piano accompaniment continues with a 'rit.' marking and then returns to 'a tempo' at measure 7. A large red watermark 'Preview Only' is overlaid diagonally across the entire score.

* To purchase a full-length performance recording of this piece (44228), go to alfred.com/downloads.
8.5x11 pdf of the Organ part is available for a free download at alfred.com/choralparts (enter 44228 when prompted).
Also available: *InstruTrax CD* (44256)

InstruPax Orchestration (44255) for Horn in F, Trumpet 1 & 2, Trombone 1 & 2, Timpani, and Percussion

** Tune: I KNOW THAT MY REDEEMER LIVETH, George Frederick Handel, 1685-1759
and adapted by PHOEBE PALMER KNAPP, 1839-1908

Words: Adapted from Job 19:25-27 by George Frederick Handel, 1685-1759

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44228

9

deem - er liv - eth; and be - cause He

12

lives, and be - cause He lives, and be -

15

cause He lives, I too, I

Faster (♩ = ca. 92)

18

rit.

too, I too shall live!

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in treble clef with lyrics 'too, I too shall live!'. The piano accompaniment is in bass clef. The tempo is marked 'Faster (♩ = ca. 92)' and the first measure is marked 'rit.'.

Musical notation for the second system, including piano accompaniment. The piano accompaniment is in bass clef and includes a 'rit.' marking.

21

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line is in treble clef and the piano accompaniment is in bass clef.

Musical notation for the fourth system, including piano accompaniment. The piano accompaniment is in bass clef and features a triplet of eighth notes in the right hand.

24 Congregation may join

**f*

Christ the Lord is ris'n to - day. Al - le -

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line is in treble clef with lyrics 'Christ the Lord is ris'n to - day. Al - le -'. The piano accompaniment is in bass clef and includes a dynamic marking of *f*.

Musical notation for the sixth system, including piano accompaniment. The piano accompaniment is in bass clef and includes a dynamic marking of *f*.

*Tune: EASTER HYMN, from *Lyra Davidica*, 1708
Words: Charles Wesley, 1707-1788

27

lu - ia! Sons of men and

Piano accompaniment for measures 27-28. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with chords.

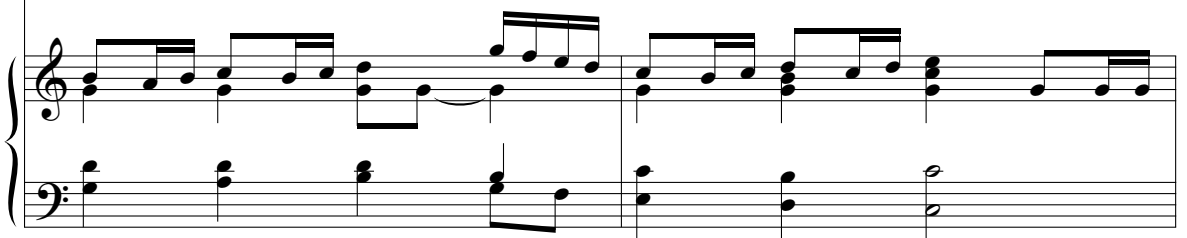
29

an - gels say: Al - le - lu - ia!

Piano accompaniment for measures 29-31. The right hand continues with eighth-note patterns and chords, and the left hand maintains a consistent bass line.

32

Raise your joys and tri - umphs high,

Piano accompaniment for measures 32-34. The right hand features a more active eighth-note melody, and the left hand continues with a steady bass line.

34

Al - le - lu - ia! Sing, ye — heav'ns, and

This system contains measures 34, 35, and 36. The vocal line is in a soprano clef with lyrics: "Al - le - lu - ia! Sing, ye — heav'ns, and". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

This system shows the piano accompaniment for measures 34, 35, and 36, consisting of two staves (treble and bass clef) with chords and moving lines.

37

earth, re - ply: — Al - le - lu - ia!

This system contains measures 37, 38, and 39. The vocal line is in a soprano clef with lyrics: "earth, re - ply: — Al - le - lu - ia!". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

This system shows the piano accompaniment for measures 37, 38, and 39, consisting of two staves (treble and bass clef) with chords and moving lines.

40

rit.

This system contains measures 40 and 41. The vocal line is mostly empty with a fermata. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A *rit.* (ritardando) marking is present.

This system shows the piano accompaniment for measures 40 and 41, consisting of two staves (treble and bass clef) with chords and moving lines. A *rit.* (ritardando) marking is present.

43 Stately (♩ = ca. 92)
DESCANT (a few sopranos) *f*

Musical staff with treble clef, key signature of three flats, and a descant line for sopranos.

Al - le - lu - ia!

Al - le - lu - ia,

Congregation may continue
SOPRANO / ALTO

Musical staff for Tenor/Bass with lyrics: Love's re - deem - ing work is done,

TENOR / BASS

Musical staff for piano accompaniment.

43 Stately (♩ = ca. 92)

Piano accompaniment for measures 43-44.

45

Musical staff with lyrics: Al - le - lu - ia! Al-le-lu-ia!

Al - le - lu - ia!

Al-le-lu-ia!

Musical staff with lyrics: Al - le - lu - ia! Fought the fight, the

Al - le - lu - ia!

Fought the fight, the

Musical staff for piano accompaniment.

Piano accompaniment for measures 45-47.



48

Al-le-lu - ia, Al - le - lu - ia!

bat - tle won, — Al - le - lu - ia!

51

mf In vain for - bids — Him rise.

sub. mf Death in vain for - bids Him rise,

sub. mf

51

sub. mf



53

f

Al-le-lu-ia! Al-le-lu-ia! Has o-pened

f

Al - le - lu - ia! Christ has o - pened

f

56

(descant joins section)

Par - a - dise! Al - le - lu - ia!

Par - a - dise! Al - le - lu - ia!

Congregation may continue

59

ff heavily accented

Hal - le - lu - jah! Hal - le - lu - jah! And He shall reign for -

ff heavily accented

62

ev - er and ev - er. King of

64

for - ev - er and ev - er,
 kings, for - ev - er and ev - er, and Lord of
 kings, and Lord of

for - ev - er and ev - er,

*Tune: HALLELUJAH, George Frederick Handel, 1685-1759

Words: Adapted from Revelation 19:6 by George Frederick Handel, 1685-1759

66 Hal-le - lu - jah! Hal-le - lu - jah! And He shall
 lords, Hal-le - lu - jah, Hal-le - lu - jah! And
 Hal-le - lu - jah, hal-le - lu - jah! And He shall

68 reign for - ev - er, for - ev - er and ev
 He shall reign for - ev - er and ev -
 reign for - ev - er, for - ev - er and ev -

70 er. King of kings! and Lord of
 er.

71

72

lords! King of _____ kings! and Lord of _____

74

lords! And He shall reign for -

And He shall reign for - ev - er and

75

76

ev - er and ev - er, King of
for - ev - er and

ev - er, and ev - er, for - ev - er and

kings, and Lord of lords!

78

ev - er, for - ev - er and ev - er, Hal - le - lu - jah! Hal - le -

80

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

rit. **ff**

rit. **ff**

82

le lu - jah!

8vb