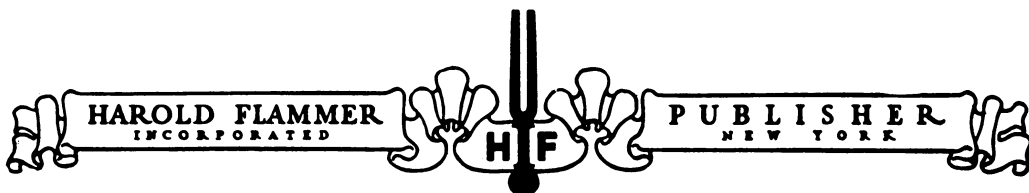


HAROLD FLAMMER CHORAL SERIES

SACRED

Easter Anthems

84193—Alleluia, Alleluia (Resurrection)— <i>Noble Cain</i>	SATB ...	.15
84175—Alleluja from the Motet "Exsultate, jubilate"— <i>Mozart-Riegger</i>	SATB ...	.16
88522—Alleluja from the Motet "Exsultate, jubilate"— <i>Mozart-Riegger</i>	SAB ...	.15
89024—Alleluja from the Motet "Exsultate, jubilate"— <i>Mozart-Riegger</i>	SSA ...	.15
86046—Alleluja from the Motet "Exsultate, jubilate"— <i>Mozart-Riegger</i>	SA ...	.15
84145—As It Began to Dawn— <i>Charles Vincent</i>	SATB ...	.12
88553—As It Began to Dawn— <i>Vincent-Riegger</i>	SAB ...	.16
89082—As It Began to Dawn— <i>Vincent-Riegger</i>	SSA ...	.16
84212—Christ Arose!— <i>Frederic Groton</i>	SATB ...	.18
84014—Christ is Risen— <i>John Prindle Scott</i>	SATB ...	.16
84166—Easter Dawn— <i>Robert Flagler</i>	SATB ...	.16
88560—Easter Dawn— <i>Flagler-Riegger</i>	SAB ...	.16
89081—Easter Dawn— <i>Flagler-Riegger</i>	SSA ...	.16
—84251—Easter Passacaglia (Ye Watchers and Ye Holy Ones)— <i>Wallingford Riegger</i>	SATB ...	.16—
88551—Easter Passacaglia (Ye Watchers and Ye Holy Ones)— <i>Wallingford Riegger</i>	SAB ...	.15
84275—Hallelujah Christ Arose— <i>Leon F. Brown</i>	SATB...	.15
84187—He Is Not Here— <i>Frances Williams</i>	SATB ...	.16
89050—He Is Not Here— <i>Frances Williams</i>	SSA ...	.16
84042—Lord Is Risen Indeed— <i>R.M. Stults</i>	SATB ...	.16
84247—Now Let the Full-Toned Chorus— <i>Robert Bedell</i>	SATB ...	.18
84252—O Day of Light and Glory— <i>Carl F. Mueller</i>	SATB ...	.16
88552—O Day of Light and Glory— <i>Carl F. Mueller</i>	SAB ...	.16
89049—O Day of Light and Glory— <i>Carl F. Mueller</i>	SSA ...	.15
86026—O Day of Light and Glory— <i>Carl F. Mueller</i>	SA ...	.12
86066—Regina Coeli (He Liveth, Zion, Rejoice) (L & E) — <i>Cleophas Neville</i>	SA ...	.15
84080—Rejoice, He Lives— <i>Eduardo Marzo</i>	SATB ...	.16
88520—Strife is O'er— <i>Palestrina-Riegger</i>	SAB ...	.12
89013—Strife is O'er— <i>Palestrina-Riegger</i>	SSA ...	.12
84249—This Holy Day of Days— <i>Trevor Jones</i>	SATB ...	.18



Easter Passacaglia

Introducing 17th Century Melody

Ye Watchers and Ye Holy Ones

SATB accompanied

Wallingford Riegger

Moderato

sempre molto legato

mf (If organ, omit lowest octave to *, using manual only.)

p

The first system of piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The left hand begins with a piano (*p*) dynamic, playing a series of chords in the bass register, with an asterisk (*) marking the lowest octave.

The second system continues the piano accompaniment. The right hand melody continues with quarter notes G5, F5, E5, D5, C5, B4, A4, and G4. The left hand accompaniment maintains its rhythmic pattern, with an asterisk (*) marking the lowest octave.

The third system of piano accompaniment shows the right hand melody with quarter notes G4, A4, B4, C5, D5, E5, F5, and G5. The left hand accompaniment continues with its characteristic bass line.

SOPRANOS (some of the higher Altos may also sing)

Ye watch - ers and ye ho - ly ones, Bright

The fourth system includes the vocal line for Sopranos and the piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and G5. The piano accompaniment continues with the same bass line as the previous systems.

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ser-aphs, cher- u - bim and throngs, Raise the glad strain, Al - le -

lu - ia! Cry out, do - min - ions, prince - doms, pow'rs, Arch -

an - gels, ye an - gel - ic choirs, Al - le - lu - ia, Al - le -

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

'TENORS and BASSES in unison

ia. O high-er than the cher-u - bim, More glo-rious than the ser - a -

(If organ, use upper octave only, sufficiently reënforced in same register to bal-

phim, Lead their prais-es, Al-le - lu - ia! Thou bear-er of th'e-ter-nal

ance voices)

word, Most gra-cious, mag-ni - fy the Lord, Al-le - lu - ia, Al-le -

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

cresc.

SOPRANO *f*

O friends, in glad-ness let us sing Su -

ALTO *f*

O friends, in glad-ness let us sing Su -

TENOR *f*

ial O friends, in glad-ness let us sing Su -

f

ial O friends, in glad-ness let us sing Su -

f (If organ, begin use of pedal here)

per-nal an-thems ech-o - ing, Al-le - lu - ia, Al-le - lu - ia, To *ff*

per-nal an-thems ech-o - ing, Al-le - lu - ia, Al-le - lu - ia, To *ff*

per-nal an-thems ech-o - ing, Al-le - lu - ia, Al-le - lu - ia,

per-nal an-thems ech-o - ing, Al-le - lu - ia, Al-le - lu - ia,

ff

God, the Fa - ther, God, the Son, To
 God, the Fa - ther, God, the Son, To
ff To God, the Fa - ther, God, the
ff To God, the Fa - ther, God, the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The lyrics are: "God, the Fa - ther, God, the Son, To" for the first two staves, and "To God, the Fa - ther, God, the" for the last two staves. The piano accompaniment is in the lower register, with a bass line and chords. Dynamics include *ff* (fortissimo) for the vocal parts.

God, the Spir - it, Three in One, Al - le - lu - ia, Al - le -
 God, the Spir - it, Three in One, Al - le - lu - ia, Al - le -
 Son, To God, the Spir - it, Al - le - lu - ia, Al - le -
 Son, To God, the Spir - it, Al - le - lu - ia, Al - le -

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "God, the Spir - it, Three in One, Al - le - lu - ia, Al - le -" for the first two staves, and "Son, To God, the Spir - it, Al - le - lu - ia, Al - le -" for the last two staves. The piano accompaniment continues with chords and a bass line. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo) for the vocal parts.

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

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

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

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

ia, Al - le - lu - ia! , allarg.

ia, Al - le - lu - ia, Al - le - lu - ia! allarg.

ia, Al - le - lu - ia! allarg.

ia, Al - le - lu - ia, Al - le - lu - ia! allarg.

con tutta forza allarg.

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SACRED

Anthems for Lent

84230—Adoramus Te (Latin)— <i>Arr. by Noble Cain</i>	*SATB ..	.12
81127—All Glory, Laud and Honor— <i>Teschner-Cain</i>	SATB ..	.20
83159—All Glory, Laud and Honor— <i>Teschner-Cain</i>	SSA .....	.18
85501—Ave Verum Corpus (L & E)— <i>Byrd-Gore</i>	*SATB ..	.15
R.B.1—Ave Verum Corpus (Latin)— <i>DesPres-Engel</i>	*SAB .....	.10
84154—Come Unto Me— <i>Hawley-Riegger</i>	SATB ..	.12
89011—Come Unto Me— <i>Tschaikowsky-Riegger</i>	SSA .....	.15
84229—Ecce Quomodo Moritur (Latin)— <i>Handl-Cain</i>	*SATB ..	.15
87502—Faithful Cross (Crux fidelis) (E & L) <i>King John IV of Portugal-Willan</i>	*SATB ..	.12
84196—Hail Thou Once Despised Jesus— <i>Noble Cain</i>	SATB ..	.16
84245—Jesus Comes Now— <i>Frances Williams</i>	SATB ..	.18
84197—Jesus, I My Cross Have Taken— <i>Noble Cain</i>	SATB ..	.16
86025—Lift Up Your Heads, O Ye Gates— <i>Carl Mueller</i>	SA .....	.12
84113—Lift Up Your Heads— <i>Wennerberg-Curry</i>	SATB ..	.15
85016—Lift Up Your Heads— <i>Wennerberg-Curry</i>	TTBB ..	.16
84218—Lighten Our Darkness— <i>Catherine Croker</i>	SATB ..	.16
84133—O Divine Redeemer— <i>Gounod-Ganschow</i>	SATB ..	.16
84170—O Loving Saviour— <i>Clare Clement</i>	SATB ..	.16
84124—O Sacred Head, Now Wounded— <i>Hassler-Lundquist</i>	*SATB ..	.10
84100—O Saviour of the World— <i>James R. Pears</i>	SATB ..	.15
88548—O Saviour of the World— <i>Pears-Riegger</i>	SAB .....	.15
89027—O Saviour of the World— <i>Pears-Riegger</i>	SSA .....	.15
84228—O Vos Omnes (Latin)— <i>Crote-Cain</i>	*SATB ..	.12
84135—O Vos Omnes (E & L)— <i>Morales-Riegger</i>	*SATB ..	.12
85510—Response No. 1 (In the Mount of Olives) (Latin) <i>Palestrina-Cain</i>	*SATB ..	.12
85509—Response No. 2 (My Soul is Sorrowful) (Latin) <i>Palestrina-Cain</i>	*SATB ..	.12
85508—Response No. 3 (Behold, We See Him) (Latin) <i>Palestrina-Cain</i>	*SATB ..	.15
84012—Ride On! Ride On!— <i>John Prindle Scott</i>	SATB ..	.18
88513—Ride On! Ride On!— <i>Scott-Riegger</i>	SAB .....	.16
89009—Ride On! Ride On!— <i>Scott-Riegger</i>	SSA .....	.16
86001—Ride On! Ride On!— <i>Scott-Newcombe</i>	SA .....	.16
85001—Ride On! Ride On!— <i>Scott-Vail</i>	TTBB ..	.16
84250—Upon a Hill— <i>Townsley-Riegger</i>	SATB ..	.16
88550—Upon a Hill— <i>Townsley-Riegger</i>	SAB .....	.15
89067—Upon a Hill— <i>Townsley-Cain</i>	SSA15
84217—When I Sur ey the Wondrous Cross— <i>Mason-Harris</i>	*SATB ..	.16

*a cappella

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