

3

RANDALL THOMPSON

ALLELUIA

for four-part chorus of unaccompanied mixed voices

Lento
ppp

SOPRANO
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

ALTO
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

TENOR
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

BASS
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

PIANO
(For rehearsal only)
ppp

pp

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

pp

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

pp

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

pp

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

This composition was written at the request of Dr. Serge Koussevitsky for the opening exercises of the Berkshire Music Center, at which it was first performed by the student body, under the direction of Professor G. Wallace Woodworth on July 8, 1940.

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lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu -

lu - ia, al - le - lu -

lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with a soft *pp* dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, —

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

The second system continues the vocal and piano parts. It includes dynamic markings such as *pp*, *p*, and *mp*. The piano accompaniment maintains its rhythmic foundation while providing harmonic support for the vocal lines. The system concludes with a final vocal phrase and a piano accompaniment ending.

[illegible]

Allegretto

p *pp* *p dim.*

al - le - lu - ia,

pp *p dim.*

ia, al - le - lu

p *pp* *p dim.*

al - le - lu - ia,

p *pp*

le - lu - ia, al - le - lu - ia,

p *pp* *p dim.*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

pp *espressivo* *p*

lu - ia, al - le - lu - ia, al - le - 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 -

al - le - lu - ia, al - le - lu - ia, al - le -

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

p cresc. *mf dolce* *mp dim.*

lu - ia, al - le - lu - ia, al - le - lu -

p cresc. *mf* *mf* *mp dim.*

ia, al - le - lu - ia, al - le lu - ia, al - le - lu - ia,

p cresc. *mf* *mp dim.*

lu - ia, al - le - lu - ia, al - le - lu - ia, —

p cresc. *mf* *mp dim.*

lu - ia, al - le - lu - ia, al - le - lu - ia,

p *mp*

- ia, al - le - lu - ia, — al - le -

p *mp*

al - le - lu - ia, — al - le -

p *mp*

al - le - lu - ia, — al - le -

p *mp*

al - le - lu - ia, al - le -

mp dim. *poco rall.* *pp a tempo, sostenuto*

lu - - - - ia, al - le -

mp dim. *poco rall.* *pp a tempo, sostenuto*

lu - - - - ia, al - le - lu - ia,

mp dim. *poco rall.* *pp a tempo, sostenuto*

lu - - - - ia, al - le - lu - ia,

poco rall. *mp* *pp a tempo, sostenuto*

lu - - - - ia,

poco rall. *a tempo, sostenuto*

mp dim. *pp*

mp

poco cresc. *mf*

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

poco cresc. *mf*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

poco cresc. *mf*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

poco cresc. *simile* *mf*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

poco cresc. *mf*

pp subito *cresc. poco a poco*
 lu - ia, al-le - lu - ia, al - le - lu - ia, al-le - lu - ia,
pp subito *cresc. poco a poco*
 al-le - lu - ia, al-le-lu-ia, al-le-lu-ia, al-le-lu - ia, al - le - lu - ia,
pp subito *cresc. poco a poco*
 al-le-lu - ia, al-le-lu-ia, al-le-lu-ia, al-le-lu - ia, al - le - lu - ia,
pp subito *cresc. poco a poco* *dolce*
 al-le-lu - ia, al - le - lu - ia, al-le-lu - ia, al - le-lu - ia,

mf *f cresc.*
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
mf *f cresc.*
 al-le-lu - ia, al-le-lu - ia, al-le-lu - ia, al - le-lu-ia, al-le -
mf *f cresc.*
 al-le-lu - ia, al-le-lu - ia, al-le-lu - ia, al - le - lu-ia, al-le -
mf *f cresc.*
 al-le-lu - ia, al-le-lu - ia, al-le-lu - ia, al - le - lu - ia,

Movendo *sfz*

lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

Movendo *sfz*

This system contains the first four staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is another vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The music is in G major (one sharp) and 4/4 time. It features a 'Movendo' tempo change and a 'sfz' (sforzando) dynamic marking. The lyrics are 'lu - ia, al - le - lu - ia'.

stringendo

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

stringendo

This system contains the next four staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is another vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The music continues with a 'stringendo' tempo change. The lyrics are 'lu - ia, al - le - lu - ia'.

The image displays a page from a musical score for "Gloria" by Franz Schubert. It features five staves: four for vocal parts (Soprano, Alto, Tenor, Bass) and one grand staff for piano accompaniment. The key signature has two sharps (F# and C#), indicating D major or B minor. The time signature is common time (C). The tempo/mood markings are "Largamente" at the top right and bottom right, and "rall." (ritardando) above several measures. Dynamics include "ff" (fortissimo) and accents (>). The lyrics are in Latin: "lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,". The piano part consists of arpeggiated chords in both hands, creating a shimmering texture. The vocal parts enter sequentially, each with its own melodic line. The overall style is characteristic of early 19th-century Romantic music.

lu - ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia,

lu - ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia,

ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia,

al-le-lu - ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia,

al-le-lu - ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia,

The image shows a musical score for a piece titled "Amen". It consists of five staves. The first four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is for piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo/mood is marked "pp" (pianissimo). The lyrics are "lu - ia, al-le - lu - ia. A - men." repeated for each vocal part. The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

lu - ia, al-le - lu - ia. A - men.

lu - ia, al-le - lu - ia, al-le-lu - ia.

lu - ia, al-le - lu - ia. A - men.

lu - ia, al-le - lu - ia. A - men.

pp

r.h.

Randall Thompson

TWELVE CANTICLES

for four-part chorus of unaccompanied mixed voices

E.C.S. No. 4100

1. Praise ye the Lord

E.C.S. No. 4101

2. God is a spirit / 3. When thou liest down

E.C.S. 4102

4. My grace is sufficient

E.C.S. No. 4103

5. The Old and the Young / 6. I call to remembrance

E.C.S. No. 4104

7. Arise, shine / 8. The path of the just

E.C.S. No. 4105

9. Face answereth to face / 10. Fear thou not

E.C.S. No. 4106

11. Farewell / 12. Amen

Published by

E. C. SCHIRMER MUSIC COMPANY INC.

Boston, Massachusetts