

# Alleluia II

## Performance directions

The tempo should be unhurried and very flexible.

Whilst cumulative in effect, each utterance of the word *alleluia* should be regarded as a phrase in itself, and have its own sense of flux and of space, neither elided into nor detached entirely from the rest. Utterances beginning on the first beat of the bar should be sung without dynamic change; the rest should be given a suitable sense of dynamic ebb and flow.

As well as being sung as presented, the piece may be sung in many configurations and at any suitable pitch: the soprano line may be sung alone, with the alto, or with the alto and tenor. Likewise, the piece may be sung many times before closing by repeating as indicated by the optional repeat symbol; using this repeat mark, it is possible to introduce each voice descending in turn from the soprano line: 1st time, soprano; 2nd time, soprano and alto; 3rd time, soprano, alto and tenor; 4th time, all voices. Likewise, the voices may be phased out in the reverse of this order, allowing the piece to end with the soprano line alone.

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### With meditative ecstasy

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: Al-le-lu-i-a, al-le-lu-i-a, al-le-lu-i-a, al-le-lu-i-a, al-le-

Musical score for Soprano, Alto, Tenor, and Bass, measures 5-8. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: lu-i-a, al-le-lu-i-a, al-le-lu-i-a. The score includes a repeat sign at the beginning of measure 5 and a fermata over the final note of each voice part in measure 8.

Adapted from a piece written for *Concanenda* in 2014.

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