

A FESTIVE ALLELUIA

A General or Easter Anthem*

for S.A.T.B. voices, accompanied**
with optional brass quartet†

Words and Music by
PATRICK M. LIEBERGEN

Energetically and accented (♩ = ca. 126 - 132)

TRUMPETS I
II

TROMBONES I
II

ACCOMP.

Energetically and accented (♩ = ca. 126 - 132)

4

*Sing verse 1 for general occasions, verse 2 for Easter.

**Also available for S.A.B. voices with parts for two B♭ trumpets included, No. 4298.

† Parts for two B♭ trumpets and two trombones are available separately from the publisher, No. 7270.

9

7 S. *mf unis.*

A.

T. *mf unis.*

B.

1. Al - le - lu - ia! _____ Sing to
2. Al - le - lu - ia! _____ Sing to

mf

7 *mf*

10

God and give praise, O re - joice in the Sav - ior, glo - ry
 God and give praise, for the Lord is a - ris - en, He is

Empty musical staves for piano accompaniment.

10

12

be to God a - bove. Al - le - lu - ia! Joy - ful
 ris - en from the dead. Al - le - lu - ia! Joy - ful

sfz *mf*

12

14

voic - es we raise, O re - joice in the Sav - ior, the
 voic - es we raise, for the Lord is a - ris - en, He's

14

17

16

Lord who comes in love. Al - le - lu - ia! Al - le - lu - ia! Al - le -

ris - en as He said.

mf *f*

17

16

19

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

19

22 *div.*

Al - le - lu - ia! — Al - le - lu, al - le - lu - ia!

22

25

25

28

unis.
mf

Al - le - lu - ia! _____ Sing with joy to the Lord, — sing to
Al - le - lu - ia! _____ Glo - ry be to the King. — Glo - ry

unis. mf

Al - le - lu - ia! _____ Sing with
Al - le - lu - ia! _____ Glo - ry

mf

28

mf

30

God in the high - est, come and join the ju - bi - lee.
be to the Sav - ior, cru - ci - fied to set us free.

joy to the Lord, come and join the ju - bi - lee.
be to the King, — cru - ci - fied to set us free.

30

32

Al - le - lu - ia! _____ Hail the Sav - ior a - dored, praise the
 Al - le - lu - ia! _____ Joy - ful hymns loud - ly sing for the

34

Lord in the high - est, He reigns in vic - to - ry. Al - le - lu - ia! _____
 Lord is a - ris - en, He lives in vic - to - ry.

37

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

40

cresc. *ff*

Al - le - lu - ia! ___ Sing al - le - lu - ia! ___ Al - le - lu, al - le - lu -

cresc. *ff*

(B. div.)

Trumpets

Trombones

40

cresc. *ff*

43

ia!

ff

43

46 *mp* (47)

Lift high to the Lord a joy - ful song, - give
 Lift high to the Lord a joy - ful song, - He

mp

46 (47) *mp*

49 *mf*

praise to the Lord in loud ac - claim, - come sing to the Lord with a
 died on the cross for us to save, - give praise to the Lord with a

mf

49 *mf*

52 *mp* *cresc.*

joy - ful heart, - pro - claim in song, - pro - claim in song the
 joy - ful heart, - He gave His life, - He gave His life and

52 *mp* *cresc.*

55 *f*

Lord's ho - ly name.
 rose from the grave.

f

55 *f*

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58

58

62

61

Al - le - lu - ia: — Re - joice and give praise, sing a
 Al - le - lu - ia! — Re - joice and give praise, for the

61

62

64

song to the Sav-ior, be joy-ful in the Lord.
Lord is a-ris-en, He's ris-en from the dead. Al-le-lu-ia! —

This block contains the first system of musical notation for the vocal parts. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are written below the staves, with the first line of lyrics under the treble staff and the second line under the bass staff. The lyrics are: "song to the Sav-ior, be joy-ful in the Lord. Lord is a-ris-en, He's ris-en from the dead. Al-le-lu-ia! —".

64

This block contains the piano accompaniment for the first system of the vocal parts. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The piano part provides harmonic support for the vocal lines.

67

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

This block contains the second system of musical notation for the vocal parts. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are written below the staves, with the first line of lyrics under the treble staff and the second line under the bass staff. The lyrics are: "Al-le-lu-ia! Al-le-lu, al-le-lu-ia!".

67

This block contains the piano accompaniment for the second system of the vocal parts. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The piano part provides harmonic support for the vocal lines.

14 (70)

sub. p

Al - le - lu - ia! — Al - le - lu - ia! — Al - le - lu, al - le - lu -

sub. p

(70)

73

ia! — Al - le - lu - ia! — Al - le - lu - ia! — Re -

f *sub. mp*

Re -

f *sub. mp*

73

p *f* *sub. mp*

76

joyce and give praise, let your voices raise. *f*

joyce and give praise, *f*

sfz *f*

76

f

78

Al - le - lu - ia! Al - le - lu, al - *cresc.*

cresc.

cresc.

78

cresc.

80

ff

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

(B. div.)

ff

80

ff

The image shows a musical score for a choir and piano. It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano line (bass clef). The vocal line starts with the lyrics 'le - lu - ia!' and 'Al - le - lu - ia!'. The piano line has a marking '(B. div.)'. The second system continues the vocal and piano parts. The third system also continues the vocal and piano parts. The score includes dynamic markings 'ff' and accents '>'. The key signature has one sharp (F#) and the time signature is 4/4.

A Festive Alleluia is a jubilant general praise anthem that is especially appropriate for Christ the King Sunday and Ascension. It features an optional second verse that is perfect for Easter Day or Eastertide. For Christ the King Sunday or Ascension, suggested corresponding lectionary readings include Psalm 47, Acts 1: 1-11, and 1 Corinthians 15: 20-28; one basic homiletical theme is celebrating the victory of Christ, the King of Glory. For Easter Day and Eastertide, suggested corresponding lectionary readings include Psalm 118, 1 John 5: 1-6, and John 20: 19-31; one basic homiletical theme is praising the crucified and risen Lord.

The syncopated rhythms and vivid text images provide an opportunity to develop ensemble precision and to polish diction. Rehearse the pitches in m. 9-24 on staccato “doo,” slightly under tempo and with great energy. Next, speak the text in rhythm, dramatically and articulately conveying its messages and further refining the rhythm. Finally, sing the music as written, first at a more conservative speed, then at tempo. As the tempo quickens, caution the choir to sing more intensely but SOFTER: the weight of a heavy, loud sound at a fast pace will distort pitch and rhythm. Share dynamically the subtly rising and falling phrase contours. Contrast the B section (m. 46-57) with a mezzo piano dynamic and a more fluid articulation.

Patrick M. Liebergen is Director of Choral Activities at the University of Wisconsin (Stout) and Director of the Chancel Choir at United Methodist Church, Menomonie, Wisconsin. With music degrees from St. Norbert College in DePere, Wisconsin, the University of Wisconsin (Madison), and the University of Colorado (Boulder), Dr. Liebergen frequently appears throughout the country as an adjudicator and clinician. His choral editions, arrangements and original works are widely published. Dr. Liebergen was the 1988 winner of the Wisconsin Choral Directors Association Composition Competition and the 1990 Winner of the Anthem Contest sponsored by the Twin Cities Church Musicians Association.

