Alleluia

for soprano, flute & cello

David McMullin

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for soprano, flute & cello

by

DAVID MCMULLIN

2009

duration 6½ minutes

Alleluia was composed for the LacrossE trio (Jennifer Ashe, soprano; Jessi Rosinski, flute; & Benjamin Schwartz, cello) for Sarah Bob's New Gallery Concert Series in Boston.

I once learned somewhere that the word “hallelujah” was originally an onomatopoetic invention imitating the sound of an exclamation made by a person overcome with joy. Irrepressible and perhaps even a little ridiculous, it expresses what cannot be contained in mere language. Unfortunately, as much as this story appeals to me, it turns out not to be true - “hallelujah” is actually a perfectly legitimate Hebrew word with a sensible etymology, meaning simply, “praise God.” In any case, the single word “alleluia” has served for centuries as a text for songs of praise, often using only the vowels of the word, or drawing out the final syllable in an extended and essentially wordless “jubilus.” It therefore seemed an appropriate title for this wordless piece for voice, flute and cello.

The “text” for this wordless music is left to the discretion of the singer, but should comprise a variety of sounds and syllables (not just “la la la…”). The general character should be *legato*, favoring softer consonants, and using any vowel or dipthong combinations (including “mmm” or “nnn”) that suit the performer. The slurs in the voice part are just to indicate phrasing, so you may change syllables within a phrase as frequently or infrequently as you choose. You should not appear to be consciously thinking about enunciating a text - sing whatever syllables come to you most naturally and comfortably, to convey a sense of spontaneous musical expression.

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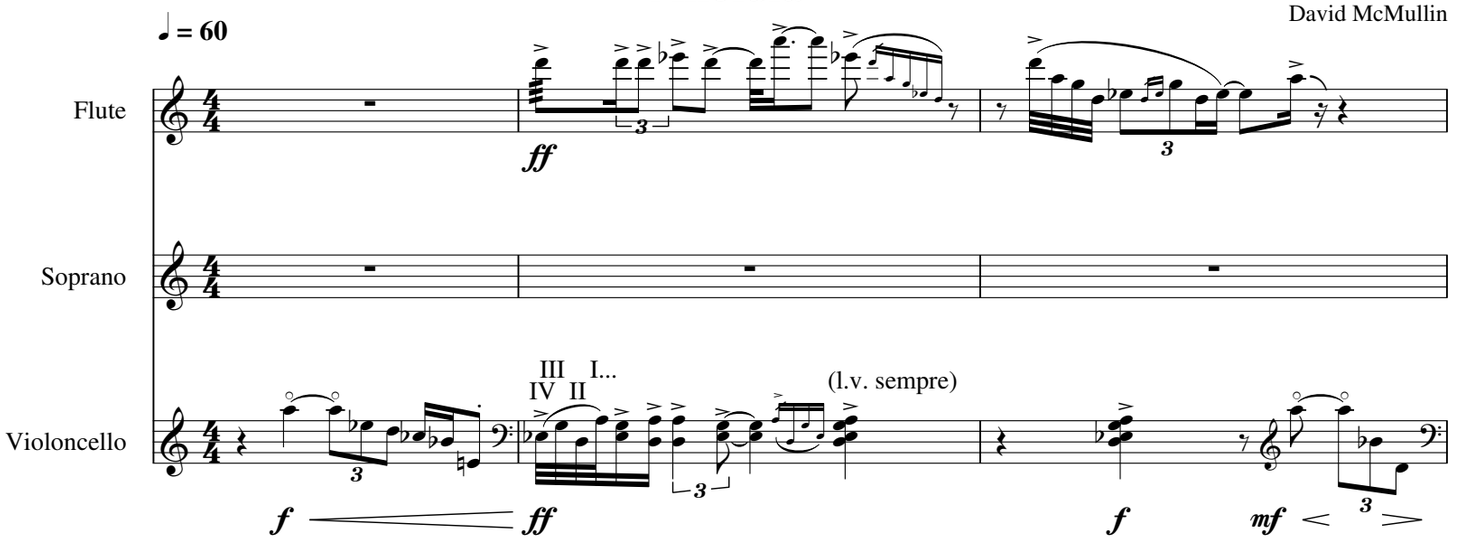
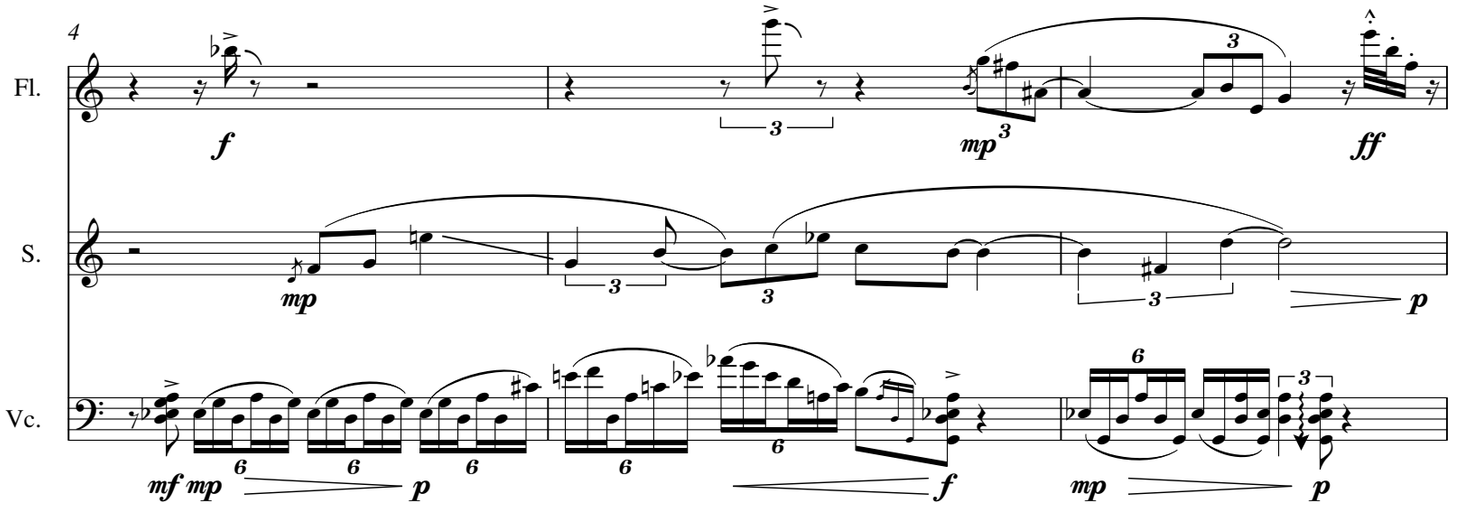
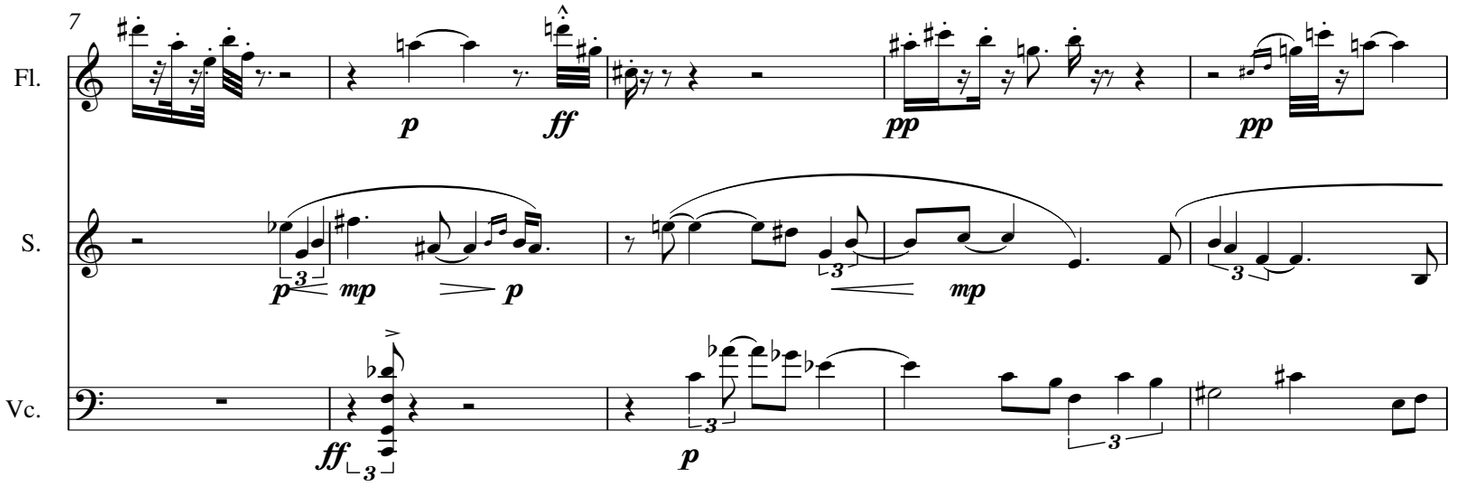


(Accidentals apply throughout the measure, but are often repeated for clarity.)





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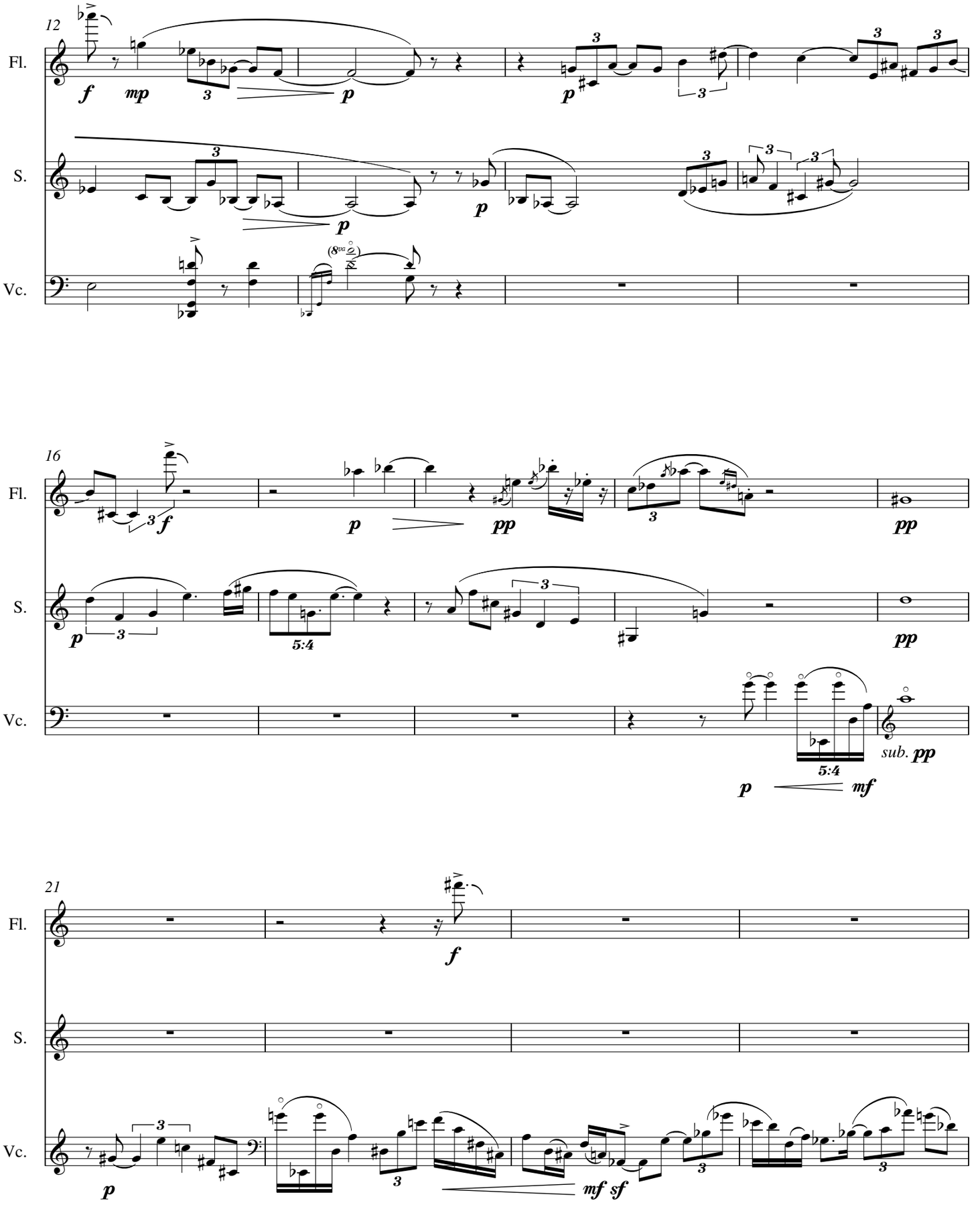
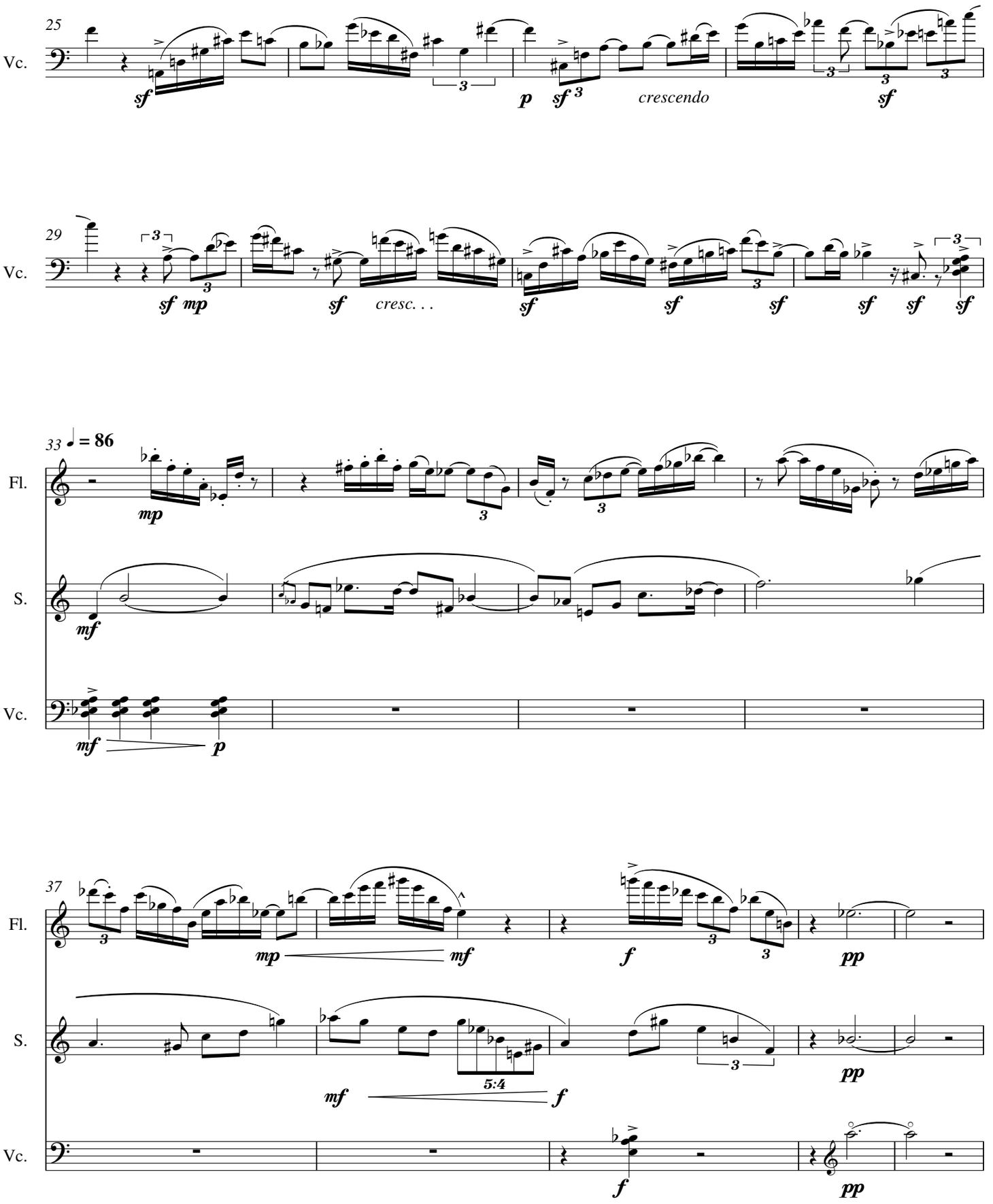
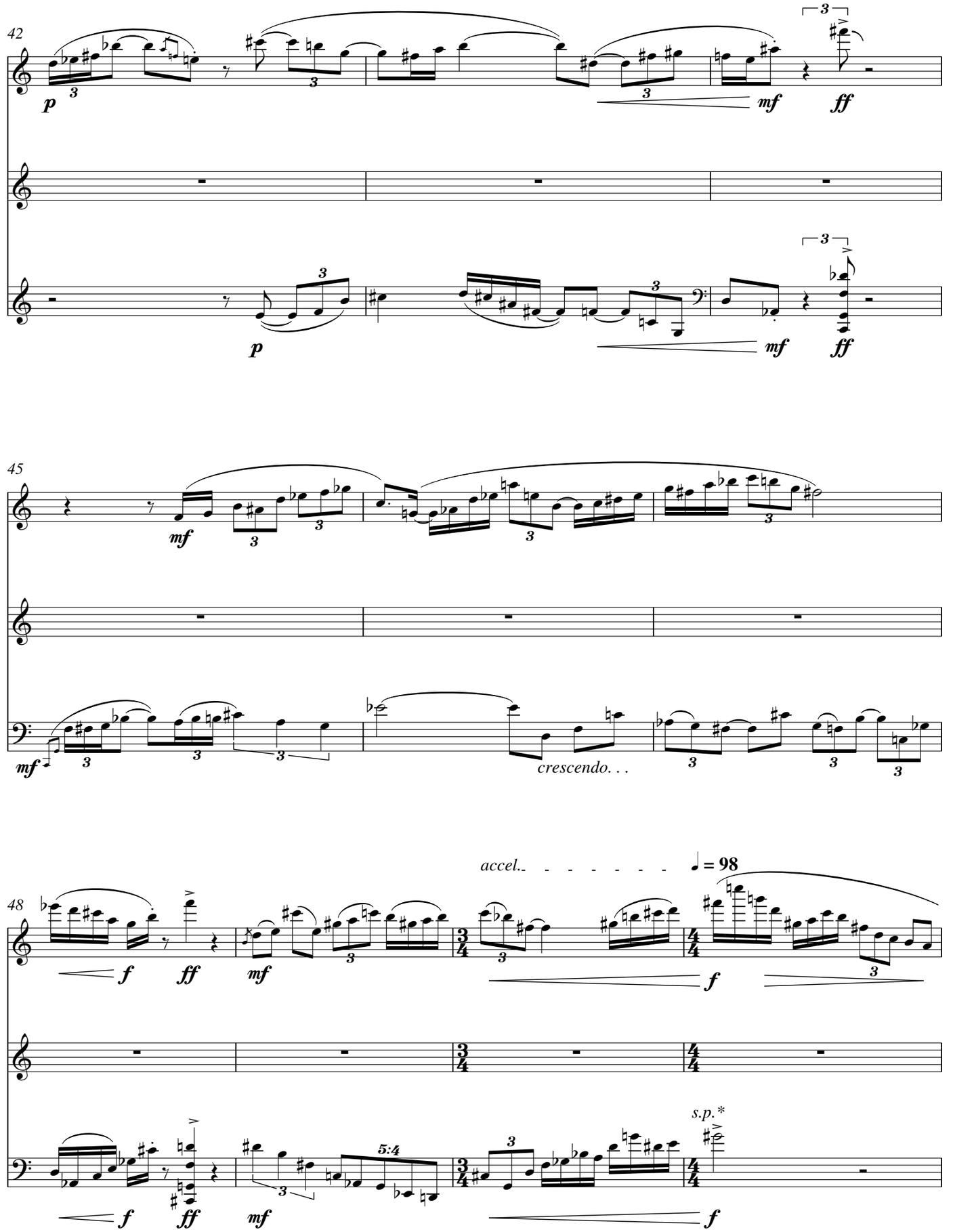
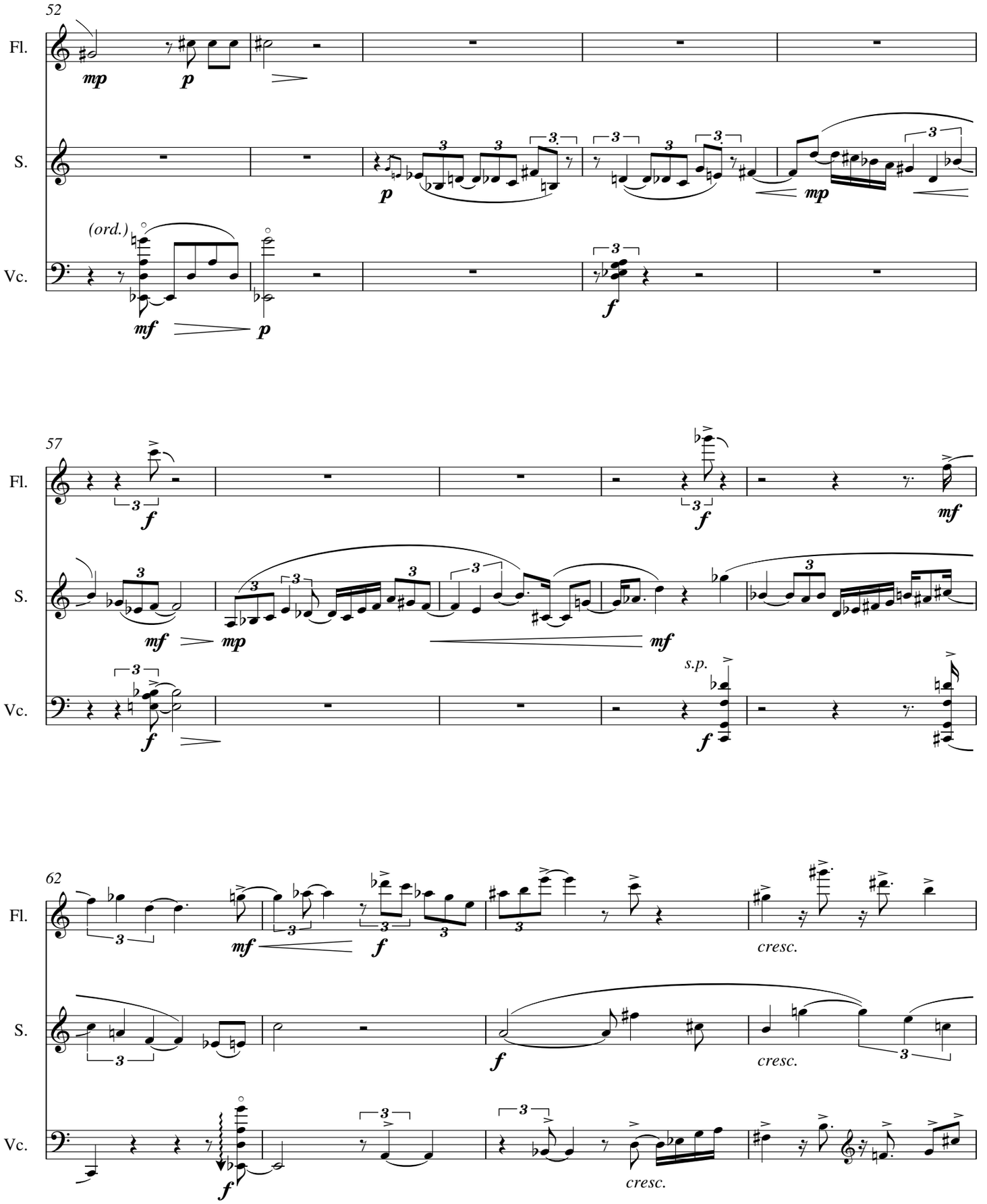
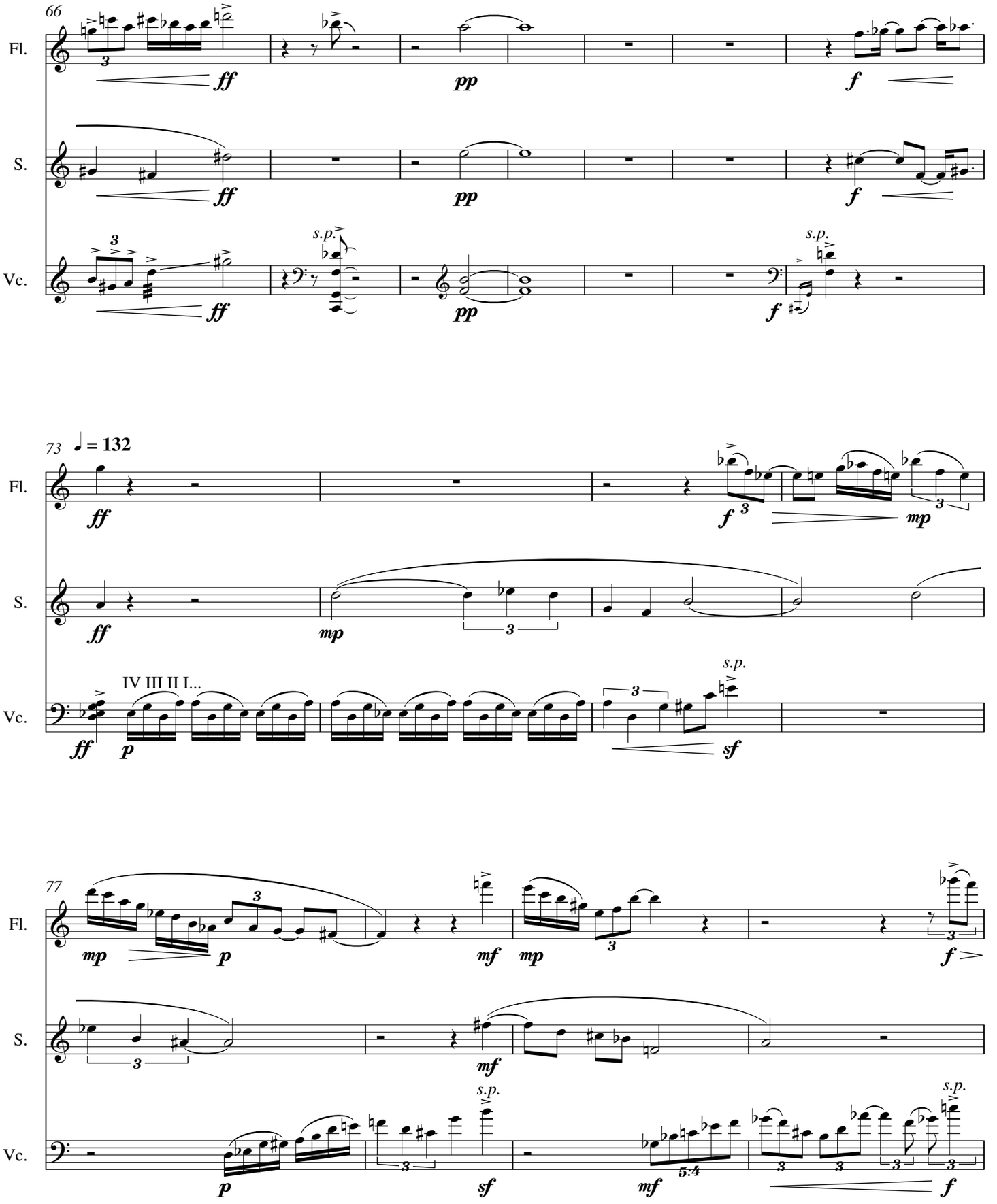

12
Fl.
S.
Vc.
16
Fl.
S.
Vc.
sub. pp
21
Fl.
S.
Vc.

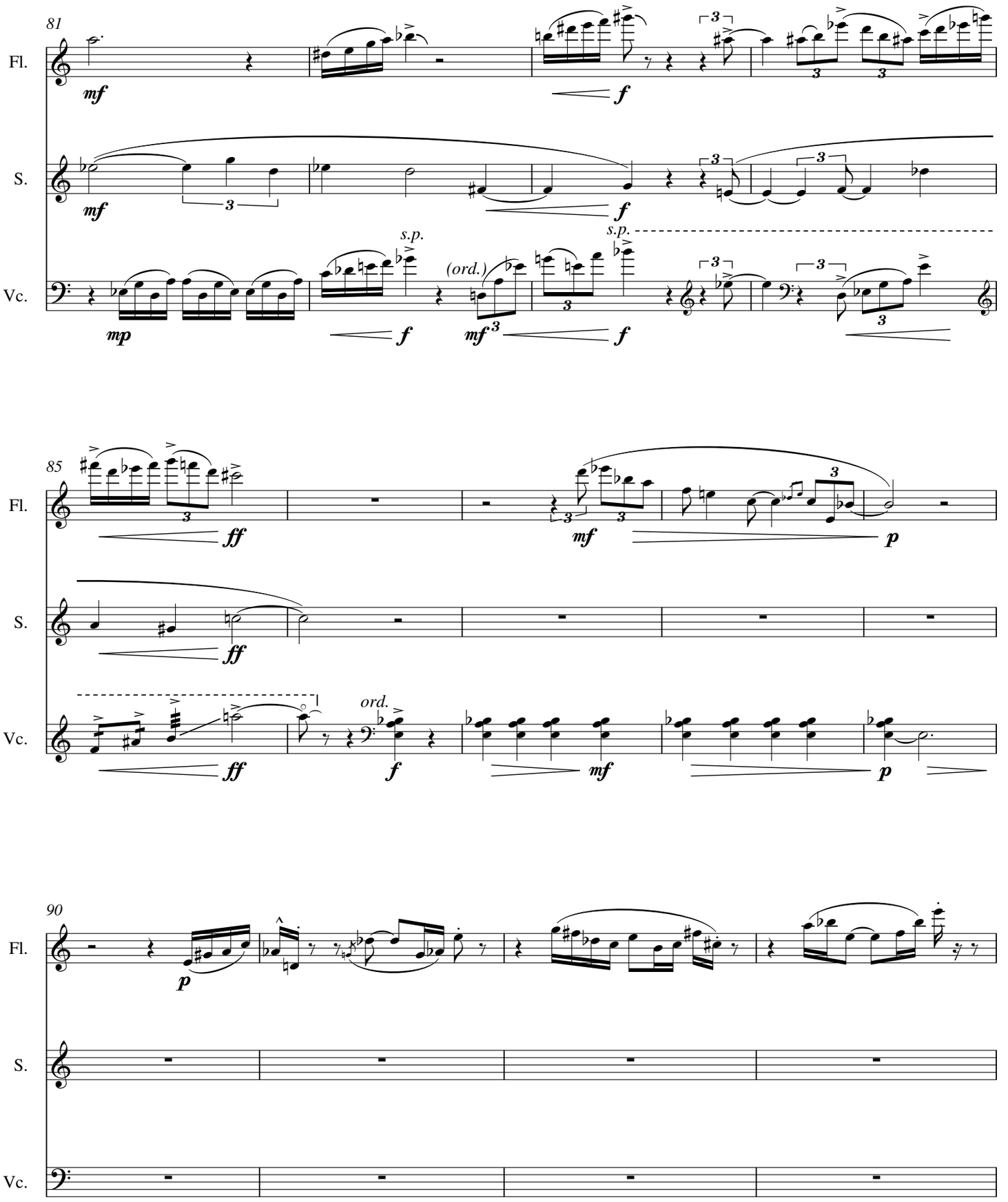

25
Vc.
sf
p
sf
crescendo
sf
29
Vc.
sf mp
sf
cresc. . .
sf
sf
sf
sf
sf
sf
33
♩ = 86
Fl.
mp
S.
mf
Vc.
mf
p
37
Fl.
mp
mf
f
pp
S.
mf
5:4
f
pp
Vc.
f
pp

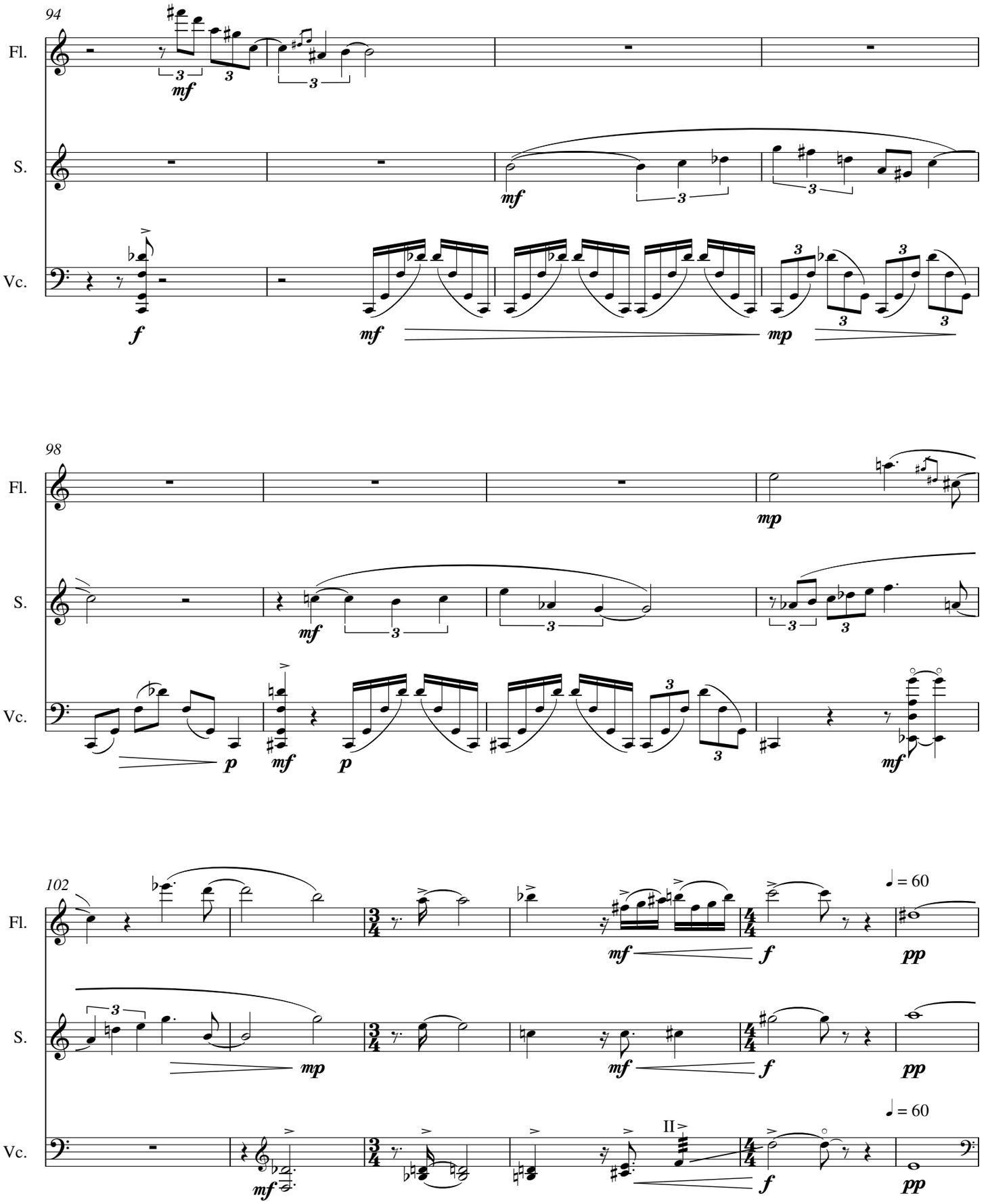


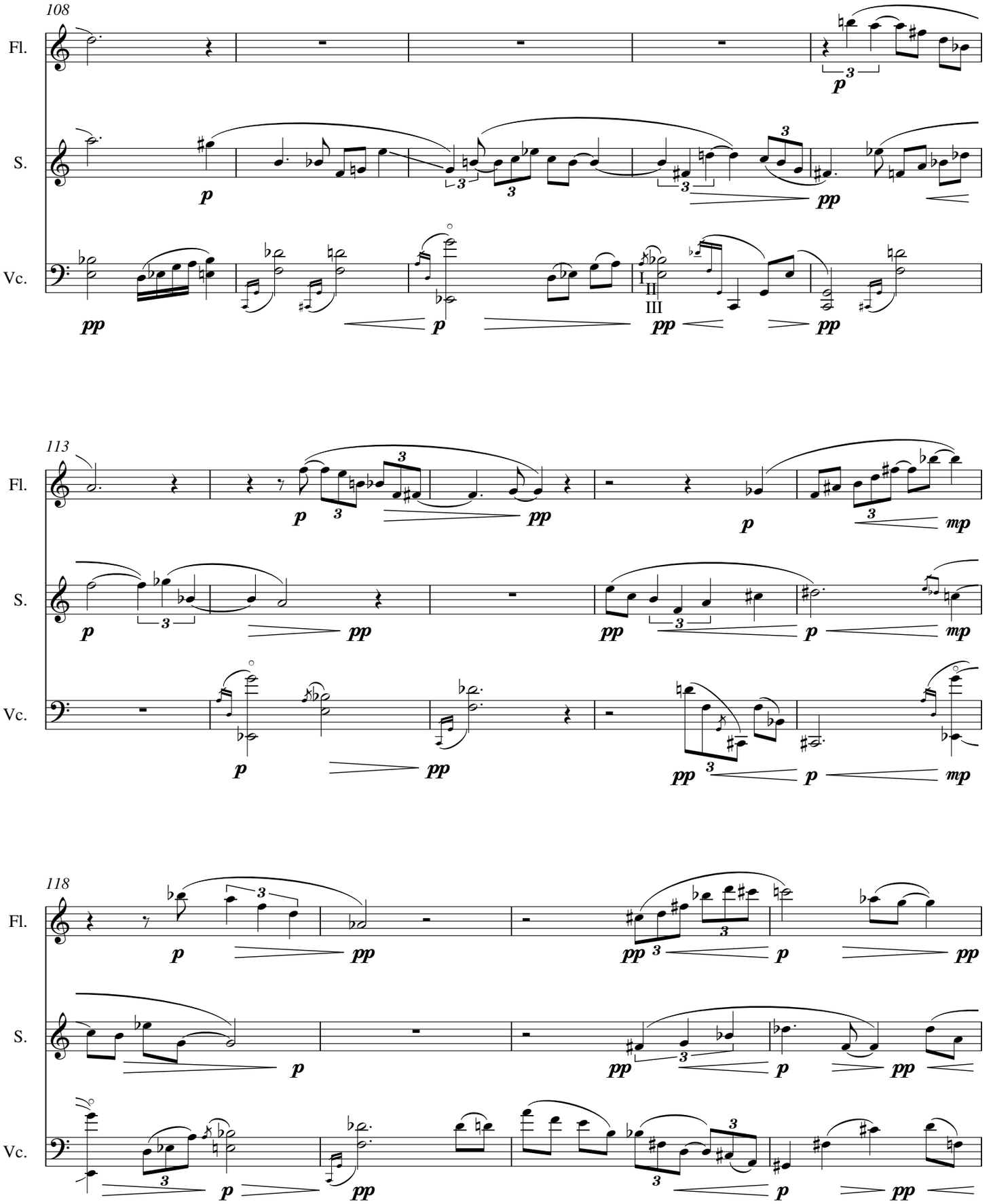
*(Except where otherwise indicated, "s.p." applies only to the notes over which it appears, like an accent.)

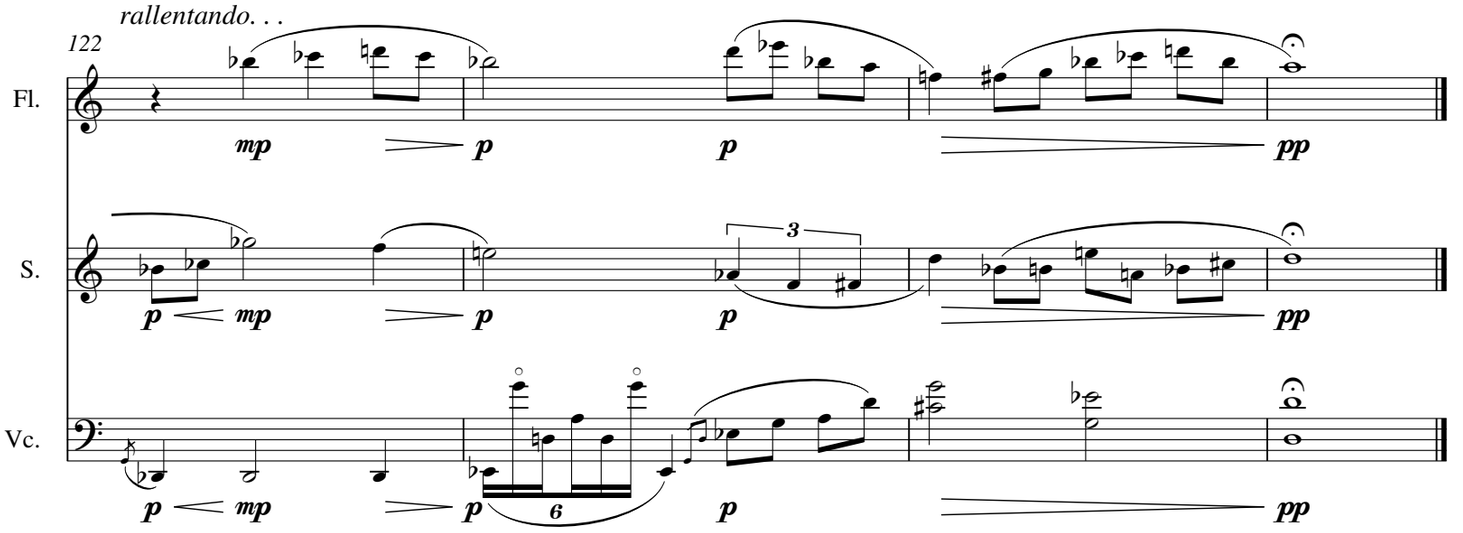

52
Fl.
S.
Vc.
mp
p
(ord.)
mf
p
f
57
mf
mp
s.p.
62
cresc.


66
Fl.
S.
Vc.
ff
pp
f
s.p.
73
♩ = 132
mp
IV III II I...
p
sf
77
mf
5:4


81
Fl.
S.
Vc.
mf
f
mp
s.p.
(ord.)
85
ff
p
ord.
90


94
Fl.
S.
Vc.
98
102
♩ = 60
II


108
Fl.
S.
Vc.
113
118


rallentando. . .
122
Fl.
S.
Vc.
mp
p
p
pp
3
6