

ALLELUIA

for soprano, flute & cello

DAVID MCMULLIN

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by

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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 onomatopoeic 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 diphthong 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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Alleluia

David McMullin

♩ = 60

Flute

Soprano

Violoncello

ff

III IV II I... (l.v. sempre)

f *ff* *f* *mf*

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

Fl.

S.

Vc.

f *mp* *ff*

mp *p*

mf mp *p* *f* *mp* *p*

Fl.

S.

Vc.

p *ff* *pp* *pp*

p *mp* *p* *mp*

ff *p*

12

Fl. *f mp* 3 *p* 3 3 3

S. *p* 3 3 3

Vc. (8^{va})

16

Fl. *f* *p* *pp* 3 3 3 *pp*

S. *p* 3 5:4 3 *pp*

Vc. *p* 5:4 *mf* *sub. pp*

21

Fl. *f*

S.

Vc. *p* 3 *mf sf* 3 3

25 Vc. *sf* *p sf³ crescendo sf*

Violoncello staff 25-28. The music begins with a forte (*sf*) dynamic, followed by a piano (*p*) dynamic, then a fortissimo (*sf*) dynamic with a triplet of eighth notes. The piece then enters a crescendo, ending with a fortissimo (*sf*) dynamic. The staff contains various rhythmic patterns, including eighth and sixteenth notes, and rests.

29 Vc. *sf mp sf cresc... sf sf sf sf sf sf*

Violoncello staff 29-32. The music starts with a fortissimo (*sf*) dynamic, followed by a mezzo-piano (*mp*) dynamic, then returns to fortissimo (*sf*). It includes a section marked "cresc..." and ends with a series of fortissimo (*sf*) dynamics. The staff features complex rhythmic patterns with triplets and slurs.

33 Fl. *mp* *mf*

mf *p*

This block contains three staves: Flute (Fl.), Saxophone (S.), and Violoncello (Vc.). The Flute staff (33-36) starts with a mezzo-piano (*mp*) dynamic and includes a tempo marking of quarter note = 86. It features intricate rhythmic patterns with triplets and slurs. The Saxophone staff (33-36) has a mezzo-forte (*mf*) dynamic and contains long, flowing melodic lines with slurs. The Violoncello staff (33-36) has a mezzo-forte (*mf*) dynamic that gradually decreases to piano (*p*), with sustained chords and rests.

37 Fl. *mp mf f pp*

mf f

f pp

This block contains three staves: Flute (Fl.), Saxophone (S.), and Violoncello (Vc.). The Flute staff (37-40) starts with a mezzo-piano (*mp*) dynamic, increases to mezzo-forte (*mf*), then forte (*f*), and ends with pianissimo (*pp*). It includes a tempo marking of quarter note = 86. The Saxophone staff (37-40) has a mezzo-forte (*mf*) dynamic that increases to forte (*f*), with a 5:4 time signature change indicated. The Violoncello staff (37-40) has a forte (*f*) dynamic that decreases to pianissimo (*pp*), featuring sustained chords and rests.

42

Fl. *p* *mf* *ff*

S.

Vc. *p* *mf* *ff*

45

Fl. *mf*

S.

Vc. *mf* *crescendo...*

48

Fl. *f* *ff* *mf* *f*

S.

Vc. *f* *ff* *mf* *f*

accel. *♩ = 98*

*s.p.**

5:4

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

52

Fl. *mp* *p*

S. *p* *mp*

Vc. (ord.) *mf* *p* *f*

57

Fl. *f* *f* *mf*

S. *mf* *mp* *mf*

Vc. *f* *f* *s.p.*

62

Fl. *mf* *f* *cresc.*

S. *f* *cresc.*

Vc. *f* *cresc.*

66

Fl. *ff* *pp* *f*

S. *ff* *pp* *f*

Vc. *ff* *pp* *f*

s.p.

73 ♩ = 132

Fl. *ff* *f* *mp*

S. *ff* *mp*

Vc. *ff* *p* *sf*

IV III II I...

s.p.

77

Fl. *mp* *p* *mf* *mp* *f*

S. *mf*

Vc. *p* *sf* *mf* *f*

s.p.

81

Fl. *mf* *f*

S. *mf* *f*

Vc. *mp* *f* *mf*³ *f*

s.p. *s.p.*

(ord.)

85

Fl. *ff* *mf* *p*

S. *ff*

Vc. *ff* *f* *mf* *p*

ord.

90

Fl. *p*

S.

Vc.

94

Fl. *mf*

S. *mf*

Vc. *f* *mf* *mp*

98

Fl. *mp*

S. *mf*

Vc. *p* *mf* *p* *mf*

102

Fl. *mf* *f* *pp* $\text{♩} = 60$

S. *mp* *mf* *f* *pp*

Vc. *mf* *f* *pp* $\text{♩} = 60$

108

Fl. *p* *pp*

S. *p* *pp*

Vc. *pp* *p* *pp* *pp*

113

Fl. *p* *pp* *p* *mp*

S. *p* *pp* *pp* *p* *mp*

Vc. *p* *pp* *pp* *p* *mp*

118

Fl. *p* *pp* *pp* *p* *pp*

S. *p* *pp* *p* *pp*

Vc. *p* *pp* *p* *pp*

122 *rallentando...*

Fl. *mp* *p* *p* *pp*

S. *p* *mp* *p* *pp*

Vc. *p* *mp* *p* *pp*