

# ALLELUIA

for soprano, flute & cello

DAVID MCMULLIN

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by

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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.

David McMullin  
332 Jamaica Way #1  
Boston, MA 02130  
USA

+1 (617) 901-1677  
david@mcmullin.co  
www.david-mcmullin.com

# Alleluia

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♩ = 60

Flute

Soprano

Violoncello

*ff*

*f* *ff* *f* *mf*

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

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

4

Fl.

S.

Vc.

*f* *mp* *ff*

*mp* *p*

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

7

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<sup>va</sup>)

16

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

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

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

21

Fl. *f*

S.

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

25 Vc. *sf* *p sf* *3* *crescendo* *sf*

Detailed description: This staff shows a complex rhythmic pattern in the cello part. It begins with a forte (sf) dynamic, followed by a piano (p) section with a triplet of eighth notes. The music then builds through a crescendo to another forte (sf) section, also featuring triplets. The notes are mostly eighth and sixteenth notes with various accidentals.

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

Detailed description: This staff continues the cello part with a variety of dynamics. It starts with sf mp, followed by a section marked sf cresc... (crescendo). The piece then moves through several sf (forte) passages, some with triplet markings. The rhythmic complexity remains high with many sixteenth and eighth notes.

33 Fl. *mp* *3* *3* *3* *3*

S. *mf*

Vc. *mf* *p*

Detailed description: This system contains three staves. The Flute (Fl.) part starts at measure 33 with a tempo marking of quarter note = 86. It features a melodic line with several triplet markings and dynamic markings of mp (mezzo-piano). The Saxophone (S.) part has a long, flowing melodic line with a dynamic marking of mf (mezzo-forte). The Cello (Vc.) part provides harmonic support with chords, starting at mf and ending at p (piano).

37 Fl. *mp* *mf* *f* *3* *3* *pp*

S. *mf* *5:4* *f* *pp*

Vc. *f* *pp*

Detailed description: This system continues the music from measure 37. The Flute part has a dynamic range from mp to f, with a section marked 5:4 (ritardando) and ending at pp (pianissimo). The Saxophone part also has a dynamic range from mf to f, with a 5:4 section and ending at pp. The Cello part has a dynamic range from f to pp, with a 5:4 section and ending at pp.

42

Fl. *p* 3 *mf* *ff*

S.

Vc. *p* 3 *mf* *ff*

45

Fl. *mf* 3 3 3 3 3

S.

Vc. *mf* 3 3 3 *crescendo...* 3 3 3

48

Fl. *f* *ff* *mf* 3 3 *accel...* *f* 3 *♩ = 98*

S.

Vc. *f* *ff* *mf* 3 5:4 3 3 *f* *s.p.\**

\*(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*<sup>3</sup> *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* 3

S. *p* 3 *pp* 3

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

113

Fl. *p* 3 *pp* *p* 3 *mp*

S. *p* 3 *pp* *pp* 3 *p* *mp*

Vc. *p* *pp* *pp* 3 *p* *mp*

118

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

S. *p* *pp* 3 *p* *pp*

Vc. 3 *p* *pp* 3 *p* *pp*

122 *rallentando...*

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

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

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