

Editor's Note

George F. Handel was a renowned international composer of instrumental and vocal works at the end of the Baroque era. Born in Germany, he composed works in that country as well as in Italy and England. His large-scale oratorios in English included many exuberant choruses for the people which made him especially popular in England.

Handel's "Antiphonal Alleluia" is a very heraldic and joyful chorus from his *Occasional Oratorio*. First performed in 1746, the oratorio was quickly completed in England at a time of war as an appeal for national unity before a decisive victory over the Scots. In three acts, the First Act contains the greatest amount of original music and the remaining portion is made up of mostly excerpted material from some of his other oratorios. Originally titled "He Gave Them Hailstones for Rain," "Antiphonal Alleluia" was borrowed by Handel from his oratorio *Israel in Egypt* for use in the Third Act.

The source for this edition is *George Friedrich Händels Werke*, Volume 43, published by Breitkopf and Härtel in 1884. The original has been transposed down a major second to provide more accessible ranges for the vocal and optional brass parts. It was originally composed as a polychoral piece for two S.A.T.B. choirs and an accompaniment of two trumpets, three trombones, timpani, two oboes, bassoon, strings, continuo and organ. This arrangement for two S.S.A.B. choirs includes a new introduction of four measures and a keyboard part with optional brass parts as an accompaniment. Modern clefs, tempo and dynamic indications, and a new text have also been added by the editor. An edition of this chorus for two S.A.T.B. choirs with keyboard and/or brass accompaniment is also available (18592).

The call and response between the two choirs should be clearly rendered by a judicious use of the numbers and types of performing forces in contrasting the parts of Choir II with those of Choir I. For example, Choir II may be sounded by a small group of voices, such as a quartet or an octet, by unison voices and/or Trumpet I only on the soprano part, by S.S.A. voices only on the treble parts, or by all brass and/or keyboard only. Additionally, this work may be performed by two brass quartets alone with or without a keyboard. A full score, set of parts for two brass quartets and keyboard are available (18595).

Providing a strong emphasis on the first beat of each measure, emphasizing the normally stressed syllables and words and contrasting the various musical ideas with the suggested dynamic changes will further enhance a performance of this exciting chorus.

ANTIPHONAL ALLELUIA

from "Occasional Oratorio"

for S.S.A.B. choir* or double S.S.A.B. choir** with keyboard and/or brass
and optional SoundTrax CD***

English setting by
PATRICK M. LIEBERGEN

Music by
GEORGE F. HANDEL (1685-1759)
Edited and arranged by
PATRICK M. LIEBERGEN

Joyously and rhythmically (♩ = ca. 132)

KEYBOARD

[*f*] (Introduction optional)

CHOIR I

SOPRANO I, II

5 [*f*]

ALTO Sing al - le - lu! Al - le - lu!

BARITONE

[*f*]

CHOIR II

SOPRANO I, II

ALTO

Sing al - le - lu! Al - le -

BARITONE

[*f*]

[*f*]

* If performed by one S.S.A.B. choir, voices should sing the Choir I part while brass and/or keyboard play Choir II. See SoundPax information below.

** Choir II may be performed by a small group of voices, such as a quartet or an octet, or by unison voices and/or trumpet I only on the soprano part, or by S.S.A. voices only on the treble parts.

*** This work may also be performed solely by two brass quartets with or without keyboard. SoundPax available (18595) — includes score and set of parts for two brass quartets (2 B♭ Trumpets and 2 Trombones in each quartet)

Also available for S.A.T.B./S.A.T.B. voices, Level Five (18592). SoundTrax CD available (18594).

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9

Sing al - le - lu - ia! Sing! Sing al - le - lu - ia!

lu! Sing al - le - lu - ia! Sing!

9

12

Sing! Al - le - lu! Al - le -

13

S. I. Sing al - le - lu! Al - le -

S. II

A. Sing al - le - lu! Al - le -

Sing al - le - lu - ia! Sing!

12

13

15 lu!

lu! Sing al - le -

S. I, II
A.

Al - le - lu! — Al - le - lu!

Al - le - lu! — Al - le - lu!

15

18 [mp]

lu - ia! Sing al - le - lu - ia!

[mp]

[mp]

Sing al - le - lu - ia! Sing al - le -

[mp]

18 [mp]

21 *[mf cresc.]* *[f]* (S. unis.)
 Sing al - le - lu - ia! Re - joice! O

[mf cresc.] *[f]* (S. unis.)
 lu - ia! Sing al - le - lu - ia! Re - joice! O

21 *[mf cresc.]* *[f]*

24 lift up your voice! Al - le - lu - ia! Sing! O

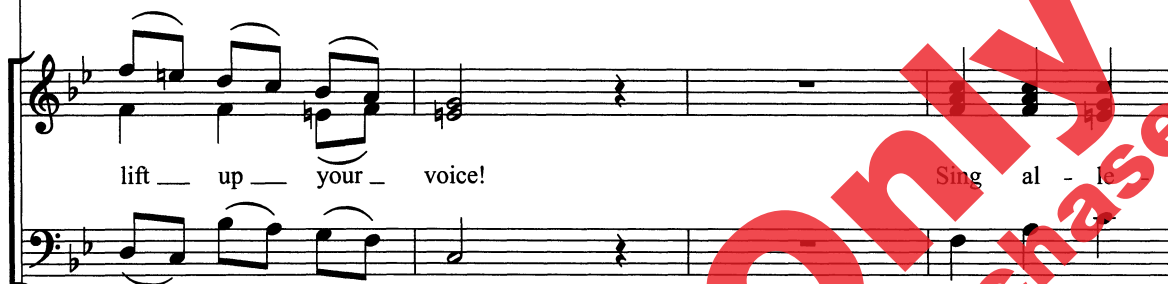
lift up your voice! Al - le - lu - ia! Sing! O

24

27 lift up your voice! Sing al - le - lu - ia! Re -



lift up your voice! Sing al - le



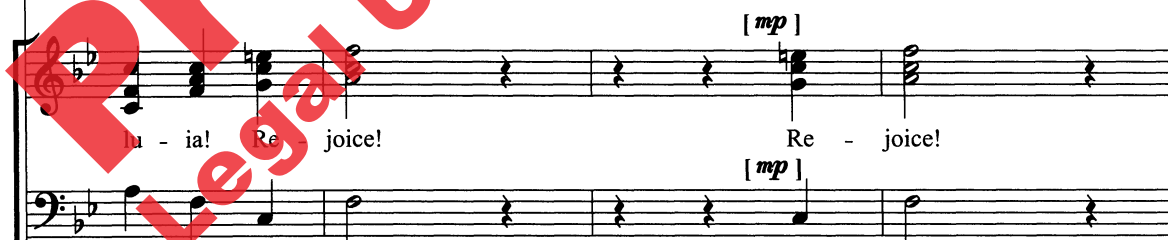
27



31 joyce! Re joyce!



lu - ia! Re joyce! Re - joyce!



31



35 *f*

Sing *f* al - le - lu for - ev - er - more! Sing al - le - lu - ia!

f

Sing *f* al - le - lu for - ev - er - more!

35

f

38

Sing! Al - le - lu - ia! Sing! O —

Sing al - le - lu - ia! Sing! Al - le - lu - ia! Sing! O —

38

41 lift up your voice! Al - le - lu -

lift up your voice! Al - le - lu

41

44 ia! Sing! Re - joice! Sing al - le - lu - ia!

46

Re - joice!

ia! Sing! Re - joice! Sing al - le -

44 Re - joice!

46

48 *[mp]* Sing al - le - lu - ia! *[mf cresc.]* Sing al - le -

[mp] *[mf cresc.]*

lu - ia! *[mp]* Sing al - le - lu - ia! Sing al - le

[mp] *[mf cresc.]*

48 *[mp]* *[mf cresc.]*

51 *[rit.]* *[ff]* lu - ia for - ev - er - more, for - ev - er - more!

[ff]

lu - ia for - ev - er - more! *[ff]*

[ff]

51 *[rit.]* *[ff]*

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