



Alleluia

RALPH MANUEL

Arranged by KATIE O'HARA LaBRIE

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

PROGRAM NOTES

Alleluia was originally written as a work for a capella choir by Ralph Manuel in 1987. Written in four sections, the entire piece centers around the title lyric. A simple arching melody starts off the piece with accompanimental texture in the underlying voices. The second section features imitative counterpoint that builds in crescendo into the third part, a grand homophonic reprise of the original theme. To close out the work, Manuel changes the harmonic texture by moving briefly to a minor mode and slowing the tempo to a somber close.

After hearing the choral version sung by the St. Olaf Choir in college, Katie O'Hara LaBrie felt that the lush textures and sprightly middle section would lend themselves well to a string arrangement. The work is dedicated to Steven Amundson and the St. Olaf Orchestra, with whom she learned to animate music with breath and life.

NOTES TO THE CONDUCTOR

This piece is meant to be played from the heart and teach students the passion of music performance. Players should explore movement and breath as means of communication between each other to create unified music. Rubato is encouraged throughout in imitation of breath placement by singers in the original choral version of the work (measure 8, for example). Every note should possess great dynamic importance through phrasing and bow control. This should be present in both the melody lines and the accompaniment, as often times the underlying voices are what provide harmonic interest and color. The stylistic shift in the second section at measure 13 merits a bow style change to an almost baroque-like sprightliness. Each voice should be brought out at entrances in typical fugal fashion. Leading into measure 33, players should feel the full strength and beauty of the opening theme and play with great passion. Due to the nature of the divisi in the first violin part, it is recommended that the first and second violins be divided equally into three sections for this piece, seated in groups playing the same part, rather than dividing on each stand. The D_b section at measure 41 can be played with standard fingerings moved down a half step—a great tool for mastering half position. All parts should draw out the dynamics in the last six bars, similar to breathing in and out, with the exception of the upper cello part, which should remain a constant heartbeat-like pulse.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Alleluia

CONDUCTOR SCORE

Duration - 4:00

Ralph Manuel

Arranged by Katie O'Hara LaBrie

Reverently (♩ = 68)

Violins

Viola

Cello

String Bass

Musical score for Violins (I and II), Viola, Cello, and String Bass, measures 1-4. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Reverently' with a quarter note equal to 68 beats per minute. The first violin part starts with a 'div.' (divisi) marking and a 'mp' (mezzo-piano) dynamic. The other parts start with a 'p' (piano) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings like 'simile'.

Vlns.

Vla.

Cello

Str. Bass

Musical score for Violins (I and II), Viola, Cello, and String Bass, measures 5-8. The score continues from the previous page, maintaining the same tempo and key signature. The dynamics and musical notations continue as in the previous section.

9

Vlns. I *pp* *p*

Vlns. II *sub. pp* *p* *mp*

Vla. *mf* *mf* *mf*

Cello *mf* *mf* *mf*

Str. Bass *pp*

9 10 11 12

Vlns. I *p* *rit.*

Vlns. II *p*

Vla. *mf*

Cello *mf* *div.*

Str. Bass *poco cresc.* *p*

13 14 15 16

17 Più mosso con spirito (♩ = 84)

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mp*

Str. Bass *mp*

cresc.

mp 17 18 19 *cresc.*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

20 21 22

25

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f cresc.

f

mf

mf

23 24 25

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

26 27 28

I
Vlns.
II
Vla.
Cello
Str. Bass

29 30 31

molto allarg. 33 *Maestoso* (♩ = 72)
I
Vlns.
II
Vla.
Cello
Str. Bass

32 33 34 35

I
Vlns.
II
Vla.
Cello
Str. Bass

36 37 38 39

rit. 41 **Molto espressivo** (♩ = 66)

I
Vlns.
II
Vla.
Cello
Str. Bass

40 41 42 43

I
Vlns. *mf*

II
Vlns. *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

44 45 46 47 48

div.

49 **Meno mosso** (♩ = 60) **molto rit. e dim.**

I
Vlns. *p*

II
Vlns. *sub. p*

Vla. *p*

Cello *sub. p*

Str. Bass *sub. p*

49 50 51 52 53 54