

ALLELUIA

Two-Part, accompanied

By **WOLFGANG AMADEUS MOZART (1756-1791)**

Arranged by **RUSSELL ROBINSON**

Performance Notes

Wolfgang Amadeus Mozart was probably the most famous of all composers, certainly the most famous “classical” composer (We generally attribute the classical period to the years 1750 to 1820). He lived only 35 years, yet composed over 600 pieces of all types. This famous melody is from his motet (a sacred vocal work with instruments), “Exultate Justi” (K.165) which he composed in Milan, Italy in 1773 (when he was 17!). It was originally written for soprano solo, oboes, horns, strings and organ.

This arrangement is for two part voices with piano and incorporates the three main themes of the famous solo work. The voices regardless of age, should be treated lightly and without forced sound or vibrato. This arrangement is in a comfortable key and range for the voices. The extreme technical passages of the original solo have been omitted from this arrangement to allow voices of all ages to experience the true beauty of Mozart’s writing of simple themes and melodies. Make sure that the vowels are formed purely, i.e., Aw - leh - loo - yaw and that the Part I does not become too heavy. Most of all, enjoy this great music of Mozart!

Russell Robinson

for Robena Eng Cornwell
ALLELUIA
Two-Part, accompanied

WOLFGANG AMADEUS MOZART
Arranged by RUSSELL ROBINSON

Approximate performance time: 2:30

Allegro, ♩ = 120

PIANO

8va

mf

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a series of eighth notes, followed by a half note, and then continues with a rhythmic pattern of eighth and sixteenth notes. The left hand starts with a bass clef and provides a simple harmonic accompaniment of quarter notes.

5

I mp

al - le - lu - ia, al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia,

II mp

Al - le - lu - ia, al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia,

The vocal parts enter at measure 5. Part I (Soprano) and Part II (Alto) both sing the lyrics "al - le - lu - ia, al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia,". The piano accompaniment continues with the same rhythmic pattern as in the introduction.

5

mp

The piano accompaniment continues with the same rhythmic pattern as in the introduction, providing harmonic support for the vocal parts.

9

mf

al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia,

mf

al - le - lu - ia, al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia,

The vocal parts continue with the lyrics "al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia," in Part I and "al - le - lu - ia, al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia," in Part II. The piano accompaniment continues with the same rhythmic pattern.

9

mf

The piano accompaniment continues with the same rhythmic pattern as in the introduction, providing harmonic support for the vocal parts.

13



al - le - lu - ia,

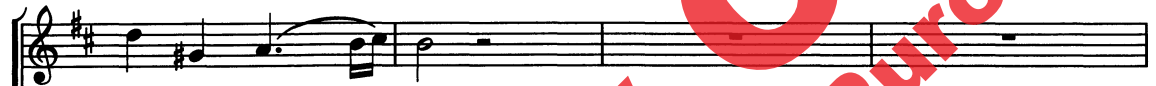


al - le - lu - ia,

13



16



al - le - lu - ia,



al - le - lu - ia,

16



20



al - le - lu - ia, al - le - lu - ia,



al - le - lu - ia, al - le - lu - ia,

20



24

al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia.

24

28

To Coda ⊕

f

Al - le - lu - ia, al - le - lu - ia, al - le -

32

Al - le - lu - ia, al - le - lu - ia, al - le -

28

To Coda ⊕

f

32

D.C. al Coda

36

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

D.C. al Coda

36

Coda *f* 40

Al - le - lu - ia, al - le - lu - ia, al - le -

Al - le - lu - ia, al - le - lu - ia, al - le -

Coda 40

lu - ia, al - le - lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia,

44 *rit.* *ff*

al - le - lu - ia, al - le - lu - ia.

ff

al - le - lu - ia, al - le - lu - ia.

44 *rit.* *ff*

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