

Alleluia

Mass of the Nativity

$\text{♩} = 120$

Flute *ff*

Oboe *ff*

Clarinet in Bflat *ff*

Bassoon *ff*

Trumpet in Bflat 1 *f* *ff*

Trumpet in Bflat 2 *f* *tr* *ff*

Timpani *ff*

Violins I *ff* *f*

Violins II *ff* *f*

Viola *ff*

'Cello/Bass *ff*

Congregation

Soprano

Alto

Tenor

Bass *f* Al - le - lu - ia,

Organ *f* (*ad lib*) *Tempo* *ff* *f*

12

Flute *mf* *ff*

Oboe *mf* *ff*

Clarinet in Bflat *mf* *ff*

Bassoon *ff*

Trumpet in Bflat 1 *f* *ff*

Trumpet in Bflat 2 *f* *ff*

Timpani *f*

Violins I *mf* *f* *ff*

Violins II *mf* *f* *ff*

Viola *mf* *ff*

'Cello/Bass *mf* *ff*

Congregation *f* *ff*
al - le - lu - ia, al - le - lu - ia,

Soprano *mf* *f* *ff* *f*
- lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

Alto *mf* *f* *ff* *f*
- lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

Tenor *mf* *f* *ff* *f*
- ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

Bass *mf* *f* *ff* *f*
- ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Organ *f* *ff*

23 *rit...*

Flute *fff*

Oboe *fff*

Clarinet in Bflat *fff*

Bassoon *fff*

Trumpet in Bflat 1 *fff*

Trumpet in Bflat 2 *fff*

Timpani *fff* *tr*

Violins I *fff*

Violins II *fff*

Viola *fff*

'Cello/Bass *fff*

Congregation *fff*
al - le - lu - ia, lu - ia.

Soprano *fff*
al - le - lu - ia, lu - ia.

Alto *fff*
- le - lu - ia.

Tenor *fff*
- le - lu - ia.

Bass *fff* *(ad libitum)*
- le - lu - ia, le - lu - ia.

Organ *fff* *mf*
Man.

$\text{♩} = 95$

Verse Tone

29 $\text{♩} = 120$

Flute *ff* *f* 3

Oboe *ff* *f* 3

Clarinet in Bflat *ff* *f*

Bassoon *ff*

Trumpet in Bflat 1 *f* 3 *ff*

Trumpet in Bflat 2 *f* 3 *ff*

Timpani *f* 3

Violins I *f* *ff* *f*

Violins II *f* *ff* *f*

Viola *ff* *f*

'Cello/Bass *ff* *f* *mf*

Congregation

Soprano *f* *ff* *f*

Alto *f* *ff* *f*

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

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

Organ *f* *ff*

Ped.

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

34

Flute

Oboe

Clarinet in Bflat

Bassoon

Trumpet in Bflat 1

Trumpet in Bflat 2

Timpani

Violins I

Violins II

Viola

'Cello/Bass

Congregation

Soprano

Alto

Tenor

Bass

Organ

mf

f

al - le - lu - ia,

39

Flute *ff*

Oboe *ff*

Clarinet in Bflat

Bassoon *ff*

Trumpet in Bflat 1 *ff*

Trumpet in Bflat 2 *ff*

Timpani *mf*

Violins I *ff*

Violins II *ff*

Viola *ff*

'Cello/Bass *ff*

Congregation *ff*
al - le - lu - ia,

Soprano *ff* al - le - lu - ia, *f* al - le - lu - ia, *mf* al - le - lu - ia, *mp*

Alto *ff* al - le - lu - ia, *f* al - le - lu - ia, *mf* al - le - lu - ia, *mp* *f* al - le -

Tenor *ff* al - le - lu - ia, *f* al - le - lu - ia, *mf* al - le - lu - ia, *mp* *f* al - le - lu - ia,

Bass *ff* al - le - lu - ia, *f* al - le - lu - ia, *mf* al - le - lu - ia, *mp* *f* al - le - lu - ia,

Organ *ff* *mf* *mp* *f*

Man.

*Vocal &
Instrumental
parts*

Alleluia

Mass of the Nativity

$\text{♩} = 120$

Soprano

Alto

Tenor

Bass

Congregation

Organ

f
(ad lib)

tr
Tempo

5

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano (top), Alto, Tenor, and Bass. Each vocal line begins with a rest for two measures, followed by the lyrics "Al-le - lu - ia, al - le - lu - ia,". The first two notes of each vocal line are marked with a forte (*f*) dynamic, and the final note is marked with fortissimo (*ff*). The piano accompaniment is written in a grand staff (treble and bass clefs) and features a 4/4 time signature. It begins with a forte (*f*) dynamic and includes a "Ped." (pedal) instruction at the end of the piece. The score is marked with a measure number "5" at the beginning.

Al - le - lu - ia, al - le - lu - ia,
Al - le - lu - ia, al - le - lu - ia,
Al - le - lu - ia, al - le - lu - ia,
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
Al - le - lu - ia, al - le - lu - ia,
ff *f* *ff* *ff* *ff*
f *f* *ff*
ff *f* *ff*
ff
Ped.

9

The musical score is written for four voices and piano. It begins at measure 9. The vocal parts are arranged as follows:

- Soprano:** *f* al - le - lu - ia, al - le - lu - ia,
- Alto:** *f* al - le - lu - ia, al - le -
- Tenore:** *f* al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
- Basso:** *f* al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The time signature is 2/4. The score ends at measure 12.

21

f al - le - lu - ia, al - le - lu - ia, *rit...* *fff* lu - ia.

- lu - ia, al - le - lu - ia, al - le - lu - ia. *fff*

f al - le - lu - ia, al - le - lu - ia. *fff*

al - le - lu - ia, al - le - lu - ia, le - lu - ia. *fff*

f al - le - lu - ia, al - le - lu - ia, lu - ia. *fff*

fff

Ped.

The musical score consists of six systems. The first system is the vocal line, starting with a rest and then singing 'al-le-lu-ia, al-le-lu-ia, lu-ia.' with dynamics *f* and *fff*, and a *rit...* marking. The second system continues the vocal line with '- lu-ia, al-le-lu-ia, al-le-lu-ia.' and *fff* dynamics. The third system is a vocal line starting with 'al-le-lu-ia, al-le-lu-ia.' and *fff* dynamics. The fourth system is a vocal line starting with 'al-le-lu-ia, al-le-lu-ia, le-lu-ia.' and *fff* dynamics. The fifth system is a vocal line starting with 'al-le-lu-ia, al-le-lu-ia, lu-ia.' and *fff* dynamics. The sixth system is the piano accompaniment, with a *fff* dynamic and a *Ped.* marking. The piano part features a melodic line in the right hand and a bass line in the left hand, with a key signature of one sharp (F#) and a common time signature.

25 ♩=95 ♩=120

(ad libitum) **f** Al - le - lu - ia,

Verse Tone

mf **f**

Man.

30

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

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

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

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

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

Ped.

38

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

46 *rit...*

al - le - lu - ia, lu - ia. *fff*

- le - lu - ia. *fff*

8 - le - lu - ia. *fff*

- le - lu - ia, le - lu - ia. *fff*

al - le - lu - ia, lu - ia. *fff*

fff

Alleluia

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Oboe

$\text{♩} = 120$

7

12

18

24

31

36

42

ff

f

mf

ff

f

fff

f

ff

rit...

rit...

Alleluia

Mass of the Nativity

♩ = 120

Bassoon

7

13

19

25

♩ = 120

31

37

43

ff

ff

f

rit...

fff

f

fff

Alleluia

Mass of the Nativity

$\text{♩} = 120$

Trumpet in Bflat 1

Trumpet in Bflat 2

5

9

15

19

The musical score is written for two trumpets in B-flat. The first system (measures 1-4) shows the initial entry with a tempo of 120 beats per minute. The key signature has one sharp (F#). The time signature changes from 2/4 to 4/4 to 3/4. The second system (measures 5-8) features a more complex rhythmic pattern with triplets and accents. The third system (measures 9-14) continues the rhythmic complexity. The fourth system (measures 15-18) shows a return to a simpler rhythmic pattern. The fifth system (measures 19-22) concludes the piece with a triplet and a final note.

23 *rit...*

fff

fff

Detailed description: This system contains measures 23 through 26. The treble staff features a series of sixteenth-note triplets, with dynamics increasing from *f* to *fff*. The bass staff also features sixteenth-note triplets, with dynamics increasing from *f* to *fff*. A *rit...* marking is placed above the first measure.

27 $\text{♩} = 120$

f

f

Detailed description: This system contains measures 27 through 30. The tempo is marked as quarter note = 120. Measures 27-29 are mostly rests. In measure 30, both staves have a triplet of eighth notes starting with a forte (*f*) dynamic.

31

ff

ff

$\frac{2}{4}$

Detailed description: This system contains measures 31 through 35. Measures 31-34 feature melodic lines in both staves with a forte (*ff*) dynamic. In measure 35, the time signature changes to 2/4.

36

f

ff

f

ff

Detailed description: This system contains measures 36 through 39. Measures 36-38 feature melodic lines with dynamics ranging from *f* to *ff*. Measure 39 features a triplet of eighth notes with a forte (*f*) dynamic.

40

f

f

Detailed description: This system contains measures 40 through 45. Measures 40-44 are mostly rests. In measure 45, both staves have a triplet of eighth notes with a forte (*f*) dynamic. The time signature changes from 2/4 to 3/4 in measure 40 and back to 4/4 in measure 41.

46 *rit...*

fff

fff

Detailed description: This system contains measures 46 through 49. The treble staff features a series of sixteenth-note triplets, with dynamics increasing from *f* to *fff*. The bass staff also features sixteenth-note triplets, with dynamics increasing from *f* to *fff*. A *rit...* marking is placed above the first measure.

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♩ = 120

Timpani

ff

7

f

13

f

19

mf

22

rit... *tr*

fff

25

♩ = 120

f

31

38

f

43

mf

46

rit... *tr*

fff

Alleluia

Mass of the Nativity

Violins I $\text{♩} = 120$

7

13

19 *rit...*

25 $\text{♩} = 120$

31

36

42 *rit...*

Alleluia

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Violins II $\text{♩} = 120$

6

11

16

22 *rit...*

28 $\text{♩} = 120$

33

39

45 *rit...*

Alleluia

Mass of the Nativity

♩ = 120

Viola

7

13

19

25

♩ = 120

31

37

43

ff

f

mf

ff

rit...

fff

Alleluia

Mass of the Nativity

♩ = 120

'Cello/Bass

7

13

18 *rit...*

24 *♩* = 120

30

36

41 *rit...*

47