

Easter Sunday and Weekdays in the Octave - Alleluia

Pomposo
Descant excerpted from *O Filii et Filiae*, Chant, Mode II

f Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Trumpets
f

Trombone or Horn
f

Timpani
f

Organ *f*

Detailed description: This is a musical score for a three-part setting of the Alleluia. It features a vocal line at the top with lyrics 'Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.' The vocal line is marked 'Pomposo' and 'Descant'. Below the vocal line are four instrumental parts: Trumpets, Trombone or Horn, Timpani, and Organ. All instrumental parts are marked with a forte 'f' dynamic. The score is in 3/8 time and B-flat major. The organ part includes a trill at the end of the piece.

May be sung in SATB

1. Easter Sunday - *V. 1 Corinthians 5: 7b-8a*

1. Christ became our Paschal sac - ri - fice; let us then feast with joy in the Lord. *R*

Detailed description: This is a SATB musical score for the first setting. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics '1. Christ became our Paschal sac - ri - fice; let us then feast with joy in the Lord.' and ends with a repeat sign. The piano accompaniment is in 3/8 time and B-flat major.

to Final alleluia (next page)

2. Octave Weekdays - *V. Psalm 118 (117): 24*

2. This is the day the Lord has made; let us be glad and re - joice in it. *R*

Detailed description: This is a SATB musical score for the second setting. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics '2. This is the day the Lord has made; let us be glad and re - joice in it.' and ends with a repeat sign. The piano accompaniment is in 3/8 time and B-flat major.

to Final alleluia (next page)

Final alleluia

Slowing

The musical score is arranged in five systems. The first system is for the Descant, with lyrics 'Al - le - lu - ia, al - le - lu - ia.' and dynamics *ff* and *fff*. The second system is for Trumpets, with dynamics *ff* and *fff*. The third system is for Trombone or Horn, with dynamics *ff* and *fff*. The fourth system is for Timpani, with dynamics *ff* and *fff*, and includes trill markings (*tr*). The fifth system is for the Piano, with dynamics *ff* and *fff*. The score is in 3/8 time and B-flat major.

Verse text: *New American Bible*, © 1970, 1997, 1998 CCD.

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Parts for Trumpets, Trombone or Horn, and Timpani

Trumpets in B-flat

ALLELUIA

f

After intonation, go to Alleluia (above). After versicle, go to Final Alleluia (below).

FINAL ALLELUIA

ff *fff* *Slowing*

Trombone

ALLELUIA

f

After intonation, go to Alleluia (above). After versicle, go to Final Alleluia (below).

FINAL ALLELUIA

ff *fff* *Slowing*

Horn in F (in lieu of trombone)

ALLELUIA

f

After intonation, go to Alleluia (above). After versicle, go to Final Alleluia (below).

FINAL ALLELUIA

ff *fff* *Slowing*

Timpani

ALLELUIA

Musical notation for the Alleluia section. It is written on a single bass staff in 3/8 time with a key signature of one flat (Bb). The piece begins with a dynamic marking of *f*. The notation consists of a sequence of eighth and quarter notes, including a triplet of eighth notes. The section concludes with a trill (tr) over a dotted quarter note.

After intonation, go to Alleluia (above). After versicle, go to Final Alleluia (below).

FINAL ALLELUIA

Musical notation for the Final Alleluia section. It is written on a single bass staff in 3/8 time with a key signature of one flat (Bb). The piece begins with a dynamic marking of *ff*. The notation is similar to the Alleluia section but includes a *fff* dynamic marking and a *Slowing* instruction above a trill (tr) over a dotted quarter note. The section ends with a trill (tr) over a dotted quarter note with a fermata.