

Ralph Manuel

# ALLELUIA

Symphonic Wind Ensemble Arrangement

by

Travis J. Cross

## INSTRUMENTATION

1 – Conductor	2 – B $\flat$ Trumpet 3
1 – Piccolo	2 – F Horn 1-3
5 – Flute 1-2	2 – F Horn 2-4
2 – Oboe 1-2	2 – Trombone 1
1 – English Horn	2 – Trombone 2
2 – Bassoon 1-2	1 – Baritone TC
3 – B $\flat$ Clarinet 1	2 – Baritone BC
6 – B $\flat$ Clarinet 2-3	4 – Tuba
2 – B $\flat$ Bass Clarinet	1 – Timpani
2 – E $\flat$ Alto Saxophone 1	1 – Percussion 1
2 – E $\flat$ Alto Saxophone 2	<i>Bells</i>
2 – B $\flat$ Tenor Saxophone	1 – Percussion 2
1 – E $\flat$ Baritone Saxophone	<i>Suspended Cymbal,</i>
2 – B $\flat$ Trumpet 1	<i>Coin Scrape</i>
2 – B $\flat$ Trumpet 2	

## Performance Suggestions

Ralph Manuel's *Alleluia* must surely be one of the most popular *a cappella* choral works composed in the last ten years. Much of its appeal can be attributed to its rich harmonies and vocal scoring, but the profound sentiments of the *Alleluia* text cannot be underestimated. This arrangement of the work begins tentatively, with the solo alto saxophone plaintively stating the melody. After brief contrapuntal episodes, the main theme returns triumphantly with full scoring.

As in all transcriptions of choral works for performance by the symphonic band, consideration of the original text is most important. In this piece, the title and text are one in the same—the choir simply repeats the word “Alleluia” for the duration of the composition. Study of the original choral score, published by Hinshaw Music, is highly encouraged.

The word “Alleluia” has two primary implications for the symphonic band. Unlike other pieces where hard consonant sounds provide a certain *marcato* or delineated effect to the music, the text for this piece includes only vowels and the softly-voiced “l” consonant. Accordingly, repeated notes on the same pitch, such as those in the quarter-note accompaniment underneath the main theme, should be played with as much connection and line as possible. Secondly, most choirs and singers add a slight stress to the third syllable of the word “Al-le-lu-ia.” The syncopated figure in the second half of the main theme should be played with this standard practice in mind, as shown below:



The *piu mosso* in measure 17 should present a significant increase in tempo as the piece changes from solemn and reverent homophonic scoring to more animated polyphonic chamber music.

Beginning in measure 39, the *crescendos* indicated in the oboe, English horn, clarinet, saxophone, and horn parts represent the shape of the individual phrase, while the marking *dim. poco a poco* describes the overall shape of the last three or four bars before measure 41.

One solo voice or a small group of singers may join the solo flute and alto saxophone in the last measure of the piece. The text is provided under cues in all of the concert-pitched instrument parts.

Travis J. Cross  
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# Alleluia

for Symphonic Wind Ensemble  
Arranged for the Ankeny High School Band,  
Ankeny, Iowa, Paul D. Brizzi, conductor

RALPH MANUEL  
Transcribed by TRAVIS J. CROSS

1 Reverently  $\text{♩} = 63$

The score is arranged for a symphonic wind ensemble. It begins with a tempo marking of 'Reverently' and a metronome marking of  $\text{♩} = 63$ . The instruments are listed on the left side of the page. The woodwind section includes Piccolo, Flute 1-2, Oboe 1-2, English Horn, Bassoon 1-2, Clarinet 1, Clarinet 2-3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes French Horn 1-3, French Horn 2-4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Baritone, and Tuba. The percussion section includes Timpani, Percussion 1, and Percussion 2. The score features various dynamics such as *p* (piano) and *mf* (mezzo-forte), and includes performance instructions like 'solo' and 'simile'. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the score.

7 9

Picc.

Fl. 1-2 *mp*

Ob. 1-2

E. Hn.

Bsn. 1-2 *mp*

Cl. 1

Cl. 2-3

B. Cl. *mp*

A. Sax.

T. Sax.

B. Sax.

9

F. Hn. 1-3 *mp*

F. Hn. 2-4 *mp*

Tpt. 1 *mp*

Tpt. 2

Tpt. 3

Tbn. 1 *mp* *simile*

Tbn. 2 *mp* *simile*

Bar. *solo* *mf* *tutti*

Tb. *mp* *simile*

Timp. *p*

Perc. 1

Perc. 2



19

Picc. *f*

Fl. 1-2 *f* *tutti*

Ob. 1-2 *solo* *mf* *f* *tutti*

E. Hn. *f*

Bsn. 1-2 *f* *tutti*

Cl. 1 *f* *tutti*

Cl. 2-3 *f*

B. Cl. *f*

A. Sax. *f* *tutti*

T. Sax. *f*

B. Sax. *f* *tutti*

F. Hn. 1-3 *f*

F. Hn. 2-4 *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *f*

Tbn. 1 *mf*

Tbn. 2 *f*

Bar. *mf*

Tb. *mf*

Timp.

Perc. 1 *mf*

Perc. 2 *mp* *Sus. Cym.*

25

Picc. *f* *senza dim.*

Fl. 1-2 *f* *senza dim.* *f* *cresc. poco a poco*

Ob. 1-2 *f* *cresc. poco a poco*

E. Hn. *f* *cresc. poco a poco*

Bsn. 1-2 *f* *senza dim.* *f* *cresc. poco a poco*

Cl. 1 *f* *senza dim.* *f* *cresc. poco a poco*

Cl. 2-3 *f* *senza dim.* *f* *cresc. poco a poco*

B. Cl. *f* *cresc. poco a poco*

A. Sax. *f* *senza dim.* *f* *cresc. poco a poco*

T. Sax. *f* *cresc. poco a poco*

B. Sax. *f* *cresc. poco a poco*

F. Hn. 1-3 *solo* *f* *tutti* *cresc. poco a poco*

F. Hn. 2-4 *f* *senza dim.* *f* *cresc. poco a poco*

Tpt. 1 *solo* *f* *tutti* *cresc. poco a poco*

Tpt. 2 *solo* *f* *tutti* *cresc. poco a poco*

Tpt. 3 *f* *cresc. poco a poco*

Tbn. 1 *solo* *f* *tutti* *cresc. poco a poco*

Tbn. 2 *f* *cresc. poco a poco*

Bar. *solo* *f* *tutti* *cresc. poco a poco*

Tb. *f* *senza dim.* *cresc. poco a poco*

Timp. *p* *cresc. poco a poco*

Perc. 1 *f*

Perc. 2 *f*





37 *poco rall.* **41** *Espressivo*

Picc. *mp* *mf*

Fl. 1-2 *dim. poco a poco* *mp* *mf*

Ob. 1-2 *mp*

E. Hn. *mp* *mf*

Bsn. 1-2 *dim. poco a poco* *mp*

Cl. 1 *mp*

Cl. 2-3 *mp*

B. Cl. *dim. poco a poco* *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *dim. poco a poco* *mp*

F. Hn. 1-3 *mp* *mf* *poco rall.* **41** *Espressivo*

F. Hn. 2-4 *dim. poco a poco* *mp* *mf*

Tpt. 1 *dim. poco a poco* *mp*

Tpt. 2 *dim. poco a poco* *mp*

Tpt. 3 *dim. poco a poco* *mp*

Tbn. 1 *dim. poco a poco* *mp*

Tbn. 2 *dim. poco a poco* *mp*

Bar. *dim. poco a poco* *mp*

Tb. *dim. poco a poco* *mp*

Timp. *f* *f* *mf* *mp*

Perc. 1 *mp*

Perc. 2 *mp*



*molto rit.*

49

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

F. Hn. 1-3

F. Hn. 2-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Bar.

Tb.

Timp.

Perc. 1

Perc. 2

*solo*

*mf*

*mp*

*pp*

*tutti*

*molto rit.*