

# Alleluia

## William Copper

### *Intonation Markings*

- ⊕ Tonic.
- ▼ Tuned third, seventh, usually sixth, and often second. Tune to appropriate tonic, fifth, fourth (usually), and fifth below (often), respectively. Marked to indicate low tuning in relation to equal temperament. The third, 14 cents low; the seventh, 12 cents low; the sixth, when low, is 16 cents low; the second, when low, is 18 cents low. No attempt should be made to tune away from an equal tempered note; rather, a part with a tuned marking should identify and tune to the appropriate note in another voice.
- ↑ Pure fifth above tonic, sometimes second when tuned above fifth, occasionally sixth when tuned above second and used as secondary dominant.
- ↓ Fourth, tuned a pure fifth below tonic, sometimes lowered seventh a pure fifth below fourth.
- ▼ Third of secondary dominant to a sixth or third, 12 cents lower relative to that third or sixth.
- △ Raised minor third relation, 14 cents higher relative to the minor third above.

Because the Alleluia modulates, and the intonation steadily rises with movement around the circle of fifths, the use of a keyboard even in rehearsal is problematic.

The intonation markings are relevant for melodic movement as well as harmonic relationships.

In just intonation there are two rather different whole steps, large and small, both common. There is a normal (large) half step, a chromatic half step, and small chromatic half step.

There is a tuned minor third, and a smaller, untunable minor third, as between, for example in F major, the tuned high second scale step (G) used in a dominant triad (C-E-G) and the fourth, Bb, used as the seventh. There is just one correctly tuned major third, fourth, and fifth.

The diminished fifth, Bb down to E in F major, cannot be tuned by ear, but it consists of two normal half steps, one large whole step, and one small whole step. It is used occasionally in some music. The augmented fourth, the tritone, from F up to B natural in F major, is somewhat smaller, containing two large whole steps and one small whole step. And incidentally, still in F major, Bb UP to E is not a diminished fifth, it is an augmented fourth or 'tritone'; the augmented fourth is prohibited in older music.

Whole steps:

Half steps:

Duration about 4 1/2 minutes

# Alleluia

William Copper

Allegro non troppo (♩=104-108)

Soprano (div.)

Alto (div.)

Tenor (div.)

Bass (div.)

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



(F: C<sup>†</sup> = C: C<sup>⊕</sup>)

31 *ff* *mp* *mf*

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

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

37 *f* *stringendo*

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,

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

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

(C: G<sup>†</sup> = G:G<sup>⊕</sup>)  
Più mosso (♩ = ca 108)

43

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 -

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 -

48

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

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

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

(G:D<sup>+</sup> = D:D<sup>+</sup>+8C)

54

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

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

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

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

(D: E<sup>+</sup> = E: E<sup>+</sup> +12C)

**E** Poco meno mosso (♩ = ca100-104)

60

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

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

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,



(B: E<sup>↓</sup> = E: E<sup>⊕</sup>)

79

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

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

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

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

(E: A<sup>↓</sup> = A: A<sup>⊕</sup>) (A: D<sup>↓</sup> = D: D<sup>⊕</sup>) (D: G<sup>↓</sup> = G: G<sup>⊕</sup>) (G: C<sup>↓</sup> = C: C<sup>⊕</sup>) (C: F<sup>↓</sup> = F: F<sup>⊕</sup>)

*poco a poco slentando*

84

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

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

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

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

(F: Bb<sup>↓</sup> = Bb: Bb<sup>⊕</sup>) (Bb: Eb<sup>↓</sup> = Eb: Eb<sup>⊕</sup>) (Eb: Ab<sup>↓</sup> = Ab: Ab<sup>⊕</sup>) (Ab: Eb<sup>↑</sup> = Eb: Eb<sup>⊕</sup>)

*poco a poco slentando*

89

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

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

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

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

*dim. pp*

*dim. pp*

*dim. pp*

(Eb: Bb<sup>†</sup> = Bb: Bb<sup>⊕</sup>)  
Molto allegro (♩=120-128)

93 *ff* *p* subito *f*

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

*ff* *p* subito *f*

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

*ff* *p* subito *f*

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

*ff* *f*

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

6

97

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

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

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

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

101

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

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.

7



105

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

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

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

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

109

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

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

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

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

116

- - ia, al - le - lu, al - le - lu, al - le - lu - ia. \_\_\_\_\_

- - ia, al - le - lu, al - le - lu, al - le - lu - ia. \_\_\_\_\_

- - ia, al - le - lu, al - le - lu, al - le - lu - ia. \_\_\_\_\_

- - ia, al - le - lu, al - le - lu, al - le - lu - ia. \_\_\_\_\_