

Wendell David Glick

Alleluia, Gloria!

- I. Garden Song
- II. Arise, My Love



A wedding processional and recessional
for SATB choir a cappella

Duration: ca. 4 minutes

Alleluia, Gloria!

I. Garden Song

Breathing air for the first time
Opening eyes, alone for the last time
The song from the garden
Rings thru the skies

Bone of my bones
Flesh of my flesh
You are the woman
My Father made for me
Alleluia, Gloria!

II. Arise, My Love

Alleluia, Gloria!
Arise, my love, Arise
My beloved bride arise
And come away with me

Surely he is coming soon
Amen
Come Lord Jesus
Alleluia, Gloria

Composer's Notes:

Concept: *Alleluia, Gloria!* is a set of "non-identical twin" songs intended for use as a wedding processional and recessional. It was composed in collaboration with the author Korey Freeman for his wedding and was premiered there on January 29, 2011.

Text: Korey wrote "My idea is that the processional is the first wedding in history, with the recessional focusing on the last..." This happens with references to the Garden of Eden in the first song and the return of Christ for His bride, the church, in the last song. While the original text used in m. 34 was appropriate for the author's wedding as a poem written for his bride, others may find the alternate wording offered there to be more suitable to reflect the viewpoint of both the bride and the groom.

Harmony: though completely diatonic to the key of B \flat major, *Alleluia, Gloria!* is not in the key of B \flat major. It is a modal setting utilizing both the C dorian mode (*re*-based harmony) and the F mixolydian mode (*sol*-based harmony). While both songs contain both modes, "Garden Song" is primarily in C dorian and "Arise, My Love" is primarily in F mixolydian. The opening chords are C minor and F major, respectively, and singers can be given these pitches to start the songs (some may find the quasi-relative major pitch E \flat useful for starting "Garden Song"). Singers should also take special note of the pitches E \flat and A \natural (*fa* and *ti*) throughout and be sure that they are never sung as E \natural or A \flat (*fi* or *te*).

Tempi: these songs should be sung at the fast adagio/slow andante speed of 72 bpm, the speed of a not-too-fast walk. The beat unit remains the same throughout when switching from compound meter (**12/8**) to simple (**4/4**) and back again ("L'istesso tempo" means keep the same pulse speed, so a triplet in **4/4** sounds like three eighth notes in **12/8**). This means (for example) that measures 22 and 23 are conducted with the same quadruple beat pattern and at the same speed. The only times that the tempo should vary from 72 bpm is at fermatas at the ends of sections and during the Adagio section when the bride walks in.

Cues: bridesmaid and bride entrance cues are offered as suggestions and may not necessarily work well depending on the length of the aisle, number of attendants, and walking speed. While you may adjust entrances freely, you are strongly urged to maintain the bride's entrance at rehearsal **F** exactly as it is for textual and dramatic reasons.

Alleluia, Gloria!

Korey Freeman

I. Garden Song

Wendell David Glick

Adagietto ♩ = 72

SOPRANO *p* Al-le - lu - ia, Al-le-lu - ia, Al-le - lu - ia, Glo - ri - a! Al-le-lu - ia, Glo - ri -

ALTO *p* Al-le - lu - ia, Al-le-lu - ia, Al-le - lu - ia, Glo - ri - a! Glo - ri - a! Al-le-lu - ia, Glo - ri -

TENOR *p* Al-le - lu - ia, Al-le-lu - ia, Al-le - lu - ia, Glo - ri - a! Al-le-lu - ia, Glo - ri -

BASS

4 *mp* **A** a! Al-le-lu - ia, Glo - ri - a! Al-le - lu - ia, Al-le-lu - ia, Al-le-

mp a! Al-le-lu - ia, Glo - ri - a! Al-le - lu - ia, Al-le-lu - ia, Al-le-

mp a! Al-le - lu - ia, Glo - ri - a! Al-le-

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

8 **B** **Bridesmaid III** *p* lu - ia, Glo - ri - a! Al-le-lu - ia, Glo - ri - a! Al-le-lu -

p lu - ia, Glo - ri - a! Glo - ri - a! Al-le-lu - ia, Glo - ri - a! Al-le-lu - ia, Glo - ri - a! Al-le-lu - ia, Al - le -

p lu - ia, Glo - ri - a! Glo - ri - a! Al-le-lu - ia, Glo - ri - a!

p lu - ia, Glo - ri - a! Al-le-lu - ia, Glo - ri - a! Al-le-lu - ia, Al - le -

L'istesso tempo, legato

♩ = 72 (straight eighths!)

C Bridesmaid II

12 *pp* *mf* *mp* *p* 3

ia, Glo-ri - a! Breath - ing air for the first time O-pen-ing

pp *mf* *mp* *p*

lu - ia, Glo-ri - a! Breath-ing air for the first time (Al - le - lu - ia, Al - le - lu - ia, Glo-ri - a! Glo-ri - a!)

p *pp* *mf* *mp* *p*

— Glo-ri - a! Breath - ing air for the first time (Al - le - lu - ia, Al - le - lu - ia, Glo-ri - a! Glo-ri - a!)

pp *mf* *mp* *p*

lu - ia, Glo-ri - a! Breath-ing air for the first time (Al - le - lu - ia, Al - le - lu - ia, Glo-ri - a! Glo-ri - a!)

D Bridesmaid I

17 *mf* *f* *mp* 3 12/8

eyes, a-lone (Glo ri - a!) The song from the gar-den Rings thru the skies Al-le-

mp *p* *mf* *f* *mp* 3 12/8

a - lone for the last time (Glo - ri - a!) The song from the gar-den Rings thru the skies Al-le-

mp *p* *mf* *f* *mp* 3 12/8

a - lone for the last time (Glo - ri - a!) The song from the gar-den Rings thru the skies Al-le-

mp *p* *mf* *f* *mp* 3 12/8

a - lone for the last time (Glo - ri - a!) The song from the gar-den Rings thru the skies Al-le-

E Maid of Honour

23 **L'istesso tempo** ♩ = 72

lu - ia, Al-le-lu - ia, Al-le - lu - ia, Glo-ri - a! Al-le-lu - ia, Glo-ri - a!

lu - ia, Al-le-lu - ia, Al-le - lu - ia, Glo-ri - a! Glo-ri - a! Al-le-lu - ia, Glo-ri - a! Al-le-lu - ia, Glo-ri -

lu - ia, Al-le-lu - ia, Al-le - lu - ia, Glo-ri - a! Glo-ri - a! Al-le-lu - ia, Glo-ri -

lu - ia, Al-le-lu - ia, Al-le - lu - ia, Glo-ri - a! Al-le-lu - ia, Glo-ri - a!

27

p *pp* *p* *mp*

Al-le-lu - ia, Al - le - lu - ia, Glo - ri - a! Bone of my bones Flesh of my flesh

a! *p* *pp* *p* *mp*

a! Al-le-lu - ia, Al - le - lu - ia, Glo - ri - a! Bone of my bones Flesh of my flesh

8 *p* *pp* *p* *mp*

a! Glo - ri - a! Bone of my bones Flesh of my flesh

p *pp* *p* *mp*

Al-le-lu - ia, Glo - ri - a! Bone of my bones Flesh of my flesh

33

Più mosso ♩ = 72 **G** L'istesso tempo ♩ = 72

mf *f* *mp* *mf* *f*

You are the wo - man my Fath - er made for me Al - le - lu - ia, Al-le-lu - ia, Al-le-

Alt.: one my

mf *f* *mp* *mf* *f*

You are the wo - man my Fath - er made for me Al-le-lu-ia, Al - le - lu - ia, Al-le-lu - ia, Al-le-

Alt.: one my

8 *mf* *f* *mp*

You are the wo - man my Fath - er made for me Al-le-lu-ia, Glo-ri-a! _____

Alt.: one my

mf *f* *mp* *mf*

You are the wo - man my Fath - er made for me Al-le-lu-ia, Glo-ri - a! Glo-ri-a! _____

Alt.: one my

38

f *ff* *p*

lu - ia, Al - le - lu - ia, Glo - ri - a! _____ Al - le - lu - ia, Glo - ri - a! Al - le -

ff

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Glo - ri - a! Al - le - lu - ia, Glo - ri - a! Glo-ri - a!

8 *f* *ff* *p*

Glo-ri - a! _____ Al - le - lu - ia, Glo - ri - a!, Glo-ri - a! Glo-ri - a! Glo-ri - a! Al - le -

f *ff* *p*

_____ Glo-ri - a! Al - le - lu - ia, Glo - ri - a! Al - le - lu - ia, Glo - ri - a! Al - le -

41

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Glo - ri - a! Glo - ri - a!

Glo - ri - a! Al - le - lu - ia! Al - le - lu - ia, Al - le - lu - ia, Glo - ri - a!

lu - ia, Al - le - lu - ia, Glo - ri - a! Al - le - lu - ia, Al - le - lu - ia, Glo - ri - a!

lu - ia, Al - le - lu - ia, Glo - ri - a! Al - le - lu - ia, Glo - ri - a!

II. Arise, My Love

Con spirito ♩ = 72

SOPRANO A - rise, my love, A - rise, my love, A - rise, my

ALTO A - rise, my love, A - rise, my love Glo - ri - a!

TENOR A - rise, my love, A - rise, my love A - rise, my

BASS A - rise, my love, A - rise, my love, A - rise,

49

love A - rise, my love, A - rise My be - lov - ed bride a - rise And

Glo - ri - a! Glo - ri - a! Glo - ri - a! be - lov - ed bride a - rise And

love A - rise, my love, A - rise Glo - ri - a! Glo - ri - a!

my love, A - rise, A - rise My be - lov - ed bride a - rise, a - rise and

54

come a-way with me My be-lov-ed bride a-rise and come with me He is

come a-way with me My be-lov-ed bride a-rise and come with me He is

8 Glo-ri-a! Glo-ri-a! be-lov-ed bride a-rise and come with me He is

come a-way with me My be-lov-ed bride a-rise and come with me He is

60

I

com-ing soon (Glo-ri-a!) Sure-ly he is com-ing

com-ing he is com-ing Sure-ly he is com-ing soon (Al-le-lu-ia, Glo-ri-a!) Sure-ly he is com-ing

8 com-ing he is com-ing Sure-ly he is com-ing soon (Al-le-lu-ia, Glo-ri-a!) Sure-ly he is com-ing

com-ing soon (Al-le-lu-ia, Glo-ri-a!) com-ing

67

J

soon A-men A-men A-

soon (Al-le-lu-ia, Glo-ri-a!) Come Lord Je-sus Come Lord Je-sus (Al-le-lu-ia, Glo-ri-

8 soon (Al-le-lu-ia, Glo-ri-a!) Come Lord Je-sus Come Lord Je-sus (Al-le-lu-ia, Glo-ri-

soon (Al-le-lu-ia, Glo-ri-a!) Come Lord Je-sus Come Lord Je-sus (Al-le-lu-ia, Glo-ri-

73 *mp* *mf* *p* *mp* *mf*

- men A - men Glo-ri - a!

mp *p* *f*

a!) Come Lord Je - sus Come Lord Je - sus (Al - le - lu - ia, Glo - ri - a!) Sure-ly he is com - ing

mp *p* *f*

a!) Come Lord Je - sus Come Lord Je - sus (Al - le - lu - ia, Glo - ri - a!) Sure-ly he is com - ing

mp *p* *mf*

a!) Come Lord Je - sus Come Lord Je - sus (Al - le - lu - ia, Glo - ri - a!) Al - le - lu, Glo-ri -

79 **K** *mp* *mf*

Glo-ri - a! Glo-ri - a! Glo-ri - a!

mf *f* *ff*

soon Sure-ly he is com - ing soon Al - le - lu - ia, Glo - ri - a! Al - le - lu - ia, Glo - ri -

mf *f* *mf*

soon Sure-ly he is com - ing soon Al - le - lu - ia, Glo - ri - a!, Al - le - lu - ia, Glo - ri -

f *mf*

a! Al - le - lu, Glo-ri - a! Al - le - lu - ia, Glo - ri - a! Al - le - lu - ia, Glo - ri -

85 *mp* *mf* *f*

Glo-ri-a! Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Glo - ri - a! Glo - ri - a!

mp *mf* *f*

a! Glo-ri-a! Al-le-lu - ia! Al-le - lu - ia, Al - le - lu - ia, Glo - ri - a!

mp *mf* *f*

a! Al - le - lu - ia, Al - le - lu - ia, Glo - ri - a! Al - le - lu - ia, Al - le - lu - ia, Glo - ri - a!

mp *mf* *f*

a! Al - le - lu - ia, Al - le - lu - ia, Glo - ri - a! Al - le - lu - ia, Glo - ri - a!