

About the Composer: Gregg Smith (1931 - 2016) studied composition with Lukas Foss at UCLA, earning a B.A. and M.A. in music composition. While a graduate teaching assistant, Smith assembled 20 performers to record Stephen Foster songs for a television documentary thus initiating the formation of the Gregg Smith Singers. He subsequently created folksong arrangements for recordings as well, many of which are included in the current "Gregg Smith Folksong Series" publications, (though *O, What a Beautiful City* is a spiritual, not a folksong). The Gregg Smith Singers toured nationally and internationally, performed hundreds of pieces of new music and recorded more than 100 albums, winning Grammy Awards for "Ives, Music for Chorus" in 1966, "The Glory of Gabrieli" in 1968 and "New Music of Ives" in 1970. One of Gregg's most significant undertakings was the creation of the "Adirondack Festival of American Music," an important summer music festival that ran for 34 years. He also founded the Long Island Symphonic Choral Association (LISCA) which he led for 40 years. He taught at UCLA, Ithaca College, State University of New York at Stony Brook, Peabody Conservatory, Columbia University and Manhattan School of Music. Smith is the composer of more than 400 works for chorus, solo voices, orchestra and chamber ensembles.

About the Music: *O Magnum Mysterium* is one of the greatest texts for choral music from the Renaissance to the present day but has some variations used by composers from Victoria to Poulenc. Gregg has chosen the version of the text that includes Dominum *Jesum* Christum and includes a final *Alleluia* instead of *Amen*. The image of the oxen and donkey next to the crib is found in Isaiah and is traditionally related to the nativity scene at the birth of Jesus in Luke 2. The image continued to spread from the 13th century onwards becoming the most popular symbol for the mystery. The second part of the responsory relates to the words with which Elizabeth welcomes Mary, mother of Jesus on her visitation. Gregg uses a mixture of notation styles in this piece with dissonant harmonies and instances of polytonal chords with a challenging piano part. The entire piece is based on the *O Magnum Mysterium* of Tomás Luis de Victoria. There is a wonderful "insider joke" on page 16 in the piano part at the beginning and following of the 6/8 meter where Gregg refers to the first notes of the lullaby "Rock-a-bye Baby" in the right hand. The concluding Alleluia section is greatly inspired by the Victoria setting. All metronomic values are editorial decisions. If possible, when the chorus is divided into two choirs, Choir II should be in the back of the hall.

Notes by Dale Jergenson

O Magnum Mysterium

*Based on passages from Luke and Habakkuk
5th responsory for Christmas Matins*

Latin text

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Jesum Christum.
Alleluia!

English translation

O great mystery,
and wonderful sacrament,
that animals should see the new-born Lord,
lying in a manger!
Blessed is the Virgin whose womb
was worthy to bear
our Saviour, Jesus Christ.
Alleluia!

See page 39 for the Gregorian Chant version.

Laurendale Associates

15035 Wyandotte Street, Van Nuys, CA 91405-1746
voice: 818•787•5033 fax: 818•994•6958
e-mail: dale@laurendale.com www.laurendale.com

O Magnum Mysterium

Text: Traditional

Gregg Smith

Slowly (♩ = c. 60) (Tempo I)

Piano

8

S. 1

S. 2

A.

Ch.

T.

B. 1

B. 2

Pno.

10

S. Solo

S. 1

S. 2

Ch.
A.
T.

B. 1

B. 2

Pno.

pp

pp

pp

p-mp

Faster (♩ = c. 72) (Tempo II)

mf

S. Solo

13

Musical staff for S. Solo, starting with a 3/4 time signature and changing to 4/4. The melody begins with a whole note rest, followed by a half note G4, quarter notes A4, B4, C5, and a half note G4.

O mag - num mys - te - ri - um,

Faster (♩ = c. 72) (Tempo II)

(echo) *p*

A.

Musical staff for A., starting with a 3/4 time signature and changing to 4/4. It contains a whole note rest followed by an echo of the previous staff's melody.

mys - te - ri - um,

Trio T.

Musical staff for Trio T., starting with a 3/4 time signature and changing to 4/4. It contains a whole note rest followed by an echo of the previous staff's melody.

mys - te - ri - um.

B.

Musical staff for B., starting with a 3/4 time signature and changing to 4/4. It contains a whole note rest followed by an echo of the previous staff's melody.

mys - te - ri -

Faster (♩ = c. 72) (Tempo II)

13

S. 1

Musical staff for S. 1, starting with a 3/4 time signature and changing to 4/4. The melody continues with a half note G4, quarter notes A4, B4, C5, and a half note G4.

S. 2

Musical staff for S. 2, starting with a 3/4 time signature and changing to 4/4. The melody continues with a half note G4, quarter notes A4, B4, C5, and a half note G4.

A.

Musical staff for A., starting with a 3/4 time signature and changing to 4/4. The melody continues with a half note G4, quarter notes A4, B4, C5, and a half note G4.

Ch.

T.

Musical staff for Ch. T., starting with a 3/4 time signature and changing to 4/4. The melody continues with a half note G4, quarter notes A4, B4, C5, and a half note G4.

B. 1

Musical staff for B. 1, starting with a 3/4 time signature and changing to 4/4. The melody continues with a half note G4, quarter notes A4, B4, C5, and a half note G4.

B. 2

Musical staff for B. 2, starting with a 3/4 time signature and changing to 4/4. The melody continues with a half note G4, quarter notes A4, B4, C5, and a half note G4.

Faster (♩ = c. 72) (Tempo II)

13

Pno.

Musical staff for Pno., starting with a 3/4 time signature and changing to 4/4. The accompaniment features a steady eighth-note bass line and chords in the right hand.

Musical staff for Pno. continuation, featuring a *pp* dynamic marking and a *Leg.* (legato) instruction. The right hand has a melodic line with slurs and accents.

19

S. Solo et ad - mi - ra - bi - le sa - cra - men -

A. et ad - mi - ra - bi - le

Trio T. et ad - mi - ra - bi - le

B. um, et ad - mi - ra - bi -

19 *mp* *pp*

S. 1 Great mys - te - ry and won - d'rous sac - ra - ment.

S. 2 Great mys - te - ry and won - d'rous sac - ra - ment.

A. Great mys - te - ry and won - d'rous sac - ra - ment.

Ch. T. Great mys - te - ry and won - d'rous sac - ra - ment.

B. 1 Great mys - te - ry and won - d'rous sac - ra - ment.

B. 2 Great mys - te - ry and won - d'rous sa - cra - ment.

19

Pno.

24 Slower (Tempo I) (♩ = c. 60)

S. Solo

tum

A.

Trio T.

B.

le

24 Slower (Tempo I) (♩ = c. 60)

pp

S. 1

S. 2

A.

Ch. T.

B. 1

B. 2

24 Slower (Tempo I) (♩ = c. 60)

Pno.

mf

3

7

26

S. Solo

S. 1

S. 2

A.

Ch.

T.

B. 1

B. 2

Pno.

pp

pp

tr

tr

28

S. Solo

S. 1

S. 2

A.

Ch.

T.

B. 1

B. 2

Pno.

The musical score for rehearsal mark 28 consists of the following parts: S. Solo (Soprano Soloist), S. 1 (Soprano 1), S. 2 (Soprano 2), A. (Alto), Ch. (Choir) including T. (Tenor), B. 1 (Bass 1), and B. 2 (Bass 2), and Pno. (Piano). The score is in 2/4 time with a key signature of three flats. The vocal parts feature long, sustained notes with fermatas, while the piano accompaniment includes arpeggiated figures and sustained chords. A large watermark 'Copying is illegal! Only Review Copy' is overlaid diagonally across the page.

31 **Faster** (♩ = c. 72) (Tempo II)

S. Solo *mf*
O Mag - num mys - te - ri - um

A. **Faster** (♩ = c. 72) (Tempo II) *(echo) p*
mys - te - ri - um

Trio T. *(echo) p*
mys - te - ri - um

B. *(echo) p*
mys - te - ri - um

31 **Faster** (♩ = c. 72) (Tempo II)

S. 1 *mf*
Great mys - te -

S. 2 *mf*
Great mys - te -

Ch. A. *mf*
Great mys - te -

T. *mf*
Great mys - te -

B. 1 *mf*
Great mys - te -

B. 2 *mf*
Great mys - te -

31 **Faster** (♩ = c. 72) (Tempo II)

Pno. *mf*

37

S. Solo et ad - mi - ra - bi - le sa - cra - men -

A. sa - cra -

Trio T. sa - cra -

B. sa - cra -

37

S. 1 *p* ry and won - d'rous sac - ra - ment.

S. 2 *p* ry and won - d'rous sac - ra - ment.

A. *p* ry and won - d'rous sac - ra - ment.

Ch. T. *p* ry and won - d'rous sac - ra - ment.

B. 1 *p* ry and won - d'rous sac - ra - ment.

B. 2 *p* ry and won - d'rous sac - ra - ment.

37

Pno. *pp*

41

rit. *a tempo* (♩ = c. 72)

mf

S. Solo

Musical staff for S. Solo. The staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The music features a half note with a sharp sign (F#) and a quarter note, followed by a half note with a flat sign (F) and a quarter note. The lyrics "tum." are written below the notes. The staff then changes to a 4/4 time signature and contains a whole rest. The lyrics "O great" are written below the rest.

A.

Musical staff for A. The staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The music features a half note with a sharp sign and a quarter note, followed by a half note with a flat sign and a quarter note. The lyrics "men tum." are written below the notes. The staff then changes to a 4/4 time signature and contains a whole note. The lyrics "tum." are written below the note.

Trio T.

Musical staff for Trio T. The staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The music features a half note with a sharp sign and a quarter note, followed by a half note with a flat sign and a quarter note. The lyrics "men tum." are written below the notes. The staff then changes to a 4/4 time signature and contains a whole note. The lyrics "tum." are written below the note.

B.

Musical staff for B. The staff begins with a bass clef, a key signature of three flats, and a 3/4 time signature. The music features a half note with a sharp sign and a quarter note, followed by a half note with a flat sign and a quarter note. The lyrics "men tum." are written below the notes. The staff then changes to a 4/4 time signature and contains a whole note. The lyrics "tum." are written below the note.

41

a tempo (♩ = c. 72)

rit.

mp

S. 1

Musical staff for S. 1. The staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The music features a half note with a sharp sign and a quarter note, followed by a half note with a flat sign and a quarter note. The lyrics "O mag num" are written below the notes. The staff then changes to a 4/4 time signature and contains a whole note. The lyrics "mag num" are written below the note.

S. 2

Musical staff for S. 2. The staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The music features a half note with a sharp sign and a quarter note, followed by a half note with a flat sign and a quarter note. The lyrics "O mag num" are written below the notes. The staff then changes to a 4/4 time signature and contains a whole note. The lyrics "mag num" are written below the note.

A.

Musical staff for A. The staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The music features a half note with a sharp sign and a quarter note, followed by a half note with a flat sign and a quarter note. The lyrics "O mag num" are written below the notes. The staff then changes to a 4/4 time signature and contains a whole note. The lyrics "mag num" are written below the note.

Ch. T.

Musical staff for Ch. T. The staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The music features a half note with a sharp sign and a quarter note, followed by a half note with a flat sign and a quarter note. The lyrics "O mag num" are written below the notes. The staff then changes to a 4/4 time signature and contains a whole note. The lyrics "mag num" are written below the note.

B. 1

Musical staff for B. 1. The staff begins with a bass clef, a key signature of three flats, and a 3/4 time signature. The music features a half note with a sharp sign and a quarter note, followed by a half note with a flat sign and a quarter note. The lyrics "O mag num" are written below the notes. The staff then changes to a 4/4 time signature and contains a whole note. The lyrics "mag num" are written below the note.

B. 2

Musical staff for B. 2. The staff begins with a bass clef, a key signature of three flats, and a 3/4 time signature. The music features a half note with a sharp sign and a quarter note, followed by a half note with a flat sign and a quarter note. The lyrics "O mag num" are written below the notes. The staff then changes to a 4/4 time signature and contains a whole note. The lyrics "mag num" are written below the note.

a tempo (♩ = c. 72)

tr

41

Pno.

Musical staff for Pno. The staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The music features a half note with a sharp sign and a quarter note, followed by a half note with a flat sign and a quarter note. The lyrics "O mag num" are written below the notes. The staff then changes to a 4/4 time signature and contains a whole note. The lyrics "mag num" are written below the note. The staff includes a dynamic marking of *mf* and a trill marking *tr*. There are also triplets marked with a '3' and a fermata over the final note.

45

S. Solo
mys - te - ry and won-d'rous sa - cra - ment.

A.
p O great mys - te - ry, and won-d'rous

Trio T.
p O great mys - te - ry, and won-d'rous

B.
p O great mys - te - ry, and won-d'rous

45

S. 1
p mys - te - ri - um.

S. 2
p mys - te - ri - um.

Ch.
A.
p mys - te - ri - um.

T.
p mys - te - ri - um.

B. 1
p mys - te - ri - um.

B. 2
p mys - te - ri - um.

45

Pno.
mp

S. Solo *mf* ut a - ni - ma - li - a vi - de - rent

A. *mp* sa - cra - ment. ut an - ni - ma - li - a vi -

Trio T. *mp* sa - cra - ment. ut an - ni - ma - li -

B. *mp* sa - cra - ment. ut an - i -

S. 1 *p* Et ad - mi - ra - bi - le sa - cra - men - tum,

S. 2 *p* Et ad - mi - ra - bi - le sa - cra - men - tum,

A. *p* Et ad - mi - ra - bi - le sa - cra - men - tum,

Ch. T. *p* Et ad - mi - ra - bi - le sa - cra - men - tum,

B. 1 *p* Et ad - mi - ra - bi - le sa - cra - men - tum,

B. 2 *p* Et ad - mi - ra - bi - le sa - cra - men - tum,

Pno. *mf*

55

S. Solo do - mi - num na - tum.

A. de - rent do - mi - num na - tum.

Trio T. a vi - de - rent do - mi - num na - tum.

B. mali - a vi - de - rent do - mi - num na - tum.

55

S. 1 That an - i - mals might

S. 2 That an - i - mals might see the birth

Ch. A. That an - i - mals might see the

T. That an - i - mals might see the birth

B. 1 That an - i - mals might see the birth

B. 2 That an - i - mals might

55

Pno.

60

mf Adagio (♩. = c. 40)

S. Solo

Ja - cen - tem in prae - se - pi - o,

A.

(echo) *p*
Ja - cen - tem in

Trio T.

(echo) *p*
Ja - cen - tem in

B.

p
Ja - cen - tem

60

Adagio (♩. = c. 40)

S. 1

sub. p
see the birth of our Lord.

S. 2

sub. p
of our Lord.

A.

sub. p

Ch. T.

sub. p
birth of our Lord.

B. 1

sub. p
of our Lord.

B. 2

sub. p
see the birth of our Lord. *pp* As he

60

Adagio (♩. = c. 40)

Pno.

65

S. Solo

ja - cen - tem in prae - se - pi - o:

A.

prae - se - pi - o, ja - cen - tem in prae -

Trio T.

prae - se - pi - o, ja - cen - tem in prae -

B.

in prae - se - pi - o, in - cen - tem prae -

65

S. 1

in the

S. 2

pp in the man - - -

A.

pp in the man - - - ger.

Ch. T.

pp As he lay.

B. 1

pp As he lay.

B. 2

lay.

65

Pno.

70 *rit.* *a tempo* (♩ = c. 40) *mf*

S. Solo

O blessed virgin bearing our Lord, Jesus Christ,
who wast worthy of

rit. *pp*

A. se - pi - o: Bless - - - ed,

rit. *a tempo* *pp*

Trio T. se - pi - o: Bless - - - ed,

rit. *a tempo* *pp*

B. se - pi - o Bless - - - ed,

70 *rit.* *a tempo* (♩ = c. 40) *p*

S. 1 man - - - - ger. O Be a - ta

rit. *a tempo* *p*

S. 2 ger. O Be - a - ta

rit. *a tempo* *p*

A. O Be - a - ta

rit. *a tempo* *p*

Ch. T. O Be - a - ta

rit. *a tempo* *p*

B. 1 O Be - a - ta

rit. *a tempo* *p*

B. 2 O Be - a - ta

70 *rit.* *a tempo* (♩ = c. 40) *p*

Pno.

74 *mf-f* *f*

S. Solo
 who wast worthy of bearing our Lord, Jesus Christ, who wast worthy of bearing our Lord, Jesus Christ.

A.
 bless - - - ed, bless - - - ed. (join other choirs)

Trio T.
 bless - - - ed, bless - - - ed. (join other choirs)

B.
 bless - - - ed, bless - - - ed. (join other choirs)

74

Ch.
 S. Vir - - - - go, cu - jus

A.
 Vir - - - - go, cu - jus

T.
 Vir - - - - go, cu - jus

B.
 Vir - - - - go, cu - jus

74

Pno.

78 *f*

S. Solo
O bless - ed vir - gin who wast wor - thy of bear - ing our

S. *sub. p*
vi - sce - ra me - - - ru - e runt por - ta - re

Ch. *sub. p*
vi - sce - ra me - - - ru - e runt por - ta - re

T. *sub. p*
vi - sce - ra me - - - ru - e runt por - ta - re

B. *sub. p*
vi - sce - ra me - ru - e - - - runt, (D_b in original)

Pno. *cresc.* *fp*

83 *rall.*

S. Solo Lord, Je - - - sum Chri - - -

S. Do - - - mi - num, Je - sum Chri - - - *rall.*

A. Do - - - mi - num, Je - - - sum Chri - - - *rall.*

Ch. T. Do - - - mi - num, Je - - - sum Chri - - - *rall.*

B. Je - - - sum Chri - - - *rall.*

83 *rall.*

Pno.

87

Allegro (♩ = c. 132 - 138)
dim. al niente

S. Solo

stum.

S.

stum.

A.

stum.

Ch.

T.

stum.

B.

stum.

87

Allegro (♩ = c. 132 - 138)

Pno.

mp

95

Pno.

(mp)

102

mf

S. Solo

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

Pno.

p

109

S. Solo

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

109

S. *pp*

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

A. *pp*

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

Ch. I

T. *pp*

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

B. *pp*

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

109

S. *pp*

al - le - lu -

A. *pp*

al - le - lu -

Ch. II

T. *pp*

al - le - lu -

B. *pp*

al - le - lu -

109

Pno. *mp*

116

S. Solo

al - le - lu - ia,

116

S.

A.

Ch. I

T.

B.

116

S.

ia, al - le - lu - ia

A.

ia, al - le - lu - ia.

Ch. II

T.

ia, al - le - lu - ia.

B.

ia, al - le - lu - ia.

116

Pno.

mp

123

(mf)

S. Solo

al - le - lu - ia,

Pno.

mf

130

S. Solo

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

S.

p
al - le - lu -

A.

p
al - le - lu -

Ch. I

T.

p
al - le - lu -

B.

p
al - le - lu -

130

Pno.

136

S. Solo

Solo vocal line with a long melisma.

S.

Soprano vocal line with lyrics: ia, al - le - lu - ia,

A.

Alto vocal line with lyrics: ia, al - le - ia,

Ch. I

T.

Tenor vocal line with lyrics: ia, al - le - le - ia,

B.

Bass vocal line with lyrics: ia, al - le - le - ia,

136

S.

Soprano vocal line with lyrics: al - le - lu - ia, al - le - lu -

A.

Alto vocal line with lyrics: al - le - lu - ia, al - le - lu -

Ch. II

T.

Tenor vocal line with lyrics: al - le - lu - ia, al - le - lu -

B.

Bass vocal line with lyrics: al - le - lu - ia, al - le - lu -

Pno.

Piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

142

S. Solo

S.

A.

Ch. I

T.

B.

S.

A.

Ch. II

T.

B.

142

Pno.

148

S. Solo

Pno.

154

S. Solo

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

Ch. I

S. *mp* Al - le - lu -

A. *mp* Al - le - lu -

T. *mp* Al - le - lu -

B. *mp* Al - le - lu -

154

Ch. II

S.

A.

T.

B.

154

Pno.

160

S. Solo

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

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

Ch. I

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

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

160

S. *mp* Al - le - lu - ia, al - le - lu -

A. *mp* Al - le - lu - ia, al - le - lu -

Ch. II

T. *mp* Al - le - lu - ia, al - le - lu -

B. *mp* Al - le - lu - ia, al - le - lu -

160

Pno.

166

S. Solo

S.

mf

mf

A.

Ch. II

T.

mf

B.

mf

166

Pno.

mp-mf

172

S. Solo

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

Pno.

178

S. Solo

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

S.

Al - le - lu -

A.

Al - le - lu -

Ch. I

T.

Al - le - lu -

B.

178

S.

A.

Ch. II

T.

B.

178

Pno.

184

S. Solo

Musical staff for S. Solo, showing a melodic line with a fermata over the first measure and a repeat sign.

S.

Musical staff for Soprano (S.), with lyrics: ia, al - le - lu - ia,

A.

Musical staff for Alto (A.), with lyrics: ia, al - le - - - ia,

Ch. I

T.

Musical staff for Tenor (T.), with lyrics: ia, al - le - lu - ia,

B.

Musical staff for Bass (B.), showing a bass line.

184

S.

Musical staff for Soprano (S.), with lyrics: Al - le - lu - ia, al - le - lu -

A.

Musical staff for Alto (A.), with lyrics: Al - le - lu - ia, al - le - lu -

Ch. II

T.

Musical staff for Tenor (T.), with lyrics: Al - le - lu - ia, al - le - lu -

B.

Musical staff for Bass (B.), with lyrics: Al - le - lu - ia, al - le - lu -

184

Pno.

Musical staff for Piano (Pno.), showing a complex accompaniment with multiple voices.

190 *mf*
S. Solo Al - le - lu - ia, al - le - lu - ia, al - - le -

S. -
A. -
Ch. I
T. -
B. -

190
S. ia,
A. ia,
Ch. II
T. ia,
B. ia,

190 *mf*
Pno.

195

S. Solo

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

S. *mf* Al - le - lu -

A. *mf* Al - le - lu -

Ch. I

T. *mf* Al - le - lu -

B.

195

S.

A.

Ch. II

T.

B.

195

Pno. *f*

200

S. Solo
ia, al - le - lu - - - ia, al - le - lu -

Ch. I
S.
ia, al - le - lu - ia,

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

T.
8 ia, al - le - lu - ia,

B.

200

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

Ch. II
A.
mf Al - le - lu - ia, al -

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

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

200

Pno.

205

S. Solo *f*
 ia, Al - le - lu - ia, al -

A. *ff*
 Al - le - lu - ia, al - le - lu - ia, al -

Trio T. *ff*
 Al - le - lu - ia, al - le - lu - ia, al -

B. *ff*
 Al - le - lu - ia, al - le - lu - ia, al -

205

S. *cresc.*
 le - lu - ia,

A. *cresc.*
 le - lu - ia,

Ch. II T. *cresc.*
 le - lu - ia,

B. *cresc.*
 le - lu - ia,

205

Pno. *ff* *8va*

211

S. Solo
le - lu - ia, Al - le - lu -

A.
le - lu - ia,

Trio
T.
le - lu - ia,

B.
le - lu - ia,

211

S.
Al - le - lu -

Ch. II
A.
Al - le - lu -

T.
Al - le - lu -

B.
Al - le - lu -

211

Pno.
(8va)
ff

215

S. Solo

ia.

A.

ff

Al - le - lu - ia.

rit.

Trio

T.

ff

Al - le - lu - ia.

rit.

B.

ff

Al - le - lu - ia.

rit.

215

S.

is.

rit.

Ch. II

A.

ia, al - le - lu - ia.

rit.

T.

ia, al - le - lu - ia.

rit.

B.

ia.

rit.

215

Pno.

rit.

ff