

## *Editor's Note*

Wolfgang Amadeus Mozart (1756-1791) was one of the most significant composers of the Viennese Classical style and is revered today as one of the greatest composers of all time. Mozart was tremendously talented in the many forms of the Classical era, including operas, symphonies, concertos, chamber works, sonatas, choral works, arias, and songs. His works are highly revered today for their beautiful melodies and rich harmonies.

Born in Salzburg, Austria, Mozart's genius was apparent at a very early age. He became a well-known performer in many European cities by his early teens, eventually serving as concertmaster for the Archbishop of Salzburg. In 1781, after becoming discontented with his low salary and the lack of opportunity for more opera composition in Salzburg, Mozart quit the position and settled in Vienna.

Achieving many successes in Vienna, he became known as the finest keyboardist in the city, and he completed a variety of works, including piano concertos and operas. Although he became famous for a while, Mozart's career and finances gradually declined. He spent his remaining years without the security of a permanent position while struggling for recognition and commissions.

"Alleluia" is from the fourth and final movement of Mozart's *Regina Coeli*, K. 108. Written in Salzburg in May, 1771, it is the first of his three *Regina Coeli* settings. Mozart completed it when he was just fifteen years old, two months after he returned from his first visit to Italy. It was on that Italian tour that Mozart went to Bologna to study composition with Padre Martini. This *Regina Coeli* is one of the products of that visit, reflecting the secular Italian influence.

Mozart's settings of *Regina Coeli* were originally intended for performance between Easter and Pentecost, when services dedicated to the Blessed Virgin Mary were regularly held in Salzburg. The text in praise and devotion of the Blessed Virgin Mary (*Regina coeli, lactare*-Queen of heaven, rejoice) is one of the four Marian Antiphons traditionally sung at the conclusion of Compline and Vespers services during that time of year.

The source for this edition is *W. A. Mozart's Sämtliche Werke*, III, published by Breitkopf and Härtel (1876-1905). Scored originally for S.A.T.B. voices and soprano soloist with an accompaniment of oboes, trumpets, trombones, strings, continuo, organ, and timpani, this arrangement includes only the S.A.T.B. vocal parts and a piano reduction of the instrumental parts as the accompaniment. Modern clefs, dynamics, and the metronomic marking have been added by the editor.

This joyous setting should be performed very energetically, always emphasizing the normally stressed syllable "lu" of the word "alleluia." An accent mark is indicated over that syllable in the following pronunciation guide.

### **Latin Pronunciation Guide**

Al-le-lu-ia.

*Ahl-leh-loó-yah.*

# ALLELUIA

from *Regina Coeli*, K. 108

for S.A.T.B. voices and keyboard  
with optional PianoTrax CD\*

Edited and Arranged by  
**PATRICK M. LIEBERGEN**

Music by  
**WOLFGANG AMADEUS MOZART (1756-1791)**

Allegro (♩ = ca. 108)

KEYBOARD

4

8 SOPRANO 9 *f*

ALTO *f* Al - le - lu -

TENOR *f* Al - le - lu - ia,

BASS *f* Al - le - lu -

Al - le - lu - ia,

\* PianoTrax 3 Accompaniment CD available (34744).

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

Detailed description: This block contains the musical notation for measures 12 through 15. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: 'ia, al - le - lu - ia, al - le - lu - ia, ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,'. The music is in a minor key with a 7/8 time signature.

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

Detailed description: This block contains the musical notation for measures 16 through 19. It includes four vocal staves and a piano accompaniment. The lyrics are: 'al - le - lu - ia!, al - le - lu - ia, al - le - lu - ia!, al - le - lu - ia, al - le - lu - ia!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The music is in a minor key with a 7/8 time signature.

20

21

Musical score for measures 20-21. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Al - le - lu -". The piano part consists of chords in the right hand and a steady eighth-note bass line in the left hand.

24

Musical score for measures 24-25. It features four vocal staves and a piano accompaniment. The lyrics are "ia, al - le - lu - ia!". The piano part continues with chords and a steady eighth-note bass line.

Musical score for measures 28-31. It features vocal staves and piano accompaniment. The vocal parts have rests in measures 28-30 and begin in measure 31. The piano accompaniment starts in measure 28. Dynamics include *mf* and *Al*.

Piano accompaniment for measures 28-31. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Dynamics include *mf*.

Musical score for measures 32-33. The vocal parts have rests in measure 32 and begin in measure 33. The piano accompaniment continues. Dynamics include *f* and *Al*.

Vocal lines with lyrics for measures 32-33. The lyrics are: "le - lu - ia," on the top line and "le - lu - ia," on the bottom line.

Piano accompaniment for measures 32-33. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Dynamics include *f*.

35

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

*f*

Al - le - lu - ia!

*f*

al - le - lu - ia!

*f*

al - le - lu - ia!

39

Al -

*mp*

Al - le - lu - ia,

*mp*

Al - le - lu - ia,

*mp*

*sub. f*

le - lu - ia, al - le - lu - ia!  
*f* Al - le - lu - ia!  
*f* al - le - lu - ia!  
al - le - lu - ia!

This block contains the musical notation for measures 43 through 46. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'le - lu - ia, al - le - lu - ia!' and 'Al - le - lu - ia!'. A forte (*f*) dynamic marking is present. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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

This block contains the musical notation for measures 47 through 50. It features four vocal staves and a piano accompaniment. The lyrics are 'Al - le - lu - ia, al -' and 'Al - le - lu - ia, al -'. A large red watermark 'Preview Only' is overlaid diagonally across the page.

51

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

The musical score for measures 51-54 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range, respectively. The piano accompaniment features a steady bass line and chords in the right hand. A large red watermark is overlaid on the page.

55

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment for measures 55-58. The vocal parts contain rests, indicating they are silent during these measures. The piano accompaniment continues with a consistent rhythmic pattern. A large red watermark is overlaid on the page.



59

*f* Al - le - lu - ia,

*f* Al - le - lu - ia,

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

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

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

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

63

al - le - lu - ia,

al - le - lu - ia,

ia, al - le - lu - ia, *mp* al - le - lu -

ia, al - le - lu - ia, *mp* al - le - lu -

ia, al - le - lu - ia, *mp* al - le - lu -

*decresc.* *mp*

67 *mp*

al - le - lu - ia!

*mp*

al - le - lu - ia!

ia, al - le - lu - ia!

ia, al - le - lu - ia!

71 *mf*

Al - le - lu - ia,

*mf*

Al - le - lu - ia,

*mf*

Al - le - lu - ia,

*mf*

Al - le - lu - ia,

75

*f* al - le - lu - ia!  
*f* al - le - lu - ia!  
*f* al - le - lu - ia!  
*f* al - le - lu - ia!

*f*

79

*mf* Al - le - lu -  
*mf* Al - le - lu -

*mf*

83

*f*

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

*f*

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

*f*

Al - le - lu -

*f*

Al - le - lu -

*f*

87

*mp*

ia! Al - le - lu -

*mp*

ia! Al - le - lu -

ia!

ia!

*mp*

91

*sub. f*

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

*sub. f*

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

Al - le lu -

Al - le lu -

*sub. f*

95

97

ia! Al - le - lu -

ia! Al - le - lu -

ia! Al - le - lu -

ia! Al - le - lu -

Piano accompaniment for the second system.

99

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 -

The musical score for measures 99-102 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same text. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

103

ia!  
ia!  
ia!  
ia!

The musical score for measures 103-105 features four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same text. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

106

*ff*  
Al - le - lu -  
*ff*  
Al - le - lu -  
*ff*  
Al - le - lu -  
*ff*  
Al - le - lu -

109

*rit.*  
ia!  
*rit.*  
ia!  
*rit.*  
ia!  
*rit.*  
ia!