

Editor's Note

Giovanni Paisiello (1740-1816) was a highly successful Italian composer of operas in the late eighteenth century. His fame as a composer can be attributed to his over 80 operas, although he wrote a number of sacred works, including masses, motets, and oratorios.

Paisiello first studied music at the Conservatory of St. Onofrio in Naples, where he established his early reputation for writing comic operas. Paisiello was eventually commissioned to write two operas for Bologna, which led to his fame throughout Italy as a leading composer. When his reputation spread beyond Italy, Catherine II of Russia was the first of many national figures to recruit him. Paisiello worked in Russia for nine years at the imperial court in St. Petersburg, composing all the operas and theatrical works, including his very popular *Il Barbiere di Siviglia*, and directing the court orchestra. He eventually returned to Naples to work for Ferdinando IV, composing some of his most famous operas, such as his highly revered *Nina* in 1789.

The wars at the end of the eighteenth century had a great effect upon the career of Paisiello. He remained in Naples to serve as composer through much political unrest. But in 1802 Paisiello moved to Paris for a couple of years at the request of Napoleon Bonaparte, to be Napoleon's director of chapel music. Returning to Naples to assume his duties as composer, Paisiello eventually lost his position and pension because of continued political unrest.

"Classic Alleluia Canon" was scored by Paisiello for three solo voices and keyboard accompaniment for performance in his opera *Nina*. Originally titled "Son Già Tuo, Bell' Idol Mio," this new arrangement for S.A.B. voices reveals Paisiello's ability to compose artistic settings of very tuneful melodies and simple harmonies with traditional cadences. The dynamic and tempo indications, text setting of the Latin word "alleluia," and eight measure introduction have been added by the editor.

This chorus should be performed quite smoothly while the singers emphasize 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.

CLASSIC ALLELUIA CANON

from *Nina*

for S.A.B. voices and piano
with optional PianoTrax CD*

Edited and Arranged by
PATRICK M. LIEBERGEN

Music by
GIOVANNI PAISIELLO (1740-1816)

Energetically (♩ = ca. 104)

PIANO

5

9 UNISON VOICES or SMALL GROUP
mf

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

13

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

* PianoTrax 4 Accompaniment CD available (35870).

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17

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

This system contains measures 17 through 20. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter rest, followed by a half note 'Al', a quarter note 'le', a quarter note 'lu', and a quarter note 'ia', with a comma after 'ia'. This is followed by a quarter rest, a quarter note 'al', a quarter note 'le', a quarter note 'lu', and a quarter note 'ia' with an exclamation point. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

21

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

This system contains measures 21 through 24. The vocal line starts with a quarter rest, followed by a quarter note 'Al', a quarter note 'le', a quarter note 'lu', a quarter note 'al', a quarter note 'le', a quarter note 'lu', and a quarter note 'ia' with an exclamation point. The piano accompaniment continues with chords and a melodic line.

25

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

This system contains measures 25 through 28. The vocal line begins with a quarter rest, followed by a quarter note 'Al', a quarter note 'le', a quarter note 'lu', a quarter note 'al', a quarter note 'le', a quarter note 'lu', and a quarter note 'ia' with an exclamation point. The piano accompaniment continues with chords and a melodic line.

29

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

This system contains measures 29 through 32. The vocal line starts with a quarter rest, followed by a quarter note 'Al', a quarter note 'le', a quarter note 'lu', a quarter note 'ia', a comma, a quarter note 'al', a quarter note 'le', a quarter note 'lu', and a quarter note 'ia' with an exclamation point. The piano accompaniment continues with chords and a melodic line.

33

mp

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

mp

This system contains measures 33 through 36. It features a vocal line in a soprano clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are 'Al - le - lu, al - le - lu - ia!'. The piano part consists of chords and moving lines in both hands.

37

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

This system contains measures 37 through 41. It continues the vocal and piano parts from the previous system. The lyrics are 'Al - le - lu - ia, al - le - lu - ia!'. The piano accompaniment provides harmonic support for the vocal line.

42

[44] ALTO only

mf

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

mf

This system contains measures 42 through 46. It features a vocal line in an alto clef. The lyrics are 'Al - le - lu - ia, al - le -'. The piano accompaniment continues. A dynamic marking of *mf* is present in the piano part.

47

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

This system contains measures 47 through 50. The vocal line in the alto clef concludes with 'lu - ia! Al - le - lu - ia, al - le - lu - ia!'. The piano accompaniment provides the final harmonic support.

52 SOPRANO

mf

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

ALTO

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

BARITONE

[Empty staff]

[Piano accompaniment for measures 52-56]

60

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

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

mf

Al - le - lu - ia,

[Piano accompaniment for measures 57-60]

62

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

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

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

67

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

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!

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

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

This system contains measures 72 through 75. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Al - le - lu - ia, al - le - lu - ia!" for the first two staves, and "Al - le - lu, al - le - lu - ia!" for the third staff. The piano part consists of chords and moving lines in both hands.

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

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

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

This system contains measures 76 through 79. It features three vocal staves and a piano accompaniment. The lyrics are: "Al - le lu - ia, al - le - lu - ia!" for the first two staves, and "Al - le - lu, al - le - lu - ia!" for the third staff. The piano part continues with chords and moving lines.

80

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

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

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

84

f Al - le - lu - ia *mp* Al - le -

f Al - le - lu - ia! *mp* Al - le -

f Al - le - lu - ia!

89

92

lu - ia! Al - le - lu - ia, —

lu - ia! Al - le - lu - ia, —

mp Al - le - lu - ia!

94

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

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

f Al - le - lu - ia! *mp* Al -

98

100

le - lu - ia!

le - lu - ia!

le - lu - ia! Al - le - lu - ia!

f

102

f Al - le - lu - ia! *mp* Al - le - lu -

f Al - le - lu - ia! *mp* Al - le - lu -

mp al - le - lu - ia! Al - le - lu - ia, al - le - lu -

mp

107

108

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

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

ia! Al - le - lu

f

111

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 - ia!

mp *rit.* *f*

mp *rit.* *f*

mp *rit.* *f*

mp *rit.* *f*