

FOREWORD

This edition of HALLELUJAH, AMEN is intended to be a performance-enhancing edition not necessarily a scholarly one. The marks and phrasing indications are completely those of the editor, based on rehearsal technique teachings of Julius Herford and Robert Shaw. These markings (especially the accents) are for the sole purpose of rhythmic interest and forward motion. They should not be exaggerated, drawing attention to the technique itself. Each indicated accent might be thought of more as a forward, lifting motion, not a hammered accent.

The structure analysis is for the purpose of understanding the overall phrase structure, and the relationship of one musical thought to those preceding and following.

The dynamics should probably range from a rather constant mezzo-forte (mf), to an occasional mp or forte. The piece needs to be exhilaratingly uplifting and buoyant, both in style and tone quality.

For stylistic reasons, and unified breathing indications, final phrase ending quarter notes have been changed to dotted eighth notes followed by sixteenth rests.

Exceptions are indicated by → over full quarter values in mm. 15, 16, 18, 20, 24, 34 and 35. The original half note in m. 24 is changed to a quarter note and rest; the dotted half note in m. 26 is changed to a half note with quarter rest.

D.N.

7

(no breath)

(no breath)

men, a - - men, a - - men, Hal - le - lu - jah, Hal -

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

jah, Hal - le - lu - jah, Hal - le - lu - jah,

(no breath)

(,)*

(no breath)

le - lu - jah, Hal - le - lu - jah,

10

le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, a - men,

**

Hal - le - lu jah, a - men, a men, Hal - le - lu - jah, a - men,

Hal - le - lu jah, Hal - le - lu - jah, a - men,

* *

Hal - le - lu jah, a - men, a men, Hal - le - lu - jah, a - men,

* Due to repetitive text, and the importance of the melodic line preceding and following, a breath here would be perfectly acceptable.

*** A few baritones might be added to the tenor part for these two measures.

13

f (sustained) *mf* (animated & lifting)

a men, Hal - le - lu - jah, a - men. O Ju - dah, re - joice, re - joice!

f (sustained) *mf* (animated & lifting)

O Ju - dah, re - joice, re - joice, re -

f (sustained) *mf* (animated & lifting)

. a men, Hal - le - lu - jah, a - men. O Ju - dah, re - joice, re - joice!

f (sustained) *mf* (animated & lifting)

O Ju - dah, re - joice, re - joice!

10 (4+4+2)

16

mp (long-line; to "join")

Re - joice, O Ju - dah, in songs di - vine, With Cher - u - bim and

joice! Re - joice O Ju - dah, in songs di - vine, With Cher - u - bim and

Re - joice, O Ju - dah, in songs di - vine, With Cher - u - bim and

Re - joice, O Ju - dah, in songs di - vine,

LG Co. 52803

* Somewhat lighter and softer, representing a short "angel chorus" section. The words "with", "and" and the syllable "har" are key points for forward motion energy.

19 *(simile)*

Ser - a - phim har - mo - nious join, With Cher - u - bim and Ser - a - phim har - mo - nious

Ser - a - phim har - mo - nious join, With Cher - u - bim and Ser - a - phim har - mo - nious

Ser - a - phim har - mo - nious join, With Cher - u - bim and Ser - a - phim har - mo - nious

With Cher - u - bim and Ser - a - phim har - mo - nious

22 *f* *(lifting)*

join. Hal - le - lu - jah, a - men, a - men, Hal - le - lu - jah, a - men, And in

join, har - mo - nious join. Hal - le - lu - jah, And in

join. Hal - le - lu - jah, a - men, a - men, Hal - le - lu - jah, a - men, And in

join, har - mo - nious join. And in

6 (3+1+2)

25 (*mf*) (*molto sost.*) (*f*)

songs di - - - vine, har - mo - nious
(f) (*molto sost.*) (*legato*)

songs di - - - vine, har - mo - - - nious
(f) (*molto sost.*) (*legato*)

songs di - - - vine, har - mo - - - nious
(f) (*molto sost.*)

songs di - - - vine, har - mo - - - nious

28

join, Hal - le - lu - jah, a - men, a - men, Hal - le - lu - jah, a - men,

join, Hal - le - lu - jah, a - men, a - men, Hal - le - lu - jah, a - men,

join, Hal - le - lu - jah, a - men, a - men, Hal - le - lu - jah, a - men,

join, Hal - le - lu - jah, a - men, a - men, Hal - le - lu - jah, a - men,

8 (5+3)

31 (lifting) *v* a - men, a -

(lifting) *v* a - men, a -

(lifting) *v* a - men, a -

(lifting) *v* a - men, a -

34 **Adagio** (*molto sost.*)

men, Hal - le - lu - jah, a - - - - men.

(*molto sost.*)

men, Hal - le - lu - jah, a - - - - men.

(*molto sost.*)

men, Hal - le - lu - jah, a - - - - men.

(*molto sost.*)

men, Hal - le - lu - jah, a - - - - men.

Adagio

