

To You the Saints Sang Alleluia

Colin Mawby

INTRO/INTERLUDE *With movement* (♩. = ca. 72)

Flute

Organ

f

no Ped.

REFRAIN

Unison Choir

f

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

Ped.

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

© 2001, Colin Mawby. Published by OCP. All rights reserved

attacca to Verses

Soprano

Alto

Tenor

Bass

attacca to Verses

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

attacca to Verses

VERSE 1

Soprano Solo or Small Group

mp

1. You, ——— Christ, ——— are the pow - er - ful help of the mar - tyrs

S

A

Nn

T

B

p

p

Note: Sections with cue notes in the organ part may be performed a cappella.

1. who en - tered in - to bat-tle for your ho - ly glo - ry, glo - ry,

mf

Mm Mm glo -

mf

mf

1. when they as vic - tors de - part - ed from this world. _____

p

mf

p

div. *p*

ry.

mp

Ped.

1. To you the saints sang al - le - lu - ia,

Mm

1. al - le - lu - ia.

Ah

mf

pp

mp

p

pp

p

pp

D.C.

D.C.

D.C.

D.C.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The score is divided into two systems. The first system includes the vocal line with lyrics "1. To you the saints sang al - le - lu - ia," and the piano accompaniment. The second system includes the vocal line with lyrics "1. al - le - lu - ia." and the piano accompaniment. The score includes dynamic markings such as *mf*, *pp*, *mp*, and *p*, and repeat signs with *D.C.* (Da Capo) instructions. A large "PREVIEW" watermark is overlaid on the score.

VERSE 2

Soprano Solo or Small Group

p

mf

2. Wor - thy, wor - thy of _____ praise, Lord,

mp

no Ped.

2. is your won - der - ful pow'r; _____ through _____ the Ho - ly Spir - it

mf

tr

p

mf

2. you strength - ened the mar - tyrs, to crush the dev - il and to

mf

Ped.

2. con - quer, con - quer death; _____ to you the saints sang al - le -

S *p*

A

T *Mm*

B *p*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in the soprano part, followed by lyrics: "2. con - quer, con - quer death; _____ to you the saints sang al - le -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mp* (mezzo-piano).

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

p *pp* *D.C.*

mp *p* *D.C.*

p *pp* *D.C.*

Ah _____

p *pp*

D.C.

The second system continues the musical score. The vocal line includes lyrics: "2. lu - ia, al - le - lu - ia." and a vocalization "Ah". The piano accompaniment features sustained chords. Dynamics include *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). The system concludes with *D.C.* (Da Capo) markings.

VERSE 3

3. Guard - ed by the Lord's ex - alt - ed hand, _____

3. firm - ly they stood a - gainst the dev - il,

Soprano Solo or Small Group
mf *p*

3. al - ways keep - ing whole - heart - ed faith in the Trin - i - ty.

mf

Ped.

3. To you the saints sang al - le - lu - ia,

S *mp*

A Mm

T

B *mp*

The musical score is written in G major (one flat) and 4/4 time. It features vocal parts for Soprano, Alto, Tenor, and Bass, along with piano accompaniment. The lyrics are: '3. Guard - ed by the Lord's ex - alt - ed hand, _____ 3. firm - ly they stood a - gainst the dev - il, 3. al - ways keep - ing whole - heart - ed faith in the Trin - i - ty. 3. To you the saints sang al - le - lu - ia,'. Dynamics include *f*, *mf*, *p*, and *mp*. A large 'PREVIEW' watermark is overlaid on the page.

p

mf

3. al - le - lu - ia.

mf

Ah.

mf

mf

FINAL REFRAIN

f

no Ped.

ff

Descant

ff

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

Unison Choir

ff

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

ff

Ped.

To You the Saints Sang Alleluia

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

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

rit. *allargando*

Descant *rit.* *allargando*

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

S *rit.* *allargando*

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

T

B *rit.* *allargando*

rit. *allargando*

To You the Saints Sang Alleluia

FLUTE

Colin Mawby

INTRO/INTERLUDE *With movement* (♩. = ca. 72)

REFRAIN

The first system of music shows the Intro/Interlude and Refrain. It begins with a rest, followed by a series of eighth notes and quarter notes. The first measure is marked with a forte *f* dynamic. The Refrain consists of a repeating eighth-note pattern. The piece concludes with the instruction *attacca to Verses*.

VERSE 1

Verse 1 begins with a ten-measure rest, indicated by the number 10. The melody starts with a piano *p* dynamic.

Verse 2 begins with a three-measure rest, indicated by the number 3. The melody starts with a pianissimo *pp* dynamic. The section ends with a *D.C.* (Da Capo) instruction.

This system continues the melody from Verse 2, featuring a trill *tr.* and ending with a piano *p* dynamic.

This system continues the melody from Verse 2, featuring a four-measure rest, indicated by the number 4, and ending with a pianissimo *pp* dynamic and a *D.C.* instruction.

VERSE 3

Verse 3 begins with a nine-measure rest, indicated by the number 9. The melody starts with a piano *p* dynamic. It includes a four-measure rest, indicated by the number 4, and ends with a piano *p* dynamic.

FINAL REFRAIN

The Final Refrain begins with a two-measure rest, indicated by the number 2. The melody starts with a forte *f* dynamic and reaches a fortissimo *ff* dynamic.

This system continues the melody of the Final Refrain.

The final system of the Final Refrain concludes with a *rit.* (ritardando) and *allargando* (allargando) instruction.

Assembly Edition

TO YOU THE SAINTS SANG ALLELUIA Colin Mawby

REFRAIN

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

© 2001, Colin Mawby. Published by OCP, 5536 NE Hassalo, Portland, OR 97213. All rights reserved.

For reprint permissions, please visit OneLicense.net or contact us at 1-800-663-1501.

Performance Notes

To You the Saints Sang Alleluia should be used as an aid to prayer and meditation. Its text comes from the ancient and inspiring tradition of Celtic spirituality.

The “Alleluia” response may be sung separately without choir. Descants and flute are optional and it is not necessary to sing all verses. Solos may be sung in unison by all the sopranos.

This piece should be tailored to suit local circumstances. It is intended to serve the prayer-life within the Christian community.

—Colin Mawby