

# Aleluia

Aclamação ao Evangelho

Manuel Faria  
harm.: João Santos

## Introdução

Festivo ♩ = 76

Órg.

Ped.

The organ introduction consists of two systems. The first system features a treble and bass staff for the organ (Órg.) and a separate bass staff for the pedal (Ped.). The key signature is two sharps (F# and C#), and the time signature is common time (C). The organ part begins with a rhythmic pattern of eighth and sixteenth notes, while the pedal part plays a simple bass line of quarter notes.

This system continues the organ introduction. The organ part features more complex textures with chords and moving lines in both hands, while the pedal part continues with a steady bass line. The notation includes various articulations and dynamics to create a festive atmosphere.

## Proposta "a cappella"

S.

A.

T.

B.

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

A - le - lu - ia, a - le - lu - ia, a - le - lu - ia

A - le - lu - ia, a - le - lu - ia, a - le - lu - ia

A - le - lu - ia, a - le - lu - ia, a - le - lu - ia

A - le - lu - ia, a - le - lu - ia, a - le - lu - ia

The a cappella section is arranged for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each voice part is written on a five-line staff with a treble clef for S, A, and T, and a bass clef for B. The key signature remains two sharps, and the time signature is common time. The lyrics are 'A - le - lu - ia, a - le - lu - ia, a - le - lu - ia'. The dynamics are marked as *mf* (mezzo-forte) and *f* (forte) for each voice part, with crescendos leading into the *f* sections.

**Refrão**

S. A - le - lu - ia, a - le - lu - ia, a - le - lu - ia.

A. [Assembleia] A - le - lu - ia, a - le - lu - ia, a - le - lu - ia

T. A - le - lu - ia, a - le - lu - ia, a - le - lu - ia.

B. A - le - lu - ia, a - le - lu - ia, a - le - lu - ia

Órg.

**Versículo**

*Exultativo* ♩ = 88

*meno mosso* ♩ = 62

S. *f* solo *f* tutti Ben - di - ta se - jais, ó Vir - gem Ma - ri - a,

A. *f* solo *f* tutti *p* Ben - di - ta se - jais ó Vir - gem Ma - ri - a, que trou - xes - tes em

T. *f* *p* ó Vir - gem Ma - ri - a, que trou - xes - tes em

B. *f* *p* ó Vir - gem Ma - ri - a, que trou - xes - tes em

o Fi-lho, o Fi-lho do\_e - ter-no Pai. \_\_\_\_\_

vos-so ven-tre o Fi-lho, o Fi-lho do\_e - ter-no Pai. \_\_\_\_\_

vos-so ven-tre o Fi - lho do e-ter - no Pai, do\_e-ter-no Pai.

vos-so ven-tre o Fi-lho, o Fi-lho do\_e - ter - no, do\_e - ter - no Pai.

Postlúdio

A-le - lu - ia, a - le-lu - ia,

a - le - lu - ia,

A-le - lu - ia, a - le-lu - ia,

a - le - lu - ia,

A - le - lu - ia, a - le - lu - ia.

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves. The top two staves are for the vocal line, with lyrics 'A - le - lu - ia, a - le - lu - ia.' The vocal melody is simple and melodic. The bottom two staves are for the piano accompaniment. The piano part features a steady bass line and a more active treble line with chords and melodic fragments. A dynamic marking of *ff* (fortissimo) is present above the vocal staves. The score concludes with a double bar line.