

SAMUEL R. HAZO

*Commissioned by the Kalamazoo Concert Band of Kalamazoo, Michigan, Dr. Thomas G. Evans, Conductor
In celebration of the band's 50th Anniversary*

ALLELUIA

INSTRUMENTATION

1	Full Score	2	F Hom 1
1	Piccolo	2	F Hom 2
4	Flute 1	2	Trombone 1
4	Flute 2	2	Trombone 2
2	Oboe	2	Trombone 3
2	Bassoon	2	Baritone B.C.
4	B $\flat$ Clarinet 1	2	Baritone T.C.
4	B $\flat$ Clarinet 2	4	Tuba
4	B $\flat$ Clarinet 3	1	String Bass
2	B $\flat$ Bass Clarinet	1	Percussion 1 Bass Drum
1	E $\flat$ Contra Alto Clarinet	1	Percussion 2 Suspended Cymbal
1	B $\flat$ Contra Bass Clarinet	1	Percussion 3 Wind Chimes, Tam-Tam
2	E $\flat$ Alto Saxophone 1	1	Mallet Percussion 1 Chimes
2	E $\flat$ Alto Saxophone 2	1	Mallet Percussion 2 Vibraphone
2	B $\flat$ Tenor Saxophone	1	Mallet Percussion 3 Bells
1	E $\flat$ Baritone Saxophone	1	Mallet Percussion 4 Crotales
3	B $\flat$ Trumpet 1	1	Timpani
3	B $\flat$ Trumpet 2		
3	B $\flat$ Trumpet 3		

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PROGRAM NOTES

“Alleluia” was commissioned by the award-winning Kalamazoo Concert Band. This composition is a convergence of hauntingly emotive themes that culminate in breath-taking builds and resolutions. I have always wanted to compose a piece that expresses my gratitude for the musical gifts and sharing opportunities God has bestowed on me, and I am so very appreciative to Thomas Evans, conductor of the Kalamazoo Concert Band, for this chance to speak my heart. I must add that the warmth of the people in the band exists in abundance, and their personalities were a perfect match for the world premiere of this piece. (On a technical note, measures 50-58 are a quote, and used with permission, from my oboe/cello concerto “Blessings”, a composition I wrote for the three children with which my wife and I have been blessed.

ABOUT THE COMPOSER

(b. 1966) Samuel R. Hazo resides in Pittsburgh, Pennsylvania with his wife and three children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. (William D. Revelli in 2003 and Merrill Jones in 2001) He is a full member of ASCAP and has been honored with multiple ASCAP-Plus Awards. Mr. Hazo has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award winning singer/songwriter Lucinda Williams. Mr. Hazo's compositions have been performed and recorded world-wide, including performances by the United States Military Bands, the Tokyo Kosei Wind Orchestra, the Birmingham Symphonic Winds (UK) and the Klavier Wind Project's recordings with Eugene Migliaro Corporon. His works have been played at every major music convention in the world and also aired in full-length programs on National Public Radio. Premiering performance ensembles include a variety of professional, university, all-state and honors ensembles. His commissions include pieces ordered by the Wenger Corporation, National Honor Band of America, the Midwest Clinic Board of Directors and The University of Notre Dame for a 2010 World Premiere in Carnegie Hall. Mr. Hazo's titles have consistently appeared in the GIA series “Teaching Music Through Performance in Band.” He is also a contributing author to the 3rd volume of Mark Camphouse's and GIA's “Composers on Composing for Band” and Meredith Publications' “The Music Director's Cookbook.” Mr. Hazo served as composer-in-residence at Craig Kirchhoff's University of Minnesota's 2003 conducting symposium, and in March of 2005, his picture appeared in the cover of The Instrumentalist magazine in conjunction with that issue's feature story on Mr. Hazo's career.

Samuel R. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. Mr. Hazo was twice named “Teacher of Distinction” by the Teachers' Excellence Foundation. He received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation. He is also sponsored by Sibelius Music Software. His original compositions and arrangements are published by Hal Leonard, Boosey & Hawkes, FJH Music and Wingert-Jones Publications. Recordings of Mr. Hazo's compositions appear on Klavier Records and Mark Records.

In celebration of the band's 50th Anniversary

ALLELUIA

Rit.

7

1

A Tempo

15

Picc. *mf* *div.*

Fl. 1 *mf* *div.* *mp* *mp*

Fl. 2 *mf* *div.* *mp* *mp*

Ob. *mf* *mp* *mp*

Bsn. *mp* *mp* *mp* *All*

Cl. 1 *mp* *ppp* *mp* *div.*

Cl. 2 *ppp* *mp*

Cl. 3 *ppp* *mp*

Bs. Cl. *mf*

C. A. Cl. *Bsn.* *mp* *Play*

C. Bs. Cl. *Bsn.* *mp* *Play* *mp*

A. Sx. 1, 2 *p* *mp* *mp* *1. Play*

T. Sx. *mp*

B. Sx. *mp*

A Tempo

15

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Horn 1, 2 *1.* *p* *a2* *mp*

Tbn. 1, 2 *a2* *mf*

Tbn. 3 *mp*

Bar. *mf*

Tuba *p* *mp*

St. Bs. *p* *mp*

Perc. 1

Perc. 2 *mf* *mp* *f*

Perc. 3 *mp* *p*

Milt. 1 *p*

Milt. 2 *mf* *mf* *p*

Milt. 3 *mf* *mf* *p*

Milt. 4 *mf* *mf* *p*

Timp.

Rit. **27** *A Tempo*

Picc. *mp* *mf* *f*

Fl. 1 *f* *mp* *mf* *f*

Fl. 2 *f* *mp* *mf* *f*

Ob. *f* *mp* *mf* *f*

Bsn. *f* *mp* *mf* *f*

Cl. 1 *f* *mp* *mf* *f*

Cl. 2 *f* *div.* *mp* *mf* *f*

Cl. 3 *f* *mp* *mf* *f*

Bs. Cl. *f* *mp* *mf* *f*

C. A. Cl. *f* *mp* *mf* *f*

C. Bs. Cl. *f* *mp* *mf* *f*

A. Sx. 1, 2 *f* *a2* *mp* *mf* *f*

T. Sx. *f* *mp* *mf* *f*

B. Sx. *f* *mp* *mf* *f*

Rit. **27** *A Tempo*

Tpt. 1 *f* *mp* *mf* *f*

Tpt. 2 *f* *mp* *mf* *f*

Tpt. 3 *f* *mp* *mf* *f*

Horn 1, 2 *f* *mp* *mf* *f*

Tbn. 1, 2 *f* *mp* *mf* *f*

Tbn. 3 *f* *mp* *mf* *f*

Bar. *f* *mp* *mf* *f*

Tuba *f* *mp* *mf* *f*

St. Bs. *f* *mp* *mf* *f*

Perc. 1 *f* *mp* *mf* *f*

Perc. 2 *f* *mp* *mf* *f*

Perc. 3 *f* *mp* *mf* *f*

Milt. 1 *f* *mp* *mf* *f*

Milt. 2 *f* *mp* *mf* *f*

Milt. 3 *f* *mp* *mf* *f*

Milt. 4 *f* *mp* *mf* *f*

Timp. *f* *mp* *mf* *f*

04003158 Alleluia - 5

22 23 24 25 26 27 28 29 30 31

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Bs. Cl. *mp*

C. A. Cl. *mp*

C. Bs. Cl. *mp*

A. Sx. 1, 2 *mp*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Horn 1, 2 *mf*

Tbn. 1, 2 *p*

Tbn. 3 *p*

Bar. *p*

Tuba *f*

St. Bs. *f*

Perc. 1

Perc. 2

Perc. 3 *p*

Milt. 1 *mf*

Milt. 2 *mf*

Milt. 3 *mf*

Milt. 4

Timp. (A^b to G)

Rit.

41 *A Tempo*

Rit. A Tempo

50 A touch quicker (♩ = 56)

Picc. *mp* *mf* *f* *mf*

Fl. 1 *mf* *f* *mp* *mp*

Fl. 2 *mf* *f* *mp* *mp*

Ob. *mp* *mf* *f* *mf* *mp*

Bsn. *mf* *f* *mp*

Cl. 1 *div.* *mf* *f* *mp*

Cl. 2 *mf* *f* *mp*

Cl. 3 *mf* *f* *mp*

Bs. Cl. *mf* *f* *mp*

C. A. Cl. *mf* *f* *mp*

C. Bs. Cl. *mf* *f* *mp*

A. Sx. 1, 2 *mf* *f* *mp* *mf*

T. Sx. *mf* *f* *mp*

B. Sx. *mp*

Rit. *f* A Tempo

Tpt. 1 *mp* *mf* *f* *mp* *mp*

Tpt. 2 *mp* *mf* *f* *mp* *mp*

Tpt. 3 *mf* *f* *mp* *mp*

Horn 1, 2 *mf* *f* *mp* *mf*

Tbn. 1, 2 *mf* *f* *mp*

Tbn. 3 *mf* *f* *mp*

Bar. *mf* *f* *mp*

Tuba *mf* *f* *mp*

St. Bs. *mf* *f* *mp*

Perc. 1

Perc. 2 *mp* *f*

Perc. 3 *mf* *f*

Milt. 1 *f*

Milt. 2 *mf* *f* *mf* *mp*

Milt. 3 *f* *mf* *mp*

Milt. 4 *mf*

Timp. *mf* *f* (G to A^b) *mf*

This page of a musical score is for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob., Bsn., Cl. 1, Cl. 2, Cl. 3, Bs. Cl., C. A. Cl., C. Bs. Cl., A. Sx. 1, 2, T. Sx., B. Sx., Tpt. 1, Tpt. 2, Tpt. 3, Horn 1, 2, Tbn. 1, 2, Tbn. 3, Bar., Tuba, St. Bs., Perc. 1, Perc. 2, Perc. 3, Milt. 1, Milt. 2, Milt. 3, Milt. 4, and Timp.

The score is written in 4/4 time and includes dynamic markings such as *mf*, *f*, *mp*, *p*, and *pp*. It also features tempo markings: *Rit.* (Ritardando), *A Tempo*, and *Tempo I* (♩ = 53). The score is divided into measures, with some measures containing rests or specific performance instructions like *tr* (trill) and *a2* (second ending).

The score is marked with a large, diagonal watermark that reads "Musical Score" and "Copyright © 2010".

Rit. **66** Little brighter than before ($\text{♩} = 54$) *Slight Rit.* *A Tempo*

Picc. *Play* *f* *mp* *mf* *f* *mp* *mf*

Fl. 1 *f* *mp* *mf* *f* *mp* *mf*

Fl. 2 *f* *mp* *mf* *f* *mp* *mf*

Ob. *f* *mp* *mf* *f* *mp* *mf*

Bsn. *f* *mp* *mf* *f* *mp* *mf*

Cl. 1 *f* *mp* *p* *f* *mp* *mf*

Cl. 2 *f* *mp* *p* *f* *mp* *mf*

Cl. 3 *f* *mp* *p* *f* *mp* *mf*

Bs. Cl. *f* *mp* *p* *f* *mp* *mf*

C. A. Cl. *f* *mp* *p* *f* *mp* *mf*

C. Bs. Cl. *f* *mp* *p* *f* *mp* *mf*

A. Sx. 1, 2 *f* *mp* *p* *f* *mp* *mf*

T. Sx. *f* *mp* *p* *f* *mp* *mf*

B. Sx. *f* *mp* *p* *f* *mp* *mf*

Rit. **66** Little brighter than before ($\text{♩} = 54$) *Slight Rit.* *A Tempo*

Tpt. 1 *f* *mp* *p* *f* *mp* *mf*

Tpt. 2 *f* *mp* *p* *f* *mp* *mf*

Tpt. 3 *f* *mp* *p* *f* *mp* *mf*

Horn 1, 2 *f* *mp* *p* *f* *mp* *mf*

Tbn. 1, 2 *f* *mp* *p* *f* *mp* *mf*

Tbn. 3 *f* *mp* *p* *f* *mp* *mf*

Bar. *f* *mp* *p* *f* *mp* *mf*

Tuba *f* *mp* *p* *f* *mp* *mf*

St. Bs. *f* *mp* *p* *f* *mp* *mf*

Perc. 1 *f* *mp* *p* *f* *mp* *mf*

Perc. 2 *f* *mp* *p* *f* *mp* *mf*

Perc. 3 *f* *mp* *p* *f* *mp* *mf*

Milt. 1 *f* *mp* *p* *f* *mp* *mf*

Milt. 2 *f* *mp* *p* *f* *mp* *mf*

Milt. 3 *f* *mp* *p* *f* *mp* *mf*

Milt. 4 *f* *mp* *p* *f* *mp* *mf*

Timp. *f* *mp* *p* *f* *mp* *mf*

Rit. *A Tempo* *Rit.* **78** *Molto Rit.* *New Grand Tempo* (♩ = 52)

Picc. *ff* *tr* *ff* *fff*

Fl. 1 *ff* *fff*

Fl. 2 *ff* *fff*

Ob. *ff* *fff*

Bsn. *ff* *fff*

Cl. 1 *ff* *fff*

Cl. 2 *ff* *rip* *fff*

Cl. 3 *ff* *rip* *fff*

Bs. Cl. *ff* *fff*

C. A. Cl. *ff* *fff*

C. Bs. Cl. *ff* *fff*

A. Sx. 1, 2 *ff* *a2* *rip* *fff*

T. Sx. *ff* *fff*

B. Sx. *ff* *fff*

Rit. *A Tempo* *Rit.* **78** *Molto Rit.* *New Grand Tempo* (♩ = 52)

Tpt. 1 *ff* *fff*

Tpt. 2 *ff* *fff*

Tpt. 3 *ff* *fff*

Horn 1, 2 *ff* *a2* *rip* *fff*

Tbn. 1, 2 *ff* *a2* *fff*

Tbn. 3 *ff* *fff*

Bar. *ff* *rip* *fff*

Tuba *ff* *fff*

St. Bs. *ff* *fff*

Perc. 1 *ff* *B.D.* *fff*

Perc. 2 *mp* *fff* *mf* *fff* *f* *fff*

Perc. 3 *fff* *Tam-Tam* *fff* *Wind Chimes* *fff*

Milt. 1 *ff* *fff*

Milt. 2 *ff* *fff*

Milt. 3 *ff* *fff*

Milt. 4 *ff* *fff*

Temp. *ff* *(D♭ to E♭)* *ff* *fff*

04003158 Alleluia - 10 **72** **73** **74** **75** **76** **77** **78** **79** **80**

04003158
Alleluia - 11

81 82 83 84 85 86 87 88 89

93

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

C. A. Cl.

C. Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Horn 1, 2

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Perc. 3

Milt. 1

Milt. 2

Milt. 3

Milt. 4

Timp.

Rit.

A Tempo

90

91

92

93

94

95

96

97

98

Rit.

Molto Rit.

108 A Tempo

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

niente

p

mf

mp

ff

Cl. 1

Cl. 2

Cl. 3

BS. Cl.

C. A. Cl.

C. BS. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

niente

a2

p

mf

1. Ob.

1. Play

a2

ff

Rit.

Molto Rit.

108 A Tempo

Tpt. 1

Tpt. 2

Tpt. 3

Horn 1, 2

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Perc. 3

Milt. 1

Milt. 2

Milt. 3

Milt. 4

Timp.

pp

mp

ff

04003158 Alleluia - 13

99

100

101

102

103

104

105

106

107

108

04003158
Alleluia - 14

109 110 111 112 113 114 115 116 117 118 119

