

Instrumentation

C Trumpet I (or B $\flat$ Trumpet I)
C Trumpet II (or B $\flat$ Trumpet II)
C Trumpet III (or B $\flat$ Trumpet III)
Flügelhorn / B $\flat$ Trumpet IV

F Horn I
F Horn II
F Horn III (Substitute for Euphonium)

Trombone I
Trombone II
Bass Trombone

Euphonium
Tuba

Randall Thompson (1899–1984) was one of America's pre-eminent choral composers during his lifetime. His *Alleluia*, composed in 1940 for the opening exercises of the Tanglewood Festival (the summer home of the Boston Symphony Orchestra), remains one of the most often performed American choral works. It has been sung every year by all the student fellows at Tanglewood since 1940.

This brass ensemble arrangement of Thompson's *Alleluia* by Mark Niehaus, executive director (and former principal trumpet) of the Milwaukee Symphony, was created and first performed by the New York Big Brass for their educational performances. This arrangement took on special significance, however, during the summer of 2020, when the Tanglewood Festival could not meet in person because of the pandemic. The student brass fellows who could no longer attend were mentored by members of the Boston Symphony brass to create a Zoom performance of this remotely, with each performer recording their individual part at home. The resulting poignant video assured that a year would not pass without a performance of this work by Tanglewood fellows.

The brass arrangement is in the same key as the choral work, allowing for the arrangement to also be played while a choir sings the original piece.

Alleluia

for Brass Ensemble

Transposed Score

Randall Thompson (1899–1984)
arr. Mark Niehaus (ASCAP)

Lento $\text{♩} = 60$

C Trumpet I

C Trumpet II

C Trumpet III

Flügelhorn /
B♭ Trumpet IV

F Horn I

F Horn II

F Horn III
(Substitute for
Euphonium)

Trombone I

Trombone II

Bass Trombone

Euphonium
(optional)

Tuba

4

C Tpt. I

C Tpt. II

C Tpt. III

Flüg.
(Tpt. IV)

Hn. I

Hn. II

Hn. III
(Sub. for
Euph.)

Tbn. I

Tbn. II

B. Tbn.

Euph.
(opt.)

Tba.

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7 **A**

C Tpt. I

C Tpt. II

C Tpt. III

Flüg.
(Tpt. IV)

Hn. I

Hn. II

Hn. III
(Sub. for
Euph.)

Tbn. I

Tbn. II

B. Tbn.

Euph.
(opt.)

Tba.

17

C Tpt. I

C Tpt. II

C Tpt. III

Flüg.
(Tpt. IV)

Hn. I

Hn. II

Hn. III
(Sub. for
Euph.)

Tbn. I

Tbn. II

B. Tbn.

Euph.
(opt.)

Tba.

Rehearsal mark 17 begins at measure 17. The score consists of 11 staves. Measures 17-19 are shown. Dynamics include *p* (piano), *mp* (mezzo-piano), and accents. A large diagonal watermark "Copyright is illegal only" is overlaid on the page.

20 C

C Tpt. I

C Tpt. II

C Tpt. III

Flüg.
(Tpt. IV)

Hn. I

Hn. II

Hn. III
(Sub. for
Euph.)

Tbn. I

Tbn. II

B. Tbn.

Euph.
(opt.)

Tba.

pp *p* *pp* *p* *pp*

mp dolcissimo

pp *p* *pp* *p* *pp*

pp

pp

C Tpt. I
 C Tpt. II
 C Tpt. III
 Flüg.
 (Tpt. IV)
 Hn. I
 Hn. II
 Hn. III
 (Sub. for
 Euph.)
 Tbn. I
 Tbn. II
 B. Tbn.
 Euph.
 (opt.)
 Tba.

33 **E**

C Tpt. I
p sub. *mf dolce* *p*

C Tpt. II
p sub. *mf* *mp* *mf*

C Tpt. III
p sub. *mf dolce* *p*

Flüg.
(Tpt. IV)

Hn. I

Hn. II

Hn. III
(Sub. for Euph.)

Tbn. I
p sub. *mf* *mp* *mf*

Tbn. II
p sub. *mf dolce* *p*

B. Tbn.
p sub. *mf*

Euph.
(opt.)

Tba.
p sub. *mf*

42 **F** A tempo, sostenuto

♩ = 60

C Tpt. I

C Tpt. II

C Tpt. III

Flüg.
(Tpt. IV)

Hn. I

Hn. II

Hn. III
(Sub. for
Euph.)

Tbn. I

Tbn. II

B. Tbn.

Euph.
(opt.)

Tba.

42 43 44 45

pp *mf* *mf* *mf*

pp *mf* *mf* *mf*

pp *mf* *mf* *mf*

pp *mf* *mf* *mf*

pp *mf* *mf* *mf*

46 **G**

C Tpt. I

C Tpt. II

C Tpt. III

pp sub.

Bb Tpt. IV

Flüg.
(Tpt. IV)

pp sub.

Hn. I

pp sub.

Hn. II

pp sub.

Hn. III
(Sub. for
Euph.)

pp sub.

Tbn. I

Tbn. II

B. Tbn.

mp

Euph.
(opt.)

pp sub.

Tba.

pp sub.

57

C Tpt. I

C Tpt. II

C Tpt. III

Flüg.
(Tpt. IV)

Hn. I

Hn. II

Hn. III
(Sub. for
Euph.)

Tbn. I

Tbn. II

B. Tbn.

Euph.
(opt.)

Tba.

67 **J** **Meno mosso** ♩ = 50 **rall.** **Largo** ♩ = 48

C Tpt. I *mp* < *mf* *mp* *mp* *calando* *p*

C Tpt. II *mp* < *mf* *mp* *mp* *calando* *p*

C Tpt. III *mp* < *mf* *mp* *mp* *calando* *p*

Flüg. (Tpt. IV) *mp* < *mf* *mp* *mp* *calando* *p*

Hn. I *mp* < *mf* *mp* *mp* *calando* *p*

Hn. II *mp* < *mf* *mp* *mp* *calando* *p*

Hn. III (Sub. for Euph.) *mp* < *mf* *mp* *mp* *calando* *p*

Tbn. I *sf mp* *mp* *dolce* *mp* *calando* *p*

Tbn. II *sf mp* *mp* *dolce* *mp* *calando* *p*

B. Tbn. *sf mp* *mp* *dolce* *mp* *calando* *p*

Euph. (opt.) *mp* < *mf* *mp* *mp* *calando* *p*

Tba. *mp* < *mf* *mp* *mp* *calando* *p*

1940
arr. 2022
c. 5:45