

V E R S E
FULL SCORE

TO CARLOS R. MESSERLI
on the 10th anniversary of
LINCOLN LUTHERAN CHOIR

Alleluia! Christ Being Raised From the Dead

THE VERSE FOR THE FIFTH SUNDAY OF EASTER

From the Liturgy of
LUTHERAN BOOK OF WORSHIP

RICHARD HILLERT

Flute $\text{♩} = 80$

Oboe

Clarinet in B \flat

Horn in F

Bassoon

Bass

* Choir I

Keyboard

Ped. ad lib.

Alleluia

Alleluia

Alleluia

[$\text{♩} = \text{♩}$] throughout]

*For a shorter version for Choir I
only, omit the following sections:
measures 8-12; 26-30; and 43-52.

FL.

Ob.

Cl.

Bn.

B.

I.

II.

al-

Iu-

ia,

al-

le-

4

Fl. Ob. Cl. Hn. Bn. B. C.

lu- ia. Al- le- lu-

cresc.

piu mosso $\text{♩} = 100$

5

Fl.

Ob.

Cl.

Hr.

Br.

B.

I

II

piu mosso $\text{♩} = 100$ ($\text{♩} = 50$)

ia. Christ be- ing

raised from the dead will die no more;

death has no

ia. Christ be- ing

raised from the dead will die no more;

death has no

ia.

ia.

raised from the dead will

die no more;

death has no

The musical score consists of six staves for woodwinds and brass, and two vocal staves. The woodwinds (Flute, Oboe, Clarinet, Horn) and Trombone (B.) parts feature melodic lines with slurs and accents. The Trumpet (Br.) part has a more rhythmic accompaniment. The vocal parts (I and II) have lyrics in German: "ia. Christ be- ing raised from the dead will die no more; death has no". The score includes dynamic markings like *f* and *ia.* and tempo markings like *piu mosso* and $\text{♩} = 100$.

6 rit.

Fl. Ob. Cl. Hrn. Bn. B.

Fl. *mp*
Ob. *mp*
Cl. *mp*
Hrn. *mp*
Bn. *mp*
B. *mp*

dim.

27

I II

more do- min- ion ov- er him.

more do- min- ion ov- er him.

rit.

dim.

mp

rit.

mp

7

a tempo ♩ = 80

FL. *f* 

Ob. *f* 

Cl. *f* 

Hr. *f* 

Bn. *f* 

B. 

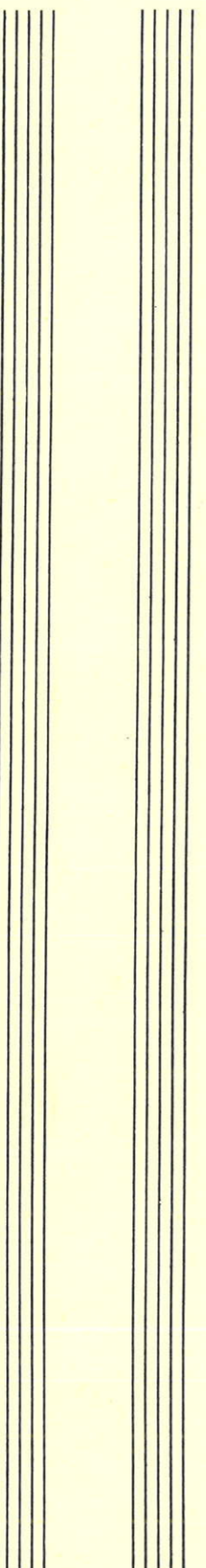
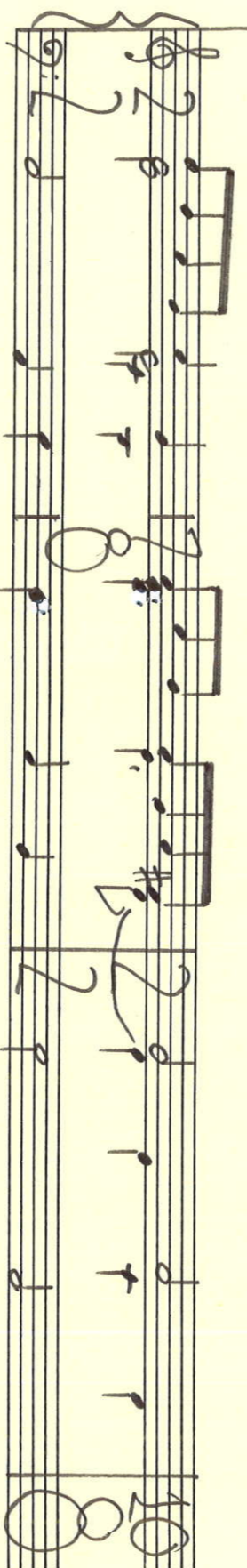
21

a tempo ♩ = 80

I 

II 

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



FL. *mf* *f* *mf* *f*

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

Cl. *mf* *f* *mf* *f*

Hr. *mf* *f* *mf* *f*

Bn. *mf* *f* *mf* *f*

B. *mf* *f* *mf* *f*

24

I *mf* *f* *mf* *f*

II *mf* *f* *mf* *f*

al- le- lu- ia.

al- le- lu- ia.

Al- le-

mf *f* *mf* *f*

al- le- lu- ia.

al- le- lu- ia.

mf *f* *mf* *f*

al- le- lu- ia.

Fl. Ob. Cl. Hn. Bn. B. I II

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

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

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

Fl. *mf* *rit. mosso* $\downarrow = 100$

Ob. *mf*

Cl. *mf*

Hr. *mf*

Ba. *mf*

B. *mf*

50

rit. mosso $\downarrow = 100$ ($\downarrow = 50$)

I

le-lu-
ia. I am the way, the truth, and the life,
le-lu-
ia. I am the way, the truth, and the life,

II

lu-
ia, al-le-
lu- lu-
ia. I am the way, the truth, and the life,
le-
lu- lu-
ia. I am the way, the truth, and the life,

mf

FL. *rit.*

Ob. *cresc.*

Cl. *cresc.*

Hr. *cresc.*

Bn. *cresc.*

B. *cresc.*

I. *rit.*
the way, the truth, the life, says the Lord.

II. *rit.*
the way, the truth, the life, says the Lord.

the way, the truth, the life, says the Lord.

rit. cresc.

34

FL. *f* *pu f*

Ob. *f* *pu f*

Cl. *f* *pu f*

Hr. *f* *pu f*

Ba. *f* *pu f*

B. *f* *pu f*

38

a tempo ♩ = 80

I
II

f *Al-* *le-* *lu-* *ia,* *al-* *le-* *lu-* *ia,*

f

FL. *p*

Ob.

Cl.

Hr.

Bn.

B.

42

1 Ending of shorter version for Choir I only.

I

S

II A

B

[descant-1]

rit.

al-

le-

al-

le-

al-

le-

al-

le-

rit.

14

Fl.

Ob.

Cl.

Hr.

Bn.

B.

43

12 Ending of longer version for Choirs I and II, or Choir II only.

I

II

S

A

T

B

15 poco allargando

FL. *pizz f*

Ob. *pizz f*

Cl. *pizz f*

Hr. *pizz f*

Bn. *pizz f*

B. *pizz f*

46

poco allargando

I

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

II

pizz f

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

poco allargando

Fl. rit.

Ob. rit.

Cl. rit.

Hn. rit.

Br. rit.

B. rit.

(50)

I

II

lu-

ia.

ia.