

# Alleluia - Tone 3

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## SIMPLE

♩ = c. 152

Organ

*chanters, chantresses, "four boys",  
full men, or full women & boys*

*full men or  
full women & boys*

voice

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

organ

*full choir*

voice

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

organ

## Alleluiale - Tone 3

## SOLEMN

*chanters, chantresses, "four boys,"  
full men, or full women & boys*

*♩ = c. 160*

voice

Al - le - lu - ia.

organ

*♩ = c. 160*

*full choir*

voice

Al - le - lu - ia.

organ

voice

organ

Alleluiale - Tone 3

♩ = c. 118

S  
A

organ

♩ = c. 118

S  
A

Al - le - lu - - - ia.

organ

S  
A

Al - le - lu - ia.

T  
B

## Alleluiale - Tone 3

## TONE 3: FAUXBOURDON

## Alleluia Verse ad libitum #4

♩ = c. 100

*Verse.* Sing to the Lord\_\_\_\_\_ and bless\_\_\_\_\_ his Name;

*Verse.* Sing to the Lord\_\_\_\_\_ and bless\_\_\_ his\_\_\_ Name; pro -

The musical score for the Soprano (S) and Tenor (T) parts of Alleluia Verse ad libitum #4. The Soprano part is written on a treble clef staff with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The Tenor part is written on a bass clef staff with the same key signature and time signature. The music is in common time (C) for the first two measures, then returns to 3/4. The lyrics are: "Sing to the Lord\_\_\_\_\_ and bless\_\_\_\_\_ his Name;" for the Soprano and "Sing to the Lord\_\_\_\_\_ and bless\_\_\_ his\_\_\_ Name; pro -" for the Tenor. The music features a fauxbourdon style with a descending melodic line in the Soprano part and a more active line in the Tenor part.

claim the Good News of his sal - va - tion\_ from\_\_\_ day\_\_\_ to day.

claim the Good News of his sal - va - tion from day\_\_\_ to\_\_\_ day.

The musical score for the Soprano (S) and Tenor (T) parts of Alleluia Verse ad libitum #4, continuing from the previous block. The Soprano part is written on a treble clef staff with a key signature of two flats and a 3/4 time signature. The Tenor part is written on a bass clef staff with the same key signature and time signature. The lyrics are: "claim the Good News of his sal - va - tion\_ from\_\_\_ day\_\_\_ to day." for the Soprano and "claim the Good News of his sal - va - tion from day\_\_\_ to\_\_\_ day." for the Tenor. The music features a fauxbourdon style with a descending melodic line in the Soprano part and a more active line in the Tenor part.

## Alleluia Verse ad libitum #5

*Verse.* The com - mand - ments of the Lord\_\_\_\_\_ are sure;

*Verse.* The com - mand - ments of the Lord are sure;

*Verse.* The com - mand - ments of the Lord are sure;

The musical score for the Soprano (S) and Tenor (T) parts of Alleluia Verse ad libitum #5. The Soprano part is written on a treble clef staff with a key signature of two flats and a 3/4 time signature. The Tenor part is written on a bass clef staff with the same key signature and time signature. The music is in common time (C) for the first two measures, then returns to 3/4. The lyrics are: "The com - mand - ments of the Lord\_\_\_\_\_ are sure;" for the Soprano and "The com - mand - ments of the Lord are sure;" for the Tenor. The music features a fauxbourdon style with a descending melodic line in the Soprano part and a more active line in the Tenor part.

they\_\_\_ stand fast for ev - er and ev - er.

they stand\_\_\_ fast for ev - er and ev - er.

The musical score for the Soprano (S) and Tenor (T) parts of Alleluia Verse ad libitum #5, continuing from the previous block. The Soprano part is written on a treble clef staff with a key signature of two flats and a 3/4 time signature. The Tenor part is written on a bass clef staff with the same key signature and time signature. The lyrics are: "they\_\_\_ stand fast for ev - er and ev - er." for the Soprano and "they stand\_\_\_ fast for ev - er and ev - er." for the Tenor. The music features a fauxbourdon style with a descending melodic line in the Soprano part and a more active line in the Tenor part.

# Alleluiale - Tone 3

## Alleluia Verse ad libitum #6

LASSUS

*Verse.* O - pen my eyes, O Lord, that I may see the won- ders\_ of\_ your\_ law.

*Verse.* O - pen my eyes, O Lord that I may see the won- ders\_ of\_ your\_ law.

## Alleluia Verse ad libitum #7

LASSUS  
(inverted)

*Verse.* Give me un - der - stand - ing, O Lord, and

I shall keep your law\_ with\_ all\_ my heart.

## Alleluia Verse ad libitum #8

Dupuis in g minor

$\text{♩} = \text{c. } 152$

*Verse.* Your word\_ is a lan - tern to my feet and a light up - on my path.

## Alleluiale - Tone 3

TONE 3 (ancient reciting note) SIMPLE -- Psalms

*(incipit)* ♩ = c. 152      *(reciting-tone)*      [ flex ad lib. ]      *(reciting-tone)*      *(mediation)*

voice

*(1st verse only)* ♩ = c. 152

organ

*(reciting-tone)*      [ pause ad lib. ]      *(cadence)*

voice

organ

## Alleluia Verse ad libitum #9

voice

*Verse.* The Lord is faith - ful in all his words

organ

voice

and mer - ci - ful in all his deeds.

organ

# Alleluiale - Tone 3

TONE 3 (ancient reciting tone) MIXED -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS

*(incipit)*                      *(reciting-tone)*                      *(mediation)*

voice

*(every verse)*

organ

*(reciting-tone)*                      *2nd flex ad lib.*                      *(cadence)*

voice

organ

## Alleluia Verse ad libitum #10.

voice

*Verse.* How good\_ it is to sing prai - ses to our\_ God;\_

organ

voice

how plea - sant it is to ho - nor him\_ with\_ praise.\_

organ

## Alleluiale - Tone 3

TONE 3: SOLEMN (ancient reciting tone) -- INTROIT, GRADUAL, ALLELUIA, OFFERTORY, COMMUNION

*(1st incipit)*                      *(reciting-tone)*                      *(mediation)*

voice

*(every verse)*

organ

*(2nd incipit)*                      *(reciting-tone)*                      *(cadence)*

voice

*(every verse)*

organ

## Alleluia Verse ad libitum #11.

voice

*Verse.* Wor - ship the Lord, O Je - ru - sa - lem;

organ

voice

praise your God, O Si - on.

organ